Music educational and ethnomusicological implications for curriculum design: development, implementation and evaluation of Philippine music and dance curricula

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MUSIC EDUCATIONAL AND ETHNOMUSICOLOGICAL IMPLICATIONS FOR CURRICULUM DESIGN: DEVELOPMENT, IMPLEMENTATION AND EVALUATION OF PHILIPPINE MUSIC AND DANCE CURRICULA

A thesis submitted in fulfilment of the requirements for the award of the degree of

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by

Philomena S. Brennan, M. Mus., A.Mus.T.C.L.

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No part of this thesis has been submitted previously for a higher degree or similar award to any other University or institution.
ABSTRACT

The problem of concern in this study is of a dual nature, involving music education principles and ethnomusicological issues. Using Philippine music and dance as the specific genre, the study investigates approaches to the learning of non-Western music at the secondary school level. The study identifies two approaches which may lead to the Philippine music and dance learning experience, designs curricula in two appropriate forms, and, finally, sets up conditions to test empirically the relative effectiveness of the curricula.

The initial task for this study was to locate and collect Philippine music and dance data, by means of field work, during which the researcher acted as participant and observer in Philippine events. From this data, the study attempted to design, implement and evaluate Philippine music and dance curricula in two forms, with both curricula developed from identical music and dance materials and principals.

The first form, Curriculum A, is a fifteen hour curriculum which presents the music and dance as entities in themselves, worthy of study in their own right. The second form, Curriculum B, is a fifteen hour curriculum in a cross-disciplinary form, seeking relationships between music, dance and socio-cultural variables.

Following the development of the curricula, selected teachers were prepared to implement one or other of the randomly assigned curricula forms with 521 Year 8 and Year 9
pupils in a stratified random sample of New South Wales secondary schools. The sample was stratified according to four school-related variables, five teacher-related variables and three pupil-related variables.

Finally, this study attempted to evaluate the relative effectiveness of the two curricula by devising one Philippine music and dance achievement test. The test evaluates pupils in the areas of knowledge and skills in Philippine music and dance. The test also seeks pupils' attitudes towards Philippine music and dance in particular, and non-Western music and dance in general. Analysis of variance was employed to establish the more effective curriculum form, and to ascertain the effects of selected intervening variables upon the two Philippine music and dance curricula.
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CHAPTER 1

INTRODUCTION

1. The Music Educational and Ethnomusicological Setting.

Music is a universal phenomenon of humans, part of the creative expression of all people, temporal in nature, taking different shapes and styles, and dependent on what different societies hold to be beautiful, right and proper. Music is also an international phenomenon, although not, as some would claim, an international language. This is an important distinction, for to understand this phenomenon, with its numerous languages, the learner must have a system of music education which, by its very definition - education in music - exposes the learner to music in its broadest sense, encompassing music from many sources, classifiable in many different ways. All music involves creativity, performance, composition, interpretation and listening but, in Eastern societies, there is yet another dimension to the musical experience: music is rarely heard as an independent, separate force divorced from rituals, rites de passage, social institutions and religion. It follows, therefore, that music education should cater for this broad definition of music, in order for the study of music to become the study of a cultural manifestation existing, in many guises, in all societies.

In Australia, Departments of Education have stipulated that music be part of the total education of the child.
Music syllabuses outline music requirements from Kindergarten to Senior School. These syllabuses include the music of Eastern countries and thus recognise the value and importance of this music as part of the education of young Australians. The music syllabuses advocate that non-Western music be used, not only as another sound source, but also as separate units of music study.¹

Given that music is an international phenomenon, that music is found in all societies, that Australian school systems advocate the use of non-Western music, why is it that so few music teachers in Australia use non-Western music in their music curricula? The answer lies in the fact that lack of knowledge of non-Western music by teachers forces them to abandon this type of music in preference to the more familiar. It is only recently that music teacher-training institutions have included courses in non-Western music, and the number to do so is as yet very few. Fewer still are those training institutions that provide further instruction in transferring and transforming this knowledge of non-Western music into strategies for music education. Numerous teachers attend in-service courses related to non-Western music in the music classroom, but adequate knowledge and strategies cannot be learned in short, spasmodic courses. However, it has been noted on many occasions that even with a little

¹ Refer Chapter 2:2.2.
knowledge, teachers are prepared to expose their students to non-Western music. Of course, the teaching stops where the knowledge ceases.

Members of the New South Wales Department of Education Secondary Schools' Board Music Syllabus Committee expressed the view that there is a need for non-Western music curricula which provided knowledge and strategies. Such knowledge and strategies would assist secondary school music teachers to offer to their students music education which is both broad and penetrating.

Designing such curricula is facilitated by the fact that non-Western music has been the source for much scholarly research in ethnomusicology. It is incumbent on any non-Western music curriculum designer to be familiar with the findings of such research. Indeed, designers could even pursue ethnomusicological research themselves, if the high cost factor did not prove insurmountable. However, in designing a non-Western music curriculum, problems arise when seeking an avenue through which to enter the world of this music. In ethnomusicological research, it is possible to identify two ideologies which permeate the findings.

1. The researcher conducts in-service courses, throughout New South Wales, on non-Western music. These remarks are the result of her observations (1974-1984).

2. This view was regularly verbally expressed at Music Syllabus Committee Meetings in Sydney, 1979-1983. There have been some small attempts to instigate work in this area as a result of the Committee's demands (for example, Brennan et al 1981). The researcher is a member of the Music Syllabus Committee (Chairman: H.G.R. Billington).
The first ideology is that which advocates the study of the music of another country in all its composite musical manifestations; that which advocates understanding the principles, elements and styles that make the music representative of the country. The second approach acknowledges that music is part of the behaviour of humans and, as such, must be viewed through the cultural and social perspective of which it forms a part.

The present study seeks to identify which of these two ideologies would be more applicable to non-Western music curriculum design for secondary schools. The assumption that both ideologies (or approaches) 'work' or that one is better or worse than the other tends to be untested. This study investigates seriously the two alternative approaches.

In so doing, Philippine music was chosen as the example of non-Western music. A specific advantage lies in this choice. The fact that dance is so often inseparable from music in non-Western societies is acknowledged by ethnomusicologists; dance and movement as part of music learning is acknowledged by music educators. The choice of Philippine music enables the researcher to incorporate Philippine dance into the curricula design for the present study, thus broadening the base from which the music itself can be comprehended and appreciated.¹

¹ As this study will set up conditions in selected New South Wales schools to ascertain effective non-Western music curriculum design, Philippine music and dance is deemed good to use, as it is a form of music and dance not well known in Australia and therefore less subject to local environmental factors.
2. The Nature of the Problem.

In the first place, this study attempts to collate Philippine music and dance data, and to design, implement and evaluate Philippine music and dance curricula in two forms, both developed from identical music and dance principles and materials. The first form, Curriculum A, is a fifteen (15) hour curriculum in the form which presents the music and dance as entities in themselves, worthy of study in their own right. The second form, Curriculum B, is a fifteen (15) hour curriculum in the form which presents the music and dance in relation to Philippine socio-cultural variables.

Secondly, this study involved the preparation of selected teachers to implement one or other of the curricula forms with a sample of Year 8 and Year 9 pupils in secondary schools. Finally, the study attempts to evaluate the effectiveness of the two curricula by devising one achievement test to evaluate the pupils' knowledge and skills in, and attitudes towards, Philippine music and dance.

In particular, the study seeks answers to the following questions:

1. Is one of Curriculum A and Curriculum B more effective than the other in the study of Philippine music and dance?
2. Is one of Curriculum A and Curriculum B more effective than the other for pupils of different social classes and types of schools?
3. Are there relationships between teachers' sex, experience and familiarity with Asia, and the effectiveness of either Curriculum A or Curriculum B?

4. Is one of Curriculum A and Curriculum B more effective than the other for pupils of teachers who have previously used non-Western music and dance in their music curriculum?

5. Are pupils' sex, intelligence and school Year determinants contributing to the effectiveness of either Curriculum A or Curriculum B?

6. Within each curriculum, is any aspect of Philippine music and dance shown to be more effective in the music learning experience?

7. Does the curriculum followed affect pupils' attitudes towards Philippine music and dance in particular, and to non-Western music and dance in general?

This study, therefore, involves three kinds of variables: independent, intervening and dependent variables. The effects of variation in the independent variables, Curriculum A and Curriculum B, are evaluated in terms of variation in the dependent variable, a Philippine music and dance achievement test. Certain pre-existing and influential intervening variables were controlled by writing them into the research design, while other unknown intervening variables are controlled by randomisation. Stratified sampling procedures were used to arrive at the sample of Year 8 and Year 9 pupils.
Random assignment of curricula to class groups of pupils produced the samples for each of Curriculum A and B.

The intervening variables are divided into three categories: school-related, teacher-related and pupil-related. The school-related variables are social class\(^1\), urban/rural location, government/non-government and coeducational/single sex. The teacher-related variables are sex, length of teaching experience, previous use of non-Western music, previous use of dance and familiarity with Asia. Pupil-related variables of this study are sex, intelligence and school Year.\(^2\)

This study, therefore, explores the relationship between the independent variables, Curriculum A and Curriculum B, as evaluated by pupil scores on the dependent variable, an achievement test, with possible interactive effects from school-related, teacher-related and pupil-related intervening variables.

3. Significance of the Problem Addressed in the Study.

In the first place, empirical research in music education in Australia is, to a much greater extent than

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1. In this study, schools are classified in terms of social class in accordance with the Broom-Jones Index, with due consideration of the fact that, in broad terms, the Broom-Jones (Broom et al. 1968 and 1976) classification of areas is derived from the census data relating to individuals.

2. These variables are defined in Chapter 4:1.1. Throughout this study, terms are defined as encountered.
is the case in either the United States of America or Britain, still in its infancy. The research design for the present study could be replicated in Australia for other forms of curriculum design in music, thus paving the way for the solution of many practical problems facing the Australian music educator.

Secondly, even though empirical research is evident in a great amount of the music education literature from the United States of America and Britain, Philippine music and dance has not been used before (as far as can be ascertained) as a basis for curriculum design for Western school systems.

Thirdly, the present study seeks to unify current thinking in music education curriculum design with approaches advocated by ethnomusicologists. Music education and ethnomusicology cannot be held apart on any logical ground, but in Australia at least, very little has been done to explore the possibilities of logical integration.

Fourthly, it is hoped that in a strict ethnomusicological sense, a considerable gap can be filled in the literature and research on Philippine music and dance.

The focus of the present study relates to a practical Music Education problem, with application to a wide population. Due to lack of resources in this country, it is almost impossible to implement the music syllabus objectives, advanced by school education authorities,
in respect of non-Western music. There is much overseas ethnomusicological research available to the Australian teacher, relating to many countries but there is little material available in Australia that transforms these ethnomusicological findings into music classroom techniques and strategies. As most ethnomusicological research deals with isolated aspects of a country's music, time is needed to form a composite of the findings (more time than the average music teacher has available), and more time is then needed to choose the most suitable approach to satisfy classroom needs.

Furthermore, the strategies employed in the present study might have implications for the teaching of all music, not only non-Western music.


The central hypothesis of this study (expressed in the null form) is that there is no significant difference between mean scores in the test of those pupils undertaking Curriculum A and those undertaking Curriculum B.

The other hypotheses of this study involve school-related, teacher-related and pupil-related variables, and can be expressed in the null form thus:

1.1 There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B (hereafter called A and B) on the basis of schools of different social classes.

1.2 There is no significant difference between pupil mean scores in the test of A and B on the basis of urban or rural schools.
1.3 There is no significant difference between pupil mean scores in the test of A and B on the basis of government or non-government schools.

1.4 There is no significant difference between pupil mean scores in the test of A and B on the basis of coeducational or single sex schools.

2.1 There is no significant difference between pupil mean scores in the test of A and B on the basis of male or female teachers.

2.2 There is no significant difference between pupil mean scores in the test of A and B on the basis of experienced or inexperienced teachers.

2.3 There is no significant difference between pupil mean scores in the test of A and B on the basis of teachers who have or have not previously used non-Western music.

2.4 There is no significant difference between pupil mean scores in the test of A and B on the basis of teachers who have or have not previously used dance in the music classroom.

2.5 There is no significant difference between pupil mean scores in the test of A and B on the basis of teachers who are familiar or unfamiliar with Asia.¹

3.1 There is no significant difference between mean scores in the test of A and B boys or girls.

3.2 There is no significant difference between pupil mean scores in the test of A and B on the basis of

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¹ In this study, travel to Asia is the criterion on which familiarity with Asia is based (refer Chapter 4:1.1).
Year 8 or Year 9.

3.3 There is no significant difference between pupil mean scores in the test of A and B on the basis of above average, average and below average intelligence. The hypotheses are tested at the level of significance of .05, using analysis of variance.

5. Summary

This study is of a dual nature attempting to combine music education with ethnomusicology to form non-Western music curricula for secondary schools. Two types of Philippine music and dance curricula are designed, giving all materials and concepts essential to the non-specialist in Philippine music and dance. The curricula were implemented in a selection of schools and evaluated by analysing pupil mean scores in a Philippine Music and Dance achievement test. Several variables are of interest in this study, in order to evaluate the effectiveness of both curricula under differing conditions.

Before proceeding to detail curricula issues and the findings of the evaluation analysis, it is considered essential to place this study within its proper theoretical framework. Consequently, the literature relating to the non-Western music learning experience is investigated in the next chapter.

1. More conservative levels of significance have been indicated where appropriate to minimise likelihood Type I error.
CHAPTER 2

REVIEW OF THE NON-WESTERN MUSIC EXPERIENCE

This study is concerned with locating content for Philippine music and dance learning experiences, and with forming identical content into two curricula for secondary schools. Each curriculum is based on a different approach to the learning of non-Western music and dance. Underlying the location of the content, the design, and implementation of the curricula, are certain music educational precepts and ethnomusicological issues. It is the aim of this Chapter to investigate these precepts and issues.

The first section examines education and the music experience, outlining the place of music within education. The second section justifies the inclusion of non-Western music as part of the music education of pupils in Western countries, and, further, attempts to establish the place of this music in a multi-cultural society such as Australia. It will be argued that the intrinsic value of non-Western music, and the multi-cultural composition of Australian society, taken together establish non-Western music as a viable music experience in Australian schools.

Finding the sources for a non-Western music experience is the issue central to the third section. The cross-disciplinary nature of the task is emphasised,
together with considerations of practical ethnomusicological factors, including fieldwork, performance, transcription and analysis. Planning the non-Western music experience, at the secondary school level, necessitates comprehension of principles of music curriculum design. Teaching, learning and evaluation as interrelated components of music curriculum design are reviewed in the final section of this chapter.
1. Education and the Music Experience.

Music as part of education may be traced back for thousands of years. In ancient China, around 2500 BC, there were six arts which qualified one as an educated person. Music was among the six, as music was considered to be nothing less than the link between heaven and earth. It was thus essential to study music and to understand, for example, the specific attributes of each note of the Chinese scale, attributes such as benevolence, knowledge and faith.

In ancient Greece, the term 'Music' was used to differentiate those artistic and creative forms which used the mind, from the 'Gymnastic', which was concerned with the body. It was Plato, in his Republic, who first clearly outlined the ideals for music (as we now understand the term) in education. Plato believed in music's power to influence character and he assigned special character-building attributes to each musical mode.

Throughout the centuries, music has been valued as part of education for many and diverse reasons: to make young ladies more genteel, as one of the arts of knightly chivalry, to 'make proper' rituals and ceremonies, for increased physical co-ordination or for overall development of a person's nature. In the Renaissance, Humanism conceived the study of music as valuable for its own sake; the learning of music was an end in itself.

Thus has developed a dual view of music and education: music as part of a person's total education or education in music having value in itself. To some extent, this duality is expressible in terms of extrinsic and intrinsic value. There is now a widespread view that the intrinsic value of
music is the primary reason for music learning. Extrinsic values, important as they may be, are increasingly seen as peripheral to the music learning experience.

The intrinsic value of music deserves exploration. Music is one of the arts, one of the creative expressions of being human. Educationally, the arts "can open doors on a totally different kind of 'knowing' not dependent upon received information" (Paynter 1976:22). Music and the arts are concerned with feeling and

...allow us to play with alternative ways of being human. The arts give structure to feeling and impregnate cognitive structures with feeling - they fuse objectively and subjectively. Experience in the arts helps us to explore feeling rather than encapsulate feelings. It's not just a discharging of specific feelings but exploring a whole range of human feeling. (Swanwick 1980:23)

How does one learn to experience music as a vehicle of this 'whole range of human feeling'? The most likely answer lies in making the study of music the study of the meaning of music. As Leonard Bernstein contended,

...music has its own meanings, right there for you to feel inside the music; the real job of music is not to describe anything at all, but just to be music, and to give us excitement, and pleasure, and inspiration only through the notes. (Bernstein 1970:87, 166)

It is 'in the notes' that the meaning of music is found. The non-verbal meaning of music is felt rather than catalogued. This meaning is tonal and is discovered in the elements of music and their inter-relationships. Any understanding of the meaning comes from understanding these elements and responding to the diverse and fascinating ways musicians manipulate these musical elements. What music communicates and how it does so are one and the same thing. Understanding
and reacting to the elements in isolation is not enough: the music experience is greater than and different from the sum of its interdependent parts.

Dealing as it does with understanding and reacting, or with understanding and feeling, music thus becomes part of the aesthetic experience of humans. It is revealing to investigate the root of the word aesthetic. Aesthetic comes from the Greek "aisthetikos, meaning perceptive especially by feeling - to perceive, feel" (Webster's 1953:15). Consequently, music can be seen as relative to the aesthetic nature of humans. "Man has physical, intellectual, ethical and aesthetic potentials. If any aspect of his potential is neglected, he never attains his true stature as a human being" (Leonard and House 1972:99). If the aesthetic potential of persons is to be developed, rather than 'neglected' or merely left to chance, individuals require aesthetic education. True music education is aesthetic education.

The aim of music education has been expressed in many different ways since the beginning of the twentieth century. Whatever the wording - promoting musical growth, developing musical responsiveness, increasing musical perception - the aim has always been the same: to develop aesthetic awareness.

Bennett Reimer, the renowned music educational philosopher, is the foremost exponent of music education as aesthetic education. The most succinct version of his philosophy of music education prefaces the Silver Burdett Music texts (of which Reimer is an author):

> Its major goal is to increase the sensitivity of all (learners) to the power of music as an art - to develop their abilities to perceive the art of music keenly and respond to it
Musical aesthetic experience... consists of the following: 1. perceiving the expressive qualities in a piece of music, and, 2. responding to those qualities in a feelingful way. (Crook et al 1974:vi):

Thus, learning in music is concerned with what Hartshorn identified many years ago as the simultaneous interaction of the emotions and the intellect. Hartshorn argues that the fine arts challenge the intellect when given a chance to do so and do not lose their intrinsic qualities, which are felt and understood, in the process (Hartshorn 1958:265-266). The nineteenth century writer, John Ruskin (cited by Hyman), captures the essence of this when he wrote that "fine art is that in which the hand, the head, and the heart of man go together" (Hyman 1973:292).

Achieving a balance between the 'head and the heart' - between the intellectual and emotional response - is the most difficult aspect of the music learning process and, for music educators, opens several avenues for interpretation or misinterpretation.

A learning experience in music which caters only to the emotional response can lead to a superficial reaction which is not necessarily conducive to lasting involvement with music. The inborn capacity of individuals to respond on what composer Aaron Copland calls the "sensuous plane" (Copland 1957:17) does not need cultivating. On the other hand, catering only to the intellectual challenge in music education is a frigid, worthless and stultifying experience. This latter approach is obvious in all music learning characterised by pen-and-paper mathematically contrived musical activities. Such experiences with music are possibly worse
than no musical experiences at all.

The aesthetic experience - responding to the expressive qualities in music as perceived - demands learning environments in which there occurs interaction between the cognitive, psychomotor and affective features of learning. True music education contributes to the education of the whole person, in that it demands:

a. cognitive operations of, for example, "memory-recall, interpretation, application, analysis, synthesis, evaluation" (Nye and Nye 1977:58);

b. psychomotor skills of vocal and instrumental performance, and physical movement stimulated by music;

c. affective responses such as attitudes, values and feeling.

Inherent in music education as aesthetic education are the characteristics of perceiving, reacting, producing, conceptualising, analysing, evaluating and valuing (Crook et al 1974:vii). These seven characteristics initially proclaimed by Reimer, have three sub-divisions. Perceiving and reacting are goals or 'ends'. These goals are attained through production of music (instrumental and vocal performances, composition, improvisation), conceptualisation of music (discovering the meaning of music through the musical concepts of the elements and materials of music), analysis (inquiring and exploring into what makes music what it is) and evaluation of music (criticism, discrimination, justification). Valuing music is the outcome of all other behaviours. Thus, learning music is to be seen as leading nowhere but to the musical experience.
In many respects this approach to music education - the aesthetic approach - does not advocate anything really new. It simply clarifies what previously have been vague attempts at deciphering the music experience. Earlier approaches have, for example, advocated that one 'teaches music through music'. This, when taken to its logical conclusion, means the same as the aesthetic approach. However, the emphasis in such approaches has always been on the teaching of music, rather than on the learning of music.

The 'musical growth' principle of James Mursell was an excellent pathway to music learning. In 1948, Mursell identified the component and interrelated parts in the musical growth process as growth in musical awareness, musical initiative, musical discrimination, musical insight and musical skill: musical growth is growth in musical behaviours. This principle guided many fine music educators for decades, but the researcher believes that the Reimer philosophy, although very similar to that of Mursell, is a clearer and more concrete indicator for organising music experiences. Reimer has reached the heart of the matter.

Bennett Reimer's philosophy gives a strong foundation for planning the music experience, and the seven behaviours advocated by him give learners concise and obvious pathways towards an aesthetic experience in music. As stated previously, the difficulty lies in striking a balance between the 'perception' (and all that is implied by the term) on the one hand, and the 'feelingful response' on the other.

Together with the acquired behaviours, the learner needs music concepts to aid in the perception and reaction to music as an art. The learner formulates concepts of rhythm, melody,
harmony, form and structure, timbre, texture, dynamics, orchestration and style which, when used in line with the aesthetic philosophy, are necessary to the music learning process. The learner acquires "knowledges, skills and feelings by means of perceptions and concepts resulting from the stimulation of the senses" (Nye and Nye 1977:20).

This conceptual ideology is a realistic way to organise experiences aimed at developing musical perception and responses. It is further enhanced if allied with the discovery method of learning, where the learner is encouraged, guided and facilitated to discover for him/herself the solutions to musical problems.

Every person has the potential for satisfying experiences with music. This does not mean that everyone has to love music to be a 'complete' person; what it does imply is the chance to voluntarily reject or accept music, based on experiences with music.

An individual who seeks to find expression of self musically can find an outlet for that expression when guided by an imaginative teacher. It is the teacher who is the "intervener who stands between music and someone else, either obscuring it or facilitating the transaction" (Swanwick 1980:17). The thinking music teacher will encourage and develop, in each learner, the desire to be a participant in the music experience, as a music maker, or as one who experiences vicariously the creativity of composers and performers. Being involved in music learning is to understand that acting "creatively is an essential attribute of mankind that is manifest or latent in all people" (The Arts in Schools Report 1974:4). It is the music educator's task to develop and nurture that music
creativity which is 'manifest' and to discover 'latent' music creativity. If the music educator does not do this, he/she ascribes to the notion of the type of person described by Lorenzo in Shakespeare's Merchant of Venice:

The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treason, stratagems, and spoils.  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted. (V, i, 83-88)

In summary, music has been part of education for centuries, either as part of a person's total education, or as a valued discipline in its own right. As the latter, because music forms part of the aesthetic nature of humans, the music learning experience can be viewed as aesthetic education. The goal of music education becomes the development of aesthetic awareness. Responding to the expressive qualities in music, as perceived, requires the acquisition of musical behaviours and concepts. Therefore, music education is seen as aesthetic education, wherein the learner studies music in order to perceive and respond to the music experience. Ideally, each and every experience that the learner has with music should be characterised by enthusiasm, vitality and a sense of discovery and wonder: the experience should be as glorious and as magical as is the art of music.

2. Education and the Non-Western Music Experience

In considering the musical experience, it seems imperative to define the term 'music'. What music can be used in learners' experiences with music? This section of the Chapter explores the variety of music available to the learner. From this variety, non-Western music is chosen. As this study is involved with non-Western music - in the form of music and dance of the Philippines - this style is examined in relation to music education. The place of the non-Western music experience in a multi-cultural nation is the final consideration of this section of the study.

2.1 Music Available to the Learner. In twentieth century society, music pervades - in certain respects 'invades' - all aspects of people's lives. It is found to be useful in increasing productivity, in selling commodities and in decreasing fear as an aeroplane takes-off. Music acts as background to most pursuits, so much so, that people have learned not to listen to music.

Does this 'invading music' have a place in music education? The answer is yes, because home and out-of-school environments are likely to have as much (or more) effect on learning as do in-class experiences. By accepting 'invading music' as part of the musical experience, does that then suggest that learners should be involved in all types of music? Again, the answer is yes, and there is much evidence to support the idea that all kinds of music should be included as part of the
music education of a person. This evidence comes not only from the philosophers of music education. In a survey of secondary students, Bryce reported that the "students stressed that they want to study a broad spectrum of musical idioms and they want to participate actively in a variety of musical styles" (Bryce 1980:39).

Learners, therefore, should be exposed to MUSIC, not merely a selected portion, music from, and including, the Renaissance, Bach, through to Stockhausen, Cage, contemporary Australian composers, rock, electronic music, jazz and music of other cultures. It is the last of these which, being the main concern of the present study, will now be examined.

From perusal, over many years, of the music curricula of numerous New South Wales teachers, it appears that some teachers are hesitant to include the music of other cultures in their curricula. With the wealth and richness of Western music available, these teachers feel that it is unwise to devote portions of their valuable time in music classes to yet another type of music. That this argument is spurious - musically, educationally and socially - is the point of this section of the study.

2.2 Musical Validity of the Non-Western Music Experience. Using non-Western music in the music curriculum, music of various types and styles, can be claimed to broaden the learner's music horizons, and to help shape musical tastes and habits. The excellent school music texts Silver Burdett Music base their
selection of music on the premise that "if musical tastes are to be broadened rather than narrowed, the wide world of music must be sampled and enjoyed at every step on the way" (Crook et al. 1974: ix-x). By incorporating the music of non-Western countries in his/her curriculum, the teacher is catering for the plurality of tastes that is the democratic right of each child.

Non-Western music can widen the avenues for musical perception and response in the learner. Through experiences with a wider variety of music he/she is given tools with which to gain a deeper understanding, love and fascination for music in its many different forms. Familiarity with a variety of music allows the learner to see underlying similarities and inherent differences in music, and this could lead to further development of comprehensive musicianship. It is only through a broad music education that the learner can contemplate whether the tone quality, structure, texture or melodic shape we in the West consider desirable is so considered by other people.

Music of other cultures "adds an exciting extra dimension to classroom music and still another opportunity for furthering desired musical learnings" (Gelineau 1967:373). This sentiment, with which the researcher is in agreement, is a principal reason for considering non-Western music in the music curriculum. Given that music education is in a poor state in many schools, something that is exciting, challenging and highly enjoyable should be considered as a replacement for that which is dull, boring and lifeless.
Through experiences with non-Western music, the learner's creativity and improvisatory capacities, so important in music learning, are expanded and enriched with the increased musical vocabulary drawn from non-Western music. Various tonal systems, linear organisation of parts, non-metrical nature, numerous scale patterns, repetition and different timbres offer great potential for music-making. Many contemporary Western composers are turning to the music of the East for inspiration and sounds. For the beginner learner, non-Western music offers a satisfying experience, as much of the materials are simple to perform, demand no knowledge of music reading, have restricted range and, yet, are music materials of the highest order. This is not to imply that non-Western music, in toto, is simple and uncomplicated; yet much of the literature is 'music of the folk', and as such is readily accessible to the inexperienced beginner. The more advanced student can find a vast heritage of music that is astoundingly complex and intricate, warranting careful study to maximize enjoyment and understanding.

Australian music syllabus committees have accepted that non-Western music is a valuable source for music education. In all Australian States, non-Western music is recommended as a topic for study or as a sound source for music education at the school level. One example will suffice to illustrate this fact. The Music syllabuses of the New South Wales Department of Education Secondary Schools Board (S.S.B., Years 7 - 10) and the Board of Senior School Studies (B.S.S.S., Years 11 and 12) make
provision for the use of non-Western music in the following ways:

1. Non-Western music as a unit of study, complete in itself (Syllabus titles):
   (a) "Non-Western Music (as a general topic or with reference to a particular culture)" (S.S.B. 1982:8).
   (b) "Non-Western music; music of a specific country; music of primitive communities; folk music" (S.S.B. 1981:21).
   (c) "Music of Another Culture; Folk Music Through the Ages" (B.S.S.S. 1980:11).

2. Non-Western music as a sound source (Syllabus titles):
   (a) "Choral Music; Music of the Theatre" (S.S.B. 1982:8).
   (b) "Song through the ages; music in everyday life; music of royal courts; music for dancing; music for small ensembles; music for solo instruments; music for ceremonial occasions" (S.S.B. 1981:21).
   (c) "Music of the Americas in the Twentieth Century; Music of Ceremonial Occasions; Music for Large Instrumental Ensembles; Music and the Related Arts, Music and Religion; Music for Small Instrumental Ensembles; Solo Instrumental Music; The Development of Notation" (B.S.S.S. 1980:11).

This one example, from the New South Wales Music Syllabuses Years 7 - 12, shows that the various Music Syllabus committees see non-Western music as part of the music education of the New South Wales pupil. On a national
level, the National Report of Education and the Arts suggested that

...future developments of the arts in Australia could well be along paths which lead to a synthesis of what is uniquely Australian, the best of the Western tradition and elements of Asian and Pacific cultures. (Schools Commission and the Australia Council 1977a:6)

The inclusion of non-Western music in the music curriculum provides opportunities for "students to broaden and enrich their lives through acquisition of at least some aspects of another culture" (Schools Commission 1981:114). Other subjects in the school curriculum can, of course, meet this aim, but if music is also offered, the learner's perspective is broadened to include considerations of a country's expressive arts. If the old adage of 'the arts mirror the society in which they are conceived' is true, this added dimension to the learner's experience can only enhance his/her education. It would be idealistic to imagine that inter-cultural understanding and peace among nations will result from such an education. However, such a hope is still expressed at the highest levels in education. For example, the Schools Commission reported in 1981 that "research does not show conclusively that learning about other cultures will increase respect for ethnic groups and reduce prejudice and discrimination... (but) research does not show the contrary to be true either" (Schools Commission 1981:113).

2.3 Multi-Culturalism and the Non-Western Music Experience. Australian educators do not have to look far
afield to locate ethnic groups and individuals from other cultures. "There are significant changes and developments in our society to which schools must respond. ...(including) the multi-cultural composition and interests of our population" (Curriculum Development Centre 1980:6).

Australia is a multi-cultural nation. As Smolicz stresses, there must be a review of the notion that the Anglo-Celtic group is the only, dominant group in Australia, as this can lead to the "perpetuation of minority ethnicity as an inferior status" (Smolicz 1983:16).

A brief investigation of population figures will clarify the need for educators to consider Australia as a multi-cultural, not only an Anglo-Celtic, country. According to R.J. Cameron, the Australian Government Statistician, in ...1981, persons born outside Australia made up 22 per cent of the population, a slight increase on earlier censuses. This represents a substantially higher proportion than that recorded at the 1947 Census (following the end of World War II) when the proportion was 10 per cent. (Cameron 1983:127)

Working from the 1981-1982 Census figures, in 1981, 35.8% of the new settlers in Australia came from the United Kingdom and Eire, and 64.2% of the new settlers came from other countries (Cameron 1983:127). These statistics are further clarified in Table 2.1, which details - for the period 1954 to 1981 - the percentage of new settlers from the United Kingdom and Eire and the
percentage of new settlers in Australia from other countries.

TABLE 2.1
NEW SETTLERS IN AUSTRALIA, 1954 to 1981^ (PERCENTAGES)

<table>
<thead>
<tr>
<th>Census</th>
<th>Australian born</th>
<th>U.K. and Eire</th>
<th>Other Countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954</td>
<td>85.7</td>
<td>7.4</td>
<td>6.9</td>
</tr>
<tr>
<td>1961</td>
<td>83.1</td>
<td>7.2</td>
<td>9.7</td>
</tr>
<tr>
<td>1966</td>
<td>81.6</td>
<td>7.9</td>
<td>10.6</td>
</tr>
<tr>
<td>1971</td>
<td>79.8</td>
<td>8.5</td>
<td>11.7</td>
</tr>
<tr>
<td>1976</td>
<td>79.9</td>
<td>8.2</td>
<td>11.8</td>
</tr>
<tr>
<td>1981</td>
<td>78.2</td>
<td>7.8</td>
<td>14.1</td>
</tr>
</tbody>
</table>

1. Data from the Australian Statistician R.J. Cameron (1983:127)

Figures available show that there has been a marked increase in the number of children from non-English speaking backgrounds, from 1971 - 1982. The 1982 figures will suffice to demonstrate the composition of Australian schools. In 1982, the Australian Teachers Federation conducted their fourth national Survey of Conditions in Schools, sampling 14% of Australia's government schools. It was found that 79.2% of secondary schools and 52.8% of primary schools had children from homes in which English is not the main language spoken. Further, this
Survey found that 66.4% of primary and 79.9% of secondary schools cater for students who were born overseas in non-English-speaking countries or have parent/s in this category (Hannan et al 1982:5,9). Table 2.2 presents these findings.

**TABLE 2.2**

PERCENTAGES OF SCHOOL PUPILS FROM NON-ENGLISH SPEAKING BACKGROUND$^1$

<table>
<thead>
<tr>
<th></th>
<th>Primary Level</th>
<th>Secondary Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pupils from non-English speaking home backgrounds</td>
<td>52.8%</td>
<td>79.2%</td>
</tr>
<tr>
<td>Pupils and/or parents born in non-English speaking countries.</td>
<td>66.4%</td>
<td>79.9%</td>
</tr>
</tbody>
</table>

1. Hannan (1982:9)

Writing in 1983, the Ethnic Affairs Commissioner in New South Wales, Maureen Chan, stated that "over 50% of the children enrolling in kindergarten since 1978 spoke a home language other than English. ...3.5 million people from 140 ethnic backgrounds were part of Australia's voting population" (Chan 1983:8). This cultural pluralism of Australia can be witnessed by instancing two examples.

The '140 ethnic backgrounds' are reflected in the formation, in 1975, of the Government-funded Radio Ethnic Australia. Governmentally-stipulated criteria act as the basis for broadcasting, and include:
(Broadcasts) should assist those from other cultures to maintain those cultures and to pass them on to their descendants and to other Australians; ...it should provide as adequately and equitably as possible for all ethnic groups including those which are numerically small; ...it should assist in promoting mutual understanding and harmony between and within ethnic groups and between ethnic groups and the English speaking community. (Migrant Services and Programs Report, Appendices 1978:199-200)

The 1981-1982 Ethnic Arts Directory demonstrates the richness and diversity of the ethnic arts in Australia. Featuring 88 countries, the Directory has numerous entries under each of the following categories: Festivals, Crafts, Filmmakers, Photographers, Music, Dance, Puppeteers, Puppetry Groups, Theatre, Visual Arts, Literature, Ethnic Radio and Television and Ethnic Newspapers. It reports that every State has large, annual festivals with an international spirit. The Directory contains 149 entries for ethnic music and 177 entries for ethnic dance. As the Directory was compiled from answers to a questionnaire, it is probable that these figures are, in reality, higher than listed. The Ethnic Arts Directory acknowledges the "Legitimacy of other cultural perspectives (in their own right and as) an integral part of the arts scene in Australia" (Australia Council Community Arts Board 1981:5).

These two examples, and the figures previously given, show that Australia is a multi-cultural country. For present purposes, the definition of multi-culturalism used by the Australian Schools Commission is used for this study:
Broadly, the term connotes differences of ethnic origin, race, religion and socio-economic class among the people of Australia. Narrowly used, it often refers to the presence of ethnic communities within the population. (Schools Commission 1981:112)

Recognising ethnic communities as different from, but equally important with, the Anglo-Celtic group troubles the dominant group; it can shatter prevailing view of the world within the group and pose questions as to whether there exist other beliefs, practices and values outside their own experience. As Falk so clearly states:

It is not only the personal identity of each member of minority groups that is in danger in a poly-ethnic society. Foreigners pose a threat to the self-image of the dominant group. ...Re-socialization of the dominant group is demanded by multi-culturalism, and this demand may shake the very foundations of primary socialization. A new me, a new identity must grow, and it may not be consistent with my previous self. (Falk 1978:13)

The 'White Australia' in which many teachers grew up, no longer exists. Nor is it possible to force all new settlers to assimilate into, or conform with, the Anglo-Celtic mould. To hold fast to the notion of a 'White Australia' and to expect assimilation is to "continue to believe in the myth" (Chan 1983:9).

The Curriculum Development Centre's Core Curriculum for Australian Schools identified two essential factors for education in a poly-ethnic Australia:

1. Aims for Australian Schools: ...Australian society sustains and promotes a way of life which values...tolerance and concern for the rights and beliefs of others. (1980:10)
2. The core ought to: focus on...the common culture...(and) the common multicuture. (Curriculum Development Centre 1980:15)

Likewise, the Schools Commission Report for the Triennium 1982-1984 advocates that

Schools demonstrate their values in action ...by their acceptance that differences enrich rather than divide the community ...(The school) responds to the pluralist needs within the population. (Schools Commission 1981:111-114)

In 1978, the Australian Government appointed a committee to review multi-culturalism in Australia. The findings were given in the Report of the Review of Post-arrival Programs and Services for Migrants, called the Galbally Report. As a consequence of the Galbally Report, the Government provides funds for projects and programs for multi-cultural education, at all levels and in great variety. The Australian Schools Commission Report for the Triennium 1982-84 recommended that the amount be $3.506m. for each of the three years, 1982-1984 (Schools Commission 1981:408).

Moving from general principles of multi-culturalism in Australia and in relation to education, it is pertinent to investigate multi-culturalism in respect to the arts, especially music. The National Report Education and the Arts succinctly outlines the current situation, when it states that

...most teachers are Australian born, of Anglo-Saxon orientation, with little understanding and appreciation of the arts of the countries from which the migrants come, ...middle-class teachers rarely have knowledge of ethnic music
...The 'respectability' of ethnic culture must be confirmed through inclusion of ethnic arts in the overall school program, backed up by appropriate teaching materials and competent teachers. (Schools Commission and the Australia Council 1977a:17-18).

Music and dance (as unified entities) and music are conspicuous by their absence as curriculum materials for Australia's pluralist society. To take but one example: in a recent publication by the New South Wales Department of Education _Multicultural Activities for Schools_ (1983) there were no music and dance activities included; of the 67 resource texts suggested four related to music (one was a book of National Anthems) and there were four dance texts.

Some schools make a pretence of offering multi-cultural activities by holding one-off, soon-forgotten, 'let's dress up' International Days, in which there is some recorded, unnoticed music playing in the background.

Obviously, the possibilities are more worthwhile than the current reality.

Even if music teachers are in a school which does not embrace a whole-school multi-cultural curriculum policy, these teachers can involve the learners in a multi-cultural experience by utilising music and dance of other countries. Learning a country's music and dance, especially where these are presented within a socio-cultural matrix, can be a valuable way to gain insight into the home countries of the school population. It allows "appreciation of the cultural heritages of all ethnic groups" (Chan 1983:9) in the community.
The need for thinking multi-culturally is best summarised by the Schools Commission Report for the Triennium 1976-78, when they state that

...the multicultural reality of Australian society needs to be reflected in school curricula - languages, social studies, history, literature, the arts and crafts - in staffing and in school organisation. While these changes are particularly important to understand the self-esteem of migrant children they also have application for all Australian children growing up in a society which could be greatly enriched through a wider sharing in the variety of cultural heritages now present in it. (Schools Commission 1975:13).

Consequently, music educators in Australia have to admit to the multi-cultural composition of this country. This realisation, coupled with intrinsically musical reasons, is the justification for including non-Western music as part of the music learning process within Australian schools.

2.4 The Current Situation. Despite strong arguments in favour of the use of non-Western music in music curricula, analysis of the current situation reveals that very few teachers are exposing their students to this type of musical experience. "In music education in schools, areas such as instrumental instruction, use of electronic resources and non-Western music appear to have been largely neglected" (Schools Commission and the Australia Council 1977b:127). Where teachers are employing non-Western music, two grave errors are frequently evident.
The first is the biased idea that non-Western music is inferior to Western music. This is obvious in any approach which embraces the method of comparisons with Western music. A common attitude is that Western music is highly structured, non-Western music is not; non-Western music is strange and inferior. This also often implies that non-Western music is not played on properly-tuned instruments, inferring that non-Western instruments, with their different methods of tuning, are incorrect.

A different method is that which employs the 'information about' approach. This method gives the learners many facts about the music, but never allows the learners to experience the sound of the music.

It is possible to suggest that these errors in methodology stem from the lack of available resources for the teaching of non-Western music. The New South Wales Report Education and the Arts urged experienced ethnic arts personnel to teach and prepare educational material. The Report stated that there "is an urgent need to increase the accessibility of accurate information for a wider Australian community" (Schools Commission and the Australia Council 1977b:96).

2.5 Summary. The non-Western music experience is valuable for education because of the intrinsic worth of the music itself. As a secondary consideration, the non-Western music experience has applications to Australia, considering the multi-cultural composition of this country. However, the present situation is characterised
by a lack of available resources for non-Western music learning experiences.

Where can a music educator find resources for teaching non-Western music? The answer to this question is in two parts: in part, it lies in the findings of ethnomusicology; in part, it lies in music educators transforming the work of ethnomusicologists into curriculum materials with suitable techniques and strategies.

It is necessary now to examine the discipline called 'ethnomusicology'. 

In this section, six areas are examined. Initially, a definition of ethnomusicology is formulated. Secondly, the musical and socio-cultural variables within ethnomusicology are examined. This is followed by techniques of fieldwork, musical performance, transcription and analysis. Three art forms interrelated to music—art, literature and the dance—form the final portion of this section.

3.1 Towards a Definition of Ethnomusicology. The first problem associated with ethnomusicology is to attempt to find a concise definition for the discipline. In this section, several definitions are given, beginning with that by Jaap Kunst, who invented the term in the early 1950s. Kunst notes that the

...study-object of ethnomusicology... is the traditional music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilized nations. Our science, therefore, investigates all tribal and folk music and every kind of non-Western art music. Besides, it studies as well the sociological aspects of music. (Kunst 1974:1)

Mantle Hood states that ethnomusicology is a "discipline directed toward an understanding of music studied in terms of itself and also toward the comprehension of music within the context of its society" (Hood 1965:217). In another place, Hood states that ethnomusicology is "a field that requires the broadest possible interdisciplinary
approach ...(and) the subject of study in the field of ethnomusicology is music" (Hood 1971:3).

Bruno Nettl, writing in 1964, sees ethnomusicology as study "in an area adjacent to musicology at large and also to cultural anthropology" (p.1). Nettl expands upon this when he later writes that music "should be examined in two ways: (1) for itself, that is, its style and structure, and (2) in its cultural context, its function, and its relationship to other aspects of life" (Nettl 1973:17).

Alan Merriam views ethnomusicology as being "compounded of two distinct parts, the musicological and the ethnological, and perhaps its major problem is the blending of the two in a unique fashion which emphasizes neither but takes into account both" (Merriam 1980:3). He later puts it more succinctly as "ethnomusicology is ...defined as 'the study of music in culture'" (Merriam 1980:6).

Harrison states that ethnomusicology contains "analytical and stylistic (music) studies ...(while) investigating the various aspects of music as an expression of an individual in his social context" (1965:79). Radocy and Boyle "recognise music as a sociocultural force which must be studied within its societal and cultural framework" (1979:178), and Maceda writes of the "musical-ethnological" (1981:8).

Furthermore, the sociologist of music, Silberman, writes:
Music is chiefly a social phenomenon: social because it is a human product, and because it is a form of communication between composer, interpreter and listener. If music can be said to have an effect upon the individual in his social life, then this very relationship makes it a social phenomenon. ...Music is the expression of the deepest instincts and emotions of man, emotions which are in accord with his social experiences and his cultural heritage. ...Art is reflection, not action. (Silberman 1963:29-71)

Another writer concerned with music and society, Etzkorn, advocates that the study of music involve "a vision of a grand concept that fuses social institutions with musical accomplishments" (Etzkorn 1973:29). He elaborates thus:

Different social forms will have different histories of socialization and, consequently, different modes of musical expression. ...Music is a human expression with forms appropriate to various social settings (and)...is treated as an integral feature of its respective social setting. ...(A person should) examine in detail the relationships between various kinds of music and the distinctive societal settings in which they are found. (Etzkorn 1973:13,51)

Being concerned with cultural manifestations, Herskovits maintains that "the creative expression of an artist, in any society, is to be referred to a perceptual system that provides the mesh through which his world is screened" (Herskovits 1973:204). Portnoy does not see music to be of value only to framing of the artist's world. He notes that "music has accompanied mankind in his daily chores from the earliest stages of civilization" (Portnoy 1973:214). As music is one of the activities of humans, the comments by the social psychologists,
Secord and Backman, are pertinent to any consideration of ethnomusicology:

The most distinctive feature of human life is its social character. People do things in concert; they work together and play together. Moreover, people in interaction share an understanding of their various acts. And they react to one another in terms of these meanings. (Secord and Backman 1964:1)

John Beattie, in examining methods in social anthropology emphasises that "relative and contextual standards are appropriate and necessary where social and cultural values are being considered" (Beattie 1966:273). The eminent ethnomusicologist, Curt Sachs, sees music as a part of life:

In (the) interweaving with motions and emotions, music is not a reflex, remote and pale, but an integral part of life. ...Such music...is never soulless or thoughtless, never passive, but always vital, organic, and functional; indeed, it is always dignified. ...(It) is an organically grown and vital part of culture. (Sachs 1962:3-4)

Thus, definitions for ethnomusicology from the foremost exponents in the field and in allied disciplines, all point to one overall acceptable definition: ethnomusicology is a combination of musicology and ethnography. This view of ethnomusicology reveals the affiliations between music and anthropology.

Many authorities, including Hood (1965, 1971) recommend that a team of people carry out ethnomusicalogical research, as it is difficult for a musician to have the necessary ethnographic expertise, as it is difficult for an anthropologist to have the necessary
musical theoretical background. For one person to undertake ethnomusicological research, he/she must be a musical anthropologist or an anthropological musician.

It is precisely within this dichotomy that problems in present-day ethnomusicology arise; as Merriam writes, "ethnomusicology carries within itself the seeds of its own division" (Merriam 1980:3). Many writers today deal exclusively with musicology, while claiming status as ethnomusicologists; they study non-Western music solely from a musicological point of reference. They investigate the music, its structure and style, and organology. These writers argue that it is essential to understand the meaning of the music through a study of the music, of itself and by itself; but the emphasis in the work of these writers is so strongly musicological and so closely tied to the structure of the music that the breadth of approach offered by serious ethnomusicology is mostly lacking. Alan Merriam, one of the most vocal opponents of the solely musicological approach, summarises the position:

The multiplicity of studies of music structure divorced wholly or to a great extent from cultural context indicates that ethnomusicologists have placed the greatest value on the structure of sound as an isolable value in itself. Indeed, music sound has been treated as a closed system which operates according to principles and regularities inherent in itself and quite separate from the human beings that produce it. ...The pre-occupation with music sound alone means that much of ethnomusicology has not gone beyond the descriptive phase of study. (Merriam 1980:30)
These comments were originally written almost twenty years ago, but are still quite pertinent today, as any analysis of current ethnomusicological literature will reveal. So prevalent are music qua music studies, that any studies which fall into the category of ethnomusicology (musicology and ethnography) usually have the words 'society' or 'culture' in their titles.

It seems that the solely musicological studies are so engrossed with "the immediate intrinsic interest" (McAllester 1972:350) of music that they go no further in their investigations. Besides neglecting the musico-cultural and musico-societal relationships, these studies may also contain another type of error. This error is one of judging the music from an outsider's musical frame of reference, or analysing the structure from a set of criteria culled from the structure alone. These types of errors leave no place for considering what the structure means to the people who perform, and listen to, that structure. In those studies that are essentially musicological, one can often question whether the authors realise that they have written such studies. Many state, for example, that the piece of music under consideration is played during the marriage ceremony. The writer therefore believes that he/she has related the music to the life of the people, that he/she has given the 'musicological and the ethnographic'. This argument is rejected by the present researcher because, as there has been no description or analysis of the people's marriage ceremony, the readers can conjure up any version of
'marriage' from their own referential grid. A reader fortunate enough to have read widely of the various marriage systems in the world, may be able to make a guess at the type of ceremony to which the musicologist is referring. But there is little chance of the reader finding any relationships between the system of marriage and the system of music for that marriage, there is little chance of the reader finding answers to 'why' questions regarding the music.

Why do so many writers present solely musicological studies under the heading of ethnomusicology? It is the belief of this researcher that the answer lies in two factors: interest and time. Many musicians are simply not sufficiently interested in Man as a social being, living within a culture which affects his behaviour. Music itself is such a complex business - and has a fascination all its own - that many musicians find complete satisfaction and fulfilment in working with music alone, in all its varieties and styles. The time factor is equally important. It takes time - and a great deal of time - to become aurally familiar with the music \textit{qua} music of another culture. It takes even more time to immerse oneself in another culture, and to try to understand the role of music within that culture, which is usually so divorced from one's own. The theory of ethnomusicology - encompassing as it does music and society and culture - demands that these problems of time and interest be met and satisfied. Nevertheless, the literature in the field indicates that current practices
fall into two distinct categories, namely musicological (music per se) and ethnomusicological (or music within the socio-cultural context).

The remaining sub-sections of this section of the study elaborate further on the definition of ethnomusicology: the combination of musicology and ethnography.

3.2 Musical and Socio-Cultural Variables. The musical issues with which the ethnomusicologist is involved include tuning systems, scales, principal pitches, non-essential pitches, melodic shape, sliding pitches, rhythm, rhythmic cells, polyrhythmic notions, improvisation, groupings, tempo, phrasing, form, structure within overall form, ensemble, texture, instrumentation, timbre, categories, dynamics, notation (if extant) and so forth. With regard to instruments, he/she is interested in external and internal physical description, tuning, musical role and purpose of the instrument, techniques of playing, groupings, history, construction and origin of instruments, and music instruments within the Sachs-Hornsbostel Classification of idiophones, membranophones, aerophones and chordophones. The human voice - range, sex, quality, vocal techniques, inflections, groupings, and so on - is also of great interest and importance to the ethnomusicologist.

The types of music - instrumental and/or vocal - to be found by the ethnomusicologist are legion. They include the types of song sung by one singer or played by one instrumentalist, songs with the same scale, songs with
certain ensembles, songs sung once and then forgotten, improvised music, songs sung only at particular times and events, and those songs which are prohibited except at certain stages (for example, prior to a funeral). There is music as part of ritual, as part of theatre and drama, as accompaniment to dance, to accompany worship, to lessen the burdens of work and to celebrate and mark the important rites de passage of the people. There is music for fertility ceremonies, for harvest, of witches and mediums, of thanksgiving, for weddings, for battles, victories and peace pacts, for healing rituals and for hunting. There exists rice-pounding music, lullabies, debate songs, dirges, and love songs. There is music to accompany building of a house, the pulling and filling of teeth, circumcision, and the burial of a loved one. There is music in imitation of nature, as invocation for protection of the farming animals, for festivals honouring animals. The festival of a group can be marked by music. Music can be used to identify a person or a tribe. Songs can recount the origin of a people, and memories of ancestors can be held within the songs.

These are merely a few general types of music. Each type can, of course, be further delimited. Pfeiffer, for example, makes mention of a selection of Philippine Kalinga songs related to children: appros is sung a half-day after the birth of the child, and another is sung one week later; there are songs for the child's good health, for the child to have a good, clear voice, for the ancestral spirits to bring the child protection
against sickness, for the child's first bath outside
the house and for the tying on of the child's first
necklace (Pfeiffer 1975:54). Tamanio, cited by Pfeiffer,
lists a selection of Philippine Bontok songs and chants
which illustrate the variety of music, and types of
music, to be discovered from one society:

...kapya nan boboy is sung to cure boils,
kapya nan tingating to staunch bleeding
caused by something sharp. Kapya nan
fun-ao, a chant to prevent and cure
stomach ache, is also sung after the
reconciliation of enemies before eating.
Kapya nan senga is chanted in the presence
of a person who is fatally ill. To
prevent sickness in the community kapya
nan chawis is sung. Sabosab, a special
long prayer, is chanted at fast tempo,
is chanted by the pomapatay ('medicine
man') in blessing a new house. Ayyeng
sung by old men in chorus, is usually a
request for tabacco, food or drink from
a host. Soweey is sung alternately by
groups of women while pounding rice.
Ayoweng is a field-work song, and
chag-ay sa maseypan is a lullaby. Chag-ay,
a loneliness song for women, is sung for
a beloved one who is far away. Ayegka
is sung by a chorus of boys on their way
to visit friends. (Pfeiffer 1975:54)

The ethnomusicologist, in studying the music of a
non-Western culture, should extend his/her learning to
include aspects of music as a product of humans. Thus,
also of interest would be the status and role of the
musician in the society, the training of the musician,
the makers and owners of instruments, the values a
society places on music, what a society deems as music,
and as 'good' and 'poor' music, male and female roles in
music making, the role of various age groups in music
performance, the music-text relationships as expressing
societal mores and values, symbolism of music within the
society, the origins of music, the history of music in the society, and so forth. Only one of these, the history of music in the society, will be examined further.

Music may be said to be as old as Man. Excavations have revealed musical instruments and drawings of peoples making music, often from cultures that existed thousands of years ago. The myths of peoples around the world contain reference to music: the gods singing to amuse themselves, the people singing and playing music in supplication to the gods. In literate societies, the printed word contains references to music as old as the records of the society itself. In non-literate societies, analysis of oral literature can lead to the discovery of music history. In the latter kind of society, there is sometimes another way to uncover some aspects of their music history; namely, the documents of the colonising powers. When European powers began to colonise previously isolated societies, the outsiders were witness to the indigenous music. For example, when the Spaniards arrived in the Philippines (1521), their chroniclers noted the music heard at the time and Pfeiffer cites the words of Pigafetta. Writing in 1521, Pigafetta, Magellan's chronicler, recorded that the Filipinos "played so harmoniously that we would believe they possessed a good musical sense" (Pfeiffer 1975:1). According to Gagelonia, in 1582, Miguel de Loarca wrote that

...since these natives are not acquainted with the art of writing, they preserve their ancient lore through songs, which they sing in a very pleasing manner.

...Also during their revelries, the
singers...recite the exploits of olden times; thus they always possess a knowledge of past events. (Gagelonia 1973:521)

In 1609, cites Gagelonia, Morga told of the "chanting of their singers of native heroes and their deeds" and Colin, in 1663, stated that in their "songs are recounted the fabulous genealogies and vain deeds of their gods" (Gagelonia 1973:522). There are numerous such instances available to the ethnomusicologist to enlarge upon findings from oral traditions.

To complement musical matters and to adhere to the definition of ethnomusicology as being 'musicology and ethnography', there are other considerations for the ethnomusicologist. These considerations hinge on the fact that

...music is human behaviour which occurs within a cultural context. Through the enculturation process each social order develops its institutions and artifacts for perpetuation of itself, ...(as Lomax writes) music 'reflects and reinforces the kinds of behavior essential to its main subsistence efforts and to its central and controlling social institution'....Music reflects the values, attitudes, and temperament of a culture. (Radocy and Boyle 1979: 176-179)

One way in which to seek relationships between these matters (institutions, artifacts, behaviour, values, attitudes and a culture's temperament) and purely musical matters (scales, rhythms, structure, instruments, music types, song texts, the musician and music history) is for the ethnomusicologist to investigate the functions of music within the society and culture. The clearest and most precise theory for establishing the functions
of music has been outlined by Alan Merriam. Even though this theory was first presented in 1964, it is a valid signpost to the ethnomusicologist of the 1980s, highlighting as it does (in no significant order of priority) ten functions of music:

1. The function of emotional expression. ...Song texts...provide a vehicle for the expression of ideas and emotions not revealed in ordinary discourse. On a more general level, however, music seems clearly to be involved with emotion and to be a vehicle for its expression. ...  
2. The function of aesthetic enjoyment. ...Involved here is the primary question of what, exactly, an aesthetic is, and particularly whether it is a culture-bound concept. ...  
3. The function of entertainment. ...a distinction must probably be drawn between 'pure' entertainment...and entertainment combined with other functions.  
4. The function of communication. ...music communicates something (but) we are not clear as to what, how, or to whom. ...  
5. The function of symbolic representation. ...music functions in all societies as a symbolic representation of other things, ideas, and behaviours. ...  
6. The function of physical response. ...the fact that music elicits physical response is clearly counted upon in its uses in human society, though the responses may be shaped by cultural conventions. ...  
7. The function of enforcing conformity to social norms. ...Songs of social control play an important part ...both through direct warning to erring members of the society and through indirect establishment of what is considered to be proper behaviour.  
8. The function of validation of social institutions and religious ritual. ...Religious systems are validated...through the recitation of myth and legend in song, as well as through music which expresses religious precepts. Social institutions are validated through songs which emphasize the proper and improper in society, as well as those which tell people what to do and how to do it. ...
9. The function of contribution to the continuity and stability of culture....As a vehicle of history, myth, and legend it points up the continuity of the culture; through its transmission of education, control of erring members of the society, and stress upon what is right, it contributes to the stability of culture. ...(As) an enculturative mechanism, music reaches into almost every aspect of life. ... 10. The function of contribution to the integration of society. ...Music provides a rallying point which the members of society gather to engage in activities which require the co-operation and co-ordination of the group. Not all music is thus performed, of course, but every society has occasions signalled by music which draw its members together and reminds them of their unity. (Merriam 1980:219-227); the numbers 1-10 have been added by the researcher, for clarity only.)

The functional approach, as advocated by Merriam, need not, of course, be followed. However, if ethnomusicological studies are to reveal both musical and ethnographic issues, the approach chosen must demonstrate an understanding of the music, and of the beliefs and behaviours of the people whose music is being studied. The most realistic way in which to do this - regardless of the approach - involves a two-pronged attack. The first is to seek etic analytic relationships. Important as these may be, they are imposed from outside the culture and are almost invalid unless coupled with the second technique. The second technique is the emic technique, which implies viewing the people's music, beliefs and actions from the viewpoint of the people themselves. This is cultural relativism: trying to understand why the people act as they do, not from our perspective, but
rather from the perspective of the people themselves. Different societies make different arrangements for the satisfaction of the needs of the people; these arrangements are moulded by various beliefs and values. Cultural relativism, therefore, is achieved by seeing whatever facet is being investigated as an interdependent part of a huge complex: the complex of the people's behaviour and beliefs.

Other people's behaviour and beliefs are discovered by investigating their ideology and their arts (for the ethnomusicologist, music and the other arts), their social, economic and political systems. One way to organise this investigation is to see these five systems - ideological, arts, social, economic and political - within institutions. These institutions include birth, child-rearing practices, childhood, adolescence, kinship, courtship and marriage practices, labour and modes of subsistence, leisure, worship, sickness and old age, death and burial.

No matter which way is used to organise the investigation, it must be remembered that no society maintains meaningless behavioural and belief patterns and practices. Regardless of how peculiar these may seem to the outsider, if such patterns are extant, they obviously mean something to the people who practise them.

There are many aspects of people's behaviour and beliefs to be discovered and understood, and only a few will be enumerated. These include religion, totems, taboos, cosmology, symbols, supernatural entities and
forces, magico-religious forces, the non-social world, the predominant worldview, social background and social relevance of religion, ways of relating to the gods, moral and religious norms, symbolic rites, significance of rites, symbolism, anti-social symbolism, expectations, avoidances, sanctions, rituals, psychological importance of rituals, morality, social solidarity and system of values.

Also to be included would be principles of social structure, social institutions, social relationships, interpersonal relationships, social adjustment, social controls, social organisation, social sentiments, social usage, history of the society, social problems, social change, patterns of socialisation, products of socialisation, agents of socialisation, skill learning, cognitions, personality, social castes and social classes, interactions of members of the society and social authorisation.

Furthermore, investigation could encompass kinship and descent, the family, paternal and maternal extended family, lineages and genealogies, the various roles of the individual in the society, male and female roles and role models, networks, groups, clans, moieties, cognates, affines, interaction, rank, hierarchy, age-based and sex-based social groups, descent groups and status.

Finally, in this by no means exhaustive listing, could be included residence patterns, household, type of work, land tenure, size and history of village,
adaptation to the environment, forms of production, settlement patterns, forms of exchange, concepts of language, judicial processes, punishment of crime and settlement of disputes.

How does an ethnomusicologist find solutions to these multitudinous and multi-variate problems? The answer lies in the theories and practices of anthropology and related fields. These include cultural anthropology, social anthropology, social psychology, ethnography, ethnology, physical anthropology, history, prehistory, linguistics, sociology, literature and aesthetics. Together with these disciplines, Elbert Stewart identifies several others. He notes that the disciplines are inter-related and do overlap, but "a classification is convenient for conceptualizing the field, (although the classification) is more an analytical tool than a reality" (Stewart 1973:31). Stewart orders his classification "upon three major approaches to the study of man: his culture, his physical nature and his historical and evolutionary development" (Stewart 1973:31). Figure 2.1 gives the diagrammatic representation of anthropology and related fields as designed by Stewart.

Thus, a person engaged in the study of one behaviour of Man - for example, music - should endeavour to become familiar with the theories and techniques of the many inter-related fields. He/she should be familiar with the often contrasting theoretical frameworks within which scholars have studied Man in society and Man within his culture. One example will elaborate on this fact.

A simple overview of the developments in anthropology (in the broad sense of the term) illustrates a diversity
1. Stewart (1973:32)

of theories. Speculation regarding cultural evolution characterised the early works of Tylor and Morgan. The
diffusionists - Smith, Perry and Rivers - believed that all cultures originated in Egypt. In challenging these approaches, and placing emphasis on ethnographic fieldwork and physical anthropology, there arose the historical particularism of Boas. His students, Benedict and Mead, followed his ideals and pioneered work on personality and culture. Moving through the cultural ecology and cross-cultural studies of Julian Stewart, one arrives at the work of Malinowski. Malinowski, who coined the term 'institution', saw great value in fieldwork and was primarily a functionalist. Radcliffe-Brown, often regarded as a sociologist, was interested in rules and laws, and structural analysis. The interests of Levi-Strauss are "more psychological than sociological... (his) concern is with cognitive processes very much along the lines of the school of cognitive anthropology" (Barnouw 1979:421-422). Other scholars were concerned with situational analysis, which demands "a synchronic analysis of general structural principles that is closely interwoven with a diachronic analysis of the operation of these principles by specific actors in specified situations" (Epstein 1978:149). Ethnoscientists, such as Conklin, use the emic approach, while social anthropology is described by Evans-Pritchard as

...viewing any social activity in any society in the context of the whole social life of which it is part; ... (and as) revealing the structural forms or patterns which lie behind the complexity and apparent confusion of actualities in the society ... (so that) the social life can be perceived as a set of interconnected parts, as a whole. (Evans-Pritchard 1972:123)
The cultural anthropologists see ethnography as the foundation of their study and ethnologists analyse and compare ethnographies, using the historical approach. Plog, Jolly and Bates summarise

...how anthropologists now approach the study of cultural variation: first, they recognise that the structure of a society, or of any behavior pattern, must be investigated; second, they generally try to understand the function or adaptive significance of particular patterns of behavior; and third, they focus on the ways in which individuals and groups of individuals use social concepts to structure particular situations and interactions. (Plog et al 1976:208)

Anthropological data can give perspective to cross-cultural psychology: perception, learning, motivation, personality, cognition, attitudes, values, groups, social change, and, as Triandis adds, developmental perspectives to language and environmental psychology (Triandis et al 1980:ix).

Anthropological research methods and techniques involve fieldwork and participant observation over a period of time. Methods include interviews, questionnaires, charts, key informants, sampling, census, inventories, maps, tape recordings, films, photographs, etic and emic approaches, language learning, analysis of sites and artifacts, cross-cultural comparisons, testing generalisations, cross-checking of data, document analysis, analysis of oral, aural and visual art, standardised cross-cultural tests, statistics, and analysing data in the field and on return to home country.
3.3 Fieldwork and Performance. It is from the anthropologists' insistence on field work that ethnomusicologists have themselves realised the great importance of working in the field. Using most of the research methods of the anthropologist, together with their own particular music research tools, ethnomusicologists involve themselves in fieldwork and participant observation.

Going into the field requires great preparation. The person must have substantial knowledge of the subject and some notion of the culture in which he/she will live. This requires intensive reading on these two broad matters prior to arrival. The person must have some idea of what he/she is looking for in the field and identify such variables. The ethnomusicologist should have technical knowledge - audio and video tape recording, photography - and be familiar with methods of conducting research and gathering data. If possible, he/she should have some knowledge of the language, and ethnomusicologists should be familiar with some music of the people (not too difficult in these days of wide research interests and of home countries having ethnic populations). Of paramount importance to the ethnomusicological field-worker is the understanding that fieldwork involves dealings with people.

Sensitivity to the beliefs and values of others is a vital part of fieldwork. The outsider is there "as a guest, not a judge" (Stewart 1973:33), and thus must be willing to accept the manners, taboos and code of behaviour
of the people. Fieldwork requires the building of trust between the outsider and the people: without this, little can be accomplished. Kunst cites Fox Strangeways, who wrote in 1914:

Without the willing co-operation of the singers and dancers they will do little, and that willingness is only to be bought with unfeigned sympathy, inexhaustible curiosity, lively gratitude, untiring patience and a scrupulous conscience. It is easy to fake a tune till it fits a theory. (Kunst 1974:20)

It has been the present researcher's experience that genuine interest in the music, dance, beliefs and behaviour is quickly repaid by eagerness and willingness on the part of the informants. She has also noted that not all researchers have this genuine interest - many suggesting that the customs are 'quaint' - and this feigned interest is repaid with fallacious data.

It is often quite difficult to obtain verbal answers to variables important to the ethnomusicologist. Peoples in non-Western societies (and indeed, also in Western societies) do not actually talk about their music and arts: they do it, rather than discuss it. Often the theory of music, for example, relies on mysticism, sanctions, social mores, aesthetic values and the like, which the people cannot verbalise but which they know, and by which their music is governed. Pressure to verbalise their arts often leads these people to give incorrect information: they believe that it is more polite to answer a question than not to answer it. It seems that the only way to achieve accurate results is
to establish a firm and trusting bond between the ethnomusicologist and the people, a bond that will enable the former to become knowledgeable about the beliefs and behaviours of the people. In so doing, he/she will eventually be able to view the arts from the psycho-social, cultural and aesthetic framework of the people who produce them.

To achieve such a position takes hard work and much time:

In art, familiarity breeds appreciation, which is to say that it takes time and experience to perceive, internalize and respond to the aesthetic values in the art of peoples whose culture differs from one's own. (Herskovits 1973:199)

The 'response to the aesthetic values' can also be attained by the ethnomusicologist who learns to perform the music and dance of the people he/she is studying. Learning to perform the music is part of the non-Western music learning experience for the ethnomusicologist. It entails playing indigenous instruments in correct manner and style, singing vocal pieces using accepted vocal techniques, and can be extended to learning dances. Learning to perform helps achieve cultural relativism; it also aids the development of aural sensitivity to the unfamiliar sounds.

As one of the most important data-gathering devices available to the ethnomusicologist, music performance (in correct styles) gives rise to greater understanding of all musical issues. It is perhaps the most important single aspect of an ethnomusicologist's task.
An ethnomusicologist can learn to play the music of another culture (just as people from other cultures often learn to play Western orchestral instruments). It is simply a matter of a keen ear, time and diligent effort. Acute aural perception is necessary to discover, for example, the microtones, cross-rhythms, polyrhythms, ornamentation and approaches to solo and group improvisation. The acquisition of new performing techniques may also be necessary, as, for example, posture, fingering and breathing may be totally different from that of the Western tradition. In performing the music, the ethnomusicologist learns to make music with the people, feeling and responding to the different styles and techniques. Music performance permits the ethnomusicologist an understanding of the prohibitions associated with music, and with music playing; it allows him/her to see the social value in music.

Learning to perform the music refines the ear, places the particular piece of music within its musical and socio-cultural context, and establishes musical norms: all essential to the tasks of transcription and analysis.

3.4 Transcription and Analysis. There comes a time when the ethnomusicologist must decipher and analyse the music he/she has collected. To do this requires, among other skills, the ability to transcribe the music in some way: to 'get the music down on paper'.

Transcription is necessary for analysis, as an aid in music learning and listening, for comparative studies
within the music of a given culture and between the music of different cultures. Transcription facilitates classification and reveals relationships between music and language, and between music style and instruments.

Transcription is by no means an easy task. Enormous patience and aural acuity are necessary; patience because the music must be listened to numerous times in order to notate what is being heard in some meaningful way; aural acuity because non-Western music does not use the same musical framework as does Western music, and thus all preconceived ideas regarding, for example, pitch and intervallic relationships, must be rejected or reinterpreted. Before beginning a transcription, field notes and any available musical information should be read, to place the specific music within its musical (and cultural) context.

Following this, one may listen to the whole piece many times, as transcription involves notating the separate musical elements that make up the whole. Sketches can be made of the overall shape and structural outline. Then comes the task of filling in the details, and asking oneself how much detail is necessary. The number, order and role of the pitches must be ascertained, as must essential and non-essential pitches. Rhythm and rhythmic cells (no matter how unconventional in the Western sense) must be notated. Stratification, parts, 'phrases', pitch fluctuations, tempo and changes in tempo should be attained. The words, using romanisation if necessary, should be discovered and their relationship to
the music made clear. Vibrato, glissando stops, gliding, vowel shapes, ornaments, slow and fast trills (to name but a few) must also be notated. Techniques of playing the instrument may appear in the transcription. Using a slower speed of playback helps in transcribing, and re-checking the work after a time lapse of a week often points out discrepancies. The use of an electronic keyboard, which can be altered to approximate the tone colours of the instrument playing, is a valuable tool for transcribers. Computers can be used to process musical data.

Electronic devices to transcribe music have been designed since the 1920s. The Charles Seeger Melograph displays the transcription with great accuracy; for example, "rhythm and tempo can be reproduced ... with a margin of error of only 1/100" (Nettl 1964:123). Seeger has produced further versions of his melograph, and another was described by Hood in 1971:

This instrument is an electronic analyzer of musical sounds that includes computer logic circuitry to produce a three-part continuous photographic display consisting of pitch, loudness, and timbre. It has a pitch range of seven octaves, an amplitude range of 40 decibels, and a spectral range of 15,000 Hertz. Designed expressly for the varied needs of ethnomusicological research, it can accommodate the widest range of flexibility in display format. (Hood 1971:95)

In more recent times, ethnomusicologists and scientists are further experimenting with all types of electronic equipment to facilitate transcription.
However, most ethnomusicologists are remaining with the Western system of notation to describe the music. It is well known that Western notation has many deficiencies and drawbacks for transcribing non-Western music. In spite of this, many writers believe that Western notation is the most readily understood and allows for a wider dissemination of their research. It is the writers who try to force non-Western music into the conventions of Western music thinking (for example, the use of traditional key signatures) who mis-use Western notation in transcription.

Western notation can never grasp, nor reveal, all the complexities of timbre, shading, turns, vocal and instrumental style; but Western notation in a transcription can provide an educated approximation of the non-Western sound. It is by using Western notation in non-conventional ways that it becomes a useful tool for the ethnomusicologist. Figure 2.2 illustrates some of the signs used in those transcriptions which employ Western notation.

There are several other 'non-electronic' means to transcribe non-Western music, and a selection will now be examined briefly.

The Thai Tamwong dance song, ว่าที่เกิดในท่าน Ngarm Saeng Duen (Beautiful as Moonlight) may be transcribed in cipher notation. Cipher notation uses arabic numerals to denote pitch, the upper octave of a pitch being shown as 5, and the lower octave shown as 5. Single or consecutive horizontal dots denote rests and ties. Horizontal lines placed above the pitch numeral give the
FIGURE 2.2
SIGNS USED IN TRANSCRIPTION, ESPECIALLY
WHEN USING TRADITIONAL WESTERN NOTATION.

+ or ↑ - pitch higher than written note
- or ↓ - pitch lower than written note
\( \times \) or \( \frac{1}{2} \) - uncertain pitch
\( \Rightarrow \) - grace note
- - wavering pitch line
\( \uparrow \) or \( \downarrow \) or \( \uparrow \downarrow \) - glissando, slide (upwards in pitch)
\( \downarrow \) or \( \uparrow \downarrow \) - glissando, slide (downwards in pitch)
\( \circ \) or \( \circ \) - note longer than notated
\( \bigcirc \) or \( \bigcirc \) - note shorter than notated
\[ \text{or } \] - structural divisions
rhythmic unit, for example: \[
\begin{array}{c}
1 \\
2 \\
3 \\
5 \\
3 \\
2
\end{array}
\] (reading as two quavers followed by four semiquavers). *Ngarm Saeng Duen* in cipher notation (Brennan 1982:55) is given in Figure 2.3.

The interlocking rhythms discernible, as Romet explains, in rice pounding activities of Javanese women may be notated in graph form. The women use a seven-foot pole, which hits different parts of the rice trough, thus producing different pitches: *ngotek* - high, *nyandet* - medium, and *ngijengin* - low (Romet 1981:12-14). Figure 2.4 gives the graph transcription of Javanese rice pounding interlocking rhythms.

Another form of graph transcription, called handgraph transcription, is used for the Philippine Ifugao song, *Bugan* in Figure 2.5. Handgraphs are used for transcription by some ethnomusicologists in preference to (or as an adjunct to) Western notation. Nettl reports Seeger:

> Graphs have far greater potential for achieving accuracy even when they are drawn by hand. ...Exact measurement of tempo, rhythm, and pitch can be more easily (obtained). ...The phenomena between the 'notes' can be better indicated in graphs than with notes. (Nettl 1964:120-121)

Graph transcription using flowing lines is an excellent means to notate that type of vocal music which "lies between speech and song" (Malm 1967:13); it is also valuable for instrumental music in which microtones are plentiful. Malm's transcription of a Maori *kaka* dance song (Figure 2.6) illustrates the efficiency of the flowing line graph transcription.
FIGURE 2.3
THAI SONG NGARM SAENG DUEN
IN CIPHER NOTATION

\[ \mathbf{J} = c.84 \]

\[
\begin{array}{c}
5 \quad 5 \quad 1 \quad 6 \quad 5 \quad 5 \quad 3 \quad 5 \quad 3 \\
2 \quad 1 \quad 6 \quad 5 \quad 1 \quad 6 \quad 1 \quad 1 \\
\end{array}
\]

\[
\begin{array}{c}
. \ 
5 \ 
3 \ 
. \ 
2 \ 
3 \ 
2 \ 
1 \ 
\end{array}
\]

\[
\begin{array}{c}
. \ 
1 \ 
3 \ 
5 \ 
3 \ 
12 \ 
. \ 
\end{array}
\]

\[
\begin{array}{c}
2 \ 
3 \ 
2 \ 
1 \ 
6 \ 
7 \ 
1 \ 
5 \ 
3 \ 
2 \ 
1 \ 
. \ 
\end{array}
\]

FIGURE 2.4
RHYTHMS FOR JAVANESE RICE POUNDING ACTIVITY

<table>
<thead>
<tr>
<th>Unit of time</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ngotek</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythm A</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Rhythm B</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
</tr>
</tbody>
</table>

FIGURE 2.5

PHILIPPINE SONG BUGAN (EXCERPT):

HANDGRAPH TRANSCRIPTION
FIGURE 2.6

GRAPH TRANSCRIPTION OF A MAORI HAKA DANCE SONG

Please see print copy for image

1. William Malm (1967:12)

FIGURE 2.7

MATJAPAT SONG (EXCERPT): MELODIC CONTOUR AND WESTERN NOTATION TRANSCRIPTION

1. Mantle Hood (1971:60)
Flow lines are beneficial in demonstrating the contour of the pitch organisation of a piece of music. Hood combines flow lines with Western notation to show the melodic contour of an excerpt of matjapat song (Figure 2.7, page 69).

Some countries have evolved their own systems of music notation. If the ethnomusicologist is studying the music of such a country, he/she should be familiar with the music notation. Figure 2.8 is the well-known Korean folksong, Arirang 핐骊 , taught to the researcher by the Korean music researcher, Coralie Rockwell. The yul-cha-po (check-pattern) notation score is read from right to left, from top to bottom. The first column is the music for 현 창고 hour-glass drum. Changko is struck with a beater in the left hand but the right hand strikes the 창고 with the palm (respectively shown as 1 and 〇). The size of the stroke within the check-pattern designates the rhythm to be played, and each horizontal subdivision line relates to the 'beat or pulse'. The remaining vertical columns give the words and pitch, together with the part for 가야검 (plucked 12-string floor zither with movable bridges). Blank squares denote rests and the five pitches of this song correspond (approximately) to Eflat, F, Aflat, Bflat and C in Western tuning. These pitches are Huang )){ , Te ㅏ , Jung ㅗ , Im ㅓ , Nam ㅗ (Rockwell 1972:n.p.).

In recent times, other countries have begun notating their music, not so much for performance practices as for maintaining tablatures for posterity. Figure 2.9 provides
FIGURE 2.8
KOREAN ARIRANG IN YUL-CHAP-PO NOTATION

1. Rockwell (1972:n.p.)
FIGURE 2.9
JAVANESE KRATON SLENDRO NOTATION

1. Excerpt from Gending Turi Tawa, Kendangan Tjandra, Patet Sanga (Hood 1967:24)
example. It is an excerpt of Javanese "checkered script, or kraton royal court notation, (which) reads down the page from left to right" (Hood 1971:70).

Thus, there are many ways to transcribe non-Western music and the theoretical texts for ethnomusicology - especially those by Kunst, Sachs, Hood, Nettl, Malm, Picken and Hornbostel - give further insights into methods of transcription.

Whatever methods are used, one other factor should be considered by the transcriber. This is the system of 'cents' as devised by Alexander Ellis (1814-1890). Ellis divided the Western octave into 1200 equal parts, and 100 'cents' represents a semitone. If an interval, for example, is 180 'cents', it is larger than a semitone, but smaller than a tone. Directional arrows on Western notation can be used in transcribing this, but do not show the interval as clearly and precisely as does the 'cents' system. The 'cents' system measures intervals. Individual pitch is measured by the number of vibrations or cycles per second. Hornbostel, Kunst and Sachs have reported ways by which to find the frequencies of a pitch, for example "monochord, stroboscopy, phonophotography, oscillography, electronic counting" (Sachs 1962:25). By means of logarithmic principles, vibration cycles can be converted to 'cents'. Figure 2.10 shows the relationship between four scales, with the intervals expressed in 'cents'.

Regardless of which system is employed in transcription - graph, electronic, original notation, western notation - there are always controversies over interpretations of
FIGURE 2.10
SCHEMATIC REPRESENTATION OF THE RELATIONSHIP BETWEEN
FOUR SCALES, WITH INTERVALS EXPRESSED IN 'CENTS'

W - Thai tuning system (after Morton 1968:12).
X - Western tempered chromatic scale.

W
1 2 3 4 5 6 7 1
171.4 171.4 171.4 171.4 171.4 171.4 171.4 171.4

X
C C# D D# E F F# G G# A A# B C
120 144 297 117 126 155 246

Y
1 2 3 4 5 6 7 1
125 146 252 168 100 167 245 246

Z
transcriptions. This is one of the dilemmas in ethnomusicology.

Controversial, too, is analysis of non-Western music. As there is no fixed terminology, an analyst has to rely on Western terminology, which, even in itself, is often misunderstood. Most ethnomusicologists rise above this problem by extensively reporting their analyses and carefully defining the variables of music analysis.

The aim of analysis is to endeavour to describe the style and the music: to describe the structure of the music and to analyse relationships between music, the society and the culture. As Hood explains, analytic description involves

...(1) pertinent information about the bundle of traditions surrounding music, (2) the function and usage of music qualified by its place in the scale of human values, (3) physical and acoustical description of musical instruments and voices, (4) physical aspects of instrumental and vocal techniques, and (5) transcriptions of music and text. (Hood 1971:315)

Verbal descriptions, transcriptions and graphs are the normal means of conveying analysis.

There are three principal approaches to non-Western music analysis. First, music can be analysed according to musical elements and their interrelationships. Figure 2.11 gives one example of this approach as devised by Bruno Nettl, in which he takes pitch and rhythm as the two variables (Nettl 1964:136). The elements available for this approach include scales, intervals, tonal centres, range, melodic shape, melodic contour, melodic structure, the pitch structure remaining constant (or not) throughout
FIGURE 2.11
OUTLINE OF PITCH AND RHYTHM AND THEIR INTERRELATIONSHIPS

<table>
<thead>
<tr>
<th>PITCH</th>
<th>RHYTHM</th>
<th>INTERRELATION OF PITCH AND RHYTHM</th>
</tr>
</thead>
<tbody>
<tr>
<td>scale (enumeration of tones)</td>
<td>scale of note values (enumeration)</td>
<td>relationship of parts thematic material</td>
</tr>
<tr>
<td>intervals (melodic and scaler)</td>
<td>*meter</td>
<td>*sequences of values polyphony</td>
</tr>
<tr>
<td>*melodic contour</td>
<td>*tendencies</td>
<td>*texture</td>
</tr>
<tr>
<td>*formulas</td>
<td>*tempo</td>
<td></td>
</tr>
<tr>
<td>*timbre</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Devised by Bruno Nettl (1964:136)
the piece, rhythmic cells, length of rhythms, meter, tempo, form, phrasing, timbre, dynamics, polyphony, stratification, ornamentation, vocal techniques, text, interpretative style, "the manner, the style, of performance" (Kunst 1974:12), ensemble, language inflections controlling vocal style, instrumentation and extra-musical considerations. Mantle Hood advocates a guideline chart (see Figure 2.12) for the completion of holistic analysis. The Hood chart encompasses musical and extra-musical aspects of analysis, moving from the General (g) to the Specific (S):

The bold G-S line at the top of the page and the bold vertical G-S line running down the centre of the page are movable. The horizontal G-S line may be superimposed over any of those below it on the page. The vertical G-S line may be moved to the right or to the left to intersect any segment of the horizontal G-S line. The segments of each G-S line have been connected by a meandering dotted line to suggest that the proportions of the segmentation are somewhat arbitrary and that not only contiguous but also separated segments tend to impinge on one another. The segmentation of the horizontal G-S line indicates that a concentration on the whole tradition of a given music is a more general consideration than a study of one or another style period within the tradition. A study of one genre is more particular (or more specific!) than a study of one style period, and a concentration on individual pieces is even more particular. A concern for the style of the individual performer is the most particular segment of the G-S line. (Hood 1971:300)

The second approach is that in which the analysis describes only the most obvious feature of the music, for example, cross-rhythm. This approach is used by some
FIGURE 2.12
THE HOOD CHART FOR ANALYSIS OF STYLE

THE NORMS OF MUSICAL STYLE

1. Mantle Hood (1971:303)
ethnomusicologists, but is not favoured by the majority, as one musical feature cannot explain a cultural phenomenon. Isolating one feature can also be insignificant, as the feature chosen by the ethnomusicologist (thus being imposed from outside the culture) may not really be important to the people who make the music.

The third approach to analysis has been the source of many excellent studies. This approach takes one variable - for example, scales - and analyses the multivariate formation and use of scales in a variety of music. Lomax uses a version of this third approach in his long-term and excellent study of song. He calls his approach Cantometrics:

The Cantometric system, developed by Grauer and Lomax, makes it possible to describe the outstanding features of recorded song performance in a short time. Its thirty-seven parameters probe the following eight aspects of performance:

. the social organization of the singing group and the accompanying orchestra and the relation between the two;
. the musical organization of the singing group and the orchestra and the level of cohesiveness that each displays;
. the information load in terms of repeated words, enunciation of consonants, relative interval size;
. the overall rhythm of vocal and orchestral parts and the rhythmic relationship within each one;
. the shape, the size, the length of phrase, the symmetry, and the degree of variation in the melody;
. the degree and kind of ornamentation;
. the dynamic traits;
. the main vocal qualities.
(Crist et al 1976:32)

By using Cantometrics with the song of many cultures, Lomax has made some astonishing discoveries, and this system of analysis is indeed a viable method.
Whatever analytic system and approach is used, the analysis should convey musical and music-and-culture relationships, revealing ethnomusicology as the blend of musicology and ethnography. Furthermore, as music is rarely heard as an independent activity in non-Western cultures, a knowledge of other art forms broadens the analytic base for ethnomusicological inferences. Together with concepts of the society and the culture, inclusion of other arts in the analysis and study of music allows the ethnomusicologist to view music as part of theatre, dance, puppetry, masked plays and so forth.

3.5 Two Interrelated Art Forms. Of the many art forms available to the ethnomusicologist, only two will be examined. These are art, and oral and written literature.

The ethnomusicologist can gain further musical insights, and can find a valuable source for ethnographic data, in the art of the people he/she is studying. Including art in the sample, the ethnomusicologist can also see one cultural manifestation, music, within the framework of another cultural manifestation, art. In this sense, art is taken to include the visual and tactile graphic and plastic arts; it excludes music, dance and literature. Thus, art here includes architecture, painting, sculpture, artifacts and handcrafts: it implies the manipulation of raw materials to form ritualistic and utilitarian objects.

Objects of art may be ritualistic or utilitarian or a combination of both. All art objects are the projections
of the society, for "the patterns of a culture frame the response of the creative artist to the world about him - frame them for him as they do for all the other members of his society" (Herskovits 1973:201). Thus, art has accepted aesthetic values, and may be said to be symbolic of the belief system and social organisation of the society.

Outsiders to the society, even if they are keenly visually perceptive and can appreciate the beauty of the art, cannot make value judgements about art of non-Western societies from their own aesthetic standards: it must be done from the socio-religious perspective and aesthetic values of the people who produce the art. As Casiño writes, art

...is seen not only in terms of its styles and craftsmanship but in its functional interaction with all the elements constituting human life and culture. ...As a human, social product, ...art becomes the focus of intentional and functional relations. The raw materials of art ... are subjected to a process of patterning and emerge as a thing of design. The forces behind this process are generated both from the fertile mind of the individual artist and from the needs and transactions of society. On the side of the artist, the immediate determining factor of art is the artistic-aesthetic intent: ...it confers a surplus meaning to sheer biological purposefulness. On the side of the community, the forces of patterning spring from human purposes and the interplay of human needs and institutions. (Casiño 1973:1-3)

Art fulfilling human needs and institutions ranges from temples to drinking vessels and body decoration. The materials of art include bone, horn, teeth, shell, stone,
wood, metal, bronze, clay, ivory, bamboo, coconut, skin, cane, thread, hemp, vertibrate, gold, silver and palm leaves. Shapes, designs, motifs and colours preferred by a society may be located in houses, places of worship, burial jars, village groupings, masks, weaving, clothing, home and work implements and articles, musical instrument design and decoration, musicians' and dancers' clothing, temple reliefs, statues of the gods, and so forth.

Not all non-Western art is ritualistic, but a great many objects of art have affinity with religion and systems of belief. Religion may codify what designs may or may not be used. Titus Burckhardt, in the Foreword to Geometric Concepts in Islamic Art, states that in the

...Islamic perspective, (the) method of drawing all the vital proportions of a building from the harmonious division of a circle is no more than a symbolic way of expressing Tawhid, which is the metaphysical doctrine of Divine Unity as the source and culmination of all diversity. (El-Said and Parman 1976:x)

Belief systems often regulate that certain rites be performed to the spirits before commencing the task of creating an art object, to ensure that the object is correct and pleasing to the gods. Art objects are often given extra power by being seen as houses for the gods; this includes obvious artistic creations such as temples, but may even include musical instruments.

Objects of art are regularly offered to appease the gods, to ward off evil spirits, to placate the guardian spirits, and to ensure a safe passage to the next world. Art objects are used to aid in the performance of ritual, with design dictated by that ritual. Idols are carved
in images of the respective gods, with feared gods often assuming gruesome proportions, as a constant reminder to the people of the evil power of these gods (the Philippine Ifugao bīhang image is an example). Art itself has gods which control the expression. When writing on the art of the Ifugao Filipinos, Dumia (himself an Ifugao) states that "twenty-three different deities preside over the art of weaving, (including) Monlotlot, the winder of thread on the spindle, and Mamiyo, the stretcher of skeins" (Dumia 1979:23).

Learning the art of other peoples implies a knowledge of art qua art and the ability to transfer this knowledge to objects within a different framework of culture. This facilitates understanding not only the people's view of their art, but aids in tracing artistic traditions across cultural and geographic borders.

An ethnomusicologist studying the art of non-Western societies may pose numerous questions regarding the object of art, and the artist. Some questions would be: What is it used for? Who uses it? What does it symbolise? Does the material limit the technique and form? Does the purpose determine the material and technique? If ritualistic, is there a preferred form? If utilitarian, is there a preferred form? Is the artist male/female, old/young and of the ruling class/lower status? If there is no obvious tradition of one art form (for example, painting on bark) has it been replaced or did it never exist; if replaced, by what? Is this tourist art? How has their worldview and religion and magic influenced
their art? Are these forms and designs found elsewhere in the world? Is their art highly representational? Why was this art object made? What meaning does this art object have for the artist/for the community? What are this society's principal raw materials? What is the status of the artist in this society? Who is the artist? Is everyone an artist? Is there recognition of 'good' and 'poor' art in this society? Are there many interpretations to this particular decorative design? What attitudes of the group does this object reflect? What social change? Who paid for this art object? How was payment made? How did the artist learn to create this object? Is exact imitation the desired end in art learning? Does the form and style of this object change if another material is substituted? Does decoration heighten/hinder the purpose of the object? How are colours obtained? What tools (if any) are used to make this object? Does the artist work alone or with others? What other roles does the artist fulfil in the group? Is this art object used in the group's music and dance?

These issues are related to one art form, namely the graphic and plastic arts. Another art form, literature, will be investigated briefly.

Music is an aural art; architecture, sculpture, artifacts and handcrafts are visual art forms; in non-Western societies, literature is often an oral art form.

Oral art includes myths, legends, riddles, proverbs, folktales and fables. It is found in all societies and is especially evident in non-literate groups. Literate
societies may extend the definition of 'art of the word' or 'verbal art' to include written literature of poetry, prose and written drama.

Those people investigating music and dance of non-Western countries with a strong written literary tradition (for example, China) can do well to examine closely this literature for psychosocial and religious clues. In other societies, which have limited or no written literature, it becomes imperative to examine oral literature, "to which we still listen, their wonders no less shining, their marvels no less true" (Mercado 1976:10).

Literature - the verbal creative urge and the verbal part of creative life - is woven into rituals, festivals and social activities. Everyone participates, either as a listener or as a raconteur. Oral (and written) literature is a vehicle for transmitting heroes of the past, beliefs, good and evil attributes, fears, superstitions, attitudes to fellow-man and nature and gods, conformity to accepted patterns of behaviour, heritage, law, social action, social reality and rules for group life.

Perhaps the most revealing oral literature is myth, which has fascinated outside scholars for generations. Their writings have demonstrated the complexities in studying myth, and different approaches to the study of myth can be found in the writings of, for example, Jung, Malinowski, Frazer, Herskovits, Raglan, Harrison, Hyman, Eliade, Thompson, Kluckhorn, Levi-Strauss, Benedict, Levy-Bruhl and Propp. Nowadays, with most groups in the world being the source of study for someone,
ethnomusicologists should seek myth authorities pertinent to their chosen country. Possibly even more important is to discover the native leading authority on myths, as is, for example, the Filipino Francisco R. Demetrio in the Philippines.

Malinowski believed that myths are a charter of beliefs and existence, and Herskovits saw myths as an index to acceptable behaviours and beliefs. Other writers see myth to be the total society experience. In seeking to understand people's myths, one has to question whether or not there is historic truth in myth; whether one can find the origins of myths; whether one views the function of myth as conflict and resolution; whether one should remove myths from their culture matrix to discover universals; whether or not individual creativity plays a part in recounting myths (and stories); what the relation is between myth and totem; whether myth is part of religion; whether living myths are found everywhere; whether or not myths are images in the collective unconscious; and whether or not myth evolved from ritual (or, at least, what the relationship is between the two).

Oral and written literature may be studied through the cross-cultural ethnographic data in the Human Relations Area Files (HRAF), which "contain ethnographic source materials on more than 300 cultural units throughout the world" (Barry 1980:445). For the ethnomusicologist, the HRAF can be more widely used than solely for literature, bringing together as it does information from numerous sources on numerous topics from numerous culture groups. Ethnomusicologists can use the HRAF for comparative
studies, for hologistic studies and as a source for obtaining musical and ethnographic materials pertinent to their interests.

Oral and written literature, and the graphic and plastic arts, are but two of the interrelated art forms available to the ethnomusicologist. There is a third art form which, because it is almost always (if not always) allied with music, deserves special attention. This is the art form of the dance. As the world-renowned ethnomusicologist, Mantle Hood, states in his text The Ethnomusicologist:

My frequent mention of 'music and dance' is intended as a reminder that in many cultures the two subjects are inseparable; a true knowledge of either one requires the study of both. (Hood 1971:218)

3.6 Non-Western Dance. The need to dance appears to be one of the basic urges of humans. Since prehistory, dance has been in evidence and "much of prehistory is dance history, and much of dance history is prehistory" (Lonsdale 1981:14). There are numerous creation myths in which dance is a key factor; one Philippine creation myth tells that, after many tribulations, the gods favoured the people, and so

...in the acts of imploring, conciliating, and giving thanks to the gods, the people of these islands created Dance to live forever in themselves, in their children, and in their children's children. (Goquingco 1980:13)

Dance has been, and still is, a physical expression of emotions and a reflection of human's religious and
social life. Dance is an expression of the identity of a people - their ideas, ideals, attitudes, aspirations, joys, sorrows, beliefs, sentiments, feelings, experience - and is unique to that people. The distinctiveness of a people can be seen in their dances and, as Imelda Romualdez Marcos noted, dance can "single out in starkly simple statements the particular timbre and resonance of the national soul" (Foreword by I.R. Marcos, Bayanihan Philippine Dance Company 1981:i).

Dance can express all meanings and purposes of life as that person sees life, as that group sees life. Dance is one of the

...artistic expressions of our people, reflecting the complexities of our way of life and thinking. Beneath the elaborate dance costumes ...(are) portrayals of our different social groups, ideals towards which we aspire, reflections of the alternating suffering and happiness of our lives under the external (supernatural, natural, or social) forces, and the internal conflicts between righteousness and evil, morality and immorality, or amorality. (Rutnin 1975:iii)

Dance is (usually) silent, is visual, has design and is accompanied by music of some kind. The eminent Curt Sachs notes that

...dance and song...remain very close. They spring from the same force - the impulse to motion. One is tempted almost to call this a truism. But the idea contained in it becomes significant only when used as a basis for understanding the essential unity of dance and song. Whether we speak of individuals or of entire tribes, peoples, and races, their melodies and dances must always be closely related. For both are determined by the same impulse to motion....Von Hornbostel
has already noted this general relationship (between the dance movements and the music of a people). 'The style of Indian music,' he writes 'is peculiar neither to the stage of development nor to the culture, but rather to the race. It is very characteristic for the reason that it is only one expression of a trait... which distinguishes the race most sharply - its way of movement. This is so deeply rooted in the physiological that it persists for thousands of years and withstands the influences of natural and cultural environment and even of miscegenation. It determines equally the body movement of the dancer, the arm movement of the drummer, and the throat and mouth movements of the singer and speaker.' (Sachs 1937:182-183)

The affinity of dance and music is but one aspect of non-Western dance to be considered. Dance has "functional and religious significance. Beauty of form and execution are essential, but they are subsidiary to the communication with supernaturals and aid in social cohesion" (Kurath 1973:1). Thus non-Western dance is both aesthetic and functional, having both religious and social significance.

Dance is used at most, if not all, religious rituals and makes active that ritual. The people dance for, and to, their gods, and dance may achieve a type of spiritual satisfaction. Dance is almost a form of worship with some peoples, and helps them conceptualise the supernatural world. The beliefs of their religion shape the rituals and rites and, consequently, the dance therein. Dance as offering to the gods, demons, spirits and ancestors is a widespread phenomenon. "In supplication or appeasement, man dances to induce the
gods to be more benignly disposed to every important happening in his life" (Alejandro 1978:7). Consequently, there are ritual dances for life cycle, occupations and all needs of the group. Some dances are primarily 'religious' in nature - flagellant dances as propitiation offerings, exorcism dances, dances to prevent natural disasters - but most non-Western dances have some religious connotations.

Watching and participating in dances is one of the shared experiences for the individual and the community; it is one way in which children learn, and adults reinforce, societal mores, values and traditions of behaviour. Socialisation processes learned elsewhere are reflected and reinforced through dance, as are national, provincial or group characteristics (the Philippine Muslim dances, for example, have traits that link them to other Islamic cultures in the world). Some dances specifically deal with accepted and unaccepted modes of behaviour and the content of some dances acts as models for sex roles. In dance, one may even find that this medium is employed to pass down ancestral genealogies and the genealogies of the gods.

There are numerous types of dances and there are many ways of classifying dance. Paul Nettl writes that dance may be classified

...as spontaneous dancing, and imitative dancing. Curt Sachs makes a distinction between the 'non-pictorial' and the 'picturesque' dance. ...Philosopher Wundt in his 'Voelkerpsychologie' (distinguishes)...between ecstatic and mimic dance. (Nettl 1969:3)
In *World History of the Dance*, Sachs identifies

...convulsive dance out of harmony with the body...(and) its most direct opposite, the dance which originates in an irrepressible delight in motor expression and which has the value of an enhanced feeling of life for the dancers as well as for the spectators, regardless of whether or not they are in the service of a cult and are carrying out its prescriptions. (Sachs 1937:24)

Regardless of the classification used, several types of dance are readily identified.

Occupational dances, in their thousands, are found throughout the world. They are usually of a socio-religious nature, being rituals to the gods for a bountiful harvest, fine weather and to seek protection from the spirits during toil. Some deal with specific occupational themes, for example, rice planting and harvesting, fishing, weaving, hunting, house building or wine making. Some occupational dances are performed after work is completed, in thanksgiving, while others are purely for relaxation, celebration and enjoyment.

War dances and victory dances are found in most societies. Preparations for war, invocations for success in war, and peace pacts are often the substance of dance. These types of dances usually have religious overtones and in societies where warfare is no longer a reality, there are re-enactments of victorious battles in the dance, to keep the glories of the past alive in public memory.

Legendary heroes and re-enactments of legends form the content of other dances. Historical events are
portrayed in dance and the effects of acculturation can be noted in 'new' dances and adopted and adapted dances. Nature plays an important part in dance in non-Western societies. Mimetic dances of animals - doves, hawks, monkeys, dogs, cats, ducks, ants, snakes - are found in most societies. Lonsdale cites Lincoln Kirsten, the Director of the New York City Ballet:

Animal dances are both the most specialised and most universal dance-form. Imitating birds and bees, their posture, gait and costume, dancers assume the magic inside their model and achieve animal potency, surpassing and uniting ethnic diversity. (Lonsdale 1981: Frontispiece)

Plants feature in many dances, either in imitation of their beauty or for their potency in healing the sick. Flora and fauna dances may have a magico-religious significance or may be purely social in character.

The life cycle of birth, marriage and death is marked by rituals and ceremonies in which dance is an important aspect. Dance as part of birth ritual, dance used to petition protection for children from evil spirits and dance as part of initiation ceremony is found in most societies. Courting practices and courtship ritual can be discovered in courtship dances. The multi-variate rites and practices for marriage are reflected in marriage dances. Witches and shamans dance as part of the ritual for healing the sick. Old people have special dances and children learn the accepted manner for respecting old people through dances with this specific theme. Many of the world's people dance to Death and dances at death
ensure safe progress for the deceased to the afterworld. Dance is an important part in the long wakes and funerals.

In many non-Western societies, a greater part of the people's recreation time is spent in dancing, in some form. Dance is often a leisure-time activity, relieving the boredom, monotony and frustrations of everyday life. In some societies, spontaneous dancing is a feature on these occasions; in all societies, it is a means of bringing groups together for social gatherings. Dances of skill and 'showing-off' are performed, and games in dance-form are often featured. Those dances concerned with food and drink fall into this category, as do secular festival and fiesta dances.

While it can be fascinating, as an outsider, to learn the dances of other peoples it can also be very difficult. It is not merely a matter of learning the feet, torso, arms and head movements: to learn a non-Western dance involves learning to think, feel and respond as do the original performers. Without the correct aesthetic, religious and social orientation, the learner from outside is just a performing robot.

Learning people's dances can also be an extraordinarily rewarding business: one attains a glimpse of the psycho-socio-religious nature of the people in a physical-emotional way. Patterns of the culture become evident and links between music, dance, other arts and the people's behaviour and beliefs are revealed.

When studying the dance of a non-Western society, many questions require answers. A few such questions
would be: How do they learn the dance and dance steps? Do they rehearse? What is the function of this dance? Who dances it? Does everyone dance? What is the dancer's role in the group? What makes a 'good' dancer? Are there special dancers? Are there penalties for poor performance? What is the role of men and women in the dance? Do spectators join in? Are spectators necessary? How much variation is permissible/obligatory between one performance and the next? Do specific patterns have religious and/or social significance? What do the dancers wear? Must they wear this? Are accoutrements decorative, functional, or both? How much licence may a dancer take within a dance? How old is the dance? What is the structure of the dance? Does the dance move clockwise or counterclockwise? Or backwards, forwards, or obliquely either to right or left forward or back? In straight lines or in arcs? Why does the dance move in these directions? Is the dance for pairs, solo or group? Are jumps and slides indicative of anything else? What are the movements for the feet, toes, knees, thighs, torso, neck, head, eyes, arms, fingers? Are there any prohibitions in performance? Any regulations? Does the physical environment influence the dance? Where and what are the dance sites? What social controls are found in this dance? What group attitudes and values are reflected in this dance? What evidence is there of social change in this dance? How may this dance be transcribed? What is the music and dance relationship? May this dance be accompanied by any other music? May this music accompany any other dance?
These questions relating to non-Western dance recognise the social, psychological and religious significance of dance in non-Western societies.

3.7 Summary. The source of the non-Western music experience is the discipline of ethnomusicology. It can be said that, in reality, the source is a multitude of interrelated disciplines, encompassing ethnomusicology, musicology, dance, anthropology, and the social sciences. These disciplines provide numerous procedures and techniques for gathering of data for the non-Western music experience. Fieldwork and music and dance performance, together with transcription and analysis, are vital components of any ethnomusicological approach. In line with the fundamental theory of ethnomusicology, data should extend to include socio-cultural variables, including related art forms. This section has shown that the fundamental theory of ethnomusicology is not always followed, many people collecting purely musical data to the exclusion of detailed socio-cultural data. The idea is to achieve a balance between the two paths.

Therefore, the aim is to gather non-Western data - in line with the fundamental theory of ethnomusicology - as the source for the non-Western music learning experience. However, masses of data will not necessarily promote non-Western music learning. It is to music education principles that one must turn for ways of planning and implementing the music experience.

The final section of this chapter investigates general principles of music curriculum design. Prior to reviewing current issues in music curriculum design, several factors adversely influencing the music experience, at the secondary school level, will be identified. The second section outlines the foundations and principles of music curriculum design. This is followed by a review of curriculum organisational procedures, and possible classroom music learning activities. Methodological and other pertinent curricula issues are then detailed. The final section reviews evaluation and the music experience.

4.1 Factors Adversely Influencing the Music Experience. Before proceeding to investigate the planning of the music experience, it is necessary to examine some of the problems in music learning at the secondary school level. Any study involved with music curriculum design for secondary schools should be aware of the current problems and attempt to compensate for them.

That there are serious problems in the teaching of music - and thus the music experience - in Australian secondary schools is evidenced by the concern expressed in all educational Reports of the last fifteen years. Each different Report points to the lack of inspirational

1. It is the secondary school level with which the present study is directly involved (refer Chapter 1).
teaching, to the lack of pupil involvement in music, and
to the inadequate strategies and techniques employed
by teachers. "The present situation of music in New South
Wales schools appears in many instances to be much less
effective than it should be" (Schools Commission and
the Australia Council 1977b:121). This indictment is
true. All inquiries into education, Commonwealth
Reports, private research and the like, recognise the
deficiencies in music education in all Australian states.
Each inquiry has found that there is some excellent,
exciting and effective music education but it occurs
in isolated pockets.

There are many factors regulating the denigration
of music education at the secondary school level. Some
of these factors will be examined.

Many teachers use dreary and boring teaching techniques,
marked by lack of imagination and unadventurous conception;
the day-to-day problems of the classroom make many teachers
lose perspective. Surveys (for example, Bryce 1980) show
that children hate music at school because they do not
do anything with the music. Old-fashioned 'musical
appreciation' approaches are still used, in which the
teacher talks about the music and "the whole array of
appreciators' extra-musical notions which have grown like
parasites around it" (Bernstein 1959:16); however, in
these approaches, the learner is not given opportunities
to listen to the music, and thus is bored. Many teachers
do not "apply a broad knowledge of musical repertory to
the learning problems of music students" (Gary 1974:3),
and use materials irrelevant to the learner's musical and chronological age. Some teachers use only 'pop' music, in the hope that this music will be the balm to calm the troubled disciplinary waters.

Music is guided by numerous rules and regulations; unfortunately, these 'rules' are what many teachers transmit as the music experience. In some school systems, it is considered that one is not teaching anything if the learners are not writing, and thus music teachers forget the aural nature of their subject in the hope of being seen as 'educational'. Many music teachers are placed in a defensive position regarding their subject, by other staff members. Many other subject teachers see music 'merely' as a worthwhile leisure activity. That other subjects may be viewed extrinsically by music educators now seems to be clear enough: science discoveries allow for better sound reproduction in recordings of musicians' performances, sociology helps place composers in their social context, geography helps in field music research, manual arts helps make better sets for operas and music theatre, and so forth. The music teacher who takes a defensive position is doomed to failure. Taking this defensive position is also likely to have negative effects on the learner's view of music.

One often wonders if teachers, themselves, really enjoy music. It must be remembered that the teacher's attitude is reflected in the child's attitude. As Gelineau says, "with children, enthusiasm can be more contagious than mumps" (1976:7). Continuing the medical analogy,
Buck notes that the teacher with a poor attitude to music has "become, to everyone who falls within (his/her) sphere of influence, not an educator, but a contagious disease" (1967:42).

When the learners are uninterested, many teachers blame the music, not bothering to analyse why the learners are not interested. Often, such teachers do not analyse their own position in the learning experience. Those who do spend time puzzling and analysing music teaching are repaid many times over by the response they can achieve, by watching a seed sown blossom into powerful, creative, musical desire. It is the music teacher who then undergoes an aesthetic experience that lies beyond the music.

Secondary school music teachers are highly trained personnel, but unfortunately some of them are frustrated performers who see no real value for music in education. There is a tendency to forget that they themselves had to learn music, and an incapacity to recall what fascinated them in music in the first instance. Once they have become teachers, these individuals themselves cease making music, thus neglecting to cater for their own aesthetic development and satisfaction. Many teachers differentiate between 'real' music and 'school' music, seeing 'real' music as that which is taught in private music studios or in extra-curricula activities such as band, orchestra or choral group. (Incidentally, this trend to divide music into 'real' and 'school' is evident in many catalogues from publishers, who advertise under headings of 'Music' and 'School Music'.) It is not unusual to
find a teacher who has a fine band, which is receiving exciting and varied musical experiences; but when that same teacher goes into the music classroom, the experiences are unmusical and unimaginative.

There is a connection between this 'real' music notion and the belief that music education equates solely with playing a musical instrument. In many schools, all the worthwhile musical events happen outside the classroom, and are limited to those fortunate enough to play instruments. However, while learning to play an instrument gives great satisfaction, insight, musical rewards, extra-musical rewards (increased physical co-ordination, a sense of co-operation in belonging to a group, and even financial gain), playing a musical instrument is not the way all people wish to have a musical experience. Music education at the school level has the collective responsibility of offering music to all learners and to offer music in a variety of activities, in one or more of which learners may find fulfilment. For some, this will not be by playing an instrument. If the learner does not have the desire to play an instrument, does a teacher then terminate the child's music education?

Another grave problem evident in some music teachers is their insularity. They are not cognisant of current issues in education nor in music education; they do not keep abreast of changes in music - educational thinking. As the great British music educators, Paynter and Aston, wrote years ago, music teaching "has tended to go its own way and remains largely unaffected by recent moves in
education" (Paynter and Aston 1970:5). All these years later, these comments still reflect the present situation in many schools. In many music learning situations, there is evidence of misunderstanding and mismanagement of fine, new ideas from overseas; there is also evidence of programs in operation which have proven to be unsatisfactory. Furthermore, some teachers develop new programs without any prior research, and consequently cannot avoid the pitfalls. One of the most troublesome areas is that in which a teacher borrows an idea without in any way understanding the ramifications and philosophy of the idea.

On the other hand, there are those music teachers who strictly adhere to a prescribed method, whether or not it suits the musical and learning abilities of the pupils. The development of the innate creativity of the learners is often of no import to many music teachers. At best, they aim for re-creation of music, often at a mechanical and lifeless level. It is true that allowing thirty learners to explore simultaneously their own creativity in a classroom situation can generate problems, but it is also true that it is happening and happening well in some places.

Time is an important factor in music learning. All musicians spend a great portion of their lives practicing music. Music itself is something that demands time and one example will illustrate this fact. If one is listening to a piece of music, one cannot leave it and then pick it up at the spot left, unless one has a extraordinary
musical memory which recalls all the musical relationships previously encountered in the piece. Most of us, when reading a book, do not face the same problem to the same extent; verbal skills and memory are sufficiently heightened to allow us to leave it and return at a later stage, without losing any of the intrinsic worth of the text. This time factor is often not recognised by music teachers: learners are not given the time to come into closer relationships with music. Teachers will not allow the learner's fumbling attempts at music making to become refined through rehearsal and evaluation. This perpetuates the notion of poor quality - either in creation or re-creation of music - being the accepted norm. Poor quality musicianship and lack of success and satisfaction in the musical experience will not enhance music education in Australia. Many music teachers complain that their students do not know anything; such teachers seem to be at a loss as to how they should proceed, but take little corrective or diagnostic action.

To the uninitiated, the pupils' inability to 'know something' is usually equated with the ability to read music, to 'know the crotchets', to be musically literate. Musical literacy as the prime aim in music education is found all over the world, despite much research that demonstrates the fallacy of this as the primary aim. "Unfortunately, music education in New South Wales schools, as in most parts of the world has been derived in the main from a policy ultimately directed towards making children 'literate' in it" (Schools Commission and the
Australia Council 1977b:121). When the learner is ready he/she should be given literacy skills as tools to further musical perception. Many of the greatest music lovers in the world cannot 'read music'; many of the great musical traditions in the world are oral transmissions. It is the task of music educators to bring the learners to the position where they are so engrossed with the musical experience that they want to develop further skills to increase understanding and responses. Then, and only then, has the musical literacy skill been encouraged. What is often not understood by teachers is that it is possible to introduce musical literacy skills in many guises and at many stages in the musical growth of the learner, but always as a means to an end. This end is greater perception and love of music. The place of music literacy is completely dictated by one's philosophy of music education.

Other adverse factors to music learning include the lack of continuity in the learning process, coupled with no provision being made for the learner to make independent musical decisions. Overmuch stress on either the intellectual or the emotional aspects of the music experience can lead to poor musical responses. There is a great deal of 'teaching by telling', and the learners' musical habits are never investigated. Very often, music is not envisaged as part of human experience, and this leads to lifeless experiences.

All the factors described as being adverse to the music learning process have been ascribed to the teachers.
The researcher is well aware that pupils have firmly established values regarding music as part of their lives, and are very often totally disinterested in what the classroom teacher has to offer. However, it is the teachers who set up the classroom music learning environments, and if their techniques are restrictive and unimaginative, the failure of the learners to co-operate should not occasion surprise.

Good music education demands - on the part of the teacher and the learner - high levels of energy, musically, intellectually and physically. Within the teacher, it demands a unique blend of musicianship and teaching ability. Possibly this combination is rare. Perhaps there are only good and bad music teachers, but no mediocre music teachers. Music education is concerned with providing the type of musical experiences that will enable the learner knowingly to accept or reject music. If the learner decides to reject music, it will be because he/she has formed rational opinions regarding music, and not because he/she hates music with a hate that can only be generated by poor teaching.

4.2 Foundations and Principles of Music Curriculum Design. George Walker (as cited by Fisher), a British educator, refers to music as an 'endangered curriculum species' when he states that

...some experiences offered in schools are so precious and difficult to nurture they deserve to be treated as endangered curriculum species, lest they be lost to our students altogether. Music is one of them. (Fisher 1980:3)
The only way to halt the claimed decline in music curriculum is to design music curriculum on the best principles used in the curricula design of other subjects. This involves establishing principles, and drawing from these principles the design foundations pertinent to the subject of music.

In music curriculum design, it is essential to establish a philosophy of music education, and to be familiar with the writings of educational philosophers and philosophers of music education. Indeed, "in curriculum matters philosophers have things to say that cannot go unheeded or unexamined in responsible curriculum planning" (Hirst 1975:193). A music education philosophy gives shape and direction to the planning of the music experience - and thus music curriculum design - and justifies the role of music in the life of the learner. That music education is aesthetic education (as investigated in the opening section of this chapter) is the philosophy upon which the curricula of the present study are founded. Music education as aesthetic education views music learning as the feelingful perception and response to the meaning of music.

In non-Western music learning, planning for feelingful responses to the diverse meanings of music is the issue central to the curriculum design. In so doing, such a curriculum holds a place within the general education of the child:

Human beings are essentially creatures who have the power to experience meanings. Distinctively human existence consists
in a pattern of meanings. Furthermore, general education is the process of engendering essential meanings.

Unfortunately, the pathway to the fulfilment of meaning is never smooth. The human situation is such that mankind is always threatened by forces that destroy meaning. Values, purposes, and understandings are fragile achievements and give way all too readily to attitudes of futility, frustration, and doubt. Meaning is thus lost in an abyss of meaninglessness.

The perennial threat to meaning is intensified under the conditions of modern industrial civilization. ...

Since the object of general education is to lead to the fulfillment of human life through the enlargement and deepening of meaning, the modern curriculum should be designed ... (and) planned so as to counteract destructive skepticism, depersonalization and fragmentation, overabundance, and transience. ...

Six fundamental patterns of meanings emerge from the analysis of the possible distinctive modes of human understanding. These six patterns may be designated respectively as symbolics, empirics, esthetics, synnoetics, ethics and synoptics. ...

The third realm (is) esthetics. ...

Meanings in this realm are concerned with the contemplative perception of particular significant things as unique objectifications of ideated subjectivities. (Phenix 1975:166-168)

The meanings of a discipline are best discovered by designing curriculum in which the structure underlying the subject is revealed. To complement this, the structure of learning and the structure of knowledge add significantly to curriculum design. As Bruner says, learning structure "is to learn how things are related" (Bruner 1975:445). He elaborates further:

...the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to the subject. Teaching
specific topics or skills without making clear their context in the broader fundamental structure of a field of knowledge is uneconomical in several deep senses. In the first place, such teaching makes it exceedingly difficult for the student to generalize from what he has learned to what he will encounter later. In the second place, learning that has fallen short of a grasp of general principles has little reward in terms of intellectual excitement. The best way to create interest in a subject is to render it worth knowing, which means to make the knowledge gained usable in one's thinking beyond the situation in which the learning has occurred. Third, knowledge one has acquired without sufficient structure to tie it together is knowledge that is likely to be forgotten. An unconnected set of facts has a pitifully short half-life in memory. Organizing facts in terms of principles and ideas from which they may be inferred is the only known way of reducing the quick rate of loss of human memory. (Bruner 1975:454)

Thus, planning for learning the structure of music involves treating skills and subject matter not as ends in themselves, but rather as part of the broader structure of music. The planning of the music experience can be conceived in such a way that tactics for understanding changes in the structure, emerge, and in a way that increases knowing music. The curriculum "should be concerned with the business of knowing, not just with knowledge" (Lawton and Gordon 1978:99).

The concern of curriculum with the 'business of knowing' is supplemented by considerations of how people learn. Curriculum design can employ learning theories of various types, including those in the Gestalt tradition, the information-processing theory of Gagné and motivation theories. The stages of development as
identified by Piaget can be considered. Music curriculum design complements these theories with music learning theories. The age of the learners of the curriculum is known, in order to isolate particular characteristics relating to intellectual processes, concept acquisition, problem solving, reasoning skills and emotional development. The learner's curiosity and imagination are considered as part of the learning process, as are the 'hidden' learning environments (for example, family socialisation). The effects and problems inherent in group and individual learning is a matter of concern for music curriculum designers; the place of discovery in the music learning process is also considered.

The three domains of learning - cognitive, affective and psychomotor - must be present in music curriculum design. The diagrammatic representation in Figure 2.13 (Nye and Nye 1977:58) illustrates the relationship between music learning and the cognitive, affective and psychomotor domains.

Cognitive, affective and psychomotor learning are reflected in the objectives of music curriculum design. Objectives of a learning environment imply "direction and goal, cause and effect, process and product" (Davies 1975:300) and objectives are "always capable of being interpreted in various ways, even of being misinterpreted" (Macdonald-Ross 1975:371). Objectives are among the most complex issues with which the music curriculum designer has to contend. That objectives are important
FIGURE 2.13
PICTORIAL MODEL OF MUSIC LEARNING

1. "The Pictorial Model of Music Learning indicates the four major categories of music content: the elements of music as a discipline; musical skills; attitudes, values and behaviors; and musical thinking." (Nye and Nye 1977:58)
is a well-researched fact, but the problem lies in the statement of objectives, and in deciding whether objectives form an open or closed system.

The Bloom taxonomy of educational objectives, despite well-documented objections, is still a convenient device for guiding original formulation of objectives. Bloom groups objectives according to cognitive, affective and psychomotor domains, but it must be remembered that, in reality, there is no such clear distinction between the three domains. Accepting the interrelatedness of the three domains, but viewing them separately for ease and clarity, provides an avenue to formulation of objectives. In his taxonomy, Bloom subdivides the cognitive domain into knowledge, comprehension, application, analysis, synthesis and evaluation; the affective domain into receiving, responding, valuing, organisation, characterisation by a value or value concept; and the psychomotor domain into component physical skills. Gronlund (1971:528-532) presents useful examples, converting Bloom's taxonomy into educational objectives; he also includes lists of "behavioral terms for stating specific learning outcomes" (Gronlund 1971:529), which may be used for the actual writing of the objectives.

It is possible to identify four broad categories of objectives; content objectives, instructional objectives, behavioural objectives and expressive or open-ended objectives. Content objectives deal with the structure underlying the discipline (a factor actually present in all objectives, but specifically pointed in content objectives). Instructional objectives are sometimes
called behavioural objectives and some writers see the two terms as interchangeable. However, instructional objectives may also be seen as relative to the actual plans for teaching or instruction, with instruction seen as "the deliberate intervention in or channelling of the learning process" (Ing 1978:103). Teacher-related instructional objectives may be used to guide and develop pupil behavioural objectives.

Behavioural objectives are the source of much controversy in educational literature. There are many who believe that behavioural objectives are of little value in designing learning experiences, while others see behavioural objectives as the principal vehicle for ordering experiences. Both views are considered to be extreme, and a 'middle view' is deemed effective, coupled with understanding of the role of motivation as an essential part of any learning and thus of any 'changes in behaviour'.

'Expressive' objectives is the term coined by Eisner to denote those objectives pertinent especially to arts and humanities disciplines. They are open-ended objectives and cater to the creative experiences in learning. Expressive objectives are concerned with exploration, creativity, imagination, experimentation, and, as Eisner states, "elaboration, modification, and at times, the production of the utterly new" (Eisner 1975:353).

There are many theories regarding the expression of objectives; there are many ways in which people have
interpreted the theories. A brief, non-judgmental, excursion into the types of objectives used in music education literature shows a diversity in objectives and in the style of expressing objectives.

The initial items of focus are the eleven objectives formulated by the Music Educators National Conference for music learning experiences:

1. **The student will have skill in listening to music.**
   - He is familiar with the sounds of the instruments of the orchestra.
   - He is familiar with the types of human voice.
   - He recognizes the broad melodic and rhythmic contours of musical compositions.
   - He can hear and identify more than one melody at a time.
   - He can recognize patterns of melody and rhythm when repeated in identical or in altered form.
   - He can concentrate on sounds and the relationships between sounds.

2. **The student will be able to sing.**
   - He uses his voice confidently in speech and song.
   - He sings in a way that is satisfying to himself.
   - He can carry a part in group singing.
   - His singing is expressive.

3. **The student will be able to express himself on a musical instrument.**
   - He is interested in how instrumental music is produced and will try his hand at making music, if only at an elementary level with a percussion instrument, a recorder or a 'social' instrument.
   - He will experiment with providing accompaniments for singing and rhythmic activities.
   - He is familiar with the piano keyboard.
4. The student will be able to interpret musical notation.

- He understands arithmetical and musical symbols.
- He is able to respond to the musical notation of unison and simple part songs.
- He can follow the scores of instrumental compositions.

5. The student will understand the importance of design in music.

- He knows the component parts of music and the interrelationships that exist between melody, harmony and form.
- He is able to recognize design elements aurally and he uses musical notation to confirm and reinforce this recognition.
- He realises that the active listener can, in a sense, share in the composer's act of creation.
- By understanding how music communicates, he has come to gain insight into what it communicates.

6. The student will relate music to man's historical development.

- He recognizes that music has long been an important part of man's life.
- He understands that music's development in Western civilization is one of the unique elements of his own heritage.
- He is familiar with the major historical periods in that development and the styles of music which they produced.
- He has acquaintance with some of the musical masterpieces of the past and with the men who composed them.
- He relates this knowledge to his understanding of man's social and political development.

7. The student will understand the relationships existing between music and other areas of human endeavour.

- He has been helped to see that the arts have in common such concepts as design resulting from repetition and variation.
Sociology and politics are recognised as pertinent to the development of art as well as to economics.

He understands how literature and music enhance one another and together illuminate history.

The mathematical and physical aspects of music are known to him through aural experiences as well as through intellectual inquiry.

8. The student will understand the place of music in contemporary society.

He understands the function of music in the life of his community and he accepts some responsibility for exercising his critical judgment in order to improve the quality of music heard in church and on radio and television.

He is aware of the position of the musician in today's social structure and understands the opportunities open to him to engage in musical endeavour both as a vocation and as an avocation.

9. The student will value music as a means of self-expression.

He recognizes music not only as a source of satisfaction because of its filling his desire for beauty, but also because of the unique way in which it expresses man's feelings.

If he is not prepared to gain release by actually performing music, he has learned to experience this vicariously.

He looks to music as a source of renewal of mind and body, as an evidence of beneficence in his life.

He recognizes the importance of performers and composers and is grateful for the pleasure and inspiration which they give him.

10. The student will continue his musical experiences.

He seeks additional experiences in areas in which he has found satisfaction.

He looks for community musical activities in which he can participate.

He attends concerts and listens to music on radio, television and recordings.
11. The student will discriminate with respect to music.

- He keeps informed concerning happenings in the world of music by reading newspapers and magazines.
- He has learned to make sensitive choices based upon musical knowledge and skill in listening.
- He evaluates performances and exercises mature judgments in this area.
- He is not naive with respect to the functional use of music for commercial purposes nor to the commercial pressures which will be exerted to obtain what money he can spend for music. (Ernst and Gary 1965:4-8)

The American publication, Silver Burdett Music, a music course in six stages with texts and recordings, states objectives in relation to a main goal. The goal of Silver Burdett Music is:

- to increase the sensitivity of all children to the power of music as an art. This goal is fulfilled through the accomplishment of objectives stated in terms of seven behaviors.
  1. Perceiving
  2. Reacting
  3. Producing
  4. Conceptualizing
  5. Analyzing
  6. Evaluating

(Crook et al 1974:vii)

A text based on a similar philosophy is Musical Involvement: A Guide to Perceptive Listening. The American authors, Donald Funes and Kenneth Munson, express the objectives for this excellent book and associated recordings as:

Hearing music and responding to it actively is listening, something very different from merely basking in agreeable sounds. This book will help you learn to listen - to heighten your musical awareness, develop a number of listening skills, and
involve yourself in music old and new, music of the Americas, Africa, Asia, and Europe.

Listening to music involves a particular attitude, the aesthetic attitude.
(Funes and Munson 1975:1)

The widely-used Approach to Music - A Course for Secondary Schools, a British publication, clearly states the authors' objectives:

Our primary objective in designing this course has been to provide material that will assist the teacher in his efforts to raise the general standard of musical literacy. (Smith and Renouf 1968:ii)

While one could make strong negative criticisms concerning the actual content and materials used in Discover Music 1, 2 and 3, by the Australian Helen Stowasser (1 - 1979; 2 and 3 - 1983), the objectives are clearly stated:

The aims of Discover Music
1. To develop an appreciation of all types of music.
2. To replace ignorant prejudice with critical appraisal.
3. To develop basic musicianship and notational skills.
4. To bring out latent musical skills in the students by offering a wide variety of musical activities and experience. (Stowasser 1979:5)

In Cheyette and Cheyette's Teaching Music Creatively in the Elementary School, the attitudes to be developed are listed. Objectives and musical activities are presented as unified entities, and involve vocal skills, motor-rhythmic skills, harmonic skills, ear training for pitch and mood, listening skills, instrumental skills, creative skills, notational skills, critical skills, and relating music to other activities (Cheyette and Cheyette 1969:8-21).
The objectives as listed in the New South Wales Secondary Schools Board Music Syllabuses form the final example in this brief survey of varieties and styles of objectives. There are two syllabuses (Years 7-10, 1981 and Elective Course, 1982), each with the same goal:

"The aim of music education is to guide pupils to an understanding of Music, through as wide a range of musical activities as possible" (Secondary Schools Board 1981:3, Secondary Schools Board 1982:1). From this, each syllabus states its objectives:

The following are specific objectives:
- to develop awareness of sound as a raw material which can be appreciated in itself, or organised into compositions;
- to encourage improvising and composing, since creative activity is a basic feature of all arts;
- to develop understanding and techniques in the use of symbols used to notate sounds;
- to encourage pupils to participate in performance, both as a means of self-expression and as a means of interpreting musical sounds;
- to help pupils to understand how others have worked with sound, and to increase knowledge of the repertoire of music and the cultures of the societies to which it belongs. (Secondary Schools Board 1981:3-4)

and:

...the main objectives will be:
- to provide students with an integrated experience in performing, creative expression and listening,
- to provide students with the opportunity to develop their ability to perform,
- to encourage students to acquire a knowledge of musical vocabulary together with its development and use,
- to provide students with listening experiences which will introduce them to the composing techniques and styles of the different periods of musical history,
... to provide, in all activities, for the student's aural development (Secondary Schools Board 1982:1)

From the statements of objectives in these seven examples, the diversity of interpretations of the term 'objectives' is evident. Also in evidence is the variation in meaning of an educational objective.

In many ways, objectives reflect the type of curriculum design employed. These designs may include curriculum which is learner centered (individualised or group), learner's interest centered, activity centered, content centered, community lifeview centered or organisationally centered. The final three types are clearly explained by Hamilton:

Content-biased conceptions of design focus upon an analysis of existing or new knowledge; situationally-biased conceptions require a detailed appraisal of the learning milieu; and organisationally-biased conceptions pay close attention to the structure and sequence of learning. (Hamilton 1976:81)

Regardless of the curriculum design techniques - or, rather, to highlight the design techniques - there must be substantial knowledge of the subject. Materials chosen should arouse the imagination of the learner and should be representative of the field of interest. The content should be drawn from authoritative sources and the selection of content is of prime importance (this does not imply a favouring of a return to the subject-matter curriculum design of the past). Content choices should exemplify the ways of knowing and of inquiry in the particular discipline. The appropriateness of content
choices for desired learning is a matter of great concern to the designer.

Issues relating to philosophy, the underlying structure of music, learning, objectives, design types and choice of materials form the fundamental considerations in music curriculum design, and thus in planning the music experience. Planning the experience extends to consideration of the various facets of organisation.

4.3 Organisational Procedures. General learning theories and music learning theory, as outlined earlier in this section, suggest that learners should have comprehension of the structure of music. This is best achieved through sequential and 'spiral' organisation of musical experiences. The structure of music is most effectively learned by understanding and responding to the elements of music, in their many guises, and their relationships. Therefore, specific concepts relating to the structure of each of the musical elements, and their place in the structure of music, constitute a strong foundation for imaginative organisation and sequencing of music curricula.

Music curriculum designers need to know how to achieve continuity and sequence in music learning. The 'music' part of 'music learning' plays as much a part in the sequence as does the 'learning' portion. Chosen music must be commensurate with the learner's age, with his/her musical, intellectual, physical, social and emotional maturity.
'Sequence' for music learning may be conceived as a 'horizontal' and 'vertical' exercise: (a) horizontally across all the possible musical activities, each activity being designed to present the musical experience in a variety of music situations; (b) vertically, in building upon previously met musical issues by expanding and refining musical perception and reaction.

Designing an effective sequence is a difficult operation. A sequenced learning experience will never be static, but flexible. If designed for a whole-class situation, at certain times throughout the organisation, there will be opportunities also for small-group and individual experiences. The sequence will allow for many and varied ways of practising what is learnt (for example, improvised music-making, in the style of the music being studied - be it aleatoric, Oriental or jazz - using known concepts of the musical elements). The sequencing and organisation will cater, in as many imaginative ways as possible, for individual differences, differences in learners' musical ability and differences in the way people learn. It will aim to give learners a feeling of success and satisfaction with their efforts within the music experience. The sequence will establish points along the way for evaluating not only what is learnt, but possibly even more important, for evaluating what has been taught. It is worth pondering whether or not poor learning is primarily the disastrous effect of poor teaching. Evaluation should be undertaken by both the learners and the teachers.
Effective sequencing for music learning demonstrates musical and intellectual logic, on the part of the designer. It also reflects the cognitive, psychomotor and affective features of the learner.

Related to sequential organisation is the organisation of the time available for any particular curriculum. Thus, it may be necessary for music curriculum designers to estimate the amount of class-time needed to complete the designed curriculum. Many factors will affect this decision, including learner's previous musical background, motivation, intellectual level, teacher's skill, general attitudes and so on. The time needed will also vary relative to the type of music considered in the curriculum. It is well known that one could spend years on any one aspect of music but this, surely, is not what classroom experience in music is all about. The classroom learner in music should be exposed to music in many of its manifestations.

Consequently, music curriculum designers, whether they wish to do so or not, should give attention, realistically and thoughtfully, to estimating the time needed for their curriculum. Many British and American music curriculum designers have been doing this for years, but some Australian designers have yet to be fully convinced of the time issue as a delimiting factor.

Together with the time issue and sequencing the music experience, an overall organisational format may be of value to music curriculum designers.
One such format establishes that, essentially, music curriculum design has to answer four basic questions: why?, when?, what? and how? Why is any musical experience necessary to humans and why is this particular experience of value? Within the learner's musical growth process, when is the most suitable time to offer this experience, and when (and in which sequence) will the interrelated parts of the experience be offered? What will this musical experience encompass? How will the musical experience be presented (that is, how learnt and how taught), and how will it be evaluated? Figure 2.14 presents, in summary format, these questions with appropriate answers.

**FIGURE 2.14**

**COMPONENT PARTS OF MUSIC CURRICULUM DESIGN RELATIVE TO THEIR ROLE IN THE DESIGN**

<table>
<thead>
<tr>
<th>WHY</th>
<th>Philosophy</th>
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<tbody>
<tr>
<td>WHEN</td>
<td>Programming, Units.</td>
</tr>
<tr>
<td>HOW</td>
<td>Activities, Techniques, Strategies and Evaluation.</td>
</tr>
</tbody>
</table>

Diagrammatic representation of music curriculum design is given in Figure 2.15. This flow chart identifies the essential parts of a design. The choices within the music curriculum design are controlled and manipulated
FIGURE 2.15
FLOW-CHART OF MUSIC CURRICULUM DESIGN

Philosophy

Non-classroom  Classroom

Programming  Objectives

Units  Unit title defined conceptually

Lessons

Aim

Concepts — of elements

Music, dance and any other concepts, techniques and strategies

Materials — required by concepts, techniques and strategies

Activities - 8 possible broad activities

Techniques and strategies

Evaluation
by the philosophy held. This philosophy forms an 'umbrella' over both the classroom and out-of-classroom music experiences. Within the curriculum design, the experiences are ordered into some form of organisational format (or program). The program reveals not only the underlying philosophy, but the instructional and behavioural objectives of the musical experience. A program gives the time allotment for the experience, and the stage in the learner's musical development for which the particular musical experience is deemed relevant. Conceiving the music experience as, in part, a series of conceptually defined music units of study allows the unit system to operate within a program. Each unit consists of sequential lessons. Each lesson has five interconnected parts, namely, the specific aim in relation to unit and program objectives; concepts of the musical elements to be discovered; the materials to reveal the meaning of the elements and thus the meaning of the music; the participatory activities by which the learner is brought into contact with the musical experience; and the relevant techniques and strategies to be used by the teacher for the particular music learning situation. The final section of music curriculum design is evaluation of both the teaching and learning objectives of the music experience.

The next subsections of this section examine the final three issues raised in the flow-chart, namely, activities, techniques and strategies and evaluation.
4.4 Classroom Music Learning Activities. In designing music curriculum, it is essential to have exciting, purposeful, stimulating and musical activities in which the learner participates. Such activities "require the (learner) to demonstrate his perception through overt response" (Crook et al 1974:viii). The activities must be carefully conceived and "designed to make music come alive" (Crook et al 1974:vii).

Activities for the music learner in school classroom situations have traditionally been singing and listening to recordings. Since the 1960s, the activity of creating music has assumed importance in some music classrooms. Outside the classroom, students have learned band and orchestral instruments. In the hands of unimaginative teachers, activities have tended to be of the 'either/or' variety: one either sings, or plays in the band; one listens passively, or 'writes' music that no one hears. To conceive music activities in such a framework is to miss more than half the musical experience.

Music conveys many things to many people, but, in essence, people may create music, re-create music and be a consumer of music. It is the interpretation of these aspects of personal involvement with music that offers potential for learners' activities in music.

The classroom is the place to involve the learner in an experience with music which encompasses many activities. Such exposure makes possible selective choices in any one activity at a future date. The classroom is the place to tap unsuspected interest and dormant talent, and to
encourage otherwise neglected potential. In order to do this, the researcher believes that the activities should be learner-based, stressing exploration and discovery. In simple terms, the music activities should allow the learner 'to do things with music'. Lett is correct when he states that "a formal or critical study without the basic experiential understanding of the expressive mode will render the arts sterile" (Lett 1978:9). By conceiving music learning as 'doing things with music' and by involvement in various musical activities, every learner has opportunities for succeeding in one or more musical experiences. It is by involvement with musical activities that the learner can grow in musical response and musical perception.

It is the belief of the researcher that there are, broadly speaking, eight music activities for classroom experiences with music. These eight ways to become actively involved in music are interrelated and interconnected and all should be experienced by music learners. When viewed from the learner's perspective, these activities are composition/improvisation, directed listening, instrumental performance, movement/dance, reading notations, recording of information, using notations, and vocal performance. There is no hierarchy of activities, as imaginative planning will place emphasis on each of the activities at the appropriate time. It is only by thinking of the variety possible, that music educators can utilise the 'best' activities to suit any given musical encounter.
As interpreted by the researcher, the eight activities will now be explained. They occur in alphabetical order, to remove any suggestion of priority of one over the other.

Composition/improvisation: These activities are purposely placed into an 'either/or' category, to expand the notion of music creativity. Music educators, involved as they are with a creative art, must tap the innate creativity of their learners. At all stages in the development of musicality, improvisation plays an important part. It allows for musical expression utilising known concepts. It allows for free expression with, at the beginning stages, a limited musical vocabulary which enlarges as the learner progresses. Improvisation should be in diverse styles and should not be restricted only to conventional instruments and sound sources. It should reflect the musical growth stage of the learner. Improvisation does not imply the ability to read music and must be used more fully in music education. Composition is, of course, an essential ingredient in music and thus should be a vital part of music education. From the outset, learners should be encouraged to compose and to transmit their musical ideas to others. Composing by formulas, so common with beginners in old methodology, is now considered restrictive, regressive and harmful to the creative urges of the individual. The possibilities are endless with the 'composition/improvisation' activity, limited only by the imaginations of the curriculum designers, teachers and learners. It should always be remembered that music education is not only concerned with re-creation of music.

Directed listening: Many people may disagree with this
activity being placed separate from the others. As music is an aural art, listening is, of course, the basic musical activity which permeates all other activities. However, this activity is entitled 'directed listening', implying that music education must differentiate between hearing and listening: a music educator's task is to structure situations in which the learners learn to listen. Directed listening means that the learner's auditory abilities will be carefully directed to the solution of musical problems: he/she will listen for something. In so doing, the learner will find that the meaning of music is in the music. This activity does not imply passivity; considered correctly, directed listening is active involvement of the emotional response coupled with perception. Directed listening does not solely relate to the use of recordings and audio tapes. It includes the learner's ability to listen to the efforts of his/her classmates and, ultimately, this activity should lead learners to the point where they listen to their own musical endeavours.

Instrumental performance: This musical activity is practised by musicians around the world. However, music education at the classroom level is often bereft of instrumental performance. Indeed, there is much playing of instruments as out-of-class activities, but within the classroom this activity is not frequently experienced. If every learner is to be given a chance to develop his/her potential - the known but also the untapped potential - in this activity, opportunities must exist in the classroom. If no such opportunities exist, previously
unmotivated instrumental performers will forever remain so. There is an enormous variety of musical instruments available to the classroom music educator. These include electronic instruments, guitars, tuned and untuned percussion, ethnic instruments owned by the students, period instruments, home-made instruments, band and orchestral instruments. Those teachers who do not include this activity in their classrooms maintain that the learners cannot read music and therefore cannot perform instrumentally. Such a view demonstrates a lack of musical imagination and educational understanding, as well as unfamiliarity with current literature in the field. Teachers can cater for instrumental performance in the classroom, at whatever the learners' proficiency levels may be; lack of technical expertise does not, except in the hands of a poor teacher, equal unmusical performance.

In the area of non-Western music, there is a way to include instrumental performance as part of this music experience in Australian classrooms. If original ethnic instruments are available, they should be used for playing (not merely as decorations). However, in the majority of cases, there are no such instruments. This is where the principle of simulation is important. This principle demands that the teacher knows the sound sources of the country under consideration and uses all available resources to find sounds which will simulate, as closely as possible, the original sounds. To do so may require that conventional instruments be played in unconventional ways. However, learners must always be aware that
simulation is merely an approximation device and in no way pretends to be the original sound. In all, instrumental performance is a valuable and engrossing activity in all music experiences, and could be utilised more fully at the classroom level.

Movement and dance: It has long been recognised that creative movement, or free-expression movement, is a music-related activity. The work by Dalcroze, Orff and others has shown that movement can aid in the music learning process, demanding as it does, response to music through physical reactions. Movement may be defined as including eurhythmics, dance drama, music drama and music theatre, as well as spontaneous reactions to music. Dance in all its forms may also be considered as a music learning activity. Dance is an excellent way to demonstrate music concepts using locomotor skills. Dance should not be the domain of only the Physical Education departments in schools: in so doing, music educators miss a valuable, exciting and participatory activity to expand music horizons. Nor should dance be conceived only as something done once a year as the backing for the school production of a musical. In all times and in all societies, dance and music have been synonymous, and music educators can create exciting music learning environments by including dance as a music learning activity. Indeed, to perceive non-Western music learning without a dance component is to negate one of the most fundamental of cultural relationships.
Reading notations: The standard terminology for this activity is 'reading music', which is rejected by the researcher for several reasons. The principal reason for avoiding this term is to encourage teachers and curriculum designers to review their insistence on music reading ability as the principal activity in the music learning process for all students. Such insistence is often short-sighted and elitist. Ability to transform the symbol into sound, or silence, is part of the musical experience, but there must be a necessity to do so. Thus, the learner should first be given opportunities to meet musical symbols in an incidental way, and when his/her need requires reading ability it should be seen as a means to an end, as a means to greater musical responsiveness. Often, 'music reading' means stressing the intellectual approach to music only, negating the feelingful response. When this happens, learners become like Pavlov's dogs or like a badly-oiled musical machine; musical 'monkeys' reading notes without musical meaning. The plural 'notations' is used because, naturally, there are several systems of notation in the world of music.

Recording of information: It is necessary, on occasions, for learners' responses to be written down. It is also often necessary to make notes or summaries regarding musical matters discovered in the music experience. This activity does not imply writing information about music without prior experience with the sound of music; amassing a huge volume of facts about music will never replace the sound of the music. Defining
this activity as 'information about' has, in the past and currently, made this activity assume disproportionate importance in the teaching of music by many classroom practitioners. This activity is not the paramount activity for music, but when realistically and imaginatively conceived, does fulfil a part of the music learning experience which is not divorced from the aural nature of the art. Well used, this activity can heighten musical responses and perception.

Using notations: The conventional terminology for this activity is 'music writing'. Using notations is preferred by the researcher as the word 'using' has connotations of some understanding behind the placement of the notational symbols, rather than placement ordained by mathematical procedures. It suggests that the symbol and its placement has a musical and aural meaning which are understood. The plural 'notations' is offered as there exists not merely one system of music notation. Even in the Western music tradition there are several systems, for example, graphic notation, neumes, guitar chord symbols and conventional staff notation. In the Eastern musical tradition there exist even more varieties of symbols to notate musical meanings (see Transcription and Analysis earlier in this chapter). In a philosophy of music education which does not reject any music, it is notations that should be considered.

Vocal performance: This term is used in preference to the conventional 'singing' to give scope for the infinite variety and style of vocal music; from
sprechstimme, jazz vocal improvisation, the accepted quality for Western art music from 1500 onwards, the new vocal tones desired by New Music composers since the 1940s, to the nasal and gutteral vocal qualities favoured, for example, by the Amerindians. In planning for this activity, it is essential to create situations that will evoke a 'will to express themselves vocally' on the part of the learners. The word 'performance' is added to the title of this activity as a reminder about the need to improve the standard of vocal activities in the music classroom, in whatever genre and style is being used.

It is reiterated that these eight activities are not music activities existing in a vacuum. All are interdependent and interrelated in music learning situations. All the activities encourage music learning as a process of evolving, developing and discovering, not a process of accumulating and amassing.

It will be noted that there is no separate activity entitled 'Aural training' or 'Ear-training'. It is assumed that as music is an aural experience, the refinement of the learner's aural acuity will be a matter at the very heart of each and every musical activity.

4.5 Methodological and Other Issues. Persons planning the music experience need to know the current findings related to music teaching strategies and techniques. So, too, should they be well versed in strategies of the past. Thus, they should be aware of the contributions made to music education by Wishart, Self, Dennis, Paynter, Aston,
Dobbs, Mellers, Schafer, Brace, Funes, Munson, Dalcroze, Suzuki, Orff, Kodaly, Bernstein, Gelineau, Cheyette, Brocklehurst, House, Leonard, Nye, Land, Crook, Reimer, Walker, Gary, Hartshorn, Mursell, Benner, Krone, Fullerton, Wolfe, Broudy and others as their literature is available.

By reflecting upon, and drawing upon, both the 'old' and the 'new' ideas and strategies, curriculum designers will be able to find a composite of techniques to fit their philosophies, and a range of learning environments. The strategies will change as the learning environments change and as the music changes. The inadvisability of pursuing one technique, thoughtlessly, to the exclusion of all others, has been well understood for hundreds of years. As cited in Nye and Nye, for example, Lowell Mason (1792-1872), a pioneer American music educator, noted that the best teacher

...will, from the different methods, make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes. (Nye and Nye 1977:1)

The sentiment expressed remains apt today. Strategies and techniques should be deemed effective if they lead to pupil-based discovery and exploration of music, in which the teacher is the guide and model.

Music curriculum designers may possibly be attracted to that research which advocates placing music within the general arts spectrum. There has been much valuable work done in this area, including 'music and the related arts', music through 'allied arts', inter-disciplinary
approaches and multi-arts. In contemporary society, with television and film being so much a part of the learners' lives, music is rarely heard in isolation, it comes as part of a fusion of several arts. "The arts are frequently combined today not only in performances on stage and in films but in musical and art events. The boundaries between the arts are often undefined" (Maling 1978:110). Arts educators should be cognisant of this aspect of twentieth century life and seriously consider the viability of the fragmenting of any one art.

By including other arts within the music experience, this approach places several arts at the music learner's disposal. It is hoped that by using many and varied stimuli, requiring the use of different senses, the music experience will become more meaningful. An added benefit also to be gained is the acceptance of music as one of the artistic manifestations of humans. The inherent danger in this approach is that the learner will have, as Dickens says, "a smattering of everything, and a knowledge of nothing" (Dickens Orig. 1836; 1973:323). In music learning planning, the other arts are used as ways of heightening and clarifying music responsiveness, and not as ends in themselves.

In the past few years, resources for music learning at the school level have undergone a change in format and presentation. Music educators in the United States, especially, are preparing curricula which are attractively presented, utilising colour and illustrations to stimulate the learner's imagination, making use of visual stimuli
to aid the aural experience of music. Quite often, there are special editions for the teacher and for the learner. Some presentations are accompanied by audio tapes or recordings; some include scores in various types of notation for both songs and instrumental ensemble music; while some take advantage of technology by including video cassettes and computer-based instruction packages.

Many subjects in the school curriculum have recognised the efficacy of complete kits for use by teachers. These kits contain all the materials, resources and activities necessary to teach a previously unknown area, working on the premise that teachers cannot be expected to know every detail about every aspect of their chosen area. Music is, in the main, far behind other subjects in this type of curriculum design and presentation.

In summary, together with practical issues of presentation, music curriculum design encompasses foundations and principles upon which to base the curriculum. Furthermore, planning the music experience involves several organisational procedures, facilitated by music activities for the learner, and teaching techniques and strategies. The final component in music curriculum design is the consideration of evaluative techniques.

4.6 Evaluating the Music Experience. The need for music curriculum designers to include evaluation as part of their design for the music learning experience has become increasingly obvious to the more serious and effective music educators, if only as a result of the
abundant evidence in general curriculum studies supporting such a proposition. This section of the study examines several aspects related to evaluation of the music experience. Initially, there is a brief examination of the purposes of evaluation. Following this, six aspects of evaluation are considered, namely designing evaluative instruments, validity, reliability, content sampling, test-types, and scoring.

Much of music education lies in the affective domain and this has implications for evaluation, as several parts of the music experience are covert and not readily measurable. Evaluation relies on learners externalising internal behaviours, thinking, feeling, perceiving and responding. Imaginative utilisation of a battery of measurement instruments can compensate for any difficulties encountered in evaluating the music experience.

"The major function of testing is to provide evidence upon which to make judgments....(to) provide diagnostic or prognostic evidence" (Cheyette and Cheyette 1969:327). This evidence can relate to the learner and to the curriculum.

The individual differences in learners, including those with special music talent, are discernible through evaluation. Underachievers, those learners with poor self-concept, those with music learning difficulties and those who need individualised instruction are but a few of the characteristics of learners that can be diagnosed through evaluation.

"What is often overlooked, however, is that examinations can also be allies in the battle to improve curricula
and teaching" (Bruner 1975:453). Evidence from evaluation can direct the selection of music experiences, indicate the need for improvement in music experiences, help to validate curricula materials, ascertain the extent to which curricula objectives are being realised, and can identify strengths and weaknesses in teaching techniques, strategies and procedures.

Whatever the purpose of the evaluation, and dependent upon the purpose of the evaluation, the design of the measurement instrument is of paramount importance. There are several factors to consider when designing an evaluative instrument; owing to their importance, validity and reliability will take precedence.

The validity and reliability of a test are critical issues. In simple terms, for a test to be valid means that it is measuring what the designer thinks it is measuring. Tests should have curriculum validity and statistical validity. Reliability is the efficiency with which a test measures whatever it does measure. "Synonyms for reliability are: dependability, stability, consistency, predictability, accuracy" (Kerlinger 1973:442). It is possible for a test to be reliable without being valid, but it cannot be very valid if it is not very reliable. In efforts to make tests both valid and reliable, the "test constructor will seek to express reliability and validity in mathematical terms" (Roscoe 1975:130-131). Kerlinger best summarises validity and reliability, and their importance, when he states:
Poor measurement can invalidate any scientific investigation. Most of the criticisms of psychological and educational measurement, by professionals and laymen alike, center on validity. This is as it should be. Achieving reliability is to a large extent a technical matter. Validity, however, is much more than technique. It bores into the essence of science itself. It also bores into philosophy. Construct validity, particularly, since it is concerned with the nature of 'reality' and the nature of the properties being measured, is heavily philosophical. ...There is growing understanding that all measuring instruments must be critically and empirically examined for their reliability and validity. (Kerlinger 1973:473)

Comprehension of the necessity for validity and reliability in evaluation instruments is coupled with consideration of other matters. These include sampling of curriculum content, and types of evaluation instruments.

Sampling of curriculum content is an important aspect of test construction. The test must demonstrate a representative sample of curriculum content and of the curriculum objectives. Unimportant outcomes of the learning experience should not be overemphasised; the most important objectives and content must be identified as the base for sampling. The priority and proportionate time allocated to specific content during the learning experience should be reflected in the test. Sampling of content taught, and objectives deemed important, should be widely-based and demonstrate a realistic distribution of content and objectives. Impartiality in sampling is the goal, and bias toward certain content or objectives should be avoided (unless the evaluation of a particular area of content is the reason for the test). It is not
only content and objectives which require adequate sampling. There should also be a distribution in ability evaluation, in that the test will allow different abilities of the learner to be evaluated (for example, information, interpretation, analysis, perception). There should be scope to evaluate thinking skills, and the wider issues of learning, as well as content and objectives. Although having a role in evaluating learning, it is unwise to place overemphasis on those tests which require rote-learning, verbal memory and unrelated facts. Obvious factual knowledge testing is best supplemented by evaluating a broad spectrum of learning outcomes. The sampling should, in essence, result in a test which is fair and just to all learners in the given situation.

Sampling recognises the need of the particular test, as different needs requires different content. A test, of course, must be useful and serve a definite need in the situation in which it is used. The need, and purpose, of the test governs the content and the test-type. "The type of test instrument you use will depend upon considerations such as: the needs of the audience;...the nature of the testing;...the nature of the reporting" (Directorate of Studies 1983:2).

There are many types of tests available, and many tools to evaluate learning. A variety of evaluative techniques are necessary if assessment of learning in the three domains - cognitive, affective, psychomotor - is to take place, and if assessment is to be both quantitative and qualitative. Some evaluative types are: achievement
tests, activity records, analytic tests, anecdotal records, aptitude tests, attitude scales, aural tests, case studies, charts, checklists, class analysis charts, cumulative records, diagnostic tests, diaries, discussions, essays, examples of creativity, group-made tests, interpretative performances, interpretative tests, interview, inventories, Likert-type scales, logs, practical tests, mastery tests, musical performance, musical composition, objective tests (for example, simple recall, completion, alternate response, true-false, modified true-false, multiple choice, matching modified matching), observation, oral tests, power tests, proficiency tests, prognostic tests, projects, pupil profiles, pupil records, quality scale tests, questionnaires, quizzes, rating scales, short answer tests, skill demonstration, sociometric tests, standardised tests (in music, for example, Bridges' the Australian Test for Advanced Music Studies, Knuth Achievement Tests in Music, Wing Standardised Tests of Musical Intelligence, Gordon Musical Aptitude Profile, Seashore Measures of Musical Talent, Bentley Measures of Musical Abilities, Gildersleeve Music Achievement Tests, Kwalwasser Music Talent Test, Tilson-Gretsch Musical Aptitude Test, Beach Music Accomplishment Test), speed tests, survey tests, tape recordings, teacher-made tests and tests of activities and practices. As Gronlund states:

A vast array of evaluation procedures is available for school use. Some are designed to determine what a pupil can do ... and others provide evidence on what the pupil will typically do... Specific procedures include various types of tests, self-report
techniques, and observational techniques. The tests can be classified by their technical features into the following contrasting types:

- Oral and written
- Informal and standardised
- Essay and objective
- Mastery, survey, and diagnostic
- Individual and group
- Performance, verbal, and nonverbal
- Speed and power. (Gronlund 1971:24-25)

With such variety, a designer can find an evaluative device to best suit any situation. It is incumbent upon the designer to know the strengths and weaknesses of the various evaluative instruments; it is also imperative that he/she understands the characteristic and specific ways in which each instrument is constructed. However, there are some general issues relevant to most tests, and a selected few will be briefly examined.

It is of prime importance that test items be unambiguous. Clarity of language is essential, as is good grammar and expression. The inclusion of unnecessary or obvious clues and suggestions should be avoided. So, too, should difficult words and expressions. The language used should be appropriate, and suitable, to the age, intelligence and experiential level of the respondents.

Direct questions are, in general, better than incomplete statements. If distractors are part of the test design, they must be believable and must seem possible. Although pertinent to all test items, those items that specifically depend on opinions rather than facts must be very carefully formulated. Test items may be arranged in sections, or randomly placed, dependent on the type of test. Scaling, by degree of difficulty of
items, usually arranges placement, with the easiest coming first (to allow every learner a chance of some success). Items should be examined to discover if they encourage (or allow) bluffing.

Explicit directions for completing the test are essential. These instructions include the manner in which the learner is to record the answers, and the time allowance. In estimating the time required, test designers should make allowance for both thinking about, and writing/verbalising, the answers.

When designing tests, practical issues such as administration of the test, physical conditions and economic factors should be considered. Administration of the test must be such that it cannot bias (nor render ineffectual) the results; ease of administration is a desired goal. The physical conditions in which the test is taken have bearing on the results; poor physical conditions (for example, inadequate lighting, poor quality sound reproduction music systems) may adversely effect the results. Economic considerations raise questions as to whether or not the test and the expected results are worth the monetary outlay. The economy of time is also a relevant factor in test design: time taken to design, administer and score.

Scoring the test accurately is a complex operation. Scoring should be facilitated by precise guidelines, in order to achieve maximum efficiency and reliability. The designer should establish rules for scoring which eliminate, or control, scoring errors. Different
test-types require different methods of scoring, but objectivity in scoring is always desirable. Objectivity in test scoring permits the scoring to be free of personal bias, judgment or opinion. If the best type of test for a given situation is a subjective test (for example, foreign language oral test), great care must be taken with the scoring, as subjective scoring is fraught with difficulties. In all tests, items should be considered in terms of their score weighting; and item analysis of each test item should be undertaken, with reference to the score result sheet. Scoring is part of test design, and the designer must consider purely scoring matters, as well as time and economic issues in scoring procedures. The results gained from scores are finally analysed and interpreted, using statistical procedures best suited to the test-type and desired outcomes of the test.

In summary, giving consideration to evaluation as a part of music curriculum design offers scope for testing learning effectiveness, and for testing the worth of music teaching strategies. Evaluation can be used for general diagnostic purposes, to create new and better music curricula. Most importantly, evaluation can remove guesswork and presumption from music curriculum planning. Designing means to evaluate the music experience is, therefore, a principal component in music curricula design.

4.7 Summary. Planning the music experience, and the non-Western music experience as a particular case in point, necessitates consideration of principles of music curriculum
design. A philosophy of music education, and behavioural and expressive objectives, have been demonstrated as essential in design of the curriculum. Music is an aural art, a performing art and a creative art, and the curriculum should reflect all of these aspects of the music experience. The curriculum should cater, it has been shown, to the cognitive, affective and psychomotor domains of learning. Continuity and sequencing of learning are important to the design, as is knowledge of current methodologies in music education at the appropriate (school) level. This section identified eight classroom music activities, namely composition/improvisation, directed listening, instrumental performance, movement/dance, reading notations, recording of information, using notations, and vocal performance. Inbuilt in any music curriculum design should be the means with which to evaluate the music learning experience. From amongst the numerous types of tests and formats available, valid and reliable instruments must be found or designed. As dictated by the purpose of the evaluation, any evaluation instrument should seek to cover a representative sample of the curriculum content. Evaluation of the learning experience - and the curriculum - can be quantitative or qualitative, or both, characterised by being unambiguous and by being scored objectively. This section of the chapter has shown that effective planning of the music experience relies on many interdependent curriculum design issues.
Summary

This chapter has been concerned with the music experience, in particular the non-Western music experience. Ethnomusicological issues have been investigated to ascertain procedures and theories for locating the sources for the non-Western music experience. Music educational precepts were examined, to establish techniques for planning the music experience.

In a subject such as music, the design of the learning experience, and thus the curriculum design, should endeavour to be as fascinating and as 'artistic' as is the art it purports to teach. To borrow from Shakespeare, it may be said that a badly designed music learning experience "...is like a fountain troubled - Muddy, ill-seeming, thick, bereft of beauty" (The Taming of the Shrew V, ii, 143-144. Craig 1919:290). Even if the music experience is not 'muddy' nor 'bereft of beauty', the curriculum cannot of itself, develop musical response and perception in the learner. As Burton so concisely states,

...the best music curriculum materials in the world will not work in the classroom unless the teacher has a 'twinkle in the eye'. ...a good set of curriculum materials and a musically sensitive teacher are essential to the learning process. (Burton 1981:85)

In line with the findings presented in this chapter, the next chapter details the curricula design used for the Philippine music and dance curricula of this study.
CHAPTER 3

DESIGN OF THE CURRICULA

This study attempts to design, implement and evaluate Philippine music and dance curricula in two forms, both developed from identical music and dance principles, concepts and materials. This chapter is concerned with the curricula design.

The two curricula are designated Curriculum A and Curriculum B. Curriculum A is a fifteen (15) hour curriculum in the standard form, presenting the music and dance as entities in themselves. Curriculum B is a fifteen (15) hour curriculum, in the form which seeks relationships between music, dance and socio-cultural variables. Both Curriculum A and Curriculum B are developed from identical concepts of Philippine music and dance, using the same music and dance materials.

This chapter examines the design of the curricula, within three principal sections. The first section, Foundations of the Curricula, details the philosophy underlying both curricula and the objectives of each curriculum.

The second section, Selection of Curricula Content, investigates content data gathering devices and content data sampling procedures. The resultant selected curricula content for Curriculum A and Curriculum B is given, in the form of music, dance, concepts of music, concepts of dance, and (for Curriculum B) socio-cultural data.
The final section, Curricula Organisation, considers the notion of sequential organisation, the eight music activities technique and the presentation design.

1. Foundations of the Curricula

This section of the research design identifies the philosophy upon which the curricula are based, and the objectives for Curriculum A and Curriculum B.

1.1 Philosophy of the Curricula. The first step in the design process was the identification of a philosophy to encompass the curricula. The underlying philosophy of the curricula is:

Music and dance, involving feeling, are part of human experience. Music and dance are part of aesthetic knowledge and "music education is part of aesthetic education; aesthetic education is part of the general education of the child" (Nye 1977:56).

Involvement with music and dance gives the learner experience with aural and physical ways of expressing ideas and emotions. To impress the learner, this experience needs cultivating, and training involves "those more subtle learnings which are not readily grasped without guidance" (van Bodegraven 1966:35). Experience with music and dance opens avenues for subjective learning, for creativity, for aesthetic decision-making
and for "the simultaneous, interactive involvement of both the emotions and the intellect, both the heart and the mind" (Hartshorn 1958:266).

1.2 Curriculum A: Objectives. Several objectives are instrumental in directing the design of Curriculum A:

A. To acquire knowledge and understanding of Philippine music.

B. To acquire knowledge and understanding of the differences between, and similarities within, Philippine Tribal, Moro (Muslim) and Christian music.

C. To acquire knowledge and understanding of the function and style of Philippine music and the use of rhythm, pitch, scales, tonality, form, structure, phrasing, instrumentation, harmony, notation and dynamics in Philippine music.

D. To acquire knowledge and understanding of Philippine dance.

E. To acquire knowledge and understanding of the differences between, and similarities within, Philippine Tribal, 'oro and Christian dance.

F. To acquire knowledge and understanding of the function of Philippine dance and the dance elements, physical aspects, effects of acculturation and physical environmental factors inherent in Philippine dance.

G. To acquire knowledge and understanding of the transmission of Philippine music and dance.

H. To develop skills in singing and playing different styles of Philippine music.
I. To develop skills in listening to Philippine music.
J. To develop skills in interpreting symbols of Philippine music.
K. To develop skills in analysing and coding Philippine music.
L. To develop skills in performing the different styles of Philippine dance.
M. To develop skills in accompanying Philippine dance.
N. To appreciate Philippine music and dance as products of human beings.
O. To begin to sense the value placed on Philippine music and dance by the Filipinos.
P. To discriminate with respect to Philippine music and dance.
Q. To enjoy the experience with Philippine music and dance.

1.3 Curriculum B: Objectives. As Curriculum A and Curriculum B are developed from identical music and dance principles, concepts, materials and activities, the objectives for Curriculum A are pertinent to Curriculum B. However, added objectives are required for Curriculum B. Thus, combined with objectives for Curriculum A, Curriculum B also relies on the objectives:
A. To acquire knowledge and understanding of socio-cultural manifestations of the Filipinos.
B. To acquire knowledge and understanding of the relationship between these socio-cultural manifestations and Philippine music and dance.
C. To appreciate Philippine music and dance as part of the total social and cultural matrix of the Philippines.

The philosophy and the objectives for both curricula direct and guide the curricula design.

1.4 Summary. The initial step in the curricula design was to identify the music learning experience as aesthetic education. It was then necessary to identify the precise objectives for Curriculum A and Curriculum B. The philosophy and the objectives for both curricula direct and guide the curricula design. The next section explores a further stage in curricula design, the selection of the curricula content.

2. Selection of Curricula Content.

This section of the research design is concerned with three areas, firstly, gathering of Philippine music, dance and socio-cultural data, secondly, the sampling of this data to achieve representative curricula content, and finally, this section presents the results of these findings in the form of the selected content for Curriculum A and Curriculum B.

2.1 Gathering of Content Data. Over a period of fifteen years, to date, the researcher has been actively involved in the collecting and classifying of Philippine music, dance and socio-cultural data. The data gathering devices used have included, in broad categorization, the researcher as participant and observer, recording of field data by mechanical, electronic and other means, verification
of observed data by repetition, music analysis and
document analysis.

Specifically, the primary sources of content data for
this study were gathered by 26 devices, culminating in
numerous Philippine music, dance and socio-cultural items.
The researcher lived and studied in the Philippines for
almost two years and has subsequently travelled to the
Philippines on numerous occasions. She has travelled to
almost all parts of the Philippines, including the isolated
and remote mountains and jungles and the restricted
Muslim areas. The reason for the extensive travelling has
been to collect data. She has established contacts in
most areas of the Philippines and friends, informants and
interpreters number many hundreds, being representative of
all strata and social classes of the Philippines.

Primary sources of content data for this study were
collected by:

a. field trips
b. field music recordings
c. music performance and lessons
d. researcher as participant and observer in events
e. dance performances and lessons
f. personal photographs
g. music analysis
h. instruments and artifacts in researcher's private
collection
i. video tapes of music and dances
j. films
k. music recordings
1. music transcriptions and scores
m. personal diary of travels
n. interviews
o. letters
p. case studies of families
q. choreolographic articles, autobiographies, biographies
r. choreographic analysis
s. maps, charts, inventories
t. population statistics and census
u. analysis of oral, written and visual arts
v. eye-witness accounts by people other than the researcher
w. taped oral testimony
x. advertisements from Philippine media
y. books, journals, articles, dissertations.

In all stages of gathering content data, careful attention has been paid to three problem areas, namely, authenticating findings, removal of the researcher's personal bias and removal of the bias possible in a Westerner observing an Oriental phenomena. To establish authenticity of findings, several devices were used. Events were observed on several occasions, under different circumstances and different conditions, with the aim of verifying observed phenomena by repetition. Confirmation was sought from independent witnesses regarding events, actions and beliefs. Taped oral testimony was tested for reliability by repetition, diverse sources and document analysis. Constant cross-referencing, utilizing oral,
written, aural and visual sources, was undertaken to establish authenticity and accuracy.

Certain strategies were employed in an attempt to remove the researcher's personal bias and the possible Westerner's bias. These were of major importance, in order to present the findings as authentic interpretations, rather than Western re-interpretations. The ethnic difference between the researcher and the people whom she was observing was understood, and constant efforts were made to remove the "suspicion and even resentment" (Best 1981:166) which may result from this ethnic difference. The researcher was constantly aware of the necessity to convince the people, by actions rather than words, that she had a genuine interest in their life-style and culture. Eventually, the empathy demonstrated by the researcher established a bond between her and her informants. This lead to the availability of more reliable sources of content data.

The researcher, in gathering content data, was cognisant of the pitfalls that face a Western observer in an Oriental country, pitfalls that may lead to errors in conclusions. The Western observer must avoid making judgements from a Western frame of reference. It is acknowledged that this is exceedingly difficult, but various techniques were used for the present study to overcome this problem. Although a Westerner can never 'become' an Oriental, it is paramount that he/she attempts to be one with the people he/she observes. The researcher, in attempting to think as they think and consequently to understand their phenomena as they understand them, spent
years building up a level of trust with many Filipinos. She lived as they lived, experienced joy and sorrow as they experience joy and sorrow, endured what they endure and spoke as they speak. To this extent, the researcher can lay modest claim to having gathered content data through sound anthropological process.

In collecting and classifying music, dance and socio-cultural data, the researcher relied heavily on folk evaluation, the people's own view on what is meant by phenomena. The researcher sought to discover what events, actions or beliefs mean to the people involved; to discover what the people believe they do and why they behave as they do.

Through these means, data gathered may be said to be reliable, authentic and accurate. The data gathered at least demonstrate an awareness of the need to remove personal and Western bias from observations of Filipino phenomena. Readers must judge for themselves whether this attempt has been successful.

The researcher's strong belief in presenting authentic findings is known in the Philippines. In 1979, in Sydney, she formed a Philippine music and dance group, with all-Australian personnel. So correct and authentic was the repertoire of this group that they were invited to perform in the Philippines. This invitation came from leading Filipino ethnomusicologists and music educators who witnessed a performance while visiting Sydney. The researcher's Australian group performed Philippine music and dance for the Filipinos, tribal music and dance for,
and with, Filipino tribesmen, and Christian music and dance for, and with, Filipino Christians. This stamp of approval, by Filipinos to an Australian, verifies that data collection procedures have been accepted as rigorous and clearly aiming for correct and accurate representation of Filipino beliefs, actions and events.

2.2 Sampling of Content Data. As a result of these content data gathering procedures over 20,000 separate Philippine music, dance and socio-cultural items were discovered. From this mass of data, it was necessary to use several sampling procedures to select the precise content data for Curriculum A and Curriculum B.

Each item was analysed, in order to ascertain a classification and categorization code. Where necessary, music was transcribed, and analysed according to ethnomusicological theories and practices (as described in Chapter 2:3.4). Music was analysed, where applicable, according to Western musical analytical conventions. The musical elements of scale, pitch, melody, meter, rhythm, tempo, harmony, tonality, phrasing, form, structure within form, instrumentation, orchestration, texture, timbre, dynamics, notation, literary aspects and style were discovered for each piece. Being Oriental music, not all these elements were present in any one piece. The music was then analysed according to physical aspects related to instruments (tuning, specific musical purpose, techniques of playing, groupings, construction, origin and history) and voice (range, sex, quality, vocal
techniques, inflections and voice groupings). A category was designated for each piece of music. Transmission and music learning were considered, as were the effects of acculturation and the physical environmental factors surrounding the actual music. Finally, music was analysed according to its role and function, following the ten functions of music outlined by Merriam (1980: 219-226) and discussed in Chapter 2:3.2.

Dance items were analysed to discover meter, rhythm, tempo, form, structure within form, steps, figures, line, patterns, shapes, phrasing, cohesion, texture, dynamics, spacial movement, choreolography and style. The physical aspects of dance were ascertained (including personnel, groupings, costumes, adornments, equipment, prohibitions and fitness to accompanying music). A category was found for each dance. Transmission and dance learning, effects of acculturation and physical environmental factors were considered for each dance. Finally, each dance was analysed according to the ten functions of Merriam.

Socio-cultural data was analysed to find interrelationships between patterns of action and patterns of belief. Analysis drew upon the writings in anthropology and related fields (as reviewed in Chapter 2:3.2). Analysis sought answers to problems concerning personnel, equipment, organisation, format, ritual, prohibitions, regulations, reasons for the form, and (after Beattie 1965) implications for interpersonal/between groups/within groups relationships. Socio-cultural data was then categorized according to birth, child-rearing practices,
kinship, courtship, marriage, labour, modes of subsistence, leisure, worship, illness, death, religion, history, law, modes of behaviour, myths, legends, art, architecture, literature, handcrafts, apparel, food, physical environment, language, skill learning and socialization process.

From these classifications and categorizations evolved a composite of the Philippines, a composite in the form of music, dance and socio-cultural concepts. From this broad spectrum of concepts, recurring concepts were identified. These formed the basis for the curricula content.

Other factors also controlled curricula content, namely, the philosophy and objectives of the two curricula, the introductory nature of the curricula and the educational fact that the curricula were designed for secondary school pupils. Therefore, coupled with the music, dance and socio-cultural concepts was the need to design curricula that were representative of Philippine music and dance, and within the capabilities of secondary school pupils.

Identification of recurring concepts in music, dance and socio-cultural data established a frame from which a representative sample could be attained. Before this step could be carried further, a definite stratification of Philippine music and dance had to be achieved. The researcher's personal experience indicated that for any sample to be representative of the Philippines it would have to encompass Tribal, Muslim and Christian music, dance
and socio-cultural concepts. Division of a country and culture by religion is but one way to view the society and cultural manifestations. However, the religious division of the Philippines best suits the present study because of music and dance styles. Rural/urban, class structures, geographic or socio-economic subdivisions, in the Philippines, would give a confused picture of Philippine music and dance, as different styles of music and dance co-exist in each of these types of subdivisions. To clarify music and dance styles - an aim of this present study - it was essential to consider the country from the viewpoint of religions.

Further to the notion of representativeness, the sample had to reflect the sub-groups of these broad religious categories. Tribal religions are practised by nine northern tribes and 23 southern tribes and the curricula feature three northern tribes and seven southern

MORO: Throughout this study the word 'Moro' is used as an alternative to 'Muslim'. It is now considered an unsatisfactory alternative. For the remainder of the study, please read 'Muslim' for 'Moro'.

out the islands and the largest groups, in Luzon and the Visayas, are represented in the curricula. In the Philippines, it is estimated that approximately 4% of the Filipinos are Tribal, 8% are Moro and 85% are Christian. The curricula allow a longer period of study\(^1\) for the music and dance of the Filipino Christians.

\(^1\) The longer period of study is not proportionate with the given statistics, as Christian music and dance (although that of millions of people in different parts of the Philippines) can be summarised into certain readily discernible musical and dance characteristics.
The fact that the curricula were designed for ordinary school pupils governed selection of content in several ways. These are not curricula for experienced musicians or adults. Consequently, the music, dance and socio-cultural data was further analysed to select items best suited to adolescents. Having a vast quantity of data enabled the researcher to locate data specially applicable, and memorable, for secondary school pupils. Several pilot studies were used to verify the selection procedures.

Learners in music have a limited music listening ability and therefore a further control was placed on sampling, that of a 3 minute time limit for pieces of music. In the two curricula, which use identical music, the music for directed listening ranges in duration from 10 seconds to 3 minutes 15 seconds: 40% less than one minute, 40% between 1 and 2 minutes, 17% between 2 and 3 minutes, and one piece at 3 minutes 15 seconds.

The philosophy and objectives of the curricula (Chapter 3:1.1) control content sampling. So, too, does the consideration of providing scope for classroom music activities (as reviewed in Chapter 2:4.4, and elaborated upon in a further section of this chapter, 3:3.2). As the expected pupil sample would be inexperienced in Philippine music and dance, the curricula were designed as an introduction to Philippine music and dance. This placed a further restriction on content sampling procedures. The final content sampling consideration was the time allocated for the curricula - 15 hours of school music lessons.
In summary, the sampling procedures for curricula content data were dependent upon interrelated criteria, music, dance, socio-cultural variables, concepts, secondary school-aged pupils, the 15 hour time limit, and the inherent introductory nature of the curricula.

2.3 Content of Curriculum A and Curriculum B. As a result of the findings of the content sampling procedures, the specific music, dance and socio-cultural content data for the two curricula was evolved. In this section, content of the two curricula is detailed under music (2.3.1), dance (2.3.2), and socio-cultural (2.3.3) data.

2.3.1 The Curricula Music Content. The music selected for the two curricula - identical music for both curricula - was:


Moro: Duyog, Moro Instruments, Binalig, Tahing Baila, Pangalay, Gabbang, Warrior's Dance, Sagayan Sa Kulong, Talawi, Bang Adhan, Radja Indarapatra, Bungbung Mangmang, Daling-Daling, Sinulog, Kapa Malong-Malong, Tagonggo.

The concepts of Philippine music included in both curricula comprise concepts of the musical elements of rhythm, pitch, scales, tonality, form, structure, phrasing, instrumentation, harmony, notation, dynamics, style and function. When categorized according to Tribal, Moro or Christian music, the music concepts in the two curricula are as follows:

A. Concepts of the musical element of Rhythm:

Tribal: . combination of free rhythms and metrical rhythms within one piece

. changing tempos
. slow tempo
. fast tempo
. accelerando
. free rhythm
. if a time signature noticeable, it is \( \frac{4}{4} \)
. syncopation, especially \( \begin{array}{c} \uparrow \\
\downarrow \end{array} \) and \( \begin{array}{c} \downarrow \\
\uparrow \end{array} \)
. favoured use of \( \begin{array}{c} \uparrow \\
\downarrow \end{array} \) and \( \begin{array}{c} \downarrow \\
\uparrow \end{array} \)
. often, when transcribed, no barlines possible or necessary

1. In this section, 2.3.1, and in the following section 2.3.2, the cataloguing of the concepts of music and dance is expressed in short summary form.
. odd rhythmic groupings owing to free rhythm concept
. often only limited number of rhythm patterns within one piece (for example: \( \frac{3}{4} \) and \( \frac{9}{8} \) repeated to make one piece)
. all rhythmic groupings encountered.

Moro: 
. free rhythm, especially in chants
. non-metrical evident
. sometimes metrical within changing time signature, giving non-metrical feel (for example, \( \frac{8}{8} \) and \( \frac{7}{8} \) and \( \frac{10}{8} \) in Binalig or \( \frac{8}{8} \) and \( \frac{7}{8} \) and \( \frac{6}{8} \) in Warrior's Dance)
. syncopation, especially \( \frac{3}{4} \), favoured
. similarity and repetition of same rhythms, mainly in instrumental music
. odd rhythmic groupings owing to free rhythm concept
. often, when transcribed, no barlines possible or necessary
. combination of free rhythms and metrical rhythms within one piece
. accelerando
. slow tempo
. fast tempo
. changing tempo without accelerando
sometimes repetition of same rhythm with different melody
melody line in one 'time signature' and accompaniment in another, giving feeling of no phrases and no sense of bars
all rhythmic groupings encountered.

Christian: always metrical
fast tempo
slow tempo
accelerando
anacrusis
$\frac{3}{4}$ favoured, although $\frac{2}{4}$ and $\frac{4}{4}$ used
ritardando
accompaniment rhythms usually $\uparrow\uparrow\uparrow\uparrow\uparrow\uparrow$ or $\uparrow\uparrow\uparrow\uparrow\uparrow\uparrow$, or counter-melodies with same rhythms as melody
favoured groupings are $\downarrow\downarrow\downarrow\downarrow\downarrow$

B. Concepts of the musical elements of Pitch, Scales and Tonality:

Before listing the curricula concepts of pitch, scales and tonality, it is felt that a slight digression is in order. To ascertain the scales and leading pitches in Tribal and Moro music, it was necessary to discover a way to establish the predominant pitches within each scale. This was done by
locating the pitches of the scale and establishing the number of pitches in the scale (varying from 3 through 8). Following this was the identification of the number of times each pitch was used and for what rhythmic value. The total rhythmic value of all pitches in the scale was calculated, using the semiquaver as the unit of measurement. The percentage of the total number of semiquavers was calculated for each pitch and this figure was transformed to a percentage of 32, being the highest possible number of semiquavers in the highest rhythmic unit, namely the breve. The result of this calculation was then transformed into a notated rhythmic unit. Figure 3.1 shows the calculation of the frequency of pitches, worked in the manner described above, and resulting in the frequencies being expressed rhythmically. This example uses the Moro piece, Binalig, in which the scale is C, D, F, G, A, B, C#, D#. By the calculation, the predominant pitches in Binalig are F and A.

Tribal:

- wide range (9th, octave)
- narrow range (4th)
- scales of three to seven tones, with various distribution of semitones and different tonal centres (see Figure 3.2)
- melodies that flow smoothly
- melodies that leap regularly
- melodies that move in descending manner
FIGURE 3.1
FREQUENCY OF PITCHES, EXPRESSED
RHYTHMICALLY, FOR BINALIG.

A

<table>
<thead>
<tr>
<th>Scale</th>
<th>Rhythmic patterns of occurrences</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>D</td>
<td>♩ ♩</td>
<td>4</td>
<td>2.38</td>
</tr>
<tr>
<td>F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
<td>8</td>
<td>4.76</td>
</tr>
<tr>
<td>A</td>
<td></td>
<td>54</td>
<td>32.14</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>27</td>
<td>16.07</td>
</tr>
<tr>
<td>C#</td>
<td></td>
<td>13</td>
<td>7.74</td>
</tr>
<tr>
<td>D#</td>
<td></td>
<td>6</td>
<td>3.57</td>
</tr>
<tr>
<td></td>
<td></td>
<td>168</td>
<td></td>
</tr>
</tbody>
</table>

Total number: 32 ♩ =

B

<table>
<thead>
<tr>
<th>Scale</th>
<th>TN</th>
<th>%TN</th>
<th>Frequency</th>
<th>Frequency expressed rhythmically</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>32</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>32</td>
<td>2.38</td>
<td>0.76</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>32</td>
<td>33.33</td>
<td>10.67</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>32</td>
<td>4.76</td>
<td>1.52</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>32</td>
<td>32.14</td>
<td>10.28</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>32</td>
<td>16.07</td>
<td>5.14</td>
<td></td>
</tr>
<tr>
<td>C#</td>
<td>32</td>
<td>7.74</td>
<td>2.46</td>
<td></td>
</tr>
<tr>
<td>D#</td>
<td>32</td>
<td>3.57</td>
<td>1.12</td>
<td></td>
</tr>
</tbody>
</table>
FIGURE 3.2
TRIBAL SCALES AND FREQUENCY OF PITCHES, EXPRESSED RHYTHMICALLY, DENOTING PRINCIPAL TONE.

Bontok War Dance - Kalleleng
Bontok War Dance - Chant I
Bontok War Dance - Dong Dong Ay
Bontok War Dance - Chant II
Idaw - Paldong
Ela-Lay II
Ela-Lay I (same scale, different pitch)
Alsig (sliding pitches)
Salidumay Mang-Ani
Bigan
. use of grace notes
. tremolo
. sliding pitches
. some music for non-pitched instruments only
. repetition, not only of melodies, but also of words
. ornamentation by means of ~ ,  and ♪

Moro: . wide range (9th)
. narrow range (4th)
. scales of three to eight different tones, with various distribution of semitones (see Figure 3.3)
. very strong sense of scale
. melodies that flow smoothly
. melodies that leap regularly
. melodies that move in descending manner
. ornamentation by ~ ,  and ♪
. sliding pitches
. tremolo on certain pitches
. some music for non-pitched instruments only
. constant repetition, not only of melodies, but also of words
. in kulintang ensemble, accompanying instruments have rhythms moving through pitches of gongs
FIGURE 3.3
MORO SCALES AND FREQUENCY OF PITCHES, EXPRESSED RHYTHMICALLY, DENOTING PRINCIPAL TONE.

Gabbang

Binalig

Kapiil Sa Munsala - Kulintang

Pangalay

Dende O Dende

Talawi (sliding pitches)

Bang Adhan

Radja Indarapatra

Bungbung Mangmang

Daling-Daling

Sinulog

Tagonggo
. melodic shape is often ascending then descending
. **often performed slowly, giving movement around pitch**
. in kulintang part, often favoured use of lower 4 gongs then upper 4 gongs
. in kulintang part, melody sometimes moves within 3rds and 4ths as range barriers, with movement within, then moves to another pitch centre, again with barriers of 3rds and 4ths
. not overmuch use of repetition of melodic ideas
. favour the repetition of an idea, then disregarding it
. different styles of kulintang ensemble music.

Christian: . step-wise melodies, with occasional leaps
. triadic melodic movement favoured
. major and minor
. melodies are harmonically based
. counter-melodies
. modulations
. tremolo
. very Western-oriented melodies
. 'singable' melodies
. simplicity of melodic line.
C. Concepts of the musical elements of Form, Structure and Phrasing:

Tribal:  . free
  . sectional \((A - B - C - D - E \text{ etc.})\) without repetition
  . repetition (for example, \(A \overset{5}{\longrightarrow}\)) of a section
  . repetition of a section, which although different, uses same instrument and scale
  . even phrasing
  . uneven phrasing
  . one piece containing even and uneven phrasing, as in Bugan (phrases of \(\|\|, \circ \) and \(\downarrow\).

Moro:  . free
  . sectional without repetition
  . two sections only
  . sectional with repetition (for example, \(A - B - C - D - B - A\))
  . sectional musical ideas often linked by Transition and Conclusions used (for example, Introduction - A - B - C - D - Transition - E - Conclusion in Tagonggo and Introduction - A - B - Transition - C - Transition - Conclusion in Sinulog)
  . can be unified by repetition of \(\ddelim{\circ}{\boldsymbol{\downarrow}}{\boldsymbol{\uparrow}}\)
  . even phrasing (for example three times a 7 beat phrase)
uneven phrasing
continuous phrasing.

Christian: very strong sense of form in the
Western sense of form
even phrases
sections usually repeated in rhythm,
harmony and melody
balanced, even phrases
favoured structures are A - B (songs),
A - B - A (songs) and A - B - C - A -
B - C - A.

D. Concepts of the musical element of Instrumentation:

Tribal: sound of the instrument
collection
origin
techniques of playing
Igorot - gansa (hand and/or stick
technique), sulibao (strike and
kalleleng, ajiw, bangibang,
bunkaka, paldong, kolitong
Southern Tribes - lantuy, kudyapi,
kalutang, gitgit, phaglong, tagung,
clapping
whistling
male and female voices.

Moro: sound of each instrument
collection, description and origin
techniques of rim/boss playing

culintang ensemble (basalan) -
kulintang, babandil, dabakan,
gandingan, agong

gabbang

suling

kubing

kudyapi

male voices.

Christian: sound of each instrument

construction, description, origin

techniques of playing

rondalla ensemble - bandurria, laud,

octavina, gitara, bajo de uñas

and added instruments of electric
guitar, snare drum and glockenspiel

rondalla playing techniques - tremolo,
pick, bajo de uñas pizzicato

guitar as song accompaniment instrument

coconuts

bamboo organ

Pangkat Kawayan ensemble - marimba,
bungbong, tipankling, suling

male and female voices.
FIGURE 3.4
REPRESENTATIVE SPREAD OF CURRICULA
PHILIPPINE TRIBAL, MORO AND
CHRISTIAN INSTRUMENTS.¹

<table>
<thead>
<tr>
<th>AEROPHONES</th>
<th>CHORDOPHONES</th>
<th>MEMBRANOPHONES</th>
<th>IDIOPHONES</th>
</tr>
</thead>
<tbody>
<tr>
<td>kalleleng</td>
<td>kudyapi</td>
<td>suilibao</td>
<td>gansa</td>
</tr>
<tr>
<td>paldong</td>
<td>Hanunoo</td>
<td>dabakan</td>
<td>tagungguan</td>
</tr>
<tr>
<td>lantuy</td>
<td>gitgit</td>
<td>snare drum</td>
<td>afiw</td>
</tr>
<tr>
<td>Moro suling</td>
<td>paglong</td>
<td></td>
<td>bunkaka</td>
</tr>
<tr>
<td>Christian suling</td>
<td>kolidong</td>
<td></td>
<td>bangibang</td>
</tr>
<tr>
<td>bungbong</td>
<td>Moro kudyapi</td>
<td></td>
<td>kalutang</td>
</tr>
<tr>
<td>bamboo organ</td>
<td>bandurria</td>
<td></td>
<td>kulintang</td>
</tr>
<tr>
<td></td>
<td>laud</td>
<td></td>
<td>babandil</td>
</tr>
<tr>
<td></td>
<td>octavina</td>
<td></td>
<td>gandingan</td>
</tr>
<tr>
<td></td>
<td>gitara</td>
<td></td>
<td>agong</td>
</tr>
<tr>
<td></td>
<td>bajo de uñas</td>
<td></td>
<td>kubing</td>
</tr>
<tr>
<td></td>
<td>guitar</td>
<td></td>
<td>gabbang</td>
</tr>
</tbody>
</table>

1. Grouped according to the Sachs-Hornbostel Classification.

E. Concepts of the musical element of Harmony:

Tribal: . no concept of harmony in Tribal music
. sometimes instruments play simultaneously, but, being non-pitched, no semblance of harmony in the Western sense of harmony is suggested.

Moro: . in kulintang playing, 2 gongs of the set are often played simultaneously, resulting in 2 pitches sounding together.
Christian: harmonically based music, in the Western sense of harmony.
- simple chords favoured
- I, IV and V are often evident
- often very few different chords in any one piece.

F. Concepts of the musical element of Notation:
   Tribal: no notation
   - all is oral tradition
   - may be transcribed for ease of study.
   Moro: oral tradition
   - no notation
   - ethnomusicologists are now collecting and transcribing in Western and cipher notation.

Christian: nowadays, notated in conventional Western notation
- oral tradition remains in many parts of the country.

G. Concepts of the musical element of Dynamics:
   Tribal: pp then immediately ff
   - ff throughout
   - almost no use of
   - loud instruments always play loud and soft instruments always play soft with no concept of interchange from role.
Moro: . almost no concept of \( \text{f}f \) throughout
. loud instruments always play loud
    and soft instruments always play
    soft, with no concept of interchange
    of role
. \textit{kulintang} ensemble \text{f} to \text{ff}
. strong, powerful vocal style favoured.

Christian: . all ranges of dynamics employed,
    including \text{pp}, \text{p}, \text{mp}, \text{mf}, \text{f}, \text{ff},
    crescendo, diminuendo, sforzando.

H. Concepts of the musical element of Style:

Tribal: . free
. non-structured
. pulsating
. tempo changes
. vigorous, energetic
. non-metrical, yet at times very metrical
. instruments and voices used in same
    manner consistently
. movement around pitches
. sliding pitches in vocal style
. often hypnotic
. uneven phrasing
. vibrant
. nasal, breathy, gutteral vocal tech-
    niques
. with and without overtones
. bronze, dry tone colours
. sounds characteristic of titles
. an instrument always plays in a style suitable to itself.

Moro: . continuous phrasing
. metallic
. gongs
. scales evident
. exotic, placid
. vocal style features vibrato, nasal, tremolo, glissando, glottal stops, sliding pitches and distinctive chant style
. non-metrical yet not uneven
. controlled music
. repeated notes
. an instrument always plays in a style suitable to itself.

Christian: . Western-influenced
. tremolo strings
. emotional
. simplicity
. pure vocal voices
. harmonically based
. major/minor
. $\frac{3}{4}$ mainly
. bamboo
. shimmering quality
. structured
. metrical.

I. Concepts of the functions (Merriam 1980) of the selected Philippine music:

- **Tribal, Moro and Christian:** functions of emotional expression, entertainment, communication, symbolic representation, physical response, enforcing conformity to social norms, validation of social institutions and religious rituals, contribution to the continuity and stability of culture, contribution to the integration of society.

2.3.2 The Curricula Dance Content. The dances selected for the two curricula - identical dances for both curricula - were:

- **Tribal:** Dugso, Banga.
- **Moro:** Singkil, Kapiil Sa Munsala.
- **Christian:** Polka Tagala, Maglalatik, Lulay, Magtanim Ay Di Biro, Tinikling.

The concepts of Philippine dance included in the two curricula comprise dance elements, physical aspects, transmission and dance learning, effects of acculturation, physical environmental factors and functions. When subdivided into Tribal, Moro and Christian dances, the following concepts of Philippine dance evolve:
A. Concepts of dance elements:

Tribal: \[ \frac{2}{4} \text{ and } \frac{3}{4} \text{ when expressed in Western meters} \]

- rhythms of, as expressed in Western notation: \[ \begin{array}{c} \text{J} \text{J} \text{J} \text{J} \end{array} \]
- syncopation
- slow tempo
- accelerando
- free forms: A-B-C-B-D and A-B-C-D
- line features mainly circles
- moving in patterns of \[ \text{O} \text{O} \text{O} \] and \[ \text{O} \]
- phrasing of 1 to 8 bars
- dance moves throughout whole area
- serious manner
- steps include brush-tap, ball change, sliding step leaning backwards, point step
- dances often pulsating
- use of fluttering hands
- torso usually bent
- women's feet usually move with small steps, while men leap and swirl.

Moro: \[ \text{meters as in Tribal dance} \]

- syncopation
- unexpected accents
- accelerando
- often languid
- free forms
Christian: . often clearly marked sections, but continuous
. intricate patterns and shapes
. line: vertical stroke, circle, dot, dot
. irregular phrasing
. feet movement often subsidiary to arms, hands and torso movement
. posturing
. change step
. walking step, with sliding motion
. royal nature of many dances.

Christian: \( \frac{2}{4} \) and \( \frac{3}{4} \)
. rhythmic units of presto, vivace and moderato
. form often has a section repeated:
  A-B-C-D-A-B-C-D-E
. very occasionally, form is free
. line features: vertical stroke, circle, dot, dot
  and horizontal stroke
. feet, torso and hand movements all equally important
. Spanish influence
. may be graceful and gentle or energetic and vigorous
. steps include heel and toe polka step, slide step, leaps, tinikling step, and waltz step.
B. Concepts of physical aspects of dance:

Tribal: . many dances for women alone, or for men alone, although some couple dances
. often groupings are continuous line;
. Tribal costumes of Bukidnon and Kalinga adornments include bells on ankles and rolled head-band to balance pots in Banga
. prohibitions include frivolous manner
. in Banga, dance appears to 'pull' against the accompanying music.

Moro: . dances involve males and females, but not in clearly delineated couples
. do not hold hands
. in royal dances, 'slaves' have their place
. Moro costumes of malong or extension of malong
. jewels, fans, scarves, kris, shields, handkerchiefs often evident
. prohibitions include overt flirting, eyes up, big feet movements
. dance often follows accompanying music precisely.

Christian: . males and females, usually in couples
. mostly couple dances
. pairs hold hands and move as one
. Maria Clara and Barong Tagalog costumes
. rural costumes of balintawak, tapis, trousers, pañuelo, camisa, bahya, salakot
. quite often bare feet
. spontaneity and gaiety a characteristic of these dances
. dances often require equipment
. prohibitions include dancing on heels, stiff torsos, clumsiness, serious manner
. always fit excellently with accompanying music.

C. Concepts of dance transmission and dance learning:

Tribal, Moro and Christian: . oral tradition, passed from generation to generation.

D. Concepts of the effects of acculturalization on dance:

Tribal: . nil
Moro: . nil
Christian: . when the Spaniards came to the Philippines, the Filipinos used to watch the signorinas and caballeros dancing at the grand Spanish Balls, and the Filipinos copied the steps and wedded them with indigenous Filipino folk steps
. exposure to the West, especially since 1900, has influenced some Christian dances.

E. Concepts of physical environmental factors influencing dance:

Tribal: . isolation, jungles and mountains effect dances
. Dugso has great simplicity and sincerity
. Banga depicts the isolated Kalinga women fetching water from the distant wells.

Moro: . dance remained unchanged owing to the Muslim Moros rejecting advances from foreigners and remaining in their isolated groups
. water is important in the livelihood of many Moro sub-groups and dances reflect this
. sultan remains as main power and royal dances are several.

Christian: . use of coconuts
. bamboo castanets
. rice planting and harvesting is the basis for numerous dances
. the many town festivals had warranted dances
. uncomplicated life-style reflected in dances.
F. Concepts of the functions of the selected dances:

The dances that function as vehicles of emotional expression, aesthetic enjoyment, entertainment and communication are Dugso, Banga, Singkil, Kapiil Sa Munsala, Polka Tagala, Maglalatik, Lulay, Magtanim Ay Di Biro and Tinikling. Dugso, Singkil and Kapiil Sa Munsala function as a means of symbolic representation. Four dances have the function of enforcing conformity to social norms and these are Dugso, Banga, Kapiil Sa Munsala and Maglalatik. Dances functioning as agents in validating social institutions are Banga (labour and modes of subsistence), Singkil (courting), Lulay (courting), Magtanim Ay Di Biro (labour and modes of subsistence) and Tinikling (labour and modes of subsistence). Two dances have the function of the validation of religious ritual, namely Dugso and Maglalatik. Polka Tagala, Maglalatik and Tinikling function as agents contributing to the continuity of culture. The function of dance contributing to the stability of culture is exemplified in Dugso, Banga, Polka Tagala, Lulay, Magtanim Ay Di Biro and Tinikling. Finally, Dugso, Banga, Singkil, Kapiil Sa Munsala, Polka Tagala, Maglalatik, Lulay, Magtanim Ay Di Biro and Tinikling function as contributing elements in the integration of Philippine society.

2.3.3 Curriculum Socio-Cultural Data. Only Curriculum B contains socio-cultural data. Curriculum B, in presenting Philippine music and dance within the socio-cultural
matrix of which they form a part, necessitates the use of selected socio-cultural data, in the following forms:

A. Socio-cultural considerations relating to birth involves the Bukidnon and Kalinga tribes, the Badjao Moros and the role of the Christian lolas at the birth of a child.

B. When considering child-rearing practices, the Hanunoo and Ifugao tribes, the Yakan and Maguindanao Moros and the Christian aspect of filial devotion are investigated.

C. Considerations relating to kinship encompass the beliefs of the Bontok, Hanunoo, Ifugao and the Kalinga tribes, the Maguindanao Moros and the Christian Visayan customs regulating homage to the elderly, filial devotion and the concept of the extended family.

D. Rites and rituals concerned with Bontok, Hanunoo and Ifugao courtship are included. Courtship practices among the Sulu Moros and the Christians of Visayas, Ilocos and other parts of Luzon are examined.

E. Marriage among the Bontok, Ifugao and Kalinga tribes, among the Yakan, Maranao, Tausug and Maguindanao Moros and among the Christian Filipinos is discussed.

F. Labour and modes of subsistence are investigated and involve an examination of the Bontok, Hanunoo, Tasaday, Bukidnon, Ifugao and Kalinga tribes. Moro selection include the Maranao, Yakan and Badjao Moros and vintas; also detailed are street selling, fishing, farming, cottage industries, coconut and bamboo growing and harvesting, markets, vendors, domestic helpers and
rice growing and harvesting among the Filipino Christians.

G. Leisure activities and beliefs are drawn from the Bontok, Hanunoo, Bukidnon and Ifugao tribes, from the Maranao and Tausug Moros and Islamic festivals and from Christian festivals and games and riddles of the rural Christians.

H. The role of worship in the lives of the Philippine tribes is related to the Bukidnon, while the Maranao, Yakan and Maguindanao worship is representative of Moro worship. The role of churches is examined in relation to Christian worship.

I. The Kalinga tribe, the Maranao Moros and the Christian uses of curatives and restoratives are examined in relation to the concept of illness.

J. Socio-cultural considerations relating to tribal death are ascertained by investigating death as a social institution within the Hanunoo, Mandaya, Ifugao and Kalinga tribes. Moro concepts of death are represented by the Tausug and Christian death in the Philippines is examined.

K. Tribal religions, Islam and Christianity are investigated, together with folk beliefs, superstitions and spirits.

L. The history of the Philippines includes the tribal past, the arrival of the Moros and the Spanish, past wars and the gaining of Independence.

M. Moro law, in the form of the Koran and the datu, and Bontok law are examined.
N. Modes of behaviour are examined within the Bontok, Hanunoo, T'Bolí, Bukidnon and Ifugao tribes, as well as within the Maranao, Tausug, Yakan and Maguindanao Moros, and include the María Clara behaviour, emotional expression, bayanihan and work ethic of the Filipino Christians.

O. Myths and legends of the Filipino tribes are drawn from those of the Bontok, Bukidnon, Ifugao, Bukidnon and Kalinga. Maranao and Maguindanao Moro myths and legends, including the sarimanok, are investigated. Christian folk beliefs and latik are given in the Christian section.

P. Art of the tribes includes tribal instruments, and tribal designs of the Hanunoo, Blaan, T'Bolí, Mandaya, Ubo, Bukidnon, Ifugao and Kalinga. Moro art is represented by all Moro instruments, okil, sarimanok and the designs of the Maranao, Yakan, Maguindanao and Tausug Moros. Christian art is presented by investigating interiors of churches, statues, Santo Niño, Ati-Atihan, Christian design, jeepneys, instruments and piña.

Q. Bontok, Hanunoo, Mandaya and Ifugao architecture is examined. Mosques and houses of the Maranao, Yakan and Badjao Moros are included. Christian architecture in the cities and rural barrios, together with Spanish-inspired churches and forts, is presented.

R. Literature, in the form of prose, poetry, drama and epics, is evident in each section. Selections from the Kalinga tribes and the Maranao and Maguindanao
Moros have been included as representative literature. From Filipino Christian literature, the writings of Rizal, folk philosophy and riddles have been selected.

S. Tribal handcrafts are included, drawing upon the handcrafts of the Bontok, Hanunoo, Blaan, T'Boli, Mandaya, Ubo, Bukidnon, Ifugao and the Kalinga. Representing Moro handcrafts are the works of the Maranao and Yakan Moros. The Christian Filipinos' use of bamboo and coconut in handcrafts is illustrated.

T. Apparel is another form of handcrafts to the Filipino tribes, and the apparel of the Bontok, Hanunoo, T'Boli, Blaan, Mandaya, Ubo, Bukidnon, Ifugao and Kalinga is examined. Moro apparel of the Yakan, Tausug, Maranao, Maguindanao and Badjao, and the Moro malong and kris, is presented. Christian apparel is noted, in the form of balintawak, salakot, tapis, pañuelo, bakya, Maria Clara clothes and barong tagalog.

U. Bontok, Hanunoo, Kalinga and Ifugao tribal food is mentioned, while Maranao Moro food is included. Recipes for Christian fiesta food, and the merienda, are given.

V. The physical environment of the Bontok, Hanunoo, Mandaya, Bukidnon, Ifugao and Kalinga tribes is investigated, as is the physical environment of all Moro sub-groups. In relation to the Filipino Christians, rural environments are described.
W. Use is made of the languages of the Hanunoo, Ifugao and Kalinga tribes, of the Maguindanao Moros, and English and the national language, Tagalog, of the Christians.

X. The Bontok, Hanunoo and Ifugao approaches to skill learning are investigated, as are techniques of skill learning among the Yakan Moros, the Maranao Moros and the Filipino Christians.

Y. Socialisation process is investigated within the Bontok, Hanunoo, Bukidnon, Ifugao and Kalinga tribes, within the Maranao, Yakan, Maguindanao and Tausug Moros and within the lives of the Christians of Luzon.

2.4 Summary. The selection of curricula content involved three issues: gathering of content data, sampling of content data, and the emergent specific content for Curriculum A and Curriculum B. The gathering of content data involved the use of 26 devices, including field trips, field recordings, the researcher as participant and observer, analysis, and so forth. Rigorous measures were used to authenticate findings. Following the location of the content data, the findings were classified and categorized as the initial step in sampling the content data. Sample data was chosen such that adequate coverage was gained in respect of music, dance, socio-cultural variables and the need to conform to a 15-hour curriculum for secondary school pupils. The specific content for both curricula involved identical music and dance materials and concepts. In addition to these, Curriculum B content included detailed related socio-cultural data.
3. Curricula Organisation

This section of the curricula design details the organisation of the two curricula. It is concerned with the notion of sequential organisation, the eight music activities technique and the design of the curricula presentation.

3.1 Sequential Organisation. An essential part in any curriculum design is the method employed to order the data for learning experiences. Sequential organisation (see Chapter 2:4.3) is the method used in Curriculum A and Curriculum B. The sequence evolved allows for pupils to learn the concepts of Philippine music and dance from the materials by undertaking various activities.

The first area of study is Philippine Tribal music and dance. This is placed at the beginning of the sequence for two principal reasons: Tribal music and dance, in terms of inherent concepts, are relatively simple; secondly, the researcher's experience in the pilot studies, revealed that Tribal music and dance has a strong and immediate appeal.

The second area of study is Philippine Moro music and dance. Conceptually, Moro music and dance is a little more complex than that of the Philippine tribes. Thus, a higher degree of concentration is required by learners to become familiar with this aural experience.

The final area of study is Philippine Christian music and dance. Although not much more difficult (if at all so) than Tribal or Moro music and dance, the often Western sound of Philippine Christian music could confuse
learners involved in a study of an Oriental music tradition. This is the principal reason for sequencing Christian music and dance as the final section, following other facets of Philippine music and dance.

Within each of the three sections, the materials, concepts and activities are further sequenced. The sequence is in graded order of difficulty, coupled with a variety in aural mediums. Therefore, vocal music is interspersed at appropriate times between purely instrumental music. Dances are placed at times deemed educationally suitable, to break an otherwise intensive aural experience. At all times within the sequence, concepts are presented and then reappear in different disguises and under different conditions.

The 15 hour time limit of the curricula transposed into 20 lessons. The sequence used for the curricula, over 20 lessons and expressed as pupil-based activities, is:

Lesson 1: Tribal - 1. Introduction by the Teacher.

2. Listen to Hunting the Boar as an introduction to the sound of Philippine Tribal music. ¶Bontok

1. Different schools have different lengths of time for lessons. Fifteen hours comprising 20 lessons is based on a 45-minutes lesson time. Variations: 22.5 x 40 minutes; 18 x 50 minutes. This is elaborated in 'Sequence and Organisation' in Curriculum A and Curriculum B (Appendices A and B).
3. [Curriculum B only] View slides relating to Philippine Tribes and summarise information.

4. Listen and read information: Philippine Tribal Instruments.

Lesson 2: Tribal - 5. Listen and answer Listening Sheet: Bontok War Dance.

6. Sing Dong Dong Ay. Bontok


9. Perform and accompany the dance Dugso. Bukidnon

10. Describe Dugso.


12. Play Wedding Dance. Ifugao

13. Sing Bugan. Ifugao

14. Describe Wedding Dance and Bugan.

Lesson 5: Tribal - 15. Listen and answer Listening Sheets for five Kalinga vocal pieces:

Bicbic Ela-Lay
Alsig Salidumay Mang-Ani
Ullalim
16. Listen and answer Listening Sheet: Salip and Ela-Lay.  ¶Kalinga

17. Sing Ela-Lay and add accompaniment.  ¶Kalinga

Lesson 6: Tribal - 18. Listen and answer Listening Sheet: Idaw.  ¶Kalinga

19. Perform and accompany the dance Banga.  ¶Kalinga

20. Describe Banga.

21. Improvise using Tribal scales and rhythms.

[¶¶¶ In Curriculum B, at certain stages throughout the sequence of activities, pupils summarise socio-cultural information relating to the Tribes in the Philippines.]

Lesson 7: Moro - 1. Introduction by the Teacher.

2. Listen to Duyog as an introduction to the sound of the Moros of the Philippines.  ¶Maguindanao

3. [Curriculum B only] View slides relating to the Philippine Moros and summarise information.

4. Listen and read information: Instruments of the Moros.

Lesson 8: Moro - 5. Listen to Binalig.

6. Play Binalig.

7. View video of Singkil dance and answer Video Answer Sheet.
Lesson 9: Moro - 8. Perform and accompany dance *Kapiil Sa Munsala.* ¶Maranao
9. Describe *Kapiil Sa Munsala.*
10. Listen and answer Listening Sheet: *Tahing Baila.* ¶Yakan
11. Play *Tahing Baila.* ¶Yakan

Lesson 10: Moro - 12. Listen to Teacher play *Pangalay.* ¶Sulu
13. Listen to *Gabbang.*
14. Play Warrior's Dance. ¶Yakan
15. Describe Warrior's Dance.
16. Listen and answer Listening Sheet: *Sagayan Sa Kulong.* ¶Maranao

Lesson 11: Moro - 17. Listen and answer Listening Sheets for four Maguindanao vocal pieces:
*Talawi*
*Bang Adhan*
*Radja Indarapatra*
*Bungbung Mangmang*
18. Sing and accompany *Daling-Daling.* ¶Sulu
19. Listen to *Sinulog.*
20. Play *Sinulog.*

22. Play *Tagonggo.*
23. Listen and answer Listening Sheet: Duyog. ¶Maguindanao

[§§§ In Curriculum B, at certain stages throughout the sequence of activities, pupils summarise socio-cultural information relating to the Philippine Moros.]

Lesson 13: Christian - 1. Introduction by the Teacher.

2. [Curriculum B only] View slides relating to Filipino Christians and summarise information.

3. Listen and answer Listening Sheet: Pandanggo Sa Ilaw, as an introduction to the sound of the music of the Filipino Christians.


5. Listen and answer Listening Sheet: Chitchitchitchit.

6. Listen to words of Chitchitchitchit spoken on Tape.

7. Sing Chitchitchitchit and add guitar accompaniment.

8. Play simple arrangement of Chitchitchitchit.


10. Describe Polka Tagala.
11. Listen: Maglalatik I.

12. Add accompanying coconut rhythms to Maglalatik II and/or perform dance Maglalatik.


15. Listen and answer Listening Sheet: Kondansoy.

16. Listen and answer Listening Sheet: Lulay.

17. Listen to words of Lulay as spoken on Tape.

18. Sing Lulay and add guitar accompaniment.

19. Perform and accompany the dance Lulay.

Lesson 17: Christian - 20. Sing and accompany Leron Leron Sinta.


22. Listen to words of Atin Ku Pung Singsing sung slowly.

23. Sing Atin Ku Pung Singsing and add guitar accompaniment.


26. Listen to *Magtanim Ay Di Biro*.
27. Listen to words of *Magtanim Ay Di Biro*.
28. Sing *Magtanim Ay Di Biro* and answer Song Answer Sheet.
29. Perform and accompany *Magtanim Ay Di Biro* dance.

Lesson 19: Christian - 30. Listen to *Tinikling*.
31. Sing *Tinikling*.
32. Perform the dance *Tinikling*.
33. Describe *Tinikling*.

Lesson 20: Christian - 34. [Curriculum B only] Classroom Fiesta.
35. [Curriculum A] Review.

[§§§ In Curriculum B, at certain stages throughout the sequence of activities, pupils summarise socio-cultural information relevant to Filipino Christians.]

It may be seen that several factors, including the differing and parallel social institutions, other socio-cultural data, and tribal (and other) groupings, also contributed to the sequential organisation of the curricula. In summary, the sequence evolved for the two curricula involved sequencing between the three sections - Tribal, Moro and Christian - and within each section. It also involved sequencing between each of the eight pupil-based classroom music activities and within each specific activity. These music classroom activities are explained further in the following section.
3.2 The Eight Classroom Music Activities Technique.

The pupil-based classroom music activities for both curricula take eight forms. As outlined in Chapter 2:4.4, only eight forms of activities are possible for the learner in music. The eight activities are:

1. Vocal Performance
2. Instrumental Performance
3. Directed Listening
4. Improvisation/Composition
5. Dance/Movement
6. Reading Notations
7. Using Notations
8. Recording of Information.

Curriculum A and Curriculum B are identical in their use of activities 1 through 7. Activity 8, Recording of Information, is more complex in Curriculum B, as it not only involves information for music and dance, as in Curriculum A, but necessitates information recording of socio-cultural data.

Figures 3.5, 3.6 and 3.7 show the manner in which the selected content data (music and dance materials and socio-cultural data) for the curricula evolved into the eight classroom music activities. In designing curricula utilizing the eight activities, it is deemed advisable to spread the activities in such a way that no one activity is neglected. Figure 3.8 indicates in a scattergram, the occurrence frequency of the eight activities within the twenty lessons of the curricula. It gives the occurrence, expressed as a percentage, for each activity within a
FIGURE 3.5
CURRICULA CONTENT - TRIBAL - ACROSS EIGHT MUSIC ACTIVITIES

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<thead>
<tr>
<th>VOCAL PERFORMANCE</th>
<th>INSTRUMENTAL PERFORMANCE</th>
<th>LISTENING</th>
<th>IMPROVISATION/COMPOSITION</th>
<th>DANCE/MOVEMENT</th>
<th>READING NOTATIONS</th>
<th>USING NOTATIONS</th>
<th>RECORDING OF INFORMATION</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
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<tbody>
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<td>TRIBAL</td>
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</tbody>
</table>

1. Introduction and Map.
2. Slides: Socio-cultural considerations relating to Philippine Tribes.
3. Tribal Instruments.
4. Dong Dong Ay Dance.
5. The Bontok: habitat, religion, wars, headhunting, apparel, dwellings, social system.
7. The Bontok: southern dwellings, livelihood, festivities, death, courting, writing form of Bontok, work, betel nut.
10. Dugao.
11. The tikungan: dwellings, livelihood, myths, religion, demons, apparel and adornments, courtship, marriage, drama, war, birth, worship.
12. Ugako Gana.
13. Wedding Dance.
14. The Ugako: northern tribe, rice terraces, work, male and female roles, epics, headhunting, death and burial, ceremonies, dwellings, religion, demons, handcrafts, designs, courting, marriage.
15. Bugan.
17. The Kalinga: death rituals.
18. Agag.
19. The Kalinga: witches, spirits.
20. Ufako.
22. Eta-Lay.
23. The Kalinga: wedding, birth and harvest.
25. The Kalinga: work, harvest, gods, spirits.
27. Kalinga weddings, apparel.
28. Idaw.
29. The Kalinga: idaw bird, omens, headhunting, epics.
30. Bugan.
**Figure 3.6**

**Curricula Content - Moro - Across Eight Music Activities**

<table>
<thead>
<tr>
<th>Vocal Performance</th>
<th>Instrumental Performance</th>
<th>Listening</th>
<th>Improvisation Composition</th>
<th>Dance/Movement</th>
<th>Reading Notations</th>
<th>Using Notations</th>
<th>Recording of Information</th>
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<td><strong>Moro</strong></td>
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<td>2. Cinta (Singké)</td>
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<tr>
<th><strong>Curriculum A</strong></th>
<th><strong>Curriculum B</strong></th>
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<tr>
<td>1. Introduction.</td>
<td>1. Introduction.</td>
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<tr>
<td>2. List of socio-cultural considerations relating to Philippine Moros.</td>
<td>2. List of socio-cultural considerations relating to Philippine Moros.</td>
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<td>3. Instruments of the Moros.</td>
<td>3. Instruments of the Moros.</td>
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<td>4. Islamic religion and the Filipino Moros.</td>
<td>4. Islamic religion and the Filipino Moros.</td>
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<td>5. Singké.</td>
<td>5. Singké.</td>
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<td>8. Taling</td>
<td>8. Taling</td>
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<td>10. Ang Pasangay</td>
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Summary: Philippine Moros.
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<tr>
<th>CURRICULUM A and CURRICULUM B</th>
<th>CURRICULUM A RECORDING OF INFORMATION</th>
<th>CURRICULUM B RECORDING OF INFORMATION</th>
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<td>ggo Sa Ilaw</td>
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<tr>
<td>Pung Singing</td>
<td>4. Wonda to Polessad</td>
<td>4. Wonda to Polessad</td>
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<tr>
<td>Pung Singsang</td>
<td>Leron Leron</td>
<td>Leron Leron</td>
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<td>3. Leron Leron</td>
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<td>4. Acm Ku</td>
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<td>12. Dhak Sa Ipyo</td>
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**Figure 3.7**

**Curricula Content: Christian Across Eight Music Activities**

- **Chichik-Chichik**
- **Luday**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**
- **Polessad**
- **Luke**
- **Magalradak**
- **Polessad**
- **Wonda**
- **Acm Ku**
- **Pung Singing**
- **Leron Leron**
- **Acm Ku**
- **Magalradak**
- **Polessad**
- **Luke**
- **Magalradak**
- **Polessad**
- **Wonda**
- **Acm Ku**
- **Pung Singing**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**

**Recording of Information**

- **Introduction**
- **Fiestas and Festivals**
- **Sillones: Socio-cultural considerations relating to Filipino Christians**
- **Pamulanan**
- **Magalradak**
- **Luke**
- **Polessad**
- **Wonda**
- **Acm Ku**
- **Pung Singing**
- **Polessad**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**
- **Leron Leron**
- **Acm Ku**
- **Pung Singing**

**Curricula B**

- **Recording of Information**
- **World War II and the resultant Jeepney**
- **Death**
- **Kondenaryo**
- **Bamboo Organ and Churches**
- **Luday**
- **Courtly practices and the Christian marriage ceremony**
- **Rural apparel**
- **Acm Ku Pung Singing**
- **Filial devotion**
- **Preparations for Fiestas: recipes**
- **Magalradak Ay Dl Bito**
- **A Day in the Life of a Rural Village**
- **Rice growing**
- **Dhak Sa Ipyo**
- **Dhak Sa Ipyo**
- **Dhak Sa Ipyo**
- **Dhak Sa Ipyo**
- **Dhak Sa Ipyo**

**201**
## FIGURE 3.8

**OCCURRENCE OF MUSIC ACTIVITIES IN CURRICULA LESSONS**

<table>
<thead>
<tr>
<th>LESSON</th>
<th>Vocal Performance</th>
<th>Instrumental Performance</th>
<th>Listening</th>
<th>Improvisation/Composition</th>
<th>Dance/Movement</th>
<th>Reading Notations</th>
<th>Using Notations</th>
<th>Recording of Information</th>
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<td>11.87</td>
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1. Maximum = 12.5%
section - Tribal, Moro and Christian - and within the overall curricula. As there are eight activities, the maximum occurrence score possible for any one activity is 12.5%. Thus, it can be seen that no one activity has been neglected and that time is given to a variety of activities for pupils undertaking either curriculum.

These Figures show the minimum usage of the eight activities, as expressed in the curricula. It is possible, however, that strategies used by individual teachers may raise these scores (for example, by reviewing a dance at a later stage). Only by omitting a large portion of the curricula can individual teachers lower these activity scores.

3.3 Presentation Design. The curricula are presented in a form which utilizes teachers' books, pupils' books, audio and video cassettes, music score books, puzzle books and sets of photographic transparencies (slides). The audio and video cassettes and the music score books are identical for both Curriculum A and Curriculum B, as the same music and dance materials are used in both curricula. Thus, Curriculum A is presented by Teacher's Book A, Pupil's Book A, Audio Cassette, Video Cassette, Music Score Book and Puzzle Book A. Curriculum B comprises Teacher's Book B, Pupil's Book B, Audio Cassette, Video Cassette, Music Score Book, Puzzle Book B and Slide Set.

Both curricula are presented in a form which contains all information required by a non-specialist in Philippine music and dance.
Teacher's Book A, in line with Curriculum A, presents Philippine music and dance as entities in themselves. Teacher's Book A is 175 pages in length, giving all music and dance materials and information, and all activities, strategies and techniques necessary for implementation. Inserted, at the appropriate places, are the pages of Pupil's Book and of the Music Score Book. The front matter of Teacher's Book A gives audio cassette details, lesson organisation and teaching sequence (in the form of pupil-based activities).

Teacher's Book B, in line with Curriculum B, seeks relationships between Philippine music, dance and socio-cultural variables. Teacher's Book B is 327 pages in length and has the same format as Teacher's Book A, with three additions. The first of the additions is, that for each music and dance item, socio-cultural data is incorporated, as related to that particular music or dance item. Secondly, each of the three sections - Tribal, Moro and Christian - has a set of slides, totalling 41 in number, relating to socio-cultural considerations of that Philippine group. Thirdly, Teacher's Book B contains many more illustrations than Teacher's Book A (Teacher's Book A has 155 illustrations, and there are 336 illustrations in Teacher's Book B). In Curriculum B, the extensive number of illustrations, together with the slide set, were included in order to use a visual stimulus to increase the understanding of socio-cultural data. They were also given in the attempt to remove the teachers' Western frame of reference from the interpretation of Philippine data.
The sources for illustrations are the researcher's own photographs, using Asahi Pentax, Fujica and Kodak Ektographic Visualmaker, and drawings, and other authors' illustrations. In both curricula, attention is drawn to all illustrations; they are not merely used to decorate the presentation.

Pupil's Book A and Pupil's Book B are substantially the same, with Pupil's Book B having six extra pages, called B Supplement (i) - (vi). Pupil's Book A is 27 pages in length and Pupil's Book B has 33 pages. The B Supplement pages are for the noting of socio-cultural data, and feature illustrations relative to this factor. The pupils' books are quite extensive, giving information, drawings and question sheets for all music and dance encountered. The completion of a pupil's book gives a summary of all the Philippine music and dance, and, in the case of Curriculum B, the socio-cultural considerations studied. The primary aim of the pupils' books is to present an informative and educational book, with an attractive format, which interests and, on many occasions, offers challenges and possibilities for problem-solving for the pupils involved in the study of Philippine music and dance.

Of prime importance to any study connected with music is the quality of the audio cassettes. Inferior sound reproduction is not satisfactory. Consequently, the audio tape for the two curricula was made at a professional recording studio, using Teak equipment and Ampex reel-to-reel tapes. The master cassette, TDKSA90, was dubbed on
the first run, and duplicate tapes were commercially produced by a reputable firm. There are 90 minutes of music on the audio cassette and both Teachers' Books [A(i)-(xvi), B(i)-(xviii)] give details. The sources for the music on cassette were the researcher's own field tapes, the researcher's Philippine music and dance group performers, and commercially produced recordings purchased in the Philippines (as they are not available in Australia). The audio cassette presents the music in the precise sequence as used in both Teachers' Books. The Philippine music on the audio cassette includes instrumental, instrumental and vocal, vocal, Filipino words to songs spoken, and accompaniments to songs and selected dances. As the researcher's collection has several copies and/or versions of any one piece of Philippine music, she was able to select the best for inclusion on the audio cassette.

The curricula design involved the utilization of a Music Score Book by each pupil. The 50-page Music Score Book contains the notation of music under consideration. Scores of Philippine music are very scarce, as it is mainly an oral tradition. Consequently, many scores are original transcriptions by the researcher. At her request, the transcriptions were checked by three leading Australian musicians and no errors were found. Transcriptions by the researcher account for 50% of the Music Score Book. Adaptations and arrangements by the researcher of existing scores accounts for a further 40%. Transcriptions by the researcher in collaboration with another amount to 2%, and transcriptions commissioned by the researcher
accounts for 2%. Thus, only 6% of the Music Score Book contains complete transcriptions by other ethnomusicologists.

The Music Score Book gives the scores for 48 pieces of Philippine music. The curricula use 59 pieces - 38 for directed listening and 21 to perform - and thus the Music Score Book caters for 81% of the music studied. Of the remaining 18%, 10% of the music for listening is as an introduction to the overall sound of a particular style (for example, Tribal or Moro), or as preparation for a performance activity. Only 8% of music for listening has no score, but, as usual, there are question sheets in the Pupils' Books for this music.

As an audio cassette should be of high quality for any music study, so too should high quality be evident in any video cassette which is used for dance study. The curricula presentation includes a video tape of Philippine dance and the Moro dance, Singkil, was selected for inclusion for several reasons. Singkil was taped by a Sydney commercial television station and the camera angles and lighting are very effective. Singkil dance features Moro instruments, a Moro chant, elaborate Moro costumes and has two other Moro dances (featured in the curricula) involved at different stages. Moro music is rather difficult for beginners in the field of Philippine music study, so a Moro dance, with accompanying music, was deemed applicable. The performers of Singkil are the researcher's Philippine music and dance group, and consequently, no copyright laws are infringed.
The final part of the curricula design involved the formulation of puzzle books, a 24-page Puzzle Book A for Curriculum A and a 38-page Puzzle Book B for Curriculum B. Puzzle books are designed for use as Homework activities, for out-of-class activities and for those occasions when the teacher is not present. The primary aim of both puzzle books is to extend the notion that 'learning can be fun'. The Philippine music, dance, and, for Curriculum B, socio-cultural puzzles encompass a range of difficulty, catering for the varying abilities and interests of pupils. All puzzles are original, being designed and constructed by the researcher. Trials were conducted for each puzzle by independent persons prior to incorporation into the curricula. There are nine different types of puzzles, totalling 30 puzzles in all, involving 986 items. The teachers' copies of the Puzzle Books contain the answers to the puzzles.

In summary, the curricula design warranted a presentation which included, for each curriculum, a teacher's book, pupils' books, audio and video cassettes, music score books, puzzle books, with the addition of photographic transparency sets for Curriculum B. Appendices A and B give the entire presentations for Curriculum A and Curriculum B, respectively.

4. Summary

This chapter has investigated the research design used for the formulation of Curriculum A and Curriculum B, by detailing the philosophy of the curricula, the
objectives for each curriculum, the content data gathering and sampling procedures, the selected curricula content, the notion of sequential organisation, the eight music activities technique and the presentation design.

Music education as aesthetic education is the philosophy which permeates the curricula, and which controls the curricula design. The behavioural objectives give direction to the general and specific issues of each curriculum. The authentic content data, gathered by many devices, was subjected to various sampling procedures. There emerged two 15-hour curricula, which introduce the music and dance of the Philippines. Both curricula reveal identical music and dance, but Curriculum B has detailed socio-cultural data incorporated into the design. Both curricula are sequentially organised, and involve the learners in varied classroom music activities. Each curriculum is presented in a complete kit format, giving all materials and information required by the non-specialist in Philippine music and dance.

The research design employed for the implementation of the two curricula in selected schools is the primary issue taken up in the next chapter.
CHAPTER 4

IMPLEMENTATION OF THE CURRICULA

The preceding chapter examined curricula design from the viewpoint of locating content data on the basis of a suitable philosophical position. The present chapter investigates the research design employed for the implementation of the two curricula in New South Wales secondary schools.

The first section, Selection of the Sample, identifies the independent, intervening and dependent variables of the design. This section proceeds to detail sample selection, and the assignment of Curriculum A and Curriculum B to the sample. The second section examines the training and preparation of the selected teachers to implement either Curriculum A or Curriculum B. The final section reviews the contact between the researcher and the teachers during the period of implementation of the two curricula, in the effort to establish controls.

1. Selection of the Sample

In investigating the research design employed to select the sample for the implementation of the curricula, four aspects warrant consideration: firstly, the identification of the variables; secondly, the sample selection involving schools, teachers and pupils; third, the emergent final sample, and, finally, the assignment of the sample to the two curricula.
1.1 Identification of the Variables. In this quasi-experimental section of the study, consideration will be given to defining the main independent variables, certain intervening variables (that, for practical purposes) can be treated as second-order independent variables, and the dependent or outcome variables.

Influential intervening variables likely to confound the results are controlled by incorporation into the design as independent variables. In this way, it is possible to gain additional information concerning the effect of each intervening variable on the dependent variable and to discover any interaction effects between the intervening variables. After considering the characteristics of the entire population of interest, techniques of matching and stratified sampling were used to gain better defined intervening variables. Random assignment of the stratified sample was then made to the independent variables, Curriculum A and Curriculum B. Control of other unknown intervening variables was, as is usual, assumed by randomization.

The independent variables are the two curricula, Curriculum A and Curriculum B. The dependent variable is an achievement test, the same test for pupils undertaking Curriculum A or Curriculum B.

Those intervening variables likely to affect the outcomes on the dependent variable are divided into three groups, school-related, teacher-related and pupil-related. School-related intervening variables are urban/rural location, government/non-government school, co-educational/single sex school and social class. Teacher-related inter-
vening variables are sex, experience, previous use of non-Western music, previous use of dance and familiarity with Asia. Pupil-related intervening variables are sex, intelligence and school Year.

The characteristics of these variables will now be explored. The characteristics outline the definition of each of the variables as used in the present study.

1.1.1 The Independent Variables. The independent variables are Curriculum A and Curriculum B. Both curricula are 15 hours in length, designed as an introduction to Philippine music and dance for Year 8 and Year 9 secondary school pupils. As outlined in Chapter 3 both curricula are sequentially organised, and developed from identical music and dance principles, concepts and materials. Both curricula give all information necessary for teachers inexperienced in the field of Philippine music and dance. The curricula are presented in complete kit format, utilising teachers' books, pupils' books, audio and video cassettes, music score books, puzzle books and (for Curriculum B) sets of photographic transparencies.

The two curricula differ from each other in the following manner:

Curriculum A

- This curriculum is designed in the form, utilised by some ethnomusicologists and music educators, which presents the music and dance as entities in themselves. Thus, Curriculum A presents the music
Curriculum B

- This curriculum investigates Philippine music and dance as manifestations of the socio-cultural matrix of which they form a part. Curriculum B, therefore, seeks relationships between Philippine music and dance and Philippine socio-cultural variables.

1.1.2 The Intervening Variables. The pre-existing intervening variables are grouped, in this study, according to whether they are school-related, teacher-related or pupil-related.

A. School-related intervening variables:

Urban

- A geographical spread of Sydney metropolitan area, with boundaries of Penrith, Hornsby and Heathcote, and measured by the number of pupils in the sample from schools in western, northern and southern Sydney suburbs.

Rural

- Country areas of New South Wales, as measured by the number of pupils in the sample from schools in the western and southern
regions of New South Wales.

**Government**
- Those schools operated by the New South Wales State Government and having State trained personnel. Government schools in the sample are large and medium sized from urban and rural areas.
- Those schools, large and small, operated by private bodies, including those with religious affiliations, as measured by the number of pupils in the sample from private schools in urban and rural areas.

**Co-educational**
- Those schools for boys and girls, as measured by the boys and girls in the sample from the same school.

**Single sex: Girls**
- Those schools for girls only, as measured by the girls in the sample who attend a school for girls only.

**Single sex: Boys**
- Those schools for boys only, as measured by the boys in the sample who attend a school for boys only.

**Social class**
- For the purposes of this study, two divisions of social class apply. Schools may exist in
either lower-middle and lower, 
or upper-middle and higher social 
class, as regulated by the Broom-
Jones Index (Broom et al 1968 and 
1976).

B. Teacher-related intervening variables:

Sex - Male or female teachers.

Experience - The number of years in the 
teaching profession. For the 
purposes of this study, experienced teachers are those with 2 
or more years of teaching, as 
measured by training institutions 
and employers.

Use of non-Western music - Some teachers use, while others 
do not use, non-Western music either 
as a sound source or as a unit 
of study in their music curricula. 
The teachers' past and present 
school music programmes were 
viewed in order to ascertain the 
appropriate classification.

Use of dance - Dance is usually the province of 
the Physical Education department 
in secondary schools. However, 
some teachers of music use, while 
others do not use, dance in some 
form in their music classrooms. 
The appropriate classification
of teachers as users or non-users of dance was ascertained by viewing their past and present school music programmes.

**Familiarity with Asia**
- In this study, travel to Asia is taken as the only criterion on which to evaluate teacher familiarity or unfamiliarity with an Asian country. This is ascertained by discussions with the teachers, their principals and colleagues.

**C. Pupil-related intervening variables:**

**Sex**
- Pupils may be male or female (called in this study 'boys/girls' to distinguish from male/female teachers). Pupil sex is measured by the names on the test papers, which are verified by teacher-lists and school lists.

**Intelligence**
- For the purposes of this study, intelligence is accepted as the pupil IQ, recorded in school files and 'validated' through interviews with the teachers in the sample. Intelligence levels are categorised, in this study, as above average, average and below average.
- As this study is only concerned with pupils of Year 8 and Year 9, this variable can only be defined as Year 8 or Year 9 in the New South Wales system of Education. Pupils' designation into Year 8 or Year 9 is measured by the information given on the test papers and verified by school lists.

1.1.3 The Dependent Variable. The dependent or outcome variable is an achievement test, the same test undertaken by those pupils of Curriculum A and Curriculum B. Although the criterion measure is the subject of Chapter 5, it will be briefly defined here. No standardised Philippine music and dance achievement test exists, and, consequently, one had to be specially devised.

The achievement test - A specially devised Philippine music and dance test with maximum score of 100. The test is easy to administer and is administered by the teachers, following carefully prescribed instructions. The test has 12 questions, 11 of which seek to evaluate pupils' knowledge of, and skills in, Philippine music and dance. The remaining question seeks the pupils'
attitudes toward Philippine music and dance. The test is scored by a team of independent qualified persons, with the researcher acting as organiser. Achievement is measured by pupils' scores for the overall test, and for each question of the test. The sets of scores, for Curriculum A and Curriculum B, are analysed using analysis of variance, with the major unit of analysis being one pupil.

1.1.4 Summary. This section has identified the two independent variables, the 12 intervening variables, and the one dependent variable, to be explored in the present study. The next section details the sampling procedures, as controlled by the relevant variables.

1.2 Sample Selection of Schools, Teachers and Pupils. Pupils from a stratified random sample of New South Wales secondary schools were involved in the trial of the two curricula of this study. This section outlines the procedures employed for the sample selection of schools, teachers and pupils.

The initial step was to set an optimum pupil number of between 550-600. The large sample was deemed necessary in the hope that the eventual random assignment of curricula
to the sample would permit a sufficiently large number of
cells to facilitate equalisation of known and unknown
variables. A large sample was also necessary to control
for possible Type II error.  

The second step was a deliberate effort to meet the
stratification requirements of six variables. A number of
teachers were identified who could be classified according to:

a. the school-related variables of urban/rural
   location, social class, government/non-government
   and co-educational/single-sex schools; and

b. the teacher-related variables of sex and experience.

Forty-two music teachers were thus identified, including
some from the same schools (it was considered useful to have
some instances of two or more teachers in the same school in
the sample, in order that both curricula could operate under
the same, or very similar conditions).

The third step was to approach the teachers and schools
to ascertain their interest in participation in the study,
and to obtain the number of pupils available to the teacher.
Two teachers were rejected, owing to lack of commitment.

The fourth step was the random sampling of the 40
teachers in the following manner:

a. random selection of schools in which there were
   more than one teacher;

b. random selection of rural towns;

c. random selection of inexperienced teachers (the
   
   1. Large samples also allow for any pupil 'drop-out'
   (changing schools, leaving school, absent for the
   achievement test) or for any unforeseen timetable
   changes that might affect teacher's classes.)
pupil numbers of the first two teachers selected seemed proportionate for inexperienced teachers within a 550-600 pupil range);

d. random sampling of remaining teachers.

When the pupil number of 556 was reached, sampling ceased.

All teachers were notified as to whether or not they were part of the sample. Verification of pupil numbers, and precise conditions in respect of the intervening variables, were obtained from the teachers selected for the sample. Permission to involve the specific schools, teachers and pupils in the experiment was received from the New South Wales Department of Education, Regional Inspectorates and School Principals. The researcher guaranteed anonymity to the schools, teachers and pupils in all printed material. She also guaranteed that participation in the experiment would not cause any disruption to the school nor to the normal work of the Music staff.

The next section details the breakdown of the sample selection of 556 pupils.

1.3 The Final Sample. There were 556 pupils who participated in the experiment. However, from schools using both Curriculum A and Curriculum B, 35 pupils were absent for the Test, held at the completion of the experiment. Consequently, 521 pupils are regarded as being the final sample. Tables 4.1, 4.2 and 4.3 present the frequencies for the intervening variables, giving the original and final sample numbers. Specific details relating to the final sample (hereafter called the sample) are given in
Appendix C.1

TABLE 4.1
SCHOOL-RELATED VARIABLES AND PUPIL FREQUENCIES

<table>
<thead>
<tr>
<th></th>
<th>ORIGINAL SAMPLE</th>
<th>FINAL SAMPLE</th>
<th>FINAL SAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N=556</td>
<td>N=521</td>
<td>%  SE</td>
</tr>
<tr>
<td>Government</td>
<td>319</td>
<td>295</td>
<td>56.6</td>
</tr>
<tr>
<td>Non-government</td>
<td>237</td>
<td>226</td>
<td>43.4</td>
</tr>
<tr>
<td>Urban</td>
<td>435</td>
<td>402</td>
<td>77.2</td>
</tr>
<tr>
<td>Rural</td>
<td>121</td>
<td>119</td>
<td>22.8</td>
</tr>
<tr>
<td>Co-educational</td>
<td>369</td>
<td>344</td>
<td>66</td>
</tr>
<tr>
<td>Boys</td>
<td>125</td>
<td>116</td>
<td>22.3</td>
</tr>
<tr>
<td>Girls</td>
<td>62</td>
<td>61</td>
<td>11.7</td>
</tr>
<tr>
<td>Lower-middle and lower</td>
<td>354</td>
<td>330</td>
<td>63.3</td>
</tr>
<tr>
<td>Upper-middle and higher</td>
<td>202</td>
<td>191</td>
<td>36.7</td>
</tr>
</tbody>
</table>

1. Appendix C reveals the frequencies and \(\chi\), standard error, median, mode, variance and standard deviation.
### TABLE 4.2
TEACHER-RELATED VARIABLES AND PUPIL FREQUENCIES

<table>
<thead>
<tr>
<th>Variable</th>
<th>Original Sample</th>
<th>Final Sample</th>
<th>Final Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N=556</td>
<td>N=521</td>
<td>%  SE</td>
</tr>
<tr>
<td>Male</td>
<td>294</td>
<td>274</td>
<td>52.6</td>
</tr>
<tr>
<td>Female</td>
<td>262</td>
<td>247</td>
<td>47.4</td>
</tr>
<tr>
<td>Experienced</td>
<td>477</td>
<td>443</td>
<td>85</td>
</tr>
<tr>
<td>Inexperienced</td>
<td>79</td>
<td>78</td>
<td>15</td>
</tr>
<tr>
<td>Use non-Western music</td>
<td>241</td>
<td>230</td>
<td>44.1</td>
</tr>
<tr>
<td>Do not use non-Western music</td>
<td>315</td>
<td>291</td>
<td>55.9</td>
</tr>
<tr>
<td>Use dance</td>
<td>283</td>
<td>270</td>
<td>51.8</td>
</tr>
<tr>
<td>Do not use dance</td>
<td>273</td>
<td>251</td>
<td>48.2</td>
</tr>
<tr>
<td>Familiarity with Asia</td>
<td>272</td>
<td>256</td>
<td>49.1</td>
</tr>
<tr>
<td>Unfamiliarity with Asia</td>
<td>284</td>
<td>265</td>
<td>50.9</td>
</tr>
</tbody>
</table>

### TABLE 4.3
PUPIL-RELATED VARIABLES AND PUPIL FREQUENCIES

<table>
<thead>
<tr>
<th>Variable</th>
<th>Original Sample</th>
<th>Final Sample</th>
<th>Final Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N=556</td>
<td>N=521</td>
<td>%  SE</td>
</tr>
<tr>
<td>Boys</td>
<td>299</td>
<td>283</td>
<td>54.3</td>
</tr>
<tr>
<td>Girls</td>
<td>257</td>
<td>238</td>
<td>45.7</td>
</tr>
<tr>
<td>Intelligence:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Above Average</td>
<td>222</td>
<td>214</td>
<td>41.1</td>
</tr>
<tr>
<td>Average</td>
<td>248</td>
<td>234</td>
<td>44.9</td>
</tr>
<tr>
<td>Below Average</td>
<td>86</td>
<td>73</td>
<td>14</td>
</tr>
<tr>
<td>Year 8</td>
<td>490</td>
<td>457</td>
<td>87.7</td>
</tr>
<tr>
<td>Year 9</td>
<td>66</td>
<td>64</td>
<td>12.3</td>
</tr>
</tbody>
</table>
Government schools in the sample included a very large co-educational school in the Sydney outer-western suburbs (a school which has often been the recipient of Disadvantaged Schools Grants); a medium-size co-educational rural school in a large city in the remote parts of western New South Wales; a medium-size co-educational rural school in a small isolated southern New South Wales country town. Non-government schools included a prestigious and selective girls' school in the upper-north shore Sydney suburbs; a medium-size lower-middle class girls' school in the southern Sydney suburbs; two selective boys' schools, one of large numbers catering for Years 7-12 and the other, slightly smaller, for Years 7-10; and a small selective co-educational school in a small southern New South Wales town.

The pupils of the sample do not comprise a strictly random sample of all pupils of the school population, as the sample had to use intact classes within Years 8 and 9, as assigned to the selected teachers. It was not possible for the researcher to alter the type of assignment that schools make when allocating pupils to teachers for any subject course. However, as the pupil assignment to music teachers could affect the subsequent inferences of the study, the methods employed by each school were investigated. The systematic bias that emerged showed that where there is but one music teacher in a school, that teacher takes all classes (5 of the selected teachers); where there are two or more teachers in the same school, it is merely a matter of chance as to which class is assigned to which teacher (8 of the
selected teachers). All but one school used in the experiment grade the classes according to IQ, and in all these schools, each teacher has an almost equal number of bright or slower pupils. One school in the experiment uses ungraded classes, and both of the school's music teachers were used in the sample. Randomisation at other stages in the sample selection is felt to minimise any bias arising from pupil assignment to teachers, and Appendix D (although directly related to the random assignment of curricula to the sample) demonstrates this fact.

1.4 Assignment of the Sample to the Curricula. With the sample of 556 (or, to use the final sample numbers, 521) being deemed representative and unbiased, random assignment of the curricula was undertaken by an independent judge. Teachers in the same school were randomly assigned Curriculum A or Curriculum B, teachers in the same rural area were randomly assigned Curriculum A or Curriculum B and inexperienced teachers were randomly assigned Curriculum A or Curriculum B. Curriculum A was assigned to 256 pupils within 12 class cells, while Curriculum B was assigned to 265 pupils in 13 class cells. Appendices C and D reveal the breakdown of this assignment against the teachers' names (which are pseudonyms to preserve anonymity). From these two Appendices it may be seen that there was an equal spread of the two curricula over all the influential intervening variables.

1. As an example: in a school where there are 4 music classes designated (according to IQ) as 8A, 8B, 8C and 8D, Teacher One takes 8A and 8C, while Teacher Two takes 8B and 8D.
This study is concerned with the effectiveness of two curricula as measured by pupil scores on an achievement test. All the teachers in the sample are highly trained personnel with innovative abilities. Consequently, it is assumed that the different teaching expertise of the teachers used in the experiment will not significantly affect the outcomes of the experiment. The different types and levels of teaching skill evident in the teachers taking part are minimized as influences in two ways: firstly, random assignment of curricula to classes and, secondly, the design of the two curricula themselves.

2. The Teachers' Meeting

Prior to the implementation of the curricula, the selected music teachers were prepared and trained to implement the two curricula at a one-day Teachers' Meeting. This was held in Sydney, in the final week of the School Summer Vacation, and all teachers attended. The researcher conducted the proceedings and members of the University of Wollongong Faculty acted as observers.

At the Teachers' Meeting, each teacher received all necessary materials for the curriculum to which they had been assigned, namely, Curriculum A or Curriculum B. Teachers were then prepared to implement the curricula, by the researcher taking them through the materials and activities.

The aim and educational precepts inherent in the two curricula were explained to the participating teachers. Dances were demonstrated by the researcher's Maligaya Dance.
Company and learnt by the teachers. Music, songs and pronunciation were investigated, simulation was experienced and the format used for both curricula was identified.

The teachers were informed that the curricula were designed in line with contemporary strategies in music education at the secondary school classroom level. It was explained that in-built in the curricula are strategies for directed listening, the use of the discovery method, activity-centred lessons, pupil-based instruction, learning by doing, and the conceptual approach. The teachers were informed that the curricula design gives the pupil-based activities and the sequence to be followed. They were also told, however, that the curricula do not give precise details controlling how the individual teacher is to expose his/her learners to the materials, concepts and activities (for example, the curricula say 'Pupils sing Bugan' and give the Philippine information necessary, but do not tell the teachers how to teach the song). The researcher stated that it would be presumptuous of her to dictate precise methodology, as it is a matter governed by the teacher's own experience, likes and dislikes. Moreover, it makes for an inflexible curriculum.

The researcher's collection of Philippine musical instruments was on view at the Teachers' Meeting, to ensure that the teachers had first-hand knowledge of the sound sources used in the two curricula. Filipino artifacts were also displayed, to give teachers further insights into the world of Filipino creative expression.

The principal aim of the Teachers' Meeting was to give
clear and specific instructions to teachers of both Curriculum A and Curriculum B in order to control and minimise, as far as possible, error variance. During the entire Teachers' Meeting, every effort was made to make the teachers feel at ease, so that they would feel free to ask questions whenever they wished, and so that they would feel confident in the task ahead.

3. Contact During Implementation of the Curricula

Regular contact was maintained between the researcher and the participating teachers during the implementation of the curricula (February term, 1983). Contact was made in two ways: firstly, by telephone, on the basis of two calls each week between the researcher and each teacher, and secondly, by the researcher making unannounced visits to each participating school. It was thus possible to monitor the experiment quite closely and to establish forms of control.

As a result of the regular contact, it became clear that the experiment was operating within normal school routine, as the teachers reported the times when school activities (for example, excursions, assemblies, sports carnivals) interrupted the normal flow of lessons. Morale of the teachers appeared high throughout the implementation period and teachers reported that pupils were attentive to the work. Appendix E summarises the issues arising as a result of the regular contact during the implementation of the two curricula.
4. Summary

This chapter has detailed the research design employed in the implementation of the curricula. The two independent variables, Curriculum A and Curriculum B, were identified. The 12 school-related, teacher-related and pupil-related intervening variables to be explored in this study were outlined. The criterion measure, a specially devised test, was identified as the dependent variable.

A stratified random sample of 521 pupils finally emerged as the sample for this study. There were 256 pupils assigned to Curriculum A, and 265 pupils to Curriculum B. At a special Teachers' Meeting, the selected teachers were prepared to implement the curricula form allocated to them. Regular contact between the researcher and the teachers during implementation established that the pupils of the sample were attentive to the work in both curricula.

At the end of the implementation period, a uniform test was undertaken by all pupils in the sample. The next chapter explores the design of this criterion measure, the specially devised achievement test for Philippine music and dance.
CHAPTER 5

THE PHILIPPINE MUSIC AND DANCE ACHIEVEMENT TEST

This study is concerned with designing two forms of curricula based on located Philippine music and dance data. It is also concerned with the implementation of these curricula to a sample of Year 8 and Year 9 pupils. On completion of the Philippine music and dance learning experience, all pupils undertook an achievement test, the same test for pupils of Curriculum A and Curriculum B. The test is based on the content of the curricula.

The criterion of effectiveness of the two independent variables, Curriculum A and Curriculum B, was achievement measured by scores on the dependent variable, a Philippine music and dance test. Raw scores data was collected from the 521 pupils of the sample completing the achievement test.

As there is not available any (much less a standardised) test on Philippine music and dance, a test had to be specially devised. This chapter investigates the design of the test, considering general and specific issues. The validity and reliability of the test are examined, followed by details of the implementation and administration of the test to the pupils of the sample. The final issue of interest in this chapter is the manner of scoring the test.
1. Design of the Test

1.1 General Considerations. In line with current approaches to Music testing, as outlined in Chapter 2:4.6, the specially devised Test aims to evaluate pupils in the areas of Philippine music and dance knowledge and skills. Further, the Test aims at exploring the attitudes that pupils hold toward the discovery of Philippine music and dance, following their experiences with this genre during the experiment. The final aim of the Test was to establish pupil attitudes towards further study in non-Western music and dance. Several versions of the Test were designed before the final version emerged.

In considering the age level of the pupils undertaking the Test - junior secondary - it was deemed most suitable to group Questions according to the genres of Philippine music and dance with which they are accustomed. The Questions are ordered Christian, Tribal and Moro. This is a different sequence to that in which the pupils learnt Philippine music and dance. One Question, only, encompasses all three types. There are three Questions each for Tribal and Moro music and dance. Owing to the extra time allocated in both curricula to Christian music and dance, there are four Questions related to Philippine Christian music and dance.

Three pieces of pre-recorded music are used for the Test. The music was placed on the Tape given to the teachers at the Teachers' Meeting. However, at that time, teachers were not informed that certain music on the audio Tape was Test music. When the time came for teachers to
administer the Test (see Chapter 5:3), details of the Test music on the Tape were included with teachers' instructions.

Philippine words and terms are rather complicated for the beginner and the correct spelling of these words was not seen as indicative of the pupils' knowledge of Philippine music and dance. In designing the Test, it was thought that the expression of knowledge should not be hampered by the pupils' inability to spell some of the involved foreign words. Consequently, the Test makes provision for this fact, by often listing words from which pupils choose the answer.

The Test has 78 short-answer questions, within twelve broad Questions. Figure 5.1 shows the breakdown into items of the Questions as related to the three types of Philippine music and dance, and the attitude-seeking Question.
The specially devised Philippine Music and Dance Achievement Test for pupils undertaking the study of Philippine music and dance by either Curriculum A or Curriculum B is given in Appendix F.

A variety of question-types is used in the Test, including questions in the same format as those used in
the Pupils's Book of each curriculum. A variety of question formats was used, in an effort to make the Test interesting, and thus to gain the co-operation of the pupils completing the Test. The individual Questions of the Test are examined in the next section.

1.2 The Twelve Questions. The details of the Test design are best illustrated by briefly examining each Question of the Test:

QUESTION 1:
This Question deals with a piece of music, *Cariñosa*, with which the pupils are unfamiliar. It is an example of Philippine Christian music. As the two curricula have used strategies for directed listening, it was considered realistic for a Test question to evaluate pupils' skills in listening. Question 1 includes a rhythmic score to aid the pupils in following the music, in line with the Score Books of each curriculum. A 'rhythm only' score was provided in order not to disadvantage those pupils who have had little 'full score' reading prior to the present experiment. It also caters for those pupils of lower intelligence participating in the course, by removing musical complexities. The items for *Cariñosa* are, with the exception of one item, directly in line with the directed listening questions for Christian Philippine

1. Refer to Appendix F for the Test.
music in the Pupils' Books of both curricula. It was considered suitable to begin the Test with a Question that closely followed the learning format of each curriculum. Question 1 is referred to, in the remainder of this study, as Christian Music.

QUESTION 2:
This Question relates to Philippine Christian dance. The pupils are given the names of eight Christian dances, from which they choose the correct four to answer the question items. Seven of the eight dance titles are present in both curricula and thus should be familiar to the pupils. The eighth title, Polka Sa Nayon, is included to make Question 2 (b), whose answer is Polka Tagala, more difficult. Question 2 is referred to, in the remainder of this study, as Christian Dance.

QUESTION 3:
This Question is a Christian musical instrument identification question, choosing the correct instruments from a list of known Philippine bamboo instruments. All the bamboo instruments included in the list are heard in both curricula. This question requires answers for Christian bamboo instruments to counter the notion that bamboo instruments are a sound source only with minority groups. Question 3

1. The one item in Question 1 which falls outside these conditions is that relating to the use of the electric guitar in Carinosa. The answer relies on the pupils recalling the historical fact, expressed in both curricula, that the Philippines was influenced by the United States of America. The electric guitar may be said to be an example of this influence, musically. During the learning of Philippine Christian music, the pupils heard music involving the electric guitar with the rondalla ensemble, and thus the aural experience should not be unexpected.
is referred to, in the remainder of this study, as Christian Instruments.

QUESTION 4:

In Question 4, the pupils are given four musical themes written in Western musical notation, in line with the music score books used in both curricula. Pupils must identify the music, choosing their answers from a list of eight familiar Christian music titles. The first two themes were originally played, in both curricula, by Pangkat Kawayan and the Bamboo Organ, Christian bamboo instruments and ensembles. This provides a link between Question 3 and Question 4. The first two themes in Question 4 are identified in the Test with the aid of the teacher playing each theme. The third and fourth themes, 4 (c) and 4 (d), are identified by the pupils alone. The themes in 4 (c) and 4 (d) are Magtanim Ay Di Biro and Tinikling, music which the pupils sang, played and to which they danced. The long exposure to Magtanim Ay Di Biro and Tinikling, in both curricula, warranted their placement as themes to be recognised visually-aurally, without an external aural force. Question 4 is referred to, in the remainder of this study, as Christian Themes.

QUESTION 5:

This Question moves the test to Philippine Tribal music and dance. The music used for this Question is Bontok War

1. Further clues in 4 (c) and 4 (d) involve the inclusion of the words under the notes of these two themes. In 4 (d) the title of the music is given as one of the words, so it is possible for a pupil to discover the correct answer even if his/her music reading ability is rather poor.
Dance, studied as part of the Tribal segment in both curricula. As this is a directed listening Question, most of the items are in direct line with the format of the Pupils' Books. Question 5 (c) is taken directly from the Pupil's Book, page 6. Question 5 (b) asks 'What Filipino tribe play this piece of music?'. This item could be considered as extra-musical and possibly favouring Curriculum B pupils. This is not so, as the title of the piece includes the name of the Tribe and this fact was covered in both curricula. Question 5 (d) makes allowance for conflicting information possibly given by teachers, in that it requires the answer that Bontok War Dance uses a '4 or 5 note scale'. The scale is a 4-note scale, but an over-blown nose flute pitch gives the feeling of a fifth note addition. Question 5 (f) gives aural and descriptive clues, and 5 (g) necessitates naming two Tribal vocal pieces from the nine studied. Question 5 is referred to, in the remainder of this study, as Tribal Music.

QUESTION 6:
Knowledge of Philippine Tribal dances is tested in Question 6. In this Question, the pupils have to delete the incorrect sentence from two sentences. In each of the two items, the two sentences making the question are identical, with merely the name of the Tribal dance changed, for example:

6a. Banga is a thanksgiving dance of the Bukidnon.
   Dugso is a thanksgiving dance of the Bukidnon.
   To be correct, pupils should delete sentence one.
Question 6 is referred to, in the remainder of this study, as Tribal Dance.

QUESTION 7:
Similar to Question 4, this is a music theme recognition, and music reading, question. Question 7 is Tribal themes. There is a list of familiar Tribal words, from which to choose the answers. Not all the given words are musical terms, although all words have been met in both curricula. In this Question, the teacher plays all three song themes to aid identification. Question 7 is referred to, in the remainder of this study, as Tribal Themes.

QUESTION 8:
This Question involves listening to the final piece of Test music on the Tape, and moves the Test to the music and dance of the Philippine Moros. The music used in the Test is Duyog, studied at the beginning, and end, of the Moro segment in both curricula. In Question 8 (c) the pupils are asked to identify four Kulintang ensemble instruments. This is not considered unreasonable, as 66% of the activities in the Moro segment involved the Kulintang ensemble. As with Question 1 and 5, Question 8 is a directed listening question, using the format of the questions in the Pupils' Books. Question 8 is referred to, in the remainder of this study, as Moro Music.

QUESTION 9:
Moro dance is the subject of Question 9. Only one Moro dance is tested, that dance being Singkil, as viewed on video in the curricula. The first rather innocuous
item, 'How many bamboo poles are used in Singkil?', is actually considered rather difficult. The pupils have experienced two dances using bamboo poles, each with a different number of poles and each in a completely different dance and music style, one being the Christian Tinikling and the other the Moro Singkil. To choose the incorrect dance may indicate a total misconception of Moro or Christian music. One-word answers are involved in the remaining three items: choosing between two alternative answers, and a deletion form. Question 9 is referred to, in the remainder of this study, as Moro Dance.

QUESTION 10:
This is a musical theme identification question, using Moro music. Once again, the teacher plays the three themes to aid the identification, and the answers are chosen from a given list of nine Moro terms. Only 10 (a) has words under the theme, as 10 (b) and 10 (c) themes open with the title words and this was considered to be too great a clue (for example: 10 (b) theme is the chant Dende O Dende, which not only opens with these words, but uses no other words throughout the entire chant). Question 10 is referred to, in the remainder of this study, as Moro Themes.

QUESTION 11:
This Question demands visual recognition of Tribal, Moro and Christian instruments and dances. Each section's illustrations are randomly placed throughout the Question. There are twelve illustrations to identify: three Tribal, four Moro and five Christian. The answers are chosen from a
list of 24 familiar terms. This list of terms is divided into Tribal, Moro and Christian, working on the premise that if the pupil can recognise an illustration as, for example, Tribal, he/she can check for the word in the given Tribal list. Question 11 is referred to, in the remainder of this study, as Visual - Mixed Items.

QUESTION 12:
This Question seeks the pupils' attitudes towards Philippine music and dance and towards the activities used in both curricula. Unlike many attitude-type questions, Question 12 has only 'Agree/Disagree'. The reason for this is that it was thought that Years 8 and 9 junior secondary pupils would be confused by more options or would choose a nebulous 'Undecided' comment, from which it would be very difficult to draw conclusions. Question 12 (b) has a 'Yes/No' answer choice only, being in answer to the question 'Would you like to study the music and dance of another country?'. This item was to discover how the pupils felt about the study of Philippine music and dance, and to attempt to ascertain their willingness or unwillingness to move such a study to other countries. Question 12 was included in the Test for many reasons, one of the most important being that music tests in Australia very rarely ask such questions. Question 12 is referred to, for the remainder of this study, as Attitudes.

Appendix G details the correct answers for the specially devised Test. This Appendix also gives the maximum scores for each Question and item of the Test.
Any measurement instrument should be valid and reliable. The next section of this chapter investigates the specially devised Philippine music and dance achievement test in terms of validity and reliability.

2. Validity and Reliability of the Test

The achievement test set out to measure factual knowledge, and skills, of Philippine music and dance as experienced in the curricula. The previous description of the eleven Questions (5: 1.2) shows that this is achieved. The Test has content validity, as it reveals sampling adequacy. An inspection of Chapter 5: 1.2 (description of the eleven Questions) against Chapter 3:2.3 (curricula content) reveals that the Test is representative of the content of each curriculum. The Test is shown, in Chapters 6, 7 and 8, to be suited to pupils of Curriculum A and Curriculum B, neither being advantageous nor disadvantageous to pupils of either curriculum.

The Philippine music and dance achievement test is also shown to be a reliable measuring instrument. The standard error of the mean, for each Question, is given in Table 5.1.
### TABLE 5.1

THE STANDARD ERROR OF THE MEAN FOR TEST QUESTIONS

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>$SE_m$</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>.23</td>
</tr>
<tr>
<td>2</td>
<td>.17</td>
</tr>
<tr>
<td>3</td>
<td>.04</td>
</tr>
<tr>
<td>4</td>
<td>.17</td>
</tr>
<tr>
<td>5</td>
<td>.18</td>
</tr>
<tr>
<td>6</td>
<td>.05</td>
</tr>
<tr>
<td>7</td>
<td>.12</td>
</tr>
<tr>
<td>8</td>
<td>.19</td>
</tr>
<tr>
<td>9</td>
<td>.07</td>
</tr>
<tr>
<td>10</td>
<td>.1</td>
</tr>
<tr>
<td>11</td>
<td>.27</td>
</tr>
</tbody>
</table>

Although directly involved with another issue, Appendix H elaborates on these findings. Similarly, the analysis of variance, Appendix M, reveals the residual or error variance for each Question, as analysed against grouped variables.

Furthermore, experienced personnel administered the Test, following precise and clear instructions (see Appendix F). The Test was objectively scored by expert personnel, and constant checking (systematic and random) ensured that there were no faults in the tabulation of test scores. These latter matters are the issues taken up in the following sections of this chapter.
3. Implementation and Administration of the Test

Continual contact during implementation of both curricula enabled the researcher to judge the appropriate time to forward copies of the Test to teachers. It was considered that if the Test was forwarded too early, this could cause anxiety on the part of the participating teachers. Consequently, copies of the Test were sent to teachers in March, 1983. Together with the copies of the Test was a cover letter entitled 'Instructions to Teachers Administering Test' (see Appendix F).

The cover letter lists the instructions regarding the administration and implementation of the Test. The Test was given in a normal lesson-time immediately following the completion of 'Music and Dance of the Filipino Christians', the final segment in both curricula. For Curriculum A, the Test followed the performance of Tinikling dance and for Curriculum B, the Test followed the classroom Fiesta. Utilizing a normal lesson-time removed any re-scheduling of school timetables and the normal one lesson-time was thought to remove fatigue or boredom on the part of the pupils. No special equipment was required to administer the Test. All Test papers were provided for the teachers and the Test music was recorded on the audio Tape (which the teachers had been using throughout the experiment).

Instructions were given for the teacher to locate the music on the Tape, as they were not informed at the Teacher's Meeting (see Chapter 5:1.1) that the Test music was also on the curriculum Tape. In administering the Test, teachers were required to read each Question as the Test
progressed, in order to ensure that no questions were omitted. The teachers had one other task in administering the Test and that was to play the musical themes of Questions 4, 7 and 10 on the piano. The reason for using the piano was to remove any clues that would have been given if the teachers had simulated the Philippine sounds, as had been happening throughout the curricula (for example, a simulated Kulintang would have suggested Moro music).

A piano is present in all music rooms and use of the piano was also thought to make the administration of the Test a simple procedure. By making the Test easy to administer, it was hoped that full co-operation would be gained from all teachers. The simplicity of the administering of the Test was deemed as one way to attempt to remove variables that may have influenced the Test results.

Being aware that the teachers were responsible for administering the Test, rather than the researcher or some other independent person, two other techniques were employed in an attempt to remove teacher bias. Firstly, during telephone conversations with the teachers during the course of the experiment, it was recommended that another teacher be present in the room while the Test was being administered. According to information received, this happened in all schools. Secondly, teachers were reminded on several occasions that the results of the Test were in no way indicators of their teaching abilities nor teaching skills: all teachers in the experiment were highly trained.

1. Simulation was discussed in Chapter 2:4.4.
4. Scoring of the Test

The completed Tests, together with all materials of the experiment, were collected by the researcher from most schools, while in two instances teachers delivered the Tests and materials. The researcher collected the Tests personally for two principal reasons: firstly, to ensure that no Tests went astray and secondly, to accept the offer made by teachers to be guest speaker to the pupils of the experiment after they had completed the Test. To these meetings the researcher took Philippine musical instruments and artifacts for the pupils to hear and view, as it was considered as one way to repay both teachers and pupils for their co-operation during the experiment.

In an attempt to remove the researcher's bias from the scoring of the Test, the 521 Tests were marked by a team of independent qualified persons, with the researcher acting as organiser. Of the 67 items to be scored, 64 are easily scored, the answers being either right or wrong. Objectivity in scoring was thus possible, removing personal judgement of the scorer. The 3 remaining items [Questions 1 (j), 5 (g) and 8 (g)] can only be scored by someone with in-depth knowledge of Philippine music, as these items ask that the pupils give reasons for identifying a piece of music as respectively Christian, Tribal and Moro. To cater for the diverse answers that pupils may give to these items, it was the researcher's task to score these
three items. Members of the team randomly checked her scoring. Throughout the marking period, there was periodic random checking of all scores.

The manner of marking the Tests was in line with New South Wales Department of Education Higher School Certificate Music marking (with which the researcher is very familiar): one scorer marks one question for all pupils of the experiment. Consequently, one person marked every attempt at Question 1, one person marked every attempt at Question 2, and so on. At no time was it permissible, or possible, for one person to mark the entire Test of any one pupil.

At the completion of scoring a Question, and after random checking, the scores were entered on specially prepared score sheets. The detailed score sheets give the scores for each Question and all items for each pupil of the 25 participant cells. These sheets give data for analysing the effect of the independent variables, Curriculum A and Curriculum B, on the dependent variable, and establish data for analysing, separately and as interactive, each of the influential intervening variables. As stated earlier, of the 12 Questions of the Test, scores are possible only for Question 1 through 11. The total score is 100. Question 12, being an attitude-seeking question, cannot be scored. However, the pupils' responses to all items in Question 12 were entered on specially prepared sheets, giving the 'Agree', 'Disagree', 'Yes' and 'No' responses from each pupil.
5. Summary

The specially devised achievement test in Philippine music and dance has 12 Questions, using different question-formats. Questions 1 through 11 test the pupils' knowledge and skills of Philippine Tribal, Moro and Christian music and dance. Question 12 seeks the pupils' attitudes towards Philippine music and dance, and to non-Western music and dance.

The designed test has been shown to be both valid and reliable. The test was administered by the teachers, following precise instructions and under certain conditions, at the completion of the Christian segment of the experience with Philippine music and dance. The scoring of the test was undertaken by a team of independent experienced examiners, and scores were tabulated on prepared score sheets.

The raw data for this study was thus obtained. The next chapter investigates the analysis of the raw data against the independent, intervening (or second-order independent), and dependent or outcome variables of this study.
CHAPTER 6

ANALYSIS OF DATA: THE RESEARCH HYPOTHESES

A major section of this study involved the location of content data and the formulation of two types of curricula in Philippine music and dance. It was hypothesised that one curriculum would be of more value than the other. Curriculum A was more prescriptive, while Curriculum B was broader and presented the music and dance as part of the Philippine socio-cultural matrix. As explained in Chapter 4, the curriculum trials were conducted over a period of three months in 1983, and involved a stratified random sample of 521 Year 8 and Year 9 pupils in New South Wales secondary schools. At the end of the trial period, pupils involved in each curriculum (256 in Curriculum A and 265 in Curriculum B: see Appendix C) completed a uniform test. This chapter presents the analysis of data arising from these trials, together with an analysis of variables outlined previously.

Analysis of variance was used for this study. The analysis of findings is presented in this chapter by firstly investigating the central hypothesis. Following

1. During the course of the analysis, reference is sometimes made to individual Questions of the Test. The test includes eleven Questions, broken down into 67 items. There are three Questions for each of Philippine Tribal and Moro music and dance, and 4 Questions for Christian music and dance (owing to the higher proportion of time in both curricula being devoted to Christian music and dance). The Test and details of the Questions and items, with maximum possible scores, are given in Appendices F and G.
this, the other hypotheses are investigated, separately and in their respective groupings. For each hypothesis examined, the raw data is initially given, followed by the pertinent analysis of variance, leading to a discussion of each hypothesis.

The central null hypothesis of this study is that there is no significant difference between mean scores in the test of those pupils undertaking Curriculum A and those undertaking Curriculum B. The other null hypotheses are that there are no significant differences between pupil mean scores in the test of Curriculum A and Curriculum B as influenced by each of four school-related variables, five teacher-related variables, and three pupil-related variables.
1. The Central Research Hypothesis

The Central Hypothesis: There is no significant difference between mean scores in the test of those pupils undertaking Curriculum A and those undertaking Curriculum B.

This study is concerned with Philippine music and dance learning experiences. It is concerned with establishing the most effective curriculum design for these experiences. Therefore, this hypothesis is central to the entire study, and is the base from which all other considerations emanate.

The raw data relevant to the central null hypothesis is in Appendices H - L, and summarised in Tables 6.1 - 6.8. Table 6.1 presents the summary of the frequency distribution of raw scores for each Question of the Test, details of which are in Appendix H. Table 6.2 also draws from Appendix H and gives the frequency distribution of raw scores in totals for both curricula.
TABLE 6.1

RAW TEST SCORES HAVING HIGHEST FREQUENCY DISTRIBUTION

<table>
<thead>
<tr>
<th>Question</th>
<th>Maximum Score</th>
<th>Curriculum A Score having highest fd</th>
<th>Curriculum B Score having highest fd</th>
<th>t-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17</td>
<td>8, 6</td>
<td>17</td>
<td>12.24</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>2</td>
<td>8</td>
<td>6.5</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>4.63</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>3</td>
<td>10</td>
<td>8.87</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>7</td>
<td>13</td>
<td>4.4</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>4.55</td>
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<tr>
<td>7</td>
<td>6</td>
<td>4</td>
<td>6</td>
<td>5.71</td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>6, 4</td>
<td>10</td>
<td>9.47</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>4.87</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>4</td>
<td>6</td>
<td>8.4</td>
</tr>
<tr>
<td>11</td>
<td>18</td>
<td>9</td>
<td>18</td>
<td>5.8</td>
</tr>
</tbody>
</table>
Table 6.2 indicates the test means for Curriculum A and Curriculum B using the raw scores. Appendices I and J give details relating to the means from the raw scores. These two Appendices are also pertinent to Table 6.4, which shows the numbers of class cells above and below the raw score mean for Curriculum A plus Curriculum B.
### TABLE 6.3

**RAW SCORE TEST MEANS FOR CURRICULUM A AND CURRICULUM B**

<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\bar{x}$</td>
<td>50.23</td>
<td>69.93</td>
</tr>
<tr>
<td>Highest cell $\bar{x}$</td>
<td>64.33</td>
<td>92.71</td>
</tr>
<tr>
<td>Lowest cell $\bar{x}$</td>
<td>25.2</td>
<td>32.25</td>
</tr>
</tbody>
</table>

### TABLE 6.4

**CLASS CELLS ABOVE AND BELOW RAW SCORE TEST MEANS**

<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td>$N$ class cells</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>Above $M_{A+B}$ for every Question</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Below $M_{A+B}$ for every Question</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Above $M_{A+B}$ for individual Questions</td>
<td>$\frac{34}{132}$</td>
<td>$\frac{103}{143}$</td>
</tr>
</tbody>
</table>

1. $132 = 12$ class cells by 11 Test Questions
2. $143 = 13$ class cells by 11 Test Questions
Table 6.5 is a summary of Appendix K, giving the most successful curriculum for the 67 items of the Test.

**TABLE 6.5**

'SUCCESS' OF ONE CURRICULUM OVER THE OTHER FOR 67 TEST ITEMS

<table>
<thead>
<tr>
<th>CURRICULUM</th>
<th>FOR 67 ITEMS</th>
<th>HIGHEST MARGIN OF DIFFERENCE (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>B &gt; A</td>
<td>60</td>
<td>49.9</td>
</tr>
<tr>
<td>A &gt; B</td>
<td>7</td>
<td>9.9</td>
</tr>
</tbody>
</table>

Tables 6.6 and 6.7 summarise the raw score data of Appendix L, relevant to the numbers of class groups which gained full score or zero score for items of the Test.
### TABLE 6.6

CLASS GROUPS GAINING FULL SCORE OR ZERO SCORE FOR TEST ITEMS\(^1\). (REFER APPENDIX L)

<table>
<thead>
<tr>
<th>Question</th>
<th>Number of items</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>TN class groups with full score for any item</td>
<td>TN class groups with zero score for any item</td>
</tr>
<tr>
<td>1</td>
<td>13</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>2</td>
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</tr>
<tr>
<td>4</td>
<td>4</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
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<td>10</td>
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<td>7</td>
</tr>
<tr>
<td>6</td>
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<td>-</td>
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<tr>
<td>7</td>
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<td>8</td>
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<td>9</td>
<td>4</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

1. Full score = a complete class group in which each pupil gains maximum score for item. Zero score = a complete class group in which each pupil gains zero score for item. (Refer Appendix L).
### TABLE 6.7

NUMBER OF TEST ITEMS RECEIVING ZERO OR FULL SCORES

<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of items for which more than one class group received zero score</strong></td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td><strong>Number of items for which more than one class group received full score</strong></td>
<td>15</td>
<td>28</td>
</tr>
</tbody>
</table>

1. 804 = 12 classes by 67 items. 
871 = 13 classes by 67 items.

Analysis of this data indicates that there is a highly significant difference between mean scores in the test of those pupils undertaking Curriculum A and those undertaking Curriculum B. The level of significance is <.001. Therefore, the null hypothesis is rejected. The level of < .001 is evident not only in total scores, but for each Question on the dependent variable. Appendix M and Table 6.8 indicate these findings. The analysis shows that pupils using Curriculum B achieved significantly higher scores than did pupils of Curriculum A.
### TABLE 6.8

**ANALYSIS OF VARIANCE: THE INDEPENDENT VARIABLES, CURRICULUM A AND CURRICULUM B**

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>F value</th>
<th>df</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christian Music</td>
<td>166.922</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>2. Christian Dance</td>
<td>26.460</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>3. Christian Instruments</td>
<td>25.959</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>4. Christian Themes</td>
<td>60.833</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>5. Tribal Music</td>
<td>73.287</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>6. Tribal Dance</td>
<td>18.616</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>7. Tribal Themes</td>
<td>36.592</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>8. Moro Music</td>
<td>93.349</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>9. Moro Dance</td>
<td>18.701</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>91.808</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>11. Visual: Mixed Music and Dance Items</td>
<td>38.289</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>134.989</td>
<td>1</td>
<td>&lt;.001</td>
</tr>
</tbody>
</table>

1.1 Discussion. Curriculum B was shown in the analysis to be significantly more effective for every part of the Test. Furthermore, the Analysis of Variance shows a significant level of <.001 for Curriculum A and Curriculum B in each and every grouping of variables. Thus, Curriculum B does not merely affect one aspect of music and dance learning, but facilitates the understanding of each aspect.
under consideration in the learning experience. With such significant findings, it can be asserted that the Curriculum B format makes an overwhelming difference to the pupils' learning of Philippine music and dance.

The detailed socio-cultural components of Curriculum B are shown to be essential to the learning of Philippine music and dance by pupils. The significant findings, therefore, reveal that any consideration of ethnomusicology and music education should include the ethnology aspect of ethnomusicology. The Curriculum B format and design increase the learner's comprehension of the music by placing it within a broadly-defined, yet detailed, socio-cultural matrix.

With such significant findings, it is demonstrated clearly that Curriculum B - placing music and dance within a detailed socio-cultural matrix and seeking relationships between music, dance and socio-cultural variables - is the more effective curriculum.

The next section of this chapter investigates the effectiveness of Curriculum B under various conditions, by analysing the relationships between the curricula and the selected pre-existing variables. When analysing Curriculum A and Curriculum B and the pre-existing intervening variables - school-related, teacher-related and pupil-related - the major point to note is that Curriculum A/B dichotomy produces the highest F value. That is, when investigating Curriculum A and Curriculum B in conjunction with these pre-existing intervening variables, most of the variance is explained in terms of Curriculum A/B dichotomy, again reinforcing the very real difference between the two curricula.
Appendix M gives the details of the analysis of variance and points to the significance of some of the pre-existing intervening variables. The hypotheses relating to these variables will now be examined.
2. Hypotheses 1.1 through 1.4

2.1 Hypothesis 1.1: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of schools of different social classes.

The raw data relevant to this hypothesis is summarised in Table 6.9, below:

TABLE 6.9

<table>
<thead>
<tr>
<th>SOCIAL CLASS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>X</td>
</tr>
<tr>
<td>Lower-middle and lower</td>
<td>157</td>
<td>52.36</td>
</tr>
<tr>
<td>Upper-middle and higher</td>
<td>99</td>
<td>45.97</td>
</tr>
</tbody>
</table>

The analysis of the data indicates that the effect of social class is highly significant (<.001) on Curriculum A and Curriculum B, as shown on Appendix M and summarised in Table 6.10, following:
### Table 6.10

**ANALYSIS OF VARIANCE: CURRICULUM A/B AND SOCIAL CLASS**

<table>
<thead>
<tr>
<th></th>
<th>SUM OF SQUARES</th>
<th>df</th>
<th>MEAN SQUARE</th>
<th>F VALUE</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Effects</td>
<td>50062.120</td>
<td>2</td>
<td>25031.060</td>
<td>79.427</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Curriculum A/B</td>
<td>45588.481</td>
<td>1</td>
<td>45588.481</td>
<td>144.658</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Social class</td>
<td>5713.772</td>
<td>1</td>
<td>5713.772</td>
<td>18.130</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>2-Way Interactions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curriculum A/B Social Class</td>
<td>21741.225</td>
<td>1</td>
<td>21741.225</td>
<td>68.987</td>
<td>&lt;.001</td>
</tr>
</tbody>
</table>

The null hypothesis asserting no difference in influence of schools of different social classes on relative effectiveness of Curriculum A and Curriculum B is rejected.

2.1.1. Discussion. Social class is a highly discriminating variable in the learning of Philippine music and dance regardless of the type of curriculum employed. Firstly, pupils from upper-middle and higher achieved higher scores in Curriculum B. Secondly, pupils from lower-middle and lower achieved higher scores in Curriculum A. Thirdly, and of more significance, is that Curriculum B was generally more successful, in toto, across all social classes.
2.2 Hypothesis 1.2: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of urban and rural schools.

The summary of the raw data relevant to hypothesis 1.2 is presented in Table 6.11, below:

### TABLE 6.11

**RAW SCORE TEST MEANS: CURRICULUM A AND CURRICULUM B, AND URBAN/RURAL SCHOOLS**

<table>
<thead>
<tr>
<th>SCHOOLS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>( \bar{X} )</td>
</tr>
<tr>
<td>Urban</td>
<td>181</td>
<td>50.59</td>
</tr>
<tr>
<td>Rural</td>
<td>75</td>
<td>49.17</td>
</tr>
</tbody>
</table>

The analysis of this data indicates that a school being in urban or rural New South Wales was an important factor in the effectiveness of Curriculum A and Curriculum B. This is shown in Appendix M and summarised in Table 6.12, following:
TABLE 6.12

ANALYSIS OF VARIANCE: CURRICULUM A/B
AND URBAN/RURAL SCHOOLS

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>df</th>
<th>F VALUE</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christian Music</td>
<td>1</td>
<td>3.990</td>
<td>.046</td>
</tr>
<tr>
<td>6. Tribal Dance</td>
<td>1</td>
<td>7.117</td>
<td>.008</td>
</tr>
<tr>
<td>8. Moro Music</td>
<td>1</td>
<td>6.175</td>
<td>.013</td>
</tr>
<tr>
<td>9. Moro Dance</td>
<td>1</td>
<td>18.108</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>1</td>
<td>3.992</td>
<td>.046</td>
</tr>
<tr>
<td>11. Visual/Mixed</td>
<td>1</td>
<td>15.722</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
<td>4.954</td>
<td>.026</td>
</tr>
</tbody>
</table>

The null hypothesis asserting no difference in influence of urban/rural location of school on relative effectiveness of Curriculum A and Curriculum B is rejected.

2.2.1 Discussion. That there was a significant effect on the two curricula of the rural/urban school location is obvious. It is surprising to note that Curriculum B pupils in rural schools scored higher than those in urban schools. Given the isolation of rural schools, it appears that the detailed socio-cultural component of Curriculum B is more than ever necessary to aid in the learning of Philippine music and dance.
2.3 Hypothesis 1.3. As shown in Appendix M, there is no significant difference between government and non-government schools in the learning of Philippine music and dance through Curriculum A and Curriculum B (for example, for Totals, p = .635). The null hypothesis 1.3 is therefore accepted.

2.3.1 Discussion. The acceptance of this hypothesis could suggest that music teaching relies heavily on the abilities of the teacher, regardless of whether the school is a government or non-government school. In the music area at least, it appears that equivalent levels of teaching skill might exist.
2.4 Hypothesis 1.4: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of co-educational and single-sex schools.

The raw data relevant to hypothesis 1.4 is summarised in Table 6.13 below:

TABLE 6.13

RAW SCORE TEST MEANS: CURRICULUM A AND CURRICULUM B, AND CO-EDUCATIONAL/ SINGLE SEX-SCHOOLS

<table>
<thead>
<tr>
<th>SCHOOLS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>\bar{x}</td>
</tr>
<tr>
<td>Co-educational</td>
<td>171</td>
<td>50.45</td>
</tr>
<tr>
<td>All boys</td>
<td>50</td>
<td>41.54</td>
</tr>
<tr>
<td>All girls</td>
<td>35</td>
<td>58.06</td>
</tr>
<tr>
<td>(Single-sex)</td>
<td>85</td>
<td>49.8</td>
</tr>
</tbody>
</table>

The analysis of variance indicates that there is a highly significant difference in the mean of pupils attending co-educational or single sex schools. The total mean reveals a level of significance of < .001 and, in an item analysis, there is a significant difference in all but two Questions: 3 (Christian instruments) and 4 (Christian themes). This is shown in Appendix M.
The null hypothesis asserting no difference in influence of co-educational/single-sex schools on relative effectiveness of Curriculum A and Curriculum B is rejected.

2.4.1 Discussion. Within Curriculum A and Curriculum B, those pupils attending an all-girls school achieved most highly. Within Curriculum A, co-educational schools were followed by all-boys schools. Within Curriculum B, all-boys schools attained higher than co-educational schools. If taking all-girls schools and all-boys schools to be single-sex schools, it can be seen that pupils attending single-sex schools scored significantly better than those attending co-educational schools. Again, regardless of whether a school was co-educational or single-sex, Curriculum B is shown to be more effective.

2.5 Summary: Hypothesis 1.1 through 1.4. The type of school attended by pupils does have a bearing on their Philippine music and dance learning experiences. Urban, single-sex schools, (regardless of whether government or non-government), are the most effective environments in which to learn the music and dance as given in the two curricula of this study.

In the various types of schools, Curriculum B was shown to be more effective. This is verified by noting that where the two curricula were operating in the same school, the mean of Curriculum B pupils was significantly higher every time.
3. Hypotheses 2.1 through 2.5

3.1 Hypothesis 2.1: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of male or female teachers.

As revealed in Appendix M, the analysis of data shows that the variable of male or female teachers had no bearing on the effectiveness of the Philippine music and dance learning experience. The null hypothesis, 2.1, is therefore accepted.
3.2 Hypothesis 2.2: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of experienced or inexperienced teachers.

The summary of the raw data relevant to hypothesis 2.2 is presented in Table 6.14, below:

**TABLE 6.14**

<table>
<thead>
<tr>
<th>TEACHERS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>( \bar{x} )</td>
</tr>
<tr>
<td>Experienced</td>
<td>221</td>
<td>48.97</td>
</tr>
<tr>
<td>Inexperienced</td>
<td>35</td>
<td>58.06</td>
</tr>
</tbody>
</table>

The analysis of this data indicates that the experience of teachers is a highly significant factor in pupils' scores. This is shown in Appendix M and is summarised in Table 6.15, following:
TABLE 6.15

ANALYSIS OF VARIANCE: CURRICULUM A/B
AND TEACHER EXPERIENCE

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>df</th>
<th>F VALUE</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christian Music</td>
<td>1</td>
<td>11.333</td>
<td>.001</td>
</tr>
<tr>
<td>3. Christian Instruments</td>
<td>1</td>
<td>11.136</td>
<td>.001</td>
</tr>
<tr>
<td>5. Tribal Music</td>
<td>1</td>
<td>13.543</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>7. Tribal Themes</td>
<td>1</td>
<td>7.183</td>
<td>.008</td>
</tr>
<tr>
<td>8. Moro Music</td>
<td>1</td>
<td>16.852</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>9. Moro Dance</td>
<td>1</td>
<td>3.974</td>
<td>.047</td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>1</td>
<td>4.198</td>
<td>.041</td>
</tr>
<tr>
<td>11. Visual/Mixed</td>
<td>1</td>
<td>14.868</td>
<td>&lt; .001</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1</td>
<td><strong>12.358</strong></td>
<td>&lt; .001</td>
</tr>
</tbody>
</table>

As the experience of teachers is significant in the determination of pupil test scores, regardless of whether Curriculum A or Curriculum B was studied, the null hypothesis is rejected.

3.2.1 Discussion. The inexperienced teacher, in both curricula, is shown to be the more effective. This may be due to the fact that there were less inexperienced teachers in the sample, regulated by the fact that the proportion of inexperienced music teachers in schools in New South Wales is less than that of experienced teachers.
However, the significant effectiveness of the inexperienced teacher may suggest that young teachers can achieve fine results in school music departments if given adequately designed curricula materials, to compensate for their inexperience. This finding negates the beliefs of those music educators who claim that good curricula materials have no effect on inexperienced teachers' work in the music classroom.

The analysis of variance for experience of teachers and the two curricula reveals that, once again, Curriculum B is the more effective curriculum, in this instance with both inexperienced and experienced teachers.
3.3 Hypothesis 2.3: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of teachers who have or have not previously used non-Western music.

The summary of the raw data relevant to hypothesis 2.3 is presented in Table 6.16 below:

TABLE 6.16

<table>
<thead>
<tr>
<th>TEACHERS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>( \bar{x} )</td>
</tr>
<tr>
<td>Previous use of non-Western music</td>
<td>111</td>
<td>49.18</td>
</tr>
<tr>
<td>No previous use of non-Western music</td>
<td>145</td>
<td>50.98</td>
</tr>
</tbody>
</table>

The analysis of the data indicates that there is a significant difference in the scores of pupils whose teachers have or have not previously used non-Western music in the classroom. This is shown in Appendix M, and is summarised in Table 6.17, following:
TABLE 6.17

ANALYSIS OF VARIANCE: CURRICULUM A/B AND TEACHER USE OF NON-WESTERN MUSIC

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>df</th>
<th>F VALUE</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Tribal Music</td>
<td>1</td>
<td>4.969</td>
<td>.026</td>
</tr>
<tr>
<td>6. Tribal Dance</td>
<td>1</td>
<td>9.517</td>
<td>.002</td>
</tr>
<tr>
<td>8. Moro Music</td>
<td>1</td>
<td>10.874</td>
<td>.001</td>
</tr>
<tr>
<td>9. Moro Dance</td>
<td>1</td>
<td>42.712</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>1</td>
<td>12.349</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>11. Visual/Mixed</td>
<td>1</td>
<td>7.257</td>
<td>.007</td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
<td>11.615</td>
<td>.001</td>
</tr>
</tbody>
</table>

The null hypothesis asserting no difference in influence of teacher's previous use of non-Western music on relative effectiveness of Curriculum A and Curriculum B, is rejected.

3.3.1 Discussion. Those teachers who had previously used non-Western music were effective with both curricula. An explanation for this could be that pupils who have had previous experience with non-Western music are more open-minded to foreign experiences.\(^1\) It could show also that pupils appreciate non-Western music; otherwise their earlier experiences would have turned them against the

---

1. The multi-cultural composition of Australian society could also have bearing on this finding.
the present study. As all New South Wales music syllabi require non-Western music as a component of their music courses in schools, every child will soon have some experience with this type of music. It is significant that, even with teachers who had not previously used non-Western music, Curriculum B was still the most advantageous curriculum form.
3.4 Hypothesis 2.4. As shown in Appendix M, there is no significant difference in the scores of pupils of teachers who have or have not previously used dance in the music classroom (for example, for Totals, $p = 551$). The null hypothesis is therefore accepted.

3.4.1 Discussion. These findings indicate that a teacher need have had no previous experience in using dance in the music classroom, in order to offer non-Western dance. However, it must be remembered that the two curricula gave very precise details for teaching dances,\(^1\) and this could have some bearing on the acceptance of the hypothesis. Nevertheless, this finding has serious implications for non-Western music curriculum designers, in that they can include dance without fear of inadequate results, providing that they give carefully prescribed dance directions.

---

1. The teachers in the sample were also taught the dances at the Teachers' Meeting (see Chapter 4:2).
3.5 Hypothesis 2.5: There is no significant
difference between pupil mean scores in the test of
Curriculum A and Curriculum B on the basis of teachers
who are familiar or unfamiliar with Asia.

The summary of the raw data for hypothesis 2.5 is
given in Table 6.18 below:

**TABLE 6.18**

RAW SCORE TEST MEANS: CURRICULUM A
AND CURRICULUM B, AND TEACHER
FAMILIARITY WITH ASIA

<table>
<thead>
<tr>
<th>TEACHERS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>( N )</td>
<td>( \bar{x} )</td>
</tr>
<tr>
<td>---------------------------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>Familiar with Asia</td>
<td>149</td>
<td>52.34</td>
</tr>
<tr>
<td>Unfamiliar with Asia</td>
<td>107</td>
<td>48.12</td>
</tr>
</tbody>
</table>

The analysis of the data indicates that there is a
significant difference in the scores of pupils whose
teachers are familiar with Asia. This is shown in Appendix
M and is summarised in Table 6.19, following:
TABLE 6.19

ANALYSIS OF VARIANCE: CURRICULUM A/B AND TEACHER FAMILIAR WITH ASIA

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>df</th>
<th>F VALUE</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christian Music</td>
<td>1</td>
<td>19.239</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>5. Tribal Music</td>
<td>1</td>
<td>15.708</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>7. Tribal Themes</td>
<td>1</td>
<td>20.711</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>8. Moro Music</td>
<td>1</td>
<td>26.949</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>1</td>
<td>6.577</td>
<td>.011</td>
</tr>
<tr>
<td>11. Visual/Mixed</td>
<td>1</td>
<td>13.866</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Totals</td>
<td>1</td>
<td>18.562</td>
<td>&lt;.001</td>
</tr>
</tbody>
</table>

The null hypothesis asserting no difference in influence of teacher's familiar with Asia on relative effectiveness of Curriculum A and Curriculum B, is rejected.

3.5.1 Discussion. The data shows that teachers of Asian music and dance should have some experience with Asia. Regardless of this condition, Curriculum B is still shown as the more effective curriculum design and form.

3.6 Summary: Hypotheses 2.1 through 2.5. Three of the five teacher-related variables were highly significant for each curriculum: teacher's experience, teacher's previous
use of non-Western music, and teacher's familiarity with Asia. Even though these three variables and pupils' scores were not independent of each other, Curriculum B was still more effective in the learning experience.
4. Hypotheses 3.1 through 3.3

4.1 Hypotheses 3.1: There is no significant difference between mean scores in the test of Curriculum A and Curriculum B boys or girls.

The summary of the raw data relevant to this hypothesis is in Table 6.20, below:

<table>
<thead>
<tr>
<th>PUPILS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>x</td>
</tr>
<tr>
<td>Boys</td>
<td>136</td>
<td>44.91</td>
</tr>
<tr>
<td>Girls</td>
<td>120</td>
<td>55.55</td>
</tr>
</tbody>
</table>

The analysis indicates that there is a highly significant difference in the scores of boys and girls. This is shown in Table 6.21, following.
TABLE 6.21

ANALYSIS OF VARIANCE: CURRICULUM A/B AND PUPIL SEX

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>df</th>
<th>F VALUE</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christian Music</td>
<td>1</td>
<td>12.093</td>
<td>.001</td>
</tr>
<tr>
<td>2. Christian Dance</td>
<td>1</td>
<td>18.350</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>4. Christian Themes</td>
<td>1</td>
<td>11.194</td>
<td>.001</td>
</tr>
<tr>
<td>5. Tribal Music</td>
<td>1</td>
<td>12.698</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>7. Tribal Themes</td>
<td>1</td>
<td>26.943</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>9. Moro Dance</td>
<td>1</td>
<td>5.258</td>
<td>.022</td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>1</td>
<td>10.397</td>
<td>.001</td>
</tr>
<tr>
<td>11. Visual/Mixed</td>
<td>1</td>
<td>20.138</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Totals</td>
<td>1</td>
<td>30.533</td>
<td>&lt;.001</td>
</tr>
</tbody>
</table>

The null hypothesis asserting no difference in influence of boys and girls on relative effectiveness of Curriculum A and Curriculum B, is rejected.

4.1.1 Discussion. Girls' scores on the test are generally higher than those of boys in both curricula. It is interesting to note, however, that the highest raw score mean (see Appendix J) achieved by any class group in the sample was an all-boys class in Curriculum B (raw $\bar{X} = 92.7142$).

The variance between boys' and girls' scores in Curriculum B was far less than the variance in Curriculum A.
This points, yet again, to the fact that, for pupils of both sexes, Curriculum B is the more effective.
4.2 Hypothesis 3.2: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of Year 8 or Year 9.

The raw data for hypothesis 3.2 is summarised in Table 6.22, below:

TABLE 6.22

RAW SCORE TEST MEANS: CURRICULUM A AND CURRICULUM B, AND YEAR 8/9

<table>
<thead>
<tr>
<th>PUPILS</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>X</td>
</tr>
<tr>
<td>Year 8</td>
<td>221</td>
<td>48.66</td>
</tr>
<tr>
<td>Year 9</td>
<td>35</td>
<td>58.06</td>
</tr>
</tbody>
</table>

The analysis of data indicates that there is a significant difference in the scores of pupils in Year 8 and Year 9. This is shown in Appendix M and summarised in Table 6.23, following:
The null hypothesis asserting no difference in influence of pupil's school year being Year 8 or Year 9 on relative effectiveness of Curriculum A and Curriculum B, is rejected.

4.2.1 Discussion. The pupils in Year 9 achieved more convincingly in both curricula. All the Year 9 pupils in the sample were of above average intelligence, whereas the pupils in Year 8 ranged from below average to above average in intelligence (see Appendix C). Consequently, this could have a bearing on the findings. However, the analysis does show that pupils of the same intelligence levels in the same school Year (Year 9) did significantly better if they followed Curriculum B. Indeed, irrespective of the Year 9 consideration, pupils in both Year 8 and Year 9 were more successful using Curriculum B.
4.3 Hypothesis 3.3: There is no significant difference between pupil mean scores in the test of Curriculum A and Curriculum B on the basis of pupil intelligence.

The summary of the raw data for hypothesis 3.3 is given in Table 6.24, below:

### TABLE 6.24

<table>
<thead>
<tr>
<th>INTELLIGENCE</th>
<th>CURRICULUM A</th>
<th>CURRICULUM B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>X</td>
</tr>
<tr>
<td>Above average</td>
<td>105</td>
<td>61.39</td>
</tr>
<tr>
<td>Average</td>
<td>121</td>
<td>48.75</td>
</tr>
<tr>
<td>Below average</td>
<td>30</td>
<td>40.55</td>
</tr>
</tbody>
</table>

The analysis indicates that intelligence is a highly significant variable on pupils' scores. The level of significance is <.001 for Totals and for every Question on the dependent variable. This is shown in Appendix M.

The null hypothesis asserting no difference in influence of pupil intelligence on relative effectiveness of Curriculum A and Curriculum B, is rejected.

4.3.1 Discussion. Intelligence does have an effect on performance on the test in both curricula. At the three
levels used in this study - above average, average and below average (ascertained by IQ results held by the schools) - Curriculum B was shown to be more effective. It is interesting to note that the below average intelligence class groups in Curriculum B achieved raw $\bar{X} = 54.7894$ and $\bar{X} = 32.25$ (see Appendix J). Thus, the style and format of form of Curriculum B is not biased: it is shown to be highly suitable for below average intelligence pupils, as well as for pupils of average and above average intelligence.

4.4 Summary: Hypotheses 3.1 through 3.3. The analysis of the relationship of pupil-related variables to Curriculum A and B reveals several significant findings. The analysis indicated that girls achieved significantly better than boys in both curricula. Pupils in Year 9 were shown to be more successful in both curricula. Pupils of high intelligence scored significantly better than pupils of average and below average (as defined by this study) intelligence. However, for each of the three variables, Curriculum B was shown to be significantly more effective in the learning experience.
5. Summary

This chapter has presented the analysis of data from the trial of the two curricula for Philippine music and dance. In the first place, it analysed the two independent variables - Curriculum A and Curriculum B - and proceeded to analyse the two curricula in conjunction with selected pre-existing intervening variables.

The findings reveal that there was an overwhelming significant difference between Curriculum A and Curriculum B (< .001). At all times, and under all conditions, Curriculum B was shown to be the more effective curriculum for learning Philippine music and dance. However, it was also shown that there was nothing intrinsically wrong with Curriculum A; in fact, neither curriculum failed outright under any condition. The significant finding is that, regardless of the satisfactory nature of Curriculum A, the form of Curriculum B is far more effective. Consequently, any non-Western music and dance curricula design should include detailed investigations of the socio-cultural matrix from which the music and dance are taken. It should present music and dance as interdependent parts - not divorced entities - of society and culture.

Curriculum B was more effective under the different school, teacher and pupil conditions examined in this study. Although many pre-existing variables were significant in the findings, Curriculum B was shown to be always more suitable for learning experiences. The significant variables in this study fall in the following order, from highest significance to lowest significance (all under .05):
2. Coeducational/single-sex schools.
3. Sex of pupils.
4. Social class; teacher's experience; teacher's previous use of non-Western music; teacher's familiarity with Asia.
5. Urban/rural schools.
6. Year 8/Year 9.

Government/non-government schools, teacher's sex and teacher's previous use of dance were shown to have no influence on the Philippine music and dance learning experience.

The analysis has revealed that Curriculum B, in presenting the music and dance as an integral and related part of Philippine society and culture, was consistently the more effective curriculum form. It is now necessary to explore the pupils' attitudes to their experience with Philippine music and dance, to discover whether or not the pupils of Curriculum B were impressed by their experience.
As this study is involved with non-Western music curriculum design, it was considered necessary to investigate pupil attitudes towards the Philippine music and dance learning experience. The first section of this chapter, therefore, examines the relationship between the curriculum followed and the pupils' attitudes towards Philippine music and dance in particular, and towards non-Western music and dance in general. Section two details pupil attitudes towards the three types of Philippine music and dance - Tribal, Moro and Christian - experienced in the curricula. The final section of this chapter outlines pupil attitudes concerning the curricula music learning activities.

The final part of the Test undertaken by pupils of both curricula was an Attitude Question (see Appendix F for complete Test, of which Question 12 is the Attitude Question). This Question was an attempt to seek pupils' attitudes concerning the learning of Philippine music and dance.

In the Attitude Question, pupils were requested to give their opinions - in the form Agree/Disagree (as outlined in Chapter 5:1.2) - to ten statements. In summary, these ten positively-expressed statements concerned learning music and dance of another country,
learning Tribal, Moro and Christian music, learning dances, playing Philippine music on school instruments, listening, following scores, and singing songs in a foreign language. Pupils were also requested to check 'Yes/No' (as explained in Chapter 5:1.2) in answer to the question: 'Would you like to study the music and dance of another country?'.

Within each curriculum, there were pupils who gave no response. It is interesting to note that the 'No Response' category was not indiscriminate; if pupils did not respond, they gave no response to all the items in the 'Agree/Disagree' classification. A summary of response frequency is given in Table 7.1.

TABLE 7.1

FREQUENCY OF PUPIL RESPONSES TO QUESTION 12 (ATTITUDES)

<table>
<thead>
<tr>
<th>Items</th>
<th>Curriculum A</th>
<th></th>
<th>Curriculum B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N = 256</td>
<td>N = 265</td>
<td></td>
<td>N = 265</td>
</tr>
<tr>
<td>Response</td>
<td>No Response</td>
<td></td>
<td>Response</td>
<td>No Response</td>
</tr>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>a.1 - a.10 (Agree/Disagree)</td>
<td>234 91.4 22 8.6</td>
<td>248 93.6 17 6.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Item (Yes/No)</td>
<td>227 88.7 29 11.3</td>
<td>248 93.6 17 6.4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Attitude Question gives rise to findings relevant to three issues: the two curricula, the three types of Philippine music and dance and, finally, the curricula activities.
1. Pupil Attitudes, and Curriculum A and Curriculum B

The effectiveness of Curriculum A or Curriculum B as vehicles for the learning of Philippine music and dance was further established by the responses from the pupils (see Table 7.2). Overall, pupils of Curriculum B showed more favourable attitudes than did pupils of Curriculum A, to all items in the Attitude Question.

There were two items in the Attitude Question related to non-Western (not specifically Filipino) music and dance. Table 7.3 reveals the different attitudes towards non-Western music and dance held by Curriculum A pupils and Curriculum B pupils.
<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A (N=256)</th>
<th></th>
<th>CURRICULUM B (N=265)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AGREE</td>
<td>DISAGREE</td>
<td>NO RESPONSE</td>
<td>AGREE</td>
</tr>
<tr>
<td>1. Learning music and dance from another country is interesting.</td>
<td>133 52</td>
<td>101 39.4</td>
<td>22 8.6</td>
<td>196 74</td>
</tr>
<tr>
<td>2. Philippine Tribal music is interesting.</td>
<td>103 40.2</td>
<td>131 51.2</td>
<td>22 8.6</td>
<td>146 55.1</td>
</tr>
<tr>
<td>3. Philippine Moro music is interesting.</td>
<td>96 37.5</td>
<td>138 53.9</td>
<td>22 8.6</td>
<td>120 45.3</td>
</tr>
<tr>
<td>4. Philippine Christian music is interesting.</td>
<td>127 49.6</td>
<td>107 41.8</td>
<td>22 8.6</td>
<td>168 63.4</td>
</tr>
<tr>
<td>5. Learning Philippine dances is interesting.</td>
<td>120 46.9</td>
<td>114 44.5</td>
<td>22 8.6</td>
<td>179 67.6</td>
</tr>
<tr>
<td>6. Playing Philippine music on school instruments is interesting.</td>
<td>147 57.4</td>
<td>87 34</td>
<td>22 8.6</td>
<td>157 59.3</td>
</tr>
<tr>
<td>7. Listening to foreign music is interesting.</td>
<td>118 46.1</td>
<td>116 45.3</td>
<td>22 8.6</td>
<td>143 54</td>
</tr>
<tr>
<td>8. Following a score when listening to foreign music is interesting.</td>
<td>64 25</td>
<td>170 66.4</td>
<td>22 8.6</td>
<td>83 31.3</td>
</tr>
<tr>
<td>9. Singing songs in a foreign language is difficult but interesting.</td>
<td>121 47.3</td>
<td>113 44.1</td>
<td>22 8.6</td>
<td>171 64.5</td>
</tr>
<tr>
<td>10. Performing dances in music lessons at school is interesting.</td>
<td>113 44.1</td>
<td>121 47.3</td>
<td>22 8.6</td>
<td>168 63.4</td>
</tr>
</tbody>
</table>
TABLE 7.3

PUPIL ATTITUDES TO TWO SPECIFIC ITEMS

(REFER APPENDIX N)

<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A</th>
<th></th>
<th>CURRICULUM B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N = 256</td>
<td>(No Response</td>
<td>N = 265</td>
<td>(No Response</td>
</tr>
<tr>
<td></td>
<td></td>
<td>22 = 8.6%</td>
<td></td>
<td>17 = 6.4%</td>
</tr>
<tr>
<td>a.1. Learning music</td>
<td></td>
<td>AGREE</td>
<td></td>
<td>AGREE</td>
</tr>
<tr>
<td>and dance from</td>
<td></td>
<td>N % DISAGREE</td>
<td></td>
<td>N % DISAGREE</td>
</tr>
<tr>
<td>another country is</td>
<td></td>
<td>N %</td>
<td></td>
<td>N %</td>
</tr>
<tr>
<td>interesting</td>
<td>133 52</td>
<td>101 39.4</td>
<td>196 74</td>
<td>52 19.6</td>
</tr>
</tbody>
</table>

(No Response 17 = 6.4%)

<table>
<thead>
<tr>
<th></th>
<th>YES</th>
<th>NO</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Would you like</td>
<td>74</td>
<td>28.9</td>
<td>189</td>
<td>71.3</td>
</tr>
<tr>
<td>to study the music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and dance of another</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>country?</td>
<td>153</td>
<td>59.8</td>
<td>59</td>
<td>22.3</td>
</tr>
</tbody>
</table>

As can be seen, 74% of Curriculum B pupils (6.4% no response) found that it was interesting to learn the music and dance of another country. This compared with 52% from Curriculum A. Therefore, the efficacy of Curriculum B is further demonstrated. However, pupil responses to the first item reveal that, while there was nothing intrinsically wrong with Curriculum A, pupils learn more, and enjoy the experience more, if the detailed
socio-cultural format of Curriculum B is employed.

The importance of the Curriculum B form was also noticeable in the high numbers of Curriculum B pupils wishing to study the music and dance of another country. Few pupils of Curriculum A (28.9%) wished to do so.\(^1\) Once again it is shown that there is substantially more interest in music and dance of a Non-Western country if the experience is presented within a detailed socio-cultural framework.

In summary, the attitudes of pupils provide further indications that Curriculum B is more effective than Curriculum A. Therefore, the whole notion of non-Western music in music education at the secondary school level seems to be more applicable to those situations in which the learning is undertaken using the Curriculum B form.

2. The Three Types of Philippine Music: Pupil Attitudes

Three statements of the Attitude Question specifically relate to Philippine Tribal, Moro and Christian music. For each type, Curriculum B pupils revealed more favourable attitudes than did Curriculum A pupils. However, pupils of both curricula placed the three types in the same priority order, as can be seen in Table 7.4, which gives the 'Agree' figures for each type:

---

\(^1\) In respect to these figures, one wonders how much weight was given to the negative response by those pupils who have no desire to do any further study in any music at school.
TABLE 7.4

PUPIL ATTITUDES TOWARDS TRIBAL, MORO
AND CHRISTIAN PHILIPPINE MUSIC

<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A</th>
<th></th>
<th>CURRICULUM B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Philippine Christian music is interesting</td>
<td>127</td>
<td>49.6</td>
<td>168</td>
<td>63.4</td>
</tr>
<tr>
<td>Philippine Tribal music is interesting</td>
<td>103</td>
<td>40.2</td>
<td>146</td>
<td>55.1</td>
</tr>
<tr>
<td>Philippine Moro music is interesting</td>
<td>96</td>
<td>37.5</td>
<td>120</td>
<td>45.3</td>
</tr>
</tbody>
</table>

It can be suggested that pupil preferences for Christian music is attributed to the fact that it is closest to the Western sound with which the pupils are familiar. The researcher has reservations about this line of argument, as much Philippine Christian music (for example, 'orchestras' of all bamboo instruments), is very different, aurally, from the music pupils hear around them. One explanation for the preference for Christian music is that the prevailing 'folk-style' of the music, the simplicity, the unadorned nature, the singable melodies, the persistent and the immediate emotional appeal of Christian music is what appealed to the pupils. That Christian music is very emotional is undeniable, but it is very interesting that Australian pupils of the 1980s would respond so favourably to this type of music. However, harmonically and structurally Christian music has a base similar to
Western music, and it is conceded that this could facilitate the learning experience.

In relation to Tribal music, pupils' reactions as revealed in the Attitude item differed from those revealed in their answers to Tribal Test questions. Their Test results showed little difference between Tribal and Christian, yet positive attitudes place Tribal as 8-9% lower than Christian. Comparatively speaking, Moro music Test results and positive attitudes are the same.

In summary, in relation to the types of Philippine music, it can be seen that pupils are most favourably inclined towards Philippine Christian music.

3. The Curricula Activities: Pupil Attitudes

For future curriculum planning, it was considered essential to endeavour to ascertain pupils' reactions to several music learning activities. As both curricula used pupil-based activities as one of the organising principles, it was considered necessary to establish pupil reactions to these activities. Consequently, six items of the Attitude Question seek pupils' agreement or disagreement with positively expressed statements relating to music learning activities.

The five activities investigated are dance, instrumental performances, directed listening, music reading and vocal performance (as explained in Chapters 2:4.4 and 3:3.2), expressed in the following manner in the Attitude Question:

a. 5. Learning Philippine dances is interesting.
a. 6. Playing Philippine music on school instruments is interesting.

a. 7. Listening to foreign music is interesting.

a. 8. Following a score when listening to foreign music is interesting.

a. 9. Singing songs in a foreign language is difficult but interesting.

a. 10. Performing dances in music lessons at School is interesting.

Taken as a composite of Curriculum A and Curriculum B 'Agree' responses, the most favoured activities are dance and vocal performance. Following these, in order, come instrumental performance, directed listening and music reading. Table 7.2 (given previously) gives details of these responses. Each of the five music learning activities will now be examined specifically and discussed.

There were two statements in the Attitude Question relating to dance. Curriculum B pupils were in favour of dance in the classroom and were in favour of performing Philippine dances. Curriculum A pupils were less impressed (as they were in all Attitude items: see Table 7.2). As established in Chapter 6:4.1 (and shown in Appendix M), pupil's sex is a significant variable in relation to dance. When examining the boys' attitudes to dance, it is shown that as many as 62.6% of the 147 boys in Curriculum B found dance an interesting activity; only 30.1% of the 136 boys in Curriculum A were of the same view. Table 7.5 summarises these findings.
### TABLE 7.5

**ATTITUDES OF BOYS TO DANCE, AS ASCERTAINED BY RESPONSES TO DANCE ITEMS**

<table>
<thead>
<tr>
<th></th>
<th>CURRICULUM A</th>
<th></th>
<th>CURRICULUM B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N = 136</td>
<td>(No Response 13 = 9.6%)</td>
<td>N = 147</td>
<td>(No Response 10 = 6.8%)</td>
</tr>
<tr>
<td><strong>AGREE</strong></td>
<td><strong>DISAGREE</strong></td>
<td><strong>AGREE</strong></td>
<td><strong>DISAGREE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>N</strong></td>
<td><strong>%</strong></td>
<td><strong>N</strong></td>
<td><strong>%</strong></td>
<td></td>
</tr>
<tr>
<td>a.5. Learning</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philippine dances</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>is interesting</td>
<td>41</td>
<td>30.1</td>
<td>92</td>
<td>62.6</td>
</tr>
<tr>
<td>a.10. Performing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dances in</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>music lessons is</td>
<td>46</td>
<td>33.8</td>
<td>80</td>
<td>54.4</td>
</tr>
<tr>
<td>interesting</td>
<td>82</td>
<td>60.3</td>
<td>77</td>
<td>56.6</td>
</tr>
<tr>
<td></td>
<td>92</td>
<td>62.6</td>
<td>57</td>
<td>38.8</td>
</tr>
</tbody>
</table>

As the total 'Agree' value (as shown in Table 7.2) for dance activities, from Curriculum B pupils, was 67.6% (Philippine dance) and 63.4% (dance in music classes), it is possible to suggest that dance should be far more widely employed in non-Western music curriculum design.

Playing Philippine music on school instruments was favourably received, with 57.4% A and 59.3% B (see Table 7.2) in agreement with the given statement: this is the one item in which the responses of the two curricula are closely matched. These 'Agree' responses suggest that the process of simulation is a valid activity in any non-Western music learning experience. It is well known that
playing instruments appeals to school pupils, but these findings now suggest that non-Western music, in simulation form, can be added to the repertoire of music to be played in schools.

Directed listening was an activity more appreciated by Curriculum B pupils than by Curriculum A pupils (see Table 7.2), pointing, yet again, to the significance of Curriculum B format to non-Western music learning. That this activity did not rank as important as some other activities, in the pupils' view, gives lie to any argument that listening to recordings is the only way to become familiar with non-Western music.

Music reading — following a score — is a difficult activity and this is reflected in the pupils' responses in which they place this activity as the least favourable. As the pupils of both curricula are only in Years 8 or 9, they have limited music reading skills and this may account for their opposition to this type of activity. It is interesting to note that pupils of Curriculum B were not as violently opposed to this activity as were their counterparts in Curriculum A. Owing to the difficulties in following a score, the researcher believes that this item would have gained a response possibly more reflective of pupil feelings if the item had been expressed as was Attitude item a.9: 'Following a score when listening to

1. The music reading Test Questions (4, 7 and 10) were amongst the poorest in terms of correct response frequency. A raw score composite percentage successful response frequency for these three Questions is 49% for Curriculum A pupils and 69% for Curriculum B pupils (refer Appendices H and I).
foreign music is difficult but interesting'. This type of item phrasing removes the 'hard work/difficult' bias. It would be interesting to know if the music reading - following a score - would have been so low in 'Agree' value if it had been so worded. Taken on the present indications, those music educators who insist on a heavy music reading bias to their curriculum design should consider a reappraisal of their approach.

Singing songs in a foreign language was favourably received by 64.5% pupils of Curriculum B. That the foreign language used in the songs did not prove arduous has implications for non-Western music curriculum designers who, when using songs, remove the foreign language words and replace them with trite Western lyrics. It must be remembered, however, that in both curricula of the present study, pronunciation was aided by having on Tape the song sung or the words pronounced (in correct rhythm), thus providing the model for each song. It is possible to suggest that this format becomes a vital part of any non-Western music curriculum design.

The principal findings about the music education attitudes of pupils is that in Years 8 and 9, music classes react far more favourably to active music learning activities than to passive participation. Although this may not be surprising, it is certainly not the trend reflected in most commercially available music curricula.

4. Summary

This chapter has shown that the form of the curriculum followed did affect the attitudes of partici-
pating pupils. Overall, pupils of Curriculum B revealed more positive attitudes to all items of the Attitude Question. This supports the notion that music and dance presented as part of the socio-cultural matrix aids not only the learning experience, but also increases enjoyment of that experience.

In examining pupil attitudes to music learning activities, it was discovered that dance and vocal performance were the most favoured activities in the curricula. It was also shown that Christian music was the most popular type of Philippine music with pupils of both curricula. The next chapter further elaborates on the types of Philippine music and dance used in the curricula.
CHAPTER 8

ANALYSIS OF DATA: RELATIVE VALUE FOR CURRICULA PURPOSES OF THE THREE TYPES OF PHILIPPINE MUSIC AND DANCE

This study, utilising Philippine music and dance as it does, is concerned with the specific type of Philippine music and dance shown to be the most effective for music learning experiences by pupils in the sample. The attitudes of the pupils, as considered in Chapter 7:2, place Philippine Christian music as the most favoured type. The present chapter examines the Test results from the perspective of Christian, Tribal and Moro\(^1\) music and dance. This is to establish further the relative value for future curriculum design of the three types of Philippine music and dance.

In review, Philippine music and dance is divided - in the present study - into that of the Filipino Christians, Tribes and Moros (as outlined in Chapter 3:2.2). The materials in both curricula are presented within these three classifications. The dependent variable, the Test, was devised with specific Questions relating to each of these three types. In the Test, as explained in Chapter 5, Christian music and dance is the topic of Questions 1 - 4, Tribal music and dance features in Questions 5 - 7, and Moro music and dance is the subject of Questions 8 - 10. Question 11 (visual recognition of

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\(^1\) This chapter uses the order Christian, Tribal, Moro as Test Questions follow this order. No personal bias is intended.
mixed Philippine music and dance items) makes reference to the three types, Christian, Tribal and Moro music and dance.

1. Analysis

Raw data relevant to the analysis of the three types of Philippine music and dance, on the basis of knowledge gained, is given in Tables 8.1 and 8.2. Table 8.1 shows the raw score means for each Question related to the specific types: Christian, Tribal and Moro. Table 8.2 gives the percentages of correct responses to the Christian, Tribal and Moro items of Question 11 (Visual Mixed Items). An inspection of raw scores, prior to analysis, suggests that Tribal music and dance are the most successful. For pupils of both curricula, on raw scores, Question 3 (Christian Instruments) was the best answered Question of the Test. The second best answered, again from the raw scores of pupils of both curricula, was Question 9 (Moro Dance). The most poorly answered Question, on raw scores, from pupils of both curricula, was Question 8 (Moro Music). This can be seen in Appendices H and I. Also on raw scores, class groups of Curriculum A were most successful in Question 9 (Moro Dance); class groups of Curriculum B were worst in Question 8 (Moro Music). Appendix L gives details for class groups raw score data.

The analysis of variance of this data reveals that all three types of Philippine music and dance are significantly ( < .05) affected by most of the variables
**Table 8.1**

Mean frequencies of successful curriculum test responses to questions 1 through 10 for Christian, tribal and Moro music and dance (refer appendices H and I).

<table>
<thead>
<tr>
<th>Question</th>
<th>Maximum Score</th>
<th>$M_{A+B}$</th>
<th>$M_A$</th>
<th>$M_B$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHRISTIAN</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>17</td>
<td>10.1395</td>
<td>7.7507</td>
<td>12.3447</td>
</tr>
<tr>
<td>2.</td>
<td>8</td>
<td>4.7136</td>
<td>3.9124</td>
<td>5.4531</td>
</tr>
<tr>
<td>3.</td>
<td>2</td>
<td>1.4321</td>
<td>1.2965</td>
<td>1.5574</td>
</tr>
<tr>
<td>4.</td>
<td>10</td>
<td>5.7758</td>
<td>4.625</td>
<td>6.8381</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>59.62%</td>
<td>47.53%</td>
</tr>
<tr>
<td><strong>TRIBAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>13</td>
<td>8.0379</td>
<td>6.6406</td>
<td>9.3277</td>
</tr>
<tr>
<td>6.</td>
<td>2</td>
<td>1.3464</td>
<td>1.1936</td>
<td>1.4875</td>
</tr>
<tr>
<td>7.</td>
<td>6</td>
<td>3.6414</td>
<td>3.1406</td>
<td>4.1036</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>62.03%</td>
<td>52.26%</td>
</tr>
<tr>
<td><strong>MORO</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>14</td>
<td>7.7126</td>
<td>6.1942</td>
<td>9.1141</td>
</tr>
<tr>
<td>9.</td>
<td>4</td>
<td>2.8342</td>
<td>2.6122</td>
<td>3.0392</td>
</tr>
<tr>
<td>10.</td>
<td>6</td>
<td>3.5847</td>
<td>2.9335</td>
<td>4.1857</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>58.88%</td>
<td>48.92%</td>
</tr>
</tbody>
</table>
TABLE 8.2

PERCENTAGES OF SUCCESSFUL CURRICULUM TEST RESPONSES TO QUESTION 11 FOR CHRISTIAN, TRIBAL AND MORO MUSIC AND DANCE (REFER APPENDIX H)

<table>
<thead>
<tr>
<th>Question 11</th>
<th>Curricula A+B</th>
<th>Curriculum A</th>
<th>Curriculum B</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRISTIAN</td>
<td>60.63</td>
<td>53.18</td>
<td>68.08</td>
</tr>
<tr>
<td>TRIBAL</td>
<td>68.40</td>
<td>65.60</td>
<td>71.20</td>
</tr>
<tr>
<td>MORO</td>
<td>55.75</td>
<td>47.75</td>
<td>63.75</td>
</tr>
</tbody>
</table>

of this study. This is clarified in Table 8.3. As an extension to the findings shown in Table 8.3, Table 8.4 details the most highly significant groups of variables in relation to the three types of Philippine music and dance, as indicated through the respective Questions.

2. Discussion

The three types of music and dance were affected to a significant degree by the curriculum employed. For each of the three types, Curriculum B was shown to be the more effective.

Christian music and dance is shown to be least affected by significant variables, followed by Tribal music and dance.
TABLE 8.3
VARIABLES SIGNIFICANTLY AFFECTING THE
TYPES OF PHILIPPINE MUSIC AND DANCE

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>Curriculum A/B</th>
<th>Urban/rural</th>
<th>Government/Non-government</th>
<th>Coeducational/Single Sex</th>
<th>Social class</th>
<th>Teacher's sex</th>
<th>Teacher's experience</th>
<th>Use of non-western music</th>
<th>Previous use of dance</th>
<th>Familiarity with Asia</th>
<th>Pupil's sex</th>
<th>Pupil's intelligence</th>
<th>Year 8/9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christian Music</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Christian Dance</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Christian Instruments</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Christian Themes</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Tribal Music</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Tribal Dance</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Tribal Themes</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Moro Music</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Moro Dance</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Moro Themes</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
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<td></td>
</tr>
</tbody>
</table>

1. .05 accepted as level of significance; significant result indicated by X.
TABLE 8.4

ANALYSIS OF VARIANCE: MOST HIGHLY SIGNIFICANT GROUPS OF VARIABLES IN RELATION TO THE THREE TYPES OF PHILIPPINE MUSIC AND DANCE.

<table>
<thead>
<tr>
<th></th>
<th>df</th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main effects</td>
<td></td>
<td>39.231</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Curriculum A/B</td>
<td>1</td>
<td>94.523</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Boys/girls</td>
<td>1</td>
<td>11.194</td>
<td>.001</td>
</tr>
<tr>
<td>Year 8/9</td>
<td>1</td>
<td>10.099</td>
<td>.002</td>
</tr>
<tr>
<td>Intelligence</td>
<td>2</td>
<td>43.675</td>
<td>&lt; .001</td>
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</table>

QUESTION 4 - Christian Themes

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>Main effects</td>
<td></td>
<td>59.970</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Curriculum A/B</td>
<td>1</td>
<td>105.863</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Boys/girls</td>
<td>1</td>
<td>12.698</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Year 8/9</td>
<td>1</td>
<td>6.652</td>
<td>.010</td>
</tr>
<tr>
<td>Intelligence</td>
<td>2</td>
<td>91.752</td>
<td>&lt; .001</td>
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QUESTION 5 - Tribal Music

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<tbody>
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<td>14.608</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Curriculum A/B</td>
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<td>33.369</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Male/female</td>
<td>1</td>
<td>7.333</td>
<td>.007</td>
</tr>
<tr>
<td>Experience</td>
<td>1</td>
<td>20.757</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>Familiar Asia</td>
<td>1</td>
<td>20.711</td>
<td>&lt; .001</td>
</tr>
</tbody>
</table>

QUESTION 7 - Tribal Themes
<table>
<thead>
<tr>
<th>Effect</th>
<th>df</th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
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<tr>
<td>Curriculum A/B</td>
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<td>74.545</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Male/female</td>
<td>1</td>
<td>19.067</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Experience</td>
<td>1</td>
<td>57.628</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Familiar Asia</td>
<td>1</td>
<td>26.949</td>
<td>&lt;.001</td>
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</table>

**QUESTION 8 - Moro Music**

<table>
<thead>
<tr>
<th>Effect</th>
<th>df</th>
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</tr>
</thead>
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<tr>
<td>Main effects</td>
<td>2</td>
<td>54.342</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Curriculum A/B</td>
<td>1</td>
<td>77.097</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Social class</td>
<td>1</td>
<td>35.710</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Two-way interactions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curriculum A/B/Social class</td>
<td>1</td>
<td>25.522</td>
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**QUESTION 8 - Moro Music**

<table>
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<td>Curriculum A/B</td>
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<td>18.701</td>
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</tr>
<tr>
<td>Urban/rural</td>
<td>1</td>
<td>18.108</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Government/non-government</td>
<td>1</td>
<td>12.089</td>
<td>.001</td>
</tr>
<tr>
<td>Coeducational/Single sex</td>
<td>2</td>
<td>21.489</td>
<td>&lt;.001</td>
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**QUESTION 9 - Moro Dance**
<table>
<thead>
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<td>52.930</td>
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</tr>
<tr>
<td>Curriculum A/B</td>
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<td>86.209</td>
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</tr>
<tr>
<td>Social class</td>
<td>1</td>
<td>23.137</td>
<td>&lt;.001</td>
</tr>
<tr>
<td><strong>Two-way interactions</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curriculum A/B/Social class</td>
<td>1</td>
<td>14.301</td>
<td>&lt;.001</td>
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</table>

**QUESTION 10 - Moro Themes**

<table>
<thead>
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</thead>
<tbody>
<tr>
<td><strong>Main effects</strong></td>
<td>5</td>
<td>27.353</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Curriculum A/B</td>
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<td>34.668</td>
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</tr>
<tr>
<td>Boys/girls</td>
<td>1</td>
<td>20.138</td>
<td>&lt;.001</td>
</tr>
<tr>
<td>Year 8/9</td>
<td>1</td>
<td>15.049</td>
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</tr>
<tr>
<td>Intelligence</td>
<td>2</td>
<td>35.796</td>
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</table>

**QUESTION 11 - Visual-Mixed Items**

<table>
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</tr>
</thead>
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<td>79.427</td>
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<td>Social class</td>
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<td>&lt;.001</td>
</tr>
<tr>
<td><strong>Two-way interactions</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Curriculum A/B/Social class</td>
<td>1</td>
<td>68.987</td>
<td>&lt;.001</td>
</tr>
</tbody>
</table>

**TOTAL - QUESTIONS 1 through 11**
More conditions must be met in order for Moro music and dance to be successful.\textsuperscript{1}

Christian music and dance is more effectively learnt, possibly as it is closer to Western music aurally. However, the idiom and emotional quality (as explained in Chapter 7:2) of Philippine Christian music and dance is, in reality, substantially different from Western music and dance. That Questions relating to Christian music and dance were comparatively less open to variance could be due to the placement of these Questions in the Test. Christian music and dance was the final type studied in each curriculum, and the first type tested. Thus the retention span necessary for recall was not very long. This argument, however, is weakened somewhat by the fact that Tribal music and dance is shown to be only slightly more affected by variables than is Christian; yet Tribal music and dance was the first type studied and the second type tested, thus necessitating a much longer retention period. Consequently, it appears that Christian music and dance maintains its relative placement owing, primarily, to its perceived intrinsic value.

Moro music and dance may be considered more complicated forms, especially for pupils of Years 8 and 9. However, every effort was made to choose, for curricula purposes, Moro music and dance of complexity equal to that found in Tribal and Christian. It is only in the Moro segment that a video tape is used to facilitate the learning. However,

\textsuperscript{1} These findings support the reasons for placing Moro music and dance as second in the sequence of the curricula.
test fatigue could account for some part of the Moro music and dance findings, as this was the final type tested. Nevertheless, it is worth recalling that the Moro Dance Question was the second best answered Question in the Test.

3. **Summary**

Analysing the effects of significant variables on the three types of Philippine music and dance establishes that Christian music and dance is that which is least negatively affected by the influence of intervening variables. Tribal music and dance is revealed to be more affected by significant variables. Moro music and dance is the type most negatively affected by the variables of this study. Interestingly enough, these findings coincide with the hierarchy of Philippine music and dance types as revealed by pupil attitudes in Chapter 7:2.

Regardless of the effects of other variables, all three types of Philippine music and dance were significantly (<.001) affected by the curriculum followed. Each type of music and dance was more effective if presented within its detailed socio-cultural matrix, the form employed by Curriculum B.
CHAPTER 9

PRINCIPAL FINDINGS AND CONCLUSIONS

This chapter presents the principal findings of the study and draws conclusions from these findings. It also makes recommendations for further research. Before proceeding to outline the principal findings, it is considered necessary to review the purpose of this study.

The problem of concern was of a dual nature, involving music education principles and ethnomusicological issues. To recapitulate, the initial task of this study was to locate and collect Philippine music and dance data. Consequent to this, the study attempted to design, implement and evaluate Philippine music and dance curricula in two forms. Both curricula were developed from identical music and dance materials and principles. The first form, Curriculum A, was a fifteen hour curriculum in the form which presents the music and dance as entities in themselves. The second form, Curriculum B, was a fifteen hour curriculum in a cross-disciplinary form, seeking relationships between music, dance and socio-cultural variables. Following the design of the curricula, selected teachers were prepared to implement one or other of the curricula forms with Year 8 and Year 9 pupils in a stratified random sample of New South Wales secondary schools. Finally, the study attempted to evaluate the effectiveness of the two curricula by devising one achievement test to evaluate the pupils' knowledge and
In relation to the evaluation of the curricula, this study was seeking answers to the following questions:

1. Is one of Curriculum A and Curriculum B more effective than the other in the study of Philippine music and dance?

2. Is one of Curriculum A and Curriculum B more effective than the other for pupils of different social classes and types of schools?

3. Are there relationships between teacher's sex, experience and familiarity with Asia and the effectiveness of either Curriculum A or Curriculum B?

4. Is one of Curriculum A and Curriculum B more effective than the other for pupils of teachers who have previously used non-Western music and dance in their music curriculum?

5. Are pupils' sex, intelligence and school year determinants contributing to the effectiveness of either Curriculum A or Curriculum B?

6. Within each curriculum, is any aspect of Philippine music and dance shown to be more effective in the music learning experience?

7. Does the curriculum followed affect pupils' attitudes towards the Philippine music and dance in particular, and to non-Western dance in general?

Principal Findings

The principal findings of this study are presented, firstly, by detailing those findings pertinent to the
evaluation of the curricula forms. This is followed by outlining the findings related to the design of the curriculum shown to be the more effective.

The findings reveal that Curriculum B is the more effective Philippine music and dance curriculum format. Curriculum B is the cross-disciplinary form which seeks relationships between music, dance and socio-cultural variables. The pupils undertaking Curriculum B achieved significantly better than Curriculum A pupils in all aspects of Philippine music and dance. It was shown that although there was nothing intrinsically incorrect with Curriculum A, the more efficacious curriculum approach is that taken by Curriculum B.

Analysing the effects of school, teacher and pupil related variables on both curricula resulted in interesting findings. It was found that government or non-government schools, sex of teachers and teacher's previous use of dance had no effect on the Philippine music and dance learning experience. Certain variables, however, did significantly affect the experience, but in each case, the performance of Curriculum B pupils was more effective than that of pupils of Curriculum A. It was shown that the Philippine music and dance experience was more effective for pupils of upper-middle and higher social class schools, and in urban single sex schools; for pupils of inexperienced teachers who are familiar with Asia and have previously used non-Western music; for female pupils of above average intelligence in Year 9.

It was interesting to find that Curriculum A was more effective with pupils of lower-middle and lower social
class schools, than with pupils of upper-middle and higher social class schools. It was also interesting to find that although girls were shown as more effective in the learning experience, it was a Curriculum B all-boy class which achieved the highest overall mean for the Test. Curriculum B was shown to be of value to pupils of all intelligence levels. Possibly the clearest indication of the effectiveness of Curriculum B was the high percentage of pupils who expressed the desire to study the music and dance of another country.

As previously stated, and explained in Chapter 3, both curricula use the same music and dance materials and concepts. These are classified in the curricula as Philippine Tribal, Moro and Christian music and dance. The findings of this study established that Tribal and Christian music and dance were almost equally effective in the learning experience, with the music and dance of the Moros next.

Certain strategies and classroom activities were highlighted in the findings of this study. It was revealed that video is a successful music and dance learning medium. It was shown that instrumental performance of Philippine music is possible in the western classroom, using the process of simulation. It was established that songs using original Filipino dialects are effective in the learning experience, if studied in connection with a pre-recorded taped model for pronunciation.

The present study has always been involved with music and dance, based on the belief that in many societies, the two are inseparable. The findings of this study showed
that dance was a favoured activity with the pupils and that they scored effectively on dance-related questions in the Test.

The findings so far enumerated were established as a result of the implementation and evaluation of the two Philippine music and dance curricula of this study. The final part of this section details the findings concerned with the design of the curriculum shown to be the most effective, that is, Curriculum B (a cross-disciplinary curriculum placing the music and dance within the Philippine socio-cultural matrix).

The design of such a curriculum was a three stage affair. The first stage, gathering of Philippine data, was purely ethnomusicological and was cross-disciplinary in nature. The second stage, selection of specific curriculum content data, was controlled by both ethnomusicological and music educational precepts. The final stage, organisation of curriculum content, necessitated understanding of music education principles. These three stages will be briefly summarised.

The initial stage in designing effective Philippine music and dance curriculum was the gathering of an enormous amount of Philippine data. A three-pronged attack is needed in such exercises, with the designer collecting music, dance and related socio-cultural phenomena. The findings establish that it is essential to collect data that familiarises the designer with musical features of the music under consideration, features such as scales, rhythm, structure, instruments, music types, song texts, the musician and music history. In locating
and collecting data on Philippine dance, it was necessary for the data to encompass dance elements of styles, patterns, steps, figures, groupings, choreography, apparel and accompaniment music. Of equal importance was the collection of those socio-cultural facets which reflect the culture's temperament, including institutions, behaviour, values, attitudes and artifacts. For each item collected (be it a music, dance or socio-cultural item) the inherent systems of action and systems of belief, and the associated prohibitions and sanctions, had to be ascertained.

Knowledge of disciplines outside music and dance were found to be necessary for effective curriculum design even in the initial stage. It has been shown that familiarity with the often contrasting theories, practices and findings of social and cultural anthropology, social psychology, ethnography, ethnology, physical anthropology, history, prehistory, religion, linguistics, sociology, aesthetics, oral and written literature, and diverse forms of the arts, are essential factors in data gathering for a curriculum designed in Curriculum B format.

In order to collect the necessary data, it has been shown that the collector should draw upon the research methods and techniques of anthropology and related disciplines, to supplement music and dance research tools. Fieldwork and participant observation, over a long period of time, are but two such research techniques available to the collector; speed collecting is not recommended, as this form of data gathering often results in gross errors and misinterpretations of data from cultures other than the researcher's own. Regardless of the scope and variety
of research techniques used by the collector, this study has suggested that efforts should be made to remove the collector's Western bias, and offers the technique of folk-evaluation as one way to negate this factor. Therefore, the collector should seek both etic and emic analytic relationships. Also of value, it has been shown, is the employment of a cultural relativistic approach, as this method sees music and dance as interdependent parts of the complex of people's behaviours and beliefs.

An aesthetic response to the phenomena under study has been shown as an essential attribute of the collector, and possibly the best way to achieve this is for him/her to learn to perform the music and dance of the people. Finally, it is suggested that the collector, in this initial stage of effective curriculum design, should be able to transcribe (in various forms), read extant notation, and choose a system of analysis best suited to the phenomena under study.

After masses of data have been obtained, the designer moves to the second stage of effective curriculum design, the selection of specific content data. In the present study, it was shown that the initial sampling of the music, dance and socio-cultural data was achieved by classifying and categorising each item, to ascertain the recurring concepts. These concepts formed the broad basis for the curriculum content. Four further procedures were employed to select the specific content. The first aimed to make the sample representative of the discernible differences in musical styles in the Philippines. Consequently, the divisions of Tribal, Moro and Christian were used, and the
content had to reflect not only the broadly defined musical characteristics, but had to illustrate specific deviations in musical style. It was found, for example, in Tribal music and dance, that the northern Ifugao and the southern Blaan reveal almost no similarities in musical style.

The second selection procedure was related to the functions of music and dance within the Philippines. Using the ten functions of Merriam (1980) as a control, the content was further sampled to establish examples of each function. Closely allied with this functional approach was the third sampling procedure. This sought representation for each of several social institutions within the music and dance sample.

The final sampling procedure was related to the educational direction of the curriculum. This involved sampling considerations such as the introductory nature of the curriculum, the 15 hour time limit, and the fact that the curriculum was designed for pupils in Years 8 and 9. In addition, the rather prosaic (yet deemed essential) fact that inexperienced music learners - as found in Years 8 and 9 in New South Wales schools - have a short listening span, dictated that music chosen be limited to a maximum length of three minutes.

The content for the curriculum thus emerged. The findings reveal that the curriculum exposed the learners to Philippine music concepts of rhythm, pitch, scale, tonality, phrasing, form, structure, instruments, instrumentation, harmony, notation, dynamics, style, function, music transmission, music learning, acculturation effects and effects of physical environmental factors.
The curriculum contained such issues related to Philippine dance as dance elements, physical aspects, dance transmission and learning, acculturation effects, styles, function and effects of physical environmental factors. Furthermore, the findings show that the curriculum content investigated effectively music and dance as part of the social and cultural institutions of birth, child-rearing, kinship, courting, marriage, labour, modes of subsistence, leisure, illness, death, religion, worship, superstitions, rites and rituals. The curriculum also presented data on history, law, modes of behaviour, myths, legends, art, handcrafts, architecture, oral and written literature, apparel, food, physical environment, languages, skill learning and socialisation.

Consequent upon the selection of specific curriculum content came the organisation of this content, as dictated by music education principles. The curriculum set out to exemplify the intrinsic value of music learning and to develop aesthetic awareness to Philippine music and dance. The curriculum design attempted to cater for the balance between emotional and intellectual responses, so important to the development of aesthetic awareness. Furthermore, the organisational aspect of the curriculum design attempted to attain interactions (understanding that they are not separate entities) between the cognitive, psychomotor and affective domains of learning.

In the attempt to devise a curriculum in which the learner could perceive and respond to the Philippine music and dance experience, it was towards the meaning of the music that attention was directed. The detailed
socio-cultural data was not given to add extra-musical notions to the music, but rather in the attempt to allow the learner to seek the meaning of the music from a Philippine viewpoint.

Sequential organisation was used in the curriculum. The sequence was controlled by the exposition and recurrence of music and dance concepts, by variety in aural mediums, by social institutions and other socio-cultural data. There was also sequential organisation evident between and within the eight music activities used in the curriculum.

The final consideration in curriculum organisation is the physical presentation of the curriculum. A curriculum requires, according to the findings of this study, a kit format: teacher's book, pupil's book, audio and video cassettes, music score book, puzzle book and a set of photographic transparencies. It is evident, therefore, that the organisation of the curriculum extends to providing all resources, information and activities necessary to a non-specialist in Philippine music and dance.

In summary, the findings of this study have revealed that the Curriculum B form of Philippine music and dance curriculum design, in all its complexities, is the more efficacious in the Philippine music and dance learning experience. As a result of these findings, several conclusions can be drawn.
Conclusions

A Philippine music and dance curriculum is more effective, under various teaching-learning conditions, if it takes a cross-disciplinary form, presenting the music and dance as part of the Philippine socio-cultural matrix. Indeed, a cautious generalisation can be offered: Learning and appreciation of the music itself is enhanced when located in the context of an ethnomusicological and socio-cultural curriculum.

From a music education viewpoint, a Philippine music and dance curriculum should be based on a philosophy which sees music education as aesthetic education. The curriculum design should incorporate all materials and activities necessary to the non-specialist in Philippine music and dance. The content for the curriculum should be selected from a vast array of data, and should be the result of rigorous sampling procedures. Ethnomusicologically, Philippine dance should be seen as an integral part of the Philippine music experience. For each music and dance item, the interdependent socio-cultural data should be discovered, and investigated by diverse data-gathering devices. The functions of music and dance within Philippine society, and Philippine social institutions, offer an effective means for organising the curriculum, and serve to unify music education and ethnomusicology.

Thus, in Philippine music and dance curriculum design, music education and ethnomusicology should not be artificially separated. Rather they should be seen as leading to and mutually supportive of each other in the same goal: the Philippine music and dance learning experience.
Finally, the results obtained in this study of music curriculum suggest that adequate contextual location is a key element in the learning of skills and the comprehension of conceptual material. Such a generalisation is not original either in education or psychology; however, it is an aspect of curriculum design frequently forgotten and only spasmodically put to empirical test.

Recommendations

Pursuant to the findings and conclusions of this study, it is recommended that research be instigated in several areas, and in several directions. It is therefore recommended:

1. That this study be replicated for the music and dance of another country for which there is a scarcity of available music education/ethnomusicological literature. Thailand is a case in point.

2. That, with specific reference to the Philippines, there be more field recordings of all types of music, and transcriptions of music and dance, and that these be made more readily available to curriculum designers.

3. That music educators, ethnomusicologists, cultural and social anthropologists join together to design non-Western music curricula. If this is not feasible, that any research in non-Western music and dance curriculum design encompass these related disciplines, in order to design the type of curriculum shown, in the present study, to be the more effective.
4. That more research be undertaken into non-Western music and dance learning at the levels of Australian senior schools and tertiary.

5. That non-Western music curriculum designers extend their research to include dance as an interdependent part of the non-Western music experience.

6. That research into multiculturalism in Australia considers music and dance within their socio-cultural matrix - as in Curriculum B of the present study - as central and controlling issues in multicultural curriculum design.

7. That the complete kit format of curricula presentation used in the present study be extended to other music curricula design.

8. That music - all music - curricula be subjected to trial and evaluation in order to ascertain, empirically, the most suitable and educationally valid way to approach music learning.

9. That statistical research plays a vital part in substantiating future non-Western music education research and decisions.

From these recommendations, it is evident that non-Western music and dance learning, and non-Western music and dance curricula design, offer great scope for potential research. Such research is urgently needed, in order to expose Australian learners to dimensions of music that demand of them a new and different music learning experience.