

Appendix for Chapter Five

Appendix 5A - Preliminary Study

5A.i Music Syllabus (selected pages) – Preliminary Study school

(Page 1)

January 1986

MUSIC SYLLABUS

AIMS

To foster a love of music by :-

- a) giving an understanding of the basic elements of music;
- b) teaching a variety of musical skills through singing, percussion and recorder work together with music and movement and other creative work;
- c) providing opportunities for musical experience to grow through listening to a variety of suitable compositions;
- d) encouraging confidence and satisfaction in musical ability through performance e.g. during lessons, assemblies and concerts throughout the year.

OBJECTIVES

This is a general summary for Infants, Juniors and Preparatory pupils.

INFANTS - By the end of Infant Three level, the children who have attended the complete course should :

1. Be able to recognise and clap simple rhythm patterns that have been used so far (i.e. crotchets, quavers, minims and crotchet rest);

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with rhythmic notation as used in recorder work including simple time signatures and bar lines

Creativity : Interpreting visual symbols in music i.e. signs and symbols which are less precise than traditional notation , to create moods, atmospheres etc.

Junior Two level

Singing : increased variety and style of song; international folk songs, seasonal songs, rounds and canons. Beginning of sol-fa improvisation on pentatonic scale. Simple 2-part sol-fa singing

Recorder : Continue with Stage Two 'Play Time'

Percussion : more advanced classroom ensemble work

Listening : continued as before

Creativity and Notation : now to include making up simple 2-4 bar phrases using pentatonic only and then singing and playing these from their own notation.

5A.ii Music Questionnaire (students)

Page one

Music Questionnaire.

Name: _____ School: _____
 Age: _____ Class: _____
 Girl: Boy:
 How long have you been attending this school? (Count this year as a full year.)
 How do you feel about music? Remember, there are no right or wrong answers, so don't worry about what other people may be writing down. I want your own opinions.

Write your answers on this question paper. For each question put your answer in the box. If you make a mistake with an answer, cross it out and put another. For example:

Question 1.	Often.	Sometimes	Never
Do you:			
A. Listen to music on cassette or radio?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. Watch musical shows on TV or video?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C. Attend musical concert performances?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
D. Play an instrument <u>other</u> than the recorder? (Which instrument?)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E. Play the recorder at home?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
F. Sing or hum to yourself?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
G. Sing in a group?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
H. Dance or move to music?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I. Play musical games? e.g. skipping rhymes, clapping rhymes etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J. Hear music in your head?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
K. Make up your own music?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
L. Write down your own music?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Page three

Question 2.	agree	not sure	disagree
Do you agree, are not sure, disagree with:			
A. Reading music is as easy as reading a story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. Writing music is as easy as writing a story.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C. Music is as easy to learn as anything else.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
D. This class is able to compose (make up) their own music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E. We should spend more time playing musical instruments in class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
F. Most children in this class like doing music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
G. Singing is the best part of music class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
H. All children should learn to play musical instruments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I. Clapping and moving to music can be fun.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
J. Girls are usually better at music than boys.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Page two

Question 2. A. Do you learn a musical instrument? yes no
 If yes, which instrument(s)? _____
 How many years have you been learning?
 B. What musical instruments do you have in your home?

Question 3.
 How many people in your home, other than yourself,
 A. play an instrument?
 B. sing?

Question 4.
 Do other members of your family -
 A. go to concerts, music shows etc. yes sometimes no
 B. listen to music at home?

Question 5.
 Do your family encourage you to take part in musical activities?
 yes sometimes no

Question 6.
 Which would you most like to be able to do well?

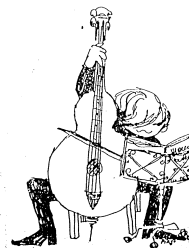
	like to very much	OK	not like to.
A. Sing in a choir or special group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. Sing a song that you know, by yourself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C. Play instruments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
D. Play an instrument in a group, band or orchestra.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E. Dance or move to music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
F. Read music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
G. Make up your own music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
H. Write music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Page four

Question 8.	like very much	OK	dislike
You will hear five pieces of music on a tape. Describe each piece of music in your own words. Decide if you like the music very much, OK or dislike the music.			
Description.			
Music A.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music B.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music C.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music D.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music E.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Question 9.
 You will hear the five pieces of music again. This time put them into an order of liking. 1 you like best - 5 you like least of all.

- 1.
- 2.
- 3.
- 4.
- 5.



5A.iii Areas of enquiry, Questions 1,2,6 and 7, in the Music Questionnaire

<p>Composition/creativity:</p> <p>Do you: Hear music in your head? Make up your own music? Write down your own music?</p> <p>Which would you most like to be able to do well? Make up your own music. Write music.</p> <p>Do you agree, are not sure, disagree with: Writing music is as easy as reading a story. This class is able to compose (make up) their own music.</p> <p>Performance – public and private – solo and ensemble:</p> <p>Do you: Play the recorder at home? Sing or hum to yourself? Sing in a group? Learn a musical instrument?</p> <p>Which would you most like to be able to do well? Sing in a choir or special group. Sing a song that you know, by yourself. Play instruments. Play an instrument in a group, band or orchestra.</p> <p>Do you agree, are not sure, disagree with: We should spend more time playing musical instruments in class. Singing is the best part of music class. All children should learn to play musical instruments.</p> <p>Movement and dance:</p> <p>Do you: Dance or move to music? Play musical games? E.g. skipping rhymes, clapping rhymes etc.</p> <p>Which would you most like to be able to do well? Dance or move to music.</p> <p>Do you agree, are not sure, disagree with: Clapping and moving to music can be fun.</p> <p>Listening environments:</p> <p>Do you: Listen to music on cassette or radio? Watch musical shows on TV or video? Attend musical concert performances?</p> <p>Response to music education:</p> <p>Do you agree, are not sure, disagree with: Reading music is as easy as reading a story. Music is as easy to learn as anything else. Most children in this class like doing music. Girls are usually better at music than boys.</p>

5A.iv Students' texts for African layers by Carlos, Jason, Johan and Thomas

Carlos

Sick Discosting Poem

Frogs I eat
 Worms I suck
 Eggs I crush
 Horns Eewww
 Yams Slims bugs
 Fresh Mud burgers
 They Go Crunch
 Address Spike Fork
 Blotted Yams Slime
 Sting Bug Eggs
 Crushed Soap Eggs
 Coch - Roach Stew
 Rat Brain Soup
 Lizard Tail Salad
 Drinkin' blood stew
 Lizards Noodle Eggs
 Food Scramble Drop
 Milk From

Jason

Girls I hate,
 Boys I like,
 Relatives I like

Board is black,
 Chalk is white,
 Writing is black,
 The paper is white.

Amoebas are microscopic,
 The universe vast,
 Elephants are big,
 Mice are small

Johan

Food I eat
 Water I drink
 Homework I hate
 Sports I love
 Elephants are big
 But mice small
 Fire is hot
 Ice is cold

Thomas

Dogs go woof, cats go meow
 Birds go cheep, Cows go moo
 Ducks go quack, you go chat

Airplanes fly, cars just drive
 Ships just sail, and Submarines di
 you walk along, and ducks swim

Pencils write, pens do to
 Sharpeners Sharpen, and rubbers rub
 Suns make day, moons make nigh

5A.v Mini-March

Mini March

Left, right, left, right,
 keep your eyes on your head. Soldiers
 marching, dressed in red.
 Eyes front, eyes right, head up, keep time
 stand in line.

5A.vi Mini-March – repeated four layer accompaniment for 5A.v

5A.vii Phase shifting the rhythm of one recycled *Mini-March* bar

Exp 1 x2

Grp 2, 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3 1 2 3 4

5A.viii Two-chord layered piece

shape P x times f p f p

hum your note
hum your note

5A.ix Ten-chord layered piece

(Play as !T/s)

(Play as !s)

(Play as !s)

(Play as !s)

(Play as o's)

5A.x *Cobra Skin*

Cobra Skin - repeat each call until the leader changes the rhythm

$\frac{3}{4}$ ||: d | :|| - | :|| | | | :|| | | | :|| | | | :||

(Jason) (Carlos) (Alison) (Tania) (Philip)

5A.xi Pastiche of Riley's *In C*

1. 2. 3. 4. 5.

6. 7. [Piano pulse] run + jump

Players must play calls in the order given but can enter + repeat calls how they like.

5A.xii *Emma's Round* and
5A.xiii *Rachna and Estelle's Round*

1. Round Rachna.

2. Estelle.

3. Emma. Round

5A.xiv John's Echo with ostinato

Echo by John

Moderate

Mf Climbing up the hill, stand-ing ve-ry still, I can call

e-cho, e-cho eee p e-cho e-cho eee

xylophone Metallophone

5A.xv Jee Yoon's Rain - canon

Canon Allegro Rain- Jee Yoon

Li- sten to the rain. Li- sten to it

fall. Splu- shes from the cars, wet feet for us all

xylophone accompaniment. Metallophone accompaniment.

**5A.xvi Lullaby and
5A.xvii Clowns**

Clowns.

1.

DB

Zker

ostinato

2.

Lullaby.

3.

harp

ostinato

mp

3.

mp ostinato.

5A.xviii Add and Subtract – rhythm

Add + Subtract - rhythm

$\|: \frac{2}{4} \text{ i } \underline{\text{u}} : \|: \frac{3}{4} \text{ i } \underline{\text{u}} \underline{\text{u}} : \|: \frac{2}{4} \underline{\text{u}} \underline{\text{u}} : \|: \frac{3}{4} \underline{\text{u}} \underline{\text{u}} \underline{\text{u}} : \|: \frac{2}{4} \text{ i } \underline{\text{u}} : \|$
 $\begin{array}{ccccc} 1+1 & 1+1+1 & 1+1 & 1+1+1 & 1+1 \\ \text{L L} & \text{L H L} & \text{L L} & \text{L H L} & \text{L L} \end{array}$

5A.xix Add and Subtract – pitch and rhythm

Add + Subtract - pitch + rhythm

$\times 8$
 $\|: \frac{2}{4} \text{ E B } : \|: \frac{3}{4} \text{ E G B } : \|: \frac{2}{4} \text{ G B } : \|: \frac{3}{4} \text{ E G B D } : \|: \frac{2}{4} \text{ G B D } : \|$
 $\|: \frac{2}{4} \text{ G B } : \|: \frac{3}{4} \text{ G B G } : \|: \frac{2}{4} \text{ E B } : \|$
 $\begin{array}{ccccc} 1+1 & 1+1+1 & 1+1 & 1+2+1 & 1+1+1 \\ 1+1 & 1+1+1 & 1+1 & & 1+1 \end{array}$
Fast as possible

5A.xx

The Preliminary Study – results of the student Music Questionnaire

Table 5.1 Question 1 – music activities with which students are currently engaged. The difference between the ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

Activities Do you?	Jnr2/1 Before	Jnr 2/1 After	Difference	Jnr2/2 Before	Jnr 2/2 After	Difference	
Listen to music on cassette or radio?	5	8	3	11	11	0	Often
	12	9	-3	9	9	0	Sometimes
	0	0	0	0	0	0	Never
Watch musical shows on TV or video?	2	3	1	5	4	-1	Often
	14	11	-3	13	13	0	Sometimes
	1	3	2	2	3	1	Never
Attend musical concert performances?	0	0	0	0	0	0	Often
	8	12	4	13	14	1	Sometimes
	9	5	-4	6	6	0	Never
Play an instrument other than the recorder?	6	9	3	3	12	9	Often
	1	2	1	3	5	2	Sometimes
	6	6	0	4	3	-1	Never

Which instrument?	4 2 0 0	9 2 0 0	5 0 0 0	8 0 1 0	10 0 1 1 2	2 0 0 1 2	Piano Violin Flute Guitar Organ
Play the recorder at home?	4 8 5	6 7 4	2 -1 -1	5 11 4	8 12 0	3 1 -4	Often Sometimes Never
Sing or hum to yourself?	8 9 0	10 6 1	2 -3 1	10 8 1	8 9 3	-2 1 2	Often Sometimes Never
Sing in a group?	1 11 5	3 9 5	2 -2 0	4 6 9	1 10 9	-3 4 0	Often Sometimes Never
Dance or move to music?	3 12 2	5 12 0	2 0 -2	1 16 2	7 11 2	6 -5 0	Often Sometimes Never
Play musical games?	4 8 5	1 13 3	-3 5 -2	4 8 7	2 12 6	-2 4 -1	Often Sometimes Never
Hear music in your head?	8 7 2	5 10 2	-3 3 0	7 8 5	8 9 3	1 1 -2	Often Sometimes Never
Make up your own music?	4 6 7	4 10 3	0 4 -4	2 8 9	6 10 4	4 2 -5	Often Sometimes Never
Write down your own music?	2 2 13	1 7 9	-1 5 -4	0 4 15	2 6 12	2 2 -3	Often Sometimes Never

Table 5.2 Questions 2,3,4 & 5 - student instrument learning and the role of the family. The ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

Questions	Jnr2/1 Before	Jnr 2/1 After		Jnr2/2 Before	Jnr 2/2 After	
Question 2: Do you learn a musical instrument?	14 3	12 5		15 5	17 3	Yes No
Which instrument?	Piano 5 Violin 2 (Recorder 7)	Piano 8 Violin 2		Piano 7 Flute 1 Guitar 1 Organ 1 (Recorder 2)	Piano 12 Flute 1 Guitar 1 Organ 2 (Recorder 2)	

How many years have you been learning?	4 years x 2 3 years x 3 2 years x 7 1 year x 2	4 years x 1 3 years x 2 2 years x 3 1 year x 4		5 years x 1 4 years x 1 3 years x 2 2 years x 7 1 year x 6	4 years x 2 3 years x 2 2 years x 7 1 year x 7	
What musical instruments other than the recorder, do you have in your home?	Piano 9 Harmonium/ organ 3 Violin 2 Flute 2 Guitar 1 Trumpet 1	Piano 10 Harmonium/ organ 4 Violin 2 Flute 1 Guitar 1 Trumpet 1		Piano 9 Organ 3 Guitar 3 Flute 2 Drums 1	Piano 12 Organ 3 Guitar 4 Flute 2 Drums 2 Saxo 1	
Question 3: How many people in your, home, other than yourself – a) Play an instrument	3 people x 1 2 people x 3 1 person x 8	3 people x 4 2 people x 5 1 person x 4 used to x 1		3 people x 2 2 people x 5 1 person x 7	4 people x 1 3 people x 1 2 people x 9 1 person x 6 0 people x 2	
b) Sing	3 people x 2 2 people x 5 1 person x 3	3 people x 3 2 people x 3 1 person x 4		5 people x 2 4 people x 1 3 people x 3 2 people x 1 1 person x 6	4 people x 2 3 people x 2 2 people x 6 1 person x 5	
Question 4: Do other members of your family – a) Go to concerts, music shows etc.	4 9 4	5 9 2		6 12 1	7 10 2	Yes Some- times No
b) Listen to music at home	14 3 0	12 3 2		14 6 0	18 2 0	Yes Some- times No
Question 5: Do you family encourage you to take part in musical activities?	8 5 4	9 3 5		8 8 4	10 7 2	Yes Some- times No

Table 5.6 Question 6 – music activities in which students would like to achieve. The difference between the ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

Areas in which students would like to achieve	Jnr2/1 Before	Jnr 2/1 After	Difference	Jnr2/2 Before	Jnr 2/2 After	Difference	
Sing in a choir or special group	4	5	1	3	5	2	Like to very much OK Not like to
	9	7	-2	11	10	-1	
	4	4	0	6	5	-1	
Sing a song that you know, by yourself	6	5	-1	4	6	2	Like to very much OK Not like to
	5	6	1	7	9	2	
	6	6	0	9	5	-4	
Play instruments	10	9	-1	12	12	0	Like to very much OK Not like to
	6	7	1	6	7	1	
	1	1	0	1	1	0	
Play an instrument in a group, band or orchestra	4	8	4	4	6	2	Like to very much OK Not like to
	6	5	-1	8	9	1	
	7	4	-3	8	5	-3	
Dance or move to music	6	6	0	4	7	3	Like to very much OK Not like to
	5	10	5	11	8	-3	
	5	1	-4	5	5	0	
Read music	3	5	2	3	6	3	Like to very much OK Not like to
	6	8	2	8	10	2	
	8	4	-4	9	4	-5	
Make up your own music	4	5	1	6	10	4	Like to very much OK Not like to
	4	8	4	4	4	0	
	9	4	-5	10	6	-4	
Write music	1	3	2	3	5	2	Like to very much OK Not like to
	4	8	4	3	6	3	
	12	6	-6	14	9	-5	

Table 5.7 Question 7 – attitudes to music activities in and out of the classroom. The difference between the ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

Attitude	Jnr2/1 Before	Jnr 2/1 After	Difference	Jnr2/ 2 Before	Jnr 2/2 After	Differenc e	
Reading music is as easy as reading a story.	2 13 2	6 8 3	4 -5 1	7 5 8	8 7 4	1 -2 -4	Agree Not sure Disagree
Writing music is as easy as writing a story.	2 4 11	6 6 5	4 2 -6	2 10 8	3 7 10	1 -3 2	Agree Not sure Disagree
Music is as easy to learn as anything else.	4 7 6	7 4 6	3 -3 0	3 12 5	13 6 1	10 -4 -4	Agree Not sure Disagree
This class is able to compose (make up) their own music.	1 13 3	10 7 0	9 -6 -3	4 15 1	5 14 1	1 -1 0	Agree Not sure Disagree
We should spend more time playing musical instruments in class.	6 7 4	9 4 4	3 -3 0	5 12 3	7 7 6	2 -5 3	Agree Not sure Disagree
Most children in this class like doing music.	4 13 0	7 8 1	3 -5 1	9 11 0	11 9 0	2 -2 0	Agree Not sure Disagree
Singing is the best part of music class.	10 4 3	4 8 5	-6 4 2	12 4 4	10 6 4	-2 2 0	Agree Not sure Disagree
All children should learn to play musical instruments.	7 7 3	9 5 3	2 -2 0	10 9 1	10 8 2	0 -1 1	Agree Not sure Disagree
Clapping and moving to music can be fun.	12 5 0	14 2 1	2 -3 1	13 6 1	15 4 1	2 -2 0	Agree Not sure Disagree
Girls are usually better at music than boys.	6 6 5	6 5 6	0 -1 1	6 2 12	4 6 10	-2 4 -2	Agree Not sure Disagree

Table 5.8.1 Question 8 (part 1) – descriptive responses to the 5 excerpts of music - Student Music Questionnaire: the difference between the ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

5 Excerpts of Music	Jnr2/1 Before	Jnr 2/1 After	Differ-ence	Jnr2/2 Before	Jnr 2/2 After	Differ-ence	Responses
Classical	1	2	1	4	1	-3	1. Music classification 2. Intrinsic technical qualities 3. Intrinsic holistic qualities 4. Emotional and evaluative responses 5. Extra-musical associations evoked
	6	4	-2	4	9	5	
	2	1	-1	0	0	0	
	8	8	0	11	9	-2	
	0	0	0	0	0	0	
Avant-garde classical	0	1	1	1	2	1	1. Music classification 2. Intrinsic technical qualities 3. Intrinsic holistic qualities 4. Emotional and evaluative responses 5. Extra-musical associations evoked
	2	0	-2	4	4	0	
	1	1	0	1	1	1	
	14	14	0	14	12	-2	
	0	0	0	0	1	1	
Minimalism	0	0	0	3	0	-3	1. Music classification 2. Intrinsic technical qualities 3. Intrinsic holistic qualities 4. Emotional and evaluative responses 5. Extra-musical associations evoked
	4	4	0	5	3	-2	
	0	0	0	3	0	-3	
	11	8	-3	8	11	3	
	1	3	2	1	6	5	
Rock	4	2	-2	9	8	-1	1. Music classification 2. Intrinsic technical qualities 3. Intrinsic holistic qualities 4. Emotional and evaluative responses 5. Extra-musical associations evoked
	0	1	1	2	4	2	
	6	6	0	6	5	-1	
	5	7	2	3	3	0	
	1	0	-1	0	0	0	

Non-western: gamelan	1	2	1	3	3	0	1. Music classification 2. Intrinsic technical qualities 3. Intrinsic holistic qualities 4. Emotional and evaluative responses 5. Extra-musical associations evoked
	3	3	0	3	10	7	
	4	4	0	2	3	1	
	8	7	-1	10	4	-6	
	0	0	0	1	0	-1	

Table 5.8.2 Question 8 (part 2) – aural responses to the 5 excerpts of music. The difference between the ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

Five Excerpts of Music	Jnr2/1 Before	Jnr 2/1 After	Difference	Jnr2/2 Before	Jnr 2/2 After	Difference	
Classical	13	13	0	14	14	0	Like very much OK Dislike
	4	4	0	6	6	0	
	0	0	0	0	0	0	
Avant-garde classical	0	2	2	5	1	-4	Like very much OK Dislike
	8	5	-3	9	10	1	
	8	10	2	6	9	3	
Minimalism	2	2	0	7	7	0	Like very much OK Dislike
	11	11	0	8	11	3	
	4	4	0	5	2	-3	
Rock	14	13	-1	15	17	2	Like very much OK Dislike
	1	3	2	5	2	-3	
	2	1	-1	0	1	1	
Non-western: gamelan	2	4	2	7	7	0	Like very much OK Dislike
	12	12	0	8	11	3	
	3	1	-2	5	2	-3	

Table 5.9 Question 9 - ranking the 5 excerpts of music. The difference between the ‘before and after’ results of the Music Questionnaire administered to Junior 2/1 (Pilot Study – 17 students) and Junior 2/2 (Control Group – 20 students) in the Preliminary Study.

Five Excerpts of Music	Jnr2/1 Before	Jnr 2/1 After	Difference	Jnr2/2 Before	Jnr 2/2 After	Difference	Ranking
Classical	9	8	-1	7	9	2	1st
	4	6	2	6	6	0	2nd
	2	3	1	4	4	0	3rd
	2	0	-2	3	0	-3	4th
	0	0	0	0	1	1	5th
Avant-garde classical	0	0	0	2	0	-2	1st
	1	2	1	0	0	-	2nd
	0	1	1	1	1	-	3rd
	9	3	-6	4	2	-2	4th
	7	11	4	13	17	4	5th
Minimalism	0	0	0	1	0	-1	1st
	3	3	0	4	5	1	2nd
	9	5	-4	10	7	-3	3rd
	0	6	6	5	8	3	4th
	5	3	-2	0	0	0	5th
Rock	7	8	1	9	11	2	1st
	4	4	0	7	4	-3	2nd
	1	4	3	3	3	0	3rd
	3	0	-3	0	2	2	4th
	2	1	-1	1	0	-1	5th
Non-Western	1	1	0	1	0	1	1st
	5	2	-3	4	5	1	2nd
	5	4	-1	1	5	4	3rd
	3	8	5	8	8	0	4th
	3	2	-1	6	2	-4	5th

Appendix 5B - Main Study

5B.i The Pulse Music Album

Page 1

The Pulse Music Album

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Page 2

Introduction to Pulse Music.

Pulse Music is a method of composition in which pulse and repetition are the primary building blocks. With the music of Terry Riley, Steve Reich and Philip Glass, pulse music (other terms include minimal music and repetitive music) emerged during the 1960's in the United States. These composers use three very different structural and aural approaches to pulse music, yet retain pulse and repetition as the primary elements.

Terry Riley's music always contained elements of improvisation and today much of his music is improvised but with the sounds of pulse music's repetitive patterns always present. Using very detailed and precise rhythmic patterns, Steve Reich composes music with an overall aural purity and simplicity. Philip Glass combines repeated chord patterns with expanding and contracting rhythmic patterns in works as large in scale as an opera, to pieces for solo piano. All three were influenced by music of other countries, in particular the Indonesian and Balinese gamelan, African drumming (Reich studied, in particular, the rhythms of drummers of the Iwe tribe of Ghana) and music of India. In these musics, pulse and repetition are again principal building blocks.

Pulse music differs from the western classical music tradition both past and present, in a number of ways. It is, generally, not a music of climax combined with relaxation, but rather like the detailed pattern of a Persian carpet, changes slowly and repetitively. Heightening of tension is achieved by dynamic intensity, an increase or decrease in the number of instruments playing at one time, and slow subtle changes from one repeated rhythmic unit or harmonic unit to another.

It is the first contemporary western music style to cross the bridge between classical and popular music - jazz having traversed the bridge from the other side earlier this century - and today, composers in the United States and elsewhere in the world use pulse music techniques in both

classical and pop music.

Playing pulse music combines note reading, memory and accurate pulse and unit counting in a more concentrated way than other forms of western music.

Whether as a separate instrumental line or incorporated within the rhythm layers, the pulse of pulse music is often, although not always, fast.

Enclosed in the Pulse Music Album kit is a cassette containing excerpts from the following pulse music works for your listening knowledge.

1. Music for the Questionnaire. A Coppelia - Delibes.
B. Piece for spoken voices by Porcellijn.
C. Desert Music - Reich.
D. Iron Maiden song.
E. Balinese gamelan.
2. Rhythmic Construction - Phase Shifting (Option B) - excerpt from Six Pianos by Steve Reich 1973.
3. Additive Rhythms - Add and Subtract - excerpt from Music in Twelve Parts by Philip Glass 1974.
4. Additive Rhythms in hocquet - excerpt from Hocketus by Louis Andriessen 1976-77.
5. Harmonic Prisms - excerpt from The Desert Music by Steve Reich 1984.
6. Harmonic Prisms - excerpt from Liquid Days (Open the Kingdom) by Philip Glass 1986.
7. Music Weaving - excerpt from In C by Terry Riley, 1964.
8. Canon - excerpt from Tehillim by Steve Reich 1981.
9. African Rhythms - excerpt from Asanpondo - Skulusavele
10. Gamelan - excerpt from Balinese gamelan.

The Pulse Music Album.

The Pulse Music Album contains eight projects which take the basic principles of eight pulse music styles, and with examples, show 'how it works'. Each project consists of: 1) an outline of the project's parameters and potential; 2) Method - how the pulse music style is constructed; 3) One or more examples of music; 4) Some of the projects have one or two options attached to them. These are pulse music styles or ideas which are related to the project, but are not compulsory.

How to Use the Pulse Music Album Projects.

First, read through the Pulse Music Album carefully, making sure you understand how each pulse music style works. If anything is unclear or confused, write to me immediately.

No objectives are given for the projects. This is deliberate. You are to use the projects in any way you wish and give each the objectives you wish to work towards. I am interested in how you use the material in the Pulse Music Album. Whether the projects fit into your existing curriculum or form their own curriculum unit is entirely up to you.

Use the projects in whatever order you wish.

The musical examples given in the Pulse Music Album are not compulsory, they are there as a guide. Use them if you wish, or write your own pieces in the pulse music styles or let the children write them. Choose whatever ingredients (i.e. note values, metre, dynamics, pitch, scale or harmony, tempo etc.), sound sources, number of players you want to work with.

Compulsory Instructions.

1. Make use of the projects which interest you. Remember, options are optional but the basic material of the projects chosen must be made use of.
2. Finish using the projects chosen from the Pulse Music Album before the end of July, 1990.
3. There is a Music Questionnaire. Please photocopy it, one copy for each member of the class and give it to the class to complete a) before you start using the Pulse Music Album projects and b) (having photocopied the Questionnaire again) after you have finished using the material. Post these to me when finished with. The music for Q.8 and Q.9 is at the beginning of Side A of the excerpt tape.
4. There are three sets of questions to be answered by you. Question Set 1 is to be answered before you begin teaching the Pulse Music Album projects, but after you have made the decision to go ahead with the projects. Question Set 3 is to be answered after you have completed the Pulse Music Album projects chosen. But Question 2 is to be photocopied and answered after each project has been used. Remember, you can't give me too much information! Post all to me when completed.
5. Put onto cassette any pieces you play, however bad or good or indifferent they may be, and whether written by the children, by you or from the album. There should be at least one piece on cassette from each project used.
6. Use the projects in any order you choose.

N.B. Label all material, cassettes, papers etc. very carefully.
 N.B.² If required, I will reimburse you for cassettes purchased.

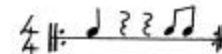
PHASE SHIFTING

Parameters:

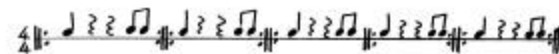
Any metre. Two layers (possibly more).
 All players. All rhythms values.
 One chord or untuned percussion. Opportunity to use childrens' musical ideas.
 Technical title - Phase Shifting Process (Reich).

Method:

Write one measure of music enclosed by repeat signs.



Now write the measure out, with repeat signs, the number of times that there are beats in the measure, the total being one more measure than there are beats in the measure. This is Layer 1.



Layer 2 begins below the first measure of Layer 1 with the same measure as Layer 1. The second measure is constructed by placing the first note at the end of the measure and moving beats 2,3 and 4 along one place to the left.



Continue this process with the following measures until the original measure is re-established. State a number of times for each measure to be repeated, choose a tempo, dynamics and play!

Phase Shifting - Example A. Untuned percussion.

In Step - Out of Step.

Instruments: various untuned percussion; or chopsticks - two per child, hit on the back of a chair.
Repeat each measure five times.

Fast march.

Phase Shifting - Example B. Tuned percussion. One chord.

Wind Chimes.

Instruments: metallophones, (chime bars, glochenpiels etc.)
Repeat each measure four times.

Phase Shifting - Option A.

Method:

As for the first method described, but using all the rhythmic permutations, each starting on a different beat and each revolving similarly, but at the same time.

Chitter Chat.

Instruments: Untuned percussion mixed; or similar untuned percussion e.g. wood blocks; or voices chanting "chitter chat".

Repeat each measure four times.

Fast. Gossipy.

Phase Shifting - Option B.

Method:

As for Option A, that is using all permutations of the original measure, each starting on a different beat but not revolving. Instead, each layer takes turns to replace rests with appropriate notes, thus allowing a slow, even build up (and break down if one so wishes) of texture throughout the piece. A separate pulse line may be added. The following example uses the same rhythm pattern as In Step - Out of Step and Chitter Chat and each layer plays only two pitches, thus creating a static harmony.

I think it's going to rain.

Instruments: recorders with wood block playing the pulse.
Repeat each measure eight times.

Recorder notes.

Fast as possible - light.

1. $\frac{4}{4}$ P (1 2 3 4)

2. P (2 3 4 1)

3. $\frac{4}{4}$ P (3 4 1 2)

4. P (4 1 2 3)

5. $\frac{4}{4}$ P (1 2 3 4)

Pulse. P

PHASE SHIFTING MELODIES.

Parameters:

Any metre.
Minimum of one player (e.g. at keyboard);
maximum - the whole class.
Static harmony or untuned percussion.
Two layers - more possible.
All rhythm values.
Opportunity to use childrens' musical ideas.

Method:

Write a phrase of music of 'x' measures length.

Write a second phrase of music (within the same harmonic framework if tuned instruments are to be used) with a different number of bars from the first phrase.

and play the two phrases together, beginning at the same time and repeating each phrase until the original starting point is reached or until you wish to stop the piece.

Phase Shifting Melodies. - Example A. Static harmony.

Lazy, Lazy Boat.

Instruments: top line - recorder or recorders
lower line - bass xylophone, or piano, or
cello or vibraphone etc.

Range:

A musical staff showing a range of notes from a low G to a high G, with a bracket underneath indicating the span.

Rocking lazily -

A musical score for 'Lazy, Lazy Boat' consisting of four systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The first system includes a 3/4 time signature and a 4-measure rest. The music is marked 'mp' and 'Rocking lazily -'. The score shows a melody in the top staff and a harmonic accompaniment in the bottom staff.

Phase Shifting Melodies - Example B. Untuned percussion.

Argument.

Argument uses one measure for the two rhythmic layers,
each measure having a different number of beats in it.

Instruments: various untuned percussion; or chopsticks
played on the back of a chair.

Fast and vigorous!

A musical score for 'Argument' consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked 'mp' and 'Fast and vigorous!'. The score shows a melody in the top staff and a rhythmic accompaniment in the bottom staff. The bottom staff has a 'ff' dynamic marking.

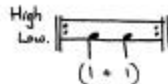
ADD AND SUBTRACT.

Parameters:

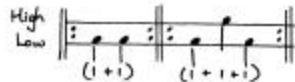
Many metres.	One or more layers.
All players.	One or a small variety of rhythmic values.
A small number of pitches; or a series of chords.	Opportunity to use childrens' rhythmic and harmonic ideas.
Technical title - Additive Rhythms (Glass).	

Method:

Write a short rhythmic/melodic cell enclosed by repeat signs.



Establish the pulse unit and add one pulse unit to form a new cell.



For the following calls, either add or subtract one pulse unit. Repeat each cell a prearranged number of times. If using untuned percussion, (e.g. drums) use high-medium-low pitches. If using tuned instruments, choose a pattern of related chords which can then be repeated as often as required. Dynamics may be uniform for the piece or vary from cell to cell. All players start and end at the same time.

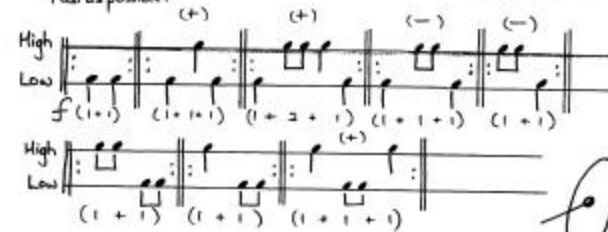
Add and Subtract - Example A. Untuned percussion.

Drum Talk.

Instruments: high and low pitched drums.
Repeat each cell six times.



Fast as possible.



Option A.

Method: Play a piece such as Drum Talk using hocquet - that is, with individual players or small groups of players playing alternate notes.

Drum Talk (hocquet)

Instruments: high and low pitched drums.
Repeat each cell six times.

FAST.

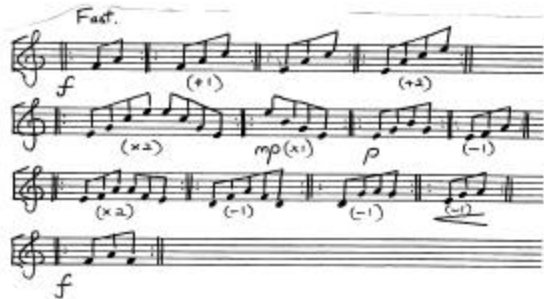
A = Group A
B = Group B.



Add and Subtract - Example B. Tuned instruments - pattern of chords.

Picket Fences.

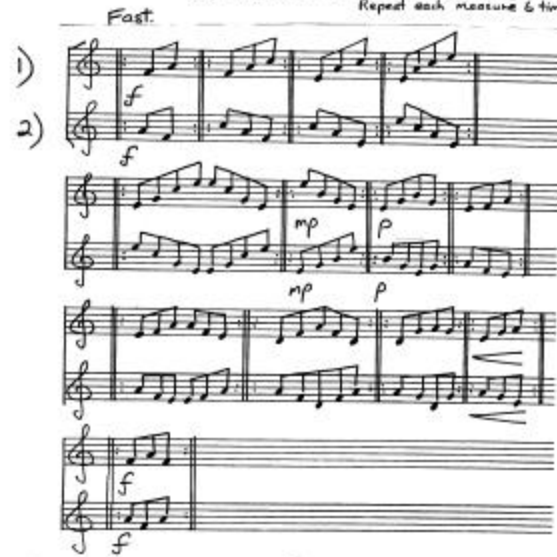
Instruments: xylophones, metallophones, pianos.
Repeat each cell four times.
Version 1 for one group of players.



Add and Subtract - Example B. Version 2.

Picket Fences.

(for two groups of players - contrary motion)
Repeat each measure 4 times.



Harmonic Prisms - Example A. Three chord pattern.

The Wind.

Instruments: xylophones, metallophones, maybe piano with 2 or 3 players at each instrument. Suspended cymbal and a pair of soft headed sticks.

Repeat each measure eight times.

Gently moving.

Musical score for 'The Wind' featuring three staves (1, 2, 3) and a cymbal part (Cym.). The score is in 2/4 time and includes dynamic markings such as *p*, *f*, and *ff*. The notation includes eighth and sixteenth notes, rests, and a suspended cymbal part.

Harmonic Prisms - Example B. Nine chord pattern.

The Prism.

Narration - "When the world was new, there was the darkness of black and the brightness of white, and many shades of grey, but no colour. No reds, blues, yellows or the hues in between.

The people knew that something was missing from their world and that the secret to the missing link lay deep below the surface of the earth - deep below the surface of the earth.

But what was the secret? - and where was it hidden?

Digging deep for water one day, a team of people hit a hard rock. As they dug around it they noticed it was not a solid grey mass, like other rocks, but a clear, translucent crystal.

With great care, the crystal was taken out of the ground. It was washed and rubbed dry until the beauty of its shape was revealed.

The crystal had many facets and when one looked deep inside, the same scene was repeated, repeated many times over - a giant kaleidoscope!

Moments later the clouds parted and the sun shone through. The beams struck the giant crystal which split the sunlight into a myriad of colours and bathed the world in red, pink, magenta, orange, yellow, turquoise, green, blue, purple, violet, indigo, brown, green and every colour in between.

The secret had been revealed!



Music Weaving. - Example A. Untuned percussion.


Night Crickets.

Instruments: wood blocks, chopsticks on a chair back, claves, temple blocks, guiro and similar sounding instruments.

Repeat each measure as often as you like.

Pulse:  claves - begin first.

As fast as  can be played.

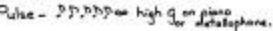


Example B. One chord.

Tree of Bells.

Instruments: glockenspiels, chime bars, xylophones played with hard sticks, piano (two players using the octaves above middle C).

Repeat each measure ten times.

Pulse -  high G on piano for metallophone.



Music Weaving - Example C. Moving harmonies.

Persian Carpet.

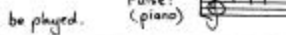

When writing a Music Weaving piece with moving harmonies, first outline a series of closely related chords which change pitch gradually, so that the colours will blend and merge as the piece progresses; then write the individual music cells based around this chord series.

for example:



Instruments: any tuned instruments, although not too many recorders.

Repeat each cell as often as you like.

Fast-as fast as  can be played. Pulse:  (piano)



Music Weaving - Option A.

Computer Party.

Computer Party combines the rotating rhythms of Phase Shifting with the freedom to play a measure as long as the player wishes, of Music Weaving.

Instruments: Recorders.

Repeat each measure as often as you like.

Pulse-guira (scraper) ||: \dot{r} \dot{r} \dot{r} \dot{r} ||
mp

Moderato.



CANON

Parameters:

Any metre.

Small groups of players for clarity.

Static harmony or slow moving harmonies or untuned percussion.

Three or more layers.

All rhythm values.

Opportunity to use childrens' musical ideas.

Method:

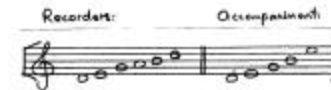
Write a canon in two or more parts using rhythm only, or static harmony or slow moving harmonies. Use either Phase Shifting, Phase Shifting Melodies or Music Weaving to shape an accompaniment.

Example A. Two part canon with Music Weaving accompaniment.

Bass Ring.

Instruments: recorders; metallophones or xylophones or violins.

Accompaniment - repeat each cell four times, each player entering at will, but at least one player beginning with the canon.



Recorders Bees Bizz.

Moving.

1) *p*

2) *p*

mf

mf

p

tr = flutter tongue (recorders)

Accompaniment.

mp

Detailed description: This page contains a musical score for recorders. It features two staves for the recorders, labeled 1) and 2). The music is in 3/4 time and includes various dynamics such as piano (p), mezzo-forte (mf), and piano (p). There are several measures of sixteenth-note runs. A section of the score is marked with 'tr' and a note, with a handwritten instruction: 'tr = flutter tongue (recorders)'. Below the recorder staves is a single staff for the accompaniment, marked with 'mp'.

Canon - Example B. Three part canon with accompaniment using Phase Shifting Melodies style (woodblocks) and Phase Shifting (rhythm only) in the glockenspiels.

Three O'Clock Canon.

Instruments: Canon - voices.
 Accompaniment 1 - glockenspiels.
 Accompaniment 2 - wood blocks.

Voices: Glockenspiels:

Detailed description: This block shows two short musical phrases. The first is labeled 'Voices' and consists of a sequence of notes on a staff. The second is labeled 'Glockenspiels' and consists of a sequence of notes on a staff, some of which are marked with a diamond symbol.

Briskly.

mf

mf

mf

mp

mp

mp

mp

mp

Detailed description: This page contains a musical score for a piece titled 'Briskly'. It features four staves. The top two staves are for voices, with lyrics written below the notes. The lyrics include: 'Ti-ka, ka, wot the clock, ti-ka ka, wot the clock, cuc - cloo, cuc - leoo, Ti-ka ka, wot the clock, ti-ka ka, wot the clock, cuc - leoo, Ti-ka ka, wot the clock, ti-ka ka, wot the clock.' The bottom two staves are for accompaniment. The score includes various time signatures (3/4, 2/4, 3/4) and dynamics such as mezzo-forte (mf) and mezzo-piano (mp).

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5. Tis-tis goes the man-ful clock: tick, tick tick tick tick tick tick tick.

car-ree, etc.

car-ree car-ree etc.

10. dim.

16. *f* Grand-father big clock goes tick tick, tick tick, tick tick, tick tick.

f Grand-father etc.

f Grand-father etc.

Detailed description: This page contains two systems of musical notation. The first system covers measures 5 to 10. It features a vocal line with lyrics 'Tis-tis goes the man-ful clock: tick, tick tick tick tick tick tick tick.' and a piano accompaniment with lyrics 'car-ree, etc.' and 'car-ree car-ree etc.'. The piano part includes a 'dim.' (diminuendo) marking. The second system covers measures 16 to 21. It features a vocal line with lyrics '*f* Grand-father big clock goes tick tick, tick tick, tick tick, tick tick.' and a piano accompaniment with lyrics '*f* Grand-father etc.' and '*f* Grand-father etc.'. The piano part includes a '*f*' (forte) marking.

Page 30

tick tick.

tick.

tick dim. tick.

tick tick.

tick. dim.

Detailed description: This page contains one system of musical notation covering measures 22 to 27. It features a vocal line with lyrics 'tick tick.', 'tick.', 'tick dim. tick.', and 'tick tick.'. The piano accompaniment has lyrics 'tick tick.', 'tick. dim.', and 'tick. dim.'. The piano part includes 'dim.' (diminuendo) markings.

Fishing.

Instruments: bell or triangle hit with metal beater; maracas; clear drum with wooden sticks; bongo drums with sticks; drum played with hands; bass xylophone using E and B only; solo chanter; chorus; clapping.

Triangle/bell begins with pulse and the other instruments enter when ready, on the pulse. When all instruments are playing, the chanter and chorus begin. When the text is completed, the soloist on the hand hit drum will improvise for as long as he/she wishes to, and this is followed by the chorus, now a chorus of hand clappers, clapping their rhythmic pattern until given a signal to stop. The piece may include movement and reaches its conclusion when all performers collapse with exhaustion.

Moving - rhythmic.

Δ / Iron bell. 

12 Maracas. 

8 Bongos. 

Drums with sticks. 

Bass xyl. 

12 Clapping. 

8 Vocal chorus. 

12 Improvised drum solo - (example of rhythms) - hand hit drum. 

THE GANJIAN.

Parameters:

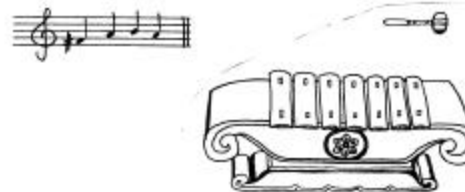
Metre - 4 beats in a measure.	Eight instruments, eight layers.
Eight or more players.	Each instrument has its own prescribed rhythmic role.
Pentatonic scale - d e f a b	Use either a number notation or traditional Western notation.
Use of either a number notation or traditional Western notation.	Use either a traditional Malay melody or write a new one.
Technical Title - Gamelan of Trengganu, Malaysia.	

Method and the role of each instrument:

1. Serong Peking (I) - metallophone played with bone mallet. Use a metallophone with hard headed beaters. The melody is played in quaver pairs.

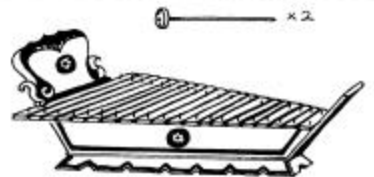
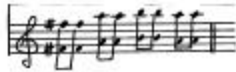


2. Serong Serong (II) - metallophone played with large wooden mallet. Use a metallophone with hard headed beater, dampening the note with the left hand after each hit. The melody is played in its original form.

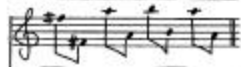


The Gamelan continued.

3. Gambang - xylophone played with wooden beaters. Use a xylophone with as wide a range as possible as the melody is played in quaver octaves. If the range is insufficient, put two players on two xylophones playing the melody in quavers.

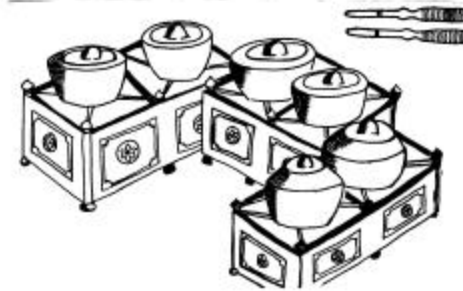


4. Bonang - a set of ten metal gongs on a rack. Use a xylophone or mid-range metallophone with hard headed mallets. The bonang is the leader of the group and needs to be heard to control tempo, dynamics and the number of repetitions. The melody is played in split quaver octaves.

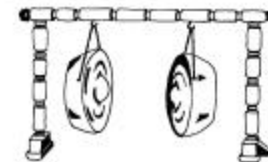


Gamelan continued.

5. Kenong - a set of six large metal gongs on a rack. Use a bass xylophone, a low metallophone or piano with sustaining pedal. Only the notes marked with ✓ above them are to be played and these are to be one octave lower and be loud and clear.



6. Gong Kecil (I) - a small gong with a boss and low pitch. It is suspended on a large wooden frame. Use any low pitched gong or perhaps cymbal with a soft headed beater. Play at notes marked () .
7. Gong Besar (II) - a larger gong with boss, higher in pitch than Gong Kecil and hanging from the same frame. Play at notes marked ○ .



The Gendang continued.

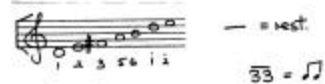
8. Gendang - a double faced drum played with one hand at each end and using a resonant strike of the fingers. High side on the left, low pitch on the right. Use either a double headed drum, or two drums, such as bongo drums placed side by side.



Final Instructions:

1. When notation is used in Malaysia, it is by numbers, each player knowing how he/she is to play the melody.
2. The introduction is played by the bonang only, the other instruments entering on the final beat of the introduction. The section between repeat marks is repeated over and over until the bonang player gives a sign to play the final two measures.
3. Before a rest and during phrases on the same pitch, the quaver movement of the Sarongs (metallophones), the Gambang (xylophone) and Bonang (metallophone) become crotchet movement.
4. The bonang player is the leader. The players sets the tempo, dynamics and follows the dancers or the action to determine the length and therefore number of repetitions in the piece.

Notation number guide:



The Gendang - Example A.

Lagu Perang

(this piece is performed when people are entering and taking their seats for an occasion.)

Introduction.

4 | - 5 5 - | 5 5 5 5 ||

| : 3 5 6 5 | 3 5 6 5 : ||

| 33 3 3 3 | 2 3 5 3 ||

ritardando.

Drum:

4 | - | 2 7 6 7 6 6 ||

| : 7 6 7 6 6 6 | 7 6 7 6 6 6 : ||

| 7 6 7 6 6 6 | 7 6 7 6 6 6 ||

L = left = high
R = right = low.

The Gaseelan - Transcription of Lagu Perang (Example A)

Lagu Perang (transcribed)

f *c* 92. (Repeat as often as required)

Saron I (Metallophon) 4

Saron II (Metallophon) 4

Bonang (Metallophon) 4

Gambang (Metallophon) 4

Kenong (Gong/Pitch) 4

Gong I 4

Gong II 4

Gendang (Drum) 4

(Bonang and Gambang may be played five times)

Ritardando (led by Bonang).

The Gamelan - Example B. Tizang Burong.

This example is optional. It is another Trenggunu melody suitable for gamelan playing.

Tizang Burong.

	: - 5 5 2	3 2 3 5	- 3 5 6	5 3 2 5
- 5 5 2	3 2 3 5	- 3 5 6	5 3 2 3	
- 3 2 1	1 2 3 1	3 2 1 1	5 6 1 2	
- 2 2 3	6 5 3 2	3 2 1 1	5 5 2 (S)	

¹ Introduction - Bonang begins here. Repeat the 6 measures as often as required.

Drum.
¹ Introduction: | - | - | - | 7 6 7 6 7 6 |
 | 7 6 7 6 7 6 | 7 6 7 6 7 6 | ||

these two bars are repeated throughout the piece.

5B.ii Introductory letter of The Pulse Music Kit

P.O.Box 55
North Sydney
NSW 2060
Australia

Dear

Please find enclosed the Pulse Music Album kit consisting of a booklet (The Pulse Music Album), a cassette and numerous pieces of paper consisting of a Questionnaire, plus four Question Sets.

I am undertaking a Ph.D. in Music Education at the University of Sydney under the supervision of Prof. Anne Boyd and my thesis is about Pulse Music (Minimal Music) - its use in the classroom, what age group, teaching strengths, and place in the music curriculum - in short, its contribution to music teaching and music education.

The Pulse Music Album kit should be self-explanatory when you have read it through and there is also a cassette of pulse music excerpts and explanations so you can become knowledgeable about, and familiar with, the sounds of Pulse Music.

I need a number of teachers, teachers with ideas and good musical knowledge, who will commit to trying some or all of the projects in the Pulse Music Album on a class before December, 1990, and who are prepared to monitor their results. The album is presented in deliberately basic terms so that you can decide without any interference from me, what you wish to do with the material.

So when you receive this kit, would you please read through it and decide if it looks of interest to you or not, and if it does, whether you would be prepared to undertake the monitoring instructions I have included. If the answer is no, please post the kit back to me at the above address.

If you are prepared to go ahead, drop me a note saying so and throw open any questions you may have.

The student age groups I wish the projects to be used with are 6 years, 9 years, 12 years, 15 years and 18 years.

Keep in touch with me at the address at the top of the letter as often as you need to.

Please date all written reports carefully and put your name on everything. Post the entire results back to me when you have completed the projects or send me the papers back in dribs and drabs, whichever suits you best. Keep the booklet and cassette if you would like to.

Whether you choose to go ahead with the album or not, thank you for reading it through. Comments both positive and negative are welcomed any time. If you have decided to use the album, keep in touch and good luck.

Yours faithfully,

Diana Blom

5B.iii Follow up letter

P.O.Box 55
 North Sydney
 NSW 2060
 Australia

Dear

Now that my Pulse Music project is underway, I need feedback about the Pulse Music Kit and ask you to take time to answer the questions below. Please return this page to me as soon as possible in the enclosed addressed envelope.

Circle your answers.

1. Have you decided to go ahead and use some or all of the projects in the Pulse Music Album? Yes
 No

If no, then read no further but send the kit back to me at the above address in Sydney. Thanks very much for taking the time to read through the kit - it is much appreciated.

If yes, please read on.

2. What age group/groups are you (will you be) working with on the projects?

6yrs 9yrs 12yrs 15yrs 18yrs

3. Here is a list of the projects in the Pulse Music Album. Please tick which projects you have used or feel you would be interested in using:

Phase Shifting
 Phase Shifting Melodies
 Add and Subtract
 Harmonic Prisms

Music Weaving
Canon
African Rhythms
The Gamelan

Don't worry if the projects you end up choosing differ from the ones you have marked above. I just need some idea of who is using what, or more importantly, if any of the projects are not going to be used and to balance this situation.

Keep in touch if you have any questions about anything in the kit and thanks for posting the first page back promptly.

Regards,

Diana Blom

5B.iv Teachers' Questionnaires –**Question Set 1 General Information**

Question Set 1 General Information

To be completed before you start using the Pulse Music Album projects.

Your name:

Date:

School:

1.Name of school -

2.Public or private -

3.How long as the school been open?

4.Number of students attending the school -
primary
secondary

5.General description of background of parents whose children attend the school.

6.The school's interest in music is strong, medium, weak - explain.

7.Any other information you feel is of interest.

Question Set 1. Page 2

Class:

8. Class level/name -

9. Class mix (e.g. mixed ability, top stream, open
plan mixed ages etc.)

10. Age span of children

11. Average age

12. Number of boys: girls:

13. Music background of the class (i.e. give a brief
outline of the music training of the class in
past years).

14. Any other information you feel is of interest.

Question Set 1. Page 3

Music Lessons

15. How many music lessons per week does the class receive?

16. How long is each lesson?

17. What other extra musical activities are offered within the school? (e.g. choir, recorder groups, folk dancing etc.)

18. What is the venue for the music lessons? (e.g. school hall, music room, classroom etc.)

19. Is the school well equipped for the teaching of music? What equipment does the school have for music teaching? (i.e. instruments, space, electronic equipment etc.)

The Teacher

20. How many years have you been a teacher?

21. How many years have you been a music teacher?

22. How long have you been teaching music in this school?

23. What are your qualifications?

Question Set 1. Page 4

24. How many years have you been teaching music to the age group you will be using the Pulse Music Album projects with?

25. Describe your approach to music education/music teaching - that is:

- i) your philosophy and aims (please use separate sheet of paper)
- ii) your 'method' (please use separate sheet of paper)

26. What systems do you use for teaching pitch, rhythm, harmony etc.? (e.g. sol-fa, French time names, American rhythm value names etc)

27. At this stage, do you think the Pulse Music Album projects you have chosen will fit into your music curriculum or will you have to create a special place for them?

5B.v Question Set 2 – Question for each project

Question Set 2. Questions for each Project

Name:

Date:

Project Name:

To be photocopied as required and completed after each Pulse Music Album project has been used.

1.How many lessons did you spend on this project?

2.What specific objectives had you set for this project and did you achieve these objectives? Discuss.

3.What other activities did you use during this project:

4.Were any particular vocal or instrumental skills used in this project? (e.g. crossing xylophone sticks, sustained vocal singing etc.). Did you use movement or the whole or parts of the body?

Question Set 2. Page 2

Project Name:

5. Was this project similar to anything you have taught before? If so, what?

6. Did you use any improvisation in this project? If yes, how, and with what material?

7. Did the students play from notation, by ear or by memory?

8. Were there suggestions from the students about this project? Discuss.

Question Set 2. Page 3.

Project Name:

9. Did you use the musical examples/measures/phrases/pieces from the album/written by the students/ written by yourself?

10. If the students wrote the material during the project, how long did it take to shape their writings into a piece? (please enclose a score and record the pieces onto cassette)

11. If you wrote the music for this project, how long did it take you to write? (please enclose a score and record the piece(s) onto cassette)

12. If the students wrote music, was this as incentive to their music learning? Discuss.

13. Did the students give a title or name to the piece, whoever wrote it? What was the title? Did the naming of the piece help the students to understand, listen to, and enjoy the music better? Discuss.

Question Set 2. Page 4

Project Name:

14.If you used the students' writings, was it from symbol to sound (i.e. they wrote notes first, then played) or was it sound to symbol (i.e. clap first, write later)? Discuss.

15.Did the students enjoy working on this project? Write their comments on the back of this page.

16.Did you enjoy working with this project?

17.Did you play any music from the prerecorded cassette? If so, which piece? Was it played before they began work on the project, during the project, or after they had completed their own music? What were the students' responses?

Question Set 2. Page 5

Project Name:

18. Did you use the cassette played to record the students' writings/performances and play them back to the class? Discuss. Was this a useful exercise?

19. Did you use this project to discuss form and structure in music? Discuss.

20. Were any ideas/activities from other subjects (e.g. maths, art, science, language etc.) incorporated into this project? Discuss.

21. Was there a separate pulse with the music in this project? If so, was it a fast (e.g. quavers) or slow (e.g. crotchets) unit? Which did the students find easier to hear and follow?

Question Set 2. Page 6

Project Name:

22. Did you count/conduct during the playing of music for this project or did a student take this role? Were the students able to follow the pulse, be it a separate one or incorporated within the piece, with their ears and have no conductor? Discuss.

23. Is there any other information you feel is of interest?

Is there a cassette of any musical performance or interesting part of the lesson, or musical score(s) from your use of this project with the class?

5B.vi Question Set 3 – The Final Analysis!

Question Set 3. The Final Analysis!

Name:

Date:

To be completed after the Pulse Music Album projects are finished with.

1. Did you have to 'make room' for the Pulse Music Album projects or were you able to incorporate them into your usual music programme? Explain.

2. Did you plan your lessons well in advance (e.g. which project, what instruments, what to play etc.) or did you work from one week to the next?

3. Were you able to strike a balance between the various areas of music teaching i.e. singing rhythmic speech, instrumental work, rhythm, pitch and harmony etc. using the Pulse Music Album projects or were there areas of music which you could not work with using the projects?

Question Set 3. Page 2.

4. What were the students' responses to the Pulse Music Album projects? Which projects did they enjoy most and dislike most? Reasons why?

5. Did you enjoy working with the Pulse Music Album projects? Were any projects more rewarding/less rewarding than others? Do you feel you would use any of the projects again in your future teaching? Any particular projects and why?

Question Set 3. Page 3

6. Do you feel the Pulse Music Album projects would work as a sequential package? Discuss.

7. Did you find the cassette player useful in teaching the projects, either in the classroom or for your own use? Discuss.

8. If you used the cassette of excerpts in the classroom, were they useful? Enjoyed? Disliked? Discuss.

Question Set 3. Page 4

9. Which projects do you feel would be of particular interest to young students (and if so, of what age?) and to older students (and of what age?).

10. How long did it take you to complete the Pulse Music Album projects? How many lessons?

11. Were you able to include any of the Pulse Music Album projects in activities out of the music lesson? e.g. class concert, school concert. Discuss.

Question Set 3. Page 5

12. Options - did you use any of the options included in some of the projects? Which ones? Were they useful or not? Discuss.

13. What are the music teaching strengths and weaknesses of the Pulse Music Album projects? Be as critical as you wish!

5B.vii Question Set 4 – The Teacher’s Musical PreferencesQuestion Set 4. The Teacher’s Musical Preferences

Name:

Date:

1. Which of the following music activities do you take part in for pleasure or in a professional capacity, out of school hours?

Play an instrument
 Sing
 Write/arrange music
 Improvise music
 Dance
 Listen to music
 Read books on music
 Other music activity.....

2. Tick your music preferences:

Western Classical music - pre-twentieth century
 Western Classical music - twentieth century
 Pop/rock
 Jazz
 Musicals
 Minimal music
 New age music
 Middle of the road music
 Country and western
 Folk
 Music of other cultures
 Other.....

The Music Curriculum:

3. Have you used/do you use music of other cultures in your music teaching?

From what countries and how is it used?

Question Set 4. Page 2

4. Have you used/do you use twentieth century classical music, from within the last 50 or so years, in your music teaching? (e.g. Schoenberg, Stravinsky, Stockhausen, Schafer, Cage etc.)

What composers/styles and how is it used?

5. To what range of ages do you teach music?
6. What music curriculum do you follow? (i.e. national, state, school etc.)
7. Rank the emphasis of the following musical activities in this music curriculum:
- Recorder/instrument playing
 - Singing
 - Movement
 - Notation skills
 - Aural training
 - Improvisation/composition/arranging
 - Listening
 - Music history/musicology
 - Music in society/in the community
8. Your approach to a music curriculum: rank the same musical activities according to your personal emphasis in a music curriculum:
- Recorder/instrument playing
 - Singing
 - Movement
 - Notation skills
 - Aural training
 - Improvisation/composition/arranging
 - Listening
 - Music history/musicology
 - Music in society/in the community

Assessment/Evaluation:

9. Do you monitor i.e. evaluate, assess, review etc. the students' musical progress in the classes you teach?

Is this required of you by your curriculum, or is it your choice?

How do you do this monitoring/evaluating/assessing?

5B.viii Teachers who accepted an invitation to view The Pulse Music Kit

APPENDIX 5B.viii		Teachers who accepted an invitation to view <i>The Pulse Music Kit</i> (* indicates teacher submitted material to the study)						
	Teacher	m/f	Location	Curriculum	Year	Age group	Projects	Comments
1		*5 f	HK	English	1989	primary 9 yrs	Phase Shifting	Consultant working with class teacher - 1990
2		6 f	KL, Malaysia	American	1989	secondary 12-15 yrs	accepted kit	Kit and letters sent but no response.
3		7 f	Qld, Australia	Qld, Australia	1989	primary 6 & 9 yrs	3 attempts with 9yr group.	Many disruptions - moved school, school music/drama concert.
4		8 f	KL, Malaysia	American	1989	primary	accepted invitation	Kit and letters sent but no response.
5		9 m	HK	International	1989	secondary	accepted invitation	Kit and letter sent but no response.
6		10 f	KL, Malaysia	Malaysian	1989	tertiary 18 yrs	accepted invitation	No chance to use material - lessons disrupted, concerts.
7		*11 f	NSW, Australia	NSW, Australia	1989	secondary 15 yrs	Phase Shifting, Canon, Phase Shifting Melodies	Completed 1990
8		*12 m	HK	English	1989	primary 9 yrs	Phase Shifting, Phase Shifting Melodies	Completed 1990
9		*13 f	New Zealand	New Zealand	1990	secondary 12 yrs	Additive	Completed 1990
10		*14 f	Indonesia	American	1989	primary 9 years	Gamelan	Completed 1990
11		15 f	HK	English	1989	primary	accepted invitation	Kit and letter sent but no response.
12		16 m	HK	English	1989	secondary	accepted invitation	Left Hong Kong mid-1989
13		17 m	NSW, Australia	NSW, Australia	1989	secondary 12 yrs	accepted invitation	School music programme too full, but like material. Kept kit.
14		18 m	New Zealand	New Zealand	1989	secondary	accepted invitation	Worked with material but feedback lost in mail.
15		19 m	New Zealand	New Zealand	1989	primary 6 yrs	accepted invitation	Kit and letter sent but no response.
16		20 f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	"Philip Glass isn't suitable for our school". 1990
17		*21 f	HK	Hong Kong	1989	tertiary 18 yrs	Phase Shifting	Completed 1990
18		22 f	HK	English	1989	primary	accepted invitation	Kit and letter sent but no response.

19	23	f	Qld, Australia	Qld, Australia	1989	education centre	accepted invitation to give kit to teacher	Gave kit to someone else to follow up. 1990
20	26	m	New Zealand	New Zealand	1989	secondary	accepted invitation, surveys started	Arts festival, cultural exchange to new institutions. Interested in material for future.
21	27	m	New Zealand	New Zealand	1989	secondary	accepted invitation	Interesting material but change of schools.
22	28	m	New Zealand	New Zealand	1989	secondary	accepted invitation	Kit and letter sent but no response.
23	*29	f	New Zealand	New Zealand	1989	intermediate 12 yrs	Phase Shifting	Completed 1990.
24	30	f	New Zealand	New Zealand	1989	secondary	accepted invitation	Kit and letter sent but no response.
25	31	m	NSW, Australia	NSW, Australia	1989	secondary 15 & 18 yrs	accepted invitation and kit sent	Yrs 10,12 musicology: to discuss MM style. No written response.
26	32	f	NSW, Australia	NSW, Australia	1989	primary 12 yrs	accepted invitation	Kit and letter sent but no response.
27	*33	f	NSW, Australia	NSW, Australia	1989	secondary 15 yrs	Phase Shifting	Completed 1991
28	34	f	NSW, Australia	NSW, Australia	1989	primary 6 yrs	accepted invitation	Kit and letter sent but no response.
29	35	f	NSW, Australia	NSW, Australia	1989	primary 6 yrs	accepted invitation	Kit and letter sent but no response.
30	36	f	NSW, Australia	NSW, Australia	1989	primary 6 yrs	accepted invitation	Felt she doesn't have the musical knowledge.
31	37	F	NSW, Australia	NSW, Australia	1989	secondary 15 yrs	accepted invitation. Questionnaire completed.	Moved school. 1st year teaching.
32	38	f	NSW, Australia	NSW, Australia	1989	Primary	accepted invitation	Too difficult to integrate into the present programme.
33	39	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Kit returned mid-1990.
34	40	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Kit returned mid-1990.
35	41	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Like material, but programme too full.
36	42	f	NSW, Australia	NSW, Australia	1989	primary	accepted invitation	Kit returned mid-1990.
37	43	f	NSW, Australia	NSW, Australia	1989	primary	accepted invitation - composite class	Interested, but material not suited to student level - i.e. no tuned percussion skills, notation skills.
38	44	f	NSW, Australia	NSW, Australia	1989	primary	Planned to use most projects.	Tried Phase Shifting but children lacked skills to maintain an independent part.
39	*45	m	NSW, Australia	NSW, Australia	1989	tertiary 18 yrs	Additive, Weaving, Phase Shifting	Completed 1990.
40	*46	f	NSW, Australia	NSW, Australia	1989	secondary 12 yrs, 18 yrs	Phase Shifting, Weaving	Completed 1990.

41	47	f	Vic, Australia	Vic. Australia	1989	secondary 12 yrs	Some material retained for future use.	No 12 year old student in the class.
42	48	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Kit sent. Moved school, and gave it to replacement.
43	49	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Like material, but programme too full.
44	50	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Useful and interesting resource but not quite what we can use here.
45	51	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Kit and letter sent but no response.
46	52	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Didn't find material interesting. Was to try 2 projects if time.
47	*53	f	NSW, Australia	NSW, Australia	1989	tertiary	Phase Shifting	Completed 1990.
48	54	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Didn't use material but kept in touch.
49	55	f	NSW, Australia	NSW, Australia	1989	primary - private music school	Tried Phase Shifting, Additive. Some material familiar.	Interested but unwilling to forgo any part of current programme - i.e. students' ideas, needs.
50	56	f	NSW, Australia	NSW, Australia	1989	home school	accepted invitation	Kit and letter sent but no response.
51	57	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Kit sent. Moved school, and gave it to replacement.
52	58	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Didn't use material - school musical, divorce.
53	*59	f	NSW, Australia	NSW, Australia	1989	primary 9 yrs	Phase Shifting	Completed 1990.
54	*60	f	NSW, Australia	NSW, Australia	1990	secondary 15 yrs		Completed 1990.
55	61	m	NSW, Australia	NSW, Australia	1990	secondary	accepted invitation	Kit and letter sent but no response. 1st year teaching.
56	62	m	NSW, Australia	NSW, Australia	1989	secondary	material unsuited to school needs	Some similar work now with elective classes.
57	63	f	NSW, Australia	NSW, Australia	1989	correspondence school	accepted invitation	Kit and letter sent but no response.
58	64	m	NSW, Australia	NSW, Australia	1990	secondary 15 & 18 yrs	Phase Shifting, Phase Shifting Melodies	Found Glass a great link with avant-garde, and pop music.
59	65	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Maternity leave - gave it to her replacement.
60	66	m	NSW, Australia	teacher training	1990	tertiary 18 yrs	Amalgamation with university.	Amalgamation causing turmoil. Kit returned.

61	67	m	NSW, Australia	NSW, Australia	1989	secondary 12 yrs	accepted invitation	Like material, but timetable and staff changes meant no continuity.
62	68	m	NSW, Australia	NSW, Australia	1989	tertiary 18 yrs	accepted invitation	Didn't use material - overwhelming administrative duties.
63	69	f	NSW, Australia	NSW, Australia	1989	primary (public)	accepted invitation	Interesting material but teacher has no formal music training, feels incompetent, and doesn't understand material.
64	70	f	NSW, Australia	NSW, Australia	1989	primary	returned	No one capable of fulfilling programme requirements.
65	71	f	NSW, Australia	NSW, Australia	1989	primary	accepted invitation - principal of school	Other administrative engagements.
66	72	f	NSW, Australia	NSW, Australia	1989	secondary	Eclectic teaching philosophy & strategies	Material has little application in school course focused on skills, understandings and responses.
67	*73	m	NSW, Australia	NSW, Australia	1989	secondary 15 yrs		Worked with another music teacher - completed 1990.
68	74	f	NSW, Australia	NSW, Australia	1989	secondary 12 yrs	accepted invitation	Kit and letter sent but no response.
69	75	f	NSW, Australia	NSW, Australia	1990	tertiary	accepted invitation	Students too old - early twenties.
70	*76	f	NSW, Australia	NSW, Australia	1990	secondary 15 yrs	Gamelan, African rhythms	Completed 1990
71	77	f	NSW, Australia	NSW, Australia	1989	secondary 18 yrs	accepted invitation	Doesn't know what she's meant to do with material. Aural?
72	78	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Liked material - returned the kit.
73	79	f	NSW, Australia	NSW, Australia	1989	primary	accepted invitation	Don't think group would be able to cope with the material. Too little music experiences, & no theory.
74	80	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Maternity leave - can't fit into pre-existing programme.
75	81	m	NSW, Australia	NSW, Australia	1989	primary	accepted invitation	Loved material - do all projects with 9 and 12 yrs.
76	82	f	NSW, Australia	NSW, Australia	1989	primary	uninteresting material for primary students	Doubtful benefits for the teacher from surveys.
77	83	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Kit and letter sent but no response.
78	84	m	New Zealand	New Zealand	1991	secondary 15 yrs	accepted invitation	Kit and letter sent but no response.

79	85	m	NSW, Australia	NSW, Australia	1989	primary	accepted invitation	Kit and letter sent but no response.
80	86	f	NSW, Australia	NSW, Australia	1989	primary	accepted invitation - team teaching	Partner not interested in material, therefore insufficient time for projects.
81	87	f	NSW, Australia	NSW, Australia	1989	primary 6 yrs	material unsuited to student level	Insufficient resources, and too late in the year.
82	88	f	NSW, Australia	NSW, Australia	1989	private piano studio	accepted invitation	Material undertaken but teacher lost cassette of student productions.
83	*89	f	NSW, Australia	NSW, Australia	1989	secondary		Completed 1990.
84	90	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Too busy but would like to keep projects as a resource.
85	*91	f	NSW, Australia	NSW, Australia	1989	primary		Completed 1990 (see Appendix 6D)
86	92	f	NSW, Australia	NSW, Australia	1989	secondary		Worked with material but feedback lost in mail.
87	93	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Liked the material but eventually didn't use it.
88	94	m	NSW, Australia	NSW, Australia	1989	secondary 15 yrs		No time due to own studies.
89	95	f	NSW, Australia	NSW, Australia	1990	secondary	accepted invitation - relief teacher	Sees potential for music appreciation & composition, but year programme fully planned.
90	96	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	First kit lost in mail. Long service leave. No response.
91	97	f	NSW, Australia	NSW, Australia	1989	tertiary 18 yrs	accepted invitation	Kit and letter sent but no response.
92	*98	m	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Completed 1990
93	99	f	NSW, Australia	NSW, Australia	1989	secondary 15 yrs	accepted invitation	Kit and letter sent but no response.
94	*100	f	NSW, Australia	NSW, Australia	1989	secondary 12,15,18 yrs		Completed 1991
95	*101	f	NSW, Australia	NSW, Australia	1989	secondary 15 yrs		Used it early 1990, but students got bored with it.
96	102	f	NSW, Australia	NSW, Australia	1989	secondary	accepted invitation	Liked material, but no time in the programme.
97	103	f	NSW, Australia	NSW, Australia	1990	secondary	Started Glass project with environmental theme.	Too many school concerts and preparations.
98	*104	f	NSW, Australia	NSW, Australia	1989	secondary 12 & 15 yrs		Completed 1990
99	105	f	NSW, Australia	NSW, Australia	1989	tertiary	accepted invitation	Kit and letter sent but no response.

100	106	f	NSW, Australia	NSW, Australia	1989	primary	Started to use gamelan project.	Interested in material but changed schools.
101	*107	f	New Zealand	New Zealand	1990	primary 9 yrs		Completed 1990
102	108	f	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit and letter sent but no response.
103	*112	f	NSW, Australia	NSW, Australia	1990	home school	All projects attempted	Completed 1990.
104	113	f	NSW, Australia	NSW, Australia	1990	secondary	accepted invitation	Kit and letter sent and lost.
105	114	m	NSW, Australia	university	1990	tertiary	accepted invitation	
106	115	f	WA, Australia	teacher training	1990	tertiary	accepted invitation	Seeking interested teachers in WA but none found.
107	*116	f	New Zealand	New Zealand	1990	secondary composer in school 12 & 15 yrs		Completed 1990
108	117	f	NSW, Australia	NSW, Australia	1990	primary 9 yrs	accepted invitation	Learnt a lot herself, but only has half an hour each class.
109	118	f	New Zealand	teacher training	1990	tertiary 18 yrs	Teaching trainee teachers.	Interested but students out on prac teaching, thus no time block.
110	121	f	New Zealand	New Zealand	1990	primary	Team teaching approach.	No one group of students seen long enough for projects.
111	122	f	New Zealand	New Zealand	1990	primary 12 yrs	Selected rhythmic projects for teaching Maori & Pacific Island students.	Questionnaires. Position change at school.
112	*123	f	NSW, Australia	NSW, Australia	1991	secondary 18 yrs		Completed 1992.
113	124	f	NSW, Australia	NSW, Australia	1990	secondary	accepted invitation	Kit and letter sent but no response.
114	125	m	NSW, Australia	NSW, Australia	1990	secondary	accepted invitation	Kit and letter sent but no response.
115	126	f	New Zealand	New Zealand	1990	primary	2 teachers interested in material.	Family death, 4 staff changes, none interested in material.
116	127	m	England	United States	1990	primary	finds Minimalism mesmeric, like Indian classical music	Kit arrived end of academic year.
117	128	f	NSW, Australia	NSW, Australia	1990	vocal use	accepted invitation	Kit and letter sent but no response.
118	129	f	NSW, Australia	NSW, Australia	1990	primary 9 yrs	accepted invitation	Material to be used next year.
119	130	f	New Zealand	New Zealand	1990	primary	accepted invitation	Kit and letter sent but no response.

120	131	f	NSW, Australia	NSW, Australia	1990	correspondence school	accepted invitation	Interested in material. Needs adapting for student working alone.
121	132	m	Qld, Australia	Qld, Australia	1990	composer in school	accepted invitation	Kit and letter sent but no response.
122	133	m	New Zealand	New Zealand	1990	intermediate	accepted invitation	Kit and letter sent - interested but no response.
123	*134	f	New Zealand	New Zealand	1990	primary 6 yrs	accepted invitation	Completed 1991.
124	135	f	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Broke knee-cap.
125	136	m	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Only music teacher in the school, and unable to fit it into a busy programme.
126	137	m	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit and letter sent but no response.
127	138	f	NSW, Australia	NSW, Australia	1991	primary	accepted invitation	Kit and letter sent but no response. 1st year teaching.
128	139	f	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit and letter sent but no response. 1st year teaching.
129	140	f	US, California	US, California	1991	primary	Tried some projects with 9yrs (3rd graders)	Felt material increased in difficulty too rapidly for students.
130	141	f	New Zealand	New Zealand	1991	secondary	accepted invitation	Kit and letter sent but no response.
131	142	f	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit lost, then found and returned 1992.
132	*143	m	New Zealand	New Zealand	1991	secondary 15 yrs	accepted invitation	Completed 1993
133	144	f	New Zealand	New Zealand	1991	secondary	accepted invitation	Kit and letter sent but no response.
134	145	m	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit and letter sent but no response.
135	146	f	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit and letter sent - told material would not be used.
136	*147	m	NSW, Australia	NSW, Australia	1991	secondary 15 & 18 yrs	accepted invitation	Completed 1991.
137	148	f	NSW, Australia	NSW, Australia	1991	primary	accepted invitation	Kit and letter sent but no response.
138	*149	f	NSW, Australia	NSW, Australia	1993	secondary	Gamelan	Completed
139	150	f	NSW, Australia	NSW, Australia	1991	secondary	accepted invitation	Kit and letter sent but no response.
140	151	m	New Zealand	New Zealand	1991	secondary	accepted invitation	Kit and letter sent but no response.
141	*152	f	NSW, Australia	NSW, Australia	1991	secondary 18 yrs	accepted invitation	Completed 1991.

142	153	f	NSW, Australia	NSW, Australia	1992	secondary	accepted invitation	Kit and letter sent but no response.
143	154	m	NSW, Australia	NSW, Australia	1992	secondary	accepted invitation	Kit and letter sent but no response.
144	156	f	NSW, Australia	NSW, Australia	1992	secondary	accepted invitation	Kit and letter sent but no response.
145	*157	m	NSW, Australia	NSW, Australia	1993	primary (private) 9 & 12 years	Phase Shifting, Music Weaving	Completed 1993

5B.ix 31 teachers who submitted material to the study

Teacher Number, Gender and Description	Student Age Group & Location	Projects from <i>The Pulse Music Album</i>	Music Activities	Response	Development or expansion of project material	Teaching completed and material submitted for the thesis	Time spent with the project material
No. 134 F Music teacher	6 Special weekend junior music programme, Auckland, New Zealand	1. Phase Shifting 2. Gamelan 3. African Rhythms	1. Performance 2. Performance 3. Text composition, movement, performance in context.	1. Teacher and students – negative 2. Teacher and students – positive 3. Teacher and students - positive	3. Context, text, movement.	Yes	1991 1. 1 lesson 2. 1 lesson 3. 1 lesson
No. 5 F - Music consultant & classroom teacher (M)	9 Primary Government assisted, Hong Kong (English system)	1. Phase Shifting 2. African Rhythms	1. Composition, performance; 2. Performance, movement (composition ideas outlined).	1. Teacher and students – positive 2. Teacher and students – mixed	1. Pitch, time, structure/ construction	See Appendix 6 and CD for Appendix 6	1989 & 1990 1. 12 – 15 lessons 2. 2 lessons
No. 12 M – Primary music teacher	9 Primary Government assisted, Hong Kong (English system)	1. Phase Shifting 2. Phase Shifting Melodies	1. Composition, performance; 2. Composition.	1. Teacher and students – positive 2. Teacher and students – positive	1. Text and context, pitch, texture, time, construction/structure , instrumentation 2. Pitch, time	See Appendix 6 and CD for Appendix 6	1990 1. 25 lessons 2. unknown
No. 14 F – Elementary level music teacher	9 Private elementary, Jakarta, Indonesia (USA system)	Gamelan	Performance	Teacher and students – positive. “An excellent and gratifying experience for students in dealing with a non-Western style”.	Context	Yes	1990 six lessons

No. 59 F – Primary music teacher	9 Private primary school, Sydney, Australia	Phase Shifting	Performance	Students and teacher – initially positive, then negative. Students “felt that it wasn’t musical and couldn’t see the point of it all”.		Yes	1990 Two lessons
No. 91 F - Primary school music teacher	9 (12) Private boys’ school, Sydney, Australia	Phase Shifting	Performance and composition	Teacher – mixed response - some positive aspects, and some negative e.g. too systematic. Students – mixed response - some positive aspects but reservations.	Time	See Appendix 6	1990 4-6 lessons
No. 107 F – Primary school music teacher	9 Public primary school, Auckland, New Zealand	1. Harmonic Prisms (with Gamelan improvisation) 2. Phase Shifting 3. Add and Subtract	1,2,3 Performance, improvisation and composition	1. Teacher and students – positive 2. Teacher and students – positive 3. Teacher and students – negative due to lack of time with the material.	1. Pitch, time 2. Text and context, time, structure, construction 3. Pitch	See Appendix 6 and CD for Appendix 6	1990 1.six lessons 2.six lessons 3.three lessons
No. 157 M Primary school music teacher	9 & 12 Private, independent community school, Sydney, Australia	1. Phase Shifting (9 yrs) 2. Phase Shifting; Music Weaving (12 yrs)	1. Composition and performance 2. Performance	1. 2. Teacher - positive. 1. Students – positive, especially girls who had learnt music. 2. Students – not interested – negative.		Yes – (no student compositions)	1993 Two lessons

No. 112 F Mother, ex-school teacher, counsellor	9 & 12 Home study, Sydney, Australia.	1. Phase shifting 2. Phase shifting melodies 3. Add and Subtract 4. Harmonic prisms 5. Music Weaving 6. Canon 7. African rhythms 8. Gamelan	1.Percussive improvisation, performance. 2.Performance. 3.4. 7. Dance, dramatic improvisation, and performance. 5.6.8 Performance.	Mother (teacher) and students – mixed response. Frustration when melody-moving didn't work and when melody didn't appeal. Interested in rhythmic work. Interested in the whole minimalist concept.		Yes – no student improvisations or recordings.	1990 2 lessons per project = 16 lessons
No. 91 F - Primary school music teacher	(9) 12 Private boys' primary, Sydney, Australia	Phase Shifting	Performance and composition	Teacher – mixed response - some positive aspects, and some negative e.g. too systematic. Students – mixed response - some positive aspects but reservations.	Pitch	See Appendices 6 and 7 and CD for Appendix 7	1990 4-6 lessons
No. 13 F Secondary school music teacher	12 Secondary, public, Auckland, New Zealand.	Add and Subtract	Performance	Teacher – positive response to material, but inexperienced teacher with difficult school curriculum structure. Students – positive response	Adaptation of <i>Drum Talk</i>	Yes - no student compositions	1990
No. 29 F Intermediate school music teacher	12 Intermediate private boys' school, Christchurch New Zealand.	Phase Shifting	Composition and performance	Teacher – positive response Students – mixed response	Construction but pieces bore little relationship to the project material	Yes	1990 3 lessons
No. 116 F Composer-in-schools	12 (15) intermediate & secondary public, Auckland, New Zealand.	Canon	Composition and performance	Teacher and students – positive response	Pitch Structure Instrumentation	See Appendix 7. and CD for Appendix 7	1990 1 lesson

No.33 F Secondary school music teacher	12 (15) Selective public secondary school, Sydney, Australia.	Phase Shifting	Performance, composition	Teacher – evasive response Students - positive		See Appendix 7.and CD for Appendix 7	
No. 46 F Secondary school music teacher	12 (18) Secondary private performing arts college, Sydney, Australia	Phase Shifting	Performance	Teacher and students - mixed response	Movement Body as sound source.	Yes	1990 3 lessons
No. 98 M - Secondary school music teacher	12 (15) Public selective boys' school, Sydney, Aust.	1. Phase Shifting 2. Harmonic Prisms	1. Performance 2. Composition and Performance	1. Teacher – positive response 2. Students – mixed response	2. Text, pitch, time, structure	See Appendix 7 and CD for Appendix 7	1990 8 lessons
No. 100 F - Secondary school music teacher	12, (15 &18) Secondary public, NSW, Australia.	Phase Shifting	Composition and performance	Teacher and students – mixed response	Structure Construction Structure and timbre	See Appendix 7.and CD for Appendix 7	1989 4 lessons
No. 104 F - Secondary school music teacher	12 Secondary, public, Sydney, Australia.	1. Phase Shifting 2. Phase Shifting Melodies 3. Add & Subtract	1,2,&3 Composition and performance	1. Teacher and students – mixed response 2. Teacher and students – positive 3. None given	3. Structure	See Appendix 7	1989 1. Part of 4-5 lessons 2. About 4 lessons 3. 'Rushed'
No. 11 F – Secondary school music teacher	15 Public secondary school Sydney, Australia.	1. Phase Shifting 2. Phase Shifting Melodies 3. Canon	Composition and performance	1. Teacher and students positive 2. Teacher – positive, students negative 3. Teacher and students positive	Pulse	See Appendix 8. and CD for Appendix 8	1989 1. 4-5 lessons, homework 2. 3-4 lessons 3. 2-3 lessons, homework

No. 33 F - Secondary school music teacher	(12) 15 Selective public secondary school, Sydney, Australia.	Phase Shifting	Performance and composition	Teacher – evasive Students - positive		See Appendices 7 and 8 and CD for Appendix 8	1991
No.60 F – Secondary school music teacher	15 Public secondary girls’ school, Sydney, Australia.	1. Phase Shifting 2. Music Weaving/Phase Shifting Option B	Composition and performance	1. Teacher and students negative 2. Teacher eventually positive, students mixed towards negative.	1. Metre 2. Structure, instrumentation	See Appendix 8 and CD for Appendix 8	1990 1. 2 lessons 2. 3 lessons (6 lessons)
No. 73 M – Secondary school music teacher	15 (18) Public secondary ‘disadvantage d’ school, coastal NSW Australia	1. Phase Shifting/ Phase Shifting Melodies	Composition and performance	Teacher positive Students bored then positive	Structure, time, pitch, style, aesthetic	See Appendix 8 and CD for Appendix 8	1990 10 lessons
No. 76 F – Secondary school music teacher	15 Public secondary boys’ school, Sydney, Australia	African Rhythms	Performance and composition, cultural context, aural, improvisation	Teacher – positive Students - mixed	Time Cultural context	See Appendix 8.and CD for Appendix 8	1990
No. 89 F – Secondary school music teacher	15 Private secondary girls’ school, Sydney, Australia.	1. Phase Shifting 2. Phase Shifting Melodies 3. Add and Subtract	Composition and performance	1. Teacher negative, students mixed 2. Teacher positive, students mixed 3. Teacher positive, students mixed		Yes but no student compositions submitted	1989 9-10 lessons

No. 98 M - Secondary school music teacher	(12) 15 Public selective boys' school, Sydney, Australia	1. Phase Shifting/ Phase Shifting Melodies 2. Harmonic Prisms 3. Canon	1. Performance and composition 2. Composition and Performance 3. Performance and composition	1. Teacher – positive, students mixed; 2. Teacher and students – positive; 3. Teacher – positive, students no response given.	1. Structure 2. Construction 3. Pitch 4. Time 5. Pulse 6. Texture 7. Text	See Appendices 7 and 8 and CD for Appendix 8	1990 About 8 lessons
No. 100 F – Secondary school music teacher	(12) 15 (& 18) secondary public, NSW Australia	Phase Shifting	Composition and performance	Teacher – positive to some aspects Students – enjoyed it for a while	Structure Dynamics Pitch	See Appendices 7 and 8 and CD for Appendix 8	1989
No. 101 F – Secondary school music teacher	15 NSW Australia			Students got bored with the material		Yes	
No. 116 F - Composer-in- schools	(12) 15 Intermediate & secondary public, Auckland, New Zealand.	1. African Rhythms 2. Music Weaving	1. Composition & performance 2. Composition & performance	1. Teacher and students – positive 2. Teacher and students – positive	1. Structure, time, dynamics, context 2. Structure, construction, pitch, time	See Appendices 7 and 8 and CD for Appendix 8	1990 1. 3 lessons (not exclusively) 2. 1 double lesson
No. 143 M Secondary school music teacher and composer	15 public secondary girls', Auckland, New Zealand	1. Phase Shifting 2. Phase Shifting Melodies	Composition, performance, listening	Teacher – positive Students	Construction, pitch, time, instrumentation, register, more?	See Appendix 8 and CD for Appendix 8	1993 – ½ to 1 lesson
No. 147 M Secondary school music teacher	15 public secondary school, Newcastle district, NSW Australia	1. Phase Shifting 2. Phase Shifting Melodies 3. Add and Subtract	Listening, discussion, performance, composition	Teacher – positive Students - mixed	1. Feel, harmony, rhythm	See Appendix and CD for Appendix 8	1991 – 8 lessons

No. 46 F Secondary school music teacher	(12) 18 performing arts secondary school, Sydney, Australia	Music Weaving	Performance, improvisation?	Teacher – positive Students – curious then keen to return to Baroque and Classical trios.		Yes	1990 – 3 lessons
No. 73 M Secondary school music teacher	(15) 18 public secondary disadvantaged school, coastal NSW Australia	Minimalist techniques	Composition			See Appendices 8 and 9 and CD for Appendix 9	1990
No. 100 F Secondary school music teacher	(12,15 &)18 public secondary school, NSW Australia	1. African Rhythms 2. Gamelan	Composition and performance	Teacher and students - positive		See Appendices 7 and 9 and CD for Appendix 9	1989
No. 123 F Secondary school music teacher	18 public secondary, Sydney Australia	Gamelan	Composition			Incomplete – see Appendix 9	1992
No. 149 F Secondary school music teacher	18 public secondary school, Sydney, Australia	Gamelan	Composition, performance		Instrumentation, rhythm	Incomplete – see Appendix 9	1992
No. 152 F Secondary school music teacher	18 public secondary, Newcastle district, Australia	1. Phase Shifting 2. Phase Shifting Melodies	Listening, composition, performance	Teacher Students	Construction?	See Appendix 9 and CD for Appendix 9	1991 – 3 lessons
No. 21 F Tertiary music lecturer	18 tertiary music performance academy, HK	Phase Shifting	Performance, composition +	Teacher – positive Students – positive for a short while then negative	No compositions submitted	Yes – no compositions submitted	1990 - 2 lessons?

No. 45 M Tertiary music lecturer	18 tertiary teacher training, Sydney, Australia	1. Add and Subtract 2. Music Weaving 3. Phase Shifting	Composition, performance	Teacher – positive Students – positive and tried ideas during ‘prac’	Construction, time, pitch, dynamics, instrumentation	See Appendix 9 and CD for Appendix 9	1990 – 5 lessons
No. 53 F Tertiary music lecturer	18 tertiary teacher training, Victoria Australia	Phase Shifting	Performance, composition	Teacher – positive Students - positive – keen to use ideas in their own teaching	Construction	See Appendix 9 and CD for Appendix 9	1990 – 2 lessons