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THE DEVELOPMENT AND EVALUATION OF A BLACK MUSIC SYLLABUS FOR ELEMENTARY MUSIC EDUCATION.

The University of Oklahoma D.M.E., 1972
Music

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE DEVELOPMENT AND EVALUATION OF A BLACK MUSIC SYLLABUS FOR ELEMENTARY MUSIC EDUCATION

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

T. MARSHALL JONES

Norman, Oklahoma

1972

THE DEVELOPMENT AND EVALUATION OF A BLACK MUSIC SYLLABUS FOR ELEMENTARY MUSIC EDUCATION

APPROVED BY

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T.M.J.

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THE DEVELOPMENT AND EVALUATION OF A BLACK MUSIC SYLLABUS FOR ELEMENTARY MUSIC EDUCATION

CHAPTER I

INTRODUCTION

Many music educators would readily admit that there is a lack of information regarding the accounts of Black music and its contributions to the American society. The following statements are extracted from a paper presented by Dominique-Rene de Lerma at the 1970 winter meeting of the Music Library Association in Toronto, the Music Educators National Conference in Chicago, and a symposium on Black music held in Geneva, New York, at the Hobart and William Smith colleges:

> Let us admit without hesitation that less is generally known and taught about music composed by Blacks than any other aspect of non-Oriental music. The information is lacking among public school teachers, college professors, chamber music coaches, musicologists, recitalists, and conductors, and there has been little help from publishers or librarians. . . .
>
> Ethnic scholars can provide some assistance, but far from enough to provide us with sufficient data to sketch even a historical outline of any substance, much less to develop a syllabus or plan a concert.[1]

Apparent neglect and misunderstanding about Black music's contribution in America is only exceeded by the lack of serious

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[1]Dominique-Rene de Lerma, "Some Curricular and Philosophical Challenges from Black Music," Black Music in Our Culture (Kent Ohio: Kent State University Press, 1970), p. 25.

attention given to it. According to Austin Caswell,

> the attitudes of most representatives of the musical establishment can easily be seen by looking at the music curricula of our universities--firmly wedded to the worship of European traditions of "Art-music" with no mention of jazz or any other form of Black music--American or African.[2]

James Baldwin, in his novel, The Fire Next Time, wrote: "White Americans have supposed 'Europe' and 'civilization' to be synonymous--which they are not--and have been critical or distrustful of other standards and other sources of vitality."[3]

Caswell goes on to state that

> if ever there was a culture in which music represented a direct, natural unmanipulated and profound manifestation of cultural values, it is that of the Blacks--both African and American--since a great deal of Black music originally sprang from this source.[4]

Until recently the educational curriculum in most public schools has focused its musical content on non-Black, Western music. An extensive examination of elementary music textbooks, for example, reveals that most of these books include a few spirituals as the only representation of Black music. One series which does have more relevant Black music material than others is structured to include songs of many ethnic groups, but does not present Black music with an

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[2]Austin Caswell, "What is Black Music?" Music Journal, XXVII/8 (October, 1969), p. 31.

[3]James Baldwin, The Fire Next Time (New York: Dial Press, 1963), p. 80.

[4]Caswell, p. 31.

emphasis on its historical background or its various specific types. In addition, an investigation of college textbooks which are used for teaching methods and materials courses reveals only a minimum amount of music, with a few spirituals, and a somewhat sketchy account of the historical and sociological aspects of Black music.

> The standard network of classes and credits until recently, has given total attention to non-Black, Western music. In college, this study ends not with a degree in music, but with a degree in White music. Textbooks, aesthetic concepts, lecture examples, and analytical techniques all justify this viewpoint.[5]

All aspects of American education, including music education, should be concerned with delineating the contributions of Blacks as well as other minority groups. It seems only human that no man should have to sell his birthright or cultural heritage to be accepted in the society which has produced him. Besides, a more humane world will be built on the premise that there is room for all peoples, and "their existence and the pride of their practitioners must stimulate an interplay that makes a society dynamic and positive in all respects."[6]

The alienation that has come to infect relations between Blacks and Whites has influenced almost every American

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[5]Dominique-Rene de Lerma, "Black Music Now," Music Educators Journal, LVII/3 (November, 1970), p. 27.

[6]Dominique-Rene de Lerma, Black Music in Our Culture (Kent, Ohio: Kent State University Press, 1970), p. 27.

institution. James Standifer concluded

> that many White Americans still display an unbelievable misapprehension of the cries emanating from Black people all over the United States, with the most vivid example being the appalling conditions of inner-city public school instruction.[7]

Music, in general, has played a significant role in bridging the gap for greater understanding among peoples of all backgrounds; however, the writer feels that Black music should be emphasized more in the music education curriculum now, if for no other reason than to provide an avenue for greater understanding among people. Black music is an important and vital aspect of the American culture; consequently, its exclusion from other than predominantly Black schools would only serve to compound the existing problem. Black music belongs in the elementary school, high school, and undergraduate courses; indeed, the fact that it is incorporated in so few pre-college studies results in a serious lack of opportunity for both Blacks and non-Blacks. Because of this, many non-Black students are deprived of formal contact with important types of dynamic musical ideas, and many Blacks are unaware of the rich musical genius of their heritage, perhaps thereby even negating the impetus for training and preparation for a potential career.

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[7]James Standifer, "Arts Education Deserves a Black Eye," Music Educators Journal, LV/5 (January, 1969), p. 27.

If we, as music educators, fail to expose students to Black music in a formal structure, then the possibility of developing an intelligent appreciation, as a by-product of such an experience, will be almost nonexistent. And even though such an appreciation will have to come from within oneself, it most certainly will depend on how well the teacher understands the student's affective world.

Statement of the Problem

America has awakened to a new awareness of Black culture within the last decade, and Black music, especially, has been at the forefront of this new awareness. The Black musician has created an entirely new music--an Afro-American style--the influence of which has spread over the entire world.

While there have been notable accounts of the development of Black music studies within the educational curriculum, these courses have been basically structured for music history and music appreciation emphasis, usually from one to two semesters. Research by this writer revealed the lack of a structured approach to Black music within the traditional music methods and materials courses for teachers. Consequently, the prospective elementary music teacher is denied the opportunity of realizing the broadest possible exposure and/or training in a musical area which seems important for effective interaction in the classroom.

Course structures devoid of this emphasis as an integral part of their curriculum do not adequately prepare teachers who may subsequently be placed in positions which will require a broader scope and understanding of Black music. If the goals of music education which are consonant with the contemporary philosophy toward Black studies are to be realized, such knowledge, concepts and skills are essential.

This study will be concerned with the development and evaluation of a Black music syllabus for music methods and materials courses for elementary music education.

The following objectives are outlined in keeping with the overall scope of the study:

(1) to teach the origins and characteristics of six Black music types--spiritual, shout, blues, worksong, jazz and rock-soul--including attention to the historical and sociological aspects;

(2) to teach an awareness of performance practices typical of each Black music type;

(3) to teach aural discrimination of style characteristics of the various Black music types; and

(4) to provide a format for student musical activity and creativity through Black music.

Probably one of the most important problems in such a study lies in the development of a syllabus and materials which will reflect the most significant areas in the

chronological development of Black music. Since the project will be limited to eight class periods (four weeks) for presentation, this undertaking necessitates careful consideration to the course content with respect to the following:

(1) organization of materials, giving careful attention to the historical and sociological, as well as the musical, aspects;

(2) the development of skills necessary for teaching Black music, thereby eliminating inhibitions so that the styles, mood, character and interpretation can be dealt with in an objective manner; and

(3) creating a positive attitude toward Black music for its inclusion into the elementary music curriculum.

Justification for the Study

A lack of information about any culture within another culture is unfortunate, both for the people that sub-culture has produced and for those it might not have touched directly.

Black music, because of its aesthetic qualities, historical and sociological importance, presents a unique opportunity to "shape and sharpen the critical sensibilities of people regarding the commonality of feelings of all races."[8]

Students in general, and Blacks in particular, have a basic need for security, respect, love and help in creating

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[8]James Standifer, "Arts Education Deserves a Black Eye," Music Educators Journal, LV/5 (January, 1969), p. 27.

a positive image of themselves. Certainly such ethnic music can be used as one of the necessary means towards developing the student's cultural growth potential, Black or White.

According to de Lerma,

> perhaps the problem of Black music is that it is out of the mainstream as far as White America is concerned; however, a society that lives in segregation develops its own culture, and standing outside the mainstream does not make that culture inferior.[9]

Urban Blacks must not be denied the structured, academic account of their heritage, thereby preventing them from understanding their own activity and accomplishments in the historical and social perspective. Likewise, it is important to sensitize non-Blacks who, for the most part, are far removed from the conditions and circumstances which create and foster cultural stagnation.

Black music is especially important for those who live in the ghetto, and even more so for those who will teach there. Further, it seems that some workable answer should be arrived at in describing what Black music really is. Is it in itself a single entity to be reckoned with, or is it an integral part of the "Black is Beautiful" concept? Seemingly, "this is not only necessary for the sense of self-identity of the Black person who asks, but it is also necessary for the teacher

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[9]Dominique-Rene de Lerma, "Black Music Now," Music Educators Journal, LVII/3 (November, 1970), p. 26.

(Black or non-Black) who is being asked for its answer with increasing frequency."[10]

According to William Grant Still, "perhaps no group of participants in the entire history of music has been so greatly influenced by social, economic and environmental factors as the American Negro."[11] This influence has affected both the type of music created and performed and the professional activities of each individual. Furthermore, "the development of Black music and musicians in this country has paralleled the gradual improvement in America's race relations, despite the current temporary unrest in the cities."[12]

We are aware, historically, that in African societies almost everyone participates in a musical event. Basically, there is no separation of artist and audience. We also know that rhythm is the most important feature of African music, it being polyrhythmic and percussive in style. Within the melodic line, the use of various rhythms simultaneously provides great complexity; shifting metrical emphases also contribute to the rhythmic complexity of this music.

If the assumptions above are correct, we can no longer rely on "Mary Had a Little Lamb" or "Three Blind Mice" to

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[10]Austin Caswell, "What is Black Music?" Music Journal, XXVII/8 (October, 1969), p. 31.

[11]William Grant Still, "The Negro Musician in America," Music Educators Journal, LVI/5 (January, 1970), p. 100.

[12]Ibid.

teach the kind of intricate patterns which come easily to most young Blacks in our contemporary culture. With the growing interest in, as well as emphasis on, African music, certainly the motivational key to student understanding should, and will be, active, not passive, participation.

It is seemingly quite clear that with the emphasis on Black awareness the new generation is forcing re-evaluations and Blacks are in the vanguard. De Lerma states that

> tradition and social needs are major factors, noting that the populations of Washington and Newark are mostly Black; more than one-third of the citizens of Detroit, Baltimore, Cleveland and St. Louis are Black; and at least one-fourth of the residents of Oakland, Concinnati, and Philadelphia and Chicago are Black. Furthermore, sixty-five percent of Black America lives in the urban centers. . . .
>
> During the last decade, the White population of these cities fell by 2.1 million, while that of Blacks rose by 2.6 million. This social need, for music of their own culture to be taught to these children, is now very great in the larger cities of this country. ... For these majorities, as well as White minorities, Black music may presently be more significant than the previous stress on polyphonic Lieder, a Sousa march, or the "Dance of the Sugar Plum Fairy."[13]

It would seem that with these statistics, along with the sociological ramifications of a Black cultural renaissance, we should re-evaluate our priorities and "stop sending innocents

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[13]Dominique-Rene de Lerma, "Black Music Now," Music Educators Journal, LVII/3 (November, 1970), p. 27.

into battle unarmed."[14] Prospective music teachers should be provided with a thorough understanding and background knowledge of the culture in which they will teach so that there is less danger of cultural shock when the teacher assumes the first teaching position.

We are also apprised of the fact that concepts in music are formed as a result of experiences in music which have real meaning for the child and which remain as a part of his intellectual understanding of the basic elements or materials of music. Students need experiences that are relevant to the contemporary scene of which they are a part.

The writer feels very strongly that when Blacks and Whites alike are apprised of the origins, growth, contributions and impact of Black music on the contemporary "movement" in the country, a more objective understanding and a greater appreciation for its indigenous value as a segment of our total society will follow. Furthermore, if teachers and students alike are to be in tune, so to speak, with contemporary concepts and educational innovations, then the recognition and acceptance of Black music as a contributing force to greater understanding of, and among, mankind justifies its inclusion in the school curriculum.

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[14]Teacher Education, "Stop Sending Innocents Into Battle Unarmed," Music Educators Journal, LVI/5 (January, 1970), p. 103.

Related Studies

A thorough search by this investigator does not reveal any specific study which treats or attempts to treat this kind of general elementary music methods class in the manner as proposed by this study. However, there are several studies which may indirectly relate to what this study will attempt to do.

There is an early study by Billips[15] (1947), who proposed to include Black music as a course of study in the school curriculum. Billips' work was done as a Master's thesis project; however, no accounts are given as to its inclusion in regular school music curricula. John Duncan devised a syllabus at Alabama State University on Afro-American music, but this is used as a guide for students in music appreciation classes.[16]

Norma McCray conducted a study which consists of teaching units on selected Black composers,[17] and a Master's thesis which was done at Washington State University deals with an introduction to East African Music for schools.[18]

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[15]Kenneth Billips, "The Inclusion of Negro Music As A Course of Study In The School Curriculum" (M. M. Thesis, Northwestern University, 1947).

[16]John Duncan, "Afro-American Music: a Guide for Students in Music" (Montgomery: Alabama State University, 1969).

[17]Norma McCray, "Teaching Units on Afro-American Composers: Harry T. Burleigh, R. Nathaniel Dett, Edward "Duke" Ellington, William Grant Still" (Washington: Howard University), Project in African Music [n. d.].

[18]Solomon Mbabi-Katana, "An Introduction to East African Music for Schools," Kampala: Milton Obote Foundation (M. M. Thesis, Washington State University, 1967).

A number of sample curricular syllabi appear in an appendix to the de Lerma book, Black Music in Our Culture; however, upon examination, it was found that these outlines are much more extensive in their format and geared towards a full semester or full year of study rather than what is proposed for this study.

Of the elementary music textbooks examined, the New Dimensions in Music Series[19] has more relevant material on Black music than any of the other standard series; however, it is organized to include songs of many ethnic groups and does not present the material with an emphasis on the chronologically-structured approach to Black music as this study will attempt to do.

Procedure for Implementation

The Black music syllabus was implemented in four sections of the music methods and materials course for elementary education majors at the University of Oklahoma during the spring semester of 1972.

These sections were taught by three graduate assistant instructors, and involved sixty-seven students. The Black music units began on February 21 and were concluded March 17, the classes meeting twice weekly. This implementation provided

---

[19] R. Choate, R. Berg, L, Kjelson and E. Troth, New Dimensions in Music: 1-6 (New York: American Book Company, 1970).

the vehicle for evaluation of the methods and materials provided by the Black music syllabus.

CHAPTER II

DEVELOPMENT OF MATERIALS

Objectives of the Study

The first order or priority in the development of the study was that of outlining the overall objectives and developing a syllabus which would encompass the most significant aspects of Black music--relative to the historical and sociological, as well as the musical content.

In establishing a rationale for development of the study, there were at least three principle factors which merited consideration: (1) the desire, on the part of the writer, to include various types of Black music into existing methods and materials course structure; (2) the belief that many teachers of music methods courses are in need of assistance in the form of guidelines and materials for presenting Black music; and (3) the belief that, by presenting Black music types, positive, objective attitudes could be fostered, thereby providing an avenue of greater understanding for the Black contribution to the society in which it exists.

In keeping with the previously mentioned factors, the following general objectives for the study were formulated:

(1) the development of a Black music syllabus, which would adequately cover the most significant aspects of the

music over a four-week period of study. Specifically, this would provide for presenting Black music through a series of units, giving attention to the historical and sociological, as well as the musical content of such types as: the spiritual, shout, blues, worksong, jazz and rock-soul. Specific objectives were formulated for each respective unit type based on the time span (eight class periods) and those aspects deemed to be most significant, as well as feasible, for study in the allotted time period. The cognitive knowledge to be gained from fulfilling these objectives centered around emphasis on the origin and characteristics of each type, with attention to other musical elements through the medium of the Black music units.

(2) an evaluation of the effectiveness of the Black music syllabus. This would entail evaluating the degree of achievement, based on test scores, by the experimental group subsequent to the Black music treatment, compared to that of the control group who followed the traditional course of study. Other concerns for evaluation purposes will deal with ascertaining initial attitudes toward the subject of Black music as an integral part of the course structure and the final attitude following the presentation of the units. Students will be classified according to their music interest level, the grade point average and the grade received in the prerequisite basic skills class so that achievement can be examined in relation to these factors. An account of these

findings appears in the fourth chapter on presentation and statistical interpretation. Other findings include the instructors' accounts of their personal attitudes and opinions as well as the respective classes' attitudes toward the Black music study.

While there were only two general objectives of the overall study, there were several objectives of the Black music units which reflected realization of similar goals, with specific objectives formulated based on the musical content and/or features of the individual types.

There were actually seven units developed in the syllabus, of which six could be presented in a chronological sequence or as self-contained units within themselves, if one so desired. Objectives that were basic to each of the units are cited in chapter one and again in chapter three relative to the overall scope of the Black music syllabus.

The writer feels it pertinent to mention at this point that the first lesson (or unit) serves as an introduction to the overall study and coincides in a specific manner with the first general objective of the study--to present a summary of the historical and sociological aspects of Black music. This lesson provided an overview of the early African heritage in both respects, and served to acquaint the classes with those various types which subsequently would receive more detailed and concentrated emphasis.

A resume of the musical features such as rhythmic prominence, gutteral voice quality, sliding voice technique, syncopation, imitation and improvisation, which descended directly from the African heritage, was presented, showing the developing influence through similar usage in today's music. It was intended that, through this resume, students would be better able to understand and/or recognize the enriching contributions Black music has made to the European-structured musical traditions of this nation.

The musical content dictated, somewhat, the formulation of other objectives, which were based on fundamental musical elements and/or indigenous features which were approached through the medium of Black music types. These specific objectives for each unit centered around the following:

(1) developing an awareness of performance practices typical of each Black music type;

(2) developing aural discrimination of style characteristics of the various Black music types; and

(3) a continuation of the ongoing basic knowledges, skills, and concepts of the various elements which were found to be inherent within the Black music types.

Such objectives deemed to be of equal importance which were inherent within the musical content dealt with (1) teaching major and minor tonality and recognition of primary triads in the modes; (2) emphasis on recognition of phrase endings--incomplete and complete; (3) teaching an awareness

of uneven rhythmic stress; and (4) an attempt to enhance the enjoyment of a musical experience through Black music types. One would hope that the ultimate realization would be the development of a positive attitude toward Black music and its inclusion as an integral part of the course structure in general music methods and materials courses.

It probably suffices to mention here that because of the strong rhythmic and emotional appeal of Black music, it may be somewhat difficult to maintain the proper objectivity needed to teach and understand the music without over-emphasizing these features. This is not to imply that a rigid control be exercised, for these are primary, authentic features of the music itself; the concern here is that the objective, academic approach does not suffer at the expense of emotionalism.

In keeping with those goals that are idealistically conceived, one must also be aware of focusing on the practical application--working to develop specific skills and concepts for teaching the indigenous styles, the moods, the character and interpretations of Black music. Hopefully, through this experience there will emerge a desire to include it as an integral part of the total course structure in music methods and materials courses.

Course Content

The content outline could have followed several designs; however, for purposes of this study, a chronological approach

was used in order to reflect, as fully as possible within the time span, on the influences which the early African heritage exerted on all subsequent Black music types.

Comprehensiveness is only exceeded by intensiveness due to the time limitations of presenting the material. As mentioned earlier, the content outline was structured to include an introductory unit, followed by six chronological units of Black music types.

Of some interest was the fact that a map of Africa was used to point out geographical locations, showing the vastness of the continent, and to establish the proper perspective as to the origin of early influences. An account was given of the tribal mores and customs--with particular emphasis on the significant role that music played (and still does) in the lives of each inhabitant from the cradle to the grave.

Further examination revealed the impact which rhythm had upon the subsequent types, inasmuch as it is probably the most important feature of African music. The treatment seems quite evident as it was applied to the traditionally "straight" type psalms which were sung in the New England Colonies, giving them a much livelier performance. Out of this experience emerged a type of gospel singing known as the "call-and-response" spiritual. The rhythmic emphasis, along with practices of hand-clapping and foot-stomping, reflected the West African influence.

An interesting comparison was that of a rhythmic pattern used by the Sudan tribes of a festival song with the identical pattern being used by a popular, present-day composer-arranger, Quincy Jones, in an arrangement of Carole King's popular song, "Smackwater Jack."

One also only needs to compare the changes which resulted when the ever-familiar "When the Saints Go Marching In" was transformed from the slow, reverent, religious identification to one more allied with a secular popularity--due to the increased tempo and the rhythmic treatment.

Other popular tunes, such as "Working on the Chain Gang" and "Work Song," were used as introductory material--due to their familiarity, to illustrate Black music styles like the "Shout" and the "Worksong," which were created as a means of tolerating the monotony of an arduous physical task from day to day. These songs are exemplary of the early days of slave labor and certainly seem to reflect obvious historical, as well as sociological, ramifications.

Other features, such as the "hesitated," syncopated, gutteral voice technique, were shown as to how they emerged from the "shouts" and "hollers" in advancing the development of such styles as blues and jazz. The mutual use of rhythms, syncopation and blues elements were further explored in the rock-soul style.

As mentioned earlier, musical content and its basic elements were of primary concern in the development of the study,

since such elements are basic to most music types. The important consideration was that the music stand on its own merits, with the historical and sociological aspects emerging as allied by-products.

The spiritual unit contained several objectives which hopefully served somewhat of a twofold purpose: (1) to satisfy or perpetuate the ongoing practices of teaching major and minor tonality (or mode), recognition of primary triads, phrase endings--complete and incomplete; and (2) to present three types of spirituals and the proper pronunciation of lyrics, whose English sound was not characteristic to the African dialect but whose meaning may have been synonymous. For example, de is translated to mean the, and g's are usually dropped from such word endings and are not pronounced. This was attributed to the hard "g" sound and the extra effort necessary to pronounce such words in the English context; consequently, dropping the "g" resulted in a softer sound which the early slaves were seeking, thereby lending itself more readily to their speech patterns.

The spiritual, as a Black music type, seemingly grew out of the emotional need of the slaves to make drastic social adjustments for environmental survival. The spiritual, "There's a Great Camp Meeting in the Promise Land," was chosen for its appropriate illustration of apparent religious conviction as well as its reflection of suppressed circumstances of the times.

"Go Down Moses" represented the "call-and-response" spiritual type, which utilized slow tempo and legato phrasing, as well as the concept of minor tonality which also reflects the suppression the slaves felt.

"It's Me, O Lord" provided a unique example of presenting incomplete and complete phrase endings, whereas "My Lord, What A Mornin'" served a twofold purpose: (1) a prime example of the "melodic" spiritual type whose melody is akin to the "call" section of the previous spiritual type; and (2) also as a prime example of primary triad study--emphasizing major tonality. It further served to emphasize correct pronunciation of lyrics indigenous to the musical style.

For the third spiritual type, the "rhythmic" spiritual, "Little David, Play on Your Harp" was used to illustrate the faster tempo, and the syncopated "swing" feature which tends to stimulate body responses. Because of the rhythmic emphasis, this number was used as the basis for creating a rhythmic activity--in keeping with such as a primary feature of Black music.

Whenever the word dance is mentioned there seems to be an immediate response or allusion to either the combination of two partners coordinating their movements to a Viennese Waltz (ballroom style), a two-step to the Fox Trot, or the graceful movements of the ballerina, the torrid gyrations of the stage performer--all of which are accompanied by a state of frivolous ecstacy. In contrast to this premise, the next

unit which deals with the "shout" allows for a most natural transition from the "spiritual" unit.

According to Landeck, "the shout is, in essence, actually a 'holy dance' performed while singing spirituals--being the only dance 'tolerated' by the church."[1] Consequently, interaction and dependency between these two styles seemingly can account for the serious detachment maintained in relation to the status of other secular types. Here again the objectives were more or less twofold: (1) that of teaching uneven rhythmic stress-using the eighth-quarter-eighth combination and the sixteenth-dotted eighth pattern which were so well adapted to the basic movement of the "shout"--that of a shuffle. This unit further attempted to eliminate any apparent inhibitions where physical responses and rhythmic movements to the "shuffle" were concerned.

The two spirituals, "I'm Goin' to Sing" and "Sit Down, Sister, Sit Down" were chosen because of their unique rhythmic structure--which complimented the instructional approach, both in terms of the syncopated concept and the desired mood for the "shuffle" activity.

The next unit, even though vocally oriented (as were the previous two) provides somewhat of a diversion from the others in that it is based on secular popularity. The style was more

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[1]Beatrice Landeck, Echoes of Africa (New York: David McKay Co., Inc., 1961), p. 136.

worldly in nature, reflecting the personal day-to-day experiences and convictions of its creator. It was referred to as the "blues." In this unit the objectives were centered around teaching how the blues scale evolved from the pentatonic scale and to illustrate the vocal technique which later served as the model for instrumental imitation.

The blues is sung or played in duple meter, the melody is highly syncopated, the form is most often confined to a three-line stanza (a a' b), and the basic harmonic pattern consists of a twelve-measure chord structure. The "blues" feeling is derived from the "blue" notes of the scale, which requires lowering the third and seventh degrees and occasionally the fifth and sixth degrees from their major mode positions.

Two very fine examples which illustrated all of these aspects were "Mean Old Bed Bug Blues" as sung by one of the great early blues stylists, Bessie Smith, and "Good Morning Blues" as sung by a later blues stylist, Della Reese.

A final objective of practical importance was that of providing an outlet for the creative process through experimentation with various melodic and percussive instruments, such as the piano, autoharp, tuned bells, drums and rhythm sticks.

The next unit provides an interesting exposure to several kinds of "worksongs" which were used in both the work and social contexts. The underlying objectives for this unit were

basically a continued stress of rhythms--both syncopated and running-type, inasmuch as these are typical and unique to the physical responses associated with the worksong; and to teach the accompanying percussive "vocal" technique or effects which serve as rhythmic compliments to the worker's physical response.

Rex Harris has described worksongs as "tribal songs which started life in West Africa and were perhaps one of the stepping stones to the blues, which subsequently became one of the mainstays of jazz."[2] As mentioned previously, many worksongs were used in both the work and social contexts and for purposes of developing this unit, the "Corn Song" and the "Gang Song" were explored. It is interesting to note that each plantation had its own repertory of worksongs which grew out of the work activities of the plantation.

Accordingly, in her treatise on The Music of Black Americans, Eileen Southern states "that the term 'corn song' was used throughout the South to refer to songs sung at corn-shucking frolics."[3] Hence, the allusion to both the working and social contexts.

A song titled "Roun' de Corn, Sally" was chosen because of its lyrical connotations in the social realm and the

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[2]Rex Harris, Jazz (Baltimore: Penguin Books, Inc., 1956), p. 38.

[3]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., 1971), p. 179.

frivolity which was inherent in it, providing a unique activity experience. Here again is an opportunity to observe the difference in word pronunciations possessing a similar translated meaning. Especially is this noticeable with the phrase "hooray for all de lubly ladies," which when translated means "the lovely" ladies.

The use of the "gang song" was the second example, which was another one of many types of worksongs, created by drawing their substance from life's experiences in working on organized gang forces of slave labor. A typical song, or songs, used by the workers may have been "Water Me from de Lime Rock," which meant the desire for water which came from the cool, clear, spring streams--created as a natural phenomenon rather than being manmade; or, a song like "Workin' on de Chain Gang," whose rhythms were well suited to the emphasis on syncopation. One more interesting observation here is that the music and physical activity were (or are) practically inseparable, with the words serving to capture the imagination of the workers. The important consideration with this song type was that a task be completed by maintaining the working spirit through singing these songs.

In selecting the various Black music types it seemed only fitting that a unit on jazz be included, since many authorities contend that it is America's only authentic, original contribution to the world of music as a recognized musical art form. This unit provided yet another unique

opportunity, hopefully, for fulfilling several objectives: (1) teaching an awareness of the various jazz styles, which involved listening experiences, a most essential part of the unit if one is ultimately expected to develop the ability to make such aural distinctions; and (2) the chance to experiment with jazz techniques of improvisation through compositional creativity. The listening portion of the unit treated the various styles on a chronological development basis, utilizing a single, easy-to-remember, melodic theme to illustrate the stylistic changes from one era to the next. This allowed for a greater degree of comprehension of the various styles since the issue was not clouded or compounded by having to remember new material for each transition.

The natural chant of childhood was used as a melodic model and proved to be ideal for experimenting with a simple "straight" type motive, showing how easily the jazz treatment could be applied. This process involved having students sing the motive, which was extended by the writer into a twelve-bar blues structure, with syllables on de and du to learn the complete melody. As you recall, the blues structure became a mainstay of the jazz style. Original lyrics and a jazz accompaniment were created by the writer, providing a basis for further experimentation with various pitched and percussion instruments. (See Appendix A.)

The final unit was devoted to rock-soul type music, which, no doubt, possessed more relevance for the class than

all other previous types. The relevancy of rock-soul and the appropriateness of its application in the school classroom has been expounded by Emmett R. Sarig, who wrote

> that recognizing eighty percent of the students were outside of the school music program, the 1967 Tanglewood Symposium urged that 'the musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music.'[4]

Aside from presenting the basic origins of rock-soul music, it was considered important to provide selected listening experiences whereby a comparison of various artists and styles--both vocal and instrumental--would hopefully prove to be more meaningful in realizing the ultimate goal--that of teaching a rock-soul composition, encouraging individual creative awareness and participation.

There were six works selected for the listening aspect of the unit because they represented the kind of cross-section desired for comparing both vocal and instrumental types.

The vocal works selected were "Watermelon Man" by Gloria Lynne, "Soul Man" by Sam and Dave, "Ain't Too Proud to Beg" by the Temptations, and "Eleanor Rigby" as sung by Aretha Franklin.

Instrumental examples were "Memphis Underground" by Herbie Mann and "Mercy, Mercy, Mercy" by the Cannonball Adderley Quintet. Even though these works were analyzed for their musical specifics (see Appendix A), there were several observations

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[4]Emmett R. Sarig, "Ignoring Rock Won't Make It Go Away," Music Educators Journal, LVI/3 (November, 1969), p. 45.

which were kept in mind as characteristics common to all of the examples: (1) the basic rhythmic drive, which has a built-in kind of infectious, emotional appeal; and (2) the heavily (in most instances, though not always), emphasized after-beat, regardless of tempo.

As mentioned earlier, probably one of the most difficult tasks of all centered around the development of a syllabus with proper materials which would reflect the most appropriate areas of concentration in the chronological evolution of Black music for this type of study. Perhaps certain inexactitudes beg forgiveness, due to the exploratory nature of the study, where selectivity of resources are concerned, as well as the omission of many important personalities associated with each respective unit on Black music types. The other factor centered around the time limitation of eight class periods, since the Black music segment had to be worked into the already existing course structure of music methods and materials.

Teaching Approach and Materials

The approach to teaching the Black music units encompassed several factors which centered around the chronological development of content. The basic premise was to present the content in as comprehensive a manner as possible within the designated time limit. Furthermore, since it was of primary importance that the presentation be as free as possible of

the biased attitude of the writer, three instructors, who were not involved in the content development, were assigned to teach the units.

Several types of materials were necessary in complementing the approach which, incidentally, did not restrict flexibility in its structured organization. Each unit was approached through a lecture presentation of pertinent historical and sociological aspects of Black music.

There were two sets of tapes developed for the respective units: (1) one set, consisting of short excerpts, was used by the instructor for lecture presentations; and (2) a second set, of extended proportions, was for outside listening by the students. All of the tapes were calibrated and labeled for maximum efficiency in presentation by the teacher or laboratory listening by the students.

A number of overhead transparencies was also prepared to aid in the presentation of the units. Increasing emphasis is being placed on the use of overhead projectors, the time-saving advantage being twofold: (1) prior preparation to class time, eliminating certain chalkboard problems; and (2) more expedient organization of class time. A further advantage is that the teacher can face the class during the presentation while using the projector.

Probably one of the strongest features relative to the teaching approach was that great concern was given to the development of an activity-oriented lesson plan to support

the lecture presentation. This provided for a greater degree of intensive involvement, complimented by the inherent features of the music in support of realizing the ultimate objectives of the study.

The activity approach, hopefully, served to eliminate apparent inhibitions on the part of teachers and students. Such inhibitions can easily be harbored, due to natural feelings of insecurity when dealing with the unfamiliar. It was felt that it would be advantageous to present a brief overview of the developmental procedure to the instructors as an orientation process, rather than to insist on a regimented guideline for a specific teaching approach. Certainly, much of the approach would follow the organization of content. In fact, the teachers were encouraged to be as flexible as possible in their approach, since it was realized that no two individuals would present the material in an identical manner.

CHAPTER III

EVALUATION OF MATERIALS

Evaluation Procedure

The evaluation of the Black music materials was essentially an attempt to determine the extent to which the Black music units fulfilled the basic objectives, as outlined in Chapter I. The following procedures were employed:

1. Analysis of results of achievement test according to various characteristics of students:
   a. Grade Point Average
   b. Grade in 1732 music skills class
   c. Attitude toward music in general
   d. Attitude toward Black music
   e. Interest in music (type and level)
2. Control-Group experiment in attitude
3. Instructors' appraisal of effectiveness of materials and of their own ability to teach the subject through the materials.

Each of these procedures required the development of data-gathering instruments for proper implementation of the evaluation process and will be described in detail under their respective headings.

As a reminder to the reader, the basic objectives are reiterated:

(1) to teach the origin and characteristics of six Black music types--the spiritual, shout, blues, worksong, jazz and rock-soul--including attention to the historical and sociological aspects;

(2) to teach an awareness of performance practices typical of each Black music type;

(3) to teach aural discrimination of style characteristics of the various Black music types; and

(4) to provide a format for student musical activity and creativity through Black music.

The following instruments were designed as necessary tools for proper implementation of the evaluation: (1) an attitude measurement scale; (2) a music interest inventory form; (3) a personal data sheet; (4) a Black music final examination; and (5) a structured interview for instructors.

The design relative to the achievement of the experimental groups used a posttest only, since it was assumed that, the students having been essentially self-assigned randomly and groups being assigned treatment randomly, prior knowledge of Black music and its characteristics was equal between groups. Furthermore, a pretest was deemed inappropriate because it was felt that it could have an effect on the treatment result and on attitude.

All data received from the instruments, except the interview form, were transferred to punch cards for computer analysis and subsequent study.

Description of Experimental and Control Groups

The music methods and materials class for elementary education majors at the University of Oklahoma is regularly taught in six sections. Permission was obtained to implement the Black music syllabus with any or all of these sections. The course, Music Education 1742, which is structured for elementary education majors, is designed to prepare those students for teaching music in their respective classroom situations. The students are exposed to and become more intensively involved in methodology and development of materials, after having taken the prerequisite course (Music Education 1732), which primarily teaches basic music skills.

There were several determining factors in the final process of selecting which sections of the music methods course would fall into the respective categories. As previously mentioned, there were three teachers involved in teaching these sections, and since sections were not equally divided among the teachers, a feasible approach for selecting the sections had to be agreed upon.

The design for evaluation of the materials was based on conducting a control-group experiment for all six sections on attitude and the selection of experimental groups for the

Black music treatment. There were two sections in the control group and four sections in the experimental group, these being assigned through a random process. The unequal assignment between control and experimental groups according to the number of sections was due to the unequal assignment of sections among the teachers. One instructor was assigned to teach sections one, two and five; a second instructor taught sections three and four; and a third instructor taught section six.

In order to have all three teachers involved in the implementation of the Black music units, which was felt necessary to test the effectiveness of the materials, section six was automatically selected as an experimental group. For sections three and four, a coin was tossed to determine which other section would serve as an experimental group. Section three was selected for experimental treatment and section four as control. It was decided that the instructor with three sections should have two of those serve as experimental and one as control, thereby allowing, possibly, for a greater sampling percentage of the population for treatment. This, too, was decided by tossing the coin and sections two and five emerged as experimental while section one was assigned to control. The total population consisted of one hundred and one subjects--sixty-seven in the combined experimental sections and thirty-four in the two control sections.

The attitude scale (both pre- and post), the performer interest inventory form, and the personal data form were administered to all groups at the same time. While the experimental groups--two, three, five and six--were receiving treatment through the Black music presentation, the control groups--one and four--continued with the traditional outline for the course content. The control groups experienced only one interruption in their normal procedure of study when, on the eighth class period of experimental treatment, they also took the final examination in Black music.

Of the six sections, all students were female except for two males in experimental group three and one male in experimental group five. There was no significant conclusion to be drawn from this particular observation. However, an interesting comparison can be drawn from the following statistics on both groups: Table 1 reveals comparisons based on the mean and standard deviation scores of (1) accumulative grade point average (GPA), and (2) the grade received in the Music Education 1732 prerequisite basic music skills class (on a 4.0=A basis).

TABLE 1

MEANS AND STANDARD DEVIATIONS OF ACCUMULATIVE GRADE POINT AVERAGE AND MUED 1732 GRADE FOR STUDENTS IN MUED 1742

Section		1	2	3	4	5	6	Total
Treatment		Cont.	Exp.	Exp.	Cont.	Exp.	Exp.	
Number		10	16	20	24	14	17	101
GPA	Mean	2.83	2.93	2.92	2.53	2.42	2.73	2.72
	S. D.	0.472	0.491	0.447	0.491	0.622	0.505	0.540
MUED 1732 Grade	Mean	3.40	3.75	3.60	3.33	3.43	3.52	3.50
	S. D.	0.489	0.559	0.663	0.687	0.729	0.696	0.669

Several procedures were employed to determine the equivalency of the sections of the music methods course. To check equivalency according to music grades, students were classified by their grade in Music Education 1732 (A, B or C). A chi square contingency table was employed in order to determine whether a disproportionate number of A's, B's or C's fell in any one section. In the table which follows, the numbers in parentheses represent the theoretical or expected number for each cell; upper numbers in each cell represent the number observed in that particular section with that particular grade.

TABLE 2

MUSIC EDUCATION 1732 GRADES

Section	1	2	3	4	5	6	Totals
A's	4 (6.8)	13 (9.8)	14 (12.3)	11 (14.7)	9 (8.6)	11 (10.4)	62
B's	6 (2.9)	2 (4.6)	4 (5.7)	10 (6.9)	3 (4.0)	4 (4.9)	29
C's	0 (1.0)	1 (1.6)	2 (2.0)	3 (2.4)	2 (1.4)	2 (1.7)	10
Totals	10	16	20	24	14	17	101

$x^2=11.70$
$P > .50$

Computation of x^2 produces a value of 11.70. At ten degrees of freedom, this value implies a probability level of .50, meaning that a null hypothesis which states no significant association between Music Education 1742 section and grade in Music Education 1732 is accepted. The six sections may be considered equivalents as regards music grades.

An analysis of variance was used to determine if there were any significant differences among the six sections in accumulative grade point average. (Means and standard deviations are found in Table 1.) Table 3 shows the results of that procedure. The .05 probability level indicates that there is a significant difference among the six sections in accumulative grade point average.

TABLE 3

ANALYSIS OF VARIANCE--SIGNIFICANCE OF DIFFERENCES AMONG SIX SECTIONS OF MUED 1742 IN GRADE POINT AVERAGE

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square
Between Groups	3.7547	5	0.7509
Within Groups	25.6284	95	0.2679

$F_{5,95}=2.78;\ p < .05$

Examination of the means and standard deviations in Table 1 indicates that the greatest differences occur between sections two and five, and between sections three and five. The t test for significance of difference between independent sample means was employed in an attempt to specifically identify the differences found by analysis of variance. Results of this procedure were (1) a t value of 1.71 for the difference between groups two and five--this difference is not significant at the .05 level, and (2) a t value of 2.65 for the difference between groups three and five--this difference is significant at the .05 level. Since both sections three and five had been designated as part of the experimental group, and since the significant difference was in grade point average only and not in music grades, it was determined that the internal validity of the experiment would not be violated.

It was also deemed appropriate to apply a t test to the difference between means for the entire experimental group

and the entire control group. Table 4 shows the means and standard deviations of the experimental and control groups, the difference between means (M_x-M_c), the best estimate of the standard deviation of the total sample (s'), the t value, and the probability level.

TABLE 4

t TEST FOR THE SIGNIFICANCE OF DIFFERENCE BETWEEN GAP MEANS OF THE EXPERIMENTAL AND CONTROL GROUPS

Group	N	Mean	S. D.	M_x-M_c	s'	t	P
Experimental	67	2.77	0.548	0.15	0.540	1.32	.20
Control	34	2.62	0.505				

The reader will note by observation of the t value and probability level in Table 4 that the difference in grade point average means between the experimental and control group is not significant. Therefore, any comparison between the two groups in behavior which might be affected by grade point average should not be invalid because of difference in the sample.

Data-Gathering Instruments

Attitude Measurement Scale

Concurrent with the development of the Black music materials, it was necessary to design an attitude measurement scale which would reveal the students' general feeling toward

such a study in Black music. The scale, designed by the writer, was of the "semantic differential" type and while the primary objective was to elicit the previously mentioned attitude, there were other kinds of information obtained due to the camouflaged nature of the instrument.

A leading authority of this type of attitude measurement scale, Osgood, states that "the semantic differential is essentially a combination of controlled association and scaling procedures."[1] The subject is provided with a concept to be differentiated and a set of bipolar (verbal opposites) adjectival scales, his only task being to indicate, for each item, the direction of his association and its intensity on a seven-step scale. These degrees may be labeled one through seven, or structured on the basis of assigning positive and negative equivalents of one, two and three on either side with zero serving as the neutral position or mid-point on the scale. The essential premise of the method, however, lies in selecting the sample of descriptive polar terms. The scale for this study followed such a design.

Ideally, the sample should be as representative as possible of all the ways in which meaningful judgments can vary, and yet small enough in size to be efficient in practice. Osgood further states "that the semantic differential is really

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[1]Charles E. Osgood, The Measurement of Meaning (Urbana, Illinois: University of Illinois Press, 1957), p. 20.

more of a method for measuring attitudes than a method for constructing attitude scales."[2] Two other authorities on the subject, Shaw and Wright, describe the scale as "a method for measuring the meaning of an object to an individual; its use as an attitude scale thus represents a special application of the technique."[3]

Certainly, the term attitude has encompassed a number of definitions with an equally wide range of usage by leading contemporary, social science authorities; however, some concensus and agreement is evident, particularly with respect to the major properties that attitudes are assumed to possess. According to Osgood, "most authorities are agreed that attitudes are learned and implicit--they are inferred states of the organism that are presumably acquired in much the same manner that other such internal learned activity is acquired."[4] Further, "they are predispositions to respond but are distinguished from other such states of readiness in that they predispose toward an evaluative response."[5] Another leading authority, Thurstone, states that "an attitude is the sum

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[2]Ibid., p. 29.

[3]Marvin E. Shaw and Jack M. Wright, Scales for the Measurement of Attitudes (New York: McGraw-Hill Book Co., 1967), p. 30.

[4]Charles E. Osgood, The Measurement of Meaning (Urbana, Illinois: University of Illinois Press, 1957), p. 189.

[5]Ibid.

total of one's inclinations and feelings; prejudice or bias, preconceived notions, ideas, fears, threats, and convictions about any specified topic."[6] Still other accounts by Shaw and Wright allude to attitude as being "an evaluative reaction based upon evaluative concepts which are closely related to other cognitions and to overt behavior."[7] Another account by Thorndike and Hagen states "that attitudes relate to tendencies to accept or reject particular groups of individuals, sets of ideas, or social institutions."[8]

It might be expected that the attitude(s) of many non-Blacks reflect a negative bias due to a lack of understanding of Black culture. Furthermore, due to the lack of authentic accounts of the African heritage, heretofore, Blacks have been misinformed as well as uninformed about their past culture.

The attitude instrument for this study consisted of eight statements, arranged in random order so as to avoid revealing its intended purpose to the reader immediately. Each statement consisted of five semantic terms, such as

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[6]L. L. Thurstone, Scales for the Measurement of Social Attitudes (Chicago: University of Chicago Press, 1931), p. 127.

[7]Marvin E. Shaw and Jack M. Wright, Scales for the Measurement of Attitudes (New York: McGraw-Hill Book Co., 1967), p. 3.

[8]Robert L. Thorndike and Elizabeth Hagen, Measurement and Evaluation in Psychology and Education, 2nd Ed. (New York: John Wiley and Sons, Inc., 1961), p. 317.

"good-bad," "helpful-unhelpful," "boring-interesting," etc., which required degrees of affective responses on the scale. As previously mentioned, this process served to reveal the direction and degree of students' attitudes toward each specific item. (See Appendix B.)

The attitude instrument was used as a pre- and posttest measurement--the first being administered several weeks prior to the presentation of the units and the second immediately following the Black music units and the final examination.

Performer Recognition Inventory

The performer recognition form was designed and administered in an attempt to determine the students' types of musical interests. Its make-up consisted of five "popular" musical categories, namely, Country & Western, Blues, Rock, Soul and Jazz.

In an effort to arrive at an objective concensus of representative performers for each category, a list of approximately fifteen to twenty names popularly associated with each category was drawn up for the initial recognition scale and administered to approximately ninety students in four sections of the Basic Music Skills for Elementary Teacher classes at the University of Oklahoma. (This class is a prerequisite to the methods and materials class.) From this list students were asked to identify five performers from each category in order of preference. Further measures for ascertaining a

general opinion of greatest performer recognition stemmed from random surveys conducted through personal conversation and phone calls to persons knowledgeable about the respective categories prior to formulating any final conclusions. Subsequently, through a tabulation process, the five names of greatest popularity were chosen as being representative of each category in the ultimate design to be administered to the music sections involved in the experiment. The level of musical interest was determined by asking the student to check on a graduated scale degree from 0.5 to 5.5, indicating whether he had (1) never heard the name, (2) whether the name was familiar, or (3) whether the performer was one of his favorites. This process essentially revealed the interest level degree as well as the preferred musical category of the individual.

Personal Data Form

The personal data sheet was designed and administered to obtain information relative to the students' musical backgrounds, indicating number of years of elementary music instruction, private lessons, and participation in various school and/or church musical organizations. It also served to obtain the grade received in the MUED 1732 basic skills class and the accumulative grade point average. These were employed to check the equivalency of the six sections of music methods which served as the Experimental and Control groups.

Black Music Final Examination

The final examination on the Black music units comprised a percentage of the final grade for the course in music methods and materials for those in the experimental groups. Assuming the students' awareness of this as a part of the treatment, and though brief, time-wise, as it may have been, the structured Black music course content hopefully served as a motivational factor to the development of deeper insights and appreciation, which would ultimately result in positive returns from the Black music examination.

The examination was designed for a fifty-minute period, was objective in make-up, and structured in three parts. Part one dealt with factual material, based on class lectures, emphasizing the historical and sociological aspects as outlined in the objectives. This seemed to be the most logical, as well as fair approach, in formulating the test items. Each test question in part one was of the four-foil, multiple-choice type, except for one item (which had five), and it was stressed in the directions that some questions would require selecting more than one item to complete an answer.

Part two also examined cognitive knowledge. It required the student to (1) construct a blues scale on a set of given scale pitches, and (2) select, from a group of three, the rhythmic pattern which best illustrated African influence. It was agreed that a student's ability to demonstrate these

skills would reflect significantly on how well these objectives had been fulfilled.

Part three was devoted to listening. Students were asked to identify various styles, techniques, characteristics and/or treatments studied in the Black music types. The listening accounted for approximately one-third of the test score and was also of the four-foil, multiple choice-type.

There were ten excerpts, each approximately thirty to forty seconds in duration, with about ten to fifteen seconds between items. The following procedures were agreed upon for administering the entire examination: parts one and two were allotted the first twenty minutes; part three was allotted the next ten minutes; students were given another ten minutes to review parts one and two; and part three was played a second time in the final ten minutes.

A complete item analysis of the Black Music Achievement Test, based on results from the experimental sections only, may be found in Appendix B. The mean difficulty for the total test was 72.3% with mean discrimination of .26. By subtest, the written test had a mean difficulty of 67.5% and a mean discrimination of .21; the listening portion of the test had a mean difficulty of 85.4% and a mean discrimination of .38.

Reliability for the test was computed by using the Kuder-Richardson Formula 20, which produced a reliability estimate of .92.

Structured Interview Form
for Instructors

As another means of obtaining pertinent information for evaluation purposes, it was felt that an interview of the instructors would be most valuable in relating their personal assessment of the teaching materials. The desire was that the most objective appraisal possible could be made on matters of a purely subjective nature.

The responses would hopefully serve a twofold purpose: (1) an expressed, candid opinion of the strong versus weak aspects of the units, as well as class reaction to the same; and (2) an appraisal of the instructors' self-concepts of their ability to teach Black music types, since this was the first attempt for the teachers involved.

Other questions centered around whether the units, in their present form, seemed appropriate for inclusion into a music education major's curriculum, and whether or not they should be condensed or expanded for more intensive attention to certain specifics.

CHAPTER IV

PRESENTATION AND INTERPRETATION OF DATA

Quantitative data collected in this study is of essentially two types, achievement and attitude. Experimental group achievement scores will be compared with those from the control group, but perhaps more important, achievement scores from within the experimental sections will be analyzed in several ways. Attitude scores from the experimental group will also be compared with those from the control group and a more detailed analysis will be conducted on scores from within the experimental sections.

Tables 5a and 5b show the means and standard deviations of the Black music achievement scores for the experimental and control groups respectively.

TABLE 5a

MEANS AND STANDARD DEVIATIONS OF BLACK MUSIC ACHIEVEMENT SCORES: EXPERIMENTAL GROUP

Section		2	3	5	6	Total
Number		16	20	14	17	67
Written Score	Mean	57.44	56.40	56.86	55.88	56.60
	S. D.	5.69	4.59	4.05	6.50	5.17
Listening Score	Mean	26.44	26.10	24.86	26.82	26.15
	S. D.	3.33	3.09	3.80	3.75	3.47
Total Score	Mean	83.88	82.50	81.86	82.71	82.75
	S. D.	7.0	6.98	6.86	8.10	7.24

TABLE 5b

MEANS AND STANDARD DEVIATIONS OF BLACK MUSIC ACHIEVEMENT SCORES: CONTROL GROUP

Section		1	4	Total
Number		10	24	34
Written Score	Mean	41.50	37.54	38.71
	S. D.	10.59	6.61	8.09
Listening Score	Mean	22.80	23.92	23.56
	S. D.	2.75	4.29	3.86
Total Score	Mean	64.30	61.46	62.29
	S. D.	11.60	7.63	8.98

The *t* test for significance of difference between independent sample means was employed to compare the achievement test results for the total experimental and control groups.

The null hypothesis states that no significant difference in mean achievement scores will be observed between the experimental and control groups for the written or listening portion of the test or for the total. The results of the t test are shown in Table 6.

TABLE 6

RESULTS OF t TEST FOR SIGNIFICANCE OF DIFFERENCE BETWEEN EXPERIMENTAL AND CONTROL GROUPS IN BLACK MUSIC ACHIEVEMENT SCORES

	Experimental N=67		Control N=34		M_X-M_C	s'	t	P
	Mean	S. D.	Mean	S. D.				
Written	56.61	5.22	38.70	8.19	17.91	6.44	13.22	.001*
Listening	26.10	3.54	23.59	3.93	2.51	3.71	3.21	.01 *
Total	82.75	7.30	62.30	9.23	20.45	8.08	12.03	.001*

Examination of the differences in mean scores, the t values and the probability levels indicates that the null hypothesis is strongly rejected for both subtest scores and for the total achievement score. The experimental group demonstrated a significantly higher level of achievement in the Black music examination. These results are hardly surprising since the control groups had no exposure to the Black music units. This does, however, give evidence that the Black music units satisfactorily accomplished, at least comparatively, those objectives which were reflected in the examination.

A one-way analysis of variance was employed to compare the achievement results of the four experimental sections. As might be expected from observation of the means and standard deviations in Table 5a, no significant differences in achievement were found among the experimental sections. In fact, the data revealed rather remarkably consistent achievement results among the sections. The researcher infers from this that the planned units functioned equally well for the three different instructors involved.

Experimental group achievement in the Black music examination was also analyzed with regard to the students' familiarity with performers of five different types of popular music: country-western, blues, jazz, rock and soul. It was felt that perhaps previous familiarity with certain types of music might be reflected in achievement in the Black music final examination. A one-way analysis of variance, classifying students according to their familiarity with the various types of music, as expressed through the Performer Recognition Inventory, was employed for analysis. Only one significant result was found from this treatment of the data. Examination of the mean scores in Table 7 reveals that students with little or no familiarity with country-western performers scored significantly lower on the listening portion of the examination.

The researcher draws no particular conclusion from this result and it is presented here only for the sake of interest.

TABLE 7

BLACK MUSIC LISTENING SUBTEST MEANS AND STANDARD DEVIATIONS, AND RESULTS OF ANALYSIS OF VARIANCE, FOR LEVELS OF FAMILIARITY WITH COUNTRY-WESTERN PERFORMERS

Level of Familiarity	N	Mean	S. D.
Little or No	18	24.17	3.80
Some	26	26.65	3.21
Much	23	27.00	3.06
Total	67	26.10	3.51

ANOVA RESULTS

Independent Variable--Familiarity with Country-Western Performers
Dependent Variable--Listening Score

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square
Between Groups	98.88	2	46.94
Within Groups	734.38	64	11.47
Total	828.27	66	
	$F_{2,64}=4.09$	$P < .05$	

An examination of the other popular music types, previously mentioned, with regard to performer familiarity, was conducted with the analysis of variance application. The process yielded an F ratio of less then 2.76,[1] the value

[1]J. P. Guilford, Fundamental Statistics in Psychology and Education (New York: McGraw-Hill Book Co., 1965), p. 586.

required for rejection of a null hypothesis at the .05 level of significance (with 2 and 64 degrees of freedom).

Table 8 presents the pretreatment attitude measurement results, means and standard deviations, for the total experimental and control groups. Also shown are results of the t test for significance of difference between the control and experimental groups. The three null hypotheses tested state that there is no significant difference between the experimental and control groups in pretreatment attitudes toward the inclusion of Black music in the curriculum, in general attitudes toward music in the curriculum, and toward the inclusion of American Indian music in the curriculum. The .05 level was determined to be appropriate for rejection of the null hypotheses.

TABLE 8

PRETREATMENT ATTITUDE MEASUREMENT

	Experimental N=67		Control N=34		M_X-M_C	s'	t	P
	Mean	S. D.	Mean	S. D.				
Black Mus	1.35	0.98	1.61	1.00	-0.26	1.00	-1.24	.40
Gen. Mus	1.29	0.80	1.13	0.83	0.16	0.82	0.93	.40
Indian Mus	1.09	0.85	1.33	0.83	-0.24	0.85	-1.34	.20

It should be noted that the control group attitude toward both Black music and American Indian music in the

curriculum was higher than that of the experimental group. Conversely, the pretreatment general attitude toward music in the curriculum was higher for the experimental group than that of the control. However, none of these differences is significant at the .05 level.

Table 9 presents the posttreatment attitude means and standard deviations for the total experimental and control groups, as well as results of the t test for significance of differences.

TABLE 9

POSTTREATMENT ATTITUDE MEASUREMENT

	Experimental N=67		Control N=34		M_X-M_C	s'	t	P
	Mean	S. D.	Mean	S. D.				
Black Mus	1.76	0.84	1.71	0.82	0.05	0.84	0.28	.80
Gen Mus	1.47	0.69	1.42	0.86	0.05	0.76	0.31	.80
Indian Mus	1.49	0.93	1.43	0.84	0.06	0.91	0.31	.80

Examination of the table reveals the means and standard deviations from the two groups in posttreatment attitudes are very similar. Although the experimental group means are slightly higher for each of these three attitude measurements, none of the differences is significant.

Table 10 shows the means and standard deviations of the change in attitude from pretreatment to posttreatment for

both the experimental and control groups, as well as the difference in means, the best estimate of the standard deviation for the total sample, the t values and probability levels. The three null hypotheses state that no significant difference is observed between the experimental and control groups in change of attitude toward Black music in the curriculum, change in general attitude toward music in the curriculum, and change of attitude toward American Indian music in the curriculum.

TABLE 10

RESULTS OF t TEST FOR SIGNIFICANCE OF DIFFERENCE IN INDEPENDENT SAMPLE MEANS AS APPLIED TO POST- MINUS PRETREATMENT ATTITUDE GAIN SCORES

	Experimental N-67		Control N=34		M_X-M_C	s'	t	P
	Mean	S. D.	Mean	S. D.				
Black Mus	0.49	1.03	-0.03	0.82	0.52	0.98	2.53	.02*
Gen Mus	0.15	0.79	0.36	1.03	-0.21	0.88	-1.13	.40
Indian Mus	0.48	0.97	-0.04	0.62	0.52	0.88	2.81	.01*

Examination of the difference in mean scores, the t values and the probability levels indicates that null hypotheses 1 and 3 are rejected at the .05 level of significance. The experimental group made a significantly greater change in attitude toward both Black music and American Indian music in the curriculum and the change was in a positive direction in

both cases. Null hypothesis number 2 is accepted. Although the control group made a greater change in general attitude toward music in the curriculum, the difference between groups is not significant. The reader will note that both groups exhibited a positive gain in general attitude.

It seems apparent that the Black music units served to create a positive change in attitude toward Black music in the curriculum among the experimental sections. It is also an encouraging effect that the change toward American Indian music was positive. This indicates that a positive attitude change toward the study of one particular ethnic music can lead to positive changes in attitude toward the study of another.

Tables 11a, 11b and 11c present the pre- and posttreatment attitude means and standard deviations and the post-minus pretreatment (gain or change) means and standard deviations for the experimental group's general attitude toward music, toward Black music, and toward American Indian music in the curriculum, respectively.

TABLE 11a

MEANS AND STANDARD DEVIATIONS OF ATTITUDE TOWARD BLACK MUSIC IN THE CURRICULUM--EXPERIMENTAL GROUP

Section		2	3	5	6	Total
N=		16	20	14	17	67
Pretreatment	Mean	1.36	1.38	1.32	1.31	1.34
	S. D.	0.73	1.05	1.26	0.84	0.96
Posttreatment	Mean	1.56	1.77	2.39	1.41	1.76
	S. D.	0.75	0.80	0.64	1.08	0.90
Post- Minus	Mean	0.13	0.35	1.14*	0.24	0.43
Pretreatment	S. D.	0.89	0.88	1.29	1.09	1.08

*Significantly greater degree of change in attitude.

TABLE 11b

MEANS AND STANDARD DEVIATIONS OF GENERAL ATTITUDE TOWARD MUSIC IN THE CURRICULUM--EXPERIMENTAL GROUP

Section		2	3	5	6	Total
N=		16	20	14	17	67
Pretreatment	Mean	1.27	1.18	1.58	1.43	1.35
	S. D.	0.86	0.82	0.65	0.60	0.74
Posttreatment	Mean	1.41	1.31	1.93	1.35	1.48
	S. D.	0.63	0.80	0.54	0.73	0.72
Post- Minus	Mean	0.25	0.20	0.29	-0.12	0.15
Pretreatment	S. D.	0.77	0.70	0.83	0.86	0.78

TABLE 11c

MEANS AND STANDARD DEVIATIONS OF ATTITUDE TOWARD AMERICAN INDIAN MUSIC IN THE CURRICULUM--EXPERIMENTAL GROUP

Section		2	3	5	6	Total
N=		16	20	14	17	67
Pretreatment	Mean	0.96	0.97	1.19	1.03	1.03
	S. D.	0.71	0.98	1.12	0.74	0.88
Posttreatment	Mean	1.21	1.34	2.10	1.43	1.49
	S. D.	0.76	0.95	0.84	1.09	0.96
Post- Minus Pretreatment	Mean	0.25	0.30	1.00	0.47	0.48
	S. D.	1.00	0.73	1.11	1.07	0.99

The first null hypothesis to be tested states that there is no significant difference in the degree of change in attitude toward the inclusion of Black music in the methods course content between those students in the experimental group sections and those in the control group sections.

Examination of Tables 11a, 11b and 11c reveals that the attitude measurement results for both pretreatment and posttreatment are extremely consistent among the four experimental group sections, with the exception of some rather wide differences for section five.

Two null hypotheses with regard to Black music attitude were tested. The first states that there is no significant difference among the four experimental group sections in pretreatment attitude toward Black music in the curriculum. The second states no significant difference in attitude change from pretreatment to posttreatment.

As with achievement scores, a one-way analysis of variance was employed to compare the experimental sections in attitude toward Black music in the curriculum. Examination of the pretreatment mean scores in Table 11a shows a remarkably negligible difference in attitude before exposure to the Black music units. The insignificant F ratio of 0.017 (3,63 degrees of freedom) supports this observation. The Black music attitude gain score (post- minus pretreatment), however, obtains a different result. Analysis of variance results are shown in Table 12.

TABLE 12

ANALYSIS OF VARIANCE RESULTS FOR EXPERIMENTAL SECTIONS IN POST- MINUS PRETREATMENT ATTITUDE TOWARD BLACK MUSIC IN THE CURRICULUM

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square
Between Groups	9.37	3	3.12
Within Groups	67.07	63	1.06
Total	76.45	66	
	$F_{3,63}=2.94$	$P<.05$	

Examination of the mean scores for post- minus pretreatment attitude in Table 11a reveals that section five scored a significantly greater positive gain in attitude toward Black music than the other three sections.

The reader may recall that in the description of the experimental group in Chapter Three, an analysis of variance showed that section five had a significantly lower grade point average than the other experimental sections. It is also interesting to note that, in general attitude toward music in the curriculum, and in attitude toward American Indian music in the curriculum, section 5 exhibited the highest pretreatment attitude of all sections, the highest posttreatment attitude of all sections, and the greatest gain in attitude in each case. Although it remains conjecture at this point, it is possible that lower academic students are more easily influenced in attitude by this type of study. Teacher effect seems unlikely since the instructor who taught section five also taught section two, which had the lowest attitude gain score.

Attitude scores were also analyzed according to students' familiarity with the five various types of popular music. Several interesting, although not surprising, results obtained from this analysis of variance application. The levels of familiarity with blues performers and with soul music performers resulted in significantly different results among levels for pretreatment attitude toward Black music in the curriculum.

Table 13 shows the Black music pretreatment attitude means and standard deviations, along with results of the analysis of variance for various levels of familiarity with blues performers. Observation of the mean scores reveals that

students with the greatest familiarity of blues performers scored significantly higher pretreatment attitude toward Black music in the curriculum.

TABLE 13

BLACK MUSIC PRETREATMENT ATTITUDE MEANS AND STANDARD DEVIATIONS, AND RESULTS OF ANALYSIS OF VARIANCE, FOR LEVELS OF FAMILIARITY WITH BLUES PERFORMERS

Level of Familiarity	N	Mean	S. D.
No Familiarity (0.5-0.9)	18	0.917	0.711
Little Familiarity (1.0-1.9)	34	1.285	0.889
Some Familiarity (2.0-3.9)	15	1.990	1.041
Total	67	1.345	0.959

ANOVA RESULTS

Independent Variable--Familiarity with Blues Performers
Dependent Variable--Preattitude toward Black Music

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Square
Between Groups	9.7283	2	4.86
Within Groups	50.9576	64	0.80
Total	60.6859	66	
	$F_{2,64}=6.11$	$P < .01$	

The analysis of variance application yielded an F ratio of 6.11, which indicates a significant difference among groups at the .01 level.[2]

Table 14 presents the Black music pretreatment attitude means and standard deviations, and the results of the analysis of variance for the levels of familiarity with soul music performers. Observation of the mean scores here also reveals that students with little familiarity with soul music performers scored significantly lower in pretreatment attitude toward Black music in the curriculum.

TABLE 14

BLACK MUSIC PRETREATMENT ATTITUDE MEANS AND STANDARD DEVIATIONS, AND RESULTS OF ANALYSIS OF VARIANCE, FOR LEVELS OF FAMILIARITY WITH SOUL MUSIC PERFORMERS

Level of Familiarity	N	Mean	S. D.
Little Familiarity (1.0-1.9)	15	0.720	1.386
Moderate Familiarity (2.0-3.9)	19	1.347	0.888
Much Familiarity (4.0-4.9)	23	1.648	0.875
Most Familiarity (5.0-5.5)	10	1.580	1.266
Total	67	1.345	0.959

[2] Ibid., p. 586.

TABLE 14--Continued

ANOVA RESULTS

Independent Variable--Familiarity with Soul Performers
Dependent Variable--Preattitude toward Black Music

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Squares
Between Groups	8.5212	3	2.84
Within Groups	62.0649	63	0.985
Total	70.5861	66	
	$F_{3,63}=2.88$	$P < .05$	

The analysis of variance application yielded an F ratio of 2.88, which was sufficient for significance at the .05 level with 3 and 63 degrees of freedom. A further examination of attitude scores for jazz and rock popular music, relative to students' levels of familiarity, revealed no significant differences among levels of familiarity as a result of the analysis of variance application.

In an attempt to determine interaction between the general attitude toward music in the curriculum and the attitude toward Black music in the curriculum, two two-way analyses of variance were applied to the data. The first was applied to the pretreatment data for those attitude factors. Experimental students were classified into high and low attitude groups for each factor. The distribution was essentially divided in half

for each. For Black music, any rating of 1.0 or lower was classified as "low" attitude; 1.1 or higher constituted "high" attitude. The dividing point for pretreatment general attitude toward music in the curriculum was 1.3.

Table 15 shows the number of students which fell into each category and their respective group mean scores. Also shown is the analysis of variance result.

TABLE 15

PRE GENERAL ATTITUDE TOWARD MUSIC

		High	Low
PRE BLACK MUSIC ATTITUDE	High	N=15 M=85.47	N=17 M=84.41
	Low	N=13 M=81.15	N=22 M=80.55

ANOVA RESULTS

Source of Variance	Sum of Squares	Degrees of Freedom	Mean Squares	F Ratio
A Main Effect (Gen Mus)	0.8039	1	0.8039	0.016
B Main Effect (Black Mus)	272.1	1	272.1	5.328*
AxB (Interaction)	24.80	1	24.80	0.486
ANOVA Error (Within Groups)	3217	63	51.07	

*Significant at the .05 level

The two-way analysis of variance tests the following three hypotheses:

1) no significant difference will be observed in the Black music achievement scores between students with high and low pretreatment general attitude toward music in the curriculum (A Main Effect);

2) no significant difference will be observed in the Black music achievement scores between students with high and low pretreatment attitude toward Black music in the curriculum (B Main Effect); and

3) no significant interaction effect will be observed between high and low pretreatment general attitude and high and low pretreatment attitude toward Black music on the Black music achievement score (AxB Effect).

The ANOVA Table indicates that only the second null hypothesis is rejected at the .05 level of significance. Students with a high pretreatment attitude toward Black music in the curriculum scored significantly higher on the Black Music Achievement Test than did those with a low pretreatment attitude. Null hypotheses 1 and 3 are accepted. Figure 1 shows graphically the result tested here.

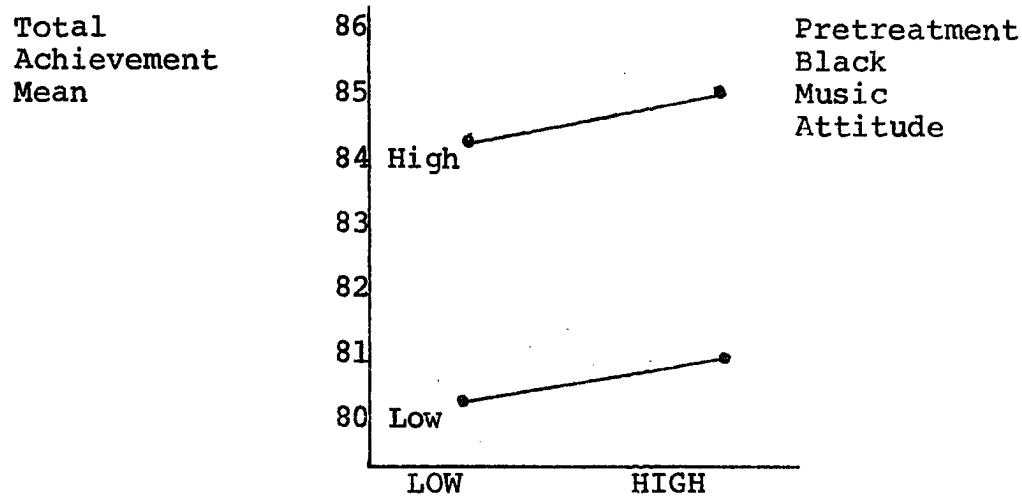


FIGURE 1.

The effect of change in attitude (post- minus pretreatment) on Black music achievement scores was tested in like manner. Table 16 shows the division of students into cells, the mean scores for each cell, and the two-way analysis of variance result.

TABLE 16

POST- MINUS PRETREATMENT GENERAL ATTITUDE TOWARD MUSIC

		High	Low
POST-MINUS PRETREATMENT BLACK MUSIC ATTITUDE	High	N=27 M=82.96	N=19 M=81.11
	Low	N= 9 M=82.56	N=12 M=85.00

TABLE 16--Continued

ANOVA RESULT

Source of Variance	Sum of Squares	Degree of Freedom	Mean Square	F Ratio
A Main Effect (Gen Mus)	4.071	1	4.071	0.075
B Main Effect (Black Mus)	65.14	1	65.14	1.207
AxB (Interaction)	44.49	1	44.49	0.824
ANOVA Error (Within Groups)	3401	63	53.99	

The three null hypotheses tested are

1) no significant difference will be observed in Black music achievement scores between students with high and low degree of change in general attitude toward music in the curriculum (A Main Effect);

2) no significant difference will be observed in the Black music achievement scores between students with high and low degree of change toward Black music in the curriculum (B Main Effect); and

3) no significant interaction effect will be observed between high and low pretreatment general attitude and high and low pretreatment attitude toward Black music on the Black music achievement score (AxB Effect).

The ANOVA Table indicates that all three null hypotheses are accepted. No significant difference in achievement test scores is found according to students' change in attitude toward music in the curriculum or toward inclusion of Black music in the curriculum, nor is there a significant interaction effect between the two. Figure 2 shows an apparent interaction effect, which is found to be statistically insignificant by analysis of variance.

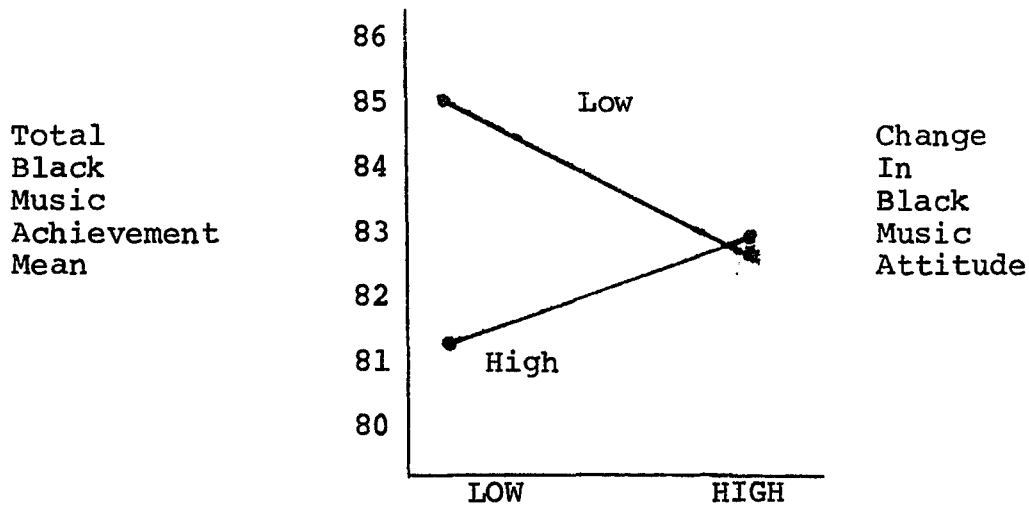


FIGURE 2.

Correlation of Variables

The following discussion is concerned with correlations between students' attitude and achievement, and other variables which may be deemed significant. According to the t test for significance of correlation coefficients, for the experimental group, numbering sixty-seven, any correlation of .24 or greater is statistically significant at the .05 level. The complete correlation matrix appears in Appendix C.

Examined first were the correlations with scores on the Black Music Achievement Test. For the total achievement score only two variables (besides subtest scores) produced significant correlation coefficients. Accumulative grade point averages correlated with total achievement score at .31 and, perhaps surprisingly, recognition of country-western music performers correlated at .26. The only variable which correlated significantly with the written subtest score was the listening subtest score; that coefficient was .37. With the listening score, the recognition of country-western performers correlated at .36 and accumulative grade point average at .34. It is interesting to note that the accumulative grade point average correlated significantly with the listening subtest score but not with the written score.

As might be expected, the MUED 1732 grades correlated significantly with accumulative grade point average, .32. All other significant correlations with grade point average were negative; those being postattitude toward general music and American Indian music, each at -.31, and post- minus pre-attitude toward American Indian music at -.29. This observation reveals that students with higher grade point averages made less gain in general attitude toward music in the curriculum. Also, those with higher grade point averages exhibited lower posttreatment attitude toward the inclusion of American Indian music in the curriculum, and lower positive change in attitude toward the same.

Several variables correlated significantly with the pretreatment Black music attitude score. The posttreatment attitude toward American Indian music in the curriculum and posttreatment attitude toward Black music in the curriculum correlated with pretreatment Black music attitude at .40 and .35, respectively. It is interesting that the posttreatment Indian music attitude correlates more closely with pretreatment Black music attitude than does the posttreatment Black music attitude. This probably reflects the greater amount of change in attitude toward Black music due to treatment. Consistent with findings of the analysis of variance treatment previously discussed, soul music performer recognition and blues performer recognition correlated with the pretreatment Black music attitude at .33 and .32.

The change in attitude toward Black music correlated negatively with the pretreatment Black music attitude, -.61, as did the pretreatment American Indian music attitude, -.42. This reflects the fact that students with high pretreatment attitude ratings made the least positive gains in attitude.

Of exceptional interest is the extremely high coefficient, .83, resulting from a correlation between posttreatment attitude toward American Indian music with posttreatment attitude toward Black music. This result may be partly due to the success of the Black music units in interesting students in other ethnic music studies, and it may also reflect the ethnic music interests of students in Oklahoma. The correlation

between posttreatment general attitude toward music in the curriculum and posttreatment attitude toward Black music showed a coefficient of .51. This indicates that those students who are most favorable toward music in the curriculum are, for the most part, also those who are most favorable toward the inclusion of Black music in the curriculum. The writer finds this an encouraging result.

Other significant correlations with posttreatment Black music attitude are as follows:

post- minus pretreatment Black music attitude--.49

post- minus pretreatment American Indian music attitude--.44

soul music performer recognition--.37

preattitude, American Indian music--.35

preattitude, Black music--.35

blues performer recognition--.31

rock music performer recognition--.24

For the subjective evaluation of the Black music units by the course instructors, a structured interview form was used. The teachers felt that they had ample time for personal preparation; however, there was an expressed feeling for more time--class-wise--in which to present several of the units, namely those on blues and jazz.

One instructor just felt that perhaps some of the language of the text could have been simplified for more immediate comprehension of the presentation. On the whole, the

song examples were thought to be appropriate after examination for inherent features that were obvious and necessary to carry out the accompanying activity, even though a percentage of them were unfamiliar.

Even though the study was exploratory in nature with elementary education majors as subjects, the teachers felt that the units merited strong consideration for the music education major's curriculum--acknowledging the fact that attention be given to certain developmental aspects for broader scope and utilization.

Summary

Briefly summarizing the results of the analysis of data, the following conclusions may be stated;

1) experimental group students scored significantly higher on the Black Music Achievement Test than did those in the control group;

2) no significant difference was found among the four experimental sections in achievement test scores, thereby indicating that the Black music materials functioned equally well for the three instructors involved;

3) experimental group students made a significantly greater positive change in attitude toward the inclusion of Black music in the curriculum than did those in the control group;

4) one experimental group section, that with a significantly lower mean accumulative grade point average, exhibited a significantly greater positive change in attitude toward the inclusion of Black music in the curriculum then did the other experimental group sections; and

5) instructors of the elementary music education methods course were positive in their response to the organization and flexibility of the Black music materials.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

This study has been concerned with the development and evaluation of a Black music syllabus for music methods and materials courses for elementary music education. In the development of course content primary attention was given to the music characteristics of six Black music types. Consideration was also given to the historical and sociological aspects inherent within Black music.

The formulation of objectives was based upon the desire of the writer to transmit information about Black music, and also to improve attitudes toward the inclusion of Black music in the school curriculum. One major limitation in the development of materials was the brief length of time, four weeks, for the presentation of materials. As a convenience to the reader the objectives of the study are reiterated here:

(1) to teach the origins and characteristics of six Black music types--spiritual, shout, blues, worksong, jazz and rock-soul--including attention to the historical and sociological aspects;

(2) to teach an awareness of performance practices typical of each Black music type;

(3) to teach aural discrimination of style characteristics of various Black music types; and

(4) to provide a format for student musical activity and creativity through Black music.

Six sections of the music methods and materials course for elementary teachers, Music Education 1742, at the University of Oklahoma were made available for the implementation of the Black music units. It was determined that in order to conduct a control-group experiment for attitude toward the inclusion of Black music in the curriculum, two sections of these six would serve as a control group, the other four sections serving as the experimental group. Students were randomly assigned to sections by the normal registration process. The total experimental group numbered sixty-seven while the total control group numbered thirty-four.

The Black music units were taught to sections two, three, five and six of the Music Education 1742 course for a four-week period beginning February 21, 1972, and ending March 16, 1972. Three graduate assistant instructors were involved in teaching the sections. The control group, sections one and four of the same course, had no exposure to the Black music units.

Materials developed for the Black music units consisted of overhead transparencies of musical excerpts as well as listening tapes. The written excerpts were extracted and notated from authoritative sources on each of the previously

mentioned Black music types, as were the representative or sample listening excerpts. Excerpts were selected not only for their Black music features, but also to enhance the development of musical skills and knowledges consistent with the general objectives of the total course.

The materials were selected in accordance with the chronological development of Black music. The units were planned to balance student activity with lecture presentation. This provided opportunity for greater classroom participation and experimentation with the creative process. In order to provide opportunity for greater classroom participation and experimentation with the creative process, the Black music units were planned to emphasize student activities and to balance that with lecture presentation. It was the writer's intent that approximately sixty per cent of class time be spent in student activity.

Each teacher was presented a printed syllabus which included for each unit (1) the specific objectives for the unit, (2) an introduction which provided historical background as well as sociological implications of the specific Black music type, and (3) a sample lesson plan which included suggestions for discussion and student activity, and which provided musical excerpts.

Evaluation

In order to conduct the evaluation of the Black music syllabus, various data-gathering instruments were designed.

These included a final achievement test comprising a written and a listening section on Black music, an attitude instrument, a performer recognition inventory for five types of popular music, and a structured interview form for the instructors.

In an attempt to determine the extent to which the Black music materials had fulfilled their objectives, the following procedures were employed:

(1) comparison of the results of the Black Music Achievement Test for the experimental and control groups, using a t test for significance of difference between independent sample means;

(2) comparison of achievement test results from the four experimental group sections to determine if any differences occurred. A one-way analysis of variance was employed for this purpose.

(3) comparison of the four experimental group sections' achievement according to their musical performer recognition inventory. Analysis of variance was used for this procedure also.

(4) comparison of the experimental group with the control group in attitude toward the inclusion of Black music in the curriculum before treatment, after treatment and the change or gain in attitude which occurred due to treatment. The t test was used for this comparison.

(5) comparison of attitude ratings among the experimental group sections, using analysis of variance;

(6) analysis of the attitude scores within the experimental group sections according to students' music interest;

(7) the effect of general attitude toward music in the curriculum and attitude toward Black music in the curriculum, as well as the interaction between the two on Black music achievement scores within the experimental group;

(8) examination of the correlation matrix which included all variables for which data was gathered in the study;

(9) a structured interview with instructors of the Black music units to record their feelings about strengths and weaknesses of the syllabus.

Conclusions

The experimental group students scored significantly higher on the Black Music Achievement Test than did those in the control group. This was not surprising since the control group students had no prior exposure to the Black music units. There was no significant difference found among the four experimental sections in achievement test scores, which indicates that the Black music syllabus functioned equally well for the three instructors involved in teaching the units. This is an encouraging result since one of the aims in organizing the syllabus was to provide a flexibility which would permit its utilization by different instructors. The wide difference in achievement between the experimental and control groups was expected, but it nevertheless provides some

evidence of the effectiveness of the units in accomplishing their objectives. From the final listening achievement test results, it was apparent that the listening requirement of the course served as a motivating factor in getting the students involved in developing more discriminating listening habits with regard to recognition of the various Black music types.

An important finding from the evaluation was the fact that experimental group students made a significantly greater positive change in attitude toward the inclusion of Black music in the curriculum than did those in the control group. This was particularly satisfying to the researcher, since one of the basic objectives of the entire study was to improve attitudes toward the inclusion of Black music in the curriculum. It was found that one of the experimental group sections, which had a significantly lower mean accumulative grade point average, exhibited a significantly greater positive change in attitude toward the inclusion of Black music in the curriculum than did the other experimental group sections. It seems unlikely that this result was due to teacher effect, since the instructor who taught that section also taught the section which had the lowest attitude gain score. A conjectural conclusion might be that lower academic students are more easily influenced in attitude by this type of study.

Responses from the interviews of the instructors of the elementary music education methods courses were highly positive.

The concensus among the three teachers was that the Black music units were unique in content, and that they were seemingly favorably received by their respective classes. Further, they indicated that the organization of the syllabus provided for adequate flexibility in their presentation of the Black music materials.

Although the teachers felt that the scope and structure of the units were appropriate, they did express a desire for the need of a longer period of time in which to present the material. The teachers particularly felt this need for the units on blues and jazz.

In conclusion, this study was successful in providing a workable program for including Black music in a methods course for elementary music education. In the implementation of the syllabus at one institution, it did succeed in increasing students' achievement in and attitude toward Black music. Further, the materials as organized were found to be equally effective as used by each of the three instructors.

Recommendations for Further Study

If the ultimate effectiveness of this study in Black music is to be determined, the writer feels that several considerations are pertinent and worthy of further investigation. The Black music syllabus which was developed for teaching elementary music education at the University of Oklahoma was somewhat restricted with regard to content, due to the limited time

span of four weeks for presentation. Further development of materials for broader scope and utilization would seem to be a needed follow-up to this study. It would be important to determine whether or not there would be a significant difference in students' achievement and attitude toward Black music in the curriculum if the units were extended over a longer time period.

A second pertinent concern would be to evaluate the materials under varying circumstances. For instance, it no doubt would prove significant to test the materials in situations where a greater percentage of the students are Black. Certainly some interesting correlations could be made from this type of experiment if results from those situations were compared with those of a dissimilar nature. The opportunity for further evaluation of materials on a regional basis could conceivably reveal an account of their appropriateness for the enhancement of the traditionally structured methods and materials courses.

An attempt should be made to include this type of study in as many school music programs as possible in an effort to create greater understanding and more positive attitudes towards Black music's contribution to the society in which it exists.

APPENDIX A

BLACK MUSIC SYLLABUS

INTRODUCTION

America has awakened to a new awareness of Black culture within the last decade, and Black music, especially, has been at the forefront of this new awareness. The Black musician has created an entirely new music--an Afro-American style--the influence of which has spread over the entire world.

This awareness was not realized overnight but has come about slowly with the passage of time, not unlike the realization of styles, moods, devices and techniques, which have kept pace with a changing society. From the time that Blacks were first brought to this country in 1619, the African heritage has been recognized for its enriching contributions to the European structured musical traditions of the nation.

Within the last decade there has been an accelerated emphasis on the contributions of Blacks, from the historical, political and sociological standpoints, with its musical gifts receiving no less attention as an area for conscious inquiry. In fact, any misunderstanding about the Black contribution to music in America is only exceeded, seemingly, by the lack of serious attention given to it.

Austin Caswell, responding to the question "What is Black Music?" states, "that if ever there was a culture in

which music represented a direct, natural, unmanipulated and profound manifestation of cultural values, the culture is that of the Blacks, both African and American."[1]

It seems imperative, therefore, that school music course content be structured so as to fill a void which previously omitted a significant aspect of its own society's cultural contribution. There needs to be an awareness, in the most objective and realistic manner, of the basic origins and characteristics of Black music. Not only because the contemporary emphasis cites a cultural necessity, but also because of its enriching attributes, it affords another aesthetic dimension for integrationof such into one's own native tradition whenever the taste develops and the desire occurs.

In an effort to accomplish such a task, it is necessary to reflect in time, to gain an historical perspective of Black music's sensitivity, as well as its interpretation to (or from) the circumstances out of which it was created. History records that in African tribal society everyone participated in a musical event, with no separation between artist and audience. Music was by far the most vital expression in their lives, with each inhabitant being made consciously aware of its role from the cradle to the grave. Before written accounts were accrued, the art form was passed on by word of mouth from

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[1]Austin Caswell, "What is Black Music?" Music Journal, Vol. 27, No. 8 (October, 1969), p. 31.

one generation to the next as the only means of preserving the traditions, ambitions, mores and customs of respective tribes.

Walford Edwards writes about Black culture "that there is no aspect of life that is not celebrated, retold, or enjoyed through music."[2] In addition to the important "ritual" music of birth, puberty, religious worship, marriage, and death, there are songs of love, work, harvest, hunting, and war. There are children's songs, songs recounting the tribe's history as well as those that pay homage to the chief.

Rhythm is the most important feature of African music; therefore, many of the daily activities were accompanied by the pulse and beating of the drum. These African drums, ranging in size from the very small to the great tree drums (sometimes 15 feet high), were used to frighten wild beasts away and bolster the inhabitants' courage in times of emergency. Furthermore, the drum served as a fundamental means of coordinating the movements of the rhythmic native dances.

Out of this myriad of African tribal activities, we can recognize the evolving of such elements of form as the "call-and-response" technique, repetition and variation--along with other characteristics such as responsorial chanting, syncopation, improvisation, sliding voice technique, use of the pentatonic scale and other modal variations.

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[2]Walford Edwards, "Africa," Music Educators Journal, LVI/1 (September, 1969), p. 63.

The logical music with which to begin listening is that of the Zulu, Yoruba and Ibo tribes of Africa, whose features had a direct influence on other Black music types, such as the Spiritual, The Shout, Blues, Work-Songs, Jazz and Rock-Soul, which will be treated as specific teaching units.

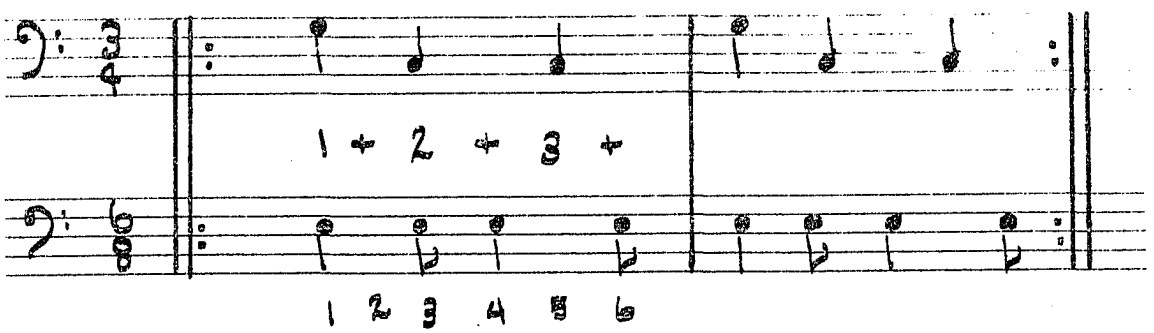
Rhythm, and the manner in which it is treated, has been mentioned as one of the outstanding features of Black music. The first excerpt heard here is by the Zulu tribe of South Africa and illustrates what happens to a simple rhythmic pattern as it gradually grows into a typical, free emotional state with a compelling force and drive, which is accompanied by another important feature--that of the uninhibited, guttural voice quality of vocal chants. One can readily notice the imitative process which prevails as the "call-and-response" technique is most evident, which will later reveal its influence on the development of the spiritual.

An interesting comparison can also be witnessed with two excerpts taken from a traveling and festival song by the Sudan tribes. A striking resemblance is evident when you compare the rhythmic patterns of the festival song of Sudan with those of a "now generation" pop tune, by Carole King, called "Smackwater Jack," as arranged and performed by Quincy Jones and his orchestra.

Another example of the infectious rhythmic treatment, which is very typical of Black music, is a comparison of the early rendition of a religious song entitled "When the Saints

Go Marching In" (see written example). In its original presentation there was a feeling of reverence and tranquility--due to the slow pace of the performance. However, a later rendition possessed much more rhythmic emphasis, with freer involvements of bodily response to the performance. In fact, it seemingly lost much of its sacred identification and became more allied with secular popularity.

The following excerpts, taken from the African Coastal region, are typical of the multi-rhythmic approach used by the tribes in their "ritual" music, representing practically every phase of life.



Let the class experiment with the two metric patterns separately, and then put them together with both hands, to show the coordination problems which can result from even this very basic combination. However, if you were to use the division of three to equate the units in six, some of the difficulty is relatively diminished.

The impact of Christianity on the Africans, upon their subsequent adjustment to social change for survival, had a direct bearing on the origin of the spiritual as a type of

Black music. During these early years in the New England Colonies, the Blacks were exposed to congregational singing at worship services, where they sat in special pews; they sang with their masters on special occasions in the home and community. However, during the early 1700's, a reform movement replaced the traditional psalm singing, bringing with it a demand for livelier music in the worship service.

"These 'new' songs were called hymns and for texts they employed religious poems instead of the scriptural psalms."[3] The motivating force behind this genre was Dr. Isaac Watts, an English minister, who in 1707 published a book called Hymns and Spiritual Songs, which seemingly became immensely popular among the Blacks. To these hymns the slaves added their own rhythmic emphasis and around the latter part of the 1800's a type of gospel singing known as the "Call-and-Response" Spiritual became a reality. These hymns featured great emphasis on rhythm, with hand-clapping and foot-stomping, which reflected the West African influence. The following example, "Move Members Move," is typical of such treatment.

There are also accounts of how the African tribal music was used for functional purposes of communication, because when the slaves were brought to America, they were usually not allowed to talk to each other in the fields while working.

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[3]Eileen Southern, The Music of Black Americans (New York: W. W. Norton & Co., Inc., 1971), p. 40.

However, a garbled type of singing which the masters did not understand was permitted; consequently, communications were established by what is now known as "field hollers," "shouts" and "cries." These included a unique melodic feature which over-emphasized the use of "bending," "swooping" or "sliding" on a single, or series of pitches. These "shouts" eventually evolved into the "work-songs" as they were used to ease the monotony of an arduous task or to synchronize an exclamation with a regularly repeated physical action. One may recall, in passing, several popular songs of this type: "Working on the Chain Gang," made famous by the late Sam Cooke, and "Work Song," the instrumental version of which was even more popularized by the "Cannonball" Adderly Quintet. The following excerpt, taken from the Bill Cosby Show, entitled "Hikky Burr," illustrates the gutteral voice quality heard in the shouts and hollers.

These song types are considered to be responsible for advancing the development of the blues, whose features also became a mainstay of the jazz style. The blues is, essentially, a feeling which was born out of a way of life, whose musical structure possesses a harmonic sequence which results in a twelve-measure strain. The progression designates a particular chord to be played for each measure, with slight variations on the pattern, which repeats itself over and over.

Another feature of the blues as a type of Black music is that its melodies are couched in the use of the pentatonic

scale, with the addition of the lowered third and seventh degrees, creating what is referred to as the "blues" scale. The song, "Stormy Monday," as sung by Lou Rawls illustrates the "hesitated," syncopated, gutteral vocal technique employed as a feature, or features, in the melodic performance.

The blues has been sung in every era since its origin, and may be slow and sad--in hymn-like fashion--or it may move with a joyful, rollicking feeling. Its mood, however, seemingly stems from the life experiences of its creator.

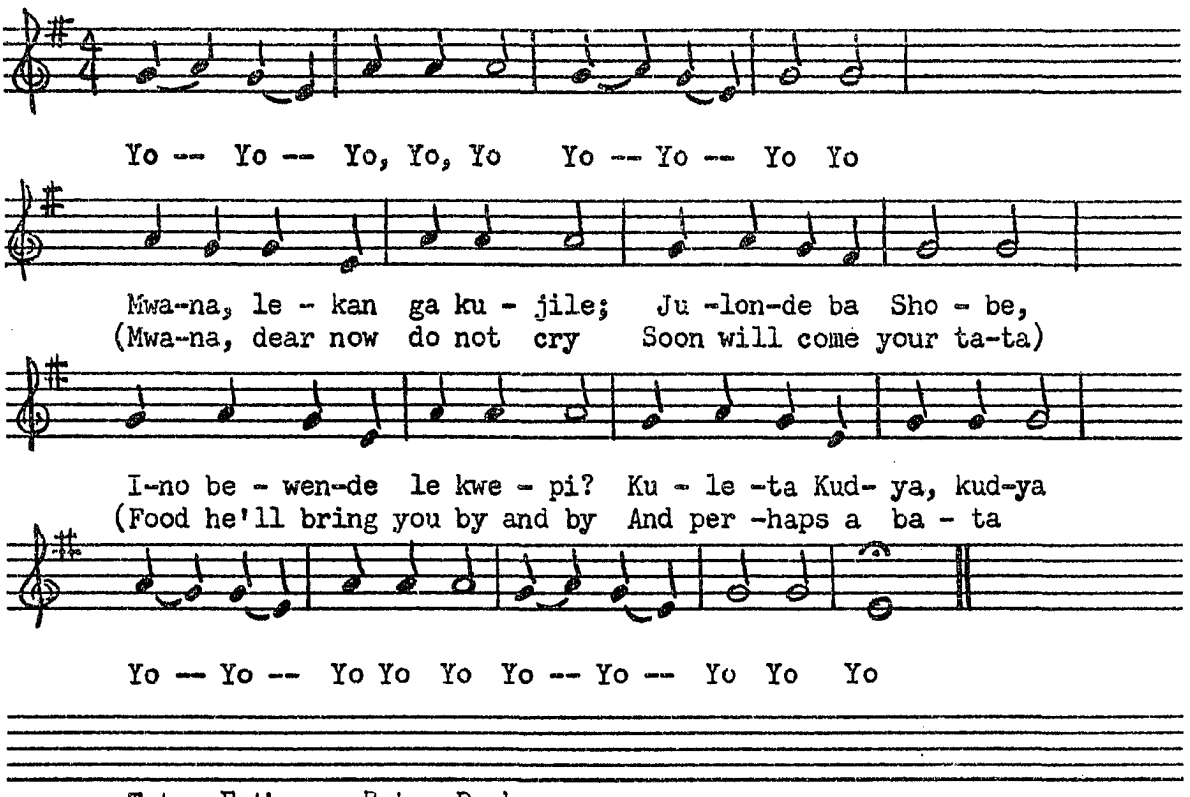
It is further interesting to compare the instrumental performance of the blues, where the performer attempts to transmit his feelings through the instrument, much like that of the human voice, in an effort to express a mood. This is quite apparent in the rendition of a song called, "How Blue Can You Get," as played by B. B. King on the guitar.

Another feature which is quite prominent in Black music is the amount of creativity which goes into any given type. As you may recall, the hymns that were sung in typical "straight" meter or style were changed to suit the emotional and rhythmic feelings of the early slaves. The following example provides a unique opportunity for experimenting with the process of creativity. It is a song from the people of the Luba tribe and is called "Congo Lullaby." It is unique in that it uses a melody conceived from the pentatonic and minor scale system, moves with a swaying rhythmic approach,

and lends itself well to the multi-rhythmic accompaniment--all of which are indigenous features of Black music.

Swaying rhythm

Congo Lullaby (from the Luba Tribe)



Tata: Father; Bata: Duck.

Recorded References

Ethnic Folkways Library, ed. Harold Courlander, Negro Folk Music of Africa

South Africa (Zulu) Igane Kamalume
French Equatorial Africa (Badouma) Music of Boatmen, recorded by Andre Didier
Nigeria (Yoruba) Orin Muritala Alhaji
Nigeria (Ibo) Bara Sanato Bara

Sudan--Traveling Song
Sudan--Festival Song

"Smackwater Jack" (Carole King), arr. Quincy Jones, SP-3037, A & M Records, Inc., Beverly Hills, California

"Move Members Move," sung by Rosie Hibler & Family, Ethnic Folkways Library, Negro Folk Music of Alabama, P-418-B

"Hikky Burr," from the Bill Cosby Show, arr. Quincy Jones, SP-3037, A & M Records, Inc., Beverly Hills, California

"Stormy Monday," Lou Rawls, ST-1714, Capitol Records, Los Angeles, California

"How Blue Can You Get," B. B. King, from Live in Cook County Jail, ABCS-723, ABC/Dunhill Records, Inc., Los Angeles, California

Unit I THE SPIRITUAL

Objectives:

1. To introduce the Spiritual as a type of Black music
2. To teach its origin and characteristics
3. To teach three types of Spirituals
   a. Call and Response Spiritual
   b. Melodic Spiritual
   c. Rhythmic Spiritual
4. To teach the correct pronunciation and enunciation of lyrics
5. To teach major and minor tonality and to recognize primary triads in the modes
6. To teach phrase endings, both incomplete and complete

INTRODUCTION

Spirituals are religious (folk) songs of the American Negro. "They are never 'composed' after the manner of ordinary music, but spring into life, ready made, from the white heat of religious fervor during some protracted meeting in church or camp."[1] The impact of Christianity on Afro-Americans was a strong motivating factor in the very origin of the spiritual. This resulted from the missionary work of non-conformist ministers; their evangelical hymns more or less set the style and flavor of the spiritual as we know it today.

One of the earliest mentions of the American Negro and his music is in Thomas Jefferson's Notes on Virginia (1784), in which he speaks of the "natural musical talents of the Negro."[2] However, spirituals were not really "discovered" until during the Civil War. The first to "note them down," as far as can be detected, was Lucy McKim who, in 1862, had two songs published. Later (1867) there was a collection of

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[1]Rose Nelson, The Negro's Contribution to Music in America (New York: Service Bureau for Intercultural Education, 1941), p. 1.

[2]Thomas Jefferson, Notes on the State of Virginia, 1787 (rev. 1954) (Chapel Hill: University of North Carolina Press, 1955), p. 140.

Negro songs published in a book called Slave Songs of the United States.[3]

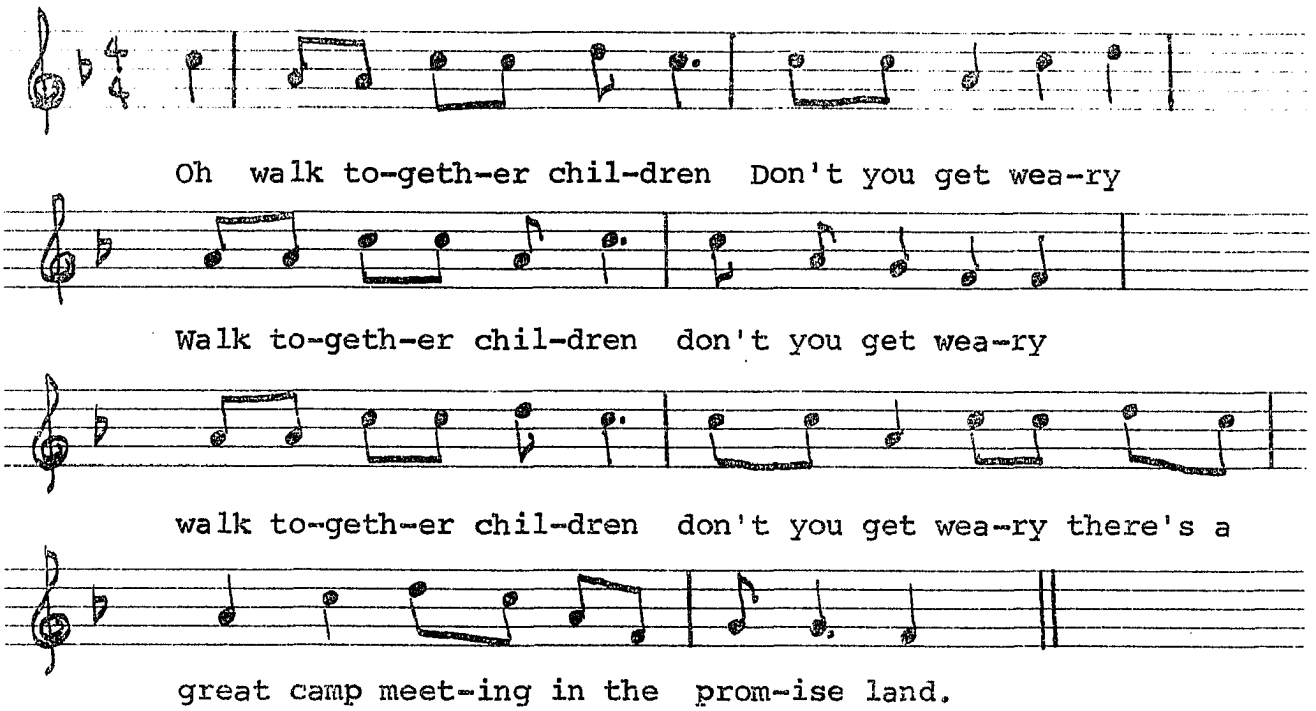
In 1872, another collection was published called Jubilee Songs,[4] transcribed by a distinguished composer, Theodore F. Seward. These "Jubilee Songs," or "jubilees," as spirituals were formerly called, were first brought to the public's attention in 1871 by a group of singers from what is now Fisk University in Nashville, Tennessee. This famous group later became known as the Fisk Jubilee Singers.

The origin of the spiritual seemingly grew out of the emotional need of the Blacks who had been brought to America and forced into bondage. The following spiritual provides an example of moving simplicity of lyrics and originality which no doubt was born out of the prevailing situation, illustrating apparent religious convictions and suppressed circumstances.

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[3]William Allen, C. P. Ware, and Lucy McKim, Slave Songs of the United States (New York: Simpson Publishing Co., 1867).

[4]Theodore F. Seward, Ed., Jubilee Songs (Chicago: American Missionary Association, 1872).



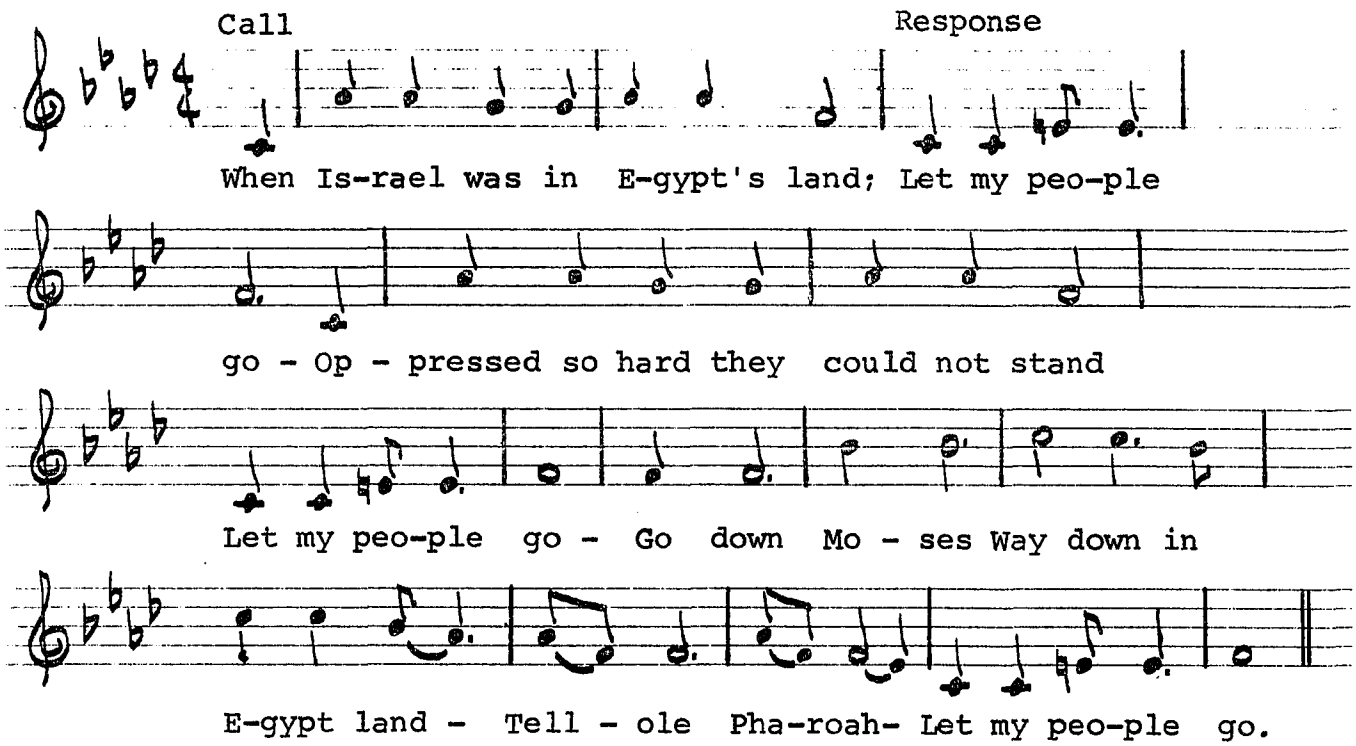
The following is a sample lesson plan for teaching three types of spirituals:

A. Call and Response Spiritual--"Go Down Moses"[5]

The call and response spiritual is often considered a chant in which the melody or "call" is slow and sustained with long phrases, and the "response" is syncopated, as demonstrated in the following example.

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[5]Theodore F. Seward, "Go Down Moses," Jubilee Songs (Chicago: American Missionary Association, 1872), p. 22.



Example 1: "Go Down Moses"

Tutti
Go down, Moses; way down in Egypt land,
Tell ole, Pharoah, to let my people go.

When Israel was in Egypt land, let my people go.

Oppressed so hard they could not stand, let my people go.

Go down, Moses, etc.

This spiritual represents the individual's identification with the Biblical figure, Moses (as well as with the oppressed Israelites), giving him hope for a similar freedom from bondage.

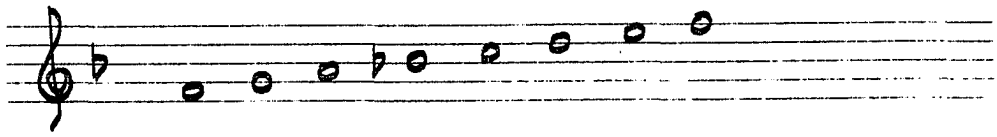
a. Sing the first two lines of the song, in a style representing a cross between spoken dialogue and singing.

"Go down, Mo-ses, way-- down-- in E-gypt land,
Tell-- ole, Pharoah, let my peo-ple go."

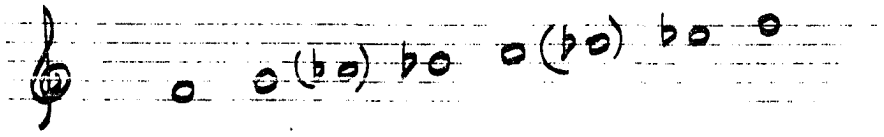
b. Have the students (1) be aware of the slow tempo, and (2) listen to the legato phrasing which is typical of the "chant."

c. Direct the students' attention to the mood which is created by the minor 6th and 3rd intervals (pick-up note to the first measure, C - Ab, and Ab - F in the second measure. Is it a bright or dark timbre?

d. Play the F major scale:

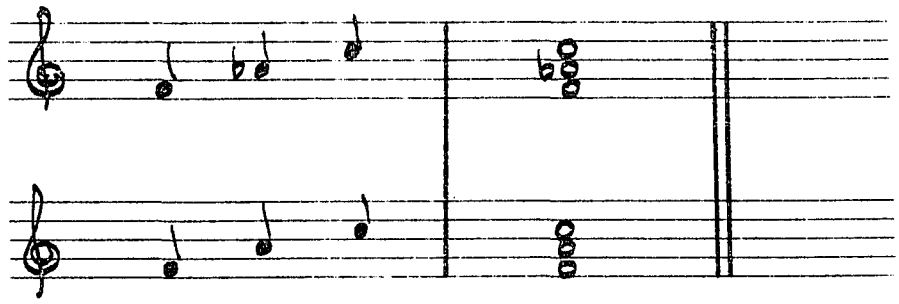


Now play the F minor scale, which is the key of this spiritual.



Help the students to hear and see the differences between the third and sixth degrees of the minor scale.

e. Play the tonic F minor triad (f ab c) against the F major triad (F A C) to emphasize the difference in quality. Listen for the different mood established by each modality.



f. Have the students sing both the tonic major and minor triads on F. We know that in many respects the spirituals were sad songs (although not always), so in an effort to get the student to relate to this "sad mood," the following lyrics, which might have more direct relevance to him, could be sung to the tune of "Go Down Moses."

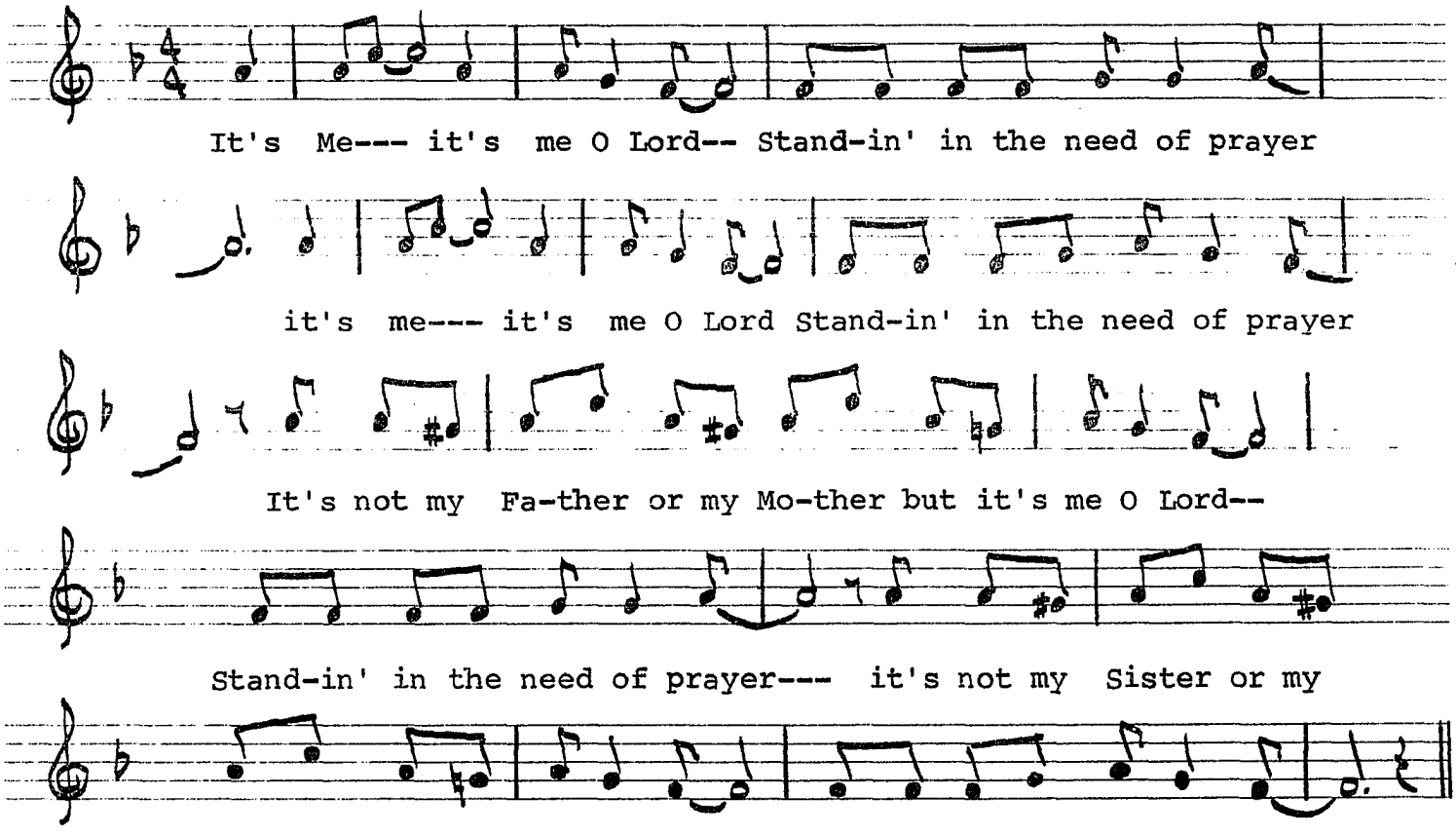
"My mo-ther made me sit inside
And not play af-ter school,
She said I'd been a naugh-ty boy
And broke the Gol-den Rule."[6]

Example 2: "It's Me, O Lord"[7]

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[6]By the writer.

[7]John W. Work, "It's Me, O Lord," American Negro Songs (New York: Bonanza Books, 1940), p. 70.



a. Sing the song, paying particular attention to the characteristic leading line or stanza, which in this case is repeated, then followed by the response.

b. Notice that the last note of the second phrase ends on the 3rd of the F major chord, giving a feeling of incompleteness, while the last note of the fourth phrase ends on the root of the chord, giving a feeling of completeness.

c. Play the entire chant section on the piano as the students watch the illustrated example on the overhead projector.

d. Follow the melodic line--notice the rise and fall of the last three notes in measures three and seven, respectively.

e. Sing the song again for the students. Have them listen to the phrases.

f. Let them sing the song with you, and encourage them to be aware of the rise and fall of the melody at the phrase endings.

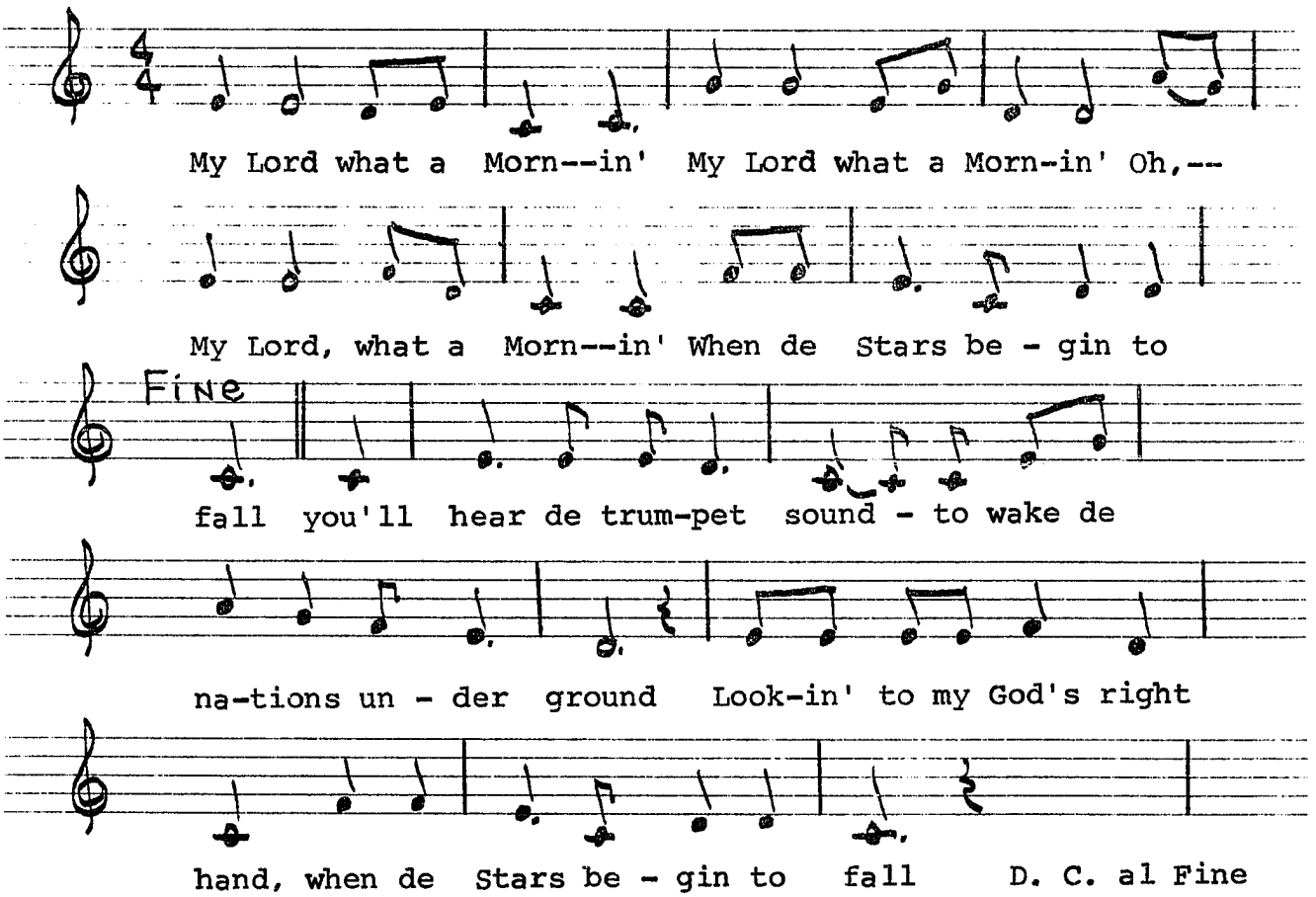
B. The Melodic Spiritual--"My Lord What A Mornin'"[8]

Example 1: "My Lord What A Mornin'"

The melodic spiritual, much like the "call" or melody of the Call and Response Spiritual, is sung in a slow tempo, and consists of long, sustained phrase lines.

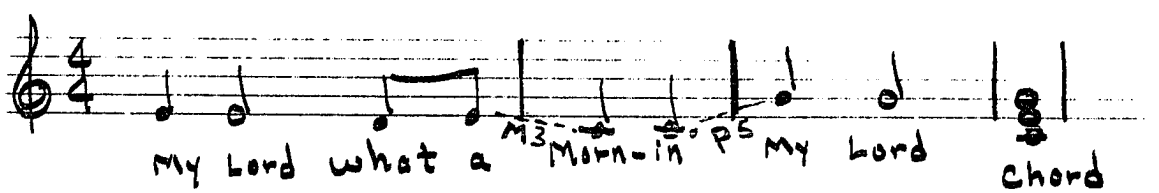
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[8]Rose Nelson, "My Lord What A Mornin'," The Negro's Contribution To Music in America (New York: Service Bureau for Intercultural Education, 1941), p. 6.

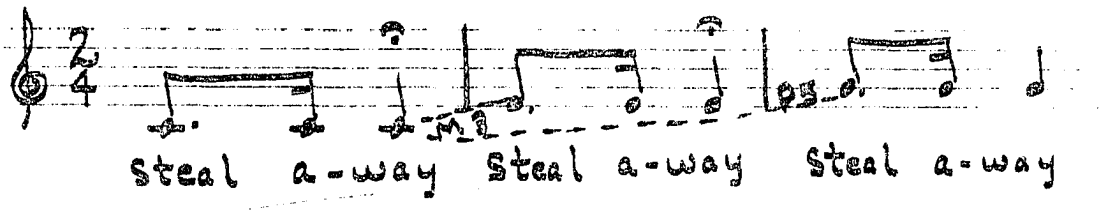


a. Sing the song for the students, emphasizing the smooth, flowing legato style, the slow tempo, and the sustained phrase.

b. Sing the song again and have students listen for the triad: the root, major third and perfect fifth in measures one, two and three.



c. Sing the spiritual, "Steal Away"[9] and have the students listen and compare the previous chord with the first three pitches of this song:



This is a natural example of the major chord structure, since the first three pitches are built on the root, third and fifth scale degrees.

d. Let the student sing the songs with you, since the lyrics are quite easy to remember. (Mention that the enunciation is somewhat different from what they may have been accustomed to in singing. For example: de is used in place of the, as found in the last line of "My Lord What A Mornin'" but has the same meaning; and, all g's are dropped from the words ending in such a manner, so that the g's are not pronounced. (The g sound is not characteristic to the African dialect; therefore it is not used in the singing of spirituals.)

e. Repeat the songs, and as the students sing them, review the above points in a, b and c.

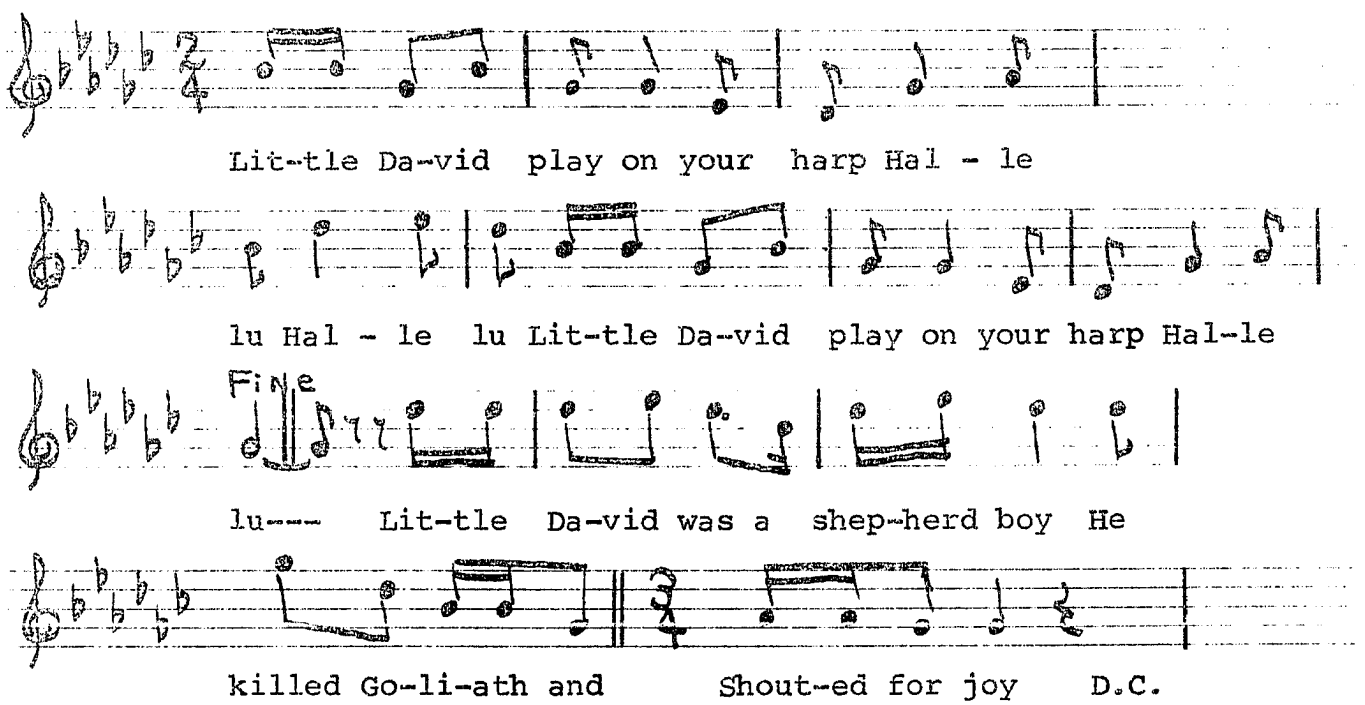
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[9]Theodore F. Seward, "Steal Away," Jubilee Songs (Chicago: American Missionary Association, 1872), p. 28.

C. The Rhythmic Spiritual--"Little David Play on Your Harp"[10]

Example 1: "Little David Play On Your Harp"

In contrast to the melodic spiritual, the rhythmic spiritual is sung at a faster tempo (allegro). The rhythm has a sort of "swing" feature which stimulates body responses, the melody being of secondary importance to the syncopated rhythm.



a. Sing the spiritual for the class. Let them listen to the syncopation and short phrases of this

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[10]John W. Work, "Little David Play on Your Harp," American Negro Songs (New York: Bonanza Books, 1940), p. 124.

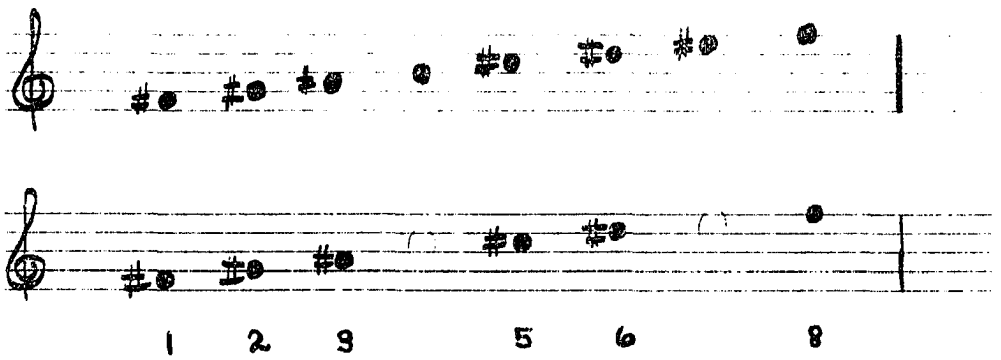
spiritual as compared to the sustained phrasing of the melodic spiritual.

b. Sing the song again. Direct the class to clap the pulsation (in two) as you stress the lyrics, which fall on the weak beats of measures two, three and four. Listen especially for the strong emphasis on Hal- in measures three and four. Let the students compare the position of the hands in relationship to strong and weak beats (the hands are closed, representing beat one of the measure on the words play (second measure) and harp (third measure); however, you will notice that the hands are apart on the words on and Hal- in the second and third measures). Also, you will notice that the greatest stress is given to those words, on and Hal-, which happen to come on the weak part of the beat, causing the syncopation.

c. Have the students sing the song with you as they clap the pulsation, so that they can feel the syncopation of the body reacting to the "swing" feature of the rhythm. Let them illustrate the syncopation by moving the head on the stressed words of the rhythm.

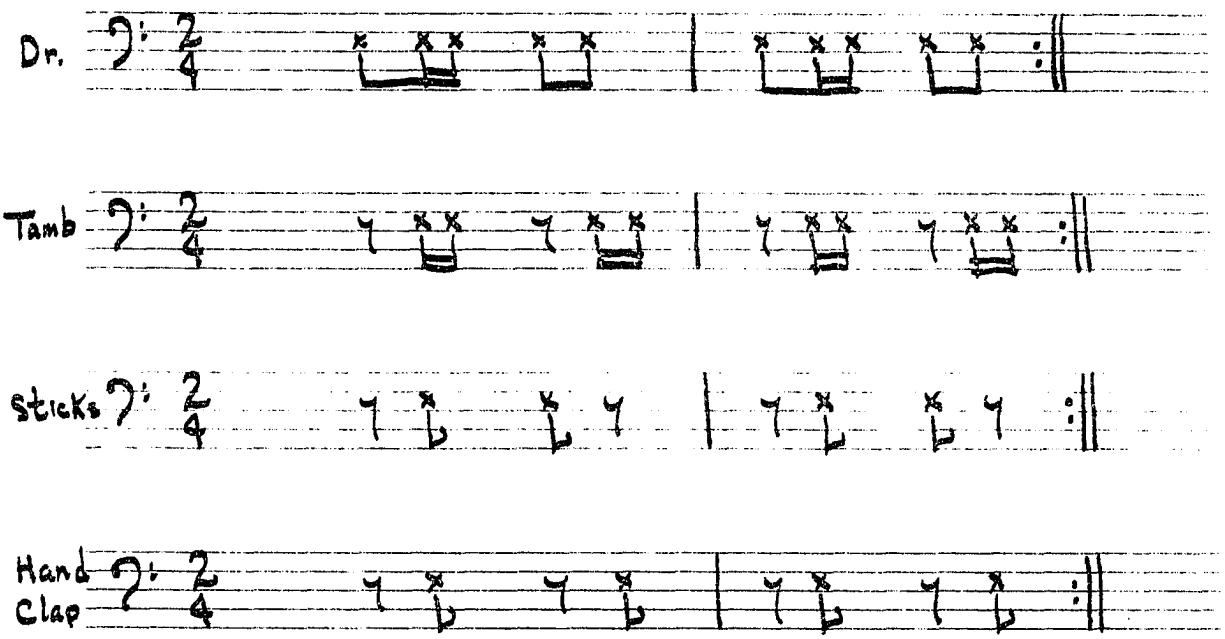
d. Have the class clap the rhythmic pattern, giving a loud clap on the accented words of the rhythmic pattern.

e. Point out the manner in which the song also uses the pentatonic scale, which is based upon the 1st, 2nd, 3rd, 5th, 6th and 8th degrees of the major scale, omitting the 4th and 7th degrees. Probably the easiest example to use in illustrating the pentatonic scale is one based upon the black keys on the piano.



f. Have the class step the pulsation or beat while they sing and clap the rhythmic pattern.

g. Repeat the above activity, adding accompaniment with drums, tambourine and rhythm sticks. At this point you might emphasize how effective the after-beat is as an authentic accompaniment figure to the rhythmic spiritual. In a like manner the early slaves changed the rhythmic emphasis of the hymns which they learned from the ministers who traveled through the colonies. (See the following example.)


Dr.
Tamb
Sticks
Hand Clap

Unit II THE SHOUT

Objectives:

1. To introduce the Shout as a type of Black music
2. To teach its origin and characteristics
3. To teach the basic movements of the Shout--emphasizing the "Shuffle"
4. To teach uneven rhythmic stress, using the sixteenth followed by the dotted eighth note combination
5. To encourage creativity as a by-product of the student's volunteered participation
6. To help eliminate any apparent inhibitions, where physical responses and rhythmic movements are concerned

INTRODUCTION

When spirituals were sung in church or at prayer meetings, they were led by a singer who instinctively sensed the proper moment to start a song. The song may have been used to heighten the climax of the minister's sermon, or according to James Weldon Johnson, "to cut off a long-winded speaker."[1]

The leader, man or woman, knew many spirituals and was able to decide immediately which one would best meet the emotional needs of the occasion. For instance, if the congragation was sufficiently aroused in their ministerial responses, it was not unusual for the song leader to start a spiritual--using the first two or three standard verses, and then borrow from other hymns or even improvise other lines in order to prolong the singing.

Invariably, there was a certain amount of movement which accompanied the singing--rocking from side to side, nodding the head, pattin' the feet and clappin' the hands during the more excitable, emotional religious moments.

In essence, "the shout was actually a 'holy dance,' which could be performed while singing any spiritual and was

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[1]James Weldon Johnson, The Book of American Negro Spirituals (New York: The Viking Press, 1940), p. 2.

the only dance 'tolerated' by the church."[2] In this case, someone would rise suddently--upon being so "moved by the spirit"--and start a slow dance up and down and aisles of the church with shuffling feet and bended knees. Other members would follow, singing and clapping their hands.

Other accounts of the "Shout" are given by Eileen Southern, in her historical treatise on the music of Black Americans: she states, "that after the regular church service there frequently was held in the same room, a special service, purely African in form and tradition."[3] Also,

> the shout took place on "praise" nights through the week and were held either in the praise-house or in some cabin in which a regular religious meeting had been held. The benches were pushed back to the wall when the formal meeting was over, and young and old, men and women ... all stand up in the middle of the floor, and when the "sperichil" spiritual is struck up, begin first walking, and by-and-by shuffling round, one after the other, in a ring.[4]

Such songs were aptly called "ring spirituals," "shout spirituals," or "running spirituals," because as they were sung over and over, the shouters moved around in a circle, beginning slowly and gradually increasing the tempo and/or circling pace until the performance ended in a "frenzied" state. Interestingly, the "ring shout" may have lasted for four or five

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[2]Beatrice Landeck, Echoes of Africa (New York: David McKay Co., Inc., 1961), p. 136.

[3]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 160.

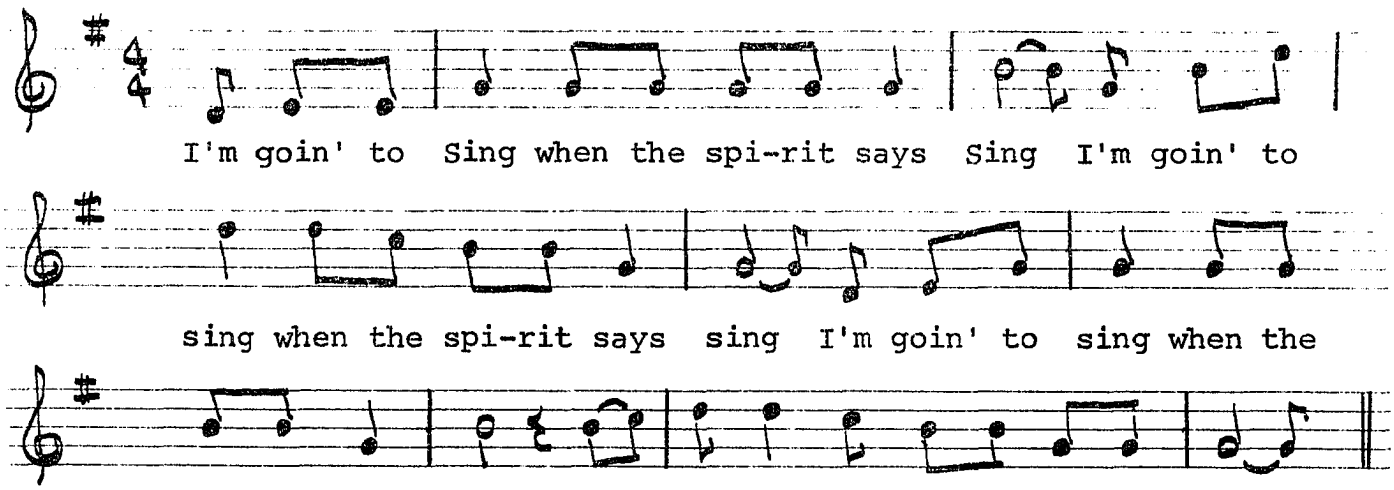
[4]Ibid., p. 160.

hours from beginning to end. The following songs may be used for a sample "ring shout" lesson plan activity:

A. The Shout--"I'm Goin' To Sing"[5]

The shout is considered a "holy dance" which can be performed while singing any spiritual, and in its beginnings, was the only dance "tolerated" by the church.

Example 1: "I'm Going' To Sing"



a. Sing the song at a brisk tempo several times for the students.

b. Chant the words, pointing out the simple repetition of the first three lines, with the only change in lyrics coming on the fourth line.

c. Direct the students to chant the words, several times, rhythmically, as you establish the pulsation in four.

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[5]John W. Work, American Negro Songs (New York: Bonanza Books, 1940), p. 226.

d. Have the students sing the song with you, noticing the easy rhythmic flow of the lines. After the students are secure in singing the song, divide the class into groups (2), using the statement-response approach.

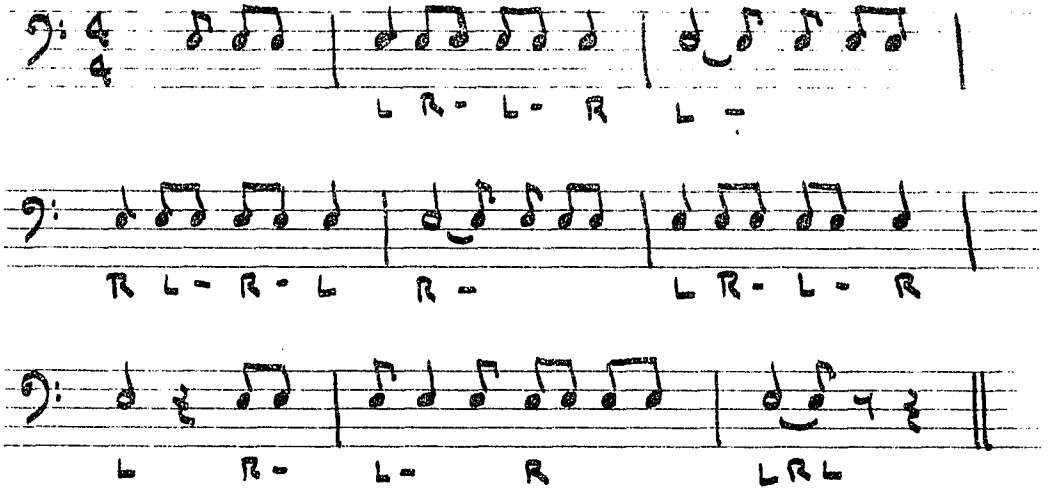
e. Direct group I to chant or sing, I'm going' to, while group II responds with, Sing when the spirit says Sing. This is done without losing the continuity of the rhythmic pattern, and on the last line have both groups join together.

f. Another approach might be to have group I sing the lines and at the end of each one of the first three, respectively, group II would respond with a syncopated Hal-le-lu. Again, the two groups could join together on the last line.

g. Sing the song again, substituting the word shout in place of sing, and have the students stand and do a "shuffle" pulsation on the word shout--using only two movements per measure. Always start the movements with the left foot.

h. Repeat the activity, having the students start a "shuffle" on the word shout, after the pick-up I'm goin' to. Here we will use four movements to measures one, three and five; in measures two, four, and six we freeze on the half note. The three eighth

notes serve as preparatory into the "shuffle" movements of measures one, three and five. However, in measure seven, return to two movements and in the last measure you may freeze on the half note or end with a 1-2-3 movement (left-right-left) rhythmically.

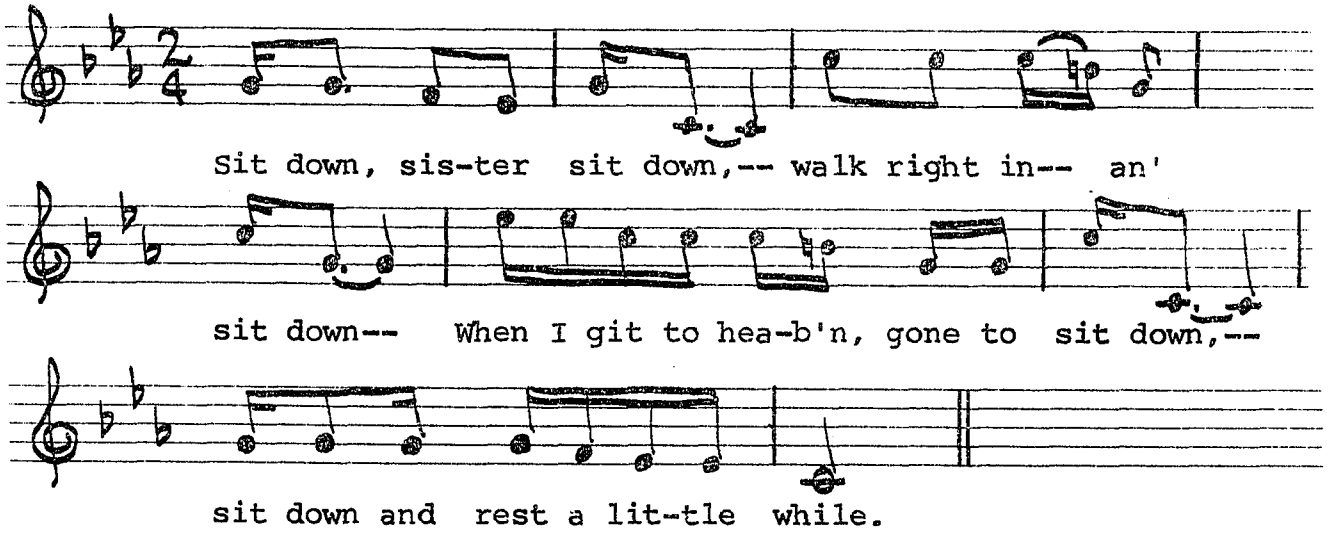


Example 2: "Sit Down Sister, Sit Down"[6]

Another song, typical of those used for the "ring shouts," is "Sit Down Sister, Sit Down." Here is an excellent opportunity to dramatize the characteristics of the "ring shout."

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[6]J. Rosamond Johnson, Rolling Along in Song (New York: The Viking Press, 1937), p. 16.



a. Have the students establish a pulsation in two as you sing the song several times.

b. Demonstrate the "shuffling" movement by (1) standing with the feet spread apart--the heels are approximately six inches apart, with the toes pointed outward approximately twelve inches apart--and (2) shifting forward from left to right with the pulsation.

c. Have the students join you in the "shuffle" movement, continuing to clap the pulsation in two.

d. Now have them "shuffle" and clap on the <u>and</u> of each pulse--one $\frac{\text{and}}{\text{(clap)}}$ two $\frac{\text{and}}{\text{(clap)}}$. Help the students to sense the more natural feeling of clapping the afterbeats (weak part of the pulse) with this type of

activity, rather than having the stress come on the down or strong beat of the measure.

e. Form a circle, have students assume the "shuffle" stance (toes pointed outward with knees slightly bent) and move counterclockwise to the pulse at a given tempo. The class may now join in singing, at your direction, while "shuffling" on and beat and clapping off the beat.

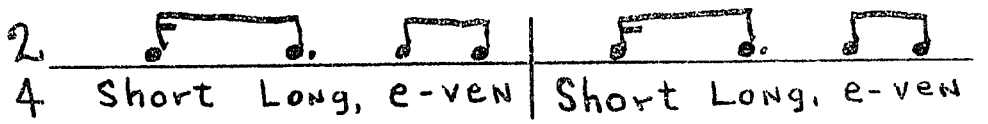
f. Repeat the activity in place, while having volunteers (one at a time) come to the center of the ring. Assuming the proper stance, the student will gradually descend to a squatting or sitting position, then rise again to the original knee-bent stance. Here is a chance for encouraging creativity in the ring presentation of the shout and at the same time caution the participants that the nature of the "shout" is not to be confused with a secular dance style, and "among strict devotees, the feet may not even be lifted from the ground."[7]

g. Having participated in the shout, let the students clap the rhythmic pattern of the first two measures. Notice the quickness of the hand clap, moving from the sixteenth note to the dotted eighth--sort of a short-long approach--if we were to chant the pattern.

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[7]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 161.

h. Have the students chant the pattern in the following manner:



i. Have the students repeat the activity, reversing their direction at the end of each phrase, or at the end of two phrases each, always pivoting to the left.

We might mention that the "shout," in its ring performance, took on the character of a chant, becoming somewhat repetitious and even incoherent in its cry.

> The religious fervor of the participants and the loud monotony of the music combined to produce a state of ecstasy in all present, and shouters often fell to the ground in a state of complete exhaustion--their places being quickly taken by others and the ring dance continued.[8]

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[8] Ibid., p. 161.

Unit III THE BLUES

Objectives:

1. To teach the origin and characteristics of the blues
2. To teach the "blues" scale created by the blues technique, showing how it evolved from the pentatonic scale
3. To teach the vocal technique, which later served as the approach to instrumental imitation
4. To provide an outlet for the creative process, through experimentation with various instruments: Piano, autoharp, tuned bells, drums and rhythm sticks

INTRODUCTION

The term "blues" relates directly to the Negro, and his "personal" involvement in America. Blues is practically synonymous with the historical and sociological Black experience. Early blues was perhaps the most impressive expression of the Black man's individuality within the superstructure of American society. In fact, the very impetus and emotional meaning which the blues received was based, more or less, on the Black man's life and death.

"This very personal aspect," according to LeRoi Jones, "is one of the reasons why it remained, for a long time, a very fresh and singular form of expression."[1] Jones states further that "the early blues developed as a music to be sung for pleasure, a casual music, and that was its strength as well as its weakness."[2]

As a folk music of the Black heritage, it was unwritten music which existed primarily in the vocal tradition. The blues basically grew out of the field hollers of the slaves, the mournful songs of the working stevedores and roustabouts,

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[1]LeRoi Jones, Blues People (New York: William Morrow and Co., 1963), p. 67.

[2]Ibid., p. 67.

and the sorrow songs of the spirituals. In contrast to the group presentation of spirituals, blues is basically sung as a solo performance, and as an aural music tends to take on its shape and style during the performance. It is a kind of music which reflects the personal conviction of its creator, based on a specific situation in his life.

John W. Work gives this account of the blues to show the radical difference from spirituals when he states that

> The spirituals are choral and communal, the blues are solo and individual; the spirituals are intensely religious, and the blues are just as intensely worldly; the spirituals were created in the church; the blues sprang from everyday life.[3]

The blues feeling is derived basically from the "blue" notes of the scale, which necessitates altering the 3rd and 7th degrees, and occasionally the 5th and 6th degrees. The alteration of these pitches from the natural to the lowered position creates this "blue" mood, and at the same time allows the singer to "scoop," "swoop," or "slur," making greater use of the melisma (using more than one note per syllable) technique.

The basic harmonic pattern of the blues consists of a 12-bar, or measure, structure utilizing the following chordal pattern:

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[3]John W. Work, American Negro Songs (New York: Bonanza Books, 1940), p. 28.

Measure	(1 2 3 4)	(5 6)	(7 8)	(9 10)	(11 12)
Chord	I I I I	IV IV	I I	V (IV)	I I

Occasionally the pattern may be contracted to 8 measures of expanded to 16; however, most blues patterns follow the 12-bar sequence.

In the case of most Black music, the blues tends to move in duple meter and/or rhythms with the melody being highly syncopated. The form is most often that of a three-line stanza (a a' b), of which there is a restatement of the first line, with the third line serving as a contrasting statement. In its poetic form, according to Eileen Southern, "the latter line may supply an explanation for the question raised by the first two lines, or it may simply provide a philosophical comment upon the situation."[4]

"Woke up this morning, feeling sad and blue,
Woke up this morning, feeling sad and blue,
Didn't have nobody to tell my troubles to."[5]

> Blues analysts of the present day tent do classify blues into three categories: (1) country or rural blues, which represents the earliest type--the singing of one man to the accompaniment of his guitar; (2) city or "classic" blues, basically sung by women in the 1920's and 30's to the accompaniment of a piano or orchestra and tended to be more sophisticated in tone than the country blues; and (3) urban blues, alluding to those of the 40's and later,

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[4]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 334.

[5]Ibid., p. 334.

whose accompaniment included electric guitars and/or basses, drums and brass instruments.[6]

It is generally acknowledges that W. C. Handy, referred to as the "Father of the Blues," is considered responsible for the development of the blues from its original primitive state. With the publication in 1912 of his first blues composition, "Memphis Blues," Handy created an unprecedented acceptance of the style, thereby resulting in more diverse sociological and musical influences on the American public than probably any other style of music. Of the three types heretofore mentioned, the classic blues seemingly best represents the Negro's surge into the world of professional entertainment.

The following sample lesson plan attempts to treat the basic characteristics and techniques of the blues.

A. The Blues

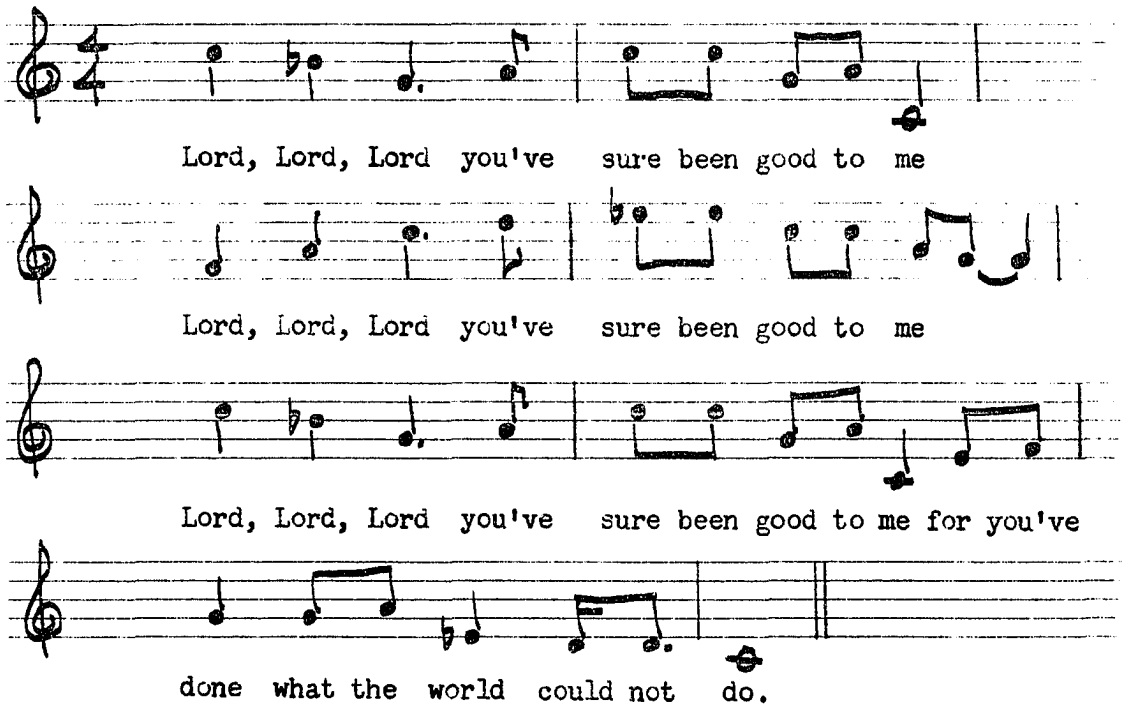
The blues is a worldly song, essentially based on an individual's personal life experiences; however, many of the elements found in the blues descend directly from the spirituals or gospel songs. Examine the following excerpts for such similarities:

Example 1: "Lord, Lord, Lord"[7]

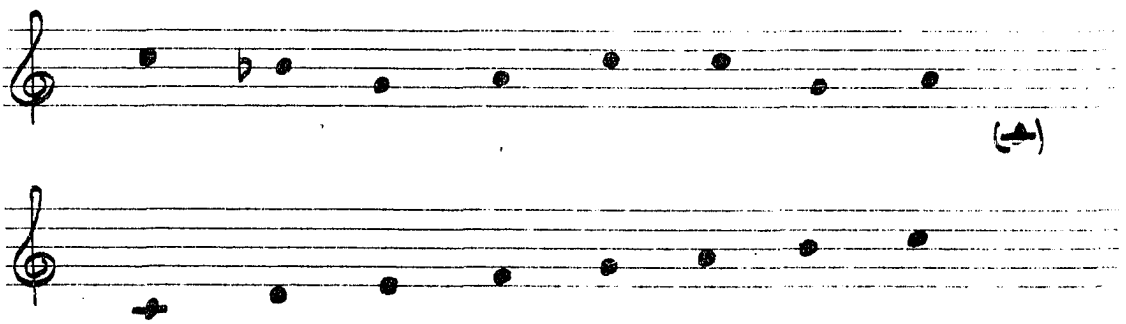
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[6]Ibid., pp. 334-336.

[7]Paul Tanner and Maurice Gerow, "Lord, Lord, Lord," A Study of Jazz (Dubuque, Iowa: W. C. Brown Co., 1964), p. 19.

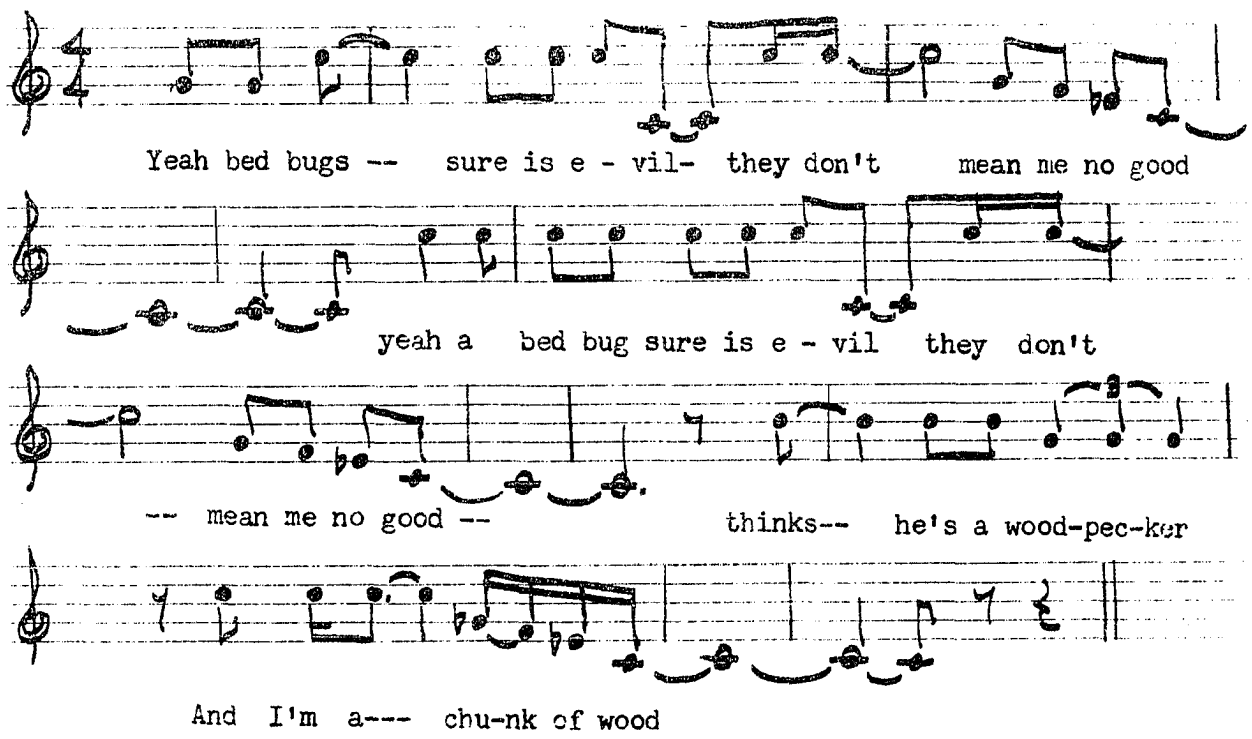


a. Play and sing the spiritual, paying particular attention to the lowered 7th and 3rd scale degrees. Compare these altered pitches with the C major scale.



b. Next, play either the recording or tape of Bessie Smith singing the blues tune, on the following page, and compare the similarities, noticing a

featured degree of "bending and sliding" on the lowered 3rd and 5th scale degrees. This shows the casual treatment of alteration; however, pitches may also retain their natural status as found in measures 8 and 9, where the B natural is used rather than Bb.



c. Play the blues excerpt again and listen for these other features: (1) the syncopation, where the lyrics are stressed on the weak part of the beat, tied across the bar line; (2) the dropping off of

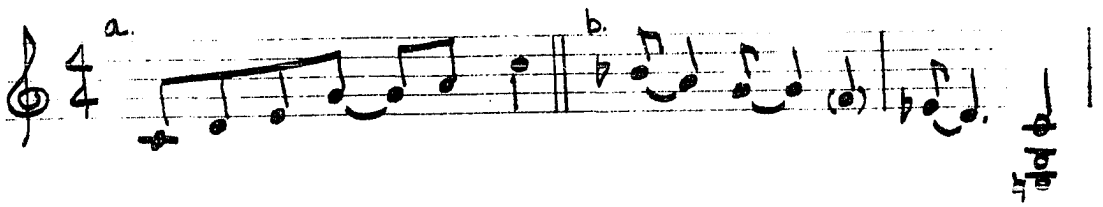
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[8]Bessie Smith, "Mean Old Bed Bug Blues," Folkways Records (New York: 117 West 46th Street, 1950).

the voice near the end of the line, providing a "break" which allows for improvisation on the accompanying instrument(s). Words like "Oh Lawdy," "Play it man," and "Yeah man," are used as break fillers. "This is referred to as a call-and-response structure, where the instrumental improvisation represents the 'response' to the voice's 'call'."[9]

B. The Blues Scale

The pentatonic scale is referred to, by J. Rosamond Johnson, as the Negro major mode, since this was the scale upon which the early spirituals were built and from which the blues version derived. The following examples show the ascending pentatonic scale degrees and the descending blues degrees.



Even though the 7th and 3rd degrees are lowered, the major tonality of the tonic note C is maintained.

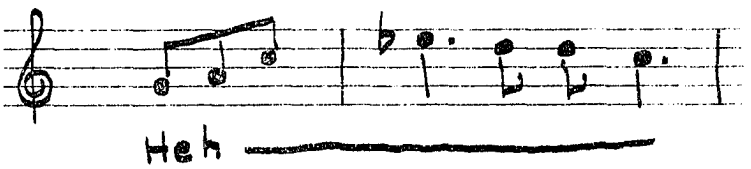
a. Play the two examples (a and b) and have the students sing them with you on la several times.

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[9]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 334.

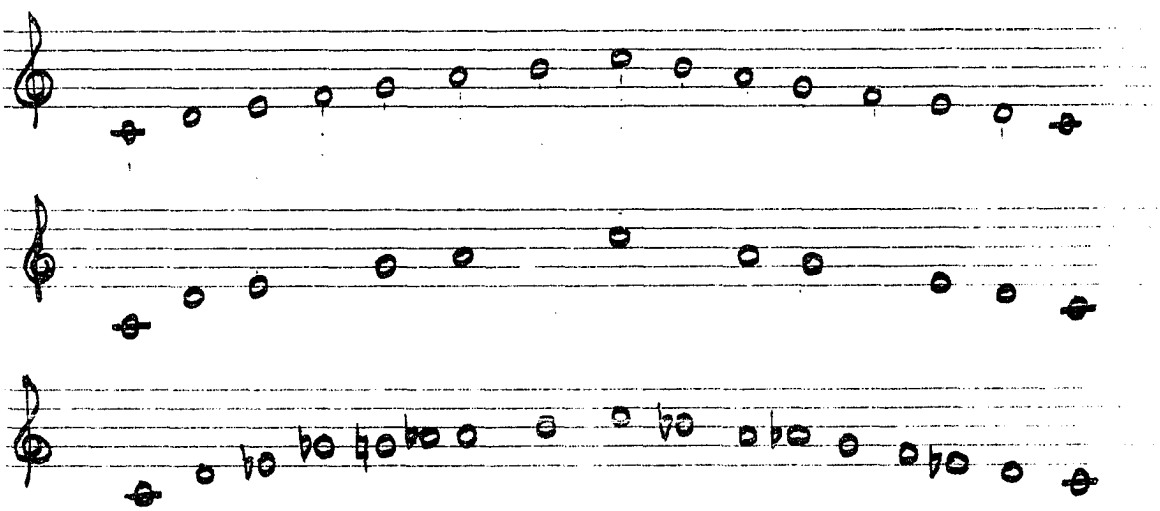
Stress the "blue" notes in example (b) to create the blues feeling.

b. Play and sing the following blues excerpt, using the word Heh.



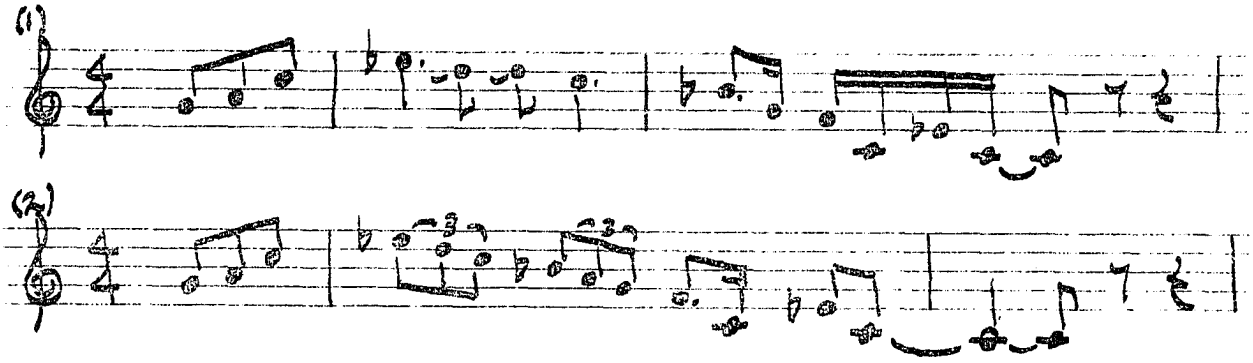
Notice how it sounds and how it fits into the blues scale.

c. Now let's sing and compare all three scales: major, pentatonic and blues, to check the changes which occur from one to the other.

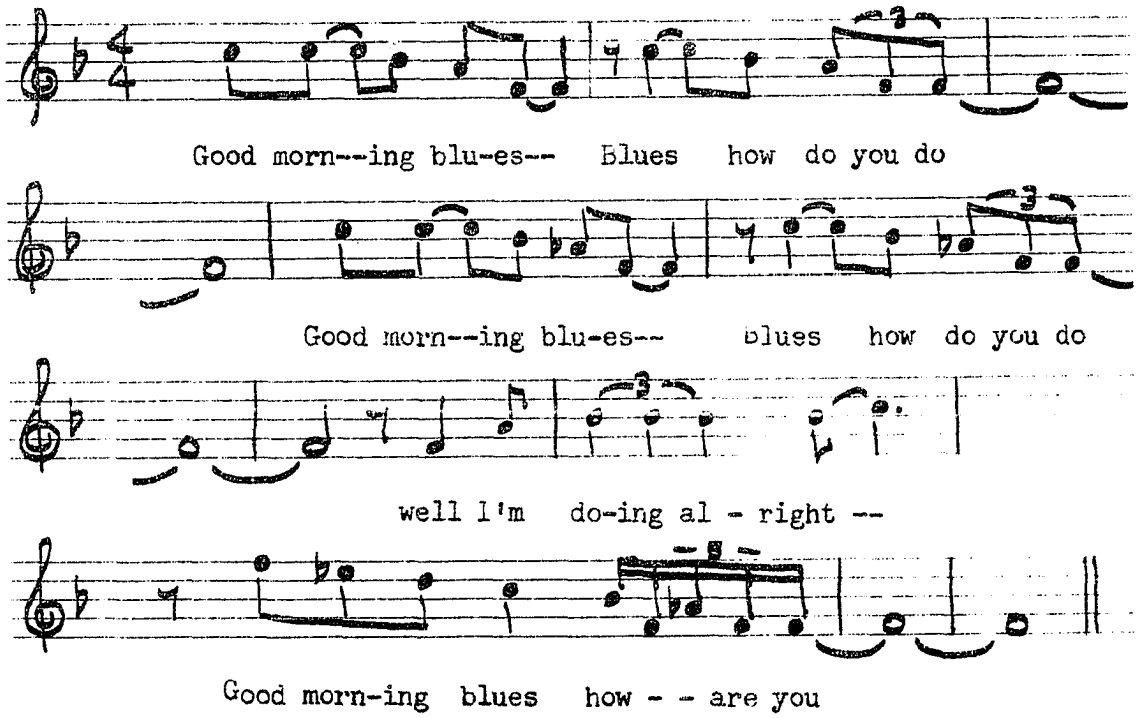


Notice how the 3rd, 5th, 6th and 7th degrees are altered (lowered) as well as being used on the natural pitch levels.

d. Play and sing the following blues excerpts. Notice the "scoop" or "swoop" on the eighth notes in measure one.



e. Play and sing the following song, "Good Morning Blues" adapted from "The Story of the Blues" as sung and narrated by Della Reese.

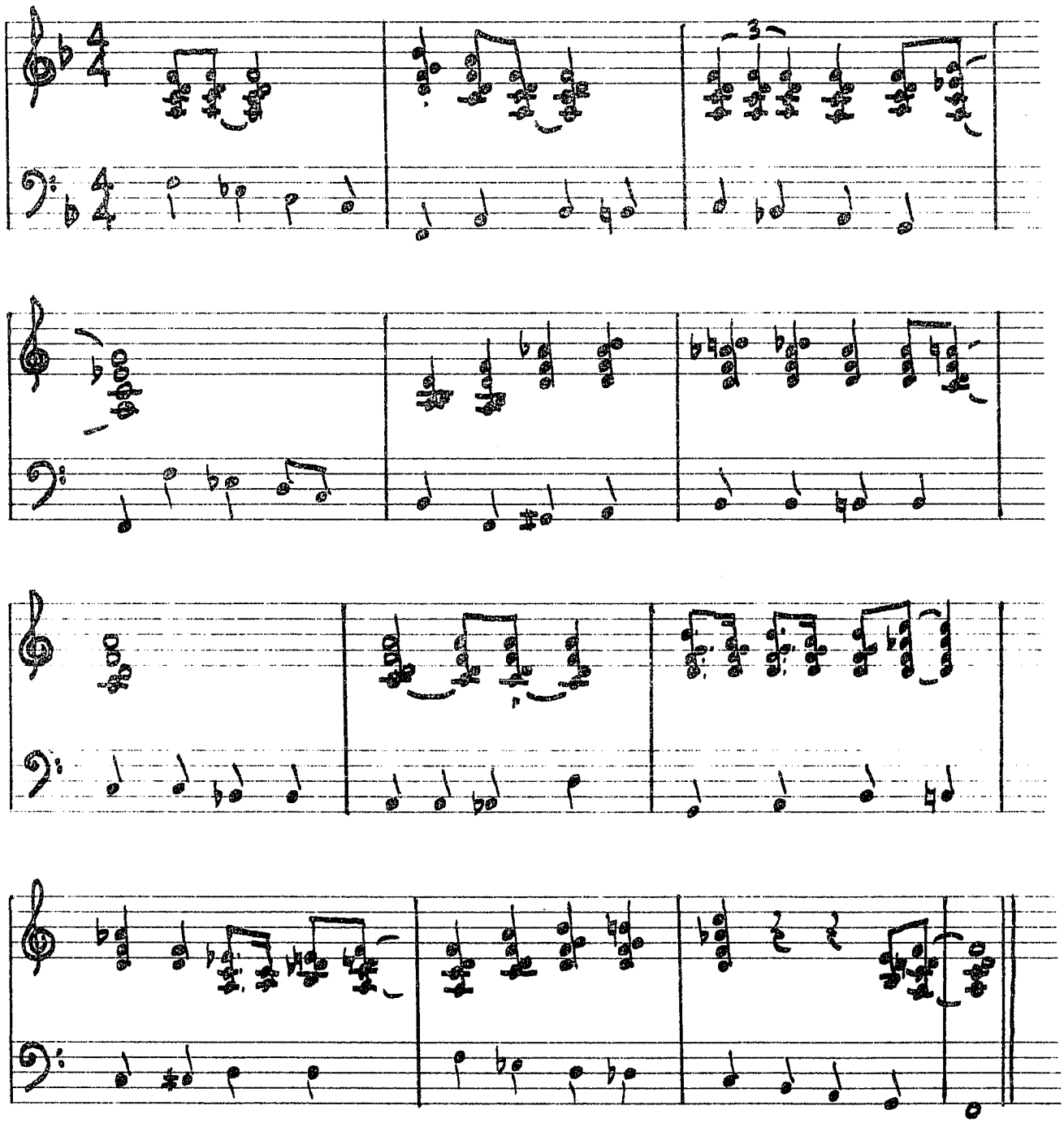


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[10]Della Reese,""Good Morning Blues" from "The Story of the Blues," Jubilee Records JGM 1096 (New York: 315 West 47th Street).

f. Have the students join you, using the typical rote style approach to teaching the song. After several repetitions, have the class clap the pulse, while singing, and listen for the "break fillers" as the voice drops off before the end of the line in the four-measure phrase.

g. Repeat the activity, setting up instruments: autoharp, tuned bells, drums and rhythm sticks; guide them through the suggested performance (or one of your choice) utilizing the blues scale as a basis for improvisational techniques. As they listen to the melody, encourage them to use fragments of the same as filler material during the "break" moments of the phrase. (See the chart on the following page.)



Unit IV THE WORKSONG

Objectives:

1. To teach the origin and characteristics of two worksongs: "The Corn Song" and "The Gang Song"

2. To teach how worksongs were used in both the work and social contexts, providing rhythmic movements for both categories

3. To provide an opportunity for poetic creativity--adding "statement" or "response" verses to the songs

4. To further stress rhythms--syncopated and running-type

5. To teach the percussive "vocal" effects connected with worksongs and translations of unfamiliar terms

INTRODUCTION

As the Negro slowly made adjustments to a different life style, in a new world. there was an attempt at shaking off the shackles of slavery from his imagination. Out of his spirituals came a new type of song which spoke of dreams. Then there were songs which were sung as he worked in the fields on the planations; similar songs were sung by railroad gangs, roustabouts (stevedores), woodcutters, fishermen, and followed the old and deeply rooted African tradition.

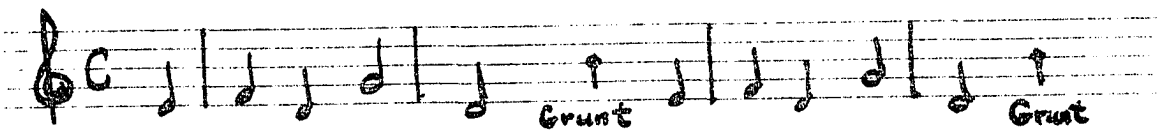
The creation of various melodic expressions seemingly stimulated his body as he labored on and on with a sort of carefree, rhythmic stride. History records such to be what we now refer to as worksongs.

It has been observed that the style or type of worksong was related to the work activity which it accompanied. Rex Harris has described worksongs as "tribal songs which started life in West Africa and were one of the stepping stones to the blues, which subsequently became one of the mainstays of jazz."[1] He further states that "they were used to ease the monotony of a regular task and to synchronize a

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[1]Rex Harris, Jazz (Baltimore: Penguin Books, Inc., 1956), p. 38.

word or exclamation with a regularly repeated action."[2] Probably one of the best examples of this type of work-song, as well as one of the most familiar, is the following melody taken from "Song of the Volga Boatman."



This is a rowing song which has a smooth flowing rhythm, and where the "grunts" appear, they indicate the exact time where the concerted action is to take place as the boatmen pull on the oars.

Each plantation had its own repertory of work-songs which grew out of the work activities of the plantation. According to Eileen Souther, "the term 'corn song' was used throughout the South to refer to songs sung at corn-shucking frolics."[3] The text of the songs usually included phrases which referred to the work action.

The following lesson-plan activity provides an opportunity for encouraging creative experiences with work-songs:

A. The "Corn Song"

This type of work-song was used throughout the South in referring to songs sung at corn-husking frolics.

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[2] Ibid., p. 30.

[3] Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 179.

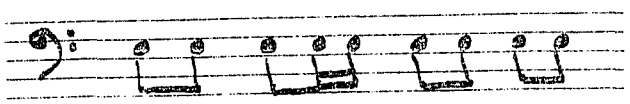
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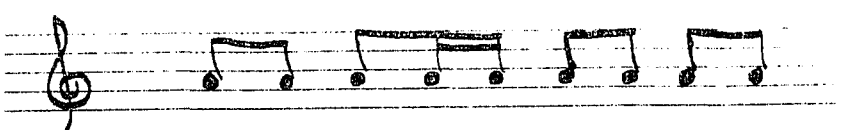
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individual and group participation, with its alternating solo-chorus approach.

d. Notice the syncopated, yet lively mood created by the rhythmic pattern in measure one, and then the built-in percussive type rhythmic motion in the third measure.



e. Have the class chant this pattern, using the above example, then add the words--hopefully eliminating any tongue-twisting problems.



Hoo-ray for all de lub-ly la-dies

Repeat this process, letting the class tap the rhythm on desk tops with pencils or fingers, whichever is more convenient.

f. Form a circle, with a soloist in the center and try the following activity:

(measure one) Soloist sings Hoo-ray, hoo-ray, ho! as the circle moves in four (4) steps to the pulse of four, stops and responds with "Roun' de Corn, Sal-ly"

(measure three) Soloist moves counterclockwise singing "Hoo-ray for all de lub-ly la-dies" as the circle moves back four (4) steps on the response "Roun' de Corn, Sal-ly"

(measure five) Circle moves counterclockwise for eight (8) steps (two measures) responding to the soloist's statement and then reverse the direction for measures seven (7) and eight (8)

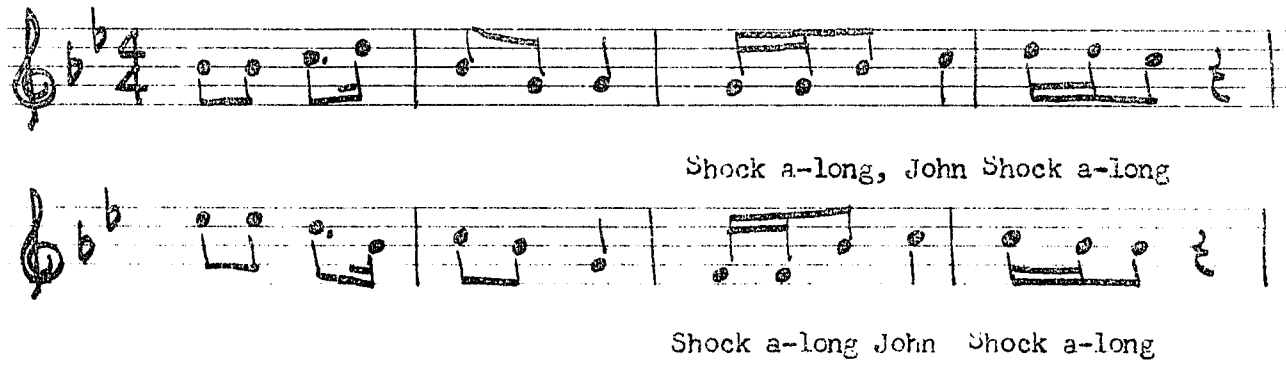
g. Next, have the class remain in the circle, sing the song again; pat or stamp the foot on beats one (1) and three (3), clap the hands on beats two (2) and four (4); and have various volunteers create their own dance steps to the response section of the song. Also, here is a chance for creating new verses or lines for the solo section of the song.

Example 2: "Shock Along, John"[5]

This song provides a unique opportunity for imitative movements of "husking corn" during the activity and also for creating filler lines, since the only words intelligible to the recorder of this song were the words of the refrain, as in the title.

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[5]William Allen, et al., Slave Songs of the United States (New York: Simpson Publishing Co., 1867), quoted in Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 181.



a. Sing the melodic line, using the word, or rather the syllable, la and have the class respond with "Shock along, John, Shock along," since it is easy and simple to do.

b. Make up lyrics, which may alter the rhythmic pattern from the suggested one; however, a bit of arranging can always be done with good taste in mind.

Example: (verse) Shuck that corn and throw it in the barn . . .

(response) Shock along, John, Shock along,

Work-in' all day on de massa's farm . . .

Shock along, John, Shock along.

c. Let the students create lyrics, after they feel secure with the general swing of the melody.

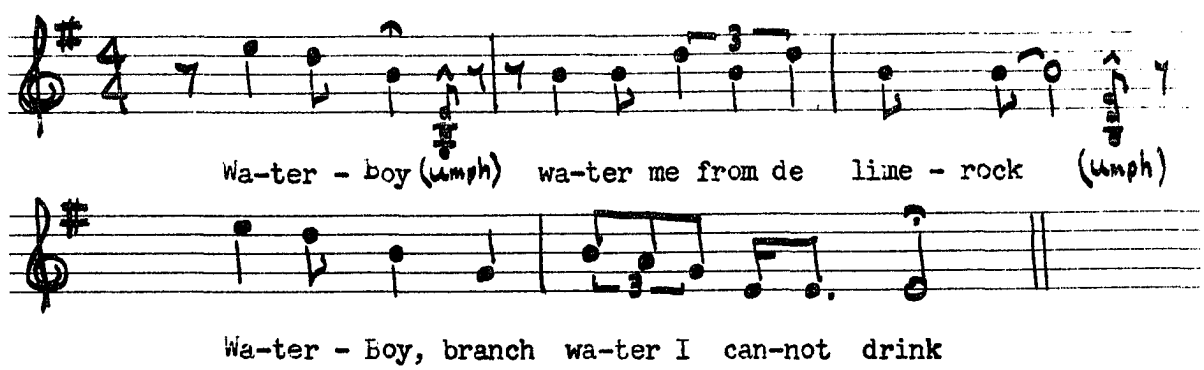
B. "Chain Gang" Songs

The gang songs were just one of many types of work-songs created by drawing their substance from life's experiences in working on the organized gang forces of slave labor. J. Rosamond Johnson puts it quite succinctly when, in his chronological survey of American Negro Music, he states,

> that in his periodic digressions from seeking loftier ideals, the Negro finds the wheels of fortune beginning to roll along with broken cogs, imagination sagging along, slowly dragging on ball and chain; but he keeps on singing, singing all the day, singing just to drive his chain gang troubles away.[6]

It was early morning, every morning making the same old journey with no time for rest. A typical song coming from an individual or collectively from the gang may have been the following:

Example 1: "Water Me from de Lime Rock"[7]



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[6]J. Rosamond Johnson, Rolling Along in Song (New York: The Viking Press, 1937), p. 12.

[7]Ibid., p. 13.

An interesting observation here is that there were singing leaders, who were as essential to the work gangs as the singing leader or preacher was in the church. He had to possess a "feel" for the work that was being done, an understanding of the men with whom he was working and the ability to get both the musical and physical response.

a. Sing the song, slowly, in a chanted style, giving attention to the length of the quarter note in the first measure. The dash indicates a broad-style approach to compliment the fermata on boy. You might ask whether these symbols are recognized by the class.

b. Repeat the motive and prepare them for the breath release in preparation for the percussive "vocal" effect on Umph. Notice that all except the last measure begin on the weak part of the beat, creating syncopation.

c. Sing the song again and have the students listen for whether it is in the major or minor mode. Compare the melody line with previous associations with the blues.

d. Have the students notice the triplet figure in measure two (2), and guide (lead) them through the correct feeling of singing three (3) notes against a pulse of two (2), by doing the following:

(1) clap the pulse of two with the hand and chant "One, two, three," against the pulse;

(2) tap the pulse of two with the foot and clap--one, two, three--rhythmic pattern;

(3) tap the pulse of two in the left hand and the triplet rhythm in the right hand; and

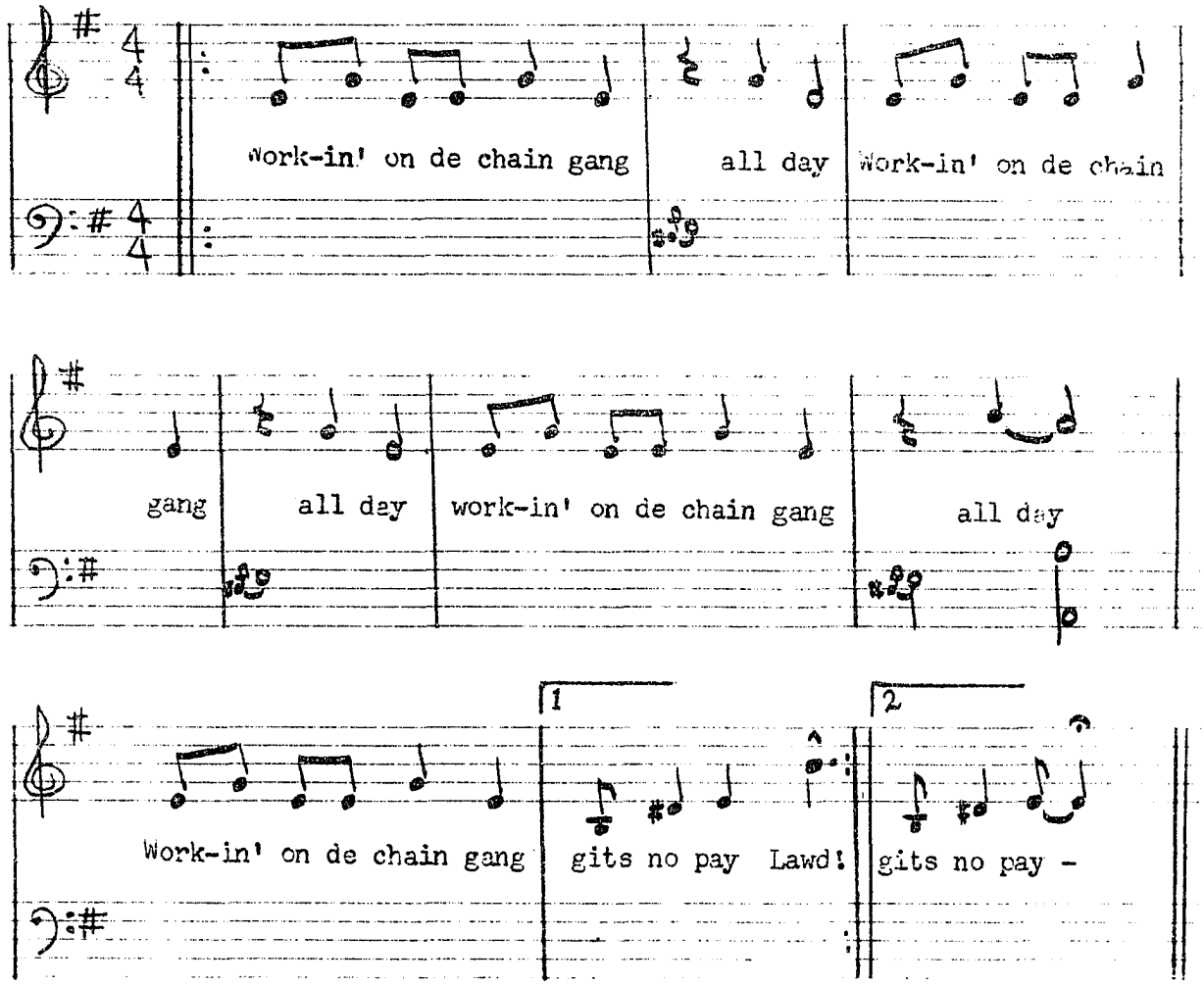
(4) chant the pulse and clap the rhythm . . . (Ha! ha! . . . not so easy, huh!)

Example 2: "Workin' on de Chain Gang"[8]

As we observed in the "ring shouts" the music and physical activity were practically inseparable, and here we detect that the words sort of capture the imagination of the workers; the leader senses the kind of song that's needed, engages the workerd in such a rhythmical manner until the job is completed by maintaining the working spirit through singing these songs.

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[8] Ibid., p. 208.



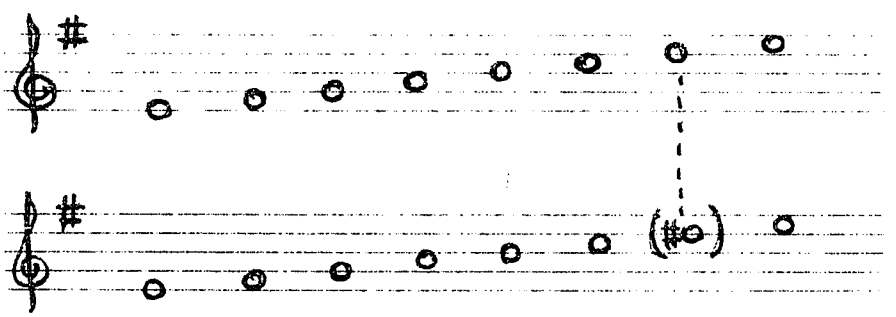
a. Have the students establish a pulse of four on this song, in a moderate, steady, swing tempo . . . 1-2-3-4; 1-2-3-4, etc.

b. Once they feel the pattern, sing the song for them--emphasizing strongly by "stamping" the foot on the second measure, (first beat), before responding with <u>All Day</u>.

c. Have the students join you in singing, reminding them to observe the repeat signs and the first and second endings. Again, this is in a minor key. Play the e minor scale.



d. Have the students listen to the passage in the first ending, then compare the difference between the natural minor form and the harmonic minor form of the scale.



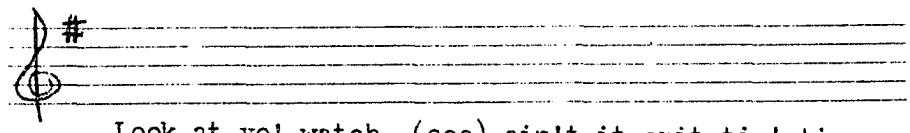
Let them listen again to confirm the progression of the last measure.

e. Sing the song again, inserting a verse-line between the theme proper, as demonstrated:

Verse:



Cap'n, O Cap'n you mus' be blin' --



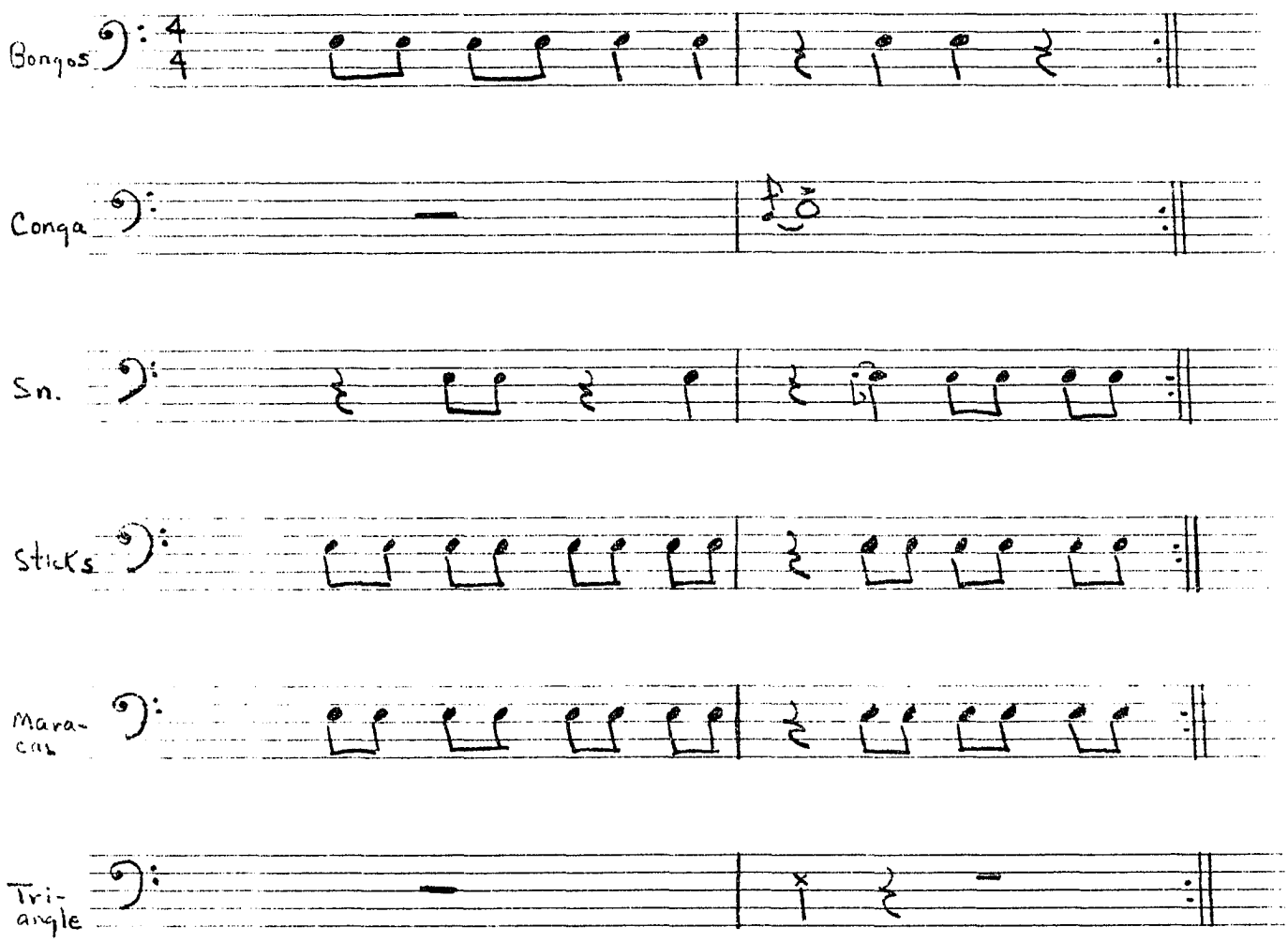
Look at yo' watch, (see) ain't it quit-tin' time

The above example is done with a rhythmic chant, using approximate notational pitch.

"Cap'n, O Cap'n you mus' be blin'
Workin' on de Chain gang, all day,
Look at yo' watch, (see) ain't it quit-tin'
time
Workin' on de Chain gang, all day."

Here again is a chance for poetic creativity from the class in making up lines to fit the song style.

f. Repeat the activity, using various percussion instruments to accompany the song. (See the suggested example on the following page.)


Bongos
Conga
Sn.
Sticks
Mara-
cas
Tri-
angle

Unit V JAZZ

Objectives:

1. To teach the origin and characteristics of jazz

2. To provide listening experiences to the various styles of jazz:

   a. Early New Orleans Blues-type
   b. Ragtime
   c. Chicago Style Dixieland
   d. Boogie Woogie
   e. Kansas City "Swing" Style
   f. Bop
   g. Cool Jazz
   h. Funky "Hard" Bop Regression

3. To teach improvisational techniques of jazz

4. To create a composition, experimenting with jazz techniques

INTRODUCTION

We have, no doubt, heard the expression many times, concluded from many sources, that jazz is probably the only authentic, original, recognized musical art form which America has contributed to the world of music. For many, this would certainly be a debatable conclusion; however, according to Tanner and Gerow, "the passage of time does indicate more and more clearly the importance of American jazz, both of itself as a comparatively new art form, and its influence on other areas of music, related arts, ballet, and modern dance."[1]

One could cite several theories about the origin of the word "jazz." Several authorities claim that the word is related to an itinerant Black musician named Jazbo Brown, well known in the Mississippi River Valley country. "As Brown played in the honky-tonk cafes, the patrons would shout, "More, Jazbo! More, Jaz, more!"[2]

Similar accounts, along with others, have been advanced over the years; however, it is generally agreed that a combination of the blues, ragtime, and syncopated dance music

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[1]Paul Tanner and Maurice Gerow, A Study of Jazz (Dubuque, Iowa: W. C. Brown Co., 1964), p. v.

[2]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 374.

played by brass-bands in the New Orleans area resulted in what is referred to as jazz.

The writer would feel amiss not to mention here that one of the most influential forces and certainly a pivotal figure in the development of jazz according to many authorities was the late Louis "Satchmo" Armstrong, whose performing career spanned over three generations. That he was born in New Orleans amidst the atmosphere of this developing musical style certainly conceivably had far-reaching effects on his ultimate contribution to this diverse and complex genre.

Jazz is essentially vocally-oriented with its most important features being derived directly from the blues. Such occurrences as performers replacing the voice with instruments and attempting to recreate its singing style--using scooping, sliding, whining, and growling effects--were a part of these features.

Listen to the following tune entitled "Sweet Emma"[3] by Nat Adderley, as performed by the "Cannonball" Adderly Quintet, and try to recapture or imagine what the mood was like in New Orleans at the French Quarter during the early development of jazz styles.

Eileen Southern further states, "that jazz is an aural kind of music; its written score represents but a skeleton of

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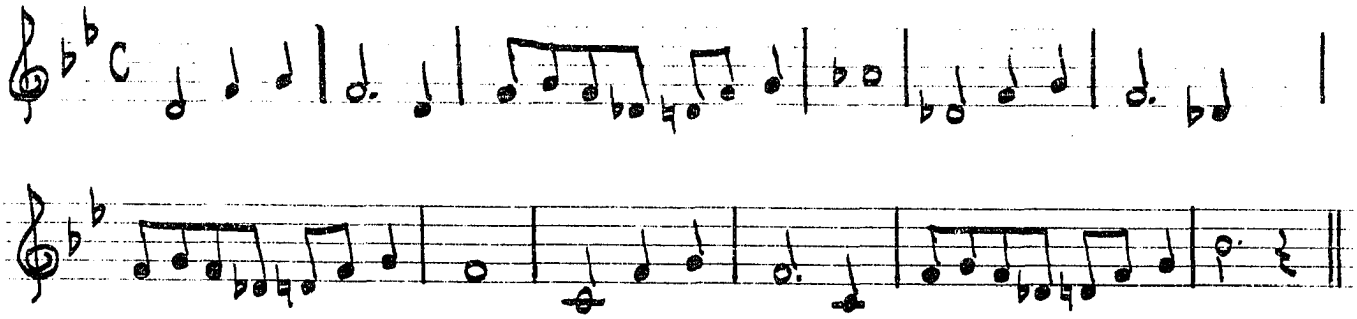
[3]Nat Adderley, "Sweet Emma," The Cannonball Adderley Quintet: In Person (Capitol Records ST 162, Hollywood, California: Hollywood and Vine, 1966).

what actually takes place during a performance."[4] There is usually never the exact performance of basic song motives, due to a technique called improvisation. Here the performer utilizes varying rhythmic effects, dynamics, exotic sounds--through bending and sliding of pitches--glissandos, wide vibrato and yet remains within the melodic framework of the tune so that it is recognized by the listener.

The following lesson plan provides an opportunity for (1) listening to the chronological development of various jazz styles, and (2) experimentation in jazz creativity.

A. Jazz Interpretation

1. A typical "motive" or "melody"[5]



a. Without jazz interpretation

b. With suggested jazz interpretation

c. With improvisation (notice the similarity to the interpretation but without the melodic restrictions.

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[4]Ibid., p. 376.

[5]Paul Tanner and Maurice Gerow, A Study of Jazz (Dubuque, Iowa: W. C. Brown Co., Inc., 1964), p. 2.

d. With syncopated (rhythmic) treatment

The form is taken basically from the 12-bar blues structure.

B. Jazz Styles

Certainly jazz has experienced many changes over the past 60 or 70 years and each new era was precipitated by the revolt of the previous era in search of such stylistic changes. Listen to these various stylistic changes--utilizing the same melodic theme.

1. New Orleans Blues-type (1895-1920)
   a. Use of 12-bar theme
   b. Melody begins immediately
   c. Slow tempo with 4/4 rhythmic pulse
2. Ragtime (1898-1917)
   a. Primarily a piano style--developed by Scott Joplin
   b. Use of exaggerated syncopation
3. Chicago style Dixieland (1920's)
   a. Creation of introductions and endings to the theme
   b. A more relaxed playing style
   c. Individual solos become more important
   d. The 2/4 rhythm replaced the 4/4 rhythmic pattern

4. Boogie Woogie (1930's)
    a. Primarily a piano style with an ostinato phrase in the bass or left hand--eight notes per measure, repeated over and over
    b. Improvisation on a blues melody in the right hand
5. Kansas City or "Swing" (1932-1942)
    a. Larger bands (4 sections) Trumpet, Trombone, Saxophone and Rhythm sections
    b. Call-response technique--using improvised solos against the ensemble
    c. Fuller sound--due to increased size of ensemble
6. Bop (1942-1950)
    a. Sometimes called "Bebop" or "Rebop"
    b. A revolt against large bands, thereby creating the "jazz combo" (essentially a 5 or 6 piece group)
    c. Use of melodic lines with unusual intervals
    d. Use of polychords, creating complex harmony
    e. Use of hard-driving, fast tempos with greater rhythmic complexity
7. Cool Jazz (1949-1958)
    a. A conservative, relaxed style of performance
    b. Smooth treatment of tonal combinations, creating a sort of pastel color in sound

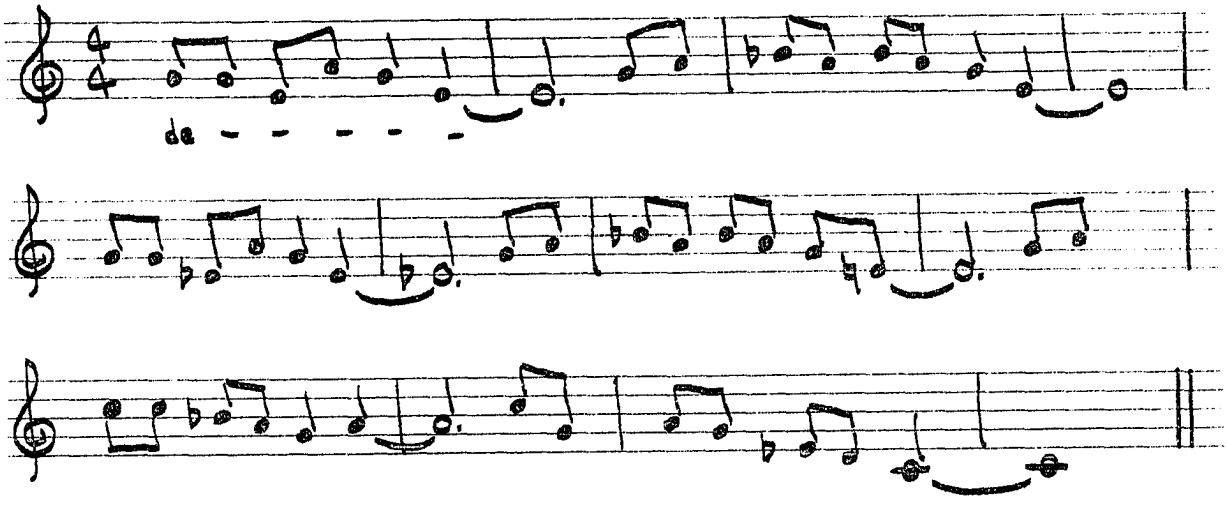
8. Funky "Hard" Bop (1955-1960)
    a. More drive than "cool" jazz
    b. A rollicking rhythmic type feeling
    c. A rawbone type performance, returning to basic "emotional" roots of jazz
    d. Melody is highly rhythmical with strong accents on the second and fourth beats

The music which we have just listened to illustrates the fact that "jazz was a new music created from the sunthesis of certain elements in the style of its precursors,"[6] namely: ragtime and blues.

The following melodic motive provides a basis for experimenting with jazz techniques. For lack of another title, the writer has labelled this example "The Kiddie Jazz Motive" inasmuch as it typifies the basic intervallic combination which children identify with first in their singing. The remainder of the example is an extension using such features as the lowered 7th and 3rd degrees of the scale tones.

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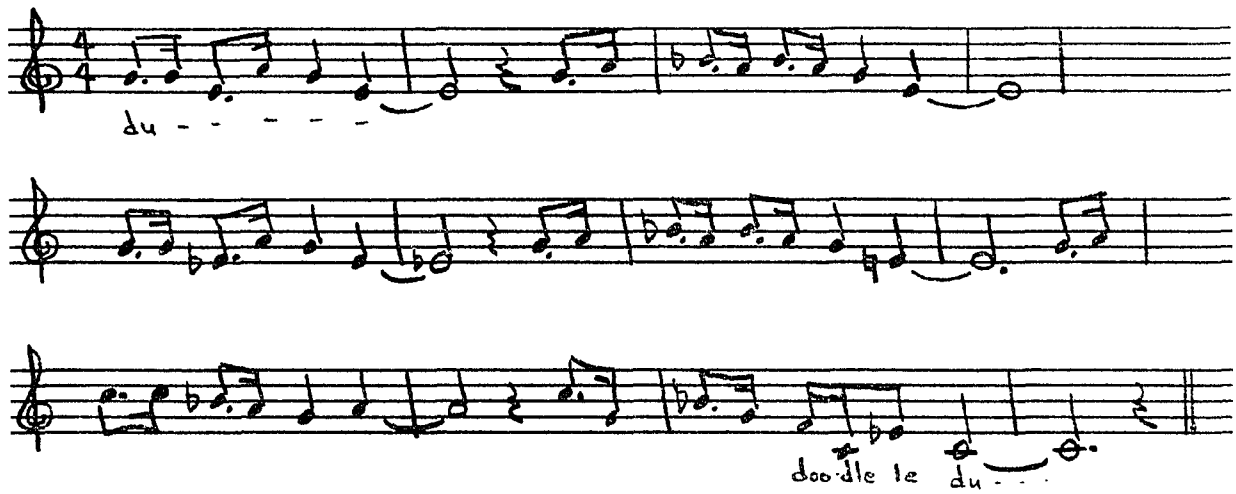
[6]Eileen Southern, The Music of Black Americans (New York: W. W. Norton and Co., Inc., 1971), p. 377.



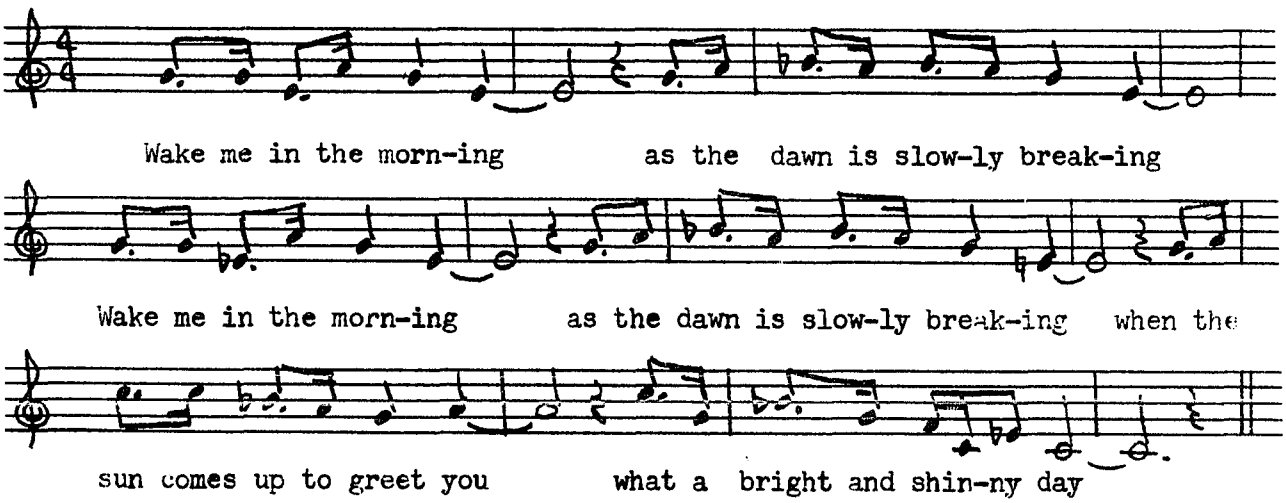
a. Sing the excerpt several times (first measure) on the syllable de with a nasal sound, reminding the students of how they sounded in earlier years as they taunted and mimicked each other, using expressions which sounded much like this particular motive.

   This motive is very simple in its original structure, using even rhythms with a pulse of four.

b. Next, sing the excerpt, changing the rhythmic emphasis. Have the students join you the second time, using the rote method. Use the syllable du with the rhythmic change as it creates a better "jazz feel" for the motive, since this is the atmosphere for which you are striving.



After the students have learned the entire melody using the syllable du, add the following lyrics to the tune.

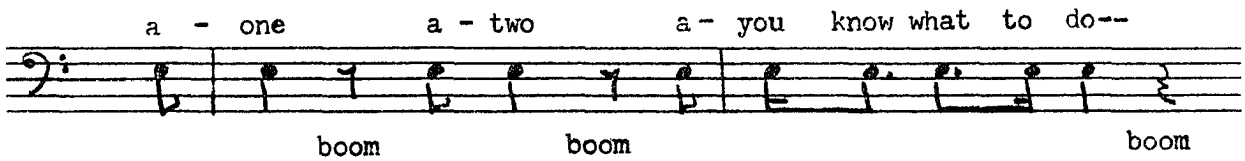


c. Now have the students tap the following percussive rhythmic pattern on the desk: 

Once they have gotten the "body feel" of the beat, have them sing the melody with du, accompanied by the above pattern.

d. Repeat the melody using the lyrics accompanied by the percussion pattern.

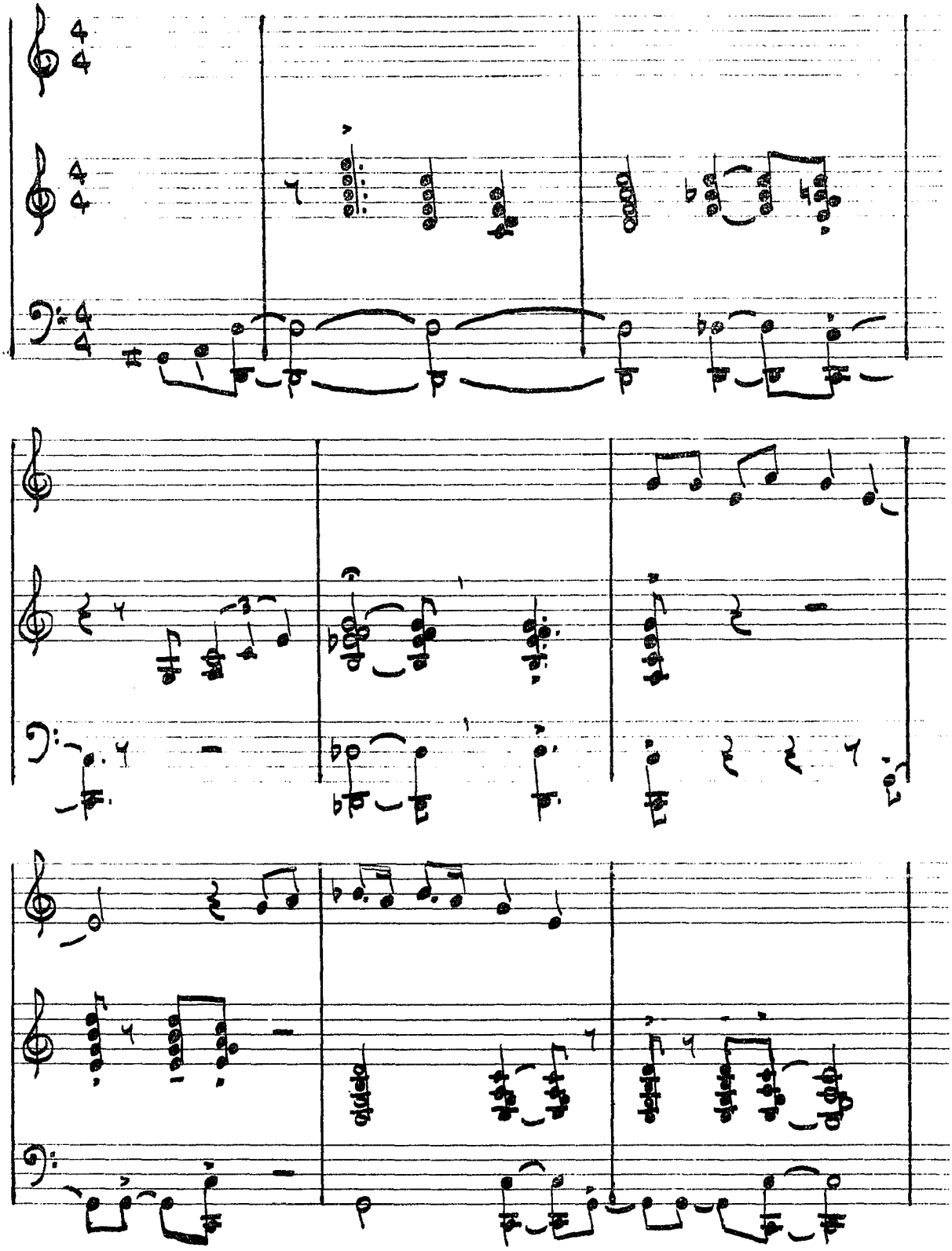
e. Now that you really have the students enthusiastic and "swinging," just a bit, why not try one of the ole jazz preparatory approaches to setting the mood, tempo and general atmosphere of the style, which goes something like this:

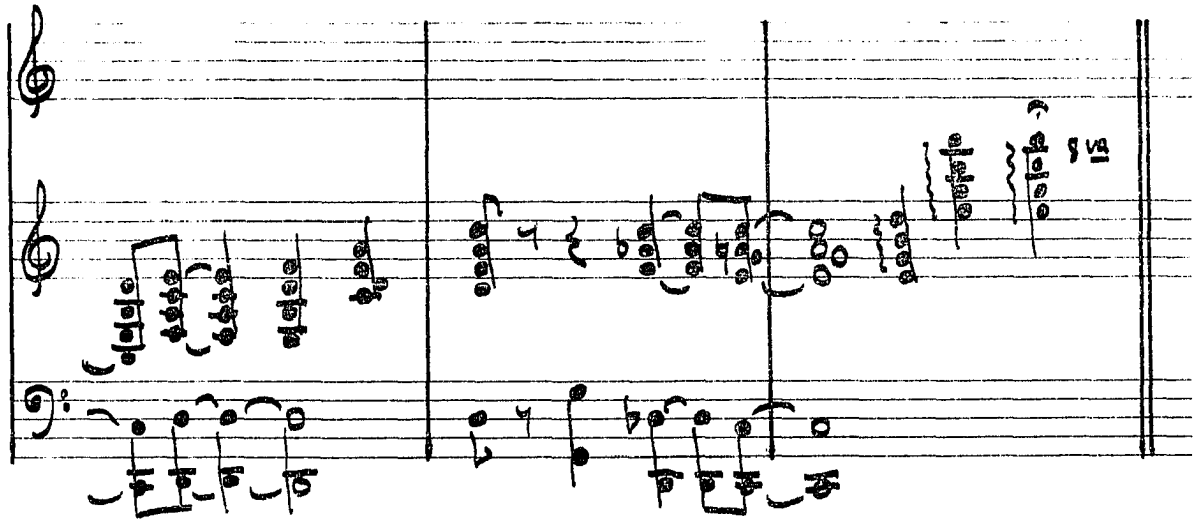


With this groove, the students "launch" right into the tune as you provide the following suggested piano accompaniment. (See the example on the following page.)

f. Since jazz is considered to be improvisatory in its essential structure and endowed with an ingredient of enthusiasm, guide the students in a creative process using the above techniques.

Moderate Swing "Kiddie" Jazz Accompaniment





Unit VI ROCK-SOUL

Objectives:

1. To discuss the origin of Rock and Soul music
2. To provide selected listening experiences
3. To compare various artists and styles of rock-soul, both vocally and instrumentally
4. To teach a rock-soul composition, encouraging creative awareness and participation

INTRODUCTION

There is a certain kind of vitality, integrity and simple purity found in rock music which causes one to accept it for what it is and on its own terms. However questionable this may be and whatever changes that have taken place, they have come about because of a new generation's thirst for such, thereby resulting in a cultural revolution.

Douglas Hall states "that evidence of this quest can be seen in the songs and the audience response."[1] Serious concern is manifested by questions asked and solutions sought through lyrics which speak of every aspect of a society's life style.

Many are prone to associate negative thoughts with rock music and even claim that its exciting and spontaneous outbursts produce situations which are unpredictable. It has been cited as one of the reasons for advancing much of the unrest in this country, yet we must admit that its magnetic, emotional appeal has brought more people together under a common bond of mutual admiration for a genre which satisfies their souls. Some have endeavored to classify it as

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[1]Douglas Hall, Rock: A World Bold as Love (New York: Cowles Book Co., Inc., 1970), p. 5.

"up-to-date blues with a beat, possessing infectious catch phrases and highly danceable rhythm."[2] John Gabree credits "rhythm and blues, the Black popular music of two decades, as being one of the major building blocks of modern rock."[3]

Likewise, soul music, the fraternal twin of rock, has become a prime cultural force in both America and the world. The very term, "soul," had its beginnings in the mid-sixties when it was impressed upon the national consciousness through reports of racial uprisings in the Watts district of Los Angeles, thereby giving the term a racial connotation. "Soul," as a term and as a musical style, became a symbol of black social identity.

Through its performance, "soul music" projects an uncompromising honesty of feeling, and those who get caught up in the frenzy of it all seem to sense its emotional and compelling realness.

Phyl Garland points out that the relationships between rock and soul music are quite clear, as in their "mutual use of rhythms and ingredients of the blues, plus syncopated techniques developed within jazz."[4]

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[2]Ralph J. Gleason, "Rock and Roll Makes the Grade," The Negro in Music and Art, ed. Lindsay Patterson (New York: Publishers Co., Inc., 1968), p. 115.

[3]John Gabree, The World of Rock (New York: Fawcett Publishing Co., 1968), p.

[4]Phyl Garland, The Sound of Soul (Chicago: Henry Regnery Co., 1969), p. 19.

Garland states, however, that one of the major factors which distinguishes these two types of related music is that

> rock has evolved more directly from Black music as played by Whites, with a sizable injection of White folk idioms; soul music leans more heavily toward its gospel, blues and jazz roots and always has been, regardless of the name by which it was called in past decades, the dominant music of both sacred and secular popularity among Blacks.[5]

It should be remembered, according to Garland's introductory remarks, "that soul music in all of its forms is the aesthetic property of a race of people, brought to this country against their will and forced to make drastic social adjustments for environmental survival." Rock-soul music is the essence of this Black experience which provided the foundation for its existence today.

The following lesson-plan provides for comparative listening as well as fostering creative experiences.

A. Rock-Soul Listening Excerpts

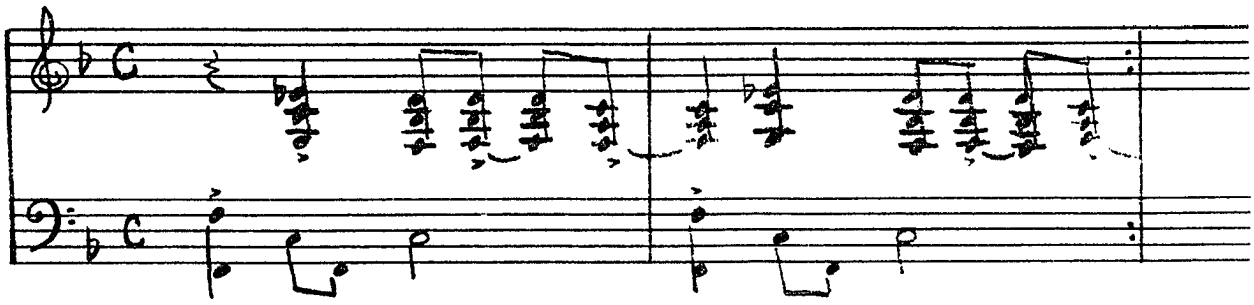
Several observation of which one should be reminded when listening to rock-soul music are (1) the basic rhythmic drive which has a built-in kind of infectious emotional appeal, and (2) the heavily emphasized after beat, regardless of tempo.

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[5] Ibid., p. 19.

Example 1: "Watermelon Man"[6]

a. Listen for the pulsating drive created by the percussion work on the ride cymbals, punctuated by syncopated chords.



b. Notice that the flatted seventh (7th) degree is very obvious, even in the chord structure, as it progresses downward (7-6-5) to the fifth (5th) degree of the scale, showing the "blues" scale influence.

c. Listen for the smooth, natural, yet "soulful," manner or style of the voice as it dwells and lingers on the very first word of the song. This is an example of what some authoroties refer to (only to a lesser degree in this particular case) as "worryin" the pitch.

Example 2: "Memphis Underground"[7]

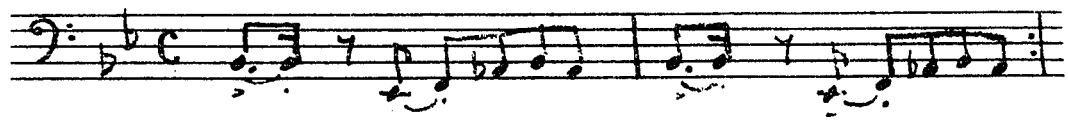
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[6]Gloria Lynne, "Watermelon Man," Soul Serenade. Mercury Record Corp, Fontana SRF67541, 1965.

[7]Herbie Mann, "Memphis Underground," The Best of Herbie Mann. Atlantic Recording Corp., SD1544, 1970.

As an instrumental composition, the essence of rock is apparent in this number, in a somewhat relaxed manner, with its overall "flavor" being inspired by the jazz improvisational spirit.

a. Listen for the use of the following bass-line ostinato figure:



There is a four-measure introduction with this figure, before the theme enters, played by the flute.

b. Listen as the flute states the theme, in four-measure phrases (4 times), as the pulsating, bass-line figure creates a driving, yet relaxed, feeling. This is complemented by the rock beat on the second (2nd) and fourth (4th) pulses of the measure, yet never reverts into a heavy, overly strong sound.

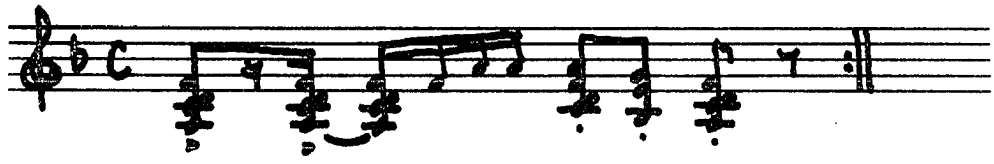
c. Next have the class listen for the sixteen (16) measures of improvisation, using the basic melodic motive of the theme.

d. Listen as the theme is stated again, supplemented by imitations from the guitar. This pattern comprises two four-measure phrases which later are joined by background chords from the guitar and the addition of vibes to compliment the flute work.

Example 3: "Soul Man"[8]

We have previously discussed the strong effect and influences of Spirituals and Gospel-type music on the chronological development of Black music styles, and in this particular number there is profound evidence of such in the rock-soul idiom.

a. Listen to what has become, in most instances, the standard four-bar introduction, which creates a driving feeling--due to the strong percussive emphasis on each beat of the measure, for the first four measures--suddenly doubling the tempo as the following rhythmic chord-pattern becomes prominent throughout in the guitar.



b. Notice how the voices blend robustly in mournful-like, harmonized wails of Gospel-style shouts. One voice projects more cutting edge with a high tone quality while the other is huskier and darker-toned in quality.

Example 4: "Ain't Too Proud To Beg"[9]

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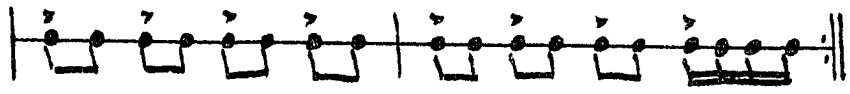
[8]Sam and Dave, "Soul Man," The Best of Sam and Dave. Atlantic Recording Corp, SD8218, 1969.

[9]The Temptations, "Ain't Too Proud To Beg," Temptations Live! Motown Record Corp., GM921, 1967.

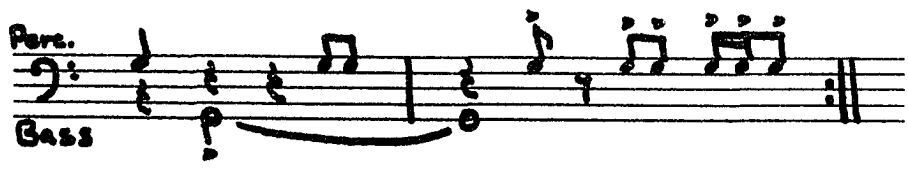
This excerpt represents the "Motown Sound," which Arnold Shaw describes as "a feeling for Gospel tunes, call-and-response patterns and a vibrant beat which speaks to the feet."[10]

a. Rhythmically, it is built on 8/8 meter or "straight" time.

b. The bass and percussion accent the odd-numbered eighths, giving it an infectious drive.



c. Listen for the call-response patterns, where in the "call" pattern there are two-measure phrases--the bass plays a very pronounced, accented pedal note on beat two (2) of the first measure which is sustained through measure two; the drums simply play a tight punctuated roll on beats 3 and 4 of the second measure, sort of catapulting into the downbeat of each two-measure phrase, with percussive fillers in between.



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[10]Arnold Shaw, The World of Soul (New York: Cowles Book Co., Inc., 1970), p. 169.

After the four repetitions of this figure, the "response" follows with the typical drive in "straight" meter.

d. Interestingly, the "call" does not have to follow this particular order, but rather can progress according to the wishes of the performer.

Example 5: "Mercy, Mercy, Mercy"[11]

Interestingly, racial heritage has been more difficult to determine, instrumentally, when the music has combined the deep, soulful feeling, plus an ability to play with and against the beat, regardless of its complexity.

a. Listen as the electric piano provides the introductory background and properly sets the stage for the verbal explanation of the title, which is so aptly sanctioned by the live audience, as one is prone to sense the relatedness of a life experience to the explanation.

b. The basic chord progression consists of I-IV, with four repetitions of the pattern, using the flatted seventh (7th) of the scale.

c. Listen as a "straight" beat is established in the bass (tonic pedal tone) and percussion, while a

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[11]"Cannonball" Adderley, "Mercy, Mercy, Mercy," The "Cannonball" Adderley Quintet. Capitol Records, Inc., T2663, 1967.

syncopated figure is played the the instruments on the fifth, sixth and lowered seventh degrees of the scale. The horns become almost vocal-like in character as they "slide" and "bend" the pitches taken from the blues scale.

d. Listen as the electric piano improvises over the I-IV chord progression, demonstrating what many in the trade refer to as "making the instrument speak" in its musical message to the listener.

e. Notice also a progression which uses a "break" on the four-chord after the syncopated figure is played. Sense how it leaves you with an incomplete, suspended feeling in midair--momentarily--before the progression is repeated to the five-chord in the bass--subsequently cadencing in the key.

Example 6: "Eleanor Rigby"[12]

This is a good example of what the influence of "soul" treatment has on any song, in this case one written by John Lennon and Paul McCartney of Beatles fame.

a. The song uses only two chords through its entirety--the I and IV.

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[12]Aretha Franklin, "Eleanor Rigby," This Girl's in Love with You. Atlantic Recording Corp., SD8248, 1970.

b. Listen for the tight percussion work complemented by the staccato guitar chord changes which occur at two-measure intervals.

c. The vocal treatment is done with a Gospel-like flavor, alternating between pure melodic treatment and chants throughout. This is given further impetus by using a trio of voices which respond to the solo voice, in the style of a Gospel service presentation.

d. As aforementioned, there are only two musical chord changes, but the repetition seems to illustrate the infectious, emotional appeal which gets one caught up in the frenzy of it all.

B. A Rock-Soul Creative Activity Song

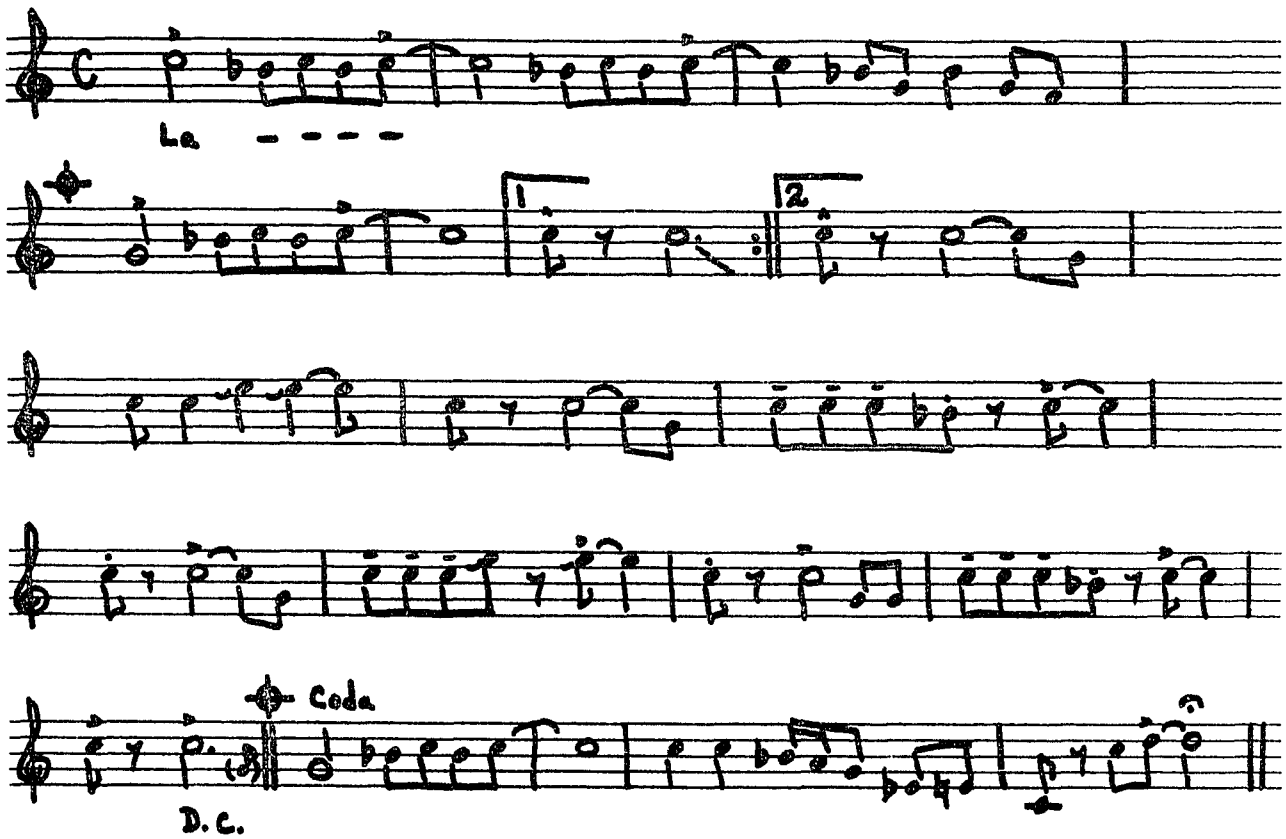
1. "Land of a Thousand Dances"[13]

Probably one of the most popular tunes to lend itself to the full treatment of rock-soul style, in the late 1960's, was the song, "Land of a Thousand Dances."

a. Play the following example on the piano or chant the melodic lines using the syllable la.

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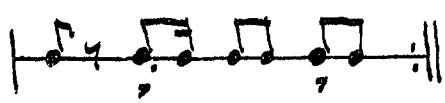
[13]Frank Garcia, "Land of a Thousand Dances" (New York: Padua Publishing Co., 1964).



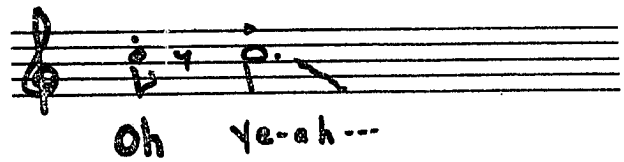
b. Next, have the students chant the first five (5) measures, imitating what you have just demonstrated. Do this several times so that they may get the feel and swing of the melody.

c. Now establish a pulsation in four (4) and let them repeat the five (5) measures to get more rhythmic "feel" for the melody.

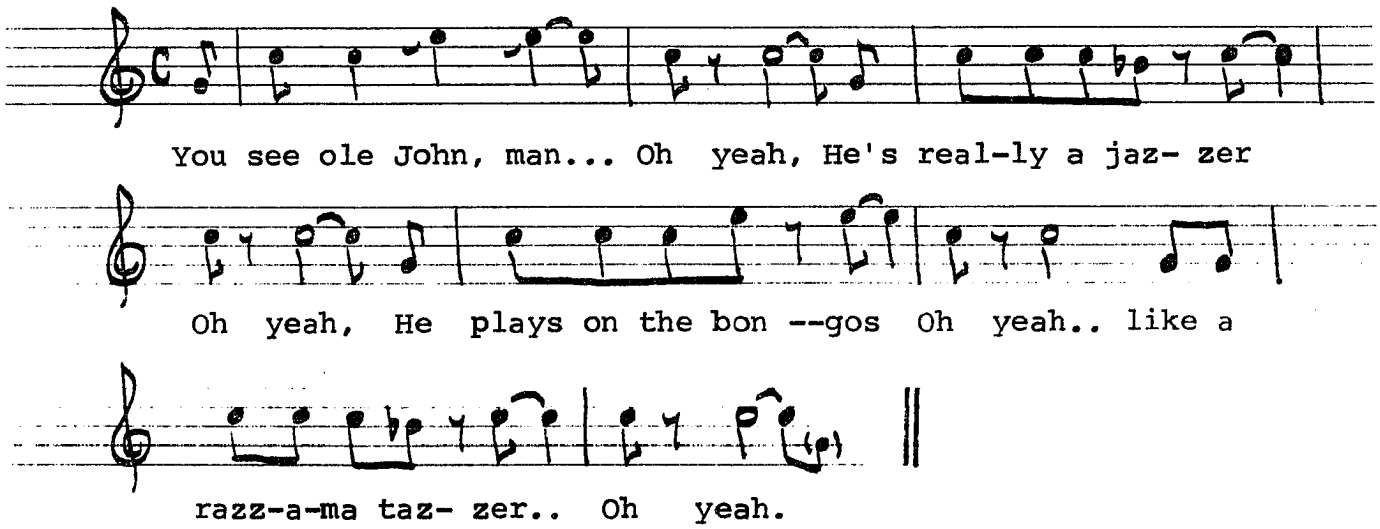
d. Next, have them repeat the same thing, as you beat the following rhythmic pattern as accompaniment:



e. Now have the students sing it again, and at the end of the phrase, respond with "Oh Yeah" using the fall-off technique on Yeah.



f. The pick-up note on G in measure seven (7) illustrates a syncopated "call" which is answered alternately by the "response" Oh Yeah. This is a unique time to have the class create lyrics for these "call" measures, which can vamp repeatedly between measures eight (8) through fifteen (15). Here is a sample illustration.[14]



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[14]By the writer.

g. After creating lyrics which may allude to a specific musical talent by members of the group, give that individual a chance to demonstrate such, for five (5) measures--the length of the opening phrase--and then focus on someone else. With this approach you are getting poetic creativity as well as musical performance.

APPENDIX B

DATA-GATHERING INSTRUMENTS

ATTITUDE MEASUREMENT SCALE

Please check (or x) each of the following scales as it applies to:

1. Daily music classes in the elementary school

good	____ ____ ____ ____ ____ ____ ____	bad
helpful	____ ____ ____ ____ ____ ____ ____	unhelpful
ugly	____ ____ ____ ____ ____ ____ ____	beautiful
boring	____ ____ ____ ____ ____ ____ ____	interesting

2. Music appreciation course requirements for elementary education majors

helpful	____ ____ ____ ____ ____ ____ ____	unhelpful
ugly	____ ____ ____ ____ ____ ____ ____	beautiful
good	____ ____ ____ ____ ____ ____ ____	bad
boring	____ ____ ____ ____ ____ ____ ____	interesting
terrific	____ ____ ____ ____ ____ ____ ____	horrible

3. A unit of American Indian music for this course

good	____ ____ ____ ____ ____ ____ ____	bad
helpful	____ ____ ____ ____ ____ ____ ____	unhelpful
boring	____ ____ ____ ____ ____ ____ ____	interesting
beautiful	____ ____ ____ ____ ____ ____ ____	ugly
horrible	____ ____ ____ ____ ____ ____ ____	terrific

4. Daily science classes in the elementary school

interesting	____ ____ ____ ____ ____ ____ ____	boring
terrific	____ ____ ____ ____ ____ ____ ____	horrible
beautiful	____ ____ ____ ____ ____ ____ ____	ugly
bad	____ ____ ____ ____ ____ ____ ____	good
helpful	____ ____ ____ ____ ____ ____ ____	unhelpful

5. Daily reading classes in the elementary school

terrific	____ ____ ____ ____ ____ ____ ____	horrible
boring	____ ____ ____ ____ ____ ____ ____	interesting
ugly	____ ____ ____ ____ ____ ____ ____	beautiful
helpful	____ ____ ____ ____ ____ ____ ____	unhelpful
good	____ ____ ____ ____ ____ ____ ____	bad

6. A unit on Black music in this course

interesting	____ ____ ____ ____ ____ ____ ____	boring
beautiful	____ ____ ____ ____ ____ ____ ____	ugly
bad	____ ____ ____ ____ ____ ____ ____	good
terrific	____ ____ ____ ____ ____ ____ ____	horrible
unhelpful	____ ____ ____ ____ ____ ____ ____	helpful

7. A unit on American Indian music for 5th graders

helpful	____ ____ ____ ____ ____ ____ ____	unhelpful
boring	____ ____ ____ ____ ____ ____ ____	interesting
good	____ ____ ____ ____ ____ ____ ____	bad
horrible	____ ____ ____ ____ ____ ____ ____	terrific
beautiful	____ ____ ____ ____ ____ ____ ____	ugly

8. A unit of Black music for 5th graders

good	____ ____ ____ ____ ____ ____ ____	bad
helpful	____ ____ ____ ____ ____ ____ ____	unhelpful
ugly	____ ____ ____ ____ ____ ____ ____	beautiful
boring	____ ____ ____ ____ ____ ____ ____	interesting
terrific	____ ____ ____ ____ ____ ____ ____	horrible

PERFORMER RECOGNITION INVENTORY

Place a check (or x) on the scale to indicate your degree of familiarity with the performer:

	Never Heard the Name	Familiar	One of My Favorites
Country & Western			
Eddy Arnold			
Buck Owens			
Jeannie C. Riley			
Charlie Pride			
Johnny Cash			
	0.5 1	2 3 4	5 5.5
Blues			
Muddy Waters			
Dinah Washington			
B. B. King			
Huddie Ledbetter			
John Lee Hooker			
	0.5 1	2 3 4	5 5.5
Jazz			
Louis Armstrong			
Ella Fitzgerald			
Nancy Wilson			
Ramsey Lewis			
Duke Ellington			
	0.5 1	2 3 4	5 5.5

	Never Heard the Name	Familiar	One of My Favorites
Rock			
Chicago			
Sly Stone			
Santana			
Blood/Sweat/Tears			
The Who			
	0.5 1	2 3 4	5 5.5
Soul			
Otis Redding			
Aretha Franklin			
Temptations			
Lou Rawls			
Jackson Five			
	0.5 1	2 3 4	5 5.5

PERSONAL DATA FORM

Name _____ Age _____

Hometown _____ Approx. Pop. _____

Year in University _____ Grade Point Average _____

Number of years of elementary music instruction _____

Number of years of private lessons:

Voice: _____Yr(s)

Piano: _____Yr(s)

Other Instrument(s) _____Yr(s) _____

Participation in school choral group: (✓) Jr Hi__ Sr Hi__ Coll__ Total Yrs_____

Participation in school band: Jr Hi__ Sr Hi__ Coll__ Total Yrs_____

Participation in school orchestra: Jr Hi__ Sr Hi__ Coll__ Total Yrs_____

Participation in church choir: Jr__ Sr__ Total Yrs_____

Please check the following information on Music Skills 1732:

Year taken _____

Semester: Fall___ Spring___ Summer___

Grade received _____

Instructor _____

Time spent listening to music: Check (✓) one

Very little___ Some___ Quite a bit___ Lots___

STRUCTURED INTERVIEW FOR INSTRUCTORS

1. What, in your opinion, were the strong aspects of the Black music units?

2. What were the weak aspects of the units?

3. How did you feel about the amount of time for your own preparation in presenting the materials?

4. Describe the class reaction to:

   a. Individual units--the Introduction, Spiritual, Shout, Work-Song, Blues, Jazz and Rock-Soul.

   b. All units collectively.

5. Which units required more time for presentation, based on content?

6. What is your opinion regarding

   a. expanding the syllabus (or individual units) to cover a longer period of time, or

   b. condensing the units for more intensive study of certain specifics?

7. What is your opinion with respect to the inclusion of the units into a music education major's curriculum?

   a. If yes, do they seem appropriate in their present form?

   b. If not, what changes would you suggest?

8. What was your overall impression of the Black music units?

UNIVERSITY OF OKLAHOMA
School of Music

FINAL EXAM

1742, Section _____ Name _____
Black Music Units DATE _____

PART I (50 pts.)

Select the appropriate answer(s) for the following questions; observe that some will require more than one item to complete your answer.

1. The most basic element or feature of African music is

____a melody
____b harmony
____c rhythm
____d all of the above

2. The most important instrument used in African music is the

____a timbila (xylophone)
____b drum
____c mbiras (thumb piano)
____d none of the above

3. The call-and-response technique, which apparently had a profound influence on the development of the spiritual, employs the

____a swing beat
____b triple meter
____c imitative process
____d all of the above

4. Syncopation, as used in the Blues and Jazz styles, is recognized by its

____a regular recurring pulse
____b hemisimidemi-quavers
____c uneven rhythmic stress
____d none of the above

5. The basic harmonic pattern or, rather, structure of the Blues is that of

____a nine (9) measures
____b twelve (12) measures
____c fifteen (15) measures
____d none of the above

6. The Spiritual, in ite progressive developments, featured

____a hand-clapping
____b foot-stomping
____c call-and-response
____d all of the above
____e none of the above

7. The "Shout" was essentially a "holy dance," whose featured movement was that of a

____a march
____b cross-step
____c shuffle
____d none of the above

8. In the chronological development of jazz, each new style was realized as a

____a new musical expression
____b rebellion against the previous era
____c desire for reform
____ all of the above

9. Work-songs were essentially derived from such ancestors as the

____a street cries
____b fox trots
____c jubilees
____d field hollers

10. Spirituals were first brought to the public's attention by the

____a Hampton Institute Choir
____b Clara Ward Gospelairs
____c Fisk Jubilee Singers
____d Harry Belafonte Singers

11. The individual, generally acknowledged as responsible for the development of the Blues from its original primitive state, is

____a James Brown
____b James Weldon Johnson
____c W. C. Handy
____d none of the above

12. The "Call-and-Response" Spiritual is a chant, whose style of performance is

____a slow in tempo
____b sustained long phrases
____c syncopated "response"
____d all of the above

13. Black music is essentially characterized by its

____a rhythmic treatment
____b fluid melodic lines
____c harmonic structure
____d emotional elements

14. The Blues, reflecting the personal conviction of its creator, were

____a intensely religious
____b vocally oriented
____c intensely worldly
____d none of the above

15. Participation in the ring shouts during "praise" night among the church members usually resulted in

____a spiritual fulfillment
____b a "frenzied" state
____c a state of ecstasy
____d all of the above

16. The Blues, which paralleled Jazz in its development, possessed certain identifying features, such as

____a lowered 3rd and 7th degrees
____b occasional use of flatted 5th and 6th
____c pentatonic scale
____d all of the above

17. The difference between the melodic and rhythmic spiritual is basically one of

____a form
____b pitch
____c tempo
____d none of the above

18. One of the greatest Blues singers associated with the development of the style, who was also the first to be recorded, was

____a Bessie Smith
____b Petie Wheatstraw
____c Ma Rainey
____d Dinah Washington

19. Shouts were often performed in a circle, spurred on by the "moved" emotional response to the "religious service" by any given individual; other names attributed to this style of activity were

____a jubilee
____b "running" shout
____c bugaloo
____d "ring" shout

20. Contemporary Blues analysts classify the style into three categories:

____a country or rural
____b city of "classic"
____c urban
____d all of the above

21. There were song types considered to be responsible for advancing the development of the blues, namely

____a colonial hymns
____b shouts
____c work-songs
____d none of the above

22. Jazz progressed through various stages and/or styles, several of which were basically piano; these are referred to as

____a bop
____b ragtime
____c boogie woogie
____d all of the above

23. Jazz, considered by many authorities as America's only authentic contribution as a musical art form to the world of music, had its birth in

____a Memphis
____b Kansas City
____c New Orleans
____d Chicago

24. While there are distinctive characteristics between "rock" and "soul" music, a likeness is also recognized through the use of

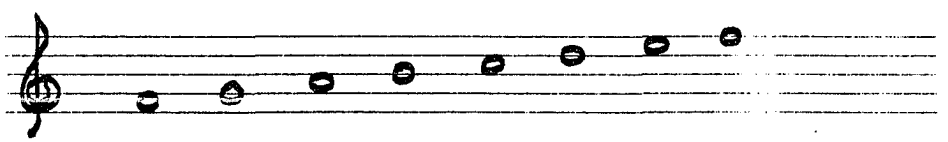
____a "mutual" rhythms
____b blues ingredients
____c syncopated jazz techniques
____d all of the above

25. The dominant musical style of both sacred and secular popularity among Blacks is exemplified by

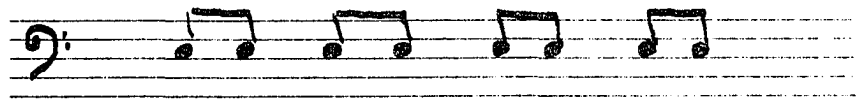
____a Country and Western
____b Spirituals
____c Soul Music
____d none of the above

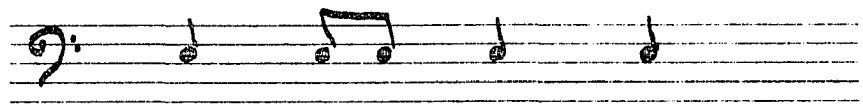
PART II (20 pts.)

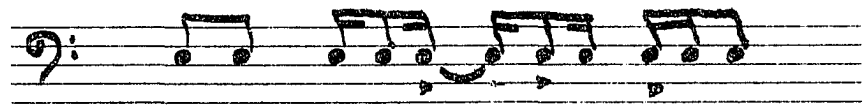
26. Construct a Blues scale using the following pitches:



27. Select the rhythmic pattern which best illustrates the African influence:

___ a 

___ b 

___ c 

PART III (30 pts.)

The following listening excerpts represent various styles, techniques, characteristics and/or treatments in Black music; select the appropriate item in accordance with the taped excerpt.

28. ____a falsetto
____b syncopated rhythm
____c gutteral voice quality
____d improvisation

29. ____a gutteral voice quality
____b 12-bar blues structure
____c A-B-A form
____d Spiritual

30. ____a counterpoint
____b cool style jazz
____c dixieland jazz
____d 12-bar blues structure

31. ____a call and response
____b work-song
____c rhythmic spiritual
____d gutteral voice quality

32. ____a work-song
____b blues rhythm
____c Afro rhythmic pattern
____d cool style jazz

33. ____a work-song
____b jazz improvisation
____c Kansas City swing
____d dixieland jazz

34. ____a 12-bar blues structure
____b cool style jazz
____c walking jass bass line
____d rock-soul treatment

35. ____a the Memphis sound
____b Kansas City swing
____c rock-soul treatment
____d rhythm and blues

36. ____a cool style jazz
____b instrumental imitation of vocal technique
____c bop style jazz
____d Kansas City swing

37. ____a bop style jazz
____b acid hard rock
____c the Memphis sound
____d ragtime

TABLE 17

ITEM ANALYSIS--BLACK MUSIC FINAL EXAMINATION

Item Difficulty (% responding correctly) and Item Discrimination

Subtest	Item No.	Difficulty	Discrimination
Written	1	90%	.14
	2	96%	.19
	3	84%	.32
	4	57%	.51
	5	100%	.00
	6	90%	.14
	7	93%	.37
	8	59%	-.06
	9	3%	-.24
	10	80%	.39
	11	84%	.32
	12	58%	.33
	13	78%	-.06
	14	27%	.38
	15	74%	.31
	16	52%	.20
	17	74%	.50
	18	9%	.15
	19	34%	-.09
	20	93%	.37
	21	75%	.00
	22	53%	.44
	23	93%	.37
	24	84%	-.07
	25	62%	.27
	26	49%	.26
	27	71%	.72
Average		67.5%	.21
Listening	28	68%	.74
	29	78%	.06
	30	87%	.51
	31	100%	.00
	32	84%	.58
	33	71%	.54
	34	96%	.19
	35	93%	.37
	36	96%	.19
	37	81%	.63
Average		85.4%	.38
Total		72.3%	.26

APPENDIX C

INDIVIDUAL DATA

INDIVIDUAL DATA

Section	I.D.	Black Music Examination			Black Music Attitude	
		Written	Listen.	Total	Pre	Post
1	3645	16	21	37	0.3	0.6
	4514	46	24	70	2.3	2.6
	3654	47	27	74	-1.0	2.3
	6179	43	18	61	3.0	2.9
	2375	34	21	55	2.3	2.6
	5535	46	24	70	3.0	3.0
	4343	57	21	78	2.2	2.8
	7761	36	24	60	2.4	2.8
	4621	41	21	62	2.0	2.1
	4127	41	21	62	2.0	2.1
2	4921	62	27	89	1.6	2.9
	4239	52	30	82	0.9	1.6
	5050	52	21	73	1.9	0.9
	4858	61	21	82	2.2	2.2
	4862	59	27	86	1.4	0.6
	1557	62	30	92	1.1	2.4
	8334	62	24	86	-0.7	1.6
	1081	56	24	80	2.6	2.6
	3045	62	30	92	1.2	1.1
	3944	48	24	72	1.5	0.3
	5644	60	24	84	2.4	1.5
	0093	60	27	87	1.9	0.5
	1834	48	30	78	0.2	1.6
	6449	49	24	73	0.9	2.0
	3915	64	30	94	1.2	1.6
	6092	62	30	92	0.1	1.5
3	3757	56	27	83	2.9	2.7
	4241	60	27	87	0.9	1.3
	7397	60	27	87	-3.0	-2.2
	6470	59	27	86	0.2	1.3
	9705	50	27	77	0.4	1.8
	8495	56	24	80	0.6	0.4
	2692	59	30	89	0.8	1.3
	2255	45	18	63	1.8	1.7
	7017	60	24	84	2.9	2.2
	4985	57	21	78	2.4	1.4

INDIVIDUAL DATA--Continued

Section	I.D.	Black Music Examination			Black Music Attitude	
		Written	Listen.	Total	Pre	Post
3	0215	60	27	87	-0.5	1.0
	9430	62	30	92	1.1	2.5
	6089	63	30	93	1.4	1.2
	0271	49	24	73	1.8	2.3
	5572	58	30	88	3.0	3.0
	0037	58	39	88	0.3	0.1
	8967	54	27	81	0.2	1.8
	1191	53	24	77	0.0	1.6
	2678	56	21	77	2.3	2.6
	5286	53	27	80	0.7	3.0
4	8428	40	27	67	1.6	1.9
	4013	37	24	61	3.0	2.1
	9798	50	24	74	1.3	1.5
	7193	43	21	64	0.8	0.0
	3521	35	24	59	1.5	2.7
	2445	33	27	60	3.0	2.6
	4278	36	30	66	3.0	1.8
	4784	36	30	66	2.6	0.7
	0739	34	30	64	2.5	1.9
	9017	32	24	56	0.7	1.7
	6789	27	21	48	0.8	1.5
	9527	36	24	60	2.2	2.0
	8762	45	24	69	3.0	1.4
	4250	32	30	62	0.3	0.4
	1456	27	18	45	1.5	2.2
	5477	30	24	54	1.0	0.3
	9734	40	12	52	2.4	2.7
	8591	55	24	79	1.8	1.8
	8728	40	27	67	-0.1	1.6
	4662	38	24	62	-0.0	0.2
	0485	33	21	54	-0.1	0.5
	5313	41	24	65	1.3	1.7
	4423	39	21	60	0.5	0.0
	4200	42	18	60	-0.1	0.6
5	6565	53	24	77	0.0	2.5
	6639	55	27	82	0.0	3.0
	2041	53	21	74	2.8	1.7
	3338	59	21	80	3.0	3.0
	1331	61	27	88	0.4	1.0
	1637	62	27	89	3.0	2.7

INDIVIDUAL DATA--Continued

Section	I.D.	Black Music Examination			Black Music Attitude	
		Written	Listen.	Total	Pre	Post
5	2225	64	30	94	-0.1	2.2
	5974	56	27	83	2.7	2.8
	4935	58	27	85	1.1	2.7
	9001	54	30	84	1.2	2.6
	5934	50	18	68	1.1	2.0
	1293	59	21	82	0.3	1.4
	5450	59	27	86	0.0	2.9
	2192	53	21	74	2.8	3.0
6	7198	50	30	80	1.9	1.9
	7599	55	27	82	-1.5	-0.3
	4263	59	30	89	2.4	3.0
	4900	63	30	93	2.4	2.3
	9135	61	30	91	1.1	0.3
	2820	58	24	82	1.3	-0.0
	8613	49	30	79	2.1	2.5
	1388	64	27	91	-0.3	1.3
	1852	58	30	88	0.6	0.4
	4318	63	21	84	0.6	0.3
	5305	61	30	91	0.5	1.4
	6846	51	21	72	0.6	2.2
	5486	62	27	89	0.0	-0.5
	5895	43	27	70	0.6	2.5
	1617	49	21	70	1.6	0.0
	6230	47	21	68	2.4	2.9
	4791	57	30	87	2.4	2.1

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