ABSTRACT

Title of Document: AN ANALYSIS OF ELEMENTARY EDUCATION MAJORS' AND MUSIC MAJORS' EXPERIENCES WITH COMPREHENSIVE MUSICIANSHIP PRINCIPLES IN HIGH SCHOOL GENERAL MUSIC COURSES.

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The purpose of this study was to determine the percentage of elementary education majors and music majors at a mid-Atlantic university who experienced principles of the Comprehensive Musicianship approach during their high school general music experiences. Principles of the Comprehensive Musicianship approach came from Heavner's (1995) theoretical Comprehensive Musicianship curriculum model, and include concepts, content, activities, instructional literature, and evaluation techniques. Two hundred seventy three elementary education majors and music majors were invited to complete a questionnaire about their high school general music experiences, and 43 usable responses were obtained. Percentages of participants who experienced each of the Comprehensive Musicianship principles were calculated, and results indicated that Comprehensive Musicianship principles were not experienced equally. These findings reveal the need for greater attention to the equality of Comprehensive Musicianship principles in high school general music courses.

AN ANALYSIS OF ELEMENTARY EDUCATION MAJORS' AND MUSIC MAJORS' EXPERIENCES WITH COMPREHENSIVE MUSICIANSHIP PRINCIPLES IN HIGH SCHOOL GENERAL MUSIC CLASSES.

By

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Table of Contents

List of Tables

Table Page

List of Figures

Figure Page

Chapter 1: Introduction

Background

In 2007, the National Association for Music Education (MENC) estimated that 85% of American high school students were not participating in performing ensembles, which were (and still are) the primary source of music education in most high schools (Cutietta, 1999; Thompson & Kiester, 2007; Veech, 1993). The student population that may not be reached by a music program includes some of the brightest students who will go on to become principals, policy-makers, and politicians with the power to control school music programs (Lehman, 2002). As a profession that has a goal of "music for all," reflection is necessary to determine whether or not the needs and interests of all students are being met. An examination of this information is needed to make changes necessary to reach the goal of providing music education for all students.

Although enrollment in high school music courses has fluctuated throughout the years, the number of students who have participated has generally been low (Cutietta, 1999; Gates, 1991; Thompson & Kiester, 2007). The majority of high school students are not enrolled in music courses for a variety of reasons. The primary cause for low enrollment seems to be the status of music as an elective rather than a required course. As recently as 2008, only 34% of secondary schools required music (Abril & Gault, 2008).

As students continue from elementary to middle to high school, they are given greater choice in their curriculum. With the many options of elective courses, such as the arts, foreign languages, psychology, and additional math or science courses, high school students have a challenging decision to make. Another reason for the low enrollment in

music courses is that some students choose courses in the arts for which they do not have to audition (Walters, 2000). Regardless of the reason, the result of that decision is that most students choose something other than music.

The small percentage of students who do participate in high school music are primarily involved in performing ensembles (Cutietta, 1999; Thompson & Kiester, 2007; Veech, 1993). The emphasis on performing ensembles, which "borders on obsession," creates an unbalanced music education system (Walters, 2000, p. 104). Within courses such as choir, band, and orchestra, the emphasis has been on developing performance skills rather than other content areas such as theory or history (Sindberg, 2006). For example, a study examining teaching techniques revealed that band directors spent less than 3% of rehearsal time teaching toward conceptual understanding (Blocher, Greenwood, & Shellahamer, 1994), while another study showed that they spent less than 1% of rehearsal time on music theory or history concepts (Carpenter, 1988). While performing is an important aspect of music study, there is more to being musical than being able to perform music (Consortium of National Arts Education Associations, 1994). For further evidence, a study of older adults' experiences with music revealed that listening and dancing were the most frequent musical activities of the participants, not performing (Flowers & Murphy, 2001).

Besides performing music, many other musical skills can help students become musical. *The National Standards for Arts Education* lists nine different broad skills that student musicians should learn from Kindergarten through grade 12 (Consortium of National Arts Education Associations, 1994). The national standards can be condensed into three main musical tasks: performing, describing, and creating. If high school music

consists mainly of learning performing skills, students miss out on two-thirds of their recommended music education.

Throughout the United States, there is a wide variety of courses that high school students can take other than choir, band, or orchestra that can meet these national standards; however, at individual schools, the options may be few or even nonexistent. In MENC's publication *Strategies for Teaching: High School General Music*, Thompson and Kiester (2007) define high school general music as "those courses and other music learning opportunities that are offered for students who elect not to participate in traditional high school ensembles" (p. 1). These courses may include music theory, music appreciation, class guitar, handbell choir, and music technology. MENC also published *Strategies for Teaching: Specialized Ensembles*, noting the importance of non-traditional ensembles, such as a steel drum band or a percussion ensemble, in high school music education as well (Cutietta, 1999). All of these courses will be referred to as general music courses, as differentiated from the traditional performing ensembles of choir, band, and orchestra. Although some music educators may disagree with this label, it has been defined as such by the national professional organization of music educators and provides a convenient way of referencing a variety of courses.

Because of the diversity of skills and content included in the national standards, general music is an ideal medium through which high school students can achieve these standards (Abril & Gault, 2008). Instead of focusing on one specific musical skill, general music courses can broaden their scope to include all three essential musical skills: performing, describing, and creating. Additionally, high school general music courses offer alternatives to the traditional performing ensembles of choir, band, and orchestra for

those students who may not be interested in ensembles, who may not have the prerequisite skills to participate in them, or who may not be able to take them for a variety of other reasons. General music courses made available at all high schools might be a way to better attempt to reach the musical interests and abilities of all students than performance courses.

Elementary schools often offer general music in all grades, and middle schools often offer general music in addition to choir, band, or orchestra, and perhaps other music electives. General music is least commonly offered in high schools, even though it is a viable option for teaching the national standards and reaching out to students' musical interests. Recognizing this problem, Lehman (2002) claimed, "the most widespread curricular shortcoming today is the lack of an adequate general music program in the high school" (p. 48). At many high schools, the 80% of students who do not take choir, band, or orchestra have no other options for receiving education in music (Thompson & Kiester, 2007). Abril & Gault (2008) found that while 93% of secondary schools offered band, 88% offered chorus, and 55% offered jazz/rock ensemble, less than half offer types of general music courses (e.g., 45% offer general music, 40% offer theory, 19% offer guitar, 13% offer piano/keyboard, 10% offer music technology, 7% offer composition, and 5% offer mariachi ensemble). Despite the low rates of high school general music offerings, it is often recommended that every school offer at least one music course for those students who, for whatever reason, are not enrolled in performing ensembles (Lehman, 2002; Music Educators National Conference, 1986).

Possible reasons for high schools not offering general music courses are budgetary constraints, scheduling restrictions, lack of interest or preparation on the part

of the music teacher, and lack of interest among students. Even in high schools that do offer general music courses, many students still do not enroll in them (Thompson & Kiester, 2007). Possible reasons for students not enrolling in high school general music courses are the pressure to take additional academic courses, scheduling conflicts, difficulty in choosing between other arts and electives courses, a previous bad experience in general music, or disinterest in the specific content or focus of the courses (Thompson & Kiester, 2007).

One way to reach out to more students' musical interests would be to offer a course in which many different activities, styles of music, and musical content areas are presented so that each student's interest is engaged. Comprehensive Musicianship is an approach to teaching music that incorporates these ideas. In Comprehensive Musicianship, the content of specific courses of study (i.e. music theory, music history, performance, etc.) is combined and integrated in an approach that studies music holistically (Choksy, Abramson, Gillespie, Woods, & York, 2001; Willoughby, 1971). In addition to a variety of content, students participate in an assortment of activities through many musical roles, such as performer, listener, and composer, which modern technology has made possible for all students (Choksy et al., 2001; Lehman, 2002). Through these different roles, students learn about and experience music from all styles and time periods (Choksy et al., 2001).

Heavner (1995) created a theoretical Comprehensive Musicianship curriculum model outlining five principles of the approach: concepts, content, activities, instructional literature, and evaluation techniques. While the model has been slightly altered for this study, the essence remains the same. The seven musical concepts are timbre, rhythm,

harmony, form, melody, tonality, and texture. The nine musical content areas are music theory, music history, music literature/style, ear-training, composition techniques, improvisation techniques, performance practices, conducting practices, and music aesthetics. The five musical activities are performing, creating, conducting, analytical listening, and discussing. The three categories of instructional literature are western European art music, western music not considered to be European art music, and world music. Lastly, the three areas of evaluation are descriptive competence, performing competence, and creative competence. To gain maximum musical understanding, these principles are to be experienced in an integrated manner.

High school general music courses that employ principles of Comprehensive Musicianship may be an attractive option to the 85% of students who do not enroll in a performing ensemble course in high school. It is not known, however, to what degree principles of the Comprehensive Musicianship approach are currently incorporated in the teaching of high school general music courses.

Need for the Study

While the intensity of interest in Comprehensive Musicianship has varied throughout the years, it remains an area of current exploration in music education research. To know whether or not Comprehensive Musicianship is a viable approach, certain issues must be explored, such as how practically to apply the approach to different types of courses, what principles of the Comprehensive Musicianship are currently incorporated into music teaching, how effective the Comprehensive Musicianship approach is compared to other teaching methods, and areas for improvement in the implementation of Comprehensive Musicianship. Studies have been performed

concerning the use of Comprehensive Musicianship in some of these areas, but not all have been explored yet.

Many studies have examined the teaching of Comprehensive Musicianship in performing ensembles as well as private instrumental lessons (Brookhart, 1983; Burris, 1988; Capp, 1995; Carlson, 1992; Chyu, 2004; Crum, 1998; Culbert, 1974; Dammers, 2007; Fast, 1997; Forester, 1997; Fritts, 1991; Garofalo & Whaley 1979; Gebhardt, 1974; Gumm, 1991; Heavner, 1999; Hedberg, 1975; Ireton, 1979; Johnson, 1992; Lawler, 1976; Lee, 1983; Linton, 1967; Parker, 1974; Poor, 1999; Russel, 1978; Sherburn, 1984; Sindberg, 1998; Sindberg, 2006; Spearman, 1979; Shaw, 1984; Strange, 1990; Swearingen, 1993; Van Patten, 1997; Warner, 1975; Wells, 1974; Wentworth, 1978; Whitener, 1980; Whitlock, 1981; Yim, 2001). Another common area of study has been the use of Comprehensive Musicianship in college and university music programs (Bess, 1988; Black, 1972; Braswell, 1980; Chen, 2000; Jensen, 1990; Kim, 1997; Kress, 1982; Lein, 1980; Magno, 1993; Manford, 1983; Rushton, 1994, Steele, 1988).

Few studies, however, have addressed the use of the Comprehensive Musicianship approach in general music courses. Of these studies, the majority investigated Comprehensive Musicianship in the teaching of group piano courses (Brown, 1983; Carney, 1983; Erlings, 1970; Granville-Price, 1987; Jung, 2004; Kim, 2000; Lee, 1986; Nalbandian, 1994, Osadchuk, 1984). Two studies have explored the use of Comprehensive Musicianship in entire schools (Boyle & Radocy, 1973; Wong, 1990). Only one study each has been completed exploring the use of Comprehensive Musicianship in elementary and middle school general music (Mathey-Engelbrect, 1990; Madhosingh, 1984). Four studies have developed curricula incorporating Comprehensive

Musicianship principles for high school general music courses (Edwards, 1979; Porter, 1964; Woods, 1973; Woods, 1978). No studies, however, have analyzed the incorporation of Comprehensive Musicianship principles in existing high school general music courses.

Some research has shown the need for further study of high school general music. In 1979, Fino identified a need for more studies to determine the content of high school general music courses. Veech (1993) also cited the increased recognition among music educators of the importance of high school general music, evidenced by increased teacher participation in institutes and workshops on the topic. The present study adds to the limited and growing bodies of literature on high school general music and the incorporation of Comprehensive Musicianship principles in music classes. Gathering data concerning this type of music course and level of education will allow for comparisons among different types of courses and different age levels. It will expand the knowledge of the current practice of Comprehensive Musicianship and provide researchers with more detailed information with which to work as they examine the use of Comprehensive Musicianship in music education.

This study replicated and built upon previous work by Heavner (1999), who examined the incorporation of Comprehensive Musicianship principles in secondary instrumental courses. By surveying undergraduate symphony band students, Heavner determined that principles of the Comprehensive Musicianship approach were not adequately incorporated into the teaching of secondary instrumental music in southern Alabama. Since no studies have examined the incorporation of Comprehensive

Musicianship principles in high school general music, this study aims to do so, following Heavner's protocol.

Purpose

The purpose of this study was to determine the percentage of undergraduate elementary education majors and music majors at a mid-Atlantic university who reported experiencing principles of the Comprehensive Musicianship approach during their high school general music experiences.

Research Questions

The intent of this study was to extend the work of Heavner (1999) by examining the incorporation of Comprehensive Musicianship principles into high school general music courses. The need for more research on high school general music and the incorporation of Comprehensive Musicianship into different course settings led to the final design and purpose of this study. The following research questions, similar to those of Heavner (1999), were examined:

1. What percentage of elementary education majors and music majors experienced each of the seven concepts within the theoretical Comprehensive Musicianship model in high school general music courses?
2. What percentage of elementary education majors and music majors experienced each of the nine content areas within the theoretical Comprehensive Musicianship model in high school general music courses?
3. What percentage of elementary education majors and music majors experienced each of the five activities within the theoretical Comprehensive Musicianship model in high school general music courses?

4. What percentage of elementary education majors and music majors experienced each of the three categories of instructional literature within the theoretical Comprehensive Musicianship model in high school general music courses?
5. What percentage of elementary education majors and music majors experienced each of the three evaluation techniques within the theoretical Comprehensive Musicianship model in high school general music courses?
6. What percentage of Comprehensive Musicianship principles did elementary education majors and music majors experience in high school general music courses?
7. What is the rank order of the Comprehensive Musicianship principles and principle elements incorporated in the experiences of elementary education majors and music majors in high school general music courses?

Definitions.

In this study, it was necessary to define and limit certain terms to provide a clear understanding of the subject at hand. High school general music is a phrase that needs definition because it can take the form of many different types of courses with a variety of names, content, and structure. These courses may be performance-based, as in guitar or piano class; listening-based, as in music appreciation or music history; technology-based, as in music technology or composition; or an assortment of musical experiences, as in the general music courses in elementary and middle school (Thompson & Kiester, 2007). While Runfola and Rutkowski (1992) claim that "general music" usually refers to music instruction in the K-8 classroom, they also point out that the need for music instruction for the general high school population has led to the use of the term for that

age group as well. In *Strategies for Teaching High School General Music*, a publication of the National Association for Music Education, high school general music is defined as "those courses…that are offered for students who elect not to participate in traditional high school ensembles," (Thompson & Kiester, 2007, p. 1). This is the definition of high school general music that will be used in this study.

Comprehensive Musicianship and comprehensive musicianship refer to two separate ideas, which also need clarification. The phrase "comprehensive musicianship" was first described in 1965 as "the full range of skills, knowledge, and interests possessed by listeners, performers, teachers, and producers of music who are committed to all musical styles and cultural expressions, past and present" (Sindberg, 1998, p. 37). After music educators identified the need for a more balanced music education, the Comprehensive Musicianship approach toward teaching music was developed. Heavner (1999) defines Comprehensive Musicianship generally as "the intradisciplinary study of music" (p. 25). Because this study is an extension of Heavner's 1999 study, his definition will be used to compare and contrast the data between the two studies. A more detailed description of the Comprehensive Musicianship approach is given in Chapter 2.

Limitations.

This study is limited by a number of factors pertaining to the participant sample. Due to a lack of a population list of undergraduates who had taken high school general music courses, convenience sampling was used to obtain responses to the questionnaire (Creswell, 2005). This is a type of nonprobability sampling, and as a result, the findings cannot be generalized to a population; however, findings from the study can answer questions and hypotheses, and lead to further inquiry on the topic (Creswell, 2005). Only

undergraduate students at one mid-Atlantic university were chosen as participants. From that pool of students, only music majors and elementary education majors enrolled in a music fundamentals course were chosen for their convenient access and likelihood of response. The number of responses received was not large enough to generalize the results to the entire population either. Additionally, three-fourths of the sample were females, probably because of the large population of females majoring in elementary education. This might not be an accurate reflection of the total population of university undergraduates who took high school general music courses.

Overview of Study

This chapter introduced the study and placed its purpose in the context of previous research on high school general music and Comprehensive Musicianship as well as the Heavner (1999) study. Chapter 2 continues to frame the context of this study by further relating it to past research. Chapter 3 describes in detail the methodology used in the study and the process of data analysis. Chapter 4 presents the statistical results from data analysis. Lastly, Chapter 5 discusses the results within the context of previous research, conclusions drawn from the study, and suggestions for further research, and overall significance of the study.

Chapter 2: Review of Related Literature

Introduction

As previously stated, the purpose of this study was to determine the percentage of undergraduate elementary education majors and music majors at a mid-Atlantic university who reported experiencing principles of the Comprehensive Musicianship approach during their high school general music experiences. To contextualize this study within existing literature, sources were obtained through a search of library resources including doctoral dissertations, master's theses, professional research journals, educational texts, and journals of the practice. Research tools used included ProQuest database, JSTOR database, and Music Education Search System.

To place this study within the context of existing literature on high school general music and Comprehensive Musicianship, a brief historical background of each is given. The historical background of high school general music includes the following sections: definition of general music, origins, philosophy, developing a course, and presence in schools. The historical background of Comprehensive Musicianship includes the following sections: origins, impact, philosophy, Comprehensive Musicianship through Performance, and use in general music. Following the historical background of each topic, a review of related books and articles from journals of the practice is given.

Finally, a review of research studies related to the present study is presented after each review of related books and journal articles. General music studies are categorized into those concerning students and teachers, other topics, and curriculum. Studies on Comprehensive Musicianship are categorized into those concerning development, analysis, and influence; teaching materials; teachers and students; and curriculum.

At the end of the chapter, the related literature is summarized. Finally, the present study is discussed concerning its contribution to the literature.

High School General Music

Historical background.

Definition of general music.

A clear and concise definition of general music is hard to find. As Bessom et al. (1974) described, "*General music* is a term that has come to mean almost as many things as there are school systems offering the course" (p. 55). In *Teaching General Music in Grades 4-8: A Musicianship Approach*, Thomas Regelski (2004) gave his interpretation:

> "General music" is the curricular means by which music contributes to students' "general education." The adjective "general" does *not* refer, then, to "music *in general*"—to a superficial music appreciation survey course or a sampling of musical skills and musics. It refers instead to the musical learning *all students* are believed to need to be "generally well educated" (p. 1).

No longer is a comprehensive education pursued only by the aristocratic elite, but by all people, to live "the 'good life'" (Regelski, 2004, p. 1). General music is that part of music education that should reach the needs and interest of all students from Kindergarten through senior year of high school (Glenn, et al., 1970). Some music educators believe the phrase "general music" refers to the nature of the course in its presentation of a wide variety of types of music and musical activities, as opposed to more focused and technical approaches in other types of music courses (Hoffer, 1973; Leeder & Haynie, 1958; Morgan, 1955; Sur & Schuller, 1966). Further, it implies that

the course should be open to all students regardless of prior experience (Singleton, 1963; Sur & Schuller, 1966).

Origins.

American public high school music in the 19th century consisted primarily of vocal music, with only a few, scattered schools offering courses in theory, harmony, appreciation, counterpoint, melody, and applied music (Dykema & Gehrkens, 1941; Singleton, 1963). Instrumental music in schools was rare, with only a few schools having small orchestras between 1890 and 1900 (Singleton, 1963). The presence of school orchestras and bands grew in the early 1900s, with a greater emphasis on the development of orchestras than bands. The number of school bands did not greatly increase until after 1920, possibly because of the interest in military bands from World War I. Slight changes in course offerings occurred throughout the 20th century, but choir, band, and orchestra continued to develop as the main forms of music education.

In 1902, the New England Educational League established an elective course in music that spanned four years of high school (Dykema & Gehrkens, 1941). Throughout the 20th century, other general music courses were offered, including counterpoint, music appreciation, harmony, class piano, class guitar, music theory, music history, music listening, voice class, sight-singing, elementary instrumental class, pipe organ lessons, orchestration, composition, acoustics, conducting, advanced general music, eurhythmics, music literature, arranging, and arts integration (Dykema & Gehrkens, 1941; Garofalo, 1976; Glenn, McBride, & Wilson, 1970; Hoffer, 1973; Hoffer, 2001; Leeder & Haynie, 1958; Moses, 1970; Singleton, 1963; Sur & Schuller, 1966). In some schools, classes in music, art, and drama were combined into humanities courses. Music appreciation

courses originally centered on listening, but gradually added other aspects of musical study such as singing and playing instruments as well as music history and music theory. Courses titled “general music”, in their approach to music in general, seem to have evolved from this type of course (Gehrkens, 1941). In 1976, Garofalo reflected on this development in school music programs, saying, “There seems to be a minor trend toward offering a wider variety of music courses to a broader group of students” (p. v). The variety of courses led to the teaching of a variety of concepts, content, and activities.

The National Association for Music Education (MENC) made many contributions to the inclusion of general music in high school. The Tanglewood Symposium in 1967 and the Goals and Objectives (GO) Project in 1969 brought this idea to the forefront of music education by identifying music education for all students as a top priority (Madsen, 2000). First published in 1974, *The School Music Program: Description and Standards* outlined the results of the GO Project (Music Educators National Conference, 1986). One of the goals was for every K-12 student to have access to a balanced, comprehensive music education. This goal also specified that secondary students “shall have the opportunity to elect a course in music each year without prerequisites and without conflicts with required courses” (Music Educators National Conference, 1986, p. 7). Another goal was for every high school to require at least one credit for graduation in music, visual arts, theater, or dance. Many years later, the Goals 2000: Educate America Act of 1993 identified the goal of competence in the arts for students in all grades, boosting the importance of music education in schools to a federal level (H.R. 1804—103rd Congress, 1993). *National Standards for Arts Education* was published as a result of the Goals 2000 Act and outlined a national curriculum for K-12 music education

supported by the government (Consortium of National Arts Education Associations, 1994).

Philosophy.

Supporting the variety of courses offered throughout the country, the general belief through the 20th century was that there was a place in the world of music for both the amateur and the specialist, the music listener and the music maker, and that school music should provide for both (Dykema & Gehrkens, 1941; Leeder & Haynie, 1958). Many believed that schools should provide a balance between performance and nonperformance courses as well as general and special music courses (Bessom et al., 1974). Many music educators agreed that high schools had the responsibility to offer some music opportunities for every student, and that high school students should have a minimum requirement in the fine arts, which is where general music found its role (Dykema & Gehrkens, 1941; Farwell, 1964; Leeder & Haynie, 1958). Dykema and Gehrkens recommended a requirement of music study in one year of high school in 1941. This was followed many years later in 1962 by a report published by the National Association of Secondary-School Principals expressing the need for all high school students to have experience with music in school (Sur & Schuller, 1966).

Many music educators viewed general music as the best medium with which to reach all high school students since performing ensembles were not succeeding in the task. It was seen as a way to get students interested in the broad range of musical activities available in the future by providing opportunities for students to participate in a variety of activities (Glenn et al., 1970; Moses, 1970). Some teachers considered general music to be the core of the high school music program, out of which all of the other

courses stemmed (Glenn et al., 1970; Regelski, 2004; Reimer, 1965; Singleton, 1963; Sur & Schuller, 1966; Weigand, 1953). Singleton (1973) described it as "the class that most nearly realizes the aim of music education to provide music for every pupil" (p. 39). Despite recommendations for every high school to offer general music, it was still offered primarily in middle schools rather than high schools (Glenn, McBride, & Wilson, 1970; Hoffer, 1973; Moses, 1970; Singleton, 1963).

Teacher attitudes toward high school general music have never been unified. While some music educators believed that general music was an educationally equivalent option to performing ensembles, others believed that it was a less rigorous course intended for students who had little prior experience with music (Hoffer, 1973; Leeder & Haynie, 1958). Still others saw general music as an opportunity for teachers to find talented students who could then proceed to more specialized courses (Moses, 1970; Regelski, 2004; Singleton, 1963).

The narrowing of general music into specific courses in high school such as music theory or guitar class is a result of the belief that students had received a general music education in elementary and middle school and could then choose courses based on specific interests (Dykema & Gehrkens, 1941). It also supports the belief that there is no one particular way to learn about music. Some high school students will want to take a specific music course like music technology because they might want to continue studying music in college, start a career in music, or because they have a specific passion in one area of music. This is not the case for all students, however.

Other students enter high school without a strong music background, and might benefit from a more broad, all-encompassing approach to music. Still other students

might prefer learning about many different aspects of music instead of a narrower focus. Singleton (1963) supported a varied general music course, claiming, “Best results are normally achieved by the general music class that combines singing and listening with many other music activities” (p. 127). In this way, high school students can learn about music through a variety of different activities, concepts, and content without feeling the need to specialize in a certain area, similar to general music in elementary schools (Moses, 1970).

Developing a course.

There is no single way to develop a general music course (Moses, 1970; Hoffer, 1973; Singleton, 1963). Decisions are made based on the experience and flexibility of the teacher, the backgrounds and needs of the students, the philosophy of the school and the teacher, and the materials at the school. One goal of general music stands out, however: the course should be a microcosm of music in the real world (Hoffer, 1973). As a result, students in general music should perform (sing and play instruments), describe (verbally, in writing, through movement), and create (improvise, compose, and arrange) music. Teachers should focus on three broad objectives: (1) find a way to reach every student, (2) increase students’ knowledge to reach higher levels of understanding, and (3) increase students’ skills to allow for participation and further understanding (Singleton, 1963).

The high school general music class is comprised of a diverse array of students, creating a potential challenge for music teachers. Students come from a variety of different elementary and middle schools where their music education might not have been equivalent, resulting in a range of musical backgrounds and abilities (Singleton,

1963). Students' differing musical tastes and attitudes, influenced by family and friends, can create challenges as well. Teachers need to be prepared with engaging curricula founded on a strong philosophy of music education for all.

Presence in schools.

Despite the variety of courses offered throughout the United States and the positive attitudes among some music educators supporting music education for all, general music courses have been slow to gain acceptance in public high schools. In 1970, Glenn, McBride, and Wilson claimed, "few secondary schools have a well-balanced general music program for all students" (p. 101). That statement was supported by a survey conducted by the National Education Association in 1961 and 1962 reporting that only 28.6% of high schools offered general music (Glenn et al., 1970). Significantly, the only students who generally continued studying music in high school were those who were selected to be in performing ensembles (Glenn et al., 1970).

Some explanations can be made concerning this problem. Since enrollment in high school music courses has always been low, teachers might be accustomed to it and might not consider it unusual enough to make changes (Hoffer, 2001). Some music teachers care more about the success of the students that are enrolled in music courses than the idea of reaching out to those students who are not enrolled (Hoffer, 2001). While adoption of high school graduation requirements including those in fine arts in the 1980s gave hope for increased music enrollment, the requirements also made it difficult for students to fit music courses into their schedules (Hoffer, 2001). Additionally, the enthusiasm for fine arts requirements waned in the 1990s when legislators turned their attention elsewhere (Hoffer, 2001).

Despite low rates of course offerings and enrollment, high school general music has remained a part of American music education, and some effort has been made to improve its status. In 1966, an Institute for Advanced Study in Music held courses for 36 American music teachers, one of which was titled General Music in the Secondary School (Glenn, 1972). The focus of the Institute was to provide more training in contemporary music for teachers to be able to develop better high school literature courses. More recently, various publications have disseminated important insights and teaching practices concerning high school general music.

Related books and journal articles.

While there are many resources available to elementary and middle school general music teachers, the amount of resources for teachers of high school general music pales in comparison. Resources are limited to one student textbook accompanied by teacher resources, a few music education textbooks, a few other professional books and publications, and journal articles.

MENC has produced the most publications regarding high school general music. *The School Music Program: Description and Standards* (Music Educators National Conference, 1986), *Promising Practices: High School General Music* (Palmer, Hughes, Jothen, & March, 1989), *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Consortium of National Arts Education Associations, 1994), *Strategies for Teaching Specialized Ensembles* (Cutietta, 1999), and *Vision 2020: The Housewright Symposium on the Future of Music Education* (Madsen, 2000), all either support or provide tips for teaching high school general music courses. In 2007, MENC published the second edition of *Strategies for Teaching: High*

School General Music (Thompson & Kiester, 1997). As a part of a series of books intending to assist teachers in incorporating the national standards into specific types of courses, this book on high school general music has been the only one updated since the original publications (Thompson & Kiester, 2007). The recent publication of this second edition may suggest an increase in interest in high school general music or the need for growth, change, and development in this understudied area.

Aside from MENC's contributions, few publications have focused on high school general music. Thomas Regelski's (1980) educational text, *Teaching General Music: Action Learning for Middle and Secondary Schools*, promoted the use of hands-on, practical applications in music, similar to the Comprehensive Musicianship approach. Regelski believed that students are more interested in learning this way and internalize content and skills more naturally than through other methods of learning. He also believed in using an eclectic approach toward teaching music and an integration of musical elements, similar to principles of Comprehensive Musicianship.

While music textbooks exist for unspecified levels on a variety of general music topics such as music theory and music history, only one textbook is published specifically for secondary general music courses: *Music! Its Role and Importance in Our Lives* (DeGraffenreid, Fowler, Gerber & Lawrence, 2006). The publication is comprised of a student textbook, a teacher edition, a set of accompanying CDs with music corresponding to the text, a teacher resource binder of reproducible worksheets, a workbook of MIDI activities, a DVD of performances, accompanying websites, and a CD of performances and interviews by young artists. *Music! Its Role and Importance in Our Lives* provides

opportunities for students to perform, describe, create, and analyze music of a variety of styles while incorporating the use of technology where appropriate.

Journals of the practice, which contain practical, non-research-based articles, have included articles about high school general music courses as early as 1927. *Music Educators Journal* and *General Music Today* are two of the most prominent journals of the practice in music education. In a review of *Music Educators Journal* from 1927 to 2010, 65 articles have been written concerning types of high school general music courses. *General Music Today*, which has only been published since 1991, has produced 31 articles concerning high school general music. Although the number of articles is a small percentage of the total that each journal produces, it shows the continued interest in high school general music throughout the years.

Research studies.

The topic of general music has been an area of research for many years, but among elementary, middle, and high school settings, research on general music in high school has been the least studied. In a review of research on high school general music in 1972, only seven out of 15 studies reviewed were actually about high school courses (Glenn, 1972). The others concerned junior high or college general music courses. Certain events and publications through the years, however, have shown that high school general music is an important field of research. In 1989, the Symposium on Research in General Music, which addressed high school general music, was held at the University of Arizona, Tucson (Alwes, Beckmann, Comtois, Drafall, & Zimmerman, 1990; Hedden, 1990). The following year, an entire issue of *Bulletin of the Council for Research in Music Education* was dedicated to reports on the Symposium (Alwes et al., 1990). There

are still many unexplored areas of high school general music that need to be studied, however. Over time, music education researchers have called for more research in this field (Boardman, 1990; Glenn, 1972). Existing literature can be grouped into three categories: students and teachers, other topics, and curriculum.

Students and teachers.

Researchers have studied student attitudes, preferences, and enrollment trends concerning high school general music (Frakes, 1984; Hamann, Baker, & Ebie, 1998; Hoffer, 1980; Reimer; 1965). Research on high school general music teachers is limited to teacher education, teacher concerns, and a narrative of one teacher (Boardman, 1990; Fitzgerald, 1989; Foss, 1989; Franklin, 1971; Livingston, 1998; Peterson, 1955). Boardman (1990) published an article stating needs for research in music education. Two of the needs involved problems with high school general music: inadequate teacher education and a lack of general music specialists (Boardman, 1990).

Other topics.

Two studies have summarized research and applied it to teaching scenarios in high school general music courses (Heller, 1997; Veech, 1993). Heller (1997) summarized research and teaching ideas relating to the quality of sound in secondary general music classes, while Veech (1993) examined the connection between feeling and thinking in high school general music.

Two studies have analyzed the status of music education in different settings and drawn conclusions about high school general music (Fino, 1979; Gary, 1954). Gary (1954) found that Cincinnati public schools were often in the forefront for the introduction or development of music appreciation, class piano, and high school music

major courses. Fino (1979) reported that in different school years between 1960 and 1976, the number of students in Pennsylvania enrolled in secondary general music courses including music appreciation and music theory more than doubled the number of students enrolled in performing ensembles.

Curriculum.

Development and evaluation.

Many of the high school general music studies have concerned the development and evaluation of different aspects of high school general music curricula. In 1965, Reimer identified the need for materials and courses of study for high school general music and described a plan for developing such materials (Reimer, 1965). Some researchers have written generally about the role, principles, and objectives of general music in secondary schools (Ramsey, 1957; Robertson, 1958; Tishcler, 1959). Other studies, however, developed specific aspects of curriculum, such as teaching materials and course content (Brinson, 1986; Doebler, 1994; Frega, 1977; Glidden, 1966; Haack, 1969; Hanshumaker, 1961; Johnson, 1963; Lee, 1988; Motycka, 1965; Orshan, 1953; Pearsall 1980; Popp, 1969; Scarborough, 1979; Seymour, 1967; Tellstrom, 1971; Vander Ark, 1972; Wendrich, 1965).

Analysis.

Eleven studies have analyzed different aspects of existing high school general music curricula. Areas that have been explored are factors that may have contributed to the development of Argentinean pianists (Allen, 1991); topics and objectives for general music in grades seven through nine (Anderson, 1957); changes in student attitudes toward opera based on two methods of instruction (Dzik, 1976); the effect of informal

learning practices on students' musical meanings and experiences (Hasty, 2009); meaningful reception learning (Hieronymus, 1967); the successes and weaknesses of the Music in Our Lives curriculum (Holdridge, 1991); curricular sources (Lawrence, 1984); music aptitude, music achievement, and student perception of learning (Miceli, 1998); a course of study developed to meet standards for general music in Mississippi secondary schools (Robinson, 1967); prototype and exemplar learning and selected musical attributes on students' musical style categorization (Thorisson, 1995); and attitude change toward high school general music while participating in curricular units incorporating cultural and historical contributions of blacks (Whitworth, 1977).

Summary of research on high school general music.

The following conclusions from research studies on high school general music are relevant to this study:

1. There is a need for more high school general music courses that are not performance-oriented.
2. There is a need for more research on high school general music.
3. Some researchers choose to analyze curricula of high school general music courses to disseminate positive practices and to identify weaknesses.

Comprehensive Musicianship

Historical background.

Origins.

Comprehensive Musicianship grew out of the Young Composers Project (YCP) and the Contemporary Music Project for Creativity in Music Education (CMP) (Contemporary Music Project for Creativity in Music Education, 1971). These programs

originated after an examination of American public school music programs determined that there was an unbalanced emphasis on the performance of music over the creation and analysis of music. From 1959-1968, the YCP and the CMP placed composers in public schools throughout the country to write music for the students and inspire the creation of music among the students. The CMP also offered workshops and seminars for teachers to increase their understanding of the analysis, performance, and composition of contemporary music. Through these programs, music educators became aware of the need to integrate formerly isolated aspects of music study for better understanding.

The phrase "comprehensive musicianship" was first used in 1965 to describe "the full range of skills, knowledge, and interests possessed by listeners, performers, teachers, and producers of music who are committed to all musical styles and cultural expressions, past and present" (Sindberg, 1998, p. 37). In the same year, the CMP held the Seminar on Comprehensive Musicianship at Northwestern University, at which composers and music educators discussed ways to improve the teaching and learning of music, as well as teacher education (Contemporary Music Project, 1965). A focus on "broad-based and total music teaching" (Choksy et al., 2001, p. 117) became the new focus of the CMP as the Comprehensive Musicianship approach was defined. The main idea behind Comprehensive Musicianship was that students in all grades deserve to learn about all aspects of music rather than just certain things about music (Contemporary Music Project for Creativity in Music Education, 1971).

Impact.

The Seminar on Comprehensive Musicianship led to the establishment of Regional Institutes for Music in Contemporary Education (IMCE) between 1966 and

1968, which focused on designing ways to implement the principles of Comprehensive Musicianship in a variety of teaching scenarios (Choksy et al., 2001; Willoughby, 1971). The institutes implemented two-year experimental programs in Comprehensive Musicianship at 36 educational institutions throughout the United States as well as seminars and workshops for teachers on implementing Comprehensive Musicianship principles.

One focus of the CMP was development and implementation of experimental programs of Comprehensive Musicianship in elementary and secondary schools as well as colleges and universities (Choksy et al., 2001; CMP, 1971). At the elementary level, programs were designed for general music classes, whereas at the secondary level, programs were designed for instrumental or choral classes. Programs at the collegiate or university level focused on the utilization of Comprehensive Musicianship approaches in music theory courses as well as for the entire music curriculum.

The Goals and Objectives (GO) Project of 1969 reinforced the Comprehensive Musicianship approach by identifying as two of its primary goals comprehensive music programs in all schools and music education in all grades (Madsen, 2000). *The School Music Program: Description and Standards*, which put the ideals of the GO Project into a practical format, aimed "to develop in each student, as fully as possible, the ability to perform, to create, and to understand music" (Music Educators National Conference, 1986, p. 13). This publication paved the way for *National Standards for Arts Education* in 1994, which described activities and goals for grades K-12 that align with Comprehensive Musicianship so much that Austin (1998) described them as a

"repackaging" (p. 25) of Comprehensive Musicianship principles (Consortium of National Arts Education Associations, 1994).

Philosophy.

As described previously, the main idea behind Comprehensive Musicianship is the study of music as a whole art form (Choksy et al., 2001; Willoughby, 1971). The main educational strategy of the Comprehensive Musicianship approach is integration of content areas, depth and breadth of study, variety of music studied, and active learning (Choksy et al., 2001).

Integration of musical areas of study allows students to understand the subject of music as a whole. Dykema and Gehrkens (1941) foreshadowed this idea in the statement:

> There is no place for 'compartmental teaching' in music education. The different phases are all intimately related to one another in actual usage, and they must therefore be taught in music classes as interrelated and interdependent parts of the same whole—*Music* (p. 262).

To perform and to appreciate music, one must be a musician (Dykema & Gehrkens, 1941). To become a musician, one must practice performing music, learn musical structure and elements, listen analytically to music, study music history and literature, and practice composing music (Willoughby, 1971). By studying a breadth of musical styles through these integrated areas, students learn common musical concepts and skills in depth.

In Comprehensive Musicianship, students are active participants in the learning process, whether performing, describing, or creating music (Choksy et al., 2001;

Willoughby, 1971). When students learn by doing, they experience the immediate application of their new knowledge and skills. Garofalo (1976) supported the idea of active learning with his definition of musicianship: “one’s knowledge and understanding of the creative and expressive qualities of music as revealed through the application of musical skills” (p. 1). The four educational strategies previously described combine to give students an all-encompassing music education.

Based on an extensive review of literature on Comprehensive Musicianship and consultations with experts in the profession, Heavner (1995) developed a theoretical Comprehensive Musicianship curriculum model that outlined the principles of the Comprehensive Musicianship approach, which include concepts, content, activities, instructional literature, and evaluation techniques. Reprinted with permission, the theoretical Comprehensive Musicianship curriculum model from Heavner’s 1995 and 1999 studies can be seen in Table 1.

Table 1

Theoretical Comprehensive Musicianship Curriculum Model

The Comprehensive Musicianship approach develops musical skills and knowledge by integrating the concepts, content areas, activities, instructional literature, and evaluation techniques listed below.

Concepts	Content	Activities	Instructional Literature			Evaluation
			Western Art	Western	World	
Timbre	Music theory	Performing	20th century	Folk	Folk	Descriptive
Rhythm	Music history	Creating	Romantic	Traditional	Traditional	Performing
Harmony	Music lit./style	Conducting	Classical	Jazz	Sacred/Spiritual	Creative
Form	Ear-training	Analytical listening	Baroque	Pop		Attitude
Melody	Composition tech.	Discussing	Renaissance	Rock		
Tonality	Improvisation tech.		Medieval	Sacred/Spiritual		
Texture	Perf. practices					
	Conducting practices					
	Music aesthetics					

Description and justification for the inclusion of each of the 5 categories are as follows:

Concepts.

Seven concepts are emphasized in the Comprehensive Musicianship approach: timbre (quality of sound that distinguishes different types of sound production), rhythm (variation of the length of sounds and silences in music), harmony (use of simultaneous pitches or chords), form (the organization of different sections of music), melody (a succession of musical tones perceived as a single entity; a tune), tonality (a system of music in which pitches are related to one another based on a key center or tonic), and texture (the number and character of musical parts playing at the same time) (Choksy et al., 2001; Heavner, 1995; Willoughby, 1971). Choksy et al. (2001) claimed, "Through the common-elements approach to the comprehensive study of music, students can gain an awareness and understanding of the structural elements of music common to any culture, tradition, or style" (p. 119). Students' understanding of these musical elements is reinforced by examining them in a variety of contexts, such as performing, describing, and creating.

Content.

Nine content areas are emphasized in the Comprehensive Musicianship approach: music theory (the study of musical elements, such as harmony, rhythm, meter, etc.), music history (the study of the evolution of music through different historical time periods), music literature/style (the study of many different pieces of music to determine different genres and style characteristics), ear-training (identifying musical elements such as intervals and harmony by ear), composition (writing one's own music), improvisation (creating music by performing it on the spot without writing it down), performance

(making music by singing or playing traditional or non-traditional instruments), conducting (using gestures to direct a musical performance), and music aesthetics (the study of the expressive qualities of music) (Heavner, 1995). The study of music theory is necessary to understand the structural elements in music and the techniques composers use to create certain effects. Musical elements that are similar and commonly used in a certain location or time period contribute to musical style. A study of musical style and literature coincides with the study of music history and the evolution of music through time. Through a study of musical style, literature, and history, students can develop their "interpretive and stylistic skills in musical performance" (Heavner, 1995, p. 41). As students learn facts and information about music and history, one of the most important aspects of the study of music history is the development of students' performing and listening skills (Heavner, 2005).

Students develop ear-training skills through both a study of music theory and music literature, style, and history. Ear-training refers to the ability to identify by listening musical elements such as chords, intervals, and form in addition to identifying instruments and developing audiation. A study of music that includes ear-training will allow students to be able to recognize musical features, styles, and genres faster and more accurately.

Learning improvisational and compositional techniques allows students to put into practice what they have observed in others' performances and compositions, and to express their own creative ideas. These aspects of the Comprehensive Musicianship approach require students to become independent musicians and break away from relying solely on the music of others. Students can combine their knowledge of ear-training,

music theory, music history, and musical style/literature in improvisation and composition.

The Comprehensive Musicianship approach includes students' study of performance and conducting practices. By studying performance practices of different styles of music, students become more informed and versatile performers while learning to appreciate the unique aspects of different styles. Studying conducting practices allows students to understand the role of a musical leader and experience the effects that gestures have on the outcome of the performance. Through this, students will have opportunities to make more informed and expressive musical decisions and perhaps become more sensitive to and aware of the practices of their own conductors.

Lastly, the Comprehensive Musicianship approach emphasizes the study of music aesthetics, which Heavner (1995) defines as "the development of human sensitivity to the expressive qualities of the arts" (p. 42). Knowledge of the eight other content areas will contribute to the understanding of music aesthetics. Once students have a wider musical vocabulary and become aware of the techniques composers and performers use to achieve certain effects, they will be able to better defend their aesthetic judgments and hopefully become more open-minded toward other musical styles.

Activities.

The Comprehensive Musicianship approach suggests that the 9 content areas previously described are learned best through an integrated approach of the following five learning activities: performing (making music by singing or playing instruments either in class or in a class performance outside of class time), creating (composing, improvising, or arranging music), conducting (using physical gestures to direct a musical

performance), analytical listening (critical listening to music to determine musical elements and understand the composition), and discussing (talking about music with others in class) (Heavner, 2005). These activities provide a balanced music education in which students experience the roles of performer, listener, and composer (Choksy et al., 2001). Students not only develop skills in those particular roles, but also experience the interrelationship between the roles. For students to attain a truly comprehensive music education, all students must have opportunities to participate in all activities. Depending on the focus of the music course, more emphasis may be given to one area than others (Choksy et al., 2001). For example, an orchestra class would naturally emphasize performance, but should also include elements of creating, conducting, listening, and discussing.

Performing gives students the opportunity to make music firsthand, while creating gives students the opportunity to express their own musical ideas. Through creating music, students make the most independent musical choices (Heavner, 1995). Students have another opportunity to make independent musical choices in conducting, which gives students the opportunity to determine the expressiveness of a performance. In addition to making musical choices, students understand musical elements and make evaluative decisions through analytical listening. This is done by going beyond hearing music to listening critically to it. Discussion is a natural companion to analytical listening as students converse about what they hear and compare ideas using musical vocabulary and concepts.

Participation in all of these activities allows students to experience music from many different perspectives and form connections between the activities. By

participating in one activity, students may gain better insight into the other activities. Furthermore, participation in many types of musical activities gives students opportunities to find ways to be musically active that are personally satisfying and rewarding (Regelski, 2004).

Instructional literature.

One of the fundamental beliefs of Comprehensive Musicianship is that the literature of music serves as the source of all learning (Choksy et al., 2001; Willoughby, 1971). The literature should include music from many different styles, specifically (a) Western European art music from three or more different musical periods (e.g. Renaissance, Classical, Contemporary), (b) Western music not considered to be European art music from three or more different countries or cultures (e.g. Folk, Jazz, Rock), and (c) world music from three or more different countries or cultures (e.g. Japan, India, Africa) (Heavner, 1995). No style of music should be considered excluded from study. To deepen students' understanding of these different types of music, the social, historical, and aesthetic context of the music must be considered as well. Comprehensive Musicianship emphasizes not only the study, but also the performance of a wide variety of styles of music. This variety will broaden students' perspectives of the array of music produced throughout the world and throughout time, as well as produce even more well-rounded musicians.

Evaluation techniques.

Evaluation is another important area of emphasis in the Comprehensive Musicianship approach (Heavner, 1995). Students are assessed in the areas of descriptive competence, performance competence, and creative competence (Heavner, 1995;

Willoughby, 1971). Descriptive competence involves students' ability to describe through writing, speaking, or other means of expression (i.e. movement, art) what is heard in music. Performance competence is students' ability to perform music on a certain instrument or via singing. Lastly, creative competence includes students' ability to create music through improvising, composing, and arranging. Students should be evaluated in these three areas to assess each area of their overall musicianship

In addition, the Comprehensive Musicianship approach emphasizes incorporating the five principles in an integrated manner (Choksy et al., 2001; Heavner, 2005; Willoughby, 1971). Separation of the principles is to be avoided because an integrated approach allows students to learn about music as a whole entity rather than as a product of separate components. Even before Comprehensive Musicianship was defined, Singleton (1963) expressed the value of learning different aspects of music in combination:

> Although each of these activities is a separate and distinct phase of music experience and learning, general music welds all of them into a unified program of class work. Each element of music is learned not for itself alone, but for the contribution it makes to each of the other elements and to increased music understanding (p. 162).

The scope of the five principles provides many opportunities for integration. For example, students can learn the concept of rhythm by studying music theory, performing different rhythms from different styles of music, and being assessed on their ability to compose rhythms.

The Comprehensive Musicianship approach has many benefits for students and teachers. As Choksy et al. (2001) described, "The CM framework of teaching music can help students gain specific insight into the nature of music, help students relate and synthesize the isolated facets and areas of musical experience, and help students view music with a global perspective" (p. 119). It can be aligned quite easily with the national standards and other standards-based curricula (Sindberg, 1998). Another advantage is that the broad nature of the approach allows for a variety of musical literature and teaching strategies to be used, creating opportunities for both teacher and student interests. The approach can also be applied to any type of music teaching and learning experience at any level from private lessons to general music to ensemble rehearsal (Choksy et al., 2001; Willoughby, 1971).

Implementing Comprehensive Musicianship into one's teaching may require a change in perspective of the teacher's role. In *Blueprint for Band*, an influential book on teaching Comprehensive Musicianship through band, Garofalo (1976) stated, "Successful development of a viable comprehensive musicianship program depends almost entirely on the capabilities and attitude of the band director" (p. 8). Teachers need to be comprehensive musicians themselves before they can expect their students to do so. Teachers must focus on their role as educator over their other roles as conductor, performer, or crowd-pleaser. Once teachers embrace this new philosophy toward music education, they might realize what one department head of an IMCE discovered: it "is probably little more than good teaching" (Willoughby, 1971, p. 36).

Comprehensive Musicianship through performance.

Many music educators have been interested in the Comprehensive Musicianship approach as it applies to performing ensembles to provide students with a more diverse and complete music education. The result of this interest was the Comprehensive Musicianship through Performance Project, which focused on the application of Comprehensive Musicianship principles in traditionally performance-based instruction. Charles Benner supported this method in his statement:

> It can be inferred that performing group participation has little effect on musical behavior other than the acquisition of performance skills, unless there is a planned effort by the teacher to enrich the performing experience with additional kinds of musical understanding (Garofalo, 1976).

The project developed a five-part model for teaching Comprehensive Musicianship through performing ensembles, although it can easily be used in individual instrumental or voice lessons as well (Sindberg, 1998). The five parts of equal status in the model were analysis of music, repertoire selection, assessment, outcomes, and strategies. Comprehensive Musicianship through Performance has inspired teachers to teach music rather than just teaching performance.

The ideal implementation of the Comprehensive Musicianship approach requires teachers to view all aspects of music equally. This may be difficult for experienced teachers, especially those of performing ensembles, who have already established a set method of instruction. Teachers can be hesitant to use the Comprehensive Musicianship approach because they feel they lack time to teach many aspects of music, lack published materials on the method, lack training in the approach, and feel pressured by society's

image of successful music teaching based on performance standards (Austin, 1998; Cargill, 1986; Costanza and Russell, 1992). Studies on performing ensembles have shown, however, that those taught with the Comprehensive Musicianship approach perform just as well as those taught with a traditional performance approach, and also acquire other skills such as aural discrimination and conceptual knowledge (Garofalo & Whaley, 1979; Parker, 1974; Whitener, 1980).

Use in general music.

Because general music courses can take many shapes and forms, there has never been a set curriculum or approach toward teaching the subject. As a result, students are often presented with a potpourri of musical experiences that do not always relate to each other and may not form meaningful learning experiences. Comprehensive Musicianship could find a comfortable home in the environment of a general music class, where practically any and every topic in music can be taught.

Although general music courses seem like a natural fit for the approach, there has been little done to advance its use. In 1965, the Manhattanville Music Curriculum Project began developing curricula incorporating principles of the Comprehensive Musicianship approach in grades Pre-K through 12 (Thomas, 1970). Similarly, the Hawaii Music Project, begun in 1968, created the first complete set of curricula based on Comprehensive Musicianship for grades K-12, including general music at all levels (Burton, 1975). Other books, journal articles, and research studies have been published throughout the years on a variety of topics concerning Comprehensive Musicianship in general music; however, the sparseness of activity concerning Comprehensive Musicianship and general music reveals the need for more attention to this area.

Related books and journal articles.

The Contemporary Music Project for Creativity in Music Education, out of which Comprehensive Musicianship evolved, published five books summarizing the developments and the conclusions of the project (Benson, 1967; Contemporary Music Project for Creativity in Music Education, 1965; CMP, 1966a; CMP, 1966b; CMP, 1966c).

Begun in 1965, the Manhattanville Music Curriculum Program (MMCP) was a project aimed at developing comprehensive music curricula (Mark, 1996). While publications from the project do not specifically mention the Comprehensive Musicianship approach, they were guided by similar principles and created at the same time as the birth of the Comprehensive Musicianship approach. The MMCP yielded two major publications of curricula: *Interaction* (for grades 3-12) and *Synthesis* (for early childhood) (Thomas, 1970), as well as a publication about the project: *Manhattanville Music Curriculum Program: Final Report* (Thomas, 1970a).

While MENC's publications *The School Music Program: Description and Standards* (Music Educators National Conference, 1986), *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994) and *The School Music Program: A New Vision* (MENC, 1994) do not specifically mention the Comprehensive Musicianship approach, they imply a comprehensive music education. Another publication of MENC, *Vision 2020: The Housewright Symposium on the Future of Music Education*, indirectly promoted the Comprehensive Musicianship approach in its goals for music education of the future:

> Every course in music, including performance courses, will include instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. The balance will depend on the nature of the course, but every course will include some instruction in each of these skills. The artificial dichotomy between performing and creating music will have largely broken down and the two functions will be seen as intimately related, as they were throughout most of music history (Madsen, 2000, p. 94).

In addition, *Vision 2020* promoted the study of a broad range of musical genres, styles, and periods, including non-art music and world music (Madsen, 2000).

One of the most significant publications influenced by Comprehensive Musicianship is the Hawaii Music Project's curriculum, which is the only complete set of K-12 curriculum based on Comprehensive Musicianship for general music, performing ensembles, and other nonperformance courses (Burton, 1975; Hughes & Kjelson, 1975). The only subject to be developed through all grades was general music, indicating the importance of the continuation of general music study through high school.

Other publications have covered a variety of topics concerning Comprehensive Musicianship. In *Comprehensive Musicianship and Undergraduate Music Curricula*, Willoughby (1971) reported results of the Institutes for Music in Contemporary Education, including many long-lasting benefits despite a few minor problems. *Comprehensive Musicianship Series* (Burton, 1972), *Creating Curriculum in Music* (Edelstein, Choksy, Lehman, Sigurdsson, & Woods, 1980), and *Teaching Music in the Twenty-First Century* (Choksy et al., 2001) provide goals, objectives, concepts, content, strategies, course outlines, materials, activities, evaluation techniques, and sample lesson

ideas based on the Comprehensive Musicianship approach. Four publications concerning Comprehensive Musicianship through Performance are *Teaching Musicianship in the High School Band* (Labuta, 1972), *Blueprint for Band* (Garofalo, 1976), *Something New to Sing About* (Schmid, 1989), and *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance* (O'Toole, 2003).

In a review of journals of the practice, many articles have been published concerning Comprehensive Musicianship. Since 1965, 55 articles concerning Comprehensive Musicianship have been published in *Music Educators Journal* (*MEJ*). In *General Music Today* (*GMT*), however, Comprehensive Musicianship was mentioned in five articles, but was the main topic of only one article. This may be due to the fact that *GMT* only began publication in 1991, many years after the height of popularity of the Comprehensive Musicianship approach. Almost half (26) of the articles from *MEJ* were published during this period of popularity from 1965-1971. Despite the decrease in the number of articles in recent times, articles on Comprehensive Musicianship have been published in *MEJ* as recently as 2009, showing that the approach is still a relevant topic in music education.

Research studies.

Development, analysis, and influence.

Some researchers have examined the development, analysis, and influence of the Comprehensive Musicianship approach. In the 1960s, an analysis of the curricular philosophy of the Music Educators National Conference showed an increase in experimental curricula, including Comprehensive Musicianship (Kidd, 1984). Fritts (1991) completed a historical study of Comprehensive Musicianship in school bands and

identified band teachers who used the approach. To assist teachers in understanding components of the Hawaii Comprehensive Musicianship Program, Ernst (1974) conducted a taxonomical analysis of selected units, and found that the curriculum engages all levels of the cognitive domain as well as including affective and psychomotor activities. Mathey-Engelbrect (1990) analyzed the Comprehensive Musicianship approach and determined that it incorporated principles of Dalcroze, Orff, and Kodaly. Bess (1988) examined the implementation and effect of the Comprehensive Musicianship approach in the Institutes for Music in Contemporary Education in the Southern Region, finding that long-term influences were minimal.

Materials.

Many researchers have examined and developed teaching materials incorporating principles of Comprehensive Musicianship. Kwon (2002) reviewed elementary textbooks from 1945-1998 concluding that there has been an increase in the implementation of the Comprehensive Musicianship approach since 1990. Reviews of undergraduate music theory textbooks and sight-singing materials found that many were influenced by Comprehensive Musicianship from the 1960s onwards (Hutchcroft, 1985; Murrow, 1995). Method books for band, strings, and specific instruments have been examined for their incorporation of Comprehensive Musicianship principles (Birdwhistell, 1998; Heavner, 1995; Heavner, 1997; Starling, 2005; Wentworth, 1978). Heavner (1995; 1997) discovered a trend in newer band and strings method books toward incorporating Comprehensive Musicianship principles. Hall (2004) examined specific guitar compositions as curriculum sources for Comprehensive Musicianship.

Other researchers have created materials to be used in the teaching of Comprehensive Musicianship in different types of courses such as elementary general music and wind band (Crawford, 1984; Hall, 2004; Martynuik, 2002; Oliver, 1999). The majority of studies of teaching materials, however, have focused on materials for group piano (Brown, 1983; Carney, 1983; Erlings, 1970; Jung, 2004; Kim, 2000; Lee, 1986; Nalbandian, 1994, Osadchuk, 1984).

Teachers and students.

Some researchers have studied teachers' experiences with Comprehensive Musicianship. Two studies have focused on the experiences of secondary choir teachers (Gumm, 1991; Johnson, 1992). Johnson (1992) found that choir teachers who had attended Comprehensive Musicianship workshops focused their teaching more on conceptual learning than those who were not trained in Comprehensive Musicianship. Two studies have examined teachers at the elementary and collegiate level as well (Boyle, 1971; Brown, 1999).

Another two studies explored band directors' acceptance of Comprehensive Musicianship (Bell, 1987; Cargill, 1986). Cargill (1986) examined band directors to find that they were more likely to incorporate Comprehensive Musicianship principles if they had a positive attitude toward Comprehensive Musicianship, if they had received instruction in their college preparation, and even more so if the training had occurred in conducting rather than methods courses. Parkes (1988) explored an in-service course focusing on Comprehensive Musicianship for elementary band directors and found that the teachers felt their undergraduate programs had not prepared them sufficiently.

While many researchers have studied relationships between teachers and the Comprehensive Musicianship approach, only two studies have related the approach to students. The studies examined student perspectives and their abilities (Persky, Aandene, & Askew, 1998; Sindberg, 2006).

Curriculum.

Researchers have been interested in the development and analysis of Comprehensive Musicianship curricula as well as the comparison of the Comprehensive Musicianship approach with other methods.

Development.

Many studies have focused on the development of curricula and teaching methods incorporating Comprehensive Musicianship in areas such as performing ensembles, general music, instrumental lessons, and college/university music programs (Brookhart, 1983; Van Patten, 1997). Four studies examined the development of a Comprehensive Musicianship curriculum for secondary choral classes (Gumm, 1991; Johnson, 1992; Linton, 1967; Whitlock, 1981), while Russell (1978) completed a similar study with high school orchestra. Concerning general music courses, Porter (1964) developed an integrated course in music literature, theory, and small ensemble performance for gifted high school students. Granville-Price (1987) developed a Comprehensive Musicianship approach for a keyboard history/literature mini-course for adolescent students in summer keyboard music programs.

Individual music courses were not the only topic of research, however. An Icelandic-American curriculum for general music at all levels was created from 1977-1981 (Woods, 1978). Woods (1973) also completed a similar study developing and

evaluating a music curriculum that emphasized Comprehensive Musicianship in courses from preschool through high school and found it to be effective, despite the lack of a control group for comparison. Black (1972) developed a model for a collegiate program of Comprehensive Musicianship.

Edwards (1979) successfully created, implemented, and assessed an instructional objectives model for teaching a high school elective course emphasizing three significant ideas of the time: Comprehensive Musicianship, aesthetic education, and accountability. Results of the study show that students' musical tastes were broadened and that students benefited from the integrated approach toward studying music.

Concerning instrumental lessons, research exists on Comprehensive Musicianship and the teaching of piano, tuba, and violin. Most of the studies on Comprehensive Musicianship in instrumental lesson settings have focused on the teaching of piano lessons and individual teachers who have incorporated it (Capp, 1995; Chyu, 2004; Crum, 1998; Fast, 1997; Forester, 1997; Yim, 2001). Two studies investigated learning tuba (Call, 2000; Shaw, 1984), and two studies explored violin teaching (Strange, 1990; Wentworth, 1978).

Comparison.

Many researchers have compared the Comprehensive Musicianship approach with other approaches toward teaching in different types of courses. Two studies have compared Comprehensive Musicianship with other teaching methods in general music (Madhosingh, 1984; Rogers, 1975). Rogers (1975) compared the effects of teaching Comprehensive Musicianship with traditional songs, contemporary songs, and a combination, finding that youth music can be effective in teaching Comprehensive

Musicianship. Madhosingh (1984) compared pitch recognition of students who were taught with a Comprehensive Musicianship approach and students who were taught with traditional music instruction, finding that students taught with the Comprehensive Musicianship approach had significantly higher pitch recognition scores. Hedberg (1975) performed a similar study with choral students. The majority of studies comparing Comprehensive Musicianship with other teaching methods, however, have concerned the teaching of band (Culbert, 1974; Garofalo & Whaley, 1979; Gebhardt, 1974; Parker, 1974; Sherburn, 1984; Swearingen, 1993; Whitener, 1980).

Analysis.

In addition to developing curricula, many studies have also examined and analyzed existing curricula for principles of Comprehensive Musicianship. These analyses focus on areas such as college and university instruction, performance-based instruction, and general music instruction.

The examination of Comprehensive Musicianship in colleges and universities ranges from exploring entire music programs to specific courses (Bess, 1988; Braswell, 1980; Jensen, 1990; Kim, 1997; Lein, 1980; Magno, 1993; Rushton, 1994, Willoughby, 1970). In addition to examining Comprehensive Musicianship in entire college music programs, some researchers have explored Comprehensive Musicianship specifically in music education programs (Chen, 2000; Lein, 1980; Manford, 1983). Some research also exists examining specific instructors' use of Comprehensive Musicianship in their teaching (Kress, 1982; Steele, 1988).

Some studies on Comprehensive Musicianship through Performance focused on entire music programs (Poor, 1999) while others focused on specific types of courses

(Sindberg, 1998). While analysis of Comprehensive Musicianship principles in choir is restricted to two high school studies (Burris, 1988; Lee, 1983), it appears that there are no studies concerning the incorporation of Comprehensive Musicianship in orchestra. The most analysis studies of Comprehensive Musicianship through Performance have been completed with band at a variety of age levels (Carlson, 1992; Dammers, 2007; Heavner, 1999; Ireton, 1979; Lawler, 1976; Spearman, 1979; Warner, 1975; Wells, 1974; Whitener, 1980).

Heavner's 1999 study on the incorporation of Comprehensive Musicianship principles in secondary instrumental courses in southern Alabama yielded interesting conclusions about the status of Comprehensive Musicianship in a specific type of course. Based on an extensive review of literature on Comprehensive Musicianship and consultations with experts in the profession, Heavner (1995) developed a theoretical Comprehensive Musicianship curriculum model in a prior study analyzing the incorporation of Comprehensive Musicianship principles in beginning band method books. The theoretical Comprehensive Musicianship curriculum model outlined the principles of the Comprehensive Musicianship approach, including concepts, content, activities, instructional literature, and evaluation techniques. Upon completing the model, Heavner sent it, along with a description of the study, to music educators experienced in the Comprehensive Musicianship approach, and made revisions based on feedback. From this model, he created a survey to analyze method books.

Heavner (1999) also developed a questionnaire to analyze the use of Comprehensive Musicianship principles in secondary instrumental courses based on the principles outlined in the theoretical Comprehensive Musicianship curriculum model.

Eighty-four university symphony band students completed the questionnaire about their experiences with Comprehensive Musicianship principles in secondary instrumental courses. Heavner used the Chi-Square Goodness-of-Fit Test with the data to determine that resulting scores did not match predicted scores for any of the five principles or for overall comprehensive musicianship. Heavner concluded that principles of the Comprehensive Musicianship approach were not adequately incorporated in the teaching of secondary instrumental courses in Southern Alabama.

While there is a considerable amount of literature concerning Comprehensive Musicianship through Performance, there is a much smaller amount of research analyzing Comprehensive Musicianship in general music. The branch of general music that has received the most attention is the instruction of group piano at the community college, junior college, college, and university levels (Brown, 1983; Carney, 1983; Erlings, 1970; Granville-Price, 1987; Jung, 2004; Kim, 2000; Lee, 1986; Nalbandian, 1994, Osadchuk, 1984). Existing literature on the analysis of the Comprehensive Musicianship approach in other general music courses is sparse. In 1990, Wong reviewed the music curricula in primary and secondary schools of Hong Kong, afterwards making the recommendation to include the Comprehensive Musicianship approach. In the United States, Boyle and Radocy (1973) evaluated 13 school music programs known to use the Comprehensive Musicianship approach and found that students achieved higher scores on a standardized test as a result. Mathey-Engelbrect (1990) also examined the use of Comprehensive Musicianship in elementary general music, while Madhosingh (1984) explored the use of Comprehensive Musicianship in middle school general music. No studies, however, have

examined the incorporation of Comprehensive Musicianship principles in high school general music.

Summary of research on Comprehensive Musicianship.

The following conclusions from research on Comprehensive Musicianship are relevant to this study:

1. In the 1960s, an analysis of the curricular philosophy of the Music Educators National Conference showed an increase in experimental curricula, including Comprehensive Musicianship.
2. The Hawaii Comprehensive Musicianship Program curriculum, based on Comprehensive Musicianship, engages all levels of the cognitive domain as well as including affective and psychomotor activities.
3. There has been an increase in the implementation of Comprehensive Musicianship in elementary music textbooks from 1945-1998 as well as in newer beginning string and band method books.
4. Many teaching materials are available incorporating Comprehensive Musicianship in the teaching of group piano.
5. Youth music can be used effectively to teach comprehensive musicianship.
6. Band teachers are more likely to incorporate Comprehensive Musicianship principles if they have a positive attitude toward Comprehensive Musicianship, if they received instruction in their college preparation, and if the training had occurred in conducting rather than methods courses.
7. Some band directors feel that their undergraduate programs had not prepared them sufficiently to teach Comprehensive Musicianship.

8. Choir teachers who have been trained in Comprehensive Musicianship focus their teaching more on conceptual learning than teachers who have not received training.
9. Students taught through the Comprehensive Musicianship approach score higher on pitch recognition tests than students taught with traditional music instruction.
10. Many curricula incorporating Comprehensive Musicianship in different high school general music courses have been developed and judged to be effective.
11. Principles of the Comprehensive Musicianship approach are not incorporated sufficiently in secondary instrumental music.
12. Students in school music programs that use the Comprehensive Musicianship approach achieve higher scores on a standardized test than students in traditional music programs.
13. Some researchers choose to analyze curricula for principles of Comprehensive Musicianship to disseminate positive practices and to identify weaknesses.

Summary

High school general music has existed in the United States for over one hundred years in many forms, such as music appreciation, guitar class, and music theory. While some music teachers believe that the purpose of general music is to offer a course for less musically talented students, others believe that it is the core of the high school music program. Because of the flexibility with content, general music courses have the potential to interest a wide range of students; however, of the varying attitudes toward the value of general music and the status of music as an elective may have prohibited general music from being a constant offering in American high schools.

Compared to general music in elementary and middle school, there is a paucity of resources and research on general music in high school. Existing research on the topic can be grouped into the following categories: students and teachers, other topics, and curriculum development, analysis, and evaluation. Researchers have analyzed curricula and teaching practices in high school general music courses to disseminate best practices and to identify weaknesses. More research is needed, however, in this understudied field of music education.

Comprehensive Musicianship is an approach toward teaching music holistically instead of isolating the subject into courses of specific skills or content. This approach grew out of the Seminar on Comprehensive Musicianship held in 1965. Participants of the seminar agreed that students should learn about music by participating in a range of musical activities including performing, describing, and creating with a variety of styles of music. The Comprehensive Musicianship approach toward teaching music is based on five principles: content, concepts, activities, instructional literature, and evaluation techniques. After the seminar, programs were designed and implemented for a variety of courses ranging from elementary general music to high school performing ensembles to college music theory courses. Comprehensive Musicianship through Performance developed as a branch of Comprehensive Musicianship focusing on teaching music holistically through performing ensembles or private lessons. A small variety of texts and journal articles exist on the implementation of Comprehensive Musicianship in a variety of music courses as well as a small body of research.

Research in the field of Comprehensive Musicianship includes studies on the development, analysis, and influence of Comprehensive Musicianship; materials;

teachers and students; and curriculum development, comparison, and analysis. Some studies have shown that teachers who have received training in Comprehensive Musicianship are more likely to implement principles of it into their teaching. Many studies have shown positive effects on students taught with the Comprehensive Musicianship approach in both performing ensembles and general music courses. Lastly, many studies have also examined the incorporation of Comprehensive Musicianship principles in certain settings such as performing ensembles, instrumental lessons, college/university programs, and general music. Researchers analyze curricula for principles of Comprehensive Musicianship to disseminate positive practices and to identify weaknesses.

Heavner's (1999) study on the incorporation of Comprehensive Musicianship principles in secondary instrumental courses determined that the principles were not adequately incorporated into the teaching of secondary instrumental courses in southern Alabama. The present study serves to build on Heavner's (1999) study by examining a new curricular area: high school general music.

Contribution of Present Study to Literature

While research studies have examined the use of the Comprehensive Musicianship approach in a variety of teaching situations, no literature exists on the current practice of incorporating Comprehensive Musicianship principles in high school general music courses. It is unknown whether music teachers are using this approach in high school general music courses and if so, how equally the principles of the approach are incorporated. The present study will extend the current literature on Comprehensive Musicianship by exploring the incorporation of principles of the Comprehensive

Musicianship approach in an unexplored curricular area: high school general music. It will shed light on the current practices in high school general music courses to evaluate the level to which Comprehensive Musicianship principles are included.

The results from this study will be most valuable to high school general music teachers, music or fine arts administrators, and music teacher educators. The study may influence high school general music teachers to reflect on their own courses to determine their inclusion of Comprehensive Musicianship principles. Music or fine arts administrators may benefit from learning about an approach toward teaching music that they may find beneficial to their programs. Also, it may cause them to evaluate their own music programs to determine what principles of the Comprehensive Musicianship approach are or are not being included. Music teacher educators may benefit from the results of this study by learning the principles of the Comprehensive Musicianship approach that high school general music teachers are incorporating adequately and those that need more emphasis to be incorporated adequately in the future. Ultimately, high school general music students may benefit from the results of this study if their teachers learn from it and are able to provide them with a more comprehensive music education.

Chapter 3: Methodology

Purpose of the Study

The purpose of this study was to determine the percentage of undergraduate elementary education majors and music majors at a mid-Atlantic university who reported experiencing principles of the Comprehensive Musicianship approach during their high school general music experiences. To clarify the method of the study, detailed descriptions of the research design and procedure are given. This chapter contains the following sections: sample selection, access and permissions, development of the Comprehensive Musicianship questionnaire, data collection procedure, and data analysis procedure.

Research Design and Procedure

Sample selection.

The population for the study was 273 undergraduate students at a single mid-Atlantic university – 75 elementary education majors enrolled in a music fundamentals course and 198 music majors. Out of the population, 43 students contributed usable responses, producing a 15.75% return, similar to the 15.24% return in the pilot study. The participants were traditional university undergraduates, ranging in age from 18 to 24. University students were chosen as participants to replicate a similar study done by Heavner (1999) concerning the incorporation of Comprehensive Musicianship principles. While Heavner surveyed students who had taken high school *instrumental* courses, this study surveyed students who had taken high school *general music* courses to collect information that will add to the body of research on the use of the Comprehensive Musicianship approach.

Students were used rather than teachers for an additional measure of accuracy. It has been found that teaching practices claimed to be used by teachers are not always seen upon observation (Cargill, 1986; Carlos, 2005; Wang & Sogin, 1997). In addition to accuracy of data, college students were chosen because the researcher was a current graduate student at the university with convenient access to undergraduate students and their contact information.

Access and permissions.

The sample was chosen primarily because of the ease of access to the participants. The researcher taught 50 of the elementary education majors and was easily able to convince the other teacher of the course to give some class time so that students could participate in the study. The researcher was also in contact with the Undergraduate Studies Director who agreed to assist in sending e-mail invitations to the music majors to participate in the study. Permission was sought and granted from both the Associate Director of the School of Music as well as the Assistant Dean of the College of Education to invite these students to participate.

Development of the Comprehensive Musicianship questionnaire.

The questionnaire used in the present study was adapted from Heavner's (1999) questionnaire analyzing the principles of Comprehensive Musicianship in secondary instrumental courses. He developed the original questionnaire based on the five principles outlined in the theoretical Comprehensive Musicianship curriculum model. The majority of the questionnaire was comprised of five main questions regarding the incorporation of the Comprehensive Musicianship principles in secondary instrumental courses.

Content validity of the model.

Heavner (1999) confirmed the validity of the theoretical Comprehensive Musicianship curriculum model through consultation with experts in the profession. The experts agreed that the model was representative of the essential elements of Comprehensive Musicianship.

Content validity and reliability of the questionnaire.

Upon completion of his questionnaire, Heavner (1999) sent it along with a description of the study to music educators familiar with the Comprehensive Musicianship approach for suggestions and approval. To further test its validity, Heavner also showed the survey to other experienced music educators for examination of the clarity of the survey, and revisions were made based on feedback.

Heavner tested the reliability of his survey through a pilot study in which participants completed the same survey twice at intervals of about 2 months apart. Using the Percent of Agreement Test, a test-retest reliability score of .97 was calculated, indicating a close agreement of participants' initial and second responses.

Because the questionnaire used in the present study was so closely adapted from Heavner's (1999), the only test of reliability or validity necessary was a pilot study to ensure the content validity of the questionnaire (Ma & McCord, 2007). Only one change needed to be made to the questionnaire as a result of the pilot study. On the consent form, "Name of subject" was replaced with "Name of participant" because some participants in the pilot study wrote the name of the music course they had taken instead of their own name. The questionnaire can be seen in Appendix A.

Modification of the questionnaire.

Permission to use and modify Heavner's (1999) questionnaire was sought and granted. Modifications were made to Heavner's questionnaire to align with the purpose of this study – exploring the use of Comprehensive Musicianship principles in high school general music courses rather than secondary instrumental courses. There were some items on Heavner's original questionnaire that were not included on the one used in the present study. The name of the student's high school and the state in which it was located were not asked on the present questionnaire as it was not deemed necessary information for this study. Also, the evaluation area of "attitude" was not included in the present study because the researcher did not feel that it was an essential aspect of the Comprehensive Musicianship approach upon reviewing the literature.

In addition to these changes, other questions were added to the present questionnaire to acquire information considered important for the current study. Participants were asked to identify their gender as male or female to determine how representative the sample was of the population. A new question was added in which students were asked to select which of many suggested general music courses they had taken: performance-based, listening-based, technology-based, academic, combination, or other. Students could select as many types of courses as they had taken. An option was available for students to select "other" if a course was not listed, and write in the name of the course. This question was added primarily to list examples of high school general music courses so that participants would know if their experiences were applicable to the study, and to focus participants' thoughts on the specific high school general music course they had taken. Additionally, the researcher was interested to see not only what

types of general music courses students had taken, but also to see if any trends emerged in the use of Comprehensive Musicianship principles in certain types of courses. In addition to this question, terms and phrases such as timbre, ear-training, and analytical listening were defined throughout the questionnaire to clarify the content of the questions and eliminate confusion.

In Heavner's (1999) original survey for the use of Comprehensive Musicianship in secondary instrumental courses, questions were posed concerning the incorporation of musical literature including Western European art music, Western music not considered to be European art music, and Eastern or African music. The latter category of Eastern or African music was changed on the questionnaire used in the present study to world music. Eastern and African music are still included in this category, while music from all other cultures is included as well. This change was made because, as Choksy et al. (2001) pointed out, "CM programs of study are based on all types of music from all countries and cultures" (p. 122). Willoughby (1971) concurred, "By definition, comprehensive musicianship suggests the study of a wide variety of musical styles, including not only Western art music from chant to the present but other types of Western and non-Western musics" (pg. vii).

Nominal scales, in which participants select from provided answers describing their traits or behaviors, were used for all of the questions due to the type of information needed (Creswell, 2005). Aside from three questions about students' background information, the rest of the questions were structured so that students could select a "yes" or "no" response, allowing for clear answers and quick response time. The total time needed to take the questionnaire was between five and 10 minutes.

The first section of the questionnaire included questions about participants' background information. First, participants were asked to indicate their gender by selecting "male" or "female". Then participants were asked to indicate the year in which they graduated from high school by selecting one of the options from the past six years or "Other." Lastly, students were asked to select as many of the six categories of general music courses as they took in high school.

The rest of the questions concerned students' experiences with the five principles of the theoretical Comprehensive Musicianship curriculum model. First, students were asked about the incorporation in their courses of the seven concepts in the Comprehensive Musicianship approach: timbre, rhythm, harmony, form, melody, tonality, and texture. Then students were asked about the inclusion in their courses of the nine content areas in the Comprehensive Musicianship approach: music theory, music history, music literature/style, ear-training, composition, improvisation, performance, conducting, and music aesthetics. Next, students were asked which of the five types of activities in the Comprehensive Musicianship approach were included in their courses: performing, creating, conducting, analytical listening, and discussing. The following question asked students about the inclusion in their courses of three types of music: Western European art music from three or more different musical periods, Western music not considered to be European art music from 3 or more different countries or cultures, world music from three or more different countries or cultures. Finally, students were asked whether or not they had been evaluated in their courses in the following three areas: descriptive competence, performance competence, and creative competence.

Data collection procedure.

Prior to initiating the study, permission to survey the university undergraduates was sought and granted from the Institutional Review Board, the School of Music, and the School of Education. Before administering the questionnaire to the selected sample, a pilot study was conducted to evaluate content validity and to identify potential problems (Lumsden, 2007; Ma & McCord, 2007). Former elementary education majors from the music fundamentals course were sent an invitation by e-mail with a link to take the questionnaire online and a short description of the questionnaire (Singh & Burgess, 2007). The e-mail invitation can be seen in Appendix B.

A Web-based questionnaire was used for the pilot study and for the music majors in the main study because it was inconvenient to access the participants in person. A Web-based survey is defined as "those survey instruments that physically reside on a network server (connected to either an organization's intranet or the Internet), and that can be accessed only through a Web-browser" (Jansen, Corley, & Jansen, 2007). Additional advantages of a Web-based survey are the low cost of data collection, increased response to sensitive questions, flexible time constraints, quick turn-around time of responses, structured responses, built-in checks for respondent errors, and ease of data collection and analysis (Lumsden, 2007; Ma & McCord, 2007; Roberts, 2007; Singh & Burgess, 2007). Some disadvantages of web-based questionnaires include the need for participants to have computer and web access as well as sufficient computer skills to navigate the survey (Thomas, 2004). Also, the researcher could not ask for participation in person or give an immediate reward, which may have increased participation; however it was hoped that since the students for the pilot study knew the researcher (the researcher

had taught these students in previous semesters), they would be more likely to participate. In addition, the researcher was still able to offer an incentive (a candy bar) to every student who completed the questionnaire. It was hoped that an offer of a reward, however small, would be more likely to increase student participation. Although the pilot study was done online, participants were given directions on how to receive their reward in person.

The background color of the Web-based questionnaire was selected with attention to its appeal (Ma & McCord, 2007; Singh & Burgess, 2007). The questionnaire was divided into nine pages to appear shorter and decrease fatigue, and thus drop-out rate, of online participants (Ma & McCord, 2007). After completing the questions on a page, participants were asked to click the "Next" or "Prev" buttons to continue to the following or previous pages (Lumsden, 2007; Singh & Burgess, 2007). The questionnaire was designed so that participants could not advance to the following page unless all questions were answered with an appropriate response to avoid incomplete and unusable responses (Singh & Burgess, 2007).

Before beginning the questionnaire, the pilot sample was notified that they would receive instructions at the end of the questionnaire about how to receive a candy bar as a reward for their participation. The last question on the online questionnaire asked students to enter the last three digits of their university ID number to receive their reward by showing their ID number to the researcher for verification. This was also done to avoid students submitting multiple responses for the reward (Ma & McCord, 2007; Roberts, 2007).

Out of 105 students to whom the pilot survey invitation was sent, only 16 responses were received, yielding a 15.24% return. It is unknown as to why the response rate was low, but the researcher received some e-mails from former students indicating that they would have liked to have taken the questionnaire, but had not taken a qualifying course in high school. It is not certain, but perhaps the low response rate was due in part to a lack of students who had taken high school general music courses. Aside from a few invalid responses to "Name of subject" on the consent form, responses from the pilot study were valid because they gave the information that was being sought.

For the main study, 273 elementary education majors and music majors were invited to complete the questionnaire. Of these, 75 were elementary education majors who were given the opportunity to complete a hard copy of the questionnaire at the end of a class period in an effort to increase participation. It was hoped that since the students already knew the researcher (the researcher taught these students) and were asked to participate in person, they would be more inclined to help out by participating on the spot. Thirteen responses were collected, only 12 of which could be used. This yielded a 16.00% return from elementary education majors. Since the questionnaire was administered to these students in person, the researcher was able to ask the entire class how many students had taken a high school general music course after giving a description and examples of types of courses that fit the definition. All of the students who acknowledged taking such a course completed the questionnaire voluntarily. This, along with some responses to the pilot study, suggested that the low response rate may be due at least in part to low enrollment in high school general music courses rather than a lack of interest in participating in the study. Additionally, the return rate for elementary

education majors (16.00%) was close to the return rate for the pilot study (15.24%) and the main study (15.75%), giving further evidence that the low participation might be due to the fact that many students do not take high school general music courses.

Music majors were sent an e-mail invitation asking for their participation through the Web-based questionnaire, similar to the pilot study. It was hoped that since the researcher knew some of the music majors and since the study was in a related field, music majors would be more likely to participate in the study. Also, it was hoped that music majors would have taken more high school general music courses than the general population. One and two weeks after the initial e-mail invitations were sent, follow-up e-mails were sent to the music majors in an effort to increase participation. The e-mail invitation and follow-up e-mails can be seen in Appendix B.

The researcher offered an incentive (a candy bar) to every student who completed the questionnaire to increase participation. Participation in the questionnaire was voluntary and participants acknowledged this by completing a consent form at the onset of the questionnaire.

Data analysis procedure.

Upon completion of the questionnaires, data were cleaned to remove scores from questionnaires that were either incomplete or not applicable (i.e. questionnaires in which students reported about non-general music experiences such as private voice lessons, home school curriculum, or teaching as an assistant in women's chorus). Five incomplete questionnaires and four inapplicable questionnaires were removed from the data pool.

The only incomplete responses were from participants who completed the Web-based questionnaire. It was designed so that participants could not proceed to the next question without submitting an answer. In the incomplete questionnaires, participants answered questions up to a certain point and then stopped, perhaps because of a technical difficulty or because they did not wish to continue. In one situation, the same participant made two incomplete attempts, which may be an indication of technical difficulties.

A wave analysis was performed on the data to determine any bias in responses among groups of participants based on the week during which they completed the questionnaire (Creswell, 2005). The number of "yes" responses, indicating that participants had experienced a particular Comprehensive Musicianship principle element, was calculated per group. From this number, the mean number of "yes" responses was also calculated.

Descriptive statistics including percentages and rank order were used to answer the research questions. Percentages were calculated for each principle of the theoretical Comprehensive Musicianship curriculum model as well as an overall Comprehensive Musicianship experience. First, individual responses were assigned an identification number. Data were then scored by assigning a numerical value to each response category for each question on the questionnaire (Creswell, 2005). Since all of the questions were nominal, categorical scales were used in which the researcher arbitrarily assigned numbers to each response (Creswell, 2005).

Single-item and summed scores were used to determine the level of incorporation of Comprehensive Musicianship principles in high school general music courses. Single-item scores, reflecting each person's response for each question, were collected for each

of the elements of Comprehensive Musicianship in question (Creswell, 2005). A summed score of all of the questions about Comprehensive Musicianship for each participant was collected to determine the overall Comprehensive Musicianship experience of each participant (Creswell, 2005). Percentages of participants who experienced each Comprehensive Musicianship principle were placed in rank order from highest to lowest.

Summary

An outline of the research design and procedure for the study was described in this chapter. The sample was chosen for their convenience, and access to the participants was granted prior to the study. The questionnaire used in the present study was adapted from that used in Heavner's (1999) study on the incorporation of Comprehensive Musicianship in secondary instrumental courses. Heavner determined content validity and reliability of the questionnaire, and a pilot test was conducted in the present study for further confirmation. A few changes were made to Heavner's questionnaire to make it relevant to the study of high school general music. Data were collected when elementary education majors completed a hard copy of the questionnaire in person and when music majors completed the Web-based questionnaire. Finally, data were analyzed by calculating percentages of participants who experienced each principle and by determining the rank order of the principles based on the percentages of experience.

Chapter 4: Results

In this chapter, results of the questionnaire are presented. First, participants' background information is given, including gender, year of high school graduation, and types of high school general music courses taken. Then, data answering each of the research questions is provided. The results are summarized at the end of the chapter.

After cleaning the data, a total of 43 of the original 52 responses remained usable. A wave analysis was performed on the data to determine any bias in responses amongst groups of participants based on the week during which they completed the questionnaire (Creswell, 2005). The percentages of "yes" responses for each group, displayed in Table 2, were compared. The percentage of "yes" responses for each group varied by as much as 17% between elementary education majors and music majors from the third week. The greatest difference among the music majors was 11%, found between those who completed the questionnaire in the first week and those in the third week. Overall, music majors reported experiencing 12.9% more of the principle elements of the Comprehensive Musicianship approach than elementary education majors. Based on the small differences among the groups of respondents, there appears to be no bias in the responses.

Gender

Thirty-two (74.42%) of the responses were from females and 11 (25.58%) were from males. Out of the elementary education majors' responses, 11 were from females and one was from a male. Out of the music majors' responses, 21 were from females and 10 were from males.

Table 2

Percentage of "Yes" Responses per Group in Wave Analysis

Group	Number of Participants	Percentage
Elementary education majors	12	53.40
Music majors week 1	16	69.44
Music majors week 2	10	59.26
Music majors week 3	5	70.37
Music majors total	31	66.31

Year of High School Graduation

The distribution of participants' year of high school graduation can be seen in Figure 1. None of the participants graduated from high school in 2004 and none selected "Other" to indicate that they graduated before 2004 or after 2009; therefore, the range of years of high school graduation of the participants is from 2005 to 2009. The highest number of participants (N = 17) graduated from high school in 2007 while the lowest number (N = 2) graduated in 2005.

Types of High School General Music Courses

Students reported taking a variety of types of high school general music courses representing each category listed on the questionnaire: performance-based, listening-based, technology-based, academic, and combination. While some participants initially selected "Other," the courses described by the participants in the required text box were not considered by the researcher to be general music courses, or should have been grouped in another category. For example, some experiences that were not considered

general music courses were assisting to teach freshman women's choir, taking the AP (Advanced Placement) Music Theory exam without actually haven taken a course, and a home school curriculum that included music study. The response that should have been grouped in another category was "IB Music." IB (International Baccalaureate) Music was listed on the questionnaire as an example of a combination course, and as a result, the participant's response was changed from "Other" to "Combination." The distribution of the different types of courses taken by participants is presented in Figure 2.

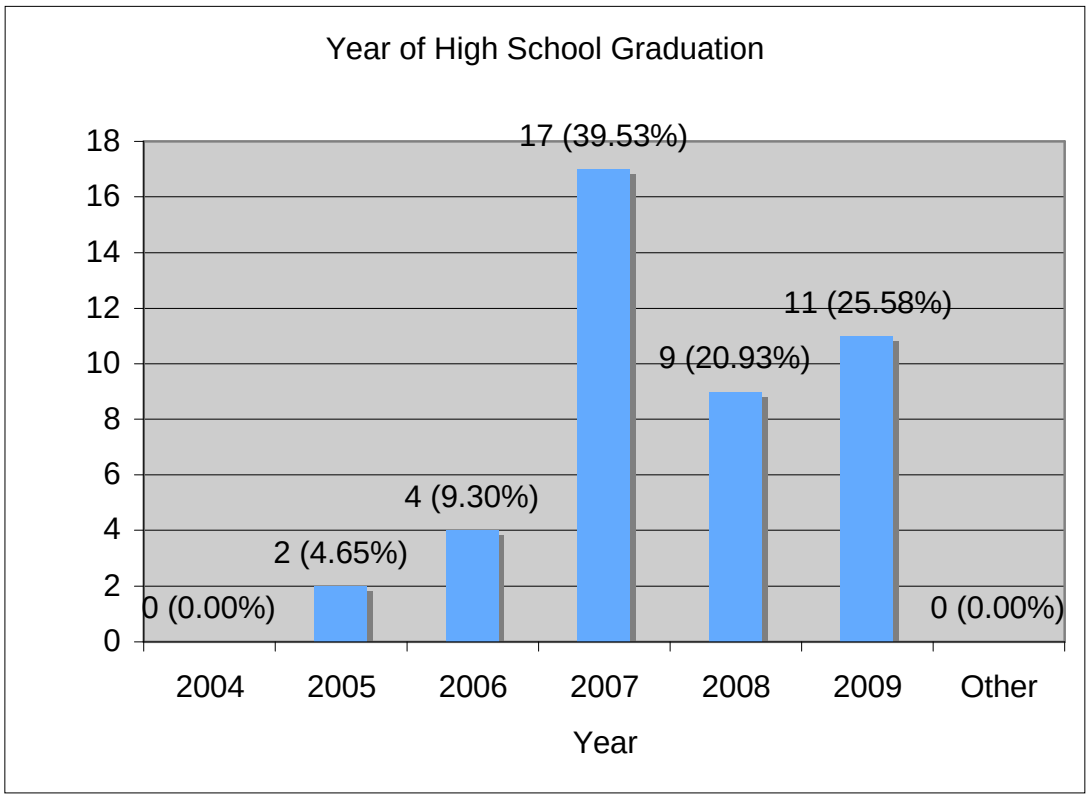

Figure 1. Distribution of Elementary Education Majors' and Music Majors' Year of High School Graduation.

While the majority (60.47%) of participants reported taking one type of high school general music course, many reported taking more than one. Almost 26%

(25.58%) of participants reported taking two courses, 9.30% reported taking three courses, and 4.65% reported taking four courses.

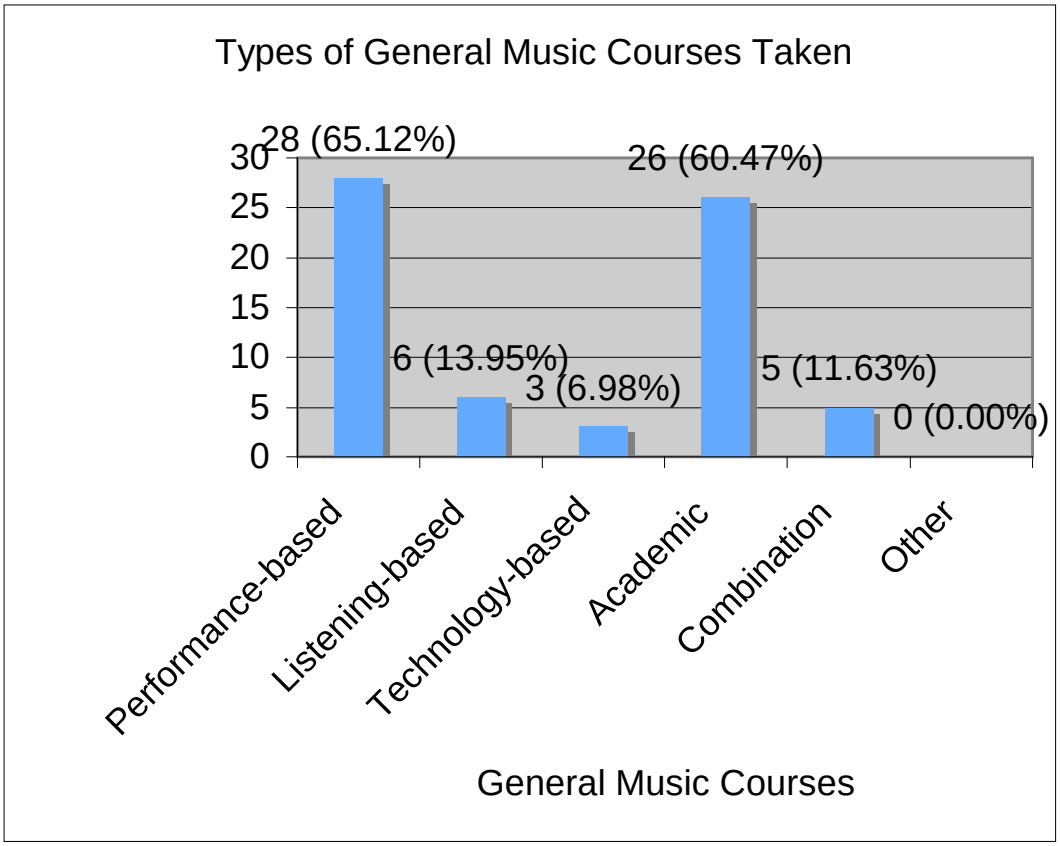

Figure 2. Distribution of Types of High School General Music Courses Taken by Elementary Education Majors and Music Majors.

Research Questions

Results from data analysis of the questions about Comprehensive Musicianship allowed the researcher to answer each of the original research questions.

1. What percentage of elementary education majors and music majors experienced each of the seven concepts within the theoretical Comprehensive Musicianship curriculum model in high school general music courses?

The percentages of participants who experienced each of the seven concepts of music within the theoretical Comprehensive Musicianship curriculum model in high

school general music courses can be seen in Table 3 in decreasing order. All participants reported learning about rhythm while only 55.81% of students, the smallest percentage, reported learning about timbre. Over 50% of participants experienced all seven of the concepts.

Table 3

Percentages of Participants who Experienced the Seven Concepts within the Theoretical Comprehensive Musicianship Curriculum Model

Musical element	Number of "Yes" responses	Percentage
Rhythm	43	100.00
Melody	41	95.35
Harmony	40	93.02
Form	32	74.41
Tonality	29	67.44
Texture	27	62.79
Timbre	24	55.81

2. What percentage of elementary education majors and music majors experienced each of the nine musical content areas within the theoretical Comprehensive Musicianship curriculum model in high school general music courses?

The highest percentage of experienced content was music theory (86.05%), while the lowest percentage was conducting (23.26%). The percentages of participants who experienced each of the nine musical content areas within the theoretical Comprehensive Musicianship curriculum model in high school general music courses can be seen in Table 4 in decreasing order.

Table 4

Percentages of Participants who Experienced the Nine Content Areas within the Theoretical Comprehensive Musicianship Curriculum Model

Musical content area	Number of "Yes" responses	Percentage
Music theory	37	86.05
Performance	36	83.72
Ear-training	32	74.42
Composition	23	53.49
Music history	20	46.51
Music literature/style	20	46.51
Music aesthetics	20	46.51
Improvisation	15	34.88
Conducting	10	23.26

3. What percentage of elementary education majors and music majors experienced each of the five musical activities within the theoretical Comprehensive Musicianship curriculum model in high school general music courses?

The five musical activities appear to be somewhat tiered in their inclusion in high school general music courses. While 83.72% of participants reported both discussing and performing music in their high school general music courses, creating and analytical listening were experienced by a little more than half of the participants. Conducting was the least experienced of all, with only 25.58% of students reporting having participated in such an activity. The percentages of participants who experienced each of the five

musical activities within the theoretical Comprehensive Musicianship curriculum model in high school general music courses can be seen in Table 5 in decreasing order.

Table 5

Percentages of Participants who Experienced the Five Activities within the Theoretical Comprehensive Musicianship Curriculum Model

Musical activity	Number of "Yes" responses	Percentage
Discussing	36	83.72
Performing	36	83.72
Creating	25	58.14
Analytical listening	24	55.81
Conducting	11	25.58

4. What percentage of elementary education majors and music majors experienced each of the three categories of instructional literature within the theoretical Comprehensive Musicianship curriculum model in high school general music courses?

Out of the Comprehensive Musicianship principles described to this point, instructional literature is the least experienced by participants in the study. None of the categories was experienced by more than 75% of the participants, and there is a difference of about 20% between each of the categories in rank order. The percentages of participants who experienced each of the three genres of instructional literature within the theoretical Comprehensive Musicianship curriculum model in high school general music courses can be seen in Table 6 in decreasing order.

Table 6

Percentages of Participants who Experienced the Three Categories of Instructional Literature within the Theoretical Comprehensive Musicianship Curriculum Model

Categories	Number of "Yes" responses	Percentage
Western European art music	30	69.77
Western non-art music	21	48.84
World music	12	27.91

5. What percentage of elementary education majors and music majors experienced each of the three evaluation techniques within the theoretical Comprehensive Musicianship curriculum model in high school general music courses?

Approximately 50% of participants experienced all of the evaluation techniques in the Comprehensive Musicianship approach. The percentages of participants who experienced each of the three evaluation techniques within the theoretical Comprehensive Musicianship curriculum model in high school general music courses can be seen in Table 7 in decreasing order.

Table 7

Percentages of Participants who Experienced the Three Evaluation Techniques within the Theoretical Comprehensive Musicianship Curriculum Model

Evaluation technique	Number of "Yes" responses	Percentage
Performance competence	34	79.07
Descriptive competence	29	67.44
Creative competence	21	48.84

6. What overall percentage of principle elements of the theoretical Comprehensive Musicianship curriculum model did elementary education majors and music majors experience in high school general music courses?

The five principles of the theoretical Comprehensive Musicianship curriculum model can be subdivided into 27 principle elements, such as rhythm, creative competence, performing, music theory, and world music. Out of the 27 principle elements of the theoretical Comprehensive Musicianship curriculum model, participants overall experienced 62.70% of them in high school general music courses.

7. What is the rank order of the Comprehensive Musicianship principles and principle elements incorporated in the experiences of elementary education majors and music majors in high school general music courses?

The rank order of the five principles of the theoretical Comprehensive Musicianship curriculum model experienced by participants is displayed in Table 8. Almost 50% (48.84%) of the participants experienced all five of the principles in high school general music courses. The range between the most and least experienced principles is 29.57%.

Table 8

Rank Order of Principles of the Theoretical Comprehensive Musicianship Curriculum Model

Principle	Percentage
Concepts	78.41
Evaluation techniques	65.12
Activities	61.40
Content	55.04
Instructional literature	48.84

The rank order of the 27 principle elements of the Comprehensive Musicianship approach is displayed in Table 9. The only element experienced by all participants was rhythm, while melody and harmony approached 100% as well. Percentages of experiences relating to performance were consistently close together in the higher range while experiences relating to conducting were consistently close together in the lower range. Experiences relating to creating music were not consistently close together, but were all toward the lower half of the rank order.

Table 9

Rank Order of Principle Elements of the Comprehensive Musicianship Approach

Element	Number of "Yes" responses	Percentage
Rhythm	43	100.00
Melody	41	95.35
Harmony	40	93.02
Music theory	37	86.05
Discussing	36	83.72
Performance (content)	36	83.72
Performing (activity)	36	83.72
Performance competence (evaluation)	34	79.07
Ear training	32	74.42
Form	32	74.42
Western European art music	30	69.77
Descriptive competence	29	67.44
Tonality	29	67.44
Texture	27	62.79
Creating (activity)	25	58.14
Analytical listening	24	55.81
Timbre	24	55.81
Composition	23	53.49
Creative competence (evaluation)	21	48.84
Western non-art music	21	48.84
Music history	20	46.51
Music literature/style	20	46.51
Music aesthetics	20	46.51
Improvisation	15	34.88
World music	12	27.91
Conducting (activity)	11	25.58
Conducting (content)	10	23.26

Note. Words in parentheses indicate the principle associated with the element to avoid confusion between principle elements with similar names.

Summary of Major Results

Fourty-three elementary education majors and music majors completed the questionnaire about their experiences with Comprehensive Musicianship in high school general music courses. Responses were completed by 32 females and 11 males. Participants graduated from high school between 2005 and 2009 with the highest number

(N = 17) graduating in 2007. Participants took a variety of types of high school general music courses representing all five of the categories, including performance-based, listening-based, technology-based, academic, and combination courses. The highest number of participants (N = 28) took performance-based courses.

For each of the five principles and 27 principle elements of the theoretical Comprehensive Musicianship curriculum model, percentages were calculated for the number of university undergraduates who experienced them in high school general music courses. The seven concepts were experienced in the following order from highest to lowest frequency: rhythm, melody, harmony, form, tonality, texture, and timbre. The nine musical content areas were experienced in the following descending order of frequency: music theory, performance, ear training, composition, music history, music literature/style, music aesthetics, improvisation, and conducting. The five musical activities were experienced in the following descending order: discussing, performing, creating, analytical listening, and conducting. The three genres of instructional literature were experienced in the following descending order: Western European art music, Western music not considered to be European art music, and world music. Lastly, the three evaluation techniques were experienced in the following descending order: performance competence, descriptive competence, and creative competence.

Overall, university undergraduates reported experiencing 62.70% of the principle elements of the theoretical Comprehensive Musicianship curriculum model. The rank order of the five Comprehensive Musicianship principles from most to least experienced was determined: concepts, evaluation techniques, activities, content, and instructional literature. The rank order of Comprehensive Musicianship principle elements was

determined with rhythm, melody, and harmony experienced most frequently, while world music, conducting (activity), and conducting (content area) were experienced least frequently.

Chapter 5: Discussion

The purpose of this study was to determine the percentage of undergraduate elementary education majors and music majors at a mid-Atlantic university who reported experiencing principles of the Comprehensive Musicianship approach during their high school general music experiences. In this chapter, results are discussed to further understand the incorporation of Comprehensive Musicianship principles in high school general music. The chapter includes the following sections: explanation of results, relationship of results to existing studies, limitations of the study, implications for further research, and overall significance of the study.

Explanations of Results

The results of this study show that while the principles and principle elements of the theoretical Comprehensive Musicianship curriculum model are incorporated in high school general music courses, there is inconsistency in their application and much room for improvement. The results show the principle elements that have been experienced frequently and those in which an improvement in implementation needs to be made. The principle elements that were experienced by less than 50% of the participants and seem to need the most attention from teachers are creative competence, Western music not considered to be European art music, music history, music literature/style, music aesthetics, improvisation, world music, and conducting.

Wave analysis.

Results of the wave analysis show that, on average, music majors experienced 12.91% more principle elements of the theoretical Comprehensive Musicianship curriculum model than elementary education majors. While the exact reasons are

unknown, it may be that music majors took more rigorous types of high school general music courses that included more content and skills because of their greater interest in music. Another reason could be that music majors are more familiar with the meanings of the Comprehensive Musicianship principle elements, and as a result have a better knowledge of whether or not they experienced them. Although brief descriptions of each principle element were given, the terms may have still been unclear to participants lacking a strong musical background.

Gender.

Out of the sample of 43 university undergraduates, 74.42% were female while only 25.58% were male. This difference may have been a result of the target population chosen in convenience sampling: elementary education majors and music majors. Out of the entire population of 75 elementary education majors who were asked to complete the questionnaire, only four were male. Out of these four, only one completed the questionnaire. The gender difference could also be a result of the type of students who were eligible to complete the questionnaire. Out of the elementary education majors and music majors, perhaps females were more likely to have taken a high school general music course while males might have been more interested in performing ensembles or other, non-music courses.

Type of high school general music course.

The types of high school general music courses that participants reported taking yielded interesting results. Performance-based courses and academic courses had drastically higher rates of enrollment than listening-based, technology-based, or combination courses. Perhaps this is because performance-based classes involve more

active and student-centered learning than listening-based, technology-based, or combination courses. This course content might be more appealing to students than that found in other types of courses. Academic courses such as AP Music theory are often offered in high schools to prepare students for college music study. Students might be more inclined to take these types of courses to receive college credit or to be better prepared for college study. Also, because the majority of participants were music majors, it is logical that many of them (and not many of the elementary education majors) would have taken academic music courses in high school in preparation for their college major.

Upon further reflection on the question about type of high school general music course, the researcher has determined that the wording may have been unclear. The question reads, "Check the type(s) of music course(s) you took for credit at your high school." A student who took one general music course that involved music technology and performance may have selected both "Performance-based" and "Technology-based" because the instructions did not make it clear to select only one option per course. Because this data is not central to the research questions, it is not cause for great concern, but should be considered in the discussion of results.

Results of research questions.

Concepts.

Of the seven concepts within the theoretical Comprehensive Musicianship curriculum model, rhythm, melody, and harmony had the highest percentages of participant experience in high school general music courses. Rhythm is often considered the foundation of all music, so it is not a surprise that every participant reported experiencing it. To a certain extent, students must have a basic understanding of rhythm,

melody, and harmony to understand form, tonality, and texture, which were experienced less often. Timbre was experienced the least often, yet does not rely on the knowledge of other elements for its understanding. All concept elements were experienced by at least 50% of the participants, however, and this did not occur with any other principle of the Comprehensive Musicianship model.

Content.

The greater diversity in the experiences of the nine content areas of the theoretical Comprehensive Musicianship curriculum model may be due to the fact that these areas have been traditionally isolated as separate subjects of music study. In music teachers' education, separate courses in music theory and music history are often offered, and teachers continue to teach the subjects separately to their own students. Some high schools even offer courses in these separate subjects. As a result, the wide range in experience of these nine content areas is not surprising.

Of the nine musical content areas in the Comprehensive Musicianship model, music theory, performance, and ear-training were experienced by the most participants, while improvisation and conducting were experienced by the fewest participants. Given the responses to the question about the types of high school general music courses, these results are fitting. The percentages of students who experienced composition, music history, music literature/style, and music aesthetics all grouped together in the middle-lower end of the list. It is not surprising that improvisation was the second least experienced content area considering that many music teachers do not know how to improvise, or do not feel uncomfortable improvising themselves (Bell, 2003).

While music teachers learn to conduct in their training, it is apparently a skill that most teachers are not passing on to their high school general music students. Since conducting is a skill used primarily by music teachers, conductors, and directors of musical ensembles, it is not surprising that music teachers would not teach their students this skill. With so many other content areas to teach that are immediately applicable to students' performing and understanding of music, teaching students to lead musical ensembles might seem unnecessary. Perhaps music teachers feel that it is a skill better left to college students who have chosen to make a career out of music.

Activities.

Discussing and performing music tied as the most experienced activities out of the five within the theoretical Comprehensive Musicianship curriculum model. Similar to the most experienced musical content areas, these results align with the top two types of courses participants took in high school. While performing music is crucial to performance-based courses, discussing music is vital to any type of music course. Creating and analytical listening were experienced in similar amounts, 58.14% and 55.81% respectively. Similar to the results of the musical content areas, conducting was reported to be the least often experienced musical activity. This might be explained by the reasons previously described for the low percentage of experience in conducting as a concept.

Instructional literature.

Compared to the other principles of the theoretical Comprehensive Musicianship curriculum model described to this point, instructional literature is the least experienced by participants. This seems to indicate that the high school general music courses tended

to focus on one or a few types of musical literature rather than presenting many different types. The results may also be due to confusion over the descriptions of the types of literature. Participants may not have known how to categorize music that they studied in high school.

Out of the three categories of instructional literature, Western European art music was the most experienced (69.77%). This is surprising, given the prominence of popular music over classical music in society. It is not surprising, however, when considering the amount of music teachers' college education that focuses on art music. A problem arises when music teachers spend most of their education learning about western European art music, but are expected to teach a variety of styles of music.

The second most experienced genre of music was Western music not considered to be European art music (48.84%), while world music was experienced by only 27.91% of the participants. Perhaps this is because teachers do not receive enough education on different genres of world music to feel comfortable including them in their courses. While music education majors are often required to take two semesters of music history and music theory based on Western European art music, there is often no requirement for study in world music. A survey of undergraduate music education curriculum content found that 42.3% of the programs do not include a study of music in world cultures (Schmidt, 1989).

Evaluation techniques.

Similar to the results of the previous research questions, participants reported experiencing the three evaluation techniques within the theoretical Comprehensive Musicianship curriculum model in the following descending order: performance

competence, descriptive competence, and creative competence. Given that evaluation of music performance is perhaps the most authentic form of assessment in music, and performance-based courses were the most frequently taken courses by participants, it is not surprising that 79.07% of participants experienced performance competence. Descriptive competence was experienced by 67.44% of participants. It is logical that the number would be high considering the variety of types of courses students reported taking, but it is also surprising that the number is not higher since describing music could be incorporated into the assessment in any type of music course.

Approximately 49% (48.84%) of participants reported being assessed in their creative competence. Perhaps the low percentages of experience with creative principle elements is due to music teachers who are wary of assessing students' creative competence because it is a somewhat subjective task. It is difficult to quantify someone's creativity and teachers might not want to deal with negative reactions from students or the possibility of stifling students' future creativity with a critical remark. Also, teachers might not feel qualified or comfortable teaching composition and improvisation. Music teachers might have never composed or comfortably improvised before and therefore would not consider teaching it. Improvisation and composition are not often course requirements for music education majors, but are skills that students are either expected to be taught in other courses, or expected to absorb or synthesize somehow on their own. To increase the creation of music among high school general music students, there must be more adequate teacher preparation in the areas of music creation and its assessment. Objective rubrics detailing the grading criteria will assist teachers in the fair assessment of students' creativity.

Overall Comprehensive Musicianship experience.

Participants in this study on average experienced only 62.70% of the principle elements of the theoretical Comprehensive Musicianship curriculum model. While participants experienced at least half of the Comprehensive Musicianship principles elements, changes could be made to equalize the experience of all principles among all students. Given that Comprehensive Musicianship reached its peak in the 1970s, it is not surprising that teachers do not incorporate the principle elements more often. What is surprising, however, is that the more recent national standards call for the same principles, yet they are not taught equally. With limited class time and unbalanced teacher education though, it is understandable why teachers do not incorporate all of the principles of the Comprehensive Musicianship approach into their teaching of high school general music courses. On a positive note, all students reported experiencing at least 25% of the principle elements.

Rank order of principles.

The rank order of the five principles and 27 principle elements of the theoretical Comprehensive Musicianship curriculum model showed the order in which they were most experienced by participants. As previously described, it seems logical that concepts would be the most experienced principle by participants because they can easily be applied to any type of music course. The low percentage of experience with instructional literature seems to indicate that high school general music courses did not use a variety of categories of instructional literature.

Concerning the rank order of principle elements of the Comprehensive Musicianship approach, participants' responses showed consistency when they responded

with similar percentages in the elements concerning performance (content area: performance 83.72%, activity: performing – 83.72%, evaluation technique: performance competence 79.07%). These results show that some students performed music in class, but were not assessed on their performance. While the principle elements relating to conducting (content area: 23.26% and activity: 25.58%) were the last two in the rank order, there is a slight difference in the data. Because the percentages were not even, some students must have conducted as an activity in class, but never actually learned about it as a content area. The four principle elements relating to creating music (activity: creating – 58.14%, content area: composition – 53.49%, evaluation technique: creative competence – 48.84%, and content area: improvisation – 34.88%) were scattered throughout the middle-lower end of the list, showing some inconsistency in percentages of experience. The musical activity creating encompasses both composition and improvisation, so its higher percentage than the individual percentages of the content areas of composition and improvisation is logical. The percentage of participants who were assessed in their creative competence was lower than those who experienced creating and composing music, indicating that some students experienced those activities, but were not assessed on them. Overall, the rank order shows what principle elements are being taught frequently and what ones need to be taught more frequently.

Relationship of Results to Existing Studies

Hanley and Montgomery (2002) pointed out the lack of research concerning music education curriculum, particularly in the areas of curriculum effectiveness and the lack of replication of studies. The present study replicated the work of Heavner (1999) who examined the incorporation of Comprehensive Musicianship principles in secondary

instrumental music. The present study adds to the body of research by examining the incorporation of Comprehensive Musicianship principles in a new content area: high school general music.

Because of the limited amount of existing research on high school general music and Comprehensive Musicianship, there are not many studies with which the results of the present study can be compared. One relationship between the present study and existing literature is Reimer's (1965) call for courses of study in high school general music. Although the Comprehensive Musicianship approach is not itself a course of study, it provides an outline of course content that can be applied to any course, particularly a high school general music course. If music teachers used the approach when designing courses of study in high school general music, results from studies like the present one might be very different.

Boardman (1980) identified the inadequate preparation and lack of high school general music teachers, while Parkes (1988) identified the inadequate preparation of elementary band directors regarding the Comprehensive Musicianship approach. These findings may relate to some of the results in this study. If teachers are not well-prepared to teach improvisation, world music, or an overall integrated music course, they may not feel comfortable teaching them, and choose to exclude them from their curriculum. This may explain the low percentages of experience in these areas in the present study. Also supporting this idea from the opposite side are Johnson's (1992) and Cargill's (1986) findings that choir teachers and band directors who received training in Comprehensive Musicianship were more likely to incorporate Comprehensive Musicianship principles than did those who were not trained.

Besides Heavner's (1999) study, no other studies have examined the content and curricula of high school general music courses. In analyzing data, Heavner (1999) used the Chi-Square Goodness-of-Fit Test to determine whether or not observed scores matched predicted scores. The closer the observed scores came to the predicted scores, the more adequately the principle was incorporated. The present study used percentages as a way of comparing data instead of Chi-Square scores because the researcher did not feel that the method of obtaining predicted scores was sufficient. Percentages show a clear description of what participants experienced without factoring in predictions. Consequently, results from this study cannot be compared with those from Heavner's study, although some associations can be made.

Heavner (1999) ranked the five principles in order of how close their observed scores came to matching the predicted scores, while the present study ranked the principles from highest to lowest percentages of experience. There are interesting similarities and differences between the results from the two studies. The most striking difference is that the principle that came closest to matching critical score in Heavner's (1999) study was instructional literature, which was the least experienced principle in the present study. This indicates that secondary instrumental courses use a wider variety of instructional literature than high school general music courses. This is surprising considering general music courses have the flexibility to include any style of music. Secondary instrumental ensembles, on the other hand, generally have a set instrumentation with which to work, creating the possibility for limited genres of repertoire. Aside from that major difference, the rank order of the other four principles was the same in both studies, indicating similar teaching practices between secondary

instrumental and general music teachers in the areas of concepts, evaluation techniques, activities, and content.

The observed score for overall comprehensive musicianship in Heavner's (1999) study did not match the predicted score, indicating that comprehensive musicianship overall was not incorporated in the teaching of secondary instrumental ensembles. The overall percentage of Comprehensive Musicianship principles experienced in the present study is 62.70%. Because the present study did not use predictions, the results cannot be directly compared to Heavner's (1999).

Heavner (1999) identified three areas that were in special need of attention in secondary instrumental courses: creating, conducting, and analytical listening. While conducting is also one of the three least experienced principle elements in high school general music courses, the other two least experienced principle elements were world music and improvisation. Creating and analytical listening were in the lower half of the rank order in the present study, however. It is not surprising that improvisation was not one of the areas needing special attention in Heavner's (1999) study since secondary instrumental ensembles are performance-based and many include improvisation. It is surprising, but encouraging, that secondary instrumental ensembles incorporate world music more than general music courses because of the typical instrumentation and the researcher's experience of hearing many ensembles play primarily Western European art music or Western non-art music.

Because the principle of content was the least sufficiently incorporated principle in secondary instrumental courses, Heavener (1999) identified the principle elements in the category that needed the most attention: ear-training, composition, improvisation,

conducting, and music aesthetics. The latter three principle elements were the three least experienced principle elements in the present study as well, once again showing similarities between teaching practices of secondary instrumental and general music teachers. Ear-training and composition were experienced more frequently in the present study, however. It seems logical that teachers of general music courses would devote more time to these areas rather than teachers of performing ensembles whose courses may tend to be guided by concert preparation. The two other least experienced content elements in the present study were music history and music literature/style.

The different methods of data analysis between the present study and Heavner's (1999) study made comparison of results difficult, but similarities and differences were revealed. Both studies concluded that the five principles of the theoretical Comprehensive Musicianship curriculum model were not equally experienced by the participants. The main difference between the results of the two studies is that instructional literature was the most incorporated principle in secondary instrumental ensembles and the least incorporated principle in high school general music courses. The other four principles were incorporated similarly between the two studies.

Limitations of the Study

The results of this study cannot be generalized to the entire population of university undergraduates who have taken general music courses for three reasons. First, the sample size used in this study was not large enough. According to Creswell (2005), a sample size of at least 300 participants would be necessary to generalize the results. This number was calculated using 50/50 as the proportion of the sample with characteristic, a 95% confidence interval, and 6% sampling error (Creswell, 2005). The small sample of

43 participants used in this study does not meet the criteria for generalizing to the entire population.

Further, it is unknown whether the low response rate was due to disinterest in participation or because not many students took high school general music courses. This uncertainty could have been resolved by opening participation in the study to any of the students and asking them first whether or not they took a high school general music course. Since the population of students who were sent invitations to participate was not restricted to only those who had taken high school general music scores, allowing all of the students to answer at least one question would have shown more clearly the number of students who had taken high school general music courses and the number who did not want to participate.

Second, the sample was selected through convenience sampling, a type of nonprobability sampling in which participants are selected because they are available for study (Creswell, 2005). In addition to the small sample size, this process of selecting the sample indicates that the results may not be representative of the entire population (Creswell, 2005). Because undergraduates from one university and from specific majors (elementary education majors enrolled in a music fundamentals course and music majors) were selected, the sample was also not representative of the total population of university undergraduates. The high percentage of female students majoring in elementary education also might have created an unrepresentative sample of the population.

Third, 52 responses to the questionnaire were initially received, while only 43 were considered applicable after cleaning the data. For a variety of reasons previously described, nine responses could not be used. Some of them may have been prevented

with more explanation or by having all participants complete the questionnaire in person. Even though an e-mail address was given with which participants could e-mail questions about the questionnaire, no questions were received, although some questions were answered during the live administration of the questionnaire to the elementary education majors. Technical problems may have also played a role in the responses that were only completed up to a certain point. Perhaps administering the questionnaire in person could have eliminated those problems.

Implications for Further Research

This study engenders many new ideas for further research on the topic. Perhaps the most obvious idea is to replicate the study with a larger and more representative sample so that the results can be generalized to the entire population. Avoiding the limitations previously described, researchers could obtain a more accurate view of what principle elements of the Comprehensive Musicianship approach high school general music students' experience. Although it would be more difficult to obtain participants and permission, it may be even more revealing to survey high school students who have recently completed a general music course since the information would be fresh in their minds.

Aside from the main results of the present study, interesting results appeared when comparing subgroups of the sample based on gender, major, and type of high school general music course taken. For example, in a comparison of female and male responses, the most frequently selected category of high school general music course by females was performance-based (62.50%), while the most frequently selected category by males was academic courses (90.91%); however, the percentage of males who reported

taking performance-based courses (72.73%) was still higher than the percentage of females (62.50%). In a comparison of elementary education and music majors, both groups had similar percentages of students who had taken performance-based courses; however, a large difference appeared in the percentage of students who took academic music courses. In a comparison of all groups of participants, all percentages of overall Comprehensive Musicianship experience were greater than 50%. The highest percentage of overall Comprehensive Musicianship experience was from students who had taken technology-based courses (80.25%), while the lowest percentage was from elementary education majors (53.40%). Another study could look into these differences more thoroughly and examine the causes of them.

Another idea for future research would be to study student preference for the Comprehensive Musicianship approach or a single-method approach. A study could be performed in which two or more sections of the same course, for example class guitar, could be taught. In one class, the Comprehensive Musicianship approach would be used, in which students experience all 27 of the principle elements. The other classes would be taught each with a single-method approach. For example, one class could focus on just learning to play guitar, while another class could focus on learning to write music for guitar. Students would express their preferences for aspects of the course at the end of the course, during the course, or both. It could be done either with a qualitative or quantitative study. It is important to consider students' enjoyment in their learning as it affects their motivation.

An equally if not more important study would be to repeat the same experiment previously described, but measure students' achievement at the end in areas such as

performing, describing, and creating music. It is important to know how effective the Comprehensive Musicianship approach is when compared to other approaches. A longitudinal study could also compare the success in college music study of students who were taught with the Comprehensive Musicianship approach versus students who were not.

Continuing with studies of high school students, it would be valuable to learn why students choose certain music courses. While some students do not have more than one option at their high school, other students may have the option of choosing from many music electives. Knowing the decision-making factors of students could help teachers adjust their courses so that they better meet the desires and needs of their students. By doing this, music teachers might be able to entice a greater percentage of high school students to continue their music education.

Another idea would be to survey high school general music teachers to determine their knowledge of, attitudes toward, and use of the Comprehensive Musicianship approach. Comprehensive Musicianship is no longer a widely-used phrase, and some music teachers are completely unfamiliar with it. It is important to know teacher's views on the subject to determine how to proceed in promoting and implementing this methodology.

Just as valuable as knowing teachers' views on Comprehensive Musicianship is knowing how those views were cultivated in music teacher education. A survey of college and university music education programs could reveal what music teachers are or are not learning about Comprehensive Musicianship. This would reveal areas in need of improvement to best educate future music teachers.

Along the same lines of music teacher' preparation, it is important to know how confident and comfortable music teachers are with teaching the principle elements of the Comprehensive Musicianship approach. It is important to know why certain elements such as conducting and improvising are experienced so infrequently. If it is because of a lack of teacher preparation, it is important for music teacher educators to know to make adjustments to benefit future music teachers and ultimately future music students.

A study could be performed in which Comprehensive Musicianship curricula are created and evaluated for a variety of high school general music courses. This knowledge would allow teachers to learn what kinds of concepts, content, activities, instructional literature, and evaluation techniques work with actual students in specific types of courses. Seeing sample lesson plans would give teachers ideas to use and to grow from in their own teaching. Similarly, a qualitative study could be performed in which the best practices of high school general music teachers who use the Comprehensive Musicianship approach are revealed. The same two ideas could be repeated with music teacher education courses so that college and university programs can get ideas for practically implementing and teaching about the Comprehensive Musicianship approach.

Overall Significance of the Study

Music programs in American high schools are dominated by performing ensembles, which primarily emphasize the skill of performing. The national standards for music, however, emphasize three main skill areas in music: performing, describing, and creating. Because of the flexibility in content and structure, general music courses may be an ideal venue for high school students to learn all three of these valuable skills.

Comprehensive Musicianship is an approach that emphasizes these three skills in an integrated approach toward learning music. High school general music courses that utilize the Comprehensive Musicianship approach may be a successful option for high school music education. Because of a lack of research, the current status of Comprehensive Musicianship in high school general music courses is unknown.

This study contributes to the limited, but growing body of research on high school general music and Comprehensive Musicianship. Only one other study has examined the incorporation of Comprehensive Musicianship in a specific type of course – secondary instrumental ensembles (Heavner, 1999). No other studies have examined curricular content and teaching practices in high school general music courses.

Results from this study indicate that principles of the Comprehensive Musicianship approach are not incorporated equally into the teaching of high school general music courses. Of the five principles of the theoretical Comprehensive Musicianship curriculum model, the only one experienced by more than 75% of participants was concepts. The area in most need of improvement in high school general music courses is instructional literature. Almost 50% of participants experienced all five of the principles, however, indicating that many teachers are incorporating Comprehensive Musicianship principles.

While not able to be generalized to a larger population, conclusions from this study might cause music teachers, fine arts administrators, and music teacher educators to evaluate their own programs regarding Comprehensive Musicianship in high school general music. Music teacher educators might realize that a shift is needed in music teacher preparation, perhaps in the areas of improvisation and world music. Fine arts

administrators and music teacher educators might realize that their music programs are not as comprehensive or integrated as they could be. Perhaps further studies will be done analyzing the incorporation of Comprehensive Musicianship principles in high school general music courses or developing curricula for high school general music courses using the Comprehensive Musicianship approach. While the implications of this study cannot be predicted, it may at least spark thought or discussion. Willoughby (1971) made the observation that

> Complete musicianship development cannot be achieved in any one course or even a sequence of courses, but continues throughout life; therefore, the responsibilities of the teacher are to help the student acquire tools and competencies which he can then use outside his formal schooling, and to stimulate his appetite for continued growth in his own musicianship and in his ability to cope with unfamiliar pieces and new musical experiences (p. 38).

Similarly, this study is just the beginning of a deeper exploration on an important topic in music education.

Appendix A

Comprehensive Musicianship in High School General Music Courses Questionnaire

High School Music Experiences Questionnaire

1. Consent Form

You may print this page for your records.

*** 1. Project Title: A Questionnaire for Principles of the Comprehensive Musicianship Approach in High School General Music Courses as Reported by Undergraduate Students Enrolled in a Mid-Atlantic University**

Why is this research being done?
This is a research project being conducted by Janet Montgomery at the University of Maryland, College Park. We are inviting you to participate in this research project because you are at least 18 years of age and you are an undergraduate music major or an elementary education major enrolled in MUED155: Fundamentals for the Classroom Teacher. The purpose of this research project is to determine what percentage of undergraduate students at a mid-Atlantic university reported that they experienced principles of the Comprehensive Musicianship approach in their high school general music experiences. This information will add to the current body of research in music education and may assist music educators who are interested in improving their teaching of high school general music.

What will I be asked to do?
The procedures involve one session during which you will be asked to complete a questionnaire about your experience in a high school general music class. Questions will be asked concerning the use of Comprehensive Musicianship principles in the class. Topics of questions will include concepts, content, activites, instructional literature, and evaluation. The total time for your participation will be between 5 and 10 minutes.

What about confidentiality?
We will do our best to keep your personal information confidential. To help protect your confidentiality, (1) the questionnaires will be anonymous and will not contain information that may personally identify you and (2) data will be stored in a locked filing cabinet and a password-protected computer. If we write a report or article about this research project, your identity will be not be revealed because it will not have been collected as data.

What are the risks of this research?

High School Music Experiences Questionnaire

There are no known risks associated with participating in this research project.

What are the benefits of this research?
This research is not designed to help you personally, but the results may help the investigator learn more about the use of the Comprehensive Musicianship approach in high school general music courses. We hope that, in the future, other people might benefit from this study through improved understanding of the use of the Comprehensive Musicianship approach in high school general music courses.

Do I have to be in this research? May I stop participating at any time?
Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify.

What if I have questions?
If you have any questions about the research study itself, please contact Janet Montgomery at: University of Maryland School of Music, 2110 Clarice Smith Performing Arts Center, College Park, MD 20742-1620, (telephone) 301-405-5503, or (e-mail) janetm@umd.edu

If you have questions about your rights as a research subject or wish to report a research-related injury, please contact: Institutional Review Board Office, University of Maryland, College Park, Maryland, 20742; (e-mail) irb@umd.edu; (telephone) 301-405-0678
This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.

Statement of Age of Participant and Consent
Your electronic signature below indicates that:
you are at least 18 years of age;
the research has been explained to you;
your questions have been fully answered; and
you freely and voluntarily choose to participate in this research project.

Name of Participant
Date

High School Music Experiences Questionnaire

2. Background Information

*** 1. Gender**

- ◯ Female
- ◯ Male

*** 2. Year of graduation from high school.**

- ◯ 2004
- ◯ 2005
- ◯ 2006
- ◯ 2007
- ◯ 2008
- ◯ 2009
- ◯ Other (please specify)

*** 3. Check the type(s) of music course(s) you took for credit at your high school.**

- ☐ Performance-based (e.g. Guitar Class, Keyboard/Piano Class, Voice Class, Rock Band, Mariachi Ensemble, Percussion Ensemble, Handbell Choir, World Drumming, Beginning Instrumental Music, Jazz Improvisation)
- ☐ Listening-based (e.g. Music Appreciation, Popular Music, Music History, World Music, Musical Theater, Jazz History, History of Rock)
- ☐ Technology-based (e.g. Music Technology, Sound Engineering, Music Composition)
- ☐ Academic (e.g. Music Theory, AP Music Theory, Music Elements, Jazz Theory)
- ☐ Combination (e.g. General Music, IB Music)
- ☐ Other (please specify)

High School Music Experiences Questionnaire

3. Concepts

Were the following concepts taught and developed in your high school general music class?

*** 1. Timbre: quality of sound that distinguishes different types of sound production**

- ◯ Yes
- ◯ No

*** 2. Rhythm: variation of the length of sounds and silences in music**

- ◯ Yes
- ◯ No

*** 3. Harmony: use of simultaneous pitches or chords**

- ◯ Yes
- ◯ No

*** 4. Form: the organization of different sections of music**

- ◯ Yes
- ◯ No

*** 5. Melody: a succession of musical tones perceived as a single entity; a tune**

- ◯ Yes
- ◯ No

*** 6. Tonality: a system of music in which pitches are related to one another based on a key center or tonic**

- ◯ Yes
- ◯ No

*** 7. Texture: the number and character of musical parts playing at the same time**

- ◯ Yes
- ◯ No

High School Music Experiences Questionnaire

4. Content

Did you receive instruction in the following musical areas in your high school general music class?

*** 1. Music Theory: study of musical elements, such as harmony, rhythm, meter, etc.**

- ◯ Yes
- ◯ No

*** 2. Music History: study of the evolution of music through different historical time periods**

- ◯ Yes
- ◯ No

*** 3. Music Literature/Style: study of many different pieces of music to determine different genres of music and style characteristics**

- ◯ Yes
- ◯ No

*** 4. Ear Training: identifying musical elements such as intervals and harmony by ear (listening)**

- ◯ Yes
- ◯ No

*** 5. Composition: writing one's own music**

- ◯ Yes
- ◯ No

*** 6. Improvisation: creating music by performing it on the spot without writing it down**

- ◯ Yes
- ◯ No

*** 7. Performance: making music by singing or playing instruments (traditional or non-traditional)**

- ◯ Yes
- ◯ No

High School Music Experiences Questionnaire

*8. Conducting: using gestures to direct a musical performance

- ◯ Yes
- ◯ No

*9. Music Aesthetics: study of the expressive qualities of music

- ◯ Yes
- ◯ No

High School Music Experiences Questionnaire

5. Activities

Did you participate in the following musical activities in your high school general music class?

*** 1. Performing: making music by singing or playing instruments either in class or in a class performance outside of class time**

- ◯ Yes
- ◯ No

*** 2. Creating: composing, improvising, or arranging music**

- ◯ Yes
- ◯ No

*** 3. Conducting: using physical gestures to direct a musical performance**

- ◯ Yes
- ◯ No

*** 4. Analytical Listening: critical listening to music to determine musical elements and understand the composition**

- ◯ Yes
- ◯ No

*** 5. Discussing: talking about music with others in class**

- ◯ Yes
- ◯ No

High School Music Experiences Questionnaire

6. Instructional Literature

Was the following musical literature included (in class or at concerts) in your high school general music class?

*** 1. Western European art music from three or more different musical periods (e.g. Renaissance, Baroque, Classical, Romantic, 20th Century)**

- ◯ Yes
- ◯ No

*** 2. Western music not considered to be European art music from three or more different countries or cultures (e.g. Folk, Traditional, Jazz, Rock)**

- ◯ Yes
- ◯ No

*** 3. World music from three or more different countries or cultures (e.g. Japan, India, Africa, aboriginal Australia)**

- ◯ Yes
- ◯ No

High School Music Experiences Questionnaire

7. Evaluation

Were you evaluated in the following areas in your high school general music class? (Each type of evaluation needs to be present only once to receive an affirmative response.)

*** 1. Descriptive Competence: ability to describe music and musical elements**

- ◯ Yes
- ◯ No

*** 2. Performance Competence: ability to perform music accurately and expressively**

- ◯ Yes
- ◯ No

*** 3. Creative Competence: ability to create music through improvisation, composition, or arrangement.**

- ◯ Yes
- ◯ No

High School Music Experiences Questionnaire

8. Incentive

To ensure that each student has only taken the survey once, enter the last three digits of your university ID number.

To receive a candy bar for taking the time to complete this survey, bring your ID to the music education office (room 2130D) in the Clarice Smith Performing Arts Center anytime it is open.

1. Last 3 digits of university ID number

High School Music Experiences Questionnaire

9. Thank you!

Thank you very much for your time!

Appendix B

Questionnaire Invitations

Dear former MUED155 students,

I have contacted you because you are one of my former students in MUED155: Fundamentals for the Classroom Teacher. I am conducting a research project for my Master's thesis and I could use your help!

If you have taken a music course for credit in high school that was NOT choir, band, or orchestra and you are 18 years or older, you are eligible to participate in this questionnaire. Participation in the questionnaire is voluntary and will take approximately 5-10 minutes.

Here is a link to the questionnaire:
http://www.surveymonkey.com/s.aspx

This link is uniquely tied to this questionnaire and your email address. Please do not forward this message.

On the consent form, it indicates that the researcher is Dr. Janet Montgomery. She is my thesis advisor and this is just a formality - it is really my study. If you have any questions, you can contact me at any time at jsitarz@umd.edu

As an incentive, anyone who completes the questionnaire will receive instructions on how to receive a free candy bar ☺

Thank you for your time and your help! I hope you are doing well. Keep me posted on your life!

Sincerely,
Jane Sitarz

Please note: If you do not wish to receive further emails about this, please click the link below, and you will be automatically removed from the mailing list.
http://www.surveymonkey.com/optout.aspx

Dear Undergraduates at the University of Maryland School of Music,

My name is Jane Sitarz and I am a Master's student in Music Education at the University of Maryland. I am contacting you because you are a music major and I could use your help with my Master's thesis research project!

If you have taken a music course for credit in high school that was NOT choir, band, or orchestra and you are 18 years or older, you are eligible to complete this questionnaire. Participation is voluntary and will take approximately 5-10 minutes.

As an incentive, anyone who completes the questionnaire will receive instructions on how to receive a free candy bar ☺

Here is a link to the questionnaire: http://www.surveymonkey.com/s/hsgeneralmusic

If you have any questions, you can contact me at any time at jsitarz@umd.edu

Thank you for your time and your help!

Sincerely,
Jane Sitarz

Dear music undergraduates,

Need a pick-me-up during finals week? It's not too late to earn your free candy bar for filling out an online questionnaire that only takes about 5-10 minutes!

You may recall that last week you received an e-mail asking for your participation in a research study for my Master's thesis. If you have taken a music course in high school that was not choir, band, or orchestra and you are 18 years or older, you are eligible to participate. You can access the questionnaire with the following link: http://www.surveymonkey.com/s/hsgeneralmusic

Someday you may be in a similar position needing participants for a research study, so I hope you will help me out if you can! Thank you very much.

Sincerely,
Jane Sitarz

Dear music undergraduates,

You may recall that two weeks ago you received an e-mail from me asking for your participation in a research study for my Master's thesis. I want to thank those of you who have participated by completing the online questionnaire! Your participation has been extremely helpful.

If you have not yet completed the questionnaire, this is my final reminder and plea for you to participate in my study! If you have taken a music course in high school that was not choir, band, or orchestra and you are 18 years or older, you are eligible to complete a questionnaire that takes approximately 5-10 minutes to complete. You can access the questionnaire with the following link: http://www.surveymonkey.com/s/hsgeneralmusic

Someday you may be in a similar position needing participants for a research study, so I hope you will help me out if you can! Thank you very much and have a fabulous summer!

Sincerely,
Jane Sitarz

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