



**Seventh-day Adventist
Secondary Curriculum**

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Music



**Institute for
Christian
Teaching**

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It is our wish that teachers will use this document to improve their teaching and so better attain the key objectives of Seventh-day Adventist education.

Sincerely



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SUGGESTIONS FOR USING THE FRAMEWORK

There are many ways to use the framework to help you plan courses, units of work, or topics. The aim is to provide a basic checklist for planning. For topics or units, try the following steps, summarizing your plan on a page or two.

Read the framework overview, philosophy, rationale, and objectives on pages 5-7 to gain a picture of the key emphases of your subject.

Check through the list of values on pages 8-10. Categories included are 'aesthetic' and 'emotional'. Select those that need most emphasis, and write them down..

On pages 11 and 12 you will find a list of issues which can be used to introduce values. Examples of categories of issues are 'choice guidelines' and 'morality'. Scan these and write appropriate ones into your summary.

Read the suggestions on how to teach values on page 13 and 14. An example is making value judgments. Now add some ideas on value teaching methods to your summary.

When thinking of skills, refer to the sets of skill groups and skills on page 15 and 16, and select those that are applicable. Write these down.

For ideas about assessment, check pages 17-19. Assessment must be linked with your teaching content, emphasis and methods. Jot down some ideas.

To see how value-concepts, skills and teaching methods can be worked into planning, look at the topic summaries on pages 20 and 21 and the unit overview flowchart on page 22. You can now refine your own summary overview page, choosing the format which suits you best.

As you can see, you are required to thoughtfully bring together a number of strands in the planning process. By this stage, the topic or unit is certain to be taking on a values-oriented Adventist perspective.

WHAT IS A FRAMEWORK?

In the Adventist school context, a 'framework' is a statement of values and principles which guide curriculum development. These values and principles are derived from Adventist educational philosophy which states important ideas about what is real, true and good. The objective of the framework is to show how Adventist Christian values and faith can be integrated with academic learning, and it provides some examples of how this can be done. The framework is organized as a resource of ideas for subject planning, so it is intended to be useful rather than exhaustive.

In attempting to present an Adventist perspective, it is clearly understood that some aspects of a course may be taught in similar fashion no matter where it is taught. However at a superficial level the objectives and content of other topics taught in Adventist schools will seem little different from state syllabi merely because the content appears relatively neutral in philosophical terms. With thoughtful teaching there will in fact be differences in content emphasis and approach for these topics, while there will be more noticeable differences in other topics and curriculum processes. These differences of varying degree will stem from the underlying philosophy of the framework.

This music framework contains: a framework overview diagram; a rationale; aims; a list of values; suggestions on teaching values; a list of issues; a list of skill groups; guidelines on assessment; samples of planning which use the framework; and a flowchart to demonstrate unit planning procedure.

In the framework there is acceptance of the requirement to teach the basic skills, topics and thematic links outlined in the various state syllabi. The document sets out some of these in checklists and gives practical suggestions which will be used in the preparation of course outlines, programs, units and lessons. It therefore becomes a basic reference point for teachers. No attempt has been made to replace an individual teacher's personal programs, but rather to guide the development of these programs. Overall, the framework mainly attempts to show how good practice can be placed in a value perspective which is Christian. It is a tool teachers can use to help them either reinterpret state curriculum documents from an Adventist perspective, or to simply teach from that perspective if the subject is an elective one.

WHO IS THE FRAMEWORK FOR?

The framework is primarily designed for all music teachers in Adventist secondary schools. It also provides a reference point for curriculum planning for principals and administrators in the Adventist educational system. Further, it attempts to show state authorities that there is an Adventist curriculum emphasis which provides some justification for the existence of an Adventist school system. The document is to be used in establishing the direction for any curriculum planning, whether it involve creating courses from scratch, adding to state syllabi, or evaluating units and resources.

FRAMEWORK OVERVIEW

This music framework provides guidelines and ideas for planning music. It is based on key ideas such as:

- Music is a form of worship.
- Music is a way of communicating with others, and with God.
- Music is necessary for balanced personal development.

**MUSIC INVOLVES
LEARNING VALUES
WHICH ARE:**

- Aesthetic
- Emotional
- Intellectual
- Moral

**ATTITUDES ARE
DEVELOPED THROUGH
CONSIDERING ISSUES
SUCH AS:**

- Choice guidelines
- Creating music
- Involvement
- Morality

**MUSIC REQUIRES
TEACHERS TO
APPROACHES TO
VALUING SUCH AS:**

- Decision-making
- Exploring feelings
- Identifying and clarifying values
- Role modelling

**MUSIC INCLUDES
SKILLS LEARNING
AREAS SUCH AS:**

- Creating
- Listening
- Performing
- Studying history

RATIONALE

Seventh-day Adventists believe that God intends music to be one means of fostering spiritual development. Musical appreciation and expression help comprise the worship and faith that draw us to Him. Through the experience of uplifting music we may pursue a relationship with Him, and be helped to enter His eternal kingdom.

Music is important in our educational development because it has the potential to bring balance to our learning experiences. This balance occurs because our listening and performance of music require emotional and moral sensitivity, intellectual effort, and spiritual experience.

Music is also valuable because its interpretation demands a good deal of creativity. When we interpret and make music, we need to portray feelings and moods, experiences, purposes, forms, styles and meaning, and synthesize these musical elements creatively.

Creating music for others involves effective communication. The activities of performing and discussing music draw on the ability to communicate a range of ideas and feelings to others, and to God.

Music is important to emotional development. Through appreciation and performance, we are exposed to a range of emotions, and we learn emotional sensitivity. As we learn how to refine and direct emotions, we find the inner harmony and calm that are part of personal balance.

At times music appears to bypass reason and communicate directly with the feelings. It is therefore important that music education develop awareness of this possibility, with its power to influence students for good or evil.

Overall, music helps us develop abilities such as creativity, communication, and emotional expression. Music education forms an indispensable part of our aesthetic development. It is a gift from God, designed to give us balance, to uplift us, and to lead us to Him.

VALUES

Listed below are a group of values which the framework committee have identified as being important to music teachers. The list is not exhaustive, and will doubtless be added to over time. It is a starting point to give teachers some ideas for planning.

Aesthetic:

Alternation
Balance
Beauty
Clarity
Complexity
Composition
Contrast
Creativity
Design
Discord
Diversity
Dominance
Economy
Fluidity
Form
Gradation
Grandeur
Harmony
Impact
Integration
Originality
Overstatement
Repetition
Rhythm
Simplicity
Spontaneity
Subtlety
Symmetry
Understatement
Uniqueness
Unity

Emotional:

Appropriateness
Awe
Control
Direction
Diversity / range
Expressiveness
Intensity / depth
Involvement
Sensitivity
Sympathy

OBJECTIVES

The principal aims of Adventist music education are:

1. To provide opportunities for all students to learn music through participation in musical activities at levels consistent with their developmental needs and interests.
2. To equip students to be actively involved in the continuous life-long process of learning about music.
3. To develop insights into how music functions, and the ability to apply these insights in listening and performance
4. To understand the elements of music (melody, rhythm, style, expression, tone, colour, harmony and form).
5. To develop an understanding of musical style as it relates to culture, period, composer, and music traditions.
6. To have students actively involved in making music (composing and performing) and listening to music.
7. To enable students to respond to music with aural awareness and sensitivity through as wide an involvement in music activities as possible.
8. To stimulate the student's interest in, and enjoyment of music.
9. To understand the spiritual, emotional, moral and social implications of music.
10. To provide a hierarchy of Christian values which will enable the student to judge musical value.
11. To enable each student to discern quality and value, to make wise value judgments, to discriminate, and to select appropriate music.
12. To encourage students to use their music skills in ministering to others.

Intellectual:

Acceptance of challenge, standard
Adaptation
Awareness of music elements
Confidence
Enthusiasm
Excellence
Flexibility
Interpretation
Organization
Perseverance
Problem solving, orientation
Reliability
Responsibility
Self-discipline
Self-motivation
Sensitivity

Moral:

Appropriateness
Authority
Balance
Integrity
Loyalty
Purity
Respect
Responsibility
Sensitivity
Tolerance

Performing:

Balance
Blend
Cooperation
Competence
Confidence
Creativity
Diligence
Discipline: self, team
Efficiency
Empathy
Enjoyment
Enthusiasm / energy
Excellence
Expressiveness
Flexibility
Independence
Leadership
Loyalty
Mastery
Ministry
Motivation
Participation
Perseverance
Respect

Performing (cont'd):

Responsibility
Sensitivity
Team-work
Timing
Tolerance
Tone

ISSUES

Whatever aspects of music we teach, it is evident that life issues of all kinds will pervade our teaching. Discussion of issues is a vehicle for considering many values. Some of the life issues that may affect adolescents are listed below as prompts for teachers seeking ideas for stimulus material. The issues are categorized into nine groups.

Choice Guidelines:

- Cultural influence
- Education, knowledge
- Generation differences in choice and taste
- Peer group pressure
- Prejudices
- Purpose
- Taste versus morality

Creating Music:

- Acceptance
- Appropriateness
- Limitations of creator and audience
- Own arrangements (composing)

Involvement:

- Equal opportunities
- Financial limitations
- Mastery limitations

Morality:

- Elements of music
- Volume
- Balance in structure eg excessive percussion, bass line, syncopation
- Purity of tone
- Vocal, instrumental distortion
- Overuse of effects
- Lyrics - meaning and direction, style and origin
- Appearance, connotations of instruments
- Emotional response
- Physical damage to the body
- Physical response
- Presentation eg physical appearance and movement
- Types of music eg heavy rock etc

Musicianship:

- Attention to detail
- Commitment to mastery
- Equipment care

Musicianship (cont'd):

- Presentation
- Pride in achievement
- Style and interpretation

Performance:

- Attitude
- Humility
- Ministry
- Purpose
- Responsibility
- Self-esteem
- Suitability to place, audience, culture, age, education

Place of Music:

- Church
- Home
- School
- Society

Role Model:

- Attitude to styles
- Enthusiasm
- Flexibility
- Professionalism
- Tolerance

Skills Development:

- Need for competence
- Need for practice
- Organization
- Priorities in life
- Working to potential

SUGGESTIONS FOR EMPHASIZING THE VALUING PROCESS IN TEACHING MUSIC

This section of the framework briefly outlines some types of possible teacher tactics for introducing and emphasizing values in music teaching.

1. Constantly examine and identify the values expressed and implied in all aspects of music. Some possible questions to ask are:
 - What is the message and value expressed in this music?
 - What is the style and origin of the piece?
 - What emotional responses are evoked?
 - How does this music reflect the values of the church?
 - What values are neglected in this choice of music?
2. Provide an environment that encourages students to both value their own practical work, and to seek to openly explore values and express opinions. Teachers may look for opportunities to pick out the positive qualities of student work, and to encourage them to express themselves freely.
3. Help students clarify their value positions shown in their own and others' classwork and performance. Clarifying questions could include:
 - What did you have in mind when you chose to listen to or play this piece of music?
 - Why did you express yourself like this?
 - What do you mean by your comment about the value of the lyrics here?
 - Why do you hold that position about this piece of music?
4. Help students make value judgments and decisions about choice of musical listening and performance. We may continually assist students to both identify and form criteria for judging the worth of these activities and choices. Sample questions may include:
 - Is this decision worthwhile?
 - On what basis do you make your judgment?
 - What are the criteria for judging what is morally good or bad about this music?
 - What do you think of the merit of the lyrics as judged against the commandments or some other Biblical criterion?
5. Help students make informed decisions about music. One tactic involves the type of value analysis which examines the consequences of selecting a style of music for listening, playing or singing, and its effect on the family, school, peer group relationship and oneself. These decisions are then implemented with certain outcomes, and they result in goal achievement. Students need to be aware of all of these steps in decision making. The following questions illustrate this tactic:
 - If you chose this type of music, what might be short- and long-term consequences (both positive and negative) for you, for other family members, for the church?
 - What evidence is there from the past, from scripture or from other sources that the sorts of consequences generated above would happen?
 - Should we therefore choose music like this?

6. Use opportunities to incidentally discuss value-laden life issues which arise any time during classwork, whether discussion is teacher-initiated or student-initiated, formal or informal, and which impact on students. Examples of such issues are found on page 12 of this framework.
7. Use opportunities for students to apply values to their own lives. Examples of these opportunities are:
 - How does this music relate to your values?
 - What do you personally get out of this music emotionally and spiritually?
 - What are you going to do in response to this composition?
8. Create opportunities for students to better understand their value positions by exploring their feelings through listening and discussion. Examples of questions or statements to develop emotional sensitivity are:
 - What feelings do you experience as you listen to this music? List as many as you can.
 - What is it about this music that leads you to feel intense feelings of praise, joy, sorrow etc?
 - Come on pour out your joy in these words as you sing. Think about the reasons for joy, the depth of joy etc.
9. Provide an environment where the values and attitudes of the teacher are conveyed both intentionally and incidentally to students. The genuine interest, professionalism and competence of the music teacher will create an enthusiastic desire in the students to pattern their musicianship accordingly. The aware music teacher will select material that will act as a guide by which students can make positive and independent music choices.
10. Show students how to develop positive attitudes when pursuing skills. Help them for example to accept responsibility, to develop musicianship skills to their full potential, to set priorities, and to give reasons for their decisions.
11. Continually encourage students to be aware of the value-oriented content of music. This content includes cultural influence, style, taste versus morality, purpose, and quality.

SKILL GROUPS

This section of the framework sets out seven skill groups of music. These groups are a means of organizing topics and skills for planning purposes. They are a starting point, a way of showing that there are a range of skills to be taught.

Creating:

- Conducting
- Creating new sounds and new instruments
- Creating own compositions
- Experiencing a creative process
- Exploring range of musical expression
- Exploring variety of vocal, instrumental, body percussion and environmental sounds
- Improvising

History/Background/Theory/Musicianship:

- Basic notation
- Elements of music: rhythm, melody, harmony, style, form, tempo etc
- Timeline of musical historical periods

Listening:

- Aural discrimination to enhance performance
- Conducting
- Evaluating performance critically
- Identifying: timbres, melodies, themes, shapes in sounds
- Listening analytically
- Listening for enjoyment

Moving:

- Choreography in performance
- Conducting
- Responding to rhythm

Playing:

- Articulation
- Breath control and phrasing
- Confidence
- Control intonation
- Ensemble: playing, balance
- Interpretation: rhythm, tempo, dynamics
- Posture
- Quality
- With confidence, sensitivity, expression, correct technique, correct posture

Responding:

- By composing or performing
- Evaluation - intellectual
- With appropriate emotions
- With emotional discrimination

Singing:

- Conducting
- Confidence
- Control pitch and intonation
- Cultivating vocal tone and quality, clear diction, enunciation
- Developing breath control and phrasing
- Expression
- Improvising
- Interpretation - Obscurity, dynamics, rhythm, tempo
- Maintaining harmony
- Maintaining melody
- Posture
- Recognizing differences in harmony and parts ie high - low
- Sensitivity

ASSESSMENT

This section of the framework sets out some suggestions for assessment.

ASSESSMENT AREAS:

Three main aspects of music that can be assessed:

- Appreciation
- Performance
- Knowledge and content

Assessment Options for Appreciation:

- Checklist using a continuum:

Example: What do you think of this composer? Interesting — Boring?

- Checklists using statements:

Example: Read the statements below and beside each line write one of the five words or phrases below.

No **Not Sure** **OK** **Good** **Fantastic**

- Did you enjoy this work?
- Did it paint mental pictures?
- Did the setting help you better understand the music?
- Did it generate good feelings/emotions?
- Did it generate bad feeling/emotions?
- Was this a good title for the music?
- Did the instrumentation portray the title?
- I was aware of:

- tone colours
- moods
- dynamics
- contracts etc

- Comments:

What sort of feelings did this piece generate?

- Personal Response Questionnaire:

Example: Read the following questions about this unit of work and answer them:

- What is the setting for this music?
- What ideas was the composer trying to portray?
- Do you think he achieved his aim?
- How do you think he achieved this?
- How do you react to this music?
- Did you enjoy this music? Why?

PERFORMANCE CHECKLIST

LISTENING GUIDES	RATING SCALE					COMMENTS
	Poor 1	Med 2	Good 3	V.G. 4	Exc 5	
Tightness of Group: <ul style="list-style-type: none"> • Start together • End together • Together on the beat 						
Accuracy: <ul style="list-style-type: none"> • Pitch • Rhythm • Tuning 						
Tempo: <ul style="list-style-type: none"> • Appropriate for piece • Appropriate for performers 						
Dynamics: <ul style="list-style-type: none"> • Appropriate for piece • Appropriate for style • Appropriate for performers • Appropriate for venue 						
Tone Colour: <ul style="list-style-type: none"> • Clearness 						
Balance Between Instruments: <ul style="list-style-type: none"> • Melody and accompaniment • Sections of piece 						
Overall Performance						
Your Impressions						

More specific questions and comments would need to be made according to the goals of the particular activity or unit.

Assessing Values in Appreciation Activities

- Students can be asked to simply identify values in music as part of assessment. Although this is an academic task, its inclusion in assessment nevertheless raises students' consciousness about the importance of values.
 - Sample question: What moral value is emphasized in this piece of music?
 - Integrity
 - Courage
 - Justice
 - Love
- Teachers can assess students' ability to make value judgments. It will be important in this process to look at criteria and evidence students use.
 - Sample question: Look at the lyrics of this song. In a paragraph, discuss their worth as judged from the Christian perspective. Give evidence for your viewpoint.
- Teachers can assess some elements of the decision-making process in learning music. They can look for the ways in which students use evidence to make decisions, their awareness of consequences of decisions, and the rationality of their reasons for their decisions.
 - Sample question: Here is a rock song. On what basis would you accept or reject it as being suitable for you? Note some long-term consequences - positive and negative - of your decision.
- Teachers can partially assess students' emotional awareness in creating and listening to music.
 - Sample questions: Listen to this piece of music and answer these questions:
 - List the emotional feelings you experience as you listen.
 - What is the strongest feeling of these?
 - What is it about this music that gives you this feeling?
- Teachers can build an attitude profile of students over a period of time. They can compile a list of attitudes and check off student progress in developing these attitudes. A mark could be given to the profile if desired. Attitudes could include: enthusiasm; punctuality; cooperation; attitude to mastery; acceptance of evaluation; self-evaluation; tolerance; cleaning of instrument etc.
- Teachers can give students questionnaires which help reveal attitudes about activities, classwork, the subject, teacher performance etc.
- Teachers can assess attitudes to a song, a composer, a style etc by using the statements of a Likert scale.
 - Sample question: What do you think of this style of music? Mark the place on the line which approximately shows your position.

Poor

Excellent

THE INTEGRATION OF VALUES WITH TOPICS

One of the main objectives of this framework is to help you integrate values, teaching approaches, issues and skills with your topic planning. With this objective in view, we have developed a brief example summary of a topic below.

SINGING

Broad Objectives:

- To have student actively involved in making music through singing and stimulate their interest and enjoyment in it.
- Develop music ministry and presentation skills.
- Maintain melody and harmony with true intonation.
- Develop breath control, phrasing, clear vocal tone and diction.
- To prepare the music for a sensitive and expressive presentation.

Issues:

- Purpose of choice and presentation of music
- Attention to detail
- Commitment to mastery
- Pride in achievement

Values:

- Performance (see list). Examples are expressiveness, diligence, mastery.
- Aesthetic (see list). Examples are clarity, balance, rhythm, impact.

Suggested Teaching Approaches:

- If available, play a recording of the arrangement. Alternatively, get accompanist to play vocal parts.
- Encourage students to be aware of the interaction within parts.
- Encourage aesthetic appreciation of the musical elements through explanation, listening and discussion.
- There are many opportunities to teach responsibility here. For example:
 - Show respect to other sections of the group as they rehearse parts.
 - Delegate section leaders for attendance, peer group teaching, and organizational matters.
- Encourage students to respond to the values of the lyrics.
- In presentation preparation encourage attention to detail including dynamics, intonation, breathing, phrasing, posture, enunciation etc.
- Encourage students to see value in a variety of introductions to a performance of a work. Examples are puppets, drama groups, audio-visuals, and verbal introductions.

Skills Emphasized:

- Clear diction
- Pitch control/intonation
- Expression/sensitivity
- Maintain melody and harmony
- Breath control and phrasing
- Vocal tone and quality, clear diction
- Interpretation
- Presentation

LISTENING

A piece of music - In the Hall of the Mountain King - Peer Gynt Suite - Edward Greig.

Objectives:

- Understand a story line.
- Appreciate musical and historical subtleties.

Issues:

- Normality - truth and honesty.
- Musicianship - portrayal of story line by musical style.

Values:

- Conflict between good, evil
- Integrity
- Respect for fellow humans

Approach:

- Ask whether good values justify the use of myths and legends.
- Ask whether Peer Gynt should be let off.
- Discuss how cultural values influenced the story line and the music.
- Identify the values in the conflict.
- Discuss what students can learn from the music in relating to other people.

Skills:

- Identify musical elements: tone colour, tempo, dynamics, instrumentation, repetition, variety.
- Listen analytically.
- Identify a time line related to history and culture.
- Respond emotionally and morally.

Evaluation:

- Questionnaire

UNIT FLOWCHART

LISTENING TOPIC - IN THE HALL OF THE MOUNTAIN KING

The unit flow chart below sets out a summary of some of the key elements of a topic - elements which are derived from the various sections of this framework document. Such a chart could be profitably used by teachers for systematic planning.

