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MUSIC CURRICULUM: AN EXPRESSIONIST APPROACH
TO MUSIC LISTENING

A Dissertation Presented

By

RONALD CECIL SMITH

Submitted to the Graduate School of the
University of Massachusetts in Partial
fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

September

1973

Major Subject Aesthetics

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TO MUSIC LISTENING

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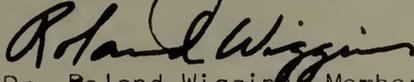
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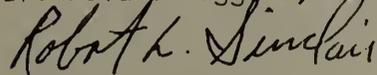
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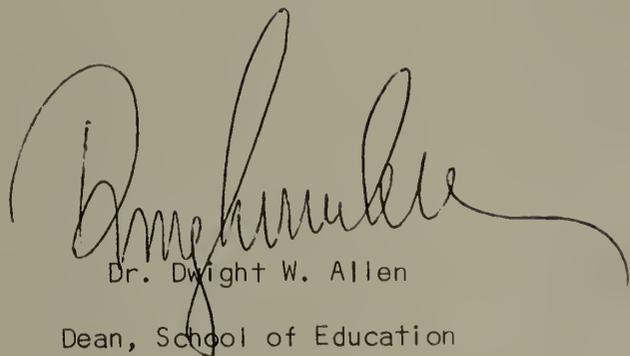
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Music Curriculum: An Expressionist Approach

To Music Listening (September, 1973)

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The purpose of this study is to develop music listening curriculum guidelines for upper elementary school students (based on the absolute expressionist aesthetic theory of Susanne Langer), centered on the music of Edward Kennedy (Duke) Ellington. The study is philosophical-deductive in design and uses jazz as the subject matter, which is a departure from traditional music curricula at the elementary level.

The procedure used was to investigate Susanne Langer's theory from which was gleaned curricular implications. An articulation of the important ideas of Langer's theory are found in chapter two. With Langer's suggestions in mind, selected recordings of Duke Ellington's music were acquired and analyzed according to melody, rhythm, tone quality (timbre), and texture. Chapter three, the Curriculum Guidelines, reflects the implications deduced from Langer's theory using the music of Duke Ellington mentioned above. Included in the Curriculum Guidelines are a rationale, which explains to the prospective teacher why he is to adhere to certain principles and methodology.

important statements extracted from Langer's theory and curricular implications of each; Learner Objectives stated behaviorally; and Teacher Resources which include an extensive classification of selected compositions and recordings of Duke Ellington's music. Chapter four contains a summary and suggestions for future directions.

TABLE OF CONTENTS

Chapter		
I.	PURPOSE OF THE INVESTIGATION	1
	Significance of the Study	
	Procedure	
II.	THEORETICAL BACKGROUND OF THE STUDY	8
	Formalism vs. expressionism	
	Absolutism vs. referentialism	
	Signs vs. symbols	
	Meaning: language vs. art	
	Psychological factors	
	Curricular implications	
	The illusion of the arts	
III.	GUIDELINES FOR AN EXPRESSIONIST APPROACH TO MUSIC LISTENING	32
	Introduction	
	Collective definitions of curriculum	
	Rationale for Curriculum Guidelines	
	Why does man create music?	
	What Steps Must be Taken for Music to Exist	
	The composer	
	The performer	
	The listener	
	Selected Ideas From Langer's Theory and Their Curricular Implications	
	Pedagogical Principles and Procedures	
	Pedagogical principles	
	Pedagogical procedures	
	Teacher Resources	
	Learner Objectives	
IV.	SUMMARY AND FUTURE DIRECTIONS	120
APPENDIX A	Important Ideas Gleaned from Langer's Theory	126
APPENDIX B	Glossary of Terms Used in Dissertation	129
BIBLIOGRAPHY	133

1

CHAPTER I
PURPOSE OF THE INVESTIGATION

Most general music education programs conducted in American elementary schools are primarily concerned with singing, the manipulation of simple instruments and some music reading readiness activities. Recent research indicates that current music programs do not adequately facilitate the development of aural acuity among elementary school children.¹ A major purpose of this study is to design curriculum guidelines that center on developing skills in aural discrimination.

The inclusion of music other than classical or folk at the elementary level is negligible. This results in the exclusion of many black composers' music. Music educators have traditionally advanced either implicitly or explicitly that good musical taste and/or discrimination can best be fostered using classical music as the paradigm. If this mode of thinking persists, a wealth of America's musical heritage is destined to remain peripheral to the formal education system. American institutions of education must face up to the fact that the systematic omission of black America's

¹Robert Petzold, "The Development of Auditory Perception of Musical Sound by Children in the First Six Grades," *Journal of Research in Music Education*, vol. 11, no. 1. January, 1963, pp. 21-23.

contributions is detrimental to both the self image of black students and the attitudes manifested by the dominant society. Another purpose of this study, then, is to develop the music curriculum guidelines mentioned above for elementary age students that is centered on a black composer's music and concomittantly expose students to learning experiences designed to facilitate their musical development that will result in a greater ability to hear what makes music go.

The philosophical foundation upon which a teacher bases his method must be quite clear in the mind of that teacher if he is to teach from a consistent point of view. Music is an art form and should be approached from an aesthetic point of view as should, for example, painting, architecture or poetry. When one considers an art form in this respect, a guiding philosophy which not only stresses values but suggests clues as to how the structure of the subject can be approached, becomes more important if much confusion is to be avoided.

The purpose of this study is to articulate guidelines that emphasize the perception of musical elements namely, melody, rhythm, tone quality and texture, and their relationships by listening to musical examples. The absolute expressionist aesthetic theory of Susanne Langer is used as the foundation for generating guidelines for teaching music in grades four, five and six using Edward Kennedy (Duke) Ellington's music as a primary data source. Duke Ellington's music was chosen because of the apparent need to study his music

that has been considered important in the development of jazz for the greater part of the twentieth century. While much has been written about Duke Ellington and his orchestra, little has been written about the development and structure of his music. This is also an effort to include outside and indigenous music that has been conspicuously omitted from elementary music curricula.

While it is not within the scope of this study to experiment with the guidelines in an educational setting that would generate empirical data as to the effectiveness of the approach, it is assumed that the study of jazz coupled with the consistency of a well articulated aesthetic theory will be a strong motivating force in the teaching/learning process. Since most children are constantly exposed to popular and jazz forms of music on both radio and television, a greater interest and/or motivation in music will very likely be fostered by investigating this music with young students. This assumption gains impetus from Bruner's words: "Ideally, interest in the material to be learned is the best stimulus to learning, rather than such external goals as grades or later competitive advantage."² This does not mean that just because jazz is readily available it should become part-and-parcel of the elementary school curriculum; to the contrary, this music is important because it is an integral part of the cultural arts of the United States

²Jerome S. Bruner, The Process of Education (Cambridge: Harvard University Press, 1963), p. 14

of America. As Marshall Stearns points out: ". . .more people in the United States listen to and enjoy jazz or near-jazz than any other music. Jazz is of tremendous importance for its quantity alone. Because of its all-pervasiveness it has a great influence on most of us. Jazz has played a part. . .in forming the American character. Jazz is a fact and should be studied."³

The concepts of melody, rhythm, tone quality and texture are explored in the curriculum guidelines with an underlying assumption that a greater perception of these structural elements will enhance students' ability to understand music.

It seems logical that one of the best ways to determine whether or not a person is able to experience music (or any other art), is to make sure that he is, in fact, perceiving what events are occurring or have occurred in the music. That which has not been perceived may or may not be found interesting; that which has been perceived may or may not be found interesting, but at least the decision will be made from knowledge of and not simply conjecture. It is on this premise that the curriculum guidelines have been developed.

Significance of the study. This investigation is important because it seeks to fill a void in the important area of music teaching and consumption by providing guidelines which can be used in the

³Marshall Stearns, The Story of Jazz (New York: New American Library, 1958), p. xi.

elementary school setting by teachers who teach music. The investigation seeks to include, in a small way, some of America's black heritage in the elementary school curriculum and provide one way to enhance the aesthetic sensitivity of children by increasing their ability to hear musical content using jazz as the musical vehicle.

This investigation is historically important because it provides a melodic classification of selected recordings of Edward Kennedy Ellington's music to be used in the educational setting. The serious study of jazz, one of the contributions of black Americans, is to hopefully be included in the elementary school curriculum.

Most of the citizenry of this country are consumers of music--not performers or composers. Performers and composers, however, cannot survive without the support of intelligent consumers. This is an important point to consider if educators are seeking ways to help improve society. If consumers of music are listeners, it follows then, that society must produce intelligent, discriminating listeners to support the music of our time and help mold the trends of music in the years to come.

Procedure. Edward Kennedy Ellington has written, either singly or in collaboration with other musicians, over twenty-three hundred compositions. Many have never been recorded and some have been performed only a few times. The investigator has obtained selected copies of recordings and scores of Duke Ellington's music. Each composition has been classified according to melody, rhythm, tone

quality and texture. This involved listening many times to each composition before final decisions were made. The scores of jazz are less accurate than those of classical composers; thus, the only reliable entities are recordings.

Since this study is based on the absolute expressionist aesthetic theory of Susanne Langer, an explanation of the important aspects of her theory as they pertain to this study will be articulated in chapter two. Chapter two also contains an explanation of the aesthetic position known as formalism. This viewpoint is used as a reinforcement of the expressionist theory. Some psychological support for the approach taken in this study is also found in chapter two. Related literature is referred to throughout the study.

Chapter three is the articulation of the curriculum guidelines derived from the philosophical viewpoint established in chapter two. This is a major section of the dissertation. Included in the curriculum guidelines are an introduction, definitions of curriculum, a rationale which explains to the teacher why he is to adhere to certain principles and methodology, important statements extracted from Langer's theory and curricular implications of each, learner objectives stated behaviorally and teacher resources which include an extensive classification of selected compositions and recordings of Duke Ellington's music according to melody, rhythm, tone quality and texture and their dimensions.

The recurring theme found throughout the curriculum guidelines

is that the perception of musical content is non-discursive in nature and that all verbalization must be directed toward improving the students' perception and that listening is the primary activity for musicians, composers and contemplators of music. The verbalization should always be descriptive in nature. . .not prescriptive. In other words, one can talk about the music itself but one cannot talk about the ineffable feelings that the music symbolizes.

Chapter four contains a summary and statements of future directions.

CHAPTER I I
THEORETICAL BACKGROUND OF THE STUDY

The purpose of this chapter is to review selected aspects of Langer's theory and articulate implications (derived from said theory) for the development of curriculum guidelines. Chapter three, "Guidelines for an Expressionist Approach to Music Listening," is derived from specific statements, ideas, and suggestions found in Langer's theory.¹ The objectives and teacher techniques found in chapter three are all deduced from the theory articulated in this chapter.

It would be a formidable task, at minimum, to review all aesthetic theories. Furthermore, aestheticians have been arguing intermittently for over twenty centuries about what the nature of the aesthetic experience is, what causes it, who can experience it, etc. For the purpose of this study, the absolute expressionist point of view of Susanne Langer has been chosen because of the clarity and implications it contains for aesthetic educational methodology. This chapter will emphasize the relationship between the two aesthetic positions known as expressionism and formalism. These two viewpoints, contrary to a commonly held notion, can actually be seen to complement

¹A summary of these statements may be found in "Appendix A".

one another. Expressionist theory bolstered by some formalistic theory can be used to help fortify and stabilize aesthetic educational methodology.

Artists and performers of art can, more or less, proceed in their endeavors without taking notice of any theory as such. On the other hand, educators, because of their need and desire to attain certain goals or objectives, cannot proceed without the presence and knowledge of some guiding theory. The approach that any educator favors reflects his philosophy -- or lack of philosophy. Many music educators do not adhere to any particular aesthetic point of view. This is probably a restricting factor when one considers consistency as an important dimension in the teaching/learning process. Furthermore, since most general music classes at the elementary school level are taught by non-music specialists,² there is probably a greater need for some guiding philosophy for these teachers.

Music educators and educators who teach music therefore need some philosophical bases which can guide and lead them to expect certain outcomes, and which will enable them to direct activities and experiences toward these outcomes. Some educators believe that the student would be rendered a disservice if only one aesthetic

²Bennett Reimer, "A New Curriculum for Secondary General Music," Council For Research in Music Education, Bulletin No. 4, Winter, 1965, p. 13.

viewpoint was represented.³ They believe that only by exposing children to many varied points of view can they (the children) develop their aesthetic potential to its maximum.

While this point may have merit, there is a great deal to be said for developing aesthetic education curricula by exploring the possibilities inherent within each viable aesthetic point of view to its utmost before attempting an integrated approach. Thus, this study adheres to the one-by-one in-depth approach. While formalistic ideas will be explored, they will only be used to elucidate the expressionist point of view.

Susanne Langer, one of the leading contemporary philosophers in this field, has formulated a powerful aesthetic theory based on the most distinguishing aspect of man's behavior--his ability to construct complicated symbol systems. This is the one ability man possesses that truly distinguishes him from the lower animals.⁴ To Langer, man learns and knows not only through his intellect, but also through his emotions--his feelings. Art works, about which Langer speaks, are not symbols as language is, i.e., discrete items (words) which have a conventional connotation and can be defined by other like items; but they are wordless symbols which

³M. Barkan and L. Chapman, Aesthetic Education Program at the Ohio State University, A Report on the Planning Phase, U.S. Dept. of Health, Education and Welfare, no. ED 0118, 819, ERIC Document Reproduction Service, 1967.

⁴Susanne Langer, Philosophy in a New Key (New York: Mentor Books, 1951), p. 33.

show how life feels or how feelings go. There are no conventions as such in art which can define an art work, according to Langer, but only the completeness of a "composed and articulated symbol" which must be directly perceived or not at all.

Formalism vs. expressionism. The two philosophical positions known as formalism and expressionism have emerged as opposing viewpoints. The formalists believe the meaning gained from an art work involves the formal properties of the art work itself, i.e., lines, shapes, colors, etc. in visual art; chord progressions, sounds of instruments, etc. in music. The expressionists insist that while it cannot be denied the meaning of an art work is derived directly from its formal properties, the sum of these formal properties equals more than the addition of its parts.

Something emerges from the arrangement of tones or colors, which was not there before, and this, rather than the arranged materials, is the symbol of sentience.

Music, as an art, can be said to carry the very essence of sentience. The inherent structure of music is a building up and resolving of tensions. These tensions and resolutions in music can be said to be analogous to the interaction of man to his environment.

It is the perception molded by imagination that gives us the outward world we know. . . . It is the continuity of thought

⁵Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 40.

that systemizes our emotional reactions into attitudes with distinct feeling tones. . .by virtue of our thought and imagination we not only have feelings but a life of feeling. . .that life of feeling is a stream of tensions and resolutions.⁶

Langer states further:

If feeling is a culmination of vital process, any articulated image of it must have the semblance of that vital process rising from deep, general organic activities to intense and concerted arts, such as we perceive directly in their physical phases as impacts of felt actions.

Unlike verbal meanings, artistic import can only be exhibited, not demonstrated to anyone to whom the art symbol is not clear. There are no semantic units with assigned meanings by which translation or paraphrase can be communicated by equivalent symbols, as words.

Through art works, man has demonstrated that language is not his only vehicle for transmitting knowledge or learning. Man has further demonstrated his ability to symbolize reality through art works. He has chosen to accomplish this end non-discursively. The art symbol has fulfilled an inner need in man which language has proved incapable of filling. Art works, then, are wordless presen-

⁶Susanne K. Langer, Problems of Art: Ten Philosophical Lectures (New York: Scribner, 1957), p. 59.

⁷Susanne K. Langer, Mind: An Essay on Human Feeling (Baltimore: The John Hopkins Press, 1967) p. 199.

tations of what life feels like. "Art is the creation of forms symbolic of human feelings."⁸

A concept is all a symbol conveys. This concept is related both to previous similar experiences (no two experiences are ever exactly the same) one has undergone, and the present event. This brings one to the interesting distinction between the discursive symbol and the art symbol.

The separate symbols in language called words are true symbols. They have assigned connotations and denotations. Within a language, there are terms or words which can be used to define another word or term. Thus, in language, the dictionary is possible. It is possible for everyone to gain the same meaning for words common to that language. This enables all people familiar with the same language to communicate. Thus, through language, one is able to organize his environment into conceptions. These conceptions announce the presence of a certain idea. The conception or connotation of a word remains with the word (symbol) even when the object of its denotation is not present. Language, then, enables man to "carry around with him" great reservoirs of ideas and knowledge related to the concrete world and scientific data.

The art symbol differs from language in one major area. The art symbol does not have an assigned connotation. There are not

⁸Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 40.

terms which can be defined by other like parts or terms. In other words, art works in general and music in particular do not have any assigned meanings. There can be no dictionary for works of art.

This becomes clearer through Langer's words:

Yet it (music) is not. . . a language, for it has no vocabulary. To call the tones of a scale its 'words,' harmony its 'grammar,' and thematic development its 'syntax,' is a useless allegory, for tones lack the very thing that distinguishes a word from a mere vocable, fixed connotation, or 'dictionary meaning.'⁹

This leaves the import of art works to be gained by the individual who is perceiving it. Each individual's reaction to an art work is personalized. Music, as an art, can then be seen as an open symbol which allows the perceiver to draw upon his previous and present experiences to help determine his specific reaction and conclude what the music means to him. When formalists claim that works of art do not extend beyond their immediate content and cannot evoke feelings of any kind because no two people can agree on what feelings are being expressed, they have assumed an untenable position. Furthermore, art works, if they are viewed as symbols, do not evoke feelings, they contain conceptions of them. Absolute expressionists would say that the feeling content of art works results from the unique way each work is constructed. The feelings are part-and-parcel of the art works themselves.

⁹Susanne K. Langer, Philosophy in a New Key (New York: Mentor Books, 1951), p. 191.

What the formalists prefer to call feelings are generally moods or emotions which language is very capable of describing. Langer would contend that for every nameable emotion there are millions of ways to feel or experience them. "The content," says Langer, "has been symbolized for us, and what it invites is not emotional responses, but insight."¹⁰ Feelings, to Langer, are anything that one can feel. This places emotions in a category under which feelings are the many ways man has of experiencing them. The emotions of love, hate, sadness, etc., are only verbal designations of feelings for which one has many manifestations. Langer would conclude that if these conceptions of feelings could be articulated discursively, there would be no need for art works, for the feelings inherent in art works are ineffable. Must not art works be capable of expressing something that language cannot? To deny art this function is to deny the very existence of art itself.

Most theorists, artists, aestheticians, and critics are in agreement with the notion that art works have meaning and that this meaning is perceived by both the artist and the contemplator. There has been little agreement, however, on how these meanings in the different arts are made evident or perceived. One of the major points of disagreement is found between the absolutists and the referentialists.

¹⁰Ibid., p. 190.

Absolutism vs. referentialism. The absolutists take the position that in any art work the meaning lies within the art work itself. This meaning can be perceived through the relationships among elements which comprise the work. On the other hand, the referentialists believe that the meaning in art works somehow refer to things, concepts, actions, emotional states, etc., extraneous to the art works.

Let it be suggested that absolute and referential meanings are not mutually exclusive, and that, in fact, they both can and do often co-exist in the same work. Acknowledging the existence of both referential and absolute meanings, however, does not imply that they hold positions of equal importance in determining whether or not an object is or is not a work of art. The referential meanings in art works are often irrelevant to the aesthetic perception or, to making a judgment as to whether or not a work is artistic. The problem of the referential or representational aspects of art is pinpointed by Ortega y Gasset when he says:

But not many people are capable of adjusting their perceptive apparatus to the pane and the transparency that is the work of art. Instead they look right through it and revel in the human reality with which the work deals. When they are invited to let go of this prey and to direct their attention to the work of art itself they will say that they cannot see such a thing, which indeed they cannot, because it is all artistic transparency and without substance.¹¹

¹¹ Jose Ortega y Gasset, The Dehumanization of Art and Other Writings On Art and Culture (New York: Doubleday and Company, Inc., 1956), p. 10.

Langer does not argue whether or not representational or referential content is present in art work. She simply states that it is not the referential content in a work of art that is the determining factor as to whether or not a work is artistic.

Some artists and aestheticians, Stravinsky and Hanslick, for instance, have confounded referentialism with expressionism. The aesthetic positions known as formalism and expressionism are not synonymous with absolutism and referentialism. The formalist and expressionist may both be absolutists. They both believe that the meaning of art is located within the work itself, but the formalist would insist the meaning of art lies only in the perception and understandings of the relationships found within the work and that this meaning is primarily intellectual; while the expressionist would contend that these same relationships somehow explicate feelings in both the artist and the contemplator.

There are some weaknesses or problems in each of these positions. The absolute expressionists have been unable to explain the process by which perceived art becomes experienced as feeling. But they have acknowledged the problematical nature of their position.

The formalists, by denying the existence of feeling in art, have assumed an untenable position and tend to pass over their problems by attacking referentialism whenever possible. They (the formalists) tend to confuse referentialism with expressionism.

Susanne Langer, an absolute expressionist, has developed a very powerful theory of symbolism in art. Langer contends that the

use of the terms "language" and "communication" in referring to art are not only misnomers but fallacies in thought. The gestalt of an art work is symbolism. . .not spoken language because it does not "communicate" anything--its function is one of a symbol. Each artist must develop his own scheme that will encompass his ideas--the ideas he wishes to portray. The success or failure of an art work is dependent on the artist's ability to invent a powerful enough scheme that will clearly contain his ideas. The communication point of view in which many people believe, leads one to a discussion of the differences between signs and symbols. From this discussion will be concluded the emptiness of the word "communication" to describe artistic content.

Signs vs. symbols. The function of signs is to make conscious use of, or point to the object or situation of which it speaks. A symbol is understood when one comprehends the idea it presents.¹² The mere interpretation of signs is the basis for animal intelligence. If one mentions to a dog his master's name, the dog will immediately interpret the sound of the name as a clue to look for his master. If, however, one shows a dog the colored picture of a cat, his natural prey, he will not recognize the picture as representing a cat; it will only appear to him as a series of colored blobs on a piece of paper, for his ability to construct symbolically is non-existent.

¹²ibid., p. 60.

A sign creates a one-to-one correspondence with its object to an interpretant. "To each sign there corresponds one definite item which is its object, the thing (or event, or condition) signified."¹³ Snow on the ground is a sign that snow has fallen; a whistle means that a train is about to take off. The former is a natural sign while the latter is an artificial sign (man made). The logical relation to objects (both natural and artificial signs) are a one-to-one correlation of sign to object perceived by an interpretant. But, because a sign may mean many things, one is very prone to misinterpret it, especially when it is artificial. A "no smoking" light on a plane may mean that the plane has lost or is losing pressurization. A whistle could mean that the train is just approaching. The misinterpretation of signs is the simplest form of mistake. Its normal indication is the experience of disappointment.

A unit or term which is used symbolically does not evoke action which is appropriate to the presence of its object. Symbols are not referents for objects, but are instruments used for the conception of objects. To conceive a thing or a situation is not synonymous with reacting to it overtly, or being aware of its presence. Language is man's finest example of symbolism. A word may be used as a sign, but that is not its primary function. Man is able to organize his environment in such a way that he can handle the many

¹³ibid., p. 58.

dimensions he encounters through the symbolic nature of language. Behavior toward conceptions is what words normally cause. The key word here is conceptions--not events, actions or things--but conceptions, ideas, thoughts. This is typically the process of thinking.

Meaning: language vs. art. Denotation is the complex relationship which a name or a word has to an object which bears it. There are essentially four terms in denotation which is the most common form of symbol-function: subject, symbol, conception and object. The sign function has but three: sign, object and subject or interpretant. The number of terms involved distinguishes a symbol from a sign as a difference of function.¹⁴

The more directly related name or symbol and its related concept is called connotation. The Webster New Twentieth Century Dictionary, Second Edition, 1968, defines connotation as follows: . . . "an idea suggested by or associated with a word, phrase, etc., in addition to its explicit meaning or denotation." Because the connotation is ever present with the symbol while the object of its denotation may neither be present nor looked for, one is able to think about the object without overtly reacting to it at all.

Signification, denotation and connotation are the three most familiar meanings of the word "meaning." They are in no way

¹⁴Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 32.

interchangeable. Why then, have we explored the logic of signs and symbols? What connection does this discourse have with a theory of art or aesthetics?

Langer, in order not to confuse the meaning in art with verbal meaning, has chosen to use the term "vital import,"¹⁵ in reference to artistic meaning. In this way, she has avoided the common conceptions of the word meaning mentioned above. Artistic and verbal meaning are not the same. Words or discourse are invaluable in that they can symbolize our physical environment with great clarity. It is the office of art to make feelings "clear and conscious" through its symbols.¹⁶ Langer says that this is the mission of art.

It can now be concluded that works of art serve a different purpose to mankind than language. This purpose is to "objectify the subjective life"¹⁷--to make the world of feeling tangible for all to contemplate, understand and learn about.

When Edward Hanslick said, ". . .the definiteness of emotions being inseparately connected with concrete notions and conceptions . . .to reduce these to a material form is altogether beyond the power of music,"¹⁸ he is confusing music with sign content for

¹⁵Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 32.

¹⁶Ibid., p. 388.

¹⁷Susanne K. Langer, Philosophy in a New Key (New York: Mentor Books, 1951), p. 202.

¹⁸Eduard Hanslick, The Beautiful in Music (New York: Bobbs Merrill, 1957), p. 22.

which there is an accepted object for each term involved. (In Hanslick's time this was a common belief). Since Hanslick had not considered the possibility that music was an unconsummated symbol that does not have a conventional referent, he was able to make the above statement. Even so, to this day, formalists and absolute expressionists disagree on what kind of meaning is found in music. They both speak of the same process. Their differences are of function, not of kind.

Psychological factors. Leonard Meyer, an absolute expressionist, a psychologist and musician, says that there are three basic positions related to the essential characteristics of musical understanding or meaning. They are: 1. Formal--musical understanding and enjoyment depend upon the comprehension of such matters as symmetry, balance, and perfection of proportion. It is the structural unit one is interested in--a phase, a section, or a whole work. Since a musical event must be complete or almost complete before its formal design can be comprehended, this view tends to be retrospective, contemplative, and somewhat static. Hanslick was a proponent of this position. For such music theorists, music is mobile architecture.¹⁹ 2. Kinetic-Syntactical--The prime characteristics of music are not formal, but functional. Understanding and enjoyment

¹⁹Leonard Meyer, Emotion and Meaning in Music (Chicago, Illinois: University of Chicago Press, 1956), p. 3.

depend upon the reception of, and response to tension and repose, instability and stability, ambiguity and clarity. In this light, music is seen as a developing process and this viewpoint tends to be prospective, dramatic, and Faustian. Both Langer and Hanslick would fall within this group but in different factions of the group. Hanslick believes that the shape and form of the musical process is purely and exclusively extra-musical or superimposed; while Langer believes the shape and form of the musical process symbolizes the morphology of human feeling, or directly portrays and evokes affective responses. 3. Referential--Referentialists, as mentioned previously, believe music depicts or evokes the concepts and passions of real extra-musical experience. Referentialists speak in terms of ensuing moods and connotations delineated by tempo, timbre, dynamics and accentuation.²⁰

Meyer contends that whatever the relative merits of these different positions are, for an account of musical meaning to be complete, it must contain all three. Even though this investigation is centered on the absolute expressionist point of view, to remain consistent with Meyer's conclusions, formal aspects of music will be emphasized to demonstrate for students how feelingful content is embodied in music. Referential aspects of music will be considered associative and thus, part of the response of the student. The response of the student (listener) will not be emphasized. It is

20

ibid., p. 2.

assumed that if the listener perceives musical content and the inherent relationships, he will have accompanying responses that are based on his perceptive powers. These responses will be considered personal and private.

Curricular implications. Some of the common practices in teaching music at the elementary level are: To have students make up stories about music, or verbalize how the music made them feel, or, what the music reminded them of. While all of the above practices may be interesting and great fun, how can the teacher justify such practices in an educational setting? Music educators have probably correlated music with almost every other subject offered in the schools in an effort to justify the teaching of music. Teaching children how to respond and/or integrating music with extra-musical subjects does not enhance the learning of music nor has it improved the status of music as a discipline. There is something very important about music that elevates it above the sheer enjoyment level. Music, if perceived with the proper attitude and knowledge, can enhance the very "feeling ability" of each person which will enable him to live life with a greater degree of fulfillment. Langer says that we learn to feel through the perception and understanding of art works. Since language is not capable of expressing this "life of feeling," then it is the office of art works to teach us how to feel. While it is true that language is man's major instrument of

conceptual expression (conceptual expression is usually thought of as the things we say), language is not able to reflect the natural form of feeling. We cannot help shape any extensive concepts of feeling with the use of discursiveness alone. The teaching of responses attempts to do just that. How one feels about an art work is very personal. The art work is important because it allows each person to react in his own personal manner to a stimulus common to all.

The important aspects of Langer's theory considered in this investigation are: The non-discursiveness of art (music), the symbolic nature of music and music listening as the primary musical activity. The study does not attempt to translate each discrete idea of Langer's theory to curricular form. Since the feelings that Langer speaks of are non-discursive in nature, the students will never be asked how they feel as a result of experiencing a musical composition. This is not to say that the music should not be discussed, for it should, but only in terms of the music itself.

When one is able to hear all the sounds in a musical work and their relations to each other then there need be only an intuitive leap to reach an understanding and appreciation of the import of the work.²¹

The listening approach developed in this study has, as an

²¹Ralph Wade, "Susanne K. Langer's Musical Aesthetic with Implications for Music Education," Unpublished Doctor's Dissertation, Indiana University, Mus. Ed.D., 1965, p. 94.

ultimate goal, to help each child hear the relationship of melody-rhythm, tone quality and texture to the best of his ability. It is only when musical sounds are related that they have meaning, or, as Langer would say, have import. The primary activity connected with music is one of listening. Composers must be able to hear what they are composing. . .they must be able to hear how a trombone and a saxophone sound when playing together. This does not mean that the composer must have all the sounds "live" around him while composing, but that he must have a conception of these sounds "in his head". A type of inward hearing is thus manifested by the composer. "Inward hearing," says Langer, "is a work of the mind that begins with conceptions of forms, and ends with their complete presentation in imagined sense experience."²² The composer's world is one of sounds. He probably thinks sounds for many things most people verbalize (or attempt to verbalize). "The composer's piece is an incomplete work, but it is a perfectly definite piece carried to a perfectly definite stage,"²³ "Performance is the real completion of a musical work, a logical continuation of the composition, carrying the creation through from thought to physical expression."²⁴

²²Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 137.

²³ibid., p. 138.

²⁴ibid., p. 138.

The performer, who is also a creator even though he is somewhat limited by the written note, must also be able to hear with great detail and accuracy what the composer has written. He must be able to hear each note before it is sounded on his instrument. (His "instrument" may be a band or an orchestra, if he is a conductor.) He must hear the key shifts, the beginning and ending of phrases, the speeding up or slowing down, the ascension or descension of a series of notes. He must be able to hear all these elements and more if he is to perform a work with any competency.

Finally, the listener must be able to hear all the musical elements and their interaction with one another if he is to gain all the insights placed there by the composer and transmitted to him by the performer. If there is an ultimate goal for music, it would seem that here is where it lies. This is the "pay-off." This is why the music was composed. . .to be performed and heard by many people. (Of course, the inner compulsion of the composer to create a musical work cannot be overlooked.) Thus, composers, performers, and listeners (consumers) of music must all have well developed listening skills in order to fulfill their particular roles, and perceive what Langer calls "Time made Audible."²⁵

The illusion of the arts. One of the most important differentiations made by Langer between art works and art-like objects is

²⁵ibid., p. 110.

created to be a self-contained whole. Art works, when thought of in this manner, are not used to "guide us to something tangible and practical,"²⁶ but to accept it as a perceptible thing in its own right. The aspect of a work of art that allows one to perceive it as a thing in itself is termed "semblance" by Langer.

The motion in music is a semblance of motion, just as the space in a painting is the semblance of space, or the life in a great novel is a semblance of life.²⁷

All of the above are images of real ideas. They are not actual. They are what Langer terms virtual. This is best explained by Langer when she says:

All music creates an order of virtual time, in which its sonorous forms move in relation to each other—always and only to each other, for nothing else exists there. . . In the first place, it (virtual time) is entirely perceptible, through the agency of a single sense hearing. There is no supplementing of one sort of experience by another. This alone makes it something quite different from our 'common sense' version of time, which is even more composite, heterogeneous, and fragmentary than our similar sense of space.²⁸

Because the plastic arts are immobile, the eyes are able to see a permanence of form. Either actual or virtual movement can

²⁶ibid., p. 48.

²⁷ibid., p. 109.

²⁸ibid., p. 109.

only be suggested or implied. There is no passage of time felt through the visual arts. Sound, and thus music, which is closely connected with one's conception of time, are perceived through the ears. Time is made audible only through the apparent movement of the sounds. Sounds change from one to another, but they do not move. Changing from one pitch to another in an ascending, descending or repeated fashion gives one the illusion of movement. The only actual movements in music are the vibratory properties of the sound. This one does not hear; one hears only sounds in relation to one another which give the impression or semblance of movement or motion. The terms step or leap are commonly used in relation to notes adjacent to one another or to notes which are successive but skip notes respectively. The terms chord progression and flowing melodic line are also commonly used. All these terms are used metaphorically for there is no actual movement as such--only the physical vibrations which make the sounds audible. Actually, the notes have not really moved but one perceives, through imagination, a movement.

In order to help further clarify the concept of virtual time, an understanding of the formal aspects of music would be helpful. The perception of a phrase, a section, or a whole work and the processes used by a composer to make these elements apparent will be necessary. An understanding of how a composer creates tension and resolves that tension is also necessary if the listener is to gain the musical insight of a composition. This involved perceiving the establishment of musical processes, for example, the establishment

of a melody and what happens to that melody, i.e., a new key or another kind of variation? How does the composer use melody to lead the listener to expect certain outcomes or musical events? These and other musical processes relating to melody, texture and tone quality are explored in the curriculum. All of the above processes can be considered formalistic in content, but will be used to help make clear to the listener how composers embody human feelings in their compositions.

The discussion of musical processes must always be of a descriptive nature and not of a prescriptive nature. One does not want to prescribe how another is to react to a composition, but simply to aid the listener in his aural skills from which he will respond in his individual way.

The absolute expressionistic theory of Langer demonstrates that the importance of any art work must originate from the art work itself and that this importance is in symbolic form. . .symbolic of human feelings. It is quite possible that an effective means of assuring each child's growth aesthetically is to somehow help him to improve his perceptual powers. This must be accomplished by helping him to increase his ability to perceive what goes on in art works.

The power of arts does not lie in their ability to help one reminisce for sheer pleasure--like cake and ice cream--but in their ability to express the very essence of life itself--feelings.²⁹

²⁹Susanne K. Langer, Philosophy in a New Key (New York: Mentor Books, 1951), p. 175.

In summary, the aesthetic position of absolute expressionism proposes that all works of art, and thus music, give the contemplator insight into how life feels. . .not just simple emotions but everything that can be felt. Absolute expressionism also indicates that while there may be self-expressive content in works of art, the import of art works lie in the success of the artist to demonstrate through the art symbol, what he knows about the human condition; thus, once a work of art is completed the relationship then becomes one between the contemplator and the work of art. To understand the art work, one must go to that work. Langer's theory contains some gestaltism in that it speaks of the total form of an art work instead of atomistic or discrete segments. Langer believes that the art works, when completed, become something entirely different from the materials they were constructed out of. It is the interaction of the elements of an art work that give it that "commanding form" that Langer speaks of. Further, the aesthetic education of students is dependent upon their inherent aesthetic potential. To heighten the aesthetic sensitivity (perception and reaction to art works) of students, emphasis must be placed on their ability to perceive the aesthetic quality of a work and not on how they are to react to an art work. Finally, absolute expressionism shows how learning and/or knowing is not relegated to discursiveness alone. It is possible to learn or know about things through non-verbal means such as art works. Art education, and thus music education, is the education of feelings.

CHAPTER III
GUIDELINES FOR AN EXPRESSIONIST APPROACH
TO MUSIC LISTENING

Introduction. The purpose of this chapter is to formulate a working definition of curriculum and to present curriculum guidelines that are consistent with the theory presented in the previous chapter. It is not to be considered a complete curriculum but only as one aspect of a total curriculum. A total music curriculum would necessarily include playing musical instruments, singing, note reading, writing music (both conventional and electronic), and the study of music theory.

Included in the curriculum guidelines are statements gleaned from Langer's theory that are deemed important in the teaching/learning process. These statements are translated into Pedagogical Principles and Procedures, and Behavioral Objectives. Teacher Resources, which provide insight into the expressive organization and teaching of music, are also included. The learner's objectives which contain the following three conditions are an integral part of the curriculum guidelines:

- (1) What is to be learned
- (2) The conditions under which it will be learned, and
- (3) What the student will be doing when he demonstrates he has learned or acquired the concept or skill.

Examples of the musical concepts of melody, rhythm, tone quality and texture are listed by both record and title of composition. The teacher resources listed are the names and catalogue numbers of the recordings of Duke Ellington's music referred to throughout the curriculum guidelines.

Collective definitions of curriculum. The term curriculum is derived from the Latin term *currere*, which means to run or, a running course. It is not readily apparent how one can make a connection between the Latin derivative and the term as it is used in educational circles today. The American Heritage Dictionary of the English Language defines curriculum as, "All courses of study offered by an educational institution. A particular course of study, often in a special field." Webster's Third New International Dictionary defines curriculum as, "The whole body of courses offered by an educational institution or one of its branches. . .Any particular body of courses set for various majors. . .All planned school activities including besides courses of study, organized play, athletics, dramatics clubs, and homeroom programs." Ross L. Neagley and N. Dean Evans in their Handbook for Effective Curriculum Development define curriculum as, ". . .all of the planned experiences provided by the school to assist pupils in attaining the designated learning outcomes to the best of their abilities."

The Dictionary of Education which has listed more than fifty classifications of curriculum, defines curriculum as,

- (1) . . .a systematic group of courses or sequences of subjects required for graduation or certification in a major field of study. . .
- (2) . . .a general over-all plan of the content or specific materials of instruction that the school should offer the student by way of qualifying him for graduation or certification or for entrance into a professional or vocational field. . .
- (3) . . .a group of courses and planned experiences which a student has under the guidance of the school or college.

Most of the above definitions seem to have curriculum divided into two levels or categories. One category which seems to be the most general and all-encompassing suggests that curriculum is any and all planned activities offered in an educational institution. The other category seems to be more specific. Curriculum is defined as the set of courses planned by an educational institution that when mastered, will enable the student to enter a profession or field with some competence.

The Dictionary of Education refers to even another category. This category, which takes one even closer to the student, indicates that the specific day-to-day offerings within a course are considered curriculum also. This leads one to inquire, "What is the difference between curriculum and a course? Can a course be a curriculum? Can a curriculum contain ad infinitum courses? Can curriculum exist without courses? Can courses exist without curriculum?" Ronald C. Doll harmonizes with Mr. Neagley and Mr. Evans in his book Curriculum Improvement: Decision Making when he defines curriculum as, ". . .all the experiences that learners have under the .

auspices or direction of the school." John I. Goodlad and Maurice N. Richter, Jr., define curriculum as, "A set of intended learnings." They further define curriculum as, "The field of inquiry which subjects curriculum and curriculum planning to scrutiny. . ."

The Dictionary of Education defines a course as, "organized subject matter in which instruction is offered within a given period of time, and for which credit toward graduation or certification is usually given." The assumption behind this definition is that all students take courses either to become certified for something or, to gain a diploma. This does not harmonize with the idea of Continuing Education or many courses offered at Community Colleges or for some singular courses offered in the elementary schools. There is no room in this definition for many other reasons one might have for taking a course. In other words, curriculum is not defined in terms of the learner.

Webster's Third New International Dictionary defines a course generally as, "The act or action of moving from point to point." Two more specific definitions related to education in the same dictionary are,

- (1) "An educational unit usually at the high school, college, or University level, consisting of instruction periods (as lectures, recitations, and laboratory sessions) dealing with a particular subject."
- (2) "A series of such courses coordinated to constitute a curriculum and leading typically to a degree."

The general definition may relate to the Latin derivative *currere* which now becomes a little more lucid as to the reasons for

using such a term to describe what takes place with the learner in an educational institution. Webster's more specific definitions relating the term course to education tends to eliminate educational experiences that take place at the elementary level. However, Webster's treatment of the term "course" as a sub-set of the term "curriculum" helps one to delineate between the two. It would seem that curriculum tends to be, within certain boundaries, whatever properties one assigns the term. What one needs is a very specific or some specific definitions from which one can generalize that will not only define what curriculum and course are, but also delineate between classes and curricula.

The Dictionary of Education and Webster's Dictionary have suggested the following three classes or levels of curricula:

- (1) The total offerings of an educational institution.
- (2) A required set of courses to fulfill the requirements for demonstrating competence in a subject area, i.e., History, French, Music, etc.
- (3) The particular set of objectives and learning experiences that make up a specific course.

To have the single term curriculum stand with the three above definitions would be perfectly all right if each person who used the term used it in exactly the same manner. But until there is some standardization of the term and its usage, we must use the above definitions for this study calling all of the above sub-sets of the term curriculum. Each sub-set respectively can be termed total curriculum, subject area curriculum, and curriculum guide.

For the purpose of this study it was necessary to create even

another sub-set of the term curriculum not suggested in any of the above definitions. Let it be suggested that another classification called curriculum guidelines be used as a term that functions as a necessary aid to teachers that will enable them to develop a consistent viewpoint and aid teachers in directing students in their activities in the teaching/learning process. Such guidelines are not as concerned with meeting the needs of teachers as they are in helping the teacher meet the needs of the students. Curriculum guidelines provide the teacher with a theoretical framework that allows him to proceed with a secure basis which can be used as a constant self-evaluative measure against his techniques and procedures in the classroom as they relate to both content and the theory itself.

The following 'Rationale' is intended for the teacher. The teacher should familiarize himself with the rationale before proceeding forward in the guidelines. The rationale, which is divided into five sections, sets forth important introductory and background material. The introductory material is intended primarily for the teacher, while the background material (Why Does Man Create Music?; What Steps Must Be Taken For Music To Exist?: The Composer, The Performer, and The Listener) is intended as information for the students who will be sharing the material with the teacher.

Since curriculum guidelines are suggested procedures and activities to be used by a teacher in the classroom, the teacher who uses such guidelines must be responsible for assessing the

abilities, the level of development and interest levels of students. Decisions relating to the length of time to be spent on a concept, specific methods of recognizing individual differences, diversity in responses and ability, etc., are all subject to the classroom teacher's judgement and skill. The curriculum guidelines must be looked upon as a set of qualified suggestions for approaching the teaching of a subject within which there are suggested restraints. (e.g., Many of the Suggested Pedagogical Principles and Procedures are stated in the negative to help the teacher avoid certain pitfalls.) In the final analysis, the success or failure of such guidelines are dependent upon both the validity of the guidelines themselves and on the skills and imagination of the teacher who uses them.

Rationale for Curriculum Guidelines

These curriculum guidelines are concerned with emphasizing and analyzing elements of musical import resulting from the understanding of and response to musical relationships. The intent is not to imply that extra-musical meanings do not exist, but only that they are not essential to this curricular approach. It is important to understand that these guidelines are not intended to be a total music curriculum. Other activities as playing instruments, singing and reading are also important. The development of aural acuity, however, is a necessary concomitant of them all.

Most composers acknowledge through their compositions that some emotional or feelingful content exists. This is indicated through their use of expression marks and other explanations that accompany their works. Many commentaries have been written about musical content and performance which stress the communication of feeling and emotion. Consumers of music since Plato's age have agreed with consistency that music does evoke or arouse feelings and emotions. The problem with accepting this type of evidence at face value is its dependency on the 'state of mind' of individuals and its omission of the musical processes which may have caused the feelings or emotions.

Susanne Langer has stated consistently and repeatedly in her

thesis that music shows how feelings go. Langer also demonstrates how the tension and resolution characteristics of music lend themselves to the symbolism of feelings which are ineffable. To translate this theory into a workable curricular model means that the temporal aspects of music, which are very difficult to pin-point the specific musical processes of which Langer speaks, must be recognized and emphasized. The problem then arises, where does one look for help in this important matter?

Music theorists have preoccupied themselves with the formal aspects or syntax of music rather than with its inherent meaning or the aesthetic affective responses it causes. Musicologists prefer to characterize sections, passages, or complete compositions in terms of moods and associations rather than with the musical processes and the development of affective responses with which this curriculum is concerned. Psychologists have habitually been concerned with the state of mind of individuals which does not shed much light on musical processes. One is now left with the music itself.

In all the objective information mentioned, e.g., listener's response, composer's expression marks, musicologists' characterization of moods, etc., what can be and is observed is not the felt emotion, but only its accessories and concomitants. This tends to reinforce Langer's viewpoint that art-works and thus, music, are non-discursive in nature. How one feels may or may not be important; but to insure the greatest depth of feeling possible obtained from music, there

must be more present than simply the objective information.

Psychologists have established that all psychological states or experiences are accompanied by emotional states or experiences. This has not, however, provided a foundation for distinguishing between affective (emotional-feelingful) and cognitive (psychological-intellectual) states. Meyer believes that valuable information may be acquired by investigating the relationship between the stimulus (music) and the respondent (listener). It should be made quite clear that all the discussion and subsequent listenings are to assist the learner in perceiving the expressive qualities of the music in question.

Listening as the primary activity for composers, performers, and consumers of music has been the recurring theme of this study. There can be no musical activity without listening. Listening must be distinguished from mere hearing.

One may hear music as background while concentrating on something else. This is similar to hearing a voice, but because one is not really listening to the voice, not a word is understood. Just the sound of the voice is recorded; not the meaning of what was said. This kind of hearing will not develop a discriminating music consumer. When listening to music, total concentration is necessary if one is to gain all the insights placed there by the composer. This is an active, involved process.

Young children can be encouraged to listen actively if they are allowed to experience the elements of music before any emphasis is

placed on the material aspects of music. After they see what kind of listening the teacher is after, and after they understand what music can do for them, their concentration will improve. They will want to hear more and more of what music does.

Absolute expressionism also indicates that while there may be self-expressive content in works of art, the import of art works lies in the success of the artists to show what they know about the human condition; thus, once a work of art is complete, the relationship is between the contemplator and the work of art. To understand the art work, one must go to the work itself. Absolute expressionism utilizes some Gestalt principles in that it speaks of the total form of an art work instead of atomistic or discrete segments. It is the interaction of the elements within art works that give them the "commanding form" that Langer speaks of. To heighten the aesthetic sensitivity of students, emphasis must be placed on their ability to perceive the elements of an art work, and how they are related to make a whole; not on how they are to react to an art work. Finally, absolute expressionism shows how knowing or learning is not relegated to verbalism alone. It is possible to learn and know things through non-verbal means such as art works. Art education, and thus music education, is the education of feelings.

The statement that "aesthetic interest has to first be attracted, and having been aroused, has to be maintained and

restimulated,"² describes the rationale behind the organization of the curriculum guidelines. The first step taken to introduce a composition in order to arouse aesthetic interest, is to proceed with an aurally perceived gestalt. This means that before any type of discussion and analysis of a composition occurs, the students must be allowed to listen, uninterrupted, to the composition or section of a composition in question. The emergence of specific concepts related to the whole can then be discussed to increase the aural perception of what was heard previously. This sequence also allows the student to become interested in the music as music. Any subsequent activities will hopefully maintain and further stimulate the established interest.

The import of an art symbol cannot be built up like the meaning of a discourse, but must be seen in toto first; that is, the 'understanding of the whole presented feeling.' Contemplation then gradually reveals the complexities of the piece, and its import.³

²James Mainwaring, "The Assessment of Musical Ability," British Journal of Educational Psychology, vol. XVII, 1947, p. 112.

³Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 379.

Learners need to have an understanding of why music exists and how composers, performers and listeners of music have related roles. The following four sections are intended as background information that is essential for helping learners acquire such understandings. A teacher can assess the levels of understanding that are already present in his classes and proceed accordingly.

Why does man create music? Music exists because man has potential for aesthetic sensitivity. Music exists to help man objectify the subjective life. The aesthetic sensitivity of man consists of perceiving and reacting to stimuli that are considered to be aesthetic in content. Man has many innate potentials. Some of these are: physical, intellectual, ethical and aesthetic. For man to develop as a complete human being, none of the above-mentioned categories can be neglected. The aesthetic potential of man craves development as much (if not more than) man's intellectual potential. Music exists to help man contemplate the 'life of feeling.'

Through music, one can learn, experience and gain insight into the human condition. One does not usually think about feelings as being learnable, but it is quite possible both to learn about feelings and increase one's feeling ability.

Composers, performers and listeners alike have claimed, for many centuries, that music has emotional properties⁴. This is what makes music unique; music can articulate the morphology of feelings. This unique aspect of music allows it to symbolize the many ways each person has of feeling emotions. This is admirably supported by Susanne Langer when she says:

The tonal structures we call music bear close logical similarity to the forms of human feelings--forms of growth and of attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement, calm or subtle activation and dreamy lapses--not joy and sorrow perhaps, but the poignancy of both--the greatness and the brevity eternal passing of everything vitally felt...Music is a tonal analogue of emotive life,⁵

There have been many reasons stated for justifying the existence of music in the school curriculum. Some of these are:

- (1) Music education includes activities and learning which develop the social aspects of students' behavior.
- (2) Music education develops the health of students.
- (3) Music education aids in the development of sound work habits.
- (4) Music education develops wholesome ideals of conduct.

⁴Leonard Meyer, Emotion and Meaning in Music (Chicago: University of Chicago Press, 1956), pp. 6-13.

⁵Susanne Langer, Feeling and Form: A Theory of A Theory of Art (New York: Scribner, 1953), p. 27.

(5) Music education improves home life.

Some of these assertions may be true, in part. There may be some musical activities involving groups which border on social development. However, social development is best fostered through classes and/or clubs that have a social emphasis. There is no evidence to date that indicates musicians have superior health than people in other professions.

Studies in transfer of learning indicate that the greatest transfer occurs when common elements are involved.⁶ The Imagination will have to be stretched to great extremes to view how music and sound work habits have common denominators. These are not the primary strengths of music. Many of the above claims can probably be better developed through means other than music. The strength of music lies in its unique ability to symbolize human feelings. This it does as no other subject can. The very same reasons for music's existence can serve educators in defending music's inclusion in a school curriculum. What Leonard and House

⁶R.C. Birney and R.F. Grose, Transfer of Learning (Princeton New Jersey Van Nostrand Co., Inc., 1963), Chapter I.

call ". . .a basic and pervasive need of all human beings. . .the need for symbolic experience," is a logical justification for including music in the school curriculum.⁷ There is a natural responsiveness to music possessed by all human beings which must be developed if they are to live life to its fullest. To assist in this development is the duty of educators.

What Steps Must be Taken for Music to Exist?

The composer. Someone had to think-up all the music that exists. People who thik-up music are called composers. Even the performer who thinks-up music as he plays is in the act of composing concomittant with his performance. The origin of all music is a composer.

Composers are captivated by sounds and their relationships; they are the medium of the craft, thus, composers are constantly inventing new relationships among sounds. Through these sounds and their relationships they explore the world of feeling. Not necessarily how they feel, but what they know and are in the process of discovering about human feelings. As long as music exists, composers will be discovering new ways to show how feelings go through sounds and their relationships. No one can really predict how music of the future will sound.

As composers are captivated by sounds and their relationships

(or interrelationships), so are painters fascinated by colors, lines and textures--choreographers and dancers enthralled by movement--sculptors enchanted with shapes, forms and spaces. All artists conceptualize and work in terms of their own characteristic materials.⁸ They all captivate in their works the forms of human feeling.

Some of the materials of one art may be used in another art. Composers, playwrights and poets all use words; shapes are of interest to dancers, painters and architects as well as sculptors. Composers, architects, painters and sculptors all speak of textures, but each as it suits his medium.

The important thing to remember when speaking of materials used in more than one art is that the strength of each art lies in its unique quality-- the use of its own characteristic material. The most meaningful art works are those in which the characteristic material of the works have been used in the most imaginative and expressive manner.

The constituents of music (or any other art) can be divided into those that remain actual, and those that are presented as illusions only. The former Langer calls materials of music and the latter, elements of music.⁹ It is important to zero-in

⁸Artists here meaning Men who create symbols of human feeling manifested in the form of art objects.

⁹Susanne K. Langer, *Feeling and Form: A Theory of Art* (New York: Scribner, 1953), p. 106.

on the elements of music and not spend an inordinate amount of time on the materials of music. This is especially important when teaching young children. Langer states:

The traditional preoccupation with the ingredients of music has had a somewhat unhappy effect on theoretical study, connoisseurship and criticism, and through criticism on the ideas and attitudes of the general public. It has led people to listen for the wrong things, and suppose that to understand music one must know not simply much music, but much about music. Concert-goers try earnestly to recognize chords, and judge key changes, and hear the separate instruments in an ensemble--all technical insights that come of themselves with long familiarity, like the recognition of glazes on pottery of melodic material, shifts of tone color, rhythms or dynamic accents or simply changes of volume, and yet be in themselves as audible to a child as to a veteran musician. For the elements of music are not tones of such and such a pitch, duration and loudness, nor chords and measured beats; they are like all artistic elements, something virtual, created for perception. Eduard Hanslick denoted them rightly: "tonend bewegte Formen", "sounding forms in motion".¹⁰

¹⁰ ibid., p. 107

The importance of stressing the elements is further emphasized by Ralph W. Wade, when he says:

The beginner needs to become fully aware of music as music--that is, of musical elements and what is made by them. He needs to learn how to listen musically, to recognize the import of music. When he realizes what music has to offer and how directly it can "speak" to him, he will be ready, and perhaps willing to study its material.

Anything may be used as a material of music. It is not the material aspect of music that is most important, but the way the materials are used in an artistic manner to help create what Langer calls virtual time. What the composer wants one to hear or listen to is the total movement of sounds and their interrelationships-- the motion of the music-- the tensions and resolutions of the music-- the passage of sounds in time.

There are an infinite number of ways for the composer to manipulate the elements of music. Each composer uses the characteristic materials according to his own scheme. The composer, in essence, creates and solves problems with the materials at hand.

The composer must have knowledge of the technical possibilities of his materials. For instance, he must know what the range of instruments are that he is employing. He must know what tonal effects are possible within the range of each instrument. This applies whether or not the instrument be the human voice or a saxophone. This type of

¹¹ Ralph Wade, "Susanne K. Langer's Musical Aesthetic with Implications for Music Education", Unpublished Doctor's Dissertation, Indiana University, Mus. Ed.D., 1965. p. 119.

instrument can play so low and no lower, so high and no higher. A composer may wish at times that the oboe could play just half a tone lower than it does. But there is no help for it; these limits are prescribed. So are dynamic limitations. A trumpet, though it plays loudly by comparison with a violin, cannot play more loudly than it can. "Composers are sometimes painfully aware of that fact, but there is no getting around it... composers are not completely free agents in making their choice of tone color."¹²

As long as composers create music, there will be many different combinations of materials and elements. Composers are constantly seeking new ways to show how human feelings go. The only factors that restrict what kind of music that can and will be created is the imagination of the composer and his audience-- the listeners. All composers want their music understood.

Completion of a piece is a great experience for the composer. But the complete piece is only the first step in the cycle, for then the piece must be performed and, in turn, listened to by the public. The basis of all musical advance is more comprehensive listening. And the one support that every artist must have if he is to go on creating music is a world that listens.¹³

¹²Aaron Copland, What to Listen for in Music (New York: McGraw-Hill, 1959), p. 83.

¹³Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1953), p. 148.

The performer. Music is a performing art. This simply means that in order for one to contemplate music, someone or some individuals must play it, give it life and sound. Sometimes the performer is also the composer. In jazz, the improvisory musical passages demonstrate this process. The performer, in this case invents or creates music 'on the spot', and plays it at the same time. However, the main ideas of most music, including jazz, are usually written in musical notation for the performer to read.

The performer, as does the composer, must possess certain skills if he is to successfully produce the sounds of music. As a performer, in addition to certain skills, he must have imagination and sensitivity. The skills or craftsmanship that a performer of course must have, relate to the ability both to read musical notation and the ability to physically play his instrument with sufficient skill as to produce the correct musical sounds. Even though he is restricted to some degree by the written note, he must use his imagination to make decisions about how to phrase, what tempo to play, and any other expressive devices necessary for good performance. He does not re-create the music, for that implies destroying the original. He must simply be imaginative enough to generate an expressive, musical performance. The sensitivity in question for the performer is related to his sensitivity to human beings... feelings. For

without being sensitive to life itself, he will render a very dull mechanical performance.

The performer then, is a necessary link in the chain of musical production. The performer is necessary for the listener to be able to hear what the composer has created, and like the composer, he must be able to hear what he is playing in order to determine if he is, in fact, playing what the composer intended and if he is being expressive in the ways he imagines. The performer must, if he is to perform well, be able to hear inwardly each note before it is sounded. Without this skill, he could not produce accurate sounds as indicated by the composer.

The listener. It has been noted that both the composer and performer/conductor cannot proceed without a high degree of listening skills. The composer must develop listening skills that will enable him to hear what he writes. The performer listens, as he must, to produce a successful performance. It now follows that the listener must, as much as possible, hear music in the same manner as the composer and performer.

While it is important for the consumer of music to hear as much as possible the way the composer intended, it is not necessary for the listener to experience the inspiration or the actual creative process undergone by the composer. Leonard Meyer speaks to this point when he says:

Certainly the listener must respond to the work of art as the artist intended, and the listener's experience of the work must be similar to that envisaged for him. But this is a different thing from experiencing the creative process which brought it into being.¹⁴

Good listeners approach music with an 'open' mind. They listen to the music and let the music's expressiveness act upon them. They do not allow the music to become background for other activities.

¹⁴Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), p. 41.

They listen to music and concentrate on what they hear and not on how they feel. Each time they listen to a composition they try to hear more and more of how the elements interact with one another. The good listener seeks out new music so he can expand his ability to perceive the aesthetic content and thus, he expands his ability to understand the feelings of life.

Selected Ideas from Langer's Theory
and Their Curricular Implications

Since the Curriculum Guidelines are derived from Langer's theory, it is thought essential to state some of the important ideas from her theory and the implications of each as they relate to this study. These statements will reveal the deductive process used to develop the Guidelines of which they are a part.

After each number are found two separate statements. The first statement is the thought from Langer's theory, with the second statement translating curricular implications from these ideas. It is suggested that any teacher who would chose to use the Curriculum Guidelines become familiar with these statements as they will help solidify the philosophical foundation from which one must teach. All subsequent sections listed in the Guidelines are derived from these statements and remain consistent with them.

1. Art works are created forms symbolic of human feelings.

In order to sense or understand the "feelings," one must first have the ability to perceive the created forms, i.e., the art-works.

2. There is a difference between the discursive symbol and the art symbol. Art works do not have any assigned meanings.

There are no exact ways of determining what a composition means to different people (except for culturally derived connotations). Each person will interpret an art work in his own way which might differ from all others.

3. Art works do not evoke feelings, they contain them.

In order to understand or learn about feelings of which art works 'speak,' one must understand the symbol. The meaning lies within the work.

4. The feelingful content of art works result from the unique way each work is constructed.

To understand an art work one must consult that work, not another.

5. There are millions of ways to feel or experience every nameable emotion. The emotions of love, hate, sadness, etc., are verbal designations of feelings for which one has many manifestations. If the concepts of feelings could be articulated discursively, there would be no need for art works.

Man learns to feel through the art works he creates.

6. Art works elicit behavior toward conceptions.

Behavior toward conceptions is not usually an observable behavior, i.e., when we understand a concept we do not necessarily have to demonstrate that understanding in some physical way.

7. The purpose of art works is to make the world of feeling tangible for all to contemplate, understand and learn about. One cannot shape any extensive feelings with the use of discursiveness alone. Language is not capable of reflecting the natural form of feeling.

It is important to study art works if we are to help develop the whole person. We learn how to feel.

8. Listening is the primary musical activity.

In order to compose, perform, or contemplate music, one must be a good, perceptive listener.

9. Only when musical sounds are related do they have meaning or import.

In order to understand or gain the feelingful content, one must perceive musical relationships -- the relationship of musical elements.

10. The composer, performer and consumer must all share in common the ability to listen perceptively, if each is to fulfill his role successfully.

Listeners must realize that everyone (with rare exceptions) possesses the same auditory apparatus but that the composer, performer and listener possess different degrees of training and /or development.

11. The listener must be able to hear all the musical elements and their interaction with one another if he is to gain all the insights placed there by the composer.

The listener must become discriminating in relating musical elements if he is to become an intelligent listener.

12. The terms step or leap, chord progression, flowing melodic line, etc., are used metaphorically to describe music. Sounds change from one another but they do not move. One perceives, through imagination, a movement.

It is one's imagination that gives one the semblance of movement in music.

13. The import of an art symbol cannot be shown like the meaning of language, but must be seen as a whole first; i.e., the understanding of an art work begins with the perception of the whole.

One must first experience a whole work before he begins to analyze specific sections or make decisions about its structure.

Pedagogical Principles and Procedures

Simply having knowledge about a composer's life or his temperament will not necessarily enhance the listener's ability to hear musical relationships. The function of music is to articulate forms. This makes music a highly expressive medium. Thus, the listener, if he is to understand a composition, must perceive those expressive forms.

The perception of each person is dependent on both his previous experiences in hearing similar music and on his ability to conceptualize the music at hand. The more familiar one is with a particular style of music, the more quickly and accurately one is able to make decisions about the inherent relationships. The fact that "Musical hearing is itself a talent, a special talent of the ear, and like all talents it develops through exercise"¹⁵ indicates that musical listening can be improved with training.

Students who are learning to improve their listening skills must not be told what the music means to someone else, e.g., this is happy music, or, this piece reminds me of a beautiful

¹⁵ Susanne K. Langer, Feeling and Form: A Theory of Art (New York: Scribner, 1955), p. 147.

landscape. This type of teaching is the antithesis of the basic tenets of this curriculum guide. At no time should the students' responses be prescribed. All discussion of music should be descriptive in nature not prescriptive. It is important for each student to remain open so he can respond in his own individual way. That the teacher must strive for is to enable each student to perceive, to the best of his ability, the expressive content in music -- the gestalt of the piece -- the flow and connection of the interaction of all the musical elements.

How then does one approach listening to a musical composition? Does one begin by insisting that the students hear each musical element separately? Or, does one attempt to enable each student to hear the natural flow of the music in toto? It is the latter question that we can answer affirmatively.

The first principle in musical hearing is not, as many people assume, the ability to distinguish the separate elements in a composition and recognize its devices, but to experience the primary illusion, to feel the consistent movement and recognize at once the commanding form which makes this piece an inviolable whole.¹⁶

¹⁵ ibid., p. 14.

the memory of the listener in that certain melodies and other musical events are retained while others are not. Each subsequent hearing should increase the organization of what is remembered. This can be aided by discussing what to listen for. Caution must be taken when verbalizing about music. As previously stated, the discussion must be descriptive in nature. . . not prescriptive. The rehearing of a composition is to help increase the aesthetic response to that piece. Some may argue that students will become bored and disinterested after hearing a piece a few times. This may occur when they do not know why they are rehearing a piece. The points of deviation or tension within a piece will, with subsequent hearings remain the high spots of the experience. Leonard Meyer reinforces this idea when he says:

Those factors which are the immediate cause of affect and aesthetic response, the deviations, are the very ones that either become regularized and averaged or forgotten. For this reason they tend to surprise us, to remain deviants even after many hearings of a work.¹⁸

The knowledge and information gained through rehearing, discussing and remembering all combine as organizing forces in the musical experience. These organizing forces are directed toward the improvement of the musical perception of students.

¹⁸ Leonard Meyer, Emotion and Meaning in Music (Chicago: University of Chicago Press, 1956), p.90.

It is not expected that every child will perceive the entire piece at the very first hearing, but that what each child will hear and remember will be a 'whole' to him, no matter how incomplete or vague. It is then expected that with successive hearings his wholes will expand more toward the entire composition.

During the first hearings, students must become aware that they should not confuse enjoying the music with enjoying themselves. They must first clear their minds of all external factors and concentrate on the music proper. This kind of listening does not come easily to the young listener (nor to the older listener either, for that matter); however, once they understand what music can do for them (give insight into the human condition), they will have a kind of motivation that will drive them to want to hear and listen to more music.

The second step in listening to a musical composition is to zero-in on the elements of music and how they interact with one another. Emphasis must now be placed on developing musical conceptions. No one really listens to music by separating the discrete elements; but for the purpose of discovering how to listen for certain definite musical events that will help increase the aural acuity of the listener, this separation is necessary.

Pedagogical principles. Before a philosophical approach can be applied, principles must be distilled from the philosophy and translated into operational terms. Following are a number of pedagogical principles that have been suggested by Langer's theory. It is believed that that Langer would insist, if she were to develop a curriculum, that these principles guide the teacher who would choose to teach from the absolute expressionist point of view.

1. Teachers must always speak of music descriptively and encourage the students to do the same.
2. Students must be encouraged to use their newly acquired perceptive skills beyond the classroom.
3. The entire class need not listen for the same musical events at the same time once the piece or section has been heard to the satisfaction of the whole class.
4. It must be recognized that not all students will develop skills at the same rate. Students should not be penalized for not meeting the teacher's expectations; nor should students be held back for exceeding the teacher's expectations.
5. A visual image of instruments and/or groups of instruments can be presented while said instruments are being listened to and discussed.

6. Teachers should locate and invite local musicians to grace their classrooms. The live musician can help sustain the aesthetic interest that has been aroused.
7. In order to ensure that each student perceives to the best of his ability, the formal elements of music must be demonstrated and emphasized. Discussions must be directed toward specific elements to increase the students' ability to hear said elements in subsequent hearings.
8. Remain consistent in directing listening activities to enable students to become consistent in their listening habits.
9. Demonstrate the ineffability of music, e.g., have each student write a short story describing a composition. The resulting variety of stories will show how each person differs in his perception of 'meaning.'
10. Make analogies between the building and resolution of tension with those of real life.
11. Mention way that people listen to music that is not conducive to the development of aural acuity.

12. Emphasize the perception of musical elements. Students should not allow themselves to drift into dreamland.
13. Students should never be asked how they feel about a composition, but what they hear in a composition.
14. Demonstrate to the class how limited language is in explaining how one feels; e.g., have class list all the 'feelings' they can muster up and list these on the board. Explain that each of the designations on the board are only symptoms of how each one of them may feel the 'emotions' listed. Explain that what they have actually listed are emotions; and that each of them may feel each emotion differently depending on the circumstances.
15. Demonstrate the symbolic nature of language and correlate with the musical symbol to show how music is symbolic of human feelings; i.e., symbols make it possible for man to develop conceptions about many things and events in his environment that enable him to both understand and improve his existence.
16. Never discuss a composition before the students have heard it.
17. Help each student hear the relationships between melody, rhythm, tone quality and texture.

18. Students must be shown that:
 - a. Music originates with a composer who possesses certain qualities and skills.
 - b. Performers of music possess certain qualities and skills.
 - c. Listeners must possess certain qualities and skills.
 - d. The composer's world is one of sounds.
 - e. The composer, performer and listener all share the skill of being able to hear sounds and their relationships.

19. How different composers combine the same elements to create music that "feels" different or music of a different style should be investigated with students.

20. It must be pointed out to students that each time they rehear a composition, they must hear more. This kind of listening takes a great deal of concentration.

21. The teacher should note that this approach is not to be considered a total music curriculum. Other activities as singing, manipulation of instruments, music reading skills and others are all necessary activities if students are to become active participants in the music of their times. It should also be noted that the very best way to develop aural is by performing on an instrument.

Pedagogical procedures. The expressionist theory of Susanne Langer also suggest certain teaching approaches. The following procedures represent the results of translating into operational terms the suggestions found in Langer's philosophy. The list is not to be considered all inclusive but as a minimal number of procedures that are considered essential for one who would use Langer's theory as the basis for teaching.

1. The first step in approaching a new composition is to listen to the entire piece or section of the piece that has been chosen.
2. Subsequent steps can be taken in the order a teacher judges appropriate for his class; however, the following should be included:
 - a. Identification of instrumental and/or vocal ensemble.
 - b. Identification of melody (sound).
 - c. Identification of instruments playing melody/solo.
 - c. Identification of sections (families) or instruments that are used as distinctive groups or in combination.

3. Students should be used as resources; i.e., they can bring into their class examples of music of their choice and demonstrate their newly acquired skills to their classmates; or, students can be encouraged to lead the discussion in describing a composition.
4. Students can be provided with cassette recorders which they can take home. This will enable them to record music of their choice (which requires careful listening) and also encourages them to extend their listening skills beyond the classroom.

Teacher Resources

Following are lists of recordings chosen for this study. Included are the names (and length whenever possible) of compositions selected from the recordings and an extensive classification of each composition that demonstrates elements that have been identified as important to the listening approach developed in this study. It is suggested that a teacher who would use these resources acquaint himself with the composition/s before presenting them to a class. The lists are only dead symbols on a page. It takes a skillful, knowledgeable and imaginative teacher to breathe life into these symbols.

"The Ellington Era," 1927 - 1940 - Vol. 1
Columbia C5L27

Record One - Side One

Band I	<u>East St. Louis Toodle-oo</u>	3:05
Band II	<u>Two Bass</u>	3:04
Band III	<u>Black And Tan Fantasy</u>	3:12
Band IV	<u>Swaine Street</u>	3:07
Band V	<u>Swaine Street</u>	3:15
Band VI	<u>Hot And Bothered</u>	3:15
Band VII	<u>Blues With A Feeling</u>	
Band VIII	<u>Rockin' In Rhythm</u>	3:07

Side Two

Band I	<u>Old Man Blues</u>	3:09
Band II	<u>Old Man Blues</u>	2:38
Band III	<u>Mood Indigo</u>	3:14
Band IV	<u>It Don't Mean A Thing</u>	2:54
Band V-I	<u>Blue Tune</u>	3:04

Record Two - Side One

Band I	<u>Lightnin'</u>	3:04
Band II	<u>Ducky Wucky</u>	2:55
Band III	<u>Blue Rumble</u>	3:22
Band IV	<u>Drop Me Off In Harlem</u>	2:44
Band V	<u>Bundle of Blues</u>	3:12
Band VI	<u>Sacrest Tale</u>	3:14
Band VII	<u>Slippery Horn</u>	3:13
Band VIII	<u>Harlem Speaks</u>	3:13

Side Two

Band I	<u>Solitude</u>	3:05
Band II	<u>Moby-Dick Blues</u>	3:05
Band III	<u>Clarinets Against</u>	3:10
Band IV	<u>Echoes of Love</u>	3:10
Band V	<u>In A Jam</u>	3:15
Band VI	<u>Loss of Two Ric</u>	2:52
Band VII	<u>Harmony In Harlem</u>	3:04
Band VIII	<u>Caravan</u>	2:58

Record Three - Side One

Band VII	<u>Continents In Blue</u>	2:54
Band VIII	<u>Crescendo In Blue</u>	3:15

Side Two

Band I	<u>Mazz Rhythmic</u>	2:55
Band II	<u>Blue's Heaven</u>	3:03
Band III	<u>Portrait of The Lion</u>	2:25
Band IV	<u>Sophisticated Lady</u>	2:40
Band V	<u>Grievin'</u>	2:45
Band VI	<u>Battle of Spain</u>	2:55
Band VII	<u>Spring Weather</u>	2:42
Band VIII	<u>The Sergeant Was Shy</u>	2:42

"The Ellington Era," 1927 - 1940 - Vol. II
 Columbia C3L39

Record One - Side One

Band I	<u>Down in Our Alley Blues</u>	1:56
Band II	<u>Take It Easy</u>	3:03
Band III	<u>Move Over</u>	2:38
Band IV	<u>Goin' To Town</u>	2:31
Band V	<u>Misty Morning</u>	2:51
Band VI	<u>Syncoated Shuffle</u>	2:40
Band VII	<u>Boogie Woogie</u>	3:10
Band VIII	<u>Flaming Youth</u>	2:14

Record One - Side Two

Band I	<u>Put Your Hands</u>	3:01
Band II	<u>Sweet Coriander</u>	2:47
Band III	<u>Easy Like the Wind</u>	2:36
Band IV	<u>Jazz Ragtime</u>	2:35
Band V	<u>Rose Room</u>	2:32
Band VI	<u>Swing Low</u>	2:30
Band VII	<u>Charlie's Blues</u>	2:02

Record Two - Side One

Band I	<u>Swing Low</u>	2:13
Band II	<u>It's the Blues on the Hill</u>	3:01
Band III	<u>The Savoyard</u>	2:55
Band IV	<u>Swing Low</u>	2:32
Band V	<u>Swing Low</u>	3:05
Band VI	<u>Truckin'</u>	2:38
Band VII	<u>Syncoated Shuffle</u>	2:35
Band VIII	<u>(There's) No Greater Love</u>	3:02

Record Two - Side Two

Band I	<u>Anthracite in Tempo, (Part 1)</u>	3:14
Band II	<u>Anthracite in Tempo, (Part 2)</u>	3:05
Band III	<u>Anthracite in Tempo, (Part 3)</u>	3:08
Band IV	<u>Anthracite in Tempo, (Part 4)</u>	3:05
Band V	<u>Kissing My Baby Goodnight</u>	3:11
Band VI	<u>Hi-Ton Downbeat</u>	3:15
Band VII	<u>Exposition Swing</u>	3:06
Band VIII	<u>Boogie</u>	3:08

"The Ellington Era," 1927 - 1940 - Vol. III
Columbia C3L39

Record Three - Side One

Band II	<u>Dick On The Carpet</u>	3:03
Band III	<u>Stepping Into Swing Society</u>	3:04
Band IV	<u>Pyramid</u>	2:51
Band V	<u>A Gypsy Without A Song</u>	2:54
Band VI	<u>Dinah's In A Jam</u>	2:56
Band VIII	<u>Put 'em Flat</u>	2:23
Band VIII	<u>Old King Mali</u>	2:29

Record Three - Side Two

Band I	<u>Pussy Willow</u>	2:38
Band II	<u>Something To Live For</u>	2:40
Band III	<u>Way For</u>	3:03
Band IV	<u>The Christian Over Goodbye</u>	2:25
Band V	<u>Sonade To Sweden</u>	3:15
Band VI	<u>Little Polly</u>	2:57
Band VII	<u>Wee!y</u>	2:55
Band VIII	<u>Tootin' Through The Roof</u>	2:51

"Sacred Concert"
RCA Victor-LSP 3562

Side One

In The Beginning God

Band I	Part I	
	Part II	
	Part III	
	Part IV	
	Part V	
	Part VI	
Band II	<u>God Is With Us</u>	(Vocal)
Band III	<u>God Bless Us</u>	
Band IV	<u>The Lord's Prayer</u>	

Side Two

Band I	<u>God Bless Us</u>	(Instrumental)
Band II	<u>Will You Be True</u>	
Band III	<u>God Bless the King</u>	
Band IV	<u>New World Is Coming</u>	
Band V	<u>David's Song</u>	

"Pretty Woman Album"
RCA Victor-LPV 353

Side One

- Band II Pretty Woman
- Band IV Playin' Possum
- Band V Just Because We
- Band VII The Just A Lady Song

Side Two

- Band I A Sinner's Prayer
- Band III Don't Leave Me This Way
- Band VI Tonk
- Band VIII Hey Baby

"His Very Best"
 RCA Victor-LPM 1715

Side One

Band I	<u>Jack The Bear</u>
Band II	<u>Concerto For Cootie</u>
Band III	<u>Harlem Air Shaft</u>
Band IV	<u>Across The Track Blues</u>
Band VII	<u>Warm Valley</u>
Band VIII	<u>Ko-Ko</u>

Side Two

Band I	<u>Black, Brown And Beige: A Tone Parallel To The American Negro</u>
Band II	<u>Creole Love Call</u>
Band III	<u>Transbluency</u>

Examples Of Compositions With Wide Leaps In Melody

At His Very Best

Transbluency

Ellington Era Vol. 1

Saddest Tale
Harlem Speaks
Clarinet Lament

Ellington Era Vol. 2

Passe; willow
Something To Live For
Tootin' Through The Roof
Down In Our Alley Blues
Take It Easy
Move Over
Coin' To Town
Misty Morning
Echoes Of Harlem
The Gal From Joes
Crescendo In Blue
I'm Satisfied

Pretty Woman

Pretty Woman
I'm Just A Lucky So-And-So
Long Strong And Consecutive
Tonk
A Gathering In The Clearing

Sacred Concert

In The Beginning God Part V
New World A Coming

Examples of Compositions Containing Trombone Solo

At His Very Best

Transbluency
Jack The Bear
Across The Track Blues
Ko-Ko

Ellington Era Vol. I

East St. Louis Toodle-oo
Black And Tan Fantasy
The Mooch
Blues With A Feeling
Rockin' In Rhythm
Lazy Duke
Old Man Blues
Mood Indigo
Ducky Wucky
Drop Me Off In Harlem
Bundle Of Blues

Ellington Era Vol. II

Dinan's In A Jam
Way Low
Serenade To Sweden
Little Posey
Tootin' Through The Roof
Down In Our Alley Blues
Take It Easy
Move Over
Goin' To Town
Flaming Youth
In A Jam
Jazz Pot Pourri
Grievin'
Battle Of Swing
Rent Party Blues
Sweet Chariot
Baby When You Ain't There

Swing Low
Creole Love Call
In A Sentimental Mood
Reminisce In Tempo Part I

Black, Brown And Beige

Work Song

Pretty Woman Album

I'm Just A Luck So-And-So

Sacred Concert

Tell Me Its The Truth

Examples Of Frequent Weak Cadences

At His Very Best

Transbluency
 Harlem Air Shaft
 Warm Valley

Ellington Era - Vol. I

East St. Louis Toodle-oo
 Hot Head
 Hot And Bothered
 Blues With A Feeling
 Lightnin'
 Ducky Lucky

Ellington Era - Vol. II

Uptown Downbeat
 Exposition Swing
 Dusk On The Desert
 Old King Dooji
 Pussey Willow
 Something To Live For
 Little Posey
 Down In Our Alley Blues
 Weely
 Tootin' Through The Roof
 Take It Easy
 Move Over
 Goin' To Town
 Slap Happy
 Flaming Youth
 Reminisce! In Tempo Part III

Blacky Brown And Beige

The Blues
 Sugar Hill Penthouse

Pretty Woman Album

Pretty Woman

Sacred Concert

In The Beginning God Part I
 In The Beginning God Part II
 In The Beginning God Part III
 Come Sunday (Vocal)
 Come Sunday (Instrumental - Sax)
 Will You Be There?

Examples Of Compositions With Wide Range In Melody

Hot Hits Very Best

Creole Love Call
 Translucency
 Harlem Air Shaft
 Across The Track Blues
 Ko-Ko

Creole Love Call
 Jive Stomp
 I'm Satisfied
 Sumpin' Bout Rhythm
 I'm In A Sentimental Mood

Ellington Era - Vol. 1

Hot And Bothered
 Mood Indigo
 Ducky Wucky
 Blue Rhapsody
 Drop Me Off In Harlem
 Bundle Of Blues
 Merry-Go-Round

Black, Brown And Blue

Work Song
 Come Sunday
 The Blues
 West Indian Dance
 Sugar Hill Penthouse

Ellington Era - Vol. 2

Exposition Swing
 Dinah's In A Jam
 Pussy Willow
 Key Low
 Serenade To Sweden
 Little Pusey
 Wooty
 Down In Our Alley Blues
 Take It Easy
 Move Over
 Echoes Of Harlem
 Ridin' A Blue Note
 Step Happy
 Cal From Joes
 Diminuendo In Blue
 Crescendo In Blue
 Portrait Of The Lion
 Grievin'
 Battle Of Swing
 The Sergeant Was Shy
 Flaming Youth
 Swing Low

Pretty Woman Album

Pretty Woman
 I'm Just A Lucky So-And-So
 Long Strong And Consecutive
 Tonk

Second Concert

In The Beginning God Part I
 In The Beginning God Part II
 In The Beginning God Part III
 In The Beginning God Part IV
 In The Beginning God Part V
 Tell Me Its The Truth
 David Danced

Examples Of Compositions Containing Baritone Saxophone Solo

At His Very Best

Jack The Bear

Ellington Era Vol. I

Lightnin'

Ellington Era Vol. II

Azure
Steppin' Into Swing Society
Buffet Flat
Old King Dooji
Pussey Willow
Something To Live For
Way Low
Serenade To Sweden
Weely
Tootin' Through The Roof
Down In Our Alley Blues
Goin' To Town
Swing Low
Jive Stomp

Black, Brown And Beige

Work Song

Sacred Concert

In The Beginning God Part I

Examples Of Melodies With Repeated Notes

At His Very Best

Creole Love Call
 Transbluency
 Jack The Bear

Ellington Era Vol. I

East St. Louis Toodle-oo
 Jubilee Stomp
 Blues With A Feeling
 Rockin' In Rhythm
 Lazy Duke
 Blue Tune
 Drop Me Off In Harlem
 Saddest Tale
 Echoes Of Harlem
 Grievin'
 The Sergeant Was Shy

Ellington Era Vol. II

Down In Our Alley Blues
 Goin' To Town
 Flaming Youth
 Sweet Chariot
 Jive Stomp
 I'm Satisfied
 Showboat Shuffle

Black, Brown And Beige

Work Song
 Come Sunday
 The Blues
 Emancipation Proclamation
 Sugar Hill Penthouse

Pretty Woman

Pretty Woman
 Esquire Swank
 Just Squeeze Me
 I'm Just A Lucky So-And-So
 Tonk
 A Gathering In The Clearing

Sacred Concert

In The Beginning God Part III
 In The Beginning God Part IV
 Come Sunday (Vocal)
 Ain't But The One (Vocal)
 New World A Coming

Examples Of Compositions Containing Chromatic Movement In The Melody

Ellington Era Vol. I

Lightnin'

Ellington Era Vol. II

Something To Live For

Weely

Take It Easy

Move Over

The Gal From Joes

Battle Of Swing

Sumpin' Bout Rhythm

Showboat Shuffle

Reminiscin' In Tempo Part I

Black, Brown And Beige

Come Sunday

Sacred Concert

Come Sunday (Instrumental)

Will You Be There?

New World A Coming

Examples Of Melodies With Ascending And Descending Melodic Lines

At His Very Best

Creole Love Call
Transbluency
Concerto For Cootie
Harlem Air Shaft
Ko-Ko

Ellington Era Vol. I

East St. Louis Toodle-oo
Jubilee Stomp
The Mooch
Hot And Bothered
Blues With A Feeling
Mood Indigo
Blue Tune
Ducky Wucky
Bundle Of Blues
Saddest Tale
Clarinet Lament
Diminuendo In Blue
Crescendo In Blue
Jazz Pot Pourri
Subtle Lament
Portrait Of The Lion
Grievin'
Battle Of Swing

Ellington Era Vol. II

Uptown Downbeat
Exposition Swing
Steppin' Into Swing Society
Dinah's In A Jam
Buffet Flat
Old King Dooji
Pussey Willow
Something To Live For

Way Low
Serenade To Sweden
Little Posey
Weely
Tootin' Through The Roof
Down In Our Alley Blues
Move Over
Goin' To Town
Flaming Youth
Baby When You Ain't There
Swing Low
Jive Stomp
I'm Satisfied
Sumpin' Bout Rhythm
In A Sentimental Mood
Reminiscin' In Tempo Part I
Reminiscin' In Tempo Part II
Reminiscin' In Tempo Part III
Reminiscin' In Tempo Part IV

Black, Brown And Beige

Work Song
Come Sunday
The Blues
West Indian Dance
Emancipation Proclamation
Sugar Hill Penthouse

Pretty Woman Album

Pretty Woman
Esquire Swank
Just Squeeze Me
I'm Just A Lucky So-And-So
Long Strong And Consecutive
Tonk
Hey Baby
A Gathering In The Clearing

Examples Of Compositions With Frequent Strong Cadences

At His Very Best

Creole Love Call
Across The Track Blues

Ellington Era - Vol. I

Battle Of Swing
The Sergeant Was Shy
Tan Fantasy
Lazy Duke
Mood Indigo
Blue Tune
Drop Me Off In Harlem
Harlem Speaks
Echoes Of Harlem
Ridin' On A Blue Note
Jazz Pot Pourri
Subtle Lament
Grievin

Ellington Era - Vol II

Rent Party Blues
Sweet Chariot
Swing Low
Creole Love Call
Jive Stomp
I'm Satisfied
Sumpin' Bout Rhythm
Reminiscin In Tempo Part I
Reminiscin In Tempo Part II
Reminiscin In Tempo Part IV

Black, Brown And Beige

Come Sunday

Pretty Woman Album

Esquire Swank
Just Squeeze Me
I'm Just A Lucky So-And-So
Long Strong And Consecutive

Sacred Concert

Tell Me Its The Truth
The Lord's Prayer
Ain't But The One
David Danced

Examples Of Compositions With Repeated Melody

At His Very Best

Across The Track Blues
Warm Valley
Ko-Ko

Jive Stomp
I'm Satisfied
Sumpin' Bout Rhythm
In A Sentimental Mood
Reminiscin' In Tempo Part I

Ellington Era Vol. I

Jubilee Stomp
Mood Indigo
Blue Tune
Drop Me Off In Harlem
Harlem Speaks

Black, Brown And Beige

Work Song
Come Sunday
The Blues
Emancipation Celebration
Sugar Hill Penthouse

Ellington Era Vol. II

Uptown Downbeat
Azure
Steppin' Into Swing Society
Old King Dooji
Pussey Willow
Something To Live For
Way Low
Serenade To Sweden
Little Posey
Weely
Tootin' Through The Roof
Goin' To Town
Echoes Of Harlem
In A Jam
Harmony In Harlem
Ridin' On A Blue Note
Jazz Pot Pourri
Subtle Lament
Portrait Of The Lion
Battle Of Swing
The Sergeant Was Shy
Flaming Youth
Rent Party Blues
Creole Love Call

Pretty Woman Album

Pretty Woman Esquire Swank
Just Squeeze Me
Tonk
A Gathering In The Clearing

Sacred Concert

In The Beginning God Part I
In The Beginning God Part II
In The Beginning God Part III
Tell Me Its The Truth
Come Sunday (Vocal)
Lord's Prayer
Will You Be There?
Ain't But The One
David Danced

Examples of Compositions With Stepwise Motion in Melody

At His Very Best

Transbluency
Warm Valley
Ko-Ko

Ellington Era Vol. 1

Mood Indigo
Slippery Horn
Clarinet Lament

Ellington Era Vol. II

The Gal From Joes
Diminuendo. In Blue
Crescendo In Blue
Rent Party Blues
Jive Stomp

Pretty Woman Album

Just Squeeze Me
I'm Just A Luck So-And-So
Tonk

Sacred Concert

In the Beginning God (Part I)
In The Beginning God (Part II)
In The Beginning God (Part III)
In The Beginning God (Part IV)
In The Beginning God (Part V)

Come Sunday (Vocal)
Will You Be There?

Examples Of Compositions Containing Piano Solo

At His Very Best

Transbluency
Jack The Bear

Ellington Era Vol. I

Hop Head
Black And Tan Fantasy
Jubilee Stomp
Lightnin'
Bundle Of Blues

Ellington Era Vol. II

Little Posoy
Tootin' Through The Roof
Down In Our Alley Blues
Syncopated Shuffle
Flaming Youth
In A Jam
Ridin' On A Blue Note
Diminuendo In Blue
Subtle Lament
Sumpin' Bout Rhythm
Reminisce In Tempo (Part II)

Black And Tan Fantasy

Sugar Hill Penthouse

Pretty Woman Album

Esquire Swank
I'm Just A Lucky So-And-So
Tonk

Sacred Concert

In The Beginning God (Part I)
In The Beginning God (Part VI)
Tell Me Its The Truth
Come Sunday (Vocal)
Come Sunday (Instrumental)
New World A-Coming

Examples Of Compositions Containing Soprano Saxophone Solo

Ellington Era Vol. I

Hot And Bothered
Blues With A Feeling

Ellington Era Vol. II

Something To Live For
Harmony In Harlem
Flaming Youth
Rent Party Blues
Swing Low
In A Sentimental Mood
Reminiscent In Tempo (Part I)

Examples Of Compositions That Contain Alto Saxophone Solo

At His Very Best

Warm Valley

Sacred Concert

Come Sunday

Ellington Era Vol. I

Hop Head
 Jubilee Stomp
 Blue Tune
 Blue Ramble
 Drop Me Off In Harlem
 Bundle Of Blues
 Saddest Tale
 Harlem Speaks
 Merry Go Round

Ellington Era Vol. II

Buffet Flat
 Pussey Willow
 Way Low
 Serenade To Sweden
 Tootin' Through The Roof
 Misty Morning
 In A Jam
 The Gal From Joes
 Portrait Of The Lion
 Greivin'
 In A Sentimental Mood
 Reminiscin' In Tempo (Part IV)

Black, Brown And Beige

Come Sunday

Pretty Woman Album

Esquire Swank
 Just Squeeze Me
 I'm Just A Lucky So-And-So
 A Gathering In The Clearing

Examples Of Compositions That Contain Tenor Saxophone Solo

Ellington Era Vol. I

East St. Louis Toodle-oo
Black And Tan Fantasy
Jubilee Stomp

Ellington Era Vol. II

Exposition Swing
Pussey Willow
Flaming Youth
Take It Easy
Goin' To Town
Grievin'
Sumpin' Bout Rhythm
In A Sentimental Mood

Black, Brown And Beige

Work Song
The Blues

Sacred Concert

In The Beginning God (Part IV)

Examples Of Compositions Containing Clarinet Solos

At His Very Best

Creole Love Call
 Jack The Bear
 Harlem Air Shaft
 Across The Track Blues

Ellington Era Vol. I

East St. Louis Toodle-oo
 Hop Head
 Jubilee Stomp
 The Mooch
 Hot And Bothered
 Rockin' In Rhythm
 Lazy Duke
 Old Man Blues
 Mood Indigo
 Lightnin'
 Ducky Wucky
 Bundle Of Blues
 Saddest Tale
 Slippery Horn
 Merry-Go-Round
 Clarinet Lament

Ellington Era Vol. II

Down In Our Alley Blues
 Take It Easy
 Syncopated Shuffle
 Crescendo In Blue
 Jazz Pot Pourri
 Subtle Lament
 Battle Of Swing
 Baby When You Ain't There
 Creole Love Call
 Jive Stomp
 Reminiscin' In Tempo (Part III)
 Reminiscin' In Tempo (Part IV)

Pretty Woman Album

Long Strong And Consecutive

Sacred Concert

In The Beginning God (Part II)
 In The Beginning God (Part IV)
 Come Sunday (Instrumental)
 Ain't But The One

Examples Of Compositions That Contain A Trumpet Solo

At His Very Best

Creole Love Call
 Jack The Bear
 Concerto For Cootie
 Harlem Air Shaft
 Across The Track Blues
 Warm Valley
 Ko-Ko

Ellington Era Vol. I

East St. Louis Toodle-oo
 Hop Head
 Black And Tan Fantasy
 Jubilee Stomp
 Hot And Bothered
 Blues With A Feeling
 Rockin' In Rhythm
 Lazy Duke
 Old Man Blues
 Mood Indigo
 Blue Tune
 Lightnin'
 Ducky Wucky
 Drop Me Off In Harlem
 Bundle Of Blues
 Saddest Tale
 Harlem Speaks
 Merry-Go-Round

Ellington Era Vol. II

Uptown Downbeat
 Exposition Swing
 Dusk On The Desert
 Dinah's In A Jam
 Old King Dooji
 Pussey Willow
 Something To Live For
 Way Low

Serenade To Sweden
 Weely
 Tootin' Through The Roof
 Down In Our Alley Blues
 Take It Easy
 Move Over
 Goin' To Town
 Syncopated Shuffle
 In A Jam
 Harmony In Harlem
 Ridin' On A Blue Note
 Slap Happy
 Jazz Pot Pourri
 Portrait Of The Lion
 Grievin'
 Battle Of Swing
 The Sergeant Was Shy
 Flaming Youth
 Rent Party Blues
 Sweet Chariot
 Swing Low
 Creole Love Call
 Jive Stomp
 I'm Satisfied
 Sumpin' Bout Rhythm
 In A Sentimental Mood
 Showboat Shuffle
 Reminiscin' In Tempo Part I
 Reminiscin' In Tempo Part II
 Reminiscin' In Tempo Part IV

Black, Brown And Beige

Emancipation Celebration

Pretty Woman Album

Pretty Woman
 Esquire Swank
 Just Squeeze Me
 Long Strong And Consecutive
 A Gathering In The Clearing

Sacred Concert

In The Beginning God Part IV
The Lord's Prayer

Examples Of Compositions Containing An Introduction

At His Very Best

Transbluency
 Jack The Bear
 Concerto For Cootie
 Harlem Air Shaft
 Across The Track Blues

Ellington Era Vol. I

Jubilee Stomp
 Hot And Bothered
 Rockin' In Rhythm
 Blue Tune
 Ducky Wucky
 Drop Me Off In Harlem
 Bundle Of Blues
 Harlem Speaks
 Clarinet Lament

Ellington Era Vol. II

Uptown Downbeat
 Azure
 Dusk On The Desert
 Buffet Flat
 Old King Dooji
 Pussey Willow
 Something To Live For
 Way Low
 Serenade To Sweden
 Weely
 Tootin' Through The Roof
 Down In Our Alley Blues
 Move Over
 Goin' To Town
 Misty Morning
 Flaming Youth
 Echoes Of Harlem
 Harmony In Harlem
 Slap Happy
 The Gal From Joes

Jazz Pot Pourri
 Subtle Lament
 Portrait Of The Lion
 Grievin'
 Battle Of Swing
 The Sergeant Was Shy
 Flaming Youth
 Rent Party Blues
 Sweet Chariot
 Swing Low
 I'm Satisfied
 Sumpin' Bout Rhythm
 In A Sentimental Mood
 Showboat Shuffle
 Reminiscin' In Tempo (Part I)
 Reminiscin' In Tempo (Part II)
 Reminiscin' In Tempo (Part III)
 Reminiscin' In Tempo (Part IV)

Black, Brown And Beige

Come Sunday
 The Blues
 West Indian Dance
 Emancipation Celebration
 Sugar Hill Penthouse

Sacred Concert

In The Beginning God (Part I)
 In The Beginning God (Part II)
 In The Beginning God (Part III)
 In The Beginning God (Part IV)
 In The Beginning God (Part V)
 In The Beginning God (Part VI)
 Tell Me Its The Truth
 Come Sunday (Vocal)
 The Lord's Prayer
 Come Sunday (Instrumental)
 David Danced

Compositions Containing Examples Of Female Vocalist

Pretty Woman Album

Long Strong And Consecutive

Black, Brown And Beige

The Blues

Sacred Concert

Tell Me Its The Truth

Come Sunday

The Lord's Prayer

Examples Of Compositions That Contain Modulation

At His Very Best

Concerto For Cootie
Warm Valley

Sacred Concert

In The Beginning God (Part II)
In The Beginning God (Part III)
Come Sunday (Vocal)
Ain't But The One
New World A-Coming

Black, Brown And Beige

Work Song
The Blues

The Ellington Era Vol. II

Echoes Of Harlem
Showboat Shuffle
Reminiscin' In Tempo (Part II)
Reminiscin' In Tempo Part III

The Ellington Era Vol. I

East St. Louis Toodle-oo
Blues With A Feeling
Rockin' In Rhythm
Lightnin'
Drop Me Off In Harlem
Harlem Speaks

Examples Of Compositions With Even Notes Predominating

At His Very Best

Transbluency

Ellington Era Vol. IBlue Tune
Saddest TaleEllington Era Vol. II

Subtle Lament

Black, Brown And BeigeCome Sunday
Sugar Hill PenthouseSacred ConcertNew World A-Coming
David Danced

Examples Of Compositions With Uneven Notes Predominating In Melody

At His Very Best

Jack The Bear
Harlem Air Shaft
Across The Track Blues

Ellington Era Vol. I

Hop Head
Black and Tan Fantasy
Jubilee Stomp
Hot And Bothered
Blues With A Feeling
Rockin' In Rhythm
Lazy Duke
Blue Tune
Lightnin'
Ducky Wucky
Blue Ramble Drop Me Off In Harlem
Bundle Of Blues

Ellington Era Vol. II

Uptown Downbeat
Exposition Swing
Azure
Dusk On The Desert
Steppin' Into Swing Society
Dinah's In A Jam
Buffet Flat
Old King Dooji
Pussey Willow
Way Low
Serenade To Sweden
Little Posey
Weely
Tootin' Through The Roof
Down In Our Alley Blues
Take It Easy
Move Over

Goin' To Town
Misty Morning
Syncopated Shuffle
Echoes Of Harlem
In A Jam
Harmony In Harlem
Ridin' On A Bluenote
Slap Happy
Portrait Of The Lion
Grievin'
Battle Of Swing
The Sergeant Was Shy
Flaming Youth
Rent Part Blues
Sweet Chariot
Baby When You Ain't There
Swing Low
Jive Stomp
I'm Satisfied
Sumpin' Bout Rhythm
Showboat Shuffle
Reminiscin' In Tempo Part I

Black, Brown And Beige

Work Song
The Blues
West Indian Dance

Sacred Concert

In The Beginning God Part I
In The Beginning God Part II
In The Beginning God Part III
In The Beginning God Part IV
In The Beginning God Part V
Tell Me Its The Truth
Will You Be There?
Ain't But The One
New World A-Coming

Examples Of Compositions With Long Phrases

At His Very Best

Creole Love Call
Concerto For Cootie

Ellington Era Vol. I

Jubilee Stomp
Blue Tune
Lightnin'
Ducky Wucky
Drop Me Off In Harlem
Slippery Horn
Harlem Speaks

Reminiscin' In Tempo Part I
Reminiscin' In Tempo Part II

Black, Brown And Beige

Come Sunday
Emancipation Celebration

Sacred Concert

In The Beginning God Part I
In The Beginning God Part II
David Danced

Ellington Era Vol. II

Uptown Downbeat
Exposition Swing
Dusk On The Desert
Steppin' Into Swing Society
Dinah's In A Jam
Buffet Flat
Something To Live For
Way Low
Serenade To Sweden
Tootin' Through The Roof
Echoes Of Harlem
In A Jam
Harmony In Harlem
Ridin' On A Blue Note
The Sergeant Was Shy
Flaming Youth
Rent Party Blues
Swing Low
Creole Love Call
Jive Stomp
I'm Satisfied
In A Sentimental Mood
Showboat Shuffle

Examples Of Compositions With Short Phrases

At His Very Best

Transbluency
 Jack The Bear
 Concerto For Cootie
 Harlem Air Shaft
 Across The Track Blues
 Warm Valley
 Ko-Ko

Sacred Concert

In The Beginning God Part V
 Come Sunday (Instrumental)
 The Lord's Prayer
 Will You Be There?
 Ain't But The One

Ellington Era Vol. I

Hop Head
 Black And Tan Fantasy
 Lazy Duke
 Bundle Of Blues
 Saddest Tale

Ellington Era Vol. II

Azure
 Little Posey
 Weely
 Goin' To Town
 Misty Morning
 Syncopated Shuffle
 Flaming Youth
 The Gal From Joes
 Diminuendo In Blue
 Crescendo In Blue
 Jazz Pot Pourri
 Subtle Lament
 Portrait Of The Lion
 Grievin'
 Battle Of Swing

Black, Tan And Beige

Work Song
 West Indian Dance
 Sugar Hill Penthouse

Examples Of Compositions With Narrow Leaps In Melody

At His Very Best

Harlem Air Shaft
Across The Track Blues
Warm Valley
Ko-Ko

Ellington Era Vol. I

East St. Louis Toodle-oo
Jubilee Stomp
Blues With A Feeling
Lazy Duke
Blue Tune
Clarnet Lament

Ellington Era Vol. II

Uptown Downbeat
Exposition Swing
Dusk On The Desert
Steppin' Into Swing Society
Dinah's In A Jam
Old King Dooji
Something To Live For
Way Low
Serenade To Sweden
Little Posey
Weely
Tootin' Through The Roof
Take It Easy
Move Over
Misty Morning
Echoes Of Harlem
In A Jam
Harmony In Harlem
Ridin' A Blue Note
Slap Happy
The Gal From Joes
Crescendo In Blue
Jazz Pot Pourri

Subtle Lament
Portrait Of The Lion
Grievin'
The Sergeant Was Shy
Flaming Youth
Creole Love Call
I'm Satisfied
In A Sentimental Mood
Showboat Shuffle
Reminiscin' In Tempo Part I
Reminiscin' In Tempo Part IV

Black, Brown And Beige

Work Song
The Blues
Emancipation Celebration

Pretty Woman Album

Just Squeeze Me
I'm Just A Lucky So-And-So
Tonk
Hey Baby
A Gathering In The Clearing

Sacred Concert

In The Beginning God Part I
In The Beginning God Part II
In The Beginning God Part III
In The Beginning God Part IV
In The Beginning God Part V
Tell Me Its The Truth
Come Sunday (Vocal)
The Lord's Prayer
Ain't But The One
David Danced

Examples Of Compositions Containing Saxophone Section

At His Very Best

Jack The Bear
 Concerto For Cootie
 Harlem Air Shaft
 Across The Track Blues
 Warm Valley
 Ko-Ko

Ellington Era Vol. I

Jubilee Stomp
 The Mooch
 Hot And Bothered
 Rockin' In Rhythm
 Ducky Wucky
 Blue Ramble
 Drop Me Off In Harlem
 Bundle Of Blues
 Harlem Speaks
 Merry-Go-Round

Ellington Era Vol. II

Uptown Downbeat
 Exposition Swing
 Azure
 Old King Dooji
 Something To Live For
 Serenade To Sweden
 Little Posey
 Weely
 Tootin' Through The Roof
 Move Over
 Misty Morning
 Harmony In Harlem
 The Gal From Joes
 Echoes Of Harlem
 Diminuendo In Blue

Crescendo In Blue
 Subtle Lament
 Portrait Of The Lion
 Grievin'
 The Sergeant Was Shy
 Rent Party Blues
 Baby When You Ain't There
 Swing Low
 I'm Satisfied
 Sumpin' Bout Rhythm
 In A Sentimental Mood
 Showboat Shuffle
 Reminiscin In Tempo Part I
 Reminiscin' In Tempo Part IV

Black, Brown And Beige

Work Song
 Come Sunday
 The Blues West Indian Dance
 Emancipation Proclamation
 Sugat Hill Penthouse

Sacred Concert

Come Sunday (Instrumental)
 David Danced

Examples Of Compositions With Narrow Range In Melody

Ellington Era Vol. I

Drop Me Off In Harlem
Saddest Tale
Harlem Speaks

Ellington Era Vol. II

Uptown Downbeat
Azure
Steppin' Into Swing Society
Old King Dooji
Tootin' Through The Roof
In A Jam
Baby When You Ain't There
Showboat Shuffle

Pretty Woman Album

Esquire Swank
Just Squeeze Me

Sacred Concert

The Lord's Prayer

Learner Objectives. The following learner objectives state behaviorally what the student is to learn, the circumstances in which he will be learning and what he will be doing when he demonstrates he has learned or mastered the concept in question. These objectives are divided according to the classifications chosen for the study, i.e., melody, rhythm, tone quality and texture. As with all preceding sections of the Curriculum Guidelines, the emphasis is on the students' ability to hear what makes music go by analyzing elements and their relationships, that are considered essential to the listening process.

The learner objectives are placed lastly because they are the most specific of all the statements made in the Guidelines. The procedure has been noted as a deductive one, i.e., proceeding from broad statements and ideas to specific operational level statements, principles, procedures and objectives. As one approaches the objectives, it becomes clear how the consistency of Langer's expressionist theory has permeated the whole process.

Melody

1. After having listened to a specific section of a composition, the learner will be able to either draw a diagram indicating both the direction (ascending or descending) of the melodic line and whether the notes were close together (step wise) or far apart (leaps) or state the same information verbally.
2. After having listened to a section of a composition, the learner will be able to indicate verbally whether the melody performed in that section has a wide or narrow range.
3. After listening to a section of a composition, the learner will be able to indicate either orally or by diagram whether or not the melodic line repeats itself more than once in either successively higher tonal levels or successively lower tonal levels (sequence).
4. After listening to a section of a composition, the learner will be able to state whether or not a key change took place (modulation). If a key change is indicated, the learner must specify whether it changed to a higher or lower tonal level, or, whether it changed from major to minor.

5. After having listened to a section of a composition the learner will be able to say what register the melody was located in. The learner will understand that register is directly related to the instrument playing the melody.
6. After having listened to the whole composition, the learner will be able to say or write down whether or not any melody was repeated. If there was repetition, the learner will be able to say or write whether said repetition was reiteration or recurrence and why.
7. After listening to a section in which the entire melody is presented, the learner will be able to hum, whistle or sing on a neutral syllable the entire melody.
8. After listening to a section of a composition, the learner will be able to state whether or not he heard a complete or partial melody. If he says the melody was complete he must hum, whistle or sing on a neutral syllable, the entire melody. If his decision is that there was only a partial presentation of the melody he must hum the entire melody but also pause where the melody ended in the section in question.

9. After listening to an entire composition, the listener will be able to say whether the piece was unconditionally acceptable (consonant) or acceptable with certain qualifications (dissonant). He must then be able (if his decision is one of dissonance) to point out by either playing the composition again or by indicating sections where dissonance appeared and where it was resolved to consonance. This can be accomplished by drawing a simple diagram, that indicates contours of the melody and where in these contours consonance or dissonance appears.
10. After having listened to a section of a composition, the learner will be able to indicate if the melody had any sections that had successive half steps (chromatic movement), identify by phrase, where these half step successions occurred. This can be accomplished either by drawing a diagram of the section or verbally explaining what was heard.
11. After listening to a section of a composition or a whole composition, the learner will be able to say verbally or draw a diagram stating where in the melody occurs a single note repeated a minimum of three successive times.

12. After listening to a whole composition, the learner will be able to say, write or draw a diagram indicating the relationship of range, register, intervals, sequence, direction, repetition, consonance, dissonance, etc., any or all of aforementioned and any other elements that may be perceived in the composition.

Rhythm

1. After listening to the complete composition or section, the learner will indicate by tapping his foot, clapping his hands, striking a table or desk top or any other acceptable action, that will demonstrate how fast the pulse of the music moved. The learner will also be able to say whether or not the pulse was constant (regular) or changing (irregular). If he indicates that the pulse changed, he should be able to demonstrate by relating the change to a specific part of the melody. This can be accomplished verbally or by diagram. Once a contour diagram is made, it will be a simple matter to indicate where on the diagram the changes take place.
2. After listening to a section of a composition, the learner will be able to clap or strike table or desk top, the patterns exactly as performed in the composition. The learner will then state verbally whether these note patterns were even or uneven.
3. After listening to a composition, the learner will be able to indicate whether or not there were any repeated patterns. This will be accomplished by relating repetition of melody rhythms that can be clapped, struck-out or some other acceptable means.

4. While listening to a composition, the learner will be able to tap his foot to the pulse and thereby determine if the melody has notes that are accented either off the beat (between beats) or on a weak beat. (2nd or 4th beats in duple meter; 2 or 3 etc. beats in triple meter). He will, after listening and tapping his foot, verbally state or by written word, whether or not the composition contains syncopation in the melody. If his decision is that there is a syncopation present, he must specify where in the composition it occurs.
5. After listening to a composition or section of a composition, the learner will state verbally or by written word whether or not there were periods of silence in the composition (rests). If so, where the periods of silence occurred and for approximately how many pulses (beats), if possible.
6. After having listened to a composition or section of a composition, the learner will first state whether or not an identifiable rhythmic pattern was reiterated enough to be significant. If so, he will describe the pattern, i.e., whether notes are even or uneven, if accents are present, whether it consists of long or short notes, fast or slow, etc.

7. After the learner has listened to a complete composition or section of a composition, he will say or write whether or not the melody began on a strong or weak beat. (upbeat or downbeat).
8. After listening to a composition or section of a composition, the listener will say if the composition has duple or triple meter and why he decides one way or the other. (The listener may not be able to discern meter at all.)
9. After listening to a composition or section of a composition, the listener will be able to say or write or draw a diagram indicating whether or not notes in the melody are predominantly of long or of short duration.
10. After listening to a composition or section of a composition, the learner will be able to say whether or not the melody contained any accents, and if so, whether the accents occurred regularly or irregularly.
11. After demonstrating the ability to satisfy the above objectives, the learner will demonstrate by written or oral means the ability to relate rhythmic elements to melodic elements, i.e., how rhythmic elements reinforce melodic elements, how rhythmic elements are

Tone Quality (Timbre)

1. While listening to a section or complete composition, the learner will be able to identify when families of instruments are featured and what family of instruments is featured. The listener will also indicate orally, when a specific family of instruments begins a melodic passage and when that same family of instruments complete a passage.
2. The listener must be able to identify all instruments by their sound. The learner can indicate said knowledge by making oral statements or by the written word. These decisions must be made while the learner is listening to a composition.
3. While listening to a composition or a section of a composition, the learner will be able to identify a solo instrument, by writing down the name of or saying aloud the name of said instrument. The learner, after becoming proficient in performing the above, will then demonstrate with descriptive statements how instruments in solo capacity or in families relate to both melody and rhythm of the composition or section.

Texture

1. The learner, after listening to a composition or section of a composition, will be able to write or orally state whether the composition is monophonic, homophonic, or polyphonic. The learner will substantiate his decision by giving reasons for his decision and indicating what instruments played melody and what instruments played harmony or the accompaniment.
2. The learner, after listening to a composition or section of a composition, will be able to either say or write whether the texture was thick or thin, where the texture was thick or thin in the composition, and whether the accompaniment was chordal or some other arrangement.
3. The learner, after becoming able to relate melodic, rhythmic, tone quality and textural elements, will be able to then discuss either orally or by writing, how the entire composition has been unified and how contrast or variety had been achieved.

CHAPTER IV

SUMMARY AND FUTURE DIRECTIONS

Summary. This investigation has centered on conceptualizing a method or schéma for teaching music as an art form at the upper elementary level. The starting point was the well articulated expressionist aesthetic theory of Susanne Langer with the culmination being the development of curriculum guidelines which purport to convert the theory into useful educational methodology useable by teachers. The primary objectives of the curriculum guide are:

1. To base the curricular approach on an aesthetic theory to ensure consistency in aesthetic educational methodology.
2. To increase each student's ability to hear what makes music go so that each may increase his capacity for aesthetic response as predicted by the theory.
3. To use jazz as the primary medium to attain aural acuity.
4. To make available to elementary aged students the music of a Black American.

The music of Edward Kennedy (Duke) Ellington was chosen as the primary musical content because his music spans over seven decades of successful development and, as a Black man, he has been influential in formulating and crystalizing what is glibly called jazz, a unique

consequence of the Black man's experience in America.

The reception of and response to art-works is what Langer calls the aesthetic experience. The curriculum guidelines developed in this study have focused on perceptual aspects of the aesthetic experience. It is believed that one cannot and should not teach effectively for responses and expect students to increase their depth of aesthetic sensitivity, for by prescribed responses, limitations are placed on each student's ability to respond naturally. As stated in the previous chapters, without adequate perception of artistic elements and their relationships, there is little guarantee of an aesthetic experience. While music can be used for many diverse purposes, the curriculum guidelines presented in the previous chapter represent an attempt to encourage students to listen actively, focusing every fiber in their bodies on the task of perceiving the musical elements and the interaction of these elements. Young children have this listening potential; all that is needed is for them to be assisted in their efforts. It seems as if our society has learned and actively practices how not to listen. This not only applies to things, but also to other human beings in our daily interaction with one another. Hopefully, music curricula of this nature will help young students develop habits and skills that they can build upon throughout their lives.

Future Directions. The contribution of the Black man to the growth, development, and thus, the heritage of America is only beginning to be revealed. The musical contribution of Black men to America's heritage could prove to be one of the most profound of all. If one can accept the proposition that through works of art man discloses his knowledge of human feelings and extends this knowledge through the creative process, and that this is man's best vehicle for transmitting these feelings (since language cannot), one can then go one step further and postulate that the types of feelings one knows and learns about are inextricably connected and related to his particular life experiences, i.e., Work Songs, Gospel, the Blues, and Jazz. It would be helpful for young students to acquire knowledge about how Jazz evolved. Some historical and sociological curricula must also be developed. The greater the understanding young children have of the derivations of these art forms, the greater will their understandings be of Black people. It is suggested that these investigations be based on sound philosophical-aesthetic principles.

Many Black artists make social comments in their art-works. One approach to any art-work may be sociological or even psychological in nature; however, the determination as to whether or not a

work is artistic is not dependent on its content but on its success as a symbol of human feelings. Let it be suggested that other aesthetic theories need to be tested in curricular form.

The music of many Jazz artists begs understanding and thus, more study. For instance, the sounds of a Jazz ensemble be it a trio, quartet, quintet or any number of instruments or combination of instruments, must be made available for young students to hear, identify and internalize. Our standard for developing good musical taste is the symphony orchestra. As a result, there are records available that demonstrate the sounds of a single and combinations of symphonic orchestral instruments. There is a need for demonstration records that display the sounds, both collective and individual, of the many types of jazz ensembles. It is important for the listener to have a conception of the sounds of a specific jazz ensemble as it is important for the listener to anticipate the sound of a string quartet.

Classical music has the virtue of being able, with some certainty, to be recorded with notation. Jazz does not possess this quality. The jazz player intuitively bends notes, delays beats, superimposes rhythms, etc. None of these are notated well enough for another player to duplicate the effect without having heard the composition or having some knowledge of the performer's style.

In other words, musical notation for jazz is not as reliable as it is for classical music. Some study is needed to articulate how jazz, both rhythmically and melodically, becomes jazz, i.e., what makes jazz swing? Andre Hodeir made a good beginning with this elusive point in his book, Jazz: Its Evolution and Essence.²⁹ David Baskerville in his doctoral thesis entitled "Jazz Influence on Art Music to Mid-Century", has demonstrated how many classical composers have used elements of jazz in many compositions.³⁰ However, none of these compositions are jazz-like save one possibility, Gershwin's Rhapsody in Blue. Further studies are needed that will show how the specific elements of music are manipulated a-la jazz in many popular songs of contemporary America.

The music of such composers as Edward Kennedy Ellington should be subjected to strict harmonic analysis the results of which could then be translated into curricular form for young students to both learn and experience. Comparisons can be made with classical music to see what similarities or differences (if any) present themselves.

²⁹ Andre Hodeir, Jazz: Its Evolution and Essence Translated by David Noakes from the French, First Evergreen edition (New York: Grove Press, 1956)

³⁰ David Baskerville, "Jazz Influence on Art Music to Mid-Century", Unpublished Ph.D., 1965. Dissertation, University of California, Los Angeles, Ph.D. 1965.

Empirical studies are needed to either substantiate or negate the claim that the study of jazz can be used effectively to develop listening skills that will transfer to any other tonal or atonal music excluding, of course, electronic music and serial music.

Studies are also needed that will disclose, with more certainty, the nature of the aesthetic response. Langer believes that her thesis has validity to the extent that it is applicable to all the arts. If this is true, research is needed applying her theory at the operational level in teaching the other arts, i.e., painting, sculpture, architecture, dance, drama, poetry, prose and a late-comer, film.

It is suggested that there is a need to initiate more investigations developing aesthetic educational methodology from theoretical positions. Aesthetic educational methodology is in need of empirical research that will generate valuable data necessary for the improvement of the teaching/learning process.

Black Americans have contributed a wealth of artists and works of art that are important to twentieth century America. More serious study and curriculum development, which can result from such study, is needed to assure a solid foundation for future aesthetic educational curricula that centers on Black artists' works. This includes visual art as well as music.

APPENDIX A

IMPORTANT IDEAS GLEANED FROM LANGER'S THEORY

1. Art-works are wordless symbols which show how life feels.
2. There are no conventions in art which can define an art-work as there is in language.
3. The use of the terms language and communication in referring to art-works are not only misnomers but fallacies in thought.
4. Art is not synonymous with language because it does not have discrete parts which can be taken singularly and defined with other synonymous parts.
5. Art-works have meaning and this meaning is perceived by both the artist and the contemplator.
6. The meaning in art is insight...insight into the human condition.
7. In any art-work, the meaning lies within the art-work itself.
8. Art works do not evoke feelings; they contain them.
9. There are millions of ways to feel or experience every nameable emotion.

10. The emotions of love, hate, sadness, etc., are only verbal designations of feelings of which one has many manifestations.
11. If the conceptions of feelings could be articulated discursively, there would be no need for art-works. The feelings inherent in art-works are ineffable.
12. Language enables man to organize his environment symbolically so that he can handle the many dimensions he encounters. Art-works allow man to handle the affective feelingful aspects of life.
14. The sum of the formal properties of an art-work are equal to more than the addition of its parts.
15. Language is not man's only vehicle for transmitting knowledge or learning.
16. Art-works are wordless presentations of what life feels like.
17. A concept is all that a symbol conveys.
18. Each person's reaction to an art-work is personal.
19. The inherent structure of music is a building up and resolving of tensions.

20. Tensions and resolutions in music are analogous to the interaction of man with his environment.
21. Artistic import can only be exhibited, not demonstrated to anyone to whom the art symbol is not clear.
22. The meaning gained from an art-work involves the formal properties of the art-work.
23. Man symbolizes reality through art-works.
24. Art-works are not signs of the emotion they convey but symbols of them. They merely bring the feelings to mind.
25. The difference in sign and symbol meaning is one of function.
26. A symbol is used to articulate ideas of something we wish to think about, and until we have a fairly adequate symbolism we cannot think about it.
27. The function of art (music) is the expression of feelings.
28. Art-works are symbolic expressions of the forms sentience as the artist knows them.
29. Music is a tonal analogue of emotive life.

APPENDIX B

GLOSSARY OF TERMS USED IN DISSERTATION

1. MELODY - The organization of a successive series of musical sounds.
2. REPEATED MELODY - A melody that is played to its conclusion and then played again immediately or played again after the intervention of some other musical ideas.
3. RESTATED MELODY - A melody that is established, followed by some different musical ideas, after which the melody appears again in some recognizable form but altered in some way, i.e., different key - shortened form - different mode, etc.
4. ASCENDING MELODIC LINE - A melody in which each successive pitch is generally higher. Pitches may go both up and down but the general overall direction is up.
5. DESCENDING MELODIC LINE - A melody in which each successive pitch is generally lower. Pitches may go both up and down but the general direction is down.
6. ASCENDING AND DESCENDING MELODY - A melody in which the pitches successively get lower and then higher.

7. SEQUENCE IN MELODY - The immediate repetition (usually 3 or more times) of a short melodic phrase or complete melody at succeeding higher or lower tonal levels.
8. CADENCE - An area of a melody found at the end of a phrase that indicates a type of musical punctuation. This punctuation indicates either a place of permanent stoppage or temporary rest.
9. STRONG CADENCE - A cadence that emphasizes the central pitches of the key in which it falls.
10. WEAK CADENCE - A cadence that emphasizes pitches will lead to the central pitch of a key or emphasizes other pitches within a specific key.
11. ELIDED CADENCES - A cadence that ends simultaneously with the beginning of a new phrase.
12. RANGE - The distance (interval) between the highest and lowest pitch within a melody.
13. NARROW RANGE - The largest interval within a melody that does not exceed the interval of a seventh.

14. WIDE RANGE - The largest interval within a melody that is at least an eighth.
15. LEAPS - The intervalic relationship between pitches within a melody that are at least at the interval of a third.
16. NARROW LEAPS - Leaps within a melody that do not exceed an interval of a third.
17. WIDE LEAPS - Leaps within a melody that are a fourth or more.
18. SOLO - When a single instrument can be identified as playing an identifiable melody.
19. REPEATED NOTES IN SOLO - A single pitch played two or more times successively within a solo passage.
20. PHRASE - A section of a melody that forms either a partial or complete musical idea.
21. SHORT PHRASE - A phrase 4 measures in length.
22. LONG PHRASE - A phrase 6-8 measures in length.
23. REPEATED NOTES IN MELODY - Two or more successive soundings of a single note within a melody of 3 soundings.

24. OSTINATO - A repeated figure of rhythmical prominence usually found in the accompaniment.
25. KEY - (tonality or tonal center) A central pitch around which a melody is written.
26. REPEATED PATTERN - Any melodic idea that is repeated.
27. PICK UP - The beginning of a phrase on a weak beat of the music.
28. CHANGE OF KEY - The shifting, either upward or downward, of the central pitch or key.
29. GRADUAL ENDING - An ending of a song that can be predicted or anticipated because of a slowing down - speeding up - rise in pitch - increase in dynamics - harmonic closure - cadence, etc.
30. SUDDEN ENDING - An ending not anticipatory because no indication of a cadence, slowing down, speeding up, dynamic change, etc. is present.
31. STEPWISE MOTION - The intervallic relationships between successive pitches within a melody that does not exceed the interval of a second.

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