THE EFFECTS OF A SPECIALLY-DEVISED, INTEGRATED CURRICULUM, BASED ON THE MUSIC OF STING, ON THE LEARNING OF POPULAR MUSIC

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A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

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The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in whole or in part, for a degree at this or any other institution.
ABSTRACT

In order to evaluate the effects of an integrated curriculum on the learning of popular music, the Sting Curriculum was designed for senior secondary students of mixed ability. This nine week program was presented to a sample of 124 students aged between 16 and 18 years in urban Sydney (Australia).

After implementation of the Sting Curriculum, student learning in popular music was measured using a specially-constructed Test. Test scores and data relating to the extraneous variables were analysed using stepwise multiple regression analysis, Chi Square (nonparametric) tests, and correlations using the Pearson r Correlation Coefficients function within SPSS for the Macintosh. The results indicate that students in the sample achieved high scores on the Test when a greater emphasis was placed on performance than on the listening and composition activities.

The principal findings of this study suggest that the Sting Curriculum was successful as a vehicle for learning popular music, providing students with an integrated and sequential program that motivated participants to become immersed in the music. Furthermore, in the context of an integrated curriculum, popular music learning was enhanced when teachers utilised a pedagogical approach which emphasised the performance activity.
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Finally, to dad and my dearly departed mum, your love and support sustained me through this thesis.
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CHAPTER ONE

INTRODUCTION AND OVERVIEW
CHAPTER ONE

INTRODUCTION AND OVERVIEW

Since the 1970s, music educators have argued that students should approach classroom music studies using an 'integrated approach' (Hoffman, 1985; Roylance, 1990; Swanwick & Franca, 1999), where equal emphasis is placed on the music learning activities of listening, performance and composition. These three music learning activities are identified by Salaman (1983) as the "three facets of musical development" (p.93) that music teachers should nurture and which form the basis of the integrated approach. This approach is a useful 'theoretical model' which has received little quantitative research attention - there are few studies which measure the effectiveness of such an approach or which examine the relationships between the three music learning activities.

Popular music is one genre that lends itself to providing students with experiences based on the three music learning activities. It is the central tenet of this study that the inclusion of popular music in the curriculum provides students with valuable learning encounters. For teenagers, popular music is unsurpassed as a mode for transmitting ideas, perspectives, emotions and language. It is a legitimate form of music which should be included in the
curriculum, not as a ‘goodwill gesture’, or as a disguised route to other musics, but because of its inherent value, qualities, and ability to engage students in the three music learning activities.\footnote{Popular music is a major force in the lives of secondary school students in Australia. Since the 1970s, education authorities in New South Wales (Australia) have recognised the importance of popular music by providing senior secondary students with the opportunity to demonstrate their music knowledge and skill in this genre at public examinations (namely the NSW Higher School Certificate - HSC).}

In the absence of quantitative research which measures the effectiveness of the integrated approach combined with the fact that there are few resources in popular music suitable for senior secondary students, it is necessary to design, implement and evaluate an integrated curriculum based on popular music. In an attempt to create such a curriculum and to establish the dynamic relationships between the three music learning activities, the present study examines the mix of the three activities of listening, performance and composition, in the context of an integrated curriculum based on the popular music of Sting.\footnote{Sting - alias Gordon Sumner. Internationally recognised musician who gained popularity in the late 1970s as lead singer, bass guitarist and songwriter with one of the world’s leading bands - The Police.}

1.1 The Setting of the Study

In New South Wales (NSW), the integrated approach to music education is reflected in Primary and Secondary Music Syllabus documents published by the state education authorities. Senior secondary music students in Years 11 and 12, who have little or no previous formal training in music, prepare for public examinations at the HSC level utilising an integrated approach (via the 2 Unit 1 Music Course - recently renamed ‘Music 1’ with some minor revisions).
The major thrust of the 2 Unit 1 Music Course is that senior secondary students, regardless of previous music experience, develop their knowledge and skills by participating in the three music learning activities. It is acknowledged that the course attracts candidates who focus on contemporary popular music, where almost all students present either Popular or Rock Music as one of three topics of study required at the HSC Examination. The 2 Unit 1 Course requires teachers to prepare popular music curricula for senior students of mixed ability based on an integrated approach. It is lamentable that there are few curricula available which present suitable popular music repertoire for these students and which utilise such an approach.\(^3\)

For secondary school students popular music is an effective ‘music learning’ genre. Since the 1960s, research undertaken into teaching music in secondary classes demonstrates that popular music should be part of every music curriculum: Kelly (1961), the Music Educators National Conference (MENC) in the USA at Tanglewood in 1967 and in their 1970 objectives (Choksy, Abramson, Gillespie, & Woods, 1986), and Hoffer and Hoffer (1982). Each succeeding decade produced more research examining aspects of the learning of popular music: Inglefield (1968), Greer, Dorrow, and Randall (1974), LeBlanc (1979 & 1981), White (1987), Killian (1990), and Shepherd (1991).

According to numerous writers, including Gerber (1988), the primary reason for including music in the curriculum is to help students develop perceptual skill by providing them with an

\(^3\) In relation to the the most effective way to implement an integrated curriculum, there appears to be little in the literature to address the problem of emphasis. Reimer (1989) refers to the importance of time spent on the three music learning activities when he suggests that the difference between various teaching approaches is one of “balance” (p.185) between the activities of listening, performance and composition.
accessible, legitimate musical genre. "Presented properly, pop music can give students guided practice in making aural discriminations and critical judgments" (p.27). This study provides students with a popular music curriculum that acts as a catalyst for the achievement of Gerber's goal.

Despite popular music's ability to motivate students and inspire learning, some educators oppose popular music on the basis that it is a disparaging and inferior form of music, recommending that schools should avoid using products of the popular culture (Postman, 1979). In reality, many music teachers are confronted with philosophical issues (relating to the selection of repertoire) not addressed in their pre-service training, and the negative view of popular music manifests itself in a shortage of relevant resources - especially for senior students. Some texts provide historical information without reference to performance or composition activities, while others attempt to encompass so much that they become superficial and only appropriate for junior classes. The lack of carefully developed and sequentially designed popular music programs cause further dilemma because teachers are required to identify, select and analyse suitable repertoire for inclusion in 'teacher-designed' curricula.

In the absence of carefully developed popular music programs utilising on an integrated approach, the current study attempts to establish a curriculum for senior secondary students based on the music of Sting. The music of Sting provides teachers with a composer/performer 'model' for their students. He is a leading figure in the world of popular music who (through his considerable and varied repertoire) has extended the 'usual pop sounds' by establishing chord progressions, melodic bass guitar
riffs, jazz-type solos, and embellished percussive accompaniments. As a result of their experiences with Sting's repertoire, the students' music knowledge and skills will develop to varying degrees. The extent of this development will be based on, but not limited to, the relationships between the listening, performance, and composition activities contained in the Sting Curriculum. As such, the three activities of listening, performance, and composition will be tested for their effectiveness as vehicles for learning popular music.

1.2 Purpose of the Study

The purpose of this study is to evaluate the effects of a specially-devised integrated curriculum, based on the music of Sting, on the learning of popular music. The curriculum consists of 19 lessons to be taught for a period of nine weeks to a sample of senior secondary school music students in urban Sydney (Australia). Using the music of Sting as repertoire and a model for popular music, the integrated curriculum is referred to as the Sting Curriculum. As a direct result of participation in the Sting Curriculum, this study seeks to ascertain (via a specially constructed test) whether senior secondary school music students differ substantially in overall learning achievement on the basis of the 'integration' of the listening, performance, and composition activities.

The study also seeks to investigate the effects of teacher-related, student-related, and school-related variables on the learning of popular music. Teacher-related variables are gender, age, pre-service qualifications, teaching experience, major musical
instrument played, personal music involvement, and use of popular music in the curriculum. Student-related variables are gender, family, major musical instrument played, personal music preference, school music involvement, previous music learning experience, and music experiences outside school. School-related variables are geographic location, government or non-government control, and school gender designation. This study also seeks to ascertain teacher and student impressions of the curriculum, and to examine common characteristics and differences among the sample which may reveal favourable music learning conditions.

In order to address the purpose of this study, the following research questions were developed.
1. What is the effect of the listening, performance, and composition activities (contained in the Sting Curriculum) on learning as measured by a specially-constructed Test?
2. What is the effect of the three music learning activities of listening, performance, and composition, on student ratings of the Sting Curriculum?

In addition, two other questions were developed to investigate teacher perceptions relative to their experiences with the Sting Curriculum.
3. What were the teachers' evaluations of the design and implementation of the Sting Curriculum?
4. What was the effect of teacher judgments on the implementation of the Sting Curriculum?
1.3 Significance of the Study

In a study concerned with the evaluation of an integrated approach to the learning of popular music, it is possible that the results may further an understanding of both music education and popular music in a number of ways. First, the study is predicated on theoretical ideas, pragmatic processes, and results reported in the literature; it therefore represents one way to extend the knowledge base in the field of music education in general. Second, by identifying content, knowledge, and skills presented in a curriculum which draws on the popular music of Sting, it examines popular music's role as an effective teaching tool within the context of secondary school classrooms.

The teaching of popular music in schools has caused opinion to be divided within the music education community. Choksy (1986) argues that music of all periods and cultures belongs to the curriculum, and that “musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music” (p.17). Over the years, teachers have been encouraged to use repertoire that “exemplifies the qualities that make a work of art good no matter its style” (Reimer, 1990, p.144). On the other hand, some educators believe that several styles of music, especially those associated with pop music, threaten the balance of content in the curriculum. A number of writers, such as Davey (1989), consider that many practitioners are frustrated by popular music, because “significant musical goals are regularly sacrificed to accommodate non-musical purposes and interests” (p.100). This study is an attempt to illustrate that teaching popular music does not lead to ‘sacrificing’ musical goals, but rather enhances the learning process.
In some countries (including various States of Australia), popular music is a mandatory topic in the school curriculum. Educational authorities state that popular music must be included in teaching programs, and this study is an attempt to meet such a demand in Sydney (NSW) with senior secondary students. The study should be replicable in other similar situations. Although bound by the confines of the student sample in this study, the design of the curriculum is not seen as peculiar to Australia, but draws on international approaches to the teaching of popular music.

One aspect of curriculum design in music education that warrants further investigation is that of modelling as a learning device. In this study, the notion of modelling is tested through the design of a curriculum based on the music of Sting. By using Sting as a model, students are provided with an opportunity to listen to and experience repertoire which provides exemplars in contemporary performance and composition. According to Barrett (1992), the continual use of exemplars by a particular musician enables students to become immersed in the music. Such “immersion needs to be sustained and sequential in order to be effective” (p.29). This study has been designed to provide students with ‘sustained and sequential’ music learning experiences. It also aims to show that Sting is able to fulfil the requirement of ‘model’ so encouraged in the literature.

By comparing student results on an achievement test, the findings of this study will provide an indication of how music education is affected when equal emphasis is placed on all three music learning activities in the integrated Sting Curriculum. It is anticipated that the findings will have implications for music teaching methodologies for secondary school music teachers.
CHAPTER TWO

REVIEW OF RELATED LITERATURE
CHAPTER TWO

REVIEW OF RELATED LITERATURE

This study is concerned with the design and evaluation of a popular music curriculum for senior secondary students. The curriculum utilises an integrated approach to music education involving the music learning activities of listening, performance and composition. There are a number of significant matters that warrant investigation.

This chapter initially reviews principles of music curriculum design, then examines issues pertinent to the activities of listening, performance, and composition of music. These activities are further examined in a ‘mode of presentation’; referred to as the integrated mode. The role of modelling in music learning is explored, and methods of assessment available to music curriculum designers are detailed.

The second section examines popular music and the school curriculum, laying a framework for the type of environments that enhance learning. The final section identifies popular music considerations within a curriculum context, examining extant popular music curricula, the characteristics of popular music, and the music of Sting.
2.1 Music Curriculum Design

Research shows that the principles underpinning music curriculum design are consistent with the principles of design of curricula in other subject areas (Landon, 1985; Brady, 1989; Lovat & Smith, 1991). Curriculum design is a complex process involving development of objectives, selection of content, methods of presentation (teaching approaches), and measures of assessment and evaluation. The first section of this review analyses principles of curriculum design, identifying processes for the selection of (1) general and specific objectives and (2) content in music education. The contributing factor of student motivation in the context of a sequential program is also discussed.

The second section is an investigation of the three music learning activities (or methods of presentation) of listening, performance, and composition, followed by an examination of the literature concerning a prominent music curriculum form, namely the integrated curriculum. The curriculum section concludes with a consideration of modelling as a learning device, and the use of various music assessment and evaluation measures.

2.1.1 Principles of Curriculum Design

“Curriculum is viewed as the vehicle through which education takes place” (Wing, 1992, p.196). It follows that curriculum design is a crucial component in education, presenting teachers with challenges of both a general and subject-specific nature. Consequently, the literature review in relation to curriculum design moves from general issues to the musical (subject-specific)
issues.

Learning is described as “a series of planned experiences ... conveyed through the school curriculum” (Harley, 1973, p.4). In this context, curriculum development is not confined to the classroom or to a subject area. Clearly, ‘curriculum’ is a concept that can mean different things at the system, school, subject, classroom, and individual levels. As such, there is common agreement in the literature that curriculum represents much of the educational experience - a vibrant, intricate movement of people and things in a mixture of organised and care-free settings.

In such vibrant settings, the curriculum designer is confronted with a dilemma when making decisions regarding subject content and instructional methods. Curriculum design is a complicated part of education, representing “a selection of the ideas, skills, values, norms and practices available within a society. ... What is selected, or rejected, depends on the life experience of those doing the selecting” (Lovat & Smith, 1991, p.6). In an attempt to create realistic learning experiences for students, curriculum designers regularly make assumptions about the nature of reality, knowledge and truth and convey their beliefs when they select or reject learning materials.

Since there are many approaches to curriculum design, it would be restrictive to define curriculum in terms of written statements only (Abeles et al., 1984). Although “a curriculum guide is printed material that is collated for the purpose of providing a faculty with some direction as to how to function in a classroom” (p.268), it is recognised that the printed document is only part of
the implementation process. Teachers "filter this knowledge (and) participate in a dynamic process of transmission and reconstruction, in the context of distinctive beliefs" (Jorgensen, 1996, p.37). The implementation of any curriculum differs from teacher to teacher depending on their beliefs and their observations about student progress.

"Philosophical and educational beliefs affect how curriculum and subject matter are approached" (Abeles et al., 1984, p.285). Beliefs play an important role in the design of curricula, with educators stressing the development of a practical and systematic philosophy. "A philosophy should serve as a source of insight into the total ... program, and help the teacher define what it is all about" (Peotter, 1977, p.1). Technical dimensions (selection and sequence of content, activities, objectives, and assessment procedures), are essential to the curriculum enterprise, but without engagement with "principles of a moral kind, curriculum theory will exist independent of purpose and context, and will have only partial usefulness" (Common, 1987, p.108).

Common (1987) asks possibly the most urgent question in the area of curriculum: "Is what we do right or good for students in our schools?" (p.108), while Jorgensen (1996) maintains that curriculum objectives "ought to be directed toward democratic ideals such as freedom, justice, equality of opportunity and civility" (p.37). These ideals, although fragile and problematic, are worth pursuing because they suggest a means of social organisation that encourages the accomplishment of the best of human potential.

While there are overriding objectives in curriculum design that
encourage students to achieve their full potential (which are linked to philosophical outcomes), there are more immediate objectives which relate to selection of content, methods of teaching, and evaluation (Brady 1989). Brady argues that teachers frequently select content before they define objectives. His study fails to acknowledge that teachers' understanding of objectives permeates not just content selection, but the entire curriculum design process. It is therefore essential to delineate between those objectives which are of a general and a specific nature.

Eisner’s ‘expressive’ objectives (Barry & King, 1993) invite students to explore or focus on issues. These are general objectives and while they are a legitimate means of presenting outcomes, more precise objectives are required. Specific objectives, by definition, reveal the essence of a curriculum providing teachers with knowledge of student learning activities which should be expressed in terms of “what pupils will be able to do ... (distinguishing them) from statements solely concerned with teachers’ intentions” (Barnes, 1982, p.27).

The application of the understanding of objectives to music education shows that objectives are categorised under three headings: knowledge (cognitive), skills (psycho-motor), and attitudes (Morrish, 1974; Peters & Miller, 1982; Landon, 1985; Swanwick, 1992; Board of Studies, 1994a). In broad terms, these objectives can be expressed in the following manner; students should develop: (1) performance skills through singing and playing instruments (solo and ensemble), demonstrating self expression and interpretation of music notation and sounds, (2) composition skills through experimenting, improvising, arranging,
and organising, (3) aural skills, (4) a knowledge of music in its cultural context, and (5) an awareness of the value of music through activities, critical appraisal, and analysis.

These five ‘music curriculum’ objectives represent the broad statements of outcome normally present in a unit of work, and are referred to as ‘general’ objectives (Barry & King, 1993). Specific objectives relate to particular instances of learning (normally a lesson), identifying precisely what the student will be able to do after instruction. Objectives “provide direction in terms of specific immediate and long-range observable behavioural changes (to be expected of students as the result of particular learning situations)” (Bessom et al., 1980, p.212).\(^1\)

In reality, students do not progress at the same rate and so not all ‘objectives’ and ‘observable behavioural changes’ occur simultaneously. Learners wrestle with information, constructing it in different ways. The prior experiences of learners mean that students learn differently from the same teacher. Curriculum designers must recognise that students learn at different rates and provide extension activities to cater for the slow and fast learners. As a form of motivation, complex ‘challenges’ should be available to all students. In music, some students display complex instrumental skills before mastering basic skills, evident in the fact that students often perform their ‘favourite’ complex piece before mastering some of the more basic technical material (scales and arpeggios). The acquisition of learning skills “is a complex task which is not always characterised as needing mastery of basic skills before complex ones can be learned” (Porter et al., 1992, p.55).

\(^1\) Despite the trend towards ‘outcomes-based learning’, all current NSW senior secondary music syllabus documents contain objectives (based on the broad music education objectives presented in this section).
The fact that students are often inspired to spend more time on the mastery of a more complex piece illustrates the importance of motivation in learning. In music education, "the music itself should be the central motivating force for any musical learning, though it is rarely the only factor" (Colwell & Goolsby, 1992, p.43). In secondary schools, motivation is a key factor because students ultimately learn what they want to learn (Salaman, 1983; Phipps, 1988). "If there is no motivation there will be no learning" (Colwell & Goolsby, 1992, p.55). Good teaching utilises student motivation so that learners become musically involved and active.

It is well known that motivation is a drive or stimulus which causes individuals to take action. Students are ready to learn when they respond to stimuli, and when they sense a need for the idea being presented. The desire to learn may be motivated by extrinsic or intrinsic factors. Landon (1985) reports that extrinsic motivation operates outside the individual and involves such 'motivators' as "games, contests, uniforms, trips, and awards" (p.65) which proffer tangible evidence of achievement. Intrinsic motivation is the most effective type, occurring when the individual fulfils "real goals and discovers the satisfaction of achievement" (p.65). Intrinsic motivation occurs when students assume responsibility for their behaviour.

Music is particularly suited to intrinsic motivation with students "coming to musical perceptions, making choices and decisions in composition and performance, (and) recognising the preferences of oneself and other people" (Swanwick & Taylor, 1982, p.15). According to Landon (1985), classrooms which focus on discovery allow students to become self-motivated and self-goal oriented.

Teaching strategies which stress intrinsic qualities within
the musical experience are the most effective for long range, lasting results of learning. In terms of music education, intrinsic motivation is achieved through a developmental program which places priority on the individual's own musical perception, imagery, thinking and feeling. (p.66)

"Student motivation problems can be solved by successfully identifying the intrinsic and or extrinsic needs or drives of individual students" (Abeles et al., 1984, p.194). The factors influencing motivation include ego and task involvement, levels of aspiration, fear of failure, and the environment. Research indicates that the cultural and school setting, classroom organisation, personalities of teachers, teacher attitudes towards students, and teacher behaviour "can influence the social climate of the classroom and the productivity of students" (p.194). In the area of teacher behaviour, Salaman (1983) states that we cannot teach 'creativity', or 'recreativity' or 'listening responses' as though they were ordinary school disciplines. We can, however, nurture the conditions in which these experiences can develop and flourish. It is a task which demands toughness and sensitivity, patience and urgency, a firmness of purpose and an open mind. (p.96)

It is evident in the work of Paynter and Aston (1985), Culp, Eisman and Hoffman (1991), and Swanwick (1993), that 'sequencing' of materials and activities is an important music teaching strategy and an effective motivator of students. Developmental programs provide a mixture of structure and freedom for students to cultivate their interests in a supportive environment (Lehman, 1986; Ritterman, 1995). In this neatly balanced situation, "sequencing of instruction is critical" (Peters & Miller, 1982, p.126). Salaman (1983) suggests that students will be motivated if the work is "suitable for the majority of pupils in
the class” (p.55), and if classroom music is considered a “participatory subject” (p.56) where students benefit from working in groups.

Two fundamental elements of learning which need to be carefully balanced in a sequenced program are content and skill (Walters & Taggart, 1989). Content refers to the material being learned, and skill is the action applied to the material. In music, content (repertoire) cannot be studied without some level of skill, nor can skill be exercised without application to content. Walters states that “the two are as inter-dependent as a lock and key, neither able to function meaningfully without the other” (p.12).

Central to the concept of motivation is the notion of providing students with experiences of depth (Letts, 1996). The literature associates student motivation with the provision of sequenced activities in which students are fully immersed. Barrett (1992) argues that “isolated incidents which occur at regular intervals throughout the child’s learning experiences may be regarded as transitory and ineffectual in developing understanding” (p.29). Genuine learning occurs when the student is immersed in the musical experience and materials. Consequently, “immersion needs to be sustained and sequential in order to be effective” (p.29). As part of the ‘immersion’ model, Barrett suggests that children be exposed to quality examples of the work of professional musicians (e.g., the music of Sting).

Continuing the theme of immersion, Abeles et al. (1984), state that “aesthetic education means penetrating the conceptual understanding of a work of art to the stage that one becomes immersed in the impact, structure, and development of that
work" (p.278). Mere observation does not produce the same results as immersion or engagement with the music, and teachers should provide situations that encourage student interest to grow. As interest grows, students will become more engaged in the music and aesthetic experience, reinforcing motivation from within. Recognising that motivation is a powerful teaching strategy, it is imperative that music curriculum work is practical, creative, and conducive to initiating and maintaining intrinsic motivation. Curriculum designers should use their "knowledge and skills to make the best decisions, to choose the most appropriate or justifiable alternatives, given the learners, the teachers, the resources and the learning context" (Lovat & Smith, 1991, p.16).

Of the various approaches to music learning in the classroom, the literature reveals that it is fundamental for students to engage in three activities of listening, performance, and composition. The three music learning activities, and their application in the context of the integrated curriculum, are discussed in the following section.

2.1.2 Music Teaching Approaches

Listening, music-making, and creating are essential activities for music learners of all ages because students "respond well to active learning that engages them aurally, orally, and kinesthetically" (Myers, 1994, p.295). In order that students might experience "music from the inside" (Letts, 1996, p.7), and that the music curriculum "optimises the possibility of significant musical encounters" (Swanwick, 1993, p.154), engagement with
the three activities of listening, performance, and composition is essential (Salaman, 1983; Dorman & Robinson, 1988; Lehman, 1988). Music curricula may emphasise various combinations or any one of these three music learning activities, and the following sections examine each of the listening, performance, and composition music learning activities.

2.1.2.1 The listening activity

The importance of listening in music education is highlighted by Colwell and Goolsby (1992) when they state that “music is a listening art, and the greatest satisfaction comes when performers feel their music has reached a listening ear” (p.53). While such comment is indicative of the benefits for the performer, Colwell and Goolsby express the need in music education to develop each child’s aesthetic sensitivity and understanding through ‘active’ listening with expert guidance from teachers. They maintain that the student “does not become aware of all the things happening within a complex piece of music simply by sitting passively and listening” (p.18).

It is further suggested by Fox (1975), Pogonowski (1989), Reimer (1989), and Priest (1996), that merely asking students to listen to music will often result in passive behaviour. It is therefore important that listening is presented as an active endeavour (Colwell and Goolsby, 1992), although, according to Fletcher (1987), the success of such activity “depends largely on the personality and musical inclinations of a particular teacher” (p.131). The importance of the role of the teacher in the listening activity is reinforced by Reimer (1989), who states that it is the skilful teacher who “will help students get closer and closer to the
sounds of music, so that the sounds themselves ... can exert their affective power" (p.96).

For students to get closer to the ‘sounds themselves’, or what Fox (1975) calls ‘real auditing’, is difficult because music exists in time and is particularly fleeting. He notes the differences between listening to music and observing a painting, stating that in a painting, the observer can view the work in its entirety and focus on specific features. Fox states that listening to music requires “a high degree of auditory retention and recall, (and)... the student may become confused or even totally lost” (p.73). He suggests that teachers guide students to find answers by drawing their attention to one aspect of the music at a time. This is an active process which Fox describes as the ‘discovery method’: students discover particular features or elements in the music for themselves, following guidance from the teacher.

Through active participation in the listening activity, students can develop skills which assist them to describe what is happening in the music (Jothen, 1989). This ‘descriptive’ approach to listening is designed to develop the skills of

1. Listening to music and demonstrating an understanding through: (a) fundamental movement or expressive dance, (b) visual representation, including diagrams and abstract drawings, (c) verbal description, including both the student’s descriptors and technical terminology, (d) the use of traditional notation and contemporary notational schemes.

2. Reading music: (a) translating the score into sound (b) verbal description, including the student’s descriptors and technical terminology. (p.42)

In such an approach, the aural nature of music must never be subsumed under a verbal or written system.
Listening-based music instruction has a primary goal which is to “develop informed, discriminating consumers of music for the future. Well-planned listening activities should be the primary aspect of general music study” (Silverstein & Yeager, 1988, p.48). Through “directed, participatory listening experiences” (p.48), students gain an understanding of the compositional process in a variety of styles and cultural contexts, identify and respond to musical concepts, broaden their musical interests, and develop an ability to critically perceive and evaluate music. Furthermore, Gingrich (1988) states that listening should always emphasise the “elements of music and how they are used in expressive ways” (p.64). Listening is not an isolated activity, rather it should be part of an integrated approach; it is a “prerequisite to all other musical pursuits” (Madsen and Madsen, 1978, p.41).

2.1.2.2 The performance activity

At some stage in their schooling, students usually participate in a form of music ‘performance’ whether it be singing in the classroom, school musical, or choir, or playing an instrument in a class percussion ensemble, band, or school orchestra. Some schools may offer one type of ‘performance’ activity, such as classroom singing, while other schools offer curricula which focus totally on the performance of music, through vocal and instrumental programs. March (1988) states that all students should have the chance to experience music through performance.

“The process of performing music assists in developing cognitive, affective and psychomotor skills that are essential to understanding music as an art” (March, 1988, p.47). Music
performance is important for the following reasons:

1. Music is a communicative art.
2. Music making is essential to a total musical experience.
3. Music performance affords the student student an avenue for developing a positive self-image.
4. ‘Hands-on’ experiences are thought to be highly motivating and essential to a comprehensive understanding of music.
5. In performing, students experience a synthesis of all the elements of music.
6. Performance enriches the aesthetic experience.
7. Performance provides the immediate opportunity to analyse, evaluate, and think critically about music. (p.47)

Performance-based instruction which explores diverse media enables students to be more than merely music consumers (March, 1988). Performance promotes involvement in music as a lifelong experience, and “provides an outlet for enrichment and creative expression” (p.47). Madsen and Madsen (1978) state that performance is an “active endeavour, which for the most part consists of perfecting neuro-muscular responses in relationship to judgmental aural discriminations” (p.40). Music is an aesthetic art, capable of evoking emotive responsiveness, and listening is a necessary prerequisite for performance. In this context “most of what constitutes music education is the teaching and learning of performance skills” (p.40). Performance is the major concern for many within the music teaching profession.

It is argued that underlying the concept of the performance curriculum in the American education system “must be an understanding that performance is a creative act and that the performance curriculum exists to involve students in that act” (Reimer, 1989, p.193). Teachers are urged to involve students in the creative decision-making process in order to develop as
artists. Performance is “an instance of aesthetic education because it is or should be providing an engagement with and experience of music itself” (Reimer, 1993, p.201).

Music performance is at the heart of what musicians do, and is central in the music education process (Elliott, 1994). Practical success through the development of performance skills is a reflection of musical understanding, a mode of knowing music. “Music making is essentially a matter of knowing how to construct musical patterns in relation to the traditions and standards of particular musical practices” (p.9). Music is something people experience by doing, and in doing, individuals demonstrate their knowledge of a particular music practice. Elliott refers to this procedural knowledge as “non-verbal knowing in action” (p.9).

It is through the action of excellent performances that expert performers demonstrate their knowledge. Sloboda (1985) and Stubley (1992) maintain that performing music is a ‘thought-full’ act. There is an awareness that one is performing and decisions are made during the performance on the basis of understanding what is happening on two levels: what should be happening, and what strategies can be used to take what is happening closer to what should be happening. This process relates to what Sloboda (1985) refers to as “highly flexible procedures for solving local problems” in expert performances, procedures which “operate rapidly, and often without the need for conscious monitoring” (p.101). The process of knowing what should be happening relates to the fact that experts “know what to listen for in a given work, and what to listen for in a performance of that work” (Stubley, 1992, p.12). Such behaviour shows knowledge in action,
and contributes to knowledge of self and culture.

In music education, "practical success serves as logical evidence justifying the validity of the knowledge" (Stubley, 1992, p.10). The 'practical success' is a reference to performance as a mode of music knowing. Without a performance, the listener does not hear the composition; and so performance is the important connection between listening and composition. Despite attempts to fit in with other subjects, it is defensible to argue the unique nature of music because of the procedural knowledge associated with music performance. Performance provides evidence that music "remains in practice very different from other disciplines in schools" (Roberts, 1995, p.71).

For many committed musicians, "performing is both the end and the means. However, for school students performing should be the means, with learning of music the ultimate goal" (Abeles et al., 1984, p.282). Performance involves student participation in ensembles of varied types - choral, percussion, electronic instruments, guitars, and keyboards (Dorman & Robinson, 1988), "singing and playing instruments" (Phipps, 1988, p.43), playing melodic, harmonic and rhythmic patterns by rote and from notation (MacGregor, 1992), performing to an audience of peers (Swanwick, 1994a), conducting, rhythm clapping, improvised movement, and dance (Dorman & Robinson, 1988), playing music on videos (Cutietta, 1988), and manipulating environmental sound sources (Jothen, 1988).

The delineation between 'playing instruments' and 'music performance' is necessary, according to Fox (1975), because there is no satisfactory reconciliation of the conflict between the
pursuit of high instrumental standards and the desire to encourage instrumental activity in the classroom. Accordingly, Fox uses the term “playing instruments” (p.74) to describe instruction which is geared to the exploration of the instruments rather than performance. Fletcher (1987) contends that due to economic factors, there has been an insistence on the benefit of music in the classroom using methods which bypass instrumental skills and appear to eliminate the need for specialism. Fletcher asserts that this has caused an unwillingness in music education to “distinguish between rigorous instrumental skill and the creative use of easily mastered pitch-percussion instruments commonly used in the classroom” (p.121). In terms of skill, playing a simple tune on glockenspiel does not equate to performing a rock solo on lead guitar.

This is not to say that ‘playing’ music at any level is not a worthwhile experience. “In its broadest sense, performance covers the whole range of overt musical behaviour” (Sloboda, 1985, p.67). Participation in hymn singing, and humming popular tunes demonstrate the diverse types of performance available within society. More specifically, performance occurs when “a performer ... self-consciously enacts music for an audience. In Western culture, such music is often written by someone not directly involved in the performance” (p.67). The realisation of pre-existent works requires preparation, and it is in the area of rehearsal that most musicians expend much time and effort.

Since students invest much time and energy in rehearsing, and since performers are required “to attend to several dimensions of musical experience simultaneously” (Sloboda, 1985, p.93), it is the responsibility of teachers to demonstrate rehearsal techniques
and present students with a variety of performing tasks. Kohut (1991) suggests that teachers “sing it and play it for the student; don’t talk about it! Use the imitation method! One aural picture is worth millions of words!” (p.10). In the area of performance, he urges teachers to use “musical concepts and ideas via the media of musical sounds and silence” (p.10).

As performers re-create and interpret musical works, they demonstrate skill and knowledge that require an understanding of specific music in a specific context at a specific time. This complex process of performance provides musicians and music educators with a constant challenge, a challenge that can prove not only of value to students musically, but which teachers can utilise as a motivating force in the classroom.

2.1.2.3 The composition activity

The content of many classroom programs in the past was founded on music appreciation, with music lessons emphasising passive listening and the didactic transmission of information (Spruce, 1996). After a time, students lost interest in the teacher centred approach and teachers sought “more creative ways of presenting music” (van Ernst, 1993, p.22). With, the United Kingdom’s ‘creative music movement’, a shift towards a ‘composition’ approach emerged, enabling students to make rather than remake, to improvise rather than read. According to van Ernst, “knowing as a composer requires the individual to engage with the materials of music, giving form to ideas, feelings and images” (p.23), involving the student in an artistic decision-making and problem-solving process.
By experiencing music through creative involvement, students cultivate their imaginative potential, and develop "a creative mode by which they can enrich their lives through self-expression" (Leonhard, 1985, p.11). Alperson (1993) also states that composition, as a music activity, is "a source of genuine enrichment" (p.215). Schafer (1975) maintains that music educators have an obligation to continually expand the repertoire by 'considering the present' in order to keep alive the exploratory instinct for creative music-making. He states, "I do not mean that we should merely shovel music by contemporary masters into the classroom. Rather, I am concerned that young people should make their own music" (p.21).

In order that students 'make their own music', classroom composition is frequently associated with experimentation and discovery. In the text, Sound and silence: Classroom projects in creative music (which has been used since publication in 1970), Paynter and Aston (1985) argue that creating music is personal to the individual, with a freedom to explore chosen materials. They provide suggestions for creative experiment in music by presenting a series of projects based largely on the principles which underlie the various directions of twentieth-century music. As such, Paynter and Aston maintain that the text supports the processes of composition which "are selection and rejection, evaluating and confirming the material at each stage. It is essentially an experimental situation" (p.7).

While Salaman (1983) states that "inventive work is not an easy option within music education" (p.74), it is Nettl (1983) who most clearly illustrates why composition is such a complex procedure.

Schubert is said to have composed a song while waiting to be served at a restaurant, quickly writing it on the back
of a menu; Mozart turned out some of his serenades and sonatas almost overnight. ... But, then, Brahms labored for years on his first symphony; Beethoven planned and sketched ideas for his Ninth for over two decades. The great North Indian sitarist sits down before his audience and makes up a new piece of music on the spot, but he can only do this because he practices memorised exercises for hours every day. (p.26)

Each musician Nettl uses in his illustration has engaged in creative music making through composition and/or improvisation. Each creation is unique in terms of sound, process and context, a situation which leads Nettl to conclude that “an understanding of the nature of musical creation is a major issue in the world of music” (p.35). Sloboda (1985) maintains that the complexity of creating music through composition or improvisation “relies on the ability to be sensitive to very large-scale structures, so that the detailed working out can be governed by a conception of the overall framework” (p.6).

Composition often presents a problem to music educators, particularly in the senior secondary area, where its inclusion is “a core requirement in schools across Australia and in the United Kingdom” (Burnard, 1995, p.32). In measuring how task designs influence secondary students’ experience of composition, Burnard reports that there are indications that task constraints and freedom are effected by students’ “working style, background and self-concept as composers. Overall, constraint and freedom were identified as artistically significant in the realisation of a composition” (p.32). She considers that teachers should differentiate between instructional tasks for learning, and composition tasks which enable students to “participate as makers in the role of artistic creator” (p.32). She advocates that teachers provide task options so that students can access and
challenge their individual banks of knowledge and experience.

In order to assist with musical creation in the classroom, Salaman (1983) proposes that teachers devise a framework in which students can “make valid decisions about musical sounds” (p.72). He suggests that the framework should allow students to draw on the known in order to progress to the unknown and the new creation. In the area of creating and making valid decisions, students “will do this best with music they already know” (p.72). Salaman considers that students should be provided with structured learning experiences.

Each time the children are given freedom to experiment, it is within a thoroughly understood framework, always based on previously learned skills and concepts. So secure is this foundation, the question of idiom diminishes in importance. ... The value of structured musical experience is the great gain. The style of the experience becomes a subsidiary issue. (p.49)

It is evident that ‘classroom’ teaching of composition was fraught with difficulty for many decades due to the struggle to construct parameters which were appropriate to student experience and knowledge. Fox (1975) states that the teaching/learning difficulties are exacerbated by the fact that creating and improvising are closely linked. “These two areas are often neglected because they cannot be taught in the same ways that more concrete areas can be” (p.75). Improvisation is perplexing because while it may be ‘composing-on-the-spot’, it “includes everything from embellishing given rhythms and melodies, to developing complex and extended variations on musical themes, or to creating entirely new works” (Elliott, 1995a, p.26). It is evident that improvisation is a simultaneous integration of the listening, performing and creative skills of the improviser.
In a pedagogical context, improvisation is illustrated in the "intuitive, natural behaviour that can be part of the preschool music curriculum or as a highly sophisticated achievement that can be attained by only advanced musicians" (Kratus, 1996, p.27). All improvisations, from the simple to the sophisticated, share three characteristics: "purposeful sounds through time, no intention for revision or replication, and freedom to make melodic and rhythmic decisions within certain constraints" (p.28).

In order to avoid teaching improvisation in a way that is too advanced or too simple, Kratus (1996) views improvisation as a variety of behaviours that develop sequentially. He devised a seven level model of improvisation which allows the students to experience "certain elements of a level before attaining that level" (p.36). At the first level the performer is encouraged to explore in a 'pre-improvisatory' mode where sounds are used in a loosely structured context.

The second level is process-orientated improvisation, in which the performer uses more cohesive patterns. The third level is product-oriented improvisation, in which the performer demonstrates an awareness of ... structural principles, such as tonality and metre, that would allow an audience to follow the syntactic content of the improvisation. In the fourth level, fluid improvisation, the performer's technical performance ... becomes relaxed and automatic. The fifth level is structural improvisation, in which the performer employs ... strategies for shaping the overall structure. At the sixth level, stylistic improvisation, the performer makes use of specific characteristics of a given style. And the seventh level is personal improvisation, in which the performer transcends styles to develop a new style. (Kratus, 1996, p.30)

Regarding the role of the instructor/teacher in jazz improvisation, Elliott (1995a) considers it is "principally one of mentoring,
coaching and modelling for music students conceived as apprentice jazz practitioners" (p.12). During the teaching and learning interactions, Elliott maintains that the teacher shifts back and forth between the process and product of the student’s musical thinking. The teacher is in a diagnostic role, directing the student’s attention, considering what feels right or wrong, and providing assistance with problems. Elliott concludes that development "requires a receptive environment that encourages improvisational risk-taking and the constructive evaluation of students efforts to achieve creative results" (p.12).

Despite the complexity of improvisation (Fox, 1975), its levels of development (Kratus, 1996), reliance on detailed working out in the context of larger structures (Sloboda, 1985), and importance of the teacher as either instructor in a sequential framework (Swanick, 1994a; Kratus, 1996) or mentor, coach and model in a jazz apprenticeship framework (Elliott, 1995), improvisation is part of music whereby the improviser listens, performs and creates simultaneously. This is evident in jazz which Cork (1992) maintains "is a highly idiomatic form of improvised music. To play jazz, you must be well versed in the idiom" (p.27). Improvisation is a distinct form associated with specific musics such as jazz, non-Western music, Baroque and some avant-garde works (Barry, 1985; Elliott, 1995; Kratus, 1996). Music teachers often regard improvisation as a technical skill or an enjoyable activity: an isolated event, lacking context but providing useful approaches to music education (Barry, 1985). One can conclude that improvisation is a valuable tool, but once "it becomes a means to an end, education in improvisation becomes static ... and it dies" (p.175).
Determining the balance between ‘a distinct form’ and ‘valuable tool’ is as important to improvisation as determining the balance between ‘supportive environments for student experimentation’ and ‘encouraging quality expressions of ideas’ is to composition. The student’s ability to create an expressive form provides teachers with evidence of the powerful influence of music in the lives of learners. Catering for individual differences and interests in the classroom is a challenge, but by including composition in a program, teachers encourage students to learn using and building on their existing skills (van Ernst, 1993). Composition, therefore, is a vital part of music learning, providing opportunities for students to express their musical ideas, and supplying teachers with evidence of students’ capability in this creative endeavour.

Each of the three music learning activities of listening, performance and composition contribute to learners coming to a deeper relationship with music. One way that music learning can be approached is by the extent to which students are involved in the three music learning activities. It is the emphasis placed on each of the three learning activities that has given rise to curricula known as performance curriculum, composition curriculum, and listening (or ‘appreciation’) curriculum. Some designers choose to give equal emphasis to each of the music learning activities, and this has become known as the integrated curriculum. The following section is an investigation of this most substantial curriculum form which relates to the underlying premise of this study, namely the integrated curriculum.

2.1.2.4 The integrated curriculum

All students can be sensitive to music, but not all students “prove
equally susceptible to the mental and physical demands of playing an instrument” (Fletcher, 1987, p.124). In such cases, students should be provided with an approach where time is equally spent on each of the music learning activities without emphasis on performance. Roylance (1990) refers to this approach as the ‘integrated music curriculum’, stating that in it, “the areas of study stand in open relationship to each other and there is reduced insulation between them” (p.82).

According to Roylance (1990), the integrated curriculum is a response to the progressive change in music education characterised by the concept of diversity in curriculum content. The new content requires a progressive change in pedagogy, and Roylance maintains that the answer lies in the provision of real meaning for students in the context of lived-in musical experiences. “These lived-in musical experiences should focus on a practice which integrates all areas of music making as a means for students to achieve the various ways of knowing music” (p.83). In the integrated curriculum, the relationship between all areas of study encourages students to be “constantly appropriating general musical principles to be used in the spiral towards deeper understandings” (p.83). Students learn about musical structure and thought through the three music learning activities which feature in the integrated approach.

The integrated curriculum is referred to as the balanced music curriculum which involves “performing, descriptive analysis, and composing at all levels” (Hoffman, 1985, p.13). There is further balance in the curriculum through “diversity in media - that is, in the size and type of performing group one plays or sings with or listens to - and diversity in the styles of music played and heard”
Hoffman's main argument stems from her observation that most students in school performing groups are unable to analyse the music they perform, due to the fact that insufficient time is available to devote to theoretical learnings. This problem, she contends, would be rectified using a balanced curriculum whereby performing, composing and descriptive analysis typify the way students work with music.

In the United States, the integrated music curriculum is synonymous with the general music curriculum. The aim of the general music curriculum in the USA is to develop, "to the fullest extent possible, every student's capacity to experience and create intrinsically expressive qualities of sounds, ... to develop every student's aesthetic sensitivity to the art of music" (Reimer, 1989, p.185). While performance provides refined and focused opportunities for musical creation, the general music curriculum provides such opportunities "in a broad, exploratory context" (p.187). The general program is a "means of providing musical depth to the experience of people at every point in their development" (p.181). To achieve this, Reimer states that the specific objectives of general music education are:

- to improve musical perception; to encourage musical reaction; to enhance musical creativity through more expert and sensitive performing, composing, and improvising, to increase the depth and breadth of concepts about the art of music and how it works; to develop analytical abilities; and to promote more refined evaluations of music. (p.171)

The integrated curriculum is reflected in what Dorman and Robinson (1988) refer to as a 'comprehensive' approach to high school music. Such an approach suggests an eclectic view of secondary music, and "combines traditional general music
teaching techniques ... with an emphasis on personalizing music learning experiences so that acquired skills and knowledge will carry over into adulthood" (p.51). They maintain that the comprehensive general music course represents a viable approach for all high school students because:

1. It provides an overview of what it means to function musically; that is, to function as a composer, a listener, or a performer.
2. It may be built on the existing general music program offered at the elementary and junior high or middle school levels. Obviously, such a course would represent an extension of these earlier experiences.
3. It is flexible and easily adaptable to varied school populations, ethnic backgrounds, socioeconomic conditions, and community traditions.
4. It provides for a balance and variety in the types of musical behaviours and skills brought to the class by students.
5. It emphasizes creative active involvement in music making.
6. It can incorporate a variety of music media.
7. It allows for the diversity necessary to develop critical thinking and musical taste. (p.51)

As a result of study in a comprehensive general music course, high school music students will be able to:

1. Exhibit increased positive responses to all types of music.
2. Feel comfortable expressing themselves through sound, improvising and performing vocally and on selected instruments.
3. Share their creative efforts with peers and respond positively to the musical efforts of other students.
4. Use music as a source of aesthetic fulfilment. (Dorman & Robinson, 1988, p.52)

The Comprehensive Musicianship Program (USA) of the 1960s was based on sound principles which were on the right track
(Lehman, 1988). He considers that "in every curricular setting we should be teaching skills and knowledge based broadly on the elements of music" (p.5). The general music program should produce individuals who are able to make music, improvise and create music, ...use vocabulary and notation, respond to music aesthetically, intellectually, and emotionally, are acquainted with a wide variety of music... understand the role (of) music ... in the lives of human beings, ...have developed a commitment to music, ...and are able to continue to develop their musical learning independently. (p.6)

Music instruction should be organised, not haphazard, with great enjoyment coming from achieving worthwhile predetermined goals. These outcomes should require every student to be actively involved not "passively acquiescent" (p.6).

Many writers recognise that performance and integrated music curricula require students to become active participants, and argue that in the integrated curriculum, the act of performance is essential but only one of the modes of interaction with music, whereas the performance program spends more time on practical music making activities through the "creation of it at the performance stage" (Reimer, 1989, p.186). The main difference between the two programs is one of time spent on music learning activities. "What defines the special character of the two programs, is the point of and balance between "experience and create" (p.185). The balance to which Reimer refers "stems from the very nature of general music ... (as) extensive and comprehensive in its approach" (p.186).

The amount of time spent listening to music is, according to Reimer (1989), the crucial difference between the performance and general music programs. Reimer reiterates that "the
objectives ... are precisely the same; what differs is the degree of importance of producing music as a means” (p.202). The musical experience in the general music program is gained primarily through perceptive, feelingful listening to the broadest array of pieces. In the performance program the pieces experienced are primarily those being performed (with related listenings to recordings as one way to broaden understanding of the musical expressiveness). (p.202)

In the integrated curriculum, students are provided with opportunities to become physically and intellectually engaged with the music through the listening, performing, and composition activities. There is evidence suggesting that secondary students are not interested in writing about music or listening at length to either the teacher or a tape, even when the music is of a type they appreciate (Bresler, 1996; Landon, 1985). By placing equal emphasis on the three music learning activities, students are able to become involved, interested, occupied, and, most importantly, respond sensitively to music in their lives.

2.1.2.6 Summary

Of the varied approaches to music teaching, one ‘mode of presentation’ which receives attention in the literature is the integrated curriculum. This curriculum fosters goals which, according to van Ernst (1995), encourage students “to know music, to know through music, to know about music, to use music” (p.268). While the goals may be similar for other types of music curricula, it is evident that the integrated curriculum encourages students to ‘know music’ by placing equal emphasis on the three music learning activities.
While the three music learning activities are central to any music curriculum, one aspect of curriculum design that warrants further investigation is that of modelling. The literature in music education frequently refers to the importance of this strategy in music learning contexts, and the following section presents some cogent observations.

2.1.3 Modelling as a Learning Device

Modelling is, and has been, a vital component in music teaching-learning situations. An awareness of the power and importance of the modelling strategy is part of the armoury of music curriculum designers; one of the most effective ways students learn is through imitating a suitable model (Peters & Miller, 1982; Kohut, 1991; Humphreys et al., 1992; Tait, 1992). In music, performance demonstrations may provide effective models that students can imitate. Kohut (1991) articulates the virtues of imitation stating that it “was, is, and always will be the best method of teaching that we have” (p.11). He maintains that imitation is “a direct approach to ear training where we match and listen to a superior musical model and then try to duplicate it through simple trial-and-error experimentation” (p.11).

Merrion (1989) states that “effective instrumental teachers should rely more heavily on modelling processes than on verbalization to teach suitable performance behaviours” (p.64). Successful music teachers often use models to demonstrate desirable performance techniques. In school situations, whether the models are teachers, ‘credible’ recordings, or other students, modelling provides a substantial and tangible example of how
music has been composed and how music may be performed.

Modelling can account in part for learning a variety of social, effective, and cognitive skills (Madsen, Greer, & Madsen, 1975). In music education, modelling has been shown to affect students’ preferences for appropriate and inappropriate renditions of a musical performance (Baker, 1989). In addition, various approaches to music education depend upon teacher examples and other forms of modelling, as evident in, for example, the Suzuki Talent Education program.

In 1984, Rosenthal examined the effects of four modelling conditions on instrumentalists’ musical performance. The four conditions are guided model, model only, guide only, and practice only. The results demonstrate that different modelling conditions influence student performance. Students in the ‘model only’ group attained significantly higher scores than all other groups, particularly the ‘guide only’ and ‘practice only’ groups. It was also revealed that verbal instruction alone may be more effective than independent practice in helping students perform accurately. Rosenthal suggests that “direct modelling without added verbiage may be most effective in helping students perform accurately” (p.272).

“The majority of education is not at all formal but the natural outgrowth of modelling born through a mimicking of parental attitudes and actions” (Peters & Miller, 1982, p.5). They maintain that ‘non-systematic training’, which enables children to eat, talk and walk, is testimony to the enormous power of education by modelling. Later, children learn from peers, and this influence is easily identified in children and accounts for some of the bizarre behaviour seen from time to time as children
succumb to peer pressure. Attitudes are shaped and knowledge is imparted from associating with other children. (p.5)

As well as parents and peers, education occurs when children watch television, and belong to religious organisations, sports teams, or social groups. Peters and Miller (1982) state that, broadly speaking, 'education' is an *ex post facto* and opportunistic process, based on modelling, whereas 'schooling' "is at least deliberate, and in the best of cases planned, so that students know how to make decisions" (p.7). Teachers provide for the systematic learning of students by 'musically' schooling them, and serve as models in the broader educational sense. In this approach, modelling occurs when students observe their teachers' attitude towards music, and value music in a similar way. Peters and Miller caution teachers to focus on the reason for modelling, stating that the development of performance skills must relate to their application in "the expressive performance of a composition, not a technical drill" (p.117).

A review of the research on effectiveness of the instrumental music educator is presented by Sang (1984) who discovered that most skills and behaviours reported in the literature can be placed in three categories, one of which is teacher demonstration - a crucial component in music teacher effectiveness. Imitation learning can be thought of as a vital form of reception learning in which the instructor prepares and schedules the material to be learned, and organises the environment (Ausubel, 1978). Sang (1984) states that modelling skills contribute greatly "to the variance in instructional effectiveness among beginning music teachers. ... The quality of the modelling, however, is the basic issue to the music educator, not necessarily the frequency" (p.24).
In a related study, Sang (1987) examines the relationship between instrumental music teachers' modelling skills and pupil performance behaviours, finding significant correlations between the variables of teacher modelling and pupil performance.

A teacher's ability to model and the degree of demonstration in the instrumental class has bearing upon pupil performance levels. Teachers who have stronger modelling skills are more likely to produce students who perform better than teachers who do not. (pp.158-159)

Modelling is an effective strategy because it has a positive influence on music learning for students at all levels including secondary students and undergraduate music majors (Dickey, 1992). For teaching music performance, modelling is a more effective strategy than verbal description because "students prefer teaching that consists of more musical content and less verbal explanation" (p.37). Dickey (1992) and Ross (1995) report that modelling from a mentor enables students to perform at consistently higher standards through increased accuracy and the ability to effectively discriminate. Students learn as a direct result of observed behaviours, and in music performance, it is well established that students emulate their mentors in striving to play like them.

In summary, imitative teaching is used, to some extent, by all music teachers because it is applicable to many situations and is effective if correctly employed. Although most research concludes that modelling is a useful strategy when teaching students to perform, it is suggested that models offer an approach to ear training where learners examine composition techniques. In a supportive environment, modelling enables students to observe the model and develop aural skills by using the 'trial-
and-error’ approach to approximate the model more closely. It is doubtful that students could play or compose music without a model and without the opportunity to learn by trial-and-error. The success of the ‘model’ approach is evident when students no longer require the mentor, and when mastery of the physical actions takes place.

2.1.4 Measures of Assessment and Evaluation

An important aspect of music curriculum design is the assessment of students and the evaluation of teaching programs. This section presents an overview of the assessment procedure, an examination of measures of music assessment, and an investigation of music curriculum evaluation.

2.1.4.1 An overview of assessment

In music, as with other subjects in the school curriculum, there are a battery of tests and measurements which provide the teacher with an indication of student learning. Mahan and Mahan (1981) state that assessment is an inevitable “process in the human social context” (p.5), and argue that assessment is a continual theme in ‘our literature’ because it “records the multiple dimensions on which people are measured” (p.5). Assessment in music is a complex process, and this section presents the procedures adopted by teachers which attempt to measure and report a student’s achievement in, aptitude for, and attitude towards music.

In ‘ideal’ educational settings, learning experiences are related to
the individual's ability to acquire skills and knowledge, and to develop attitudes. Through informal assessment and by administering tests, teachers monitor the learner's progress so that new information and skills can be introduced at an appropriate stage. The tests represent an assessment of each student's ability, and in most situations, enable teachers to relate the student's progress to previous results and to the progress of other students in the same class or at the same level.

While "assigning grades to students is probably the most unpopular task that a ... teacher is required to perform" (Center for Vocational Education D-5, 1977, p.3), testing and assigning grades remain important parts of the educational process. Assessment is used to appraise student achievement by providing feedback to students, teachers and parents which directs future planning; to diagnose learning difficulties of individual students so that remedial activities can be implemented; and to provide information to assist in curriculum evaluation. Although the role of assessment is important, and evident in the fact that educational institutions at all levels utilise such measures, there are many concerns regarding the interpretation and use of information gained from assessment. Over the years efforts have been made to improve assessment to prevent such misuse. These improvements are reflected in the information relating to validity and reliability, the nature of norm-referenced and criterion-referenced testing, methods of reporting results, and the availability of varied types of tests.

In assessment, the term 'validity' relates to whether a test measures what it is supposed to measure. Hoste and Bloomfield (1975) maintain that validity is enhanced when the goals of a
curriculum are considered during the construction of a test, stressing that "validity of an assessment should be qualified by a statement of the purpose of the assessment" (p.21). In order to determine validity, a frequently used strategy occurs when the test constructor compares items on the test "with the content covered during the instruction" (Abeles et al. 1984, p.237). Content validity is one of the "most important types of validity for achievement tests, both those used to test progress during a course and the standardised achievement tests" (p.238).

"A major requirement of any assessment procedure is that it is reliable: that is, it should produce results which are consistent" (Hoste & Bloomfield, 1975, p.23). The level of reliability is influenced by the power of the procedure to discriminate between ability levels of the students, the student's preparation and state of mind at the time, the use of questions which are free from ambiguity, and the marking consistency of the assessor. According to Abeles et al. (1984), reliability and validity are not independent measures of a test's value. If a test is not a consistent measure - that is, if it is not reliable - it cannot possibly be valid. Therefore, reliability is a necessary characteristic of a valid test. The validity of a test is also constrained by the test's reliability; thus if a test is not very consistent, it cannot consistently measure what it claims to measure. (p.239)

Of the two types of measurement, norm-referenced and criterion-referenced, the former measures are those which present a student's performance on a task relative to other students. For most teachers and parents, norm-referenced evaluation is easy to understand, particularly when it is used in schools and when the assessment is conveyed in rank terms (such as Peter came first, Susan came second, and so on). Rowley and Macpherson (1983)
maintain that this type of assessment fails to provide an indication of what it was that Peter did better than the others, or to address such issues as what a ‘first’ means in terms of the level of ability of Peter’s class-mates.

In norm-referenced assessment, teachers are inclined to treat test scores as if they have absolute meaning, when this is not the situation. Norm-referencing is one way that teachers seek to escape the dilemma of explaining student grades. Rowley and Macpherson (1983) state that over the past 70 years, an armoury of techniques has been developed that can add meaning to a single test score by comparing it to some reference group (or ‘norm’ group). ... Norm-referencing has provided us with a range of techniques and derived scores such as percentile ranks, age and class norms, profiles, standard scores, T-scores, stanines, etc., which are intended to add meaning to a single score. (p.2)

In the end, this ‘armoury of techniques’ serves only to add meaning to the original test score. Gordon (1989) suggests that when well designed norm-referenced testing is utilised, detailed reports of student achievement should be prepared.

The second type of measurement is criterion-referenced. “Criteria are standards. By comparing actual performance against established performance standards, one can determine how competent the performance is” (Center for Vocational Education, D-1, 1977, p.6). Robert Glasser introduced the term in 1963.

What was needed, Glasser argues, was a criterion-referenced test; one which drew its meaning not from the relation between a score and a set of other scores, but from the relation between the test and a criterion (or domain of behaviours) which the test is designed to represent. (Rowley & Macpherson, 1983, p.3)
Rowley and Macpherson (1983) maintain that criterion-referenced measurement divides the students into two groups: experts and non-experts. Students either meet or do not meet the standards set by the established criteria. Success or failure of the student rests, to some extent, with standards perceived by the assessor who implicitly compares students when making judgments even though criteria may be clearly established. The problems associated with criterion-referenced tests include “establishing reliability and developing different items that are measuring ‘exactly’ the same content and skill” (Gordon, 1989, p.328). Although it is argued that pure criterion-referenced measurement is not possible because normative thinking is implicit when assessors make judgments, the principles of this type of measurement are becoming more important in educational assessment (especially in New South Wales).

There are a variety of assessment reporting methods, of which the commonly-used fall into two categories: detailed and simple. The most detailed reports are descriptive statements of students’ achievements, and profiles which present each of the various components of the total assessment. The simple reporting methods are multi-category systems where students are placed in graded categories (such as A to E, or 1 to 5) determined subjectively by the teacher, two category systems such as pass/fail or satisfactory/unsatisfactory, simple ranking systems indicating the student’s position in the class, and single mark systems where the student’s achievement is presented as a numerical score.

Separated from the reporting methods are the many forms of testing of which five main types are identified in the assessment
literature: objective, essay, problem solving, oral, and practical tests. Objective tests require specific responses, and when properly constructed, can be marked quickly and easily, and can be highly reliable (Gibbs, et al., 1989). The items in objective tests include true/false, multiple choice, matching, completion of sentences, and listing. Because they can be marked objectively, problems often encountered in subjective marking can be reduced by using objective test items. While it is often stated that objective tests only test a student’s knowledge, Gibbs, et al. (1989), and Abeles, et al. (1984) suggest that they can be subject to item analysis, refinement, and adaptation to suit the objectives of various curricula and learning situations.

Essay tests require students to produce extended responses to a general set of questions. The essay determines the student’s ability to analyse elements, knowledge of the subject, writing ability, comprehension of certain information, and ability to make judgments about particular conditions. Essay tests are useful, but difficult to mark objectively, and frequently only measure the student’s ability to express their ideas on paper.

Problem-solving tests are identified in the literature as ideal for measuring achievement of higher level cognition. Most problem-solving items require students to apply, analyse, synthesize, and evaluate data and concepts in order to derive solutions to problems. Oral tests can be used in situations where a student is required to solve problems or speculate about a new situation. Oral tests are a helpful instructional device and can be used to improve test rapport for students who fear written examinations. Of concern to educators is the fact that oral tests are often abused due to poor planning, and are expensive because of the time they
take to administer.

Practical tests are one of the most useful methods for determining the level of skill of students. According to George (1980), Peters and Miller (1982), Swanwick (1992), and Winter (1993), such tests require careful planning with attention to establishing standards for evaluating the student's skills, and developing the evaluation check list or rating scale.

Constructing, presenting, and reporting on students' achievements are complex parts of the total assessment process. Often teachers dislike and distrust some of the procedures because the cold, clinical test environment contradicts the warm, humane approach which they attempt to foster in their classrooms. With a knowledge and understanding of the various processes of assessment, appropriate tests can be devised to measure and report student development, and to gauge the effectiveness of teaching programs.

2.1.4.2 Measures of Musical Assessment

This section is an examination of some measures of musical assessment available to teachers when determining student achievement. The measures of musical assessment are musical achievement, attitude, aptitude, and preference. Relevant to this study are measures of achievement and attitude, both of which are investigated.

Measures of Musical Achievement

The main purpose of achievement tests is to diagnose what has been learned. As such, the measures of musical achievement
tend to focus on those types of knowledge which can be measured objectively and which have been acquired through training (Boyle, 1992). There is scope for measurement of accomplishments over varying periods of time; “accomplishments which may be quite specific or very general and may include general musical knowledge, knowledge of notation, aural-visual skills, aural skills, performance skills, and composition” (p.251).

Of the existing techniques for evaluating the quality of student output in a systematic way, the most widespread and influential technique is the Bloom Taxonomy (Biggs & Collis, 1982). The Bloom Taxonomy “was specifically designed to provide teachers and test constructors with a means of ordering items in terms of hierarchical level of quality” (p.13). There are six levels of response: knowledge (rote production), comprehension, application, analysis, synthesis, and evaluation (Landon, 1985). Although intended to guide the selection of items for a test, it has often been misused to evaluate the quality of student response to particular items. In order to seek adequate coverage of test items at each level, Biggs and Collis (1982) caution teachers to use the Bloom Taxonomy as a “before-the-event attack on learning quality” (p.13). Careful construction of test items may contribute to more accurate measures of musical achievement.

“The first standardised measure of musical achievement was the Beach Music Test, published in 1920” (George, 1980, p.316). This historically significant test indicates the aspects of music achievement being measured (content validity), and represents most items indicative of musical achievement at that time. The items are in 11 parts: knowledge of music symbols, recognition of measure, direction of tone and similarity between phrases and
melodies, pitch discrimination, application of syllables (aural),
time values, terms and symbols, correction of notation, syllable
and pitch names (visual), representation of pitches, and
knowledge of composers and artists.

The Musical Achievement Tests (MAT) developed by Colwell in
1969 represent the most widely used standardised tests of music
achievement. They were developed to assist music teachers to
evaluate the students’ level of mastery of objectives in school
music programs, and, according to Abeles et al. (1984), Colwell’s
achievement tests have acceptable reliability coefficients and
appropriate content validity. There is a tendency for
achievement tests to provide a more accurate prediction of
subsequent achievement than aptitude tests.

Measures of Musical Achievement in Performance
In the early 1920s, singing tests represent the earliest attempts
to measure performance achievement, and at the time reflected
the emphasis on singing in music curricula. The only available
test, the Belwin-Mills Singing Test (republished in 1971), is not
recommended due to the lack of reliable data and standardisation
procedures. In 1967, Thostenson developed the CSS76 Criterion
Sightsinging Test which developed singing skills in four sections:
basic intervals, pitch patterns only, rhythm patterns only, and
melodies using pitch and rhythm.

In 1954, the Watkins-Farnum Performance Scale evolved from
the Watkin’s cornet performance measure and “remains the most
important attempt to provide an objective grading of
instrumental performance that has so far been published” (Shuter-
Dyson & Gabriel, 1981, p.46). The test consists of fourteen sight-
reading exercises for wind instruments and twelve exercises for snare drum. The test manual provides the examiner with specific procedures for the administration of the test, and due to the high reliability of judges’ scores, the Watkins-Farnum Performance Scale is still used frequently for research purposes.

In 1969, Farnum developed the Farnum String Scale: A Performance Scale for all String Instruments. The suggested usage is the same as the Watkins-Farnum Performance Scale, with the omission of statistical information regarding reliability and validity, leading critics to conclude that the String Scale is not as carefully constructed as the former scale. Although each test has its limitations, both achieve a high degree of objectivity by providing explicit directions for scoring performance aspects about which most experienced teachers could agree regarding correctness. ... The very existence of the scales provides a ready-made tool for assessing players in different programs with a common measure. (Boyle & Radocy, 1987, p.176)

One approach over the years has been the development of rating scales to assess performance. Two reports are frequently mentioned in the literature. Abeles devised an approach in 1971 for assessing clarinet performances of junior high school students. He compiled a list of descriptive statements containing six factors to which judges respond on a five-point Likert scale. The reliability of judges’ total scores is high, with the factors of ‘interpretation’ and ‘rhythm continuity’ being most reliable, and ‘intonation’ and ‘tone’ being least reliable. In 1977, Cooksey used a similar approach relating to secondary school choral performances. The inter-judge reliability is high on the total scores and for the seven factors: diction, precision, dynamics, tone
control, tempo, blend, and interpretation.

Shaffer (1980) and Coffman (1990) have made considerable contributions to music performance assessment. The results of a variety of studies have led music educators to believe that music performance assessment measures can be considerably improved through the use of both rating scales and a common set of dimensions (criteria). In performance assessment, Spruce (1996) reports "that absolute objectivity is not possible and that what is being brought to bear is informed subjectivity ... (which is) one of the aims of arts education" (p.179).

In the area of music performance, music teachers are responsible for providing a framework of assessment which elicits 'best' performances from students (Gibbs et al., 1989). In the classroom students should be provided with a range of activities which reflect the 'examination' mode, time for pupil/teacher interaction and explanation, and frequent opportunities to perform. Performance tests should be conducted in a non-threatening environment, preferably the normal classroom setting. Gibbs et al. maintain that no matter how carefully students prepare for tests, or how prepared examiners are for evaluating performances, an assessment model which encourages 'best' performances is highly desirable in all arts-based testing.

**Attitude Measures**

In the field of social psychology there is agreement on the importance of attitudes, and disagreement over definitions and some approaches to measurement of the concept (O'Driscoll, 1981; Boyle & Radocy, 1987). O'Driscoll (1981) defines attitudes as "enduring systems of positive and negative evaluations,
emotional feelings and pro or con action tendencies with respect to social objects" (p.274). In a similar fashion, Cutietta describes attitude measurement techniques "in terms of outward responses that have been measured to infer attitudes" (p. 301), and groups them into three categories: verbal response, overt action, and physiological responses.

Unequivocally the most frequent attitude measurement is that of deriving individuals' attitude from their words. Cutietta (1992) reports that one of the earliest systematic attempts at constructing an attitude scale was by Thurstone in 1928. This time consuming exercise created valid statements concerning attitudes toward music in schools. The scoring procedure though, has been replaced by the more reliable Likert scale where for each statement, respondents are presented with five options ranging from (1) strongly approve to (5) strongly disapprove. The 'attitude' of the respondent is ascertained by calculating the score of all items.

"The most generally useful model for scaling people regarding psychological traits is the summative model" (Boyle and Radocy, 1987, p.177). It is widely acknowledged by music researchers that Likert or summative scales are commonly associated with attitude measurement. Likert scale ratings have been used to measure students' attitudes toward music activities (Shaw and Tomcala Musical Attitude Test in 1976), and college students' attitudes to classical music (Chalmer's Attitude Test in 1978). Given the many components that contribute to an individual's attitudes toward music, and realising that music education is a complex discipline with goals ranging from enjoyment of music to perfection of musical practices, research in music education
should continue to focus on creating useful models for determining the sources of various attitudes toward music.

2.1.4.3 Music curriculum evaluation

Evaluation, by definition, requires judgments based on some type of relevant evidence. In educational contexts, the process of evaluation is virtually the process of determining to what extent the objectives of a program are actually being realised (Lehman, 1992). Music curriculum evaluation requires an analysis of the objectives of a specific curriculum, and evidence of the extent to which the objectives are realised in the desired behaviours of the students. “Schools do evaluate the various aspects of curriculum by looking to see whether aims have been achieved through the various objectives and content prescribed” (Carlton, 1987, p.99). “Evaluation begins with the formulation of clear and specific objectives” (Hoffer & Hoffer, 1982, p.348).

While the assessment of student achievement is not synonymous with curriculum evaluation, Lehman (1992) states that “the aggregate data on student achievement provide important information concerning program effectiveness” (p.291). He reports that the most thorough attempt to evaluate a music curriculum was the Silver Burdett Music Competency Tests of Colwell in 1979. The three criterion referenced tests involve aural perception of rhythm, form, tone colour, melody, texture, tonality, and dynamics and “provide information for teachers and students on students achievement” (p.287). With effective instruction it was expected that 80% of students would master the content. “If the students were learning the material presented, the program was presumed to be effective” (p.287).
Apart from student achievement, music curriculum evaluation consists of collecting and examining data related to program adequacy and teaching success. Using surveys and interviews to obtain feedback from students and teachers regarding lesson objectives, content, and methods of presentation, provides designers with valuable information about the effectiveness of the music curriculum. Evaluation is a continuous process—a valuable tool in refining learning objectives and experiences, and a process of assessing the degree to which objectives are appropriate and have been attained.

2.1.4.4 Summary

There are a variety of measures which music teachers can utilise in order to determine student achievement and to gauge the success of teaching programs. The literature suggests that music teachers will be better able to construct tests, predict student achievement, and determine the effects of teaching programs on learning if they are familiar with the various measures of musical assessment and evaluation.

In the final analysis, music curriculum evaluation is a measure of the effectiveness of a program, evident in the statement of objectives, changes in student behaviours and attitudes, and the measures of musical achievement as demonstrated by test scores. In a broad context, scrutiny of music curricula should reveal that the paramount concern of instruction is to enhance sensitivity to the realm of music (Bowman, 1993). “Our mission as music educators (is) to touch the hearts, stir the feelings, and kindle the imaginations of our students” (Leonhard, 1985, p.13).
2.2 Popular Music and the School Curriculum

The relationship between music and the school curriculum has intrigued scholars for decades, and the music education profession continues to explore this relationship (Jorgensen, 1993; Sink, 1992; Swanwick, 1992, 1993; Elliott, 1993, 1994; Reimer, 1993; Bresler, 1996; Spruce, 1996; Stock, 1996.), as in historical terms, the thrust of research in music education “has been toward school-age populations” (Myers, 1995, p.21). However, debate arises when seeking appropriate musical experiences for the school age population - a debate which often reflects the perceived value of music in the school curriculum.

In the early 1940s, music educators justified music in the school curriculum by relying on the ancient Greek notion that music is important because it disciplines the mind and influences an individual’s character (Abeles et al., 1984). The notion of ‘music education as aesthetic education’, originally articulated by Langer in 1942 and later developed by Leonhard and House in 1959, Sloboda (1985), and Reimer (1989), acknowledges that music activity, be it composing, performing, or listening, can lead to “pure aesthetic delight in a sound” (Sloboda, 1985, p.1). Somehow the mind transforms sounds into symbols that arouse “deep and significant emotions” (p.1). These emotional responses are generally learned, the result of cultural embedding (Reimer, 1989; Shepherd, 1987), and reflect individual reactions to the intrinsic nature of aesthetic experience (Swanwick, 1992). As music is apparent in all societies (evident in ethnomusicological research, including Blacking, 1987, and Nettl, 1983), the aesthetic experience, whilst different for each individual, is available to all types of participants in all types of music.
Swanwick (1992) states that music is a valued activity which is “well-adapted to illuminate those elements of human feeling which are fleeting and complex. ... (it is) one of the great symbolic modes available to us.” (p.23). Abeles et al. (1984), contend that music has a place in the school curriculum because it is an art “filled with aesthetic rewards” (p.73). The quality of aesthetic experience in music is determined by both the object, which encourages aesthetic contemplation, and the individual considering the object, who must be aware of these qualities. An aesthetic experience:

1. Possesses no practical or utilitarian purpose; it is an end in itself.
2. Involves feelings: there is a reaction to what is heard or seen.
3. Involves intellect: the mind consciously contemplates an object.
4. Focuses or centres attention on an object.
5. Is experienced; no one can successfully tell another about an aesthetic experience.
6. Makes life fuller and more meaningful. (p.75)

Reimer, a leading figure in the ‘music education as aesthetic education’ movement, maintains that “music and the other arts are a basic way that humans know themselves and their world” (1989, p.11). He argues that “art shapes and molds (sic) individual and communal experience into meaningful forms sharable by those participating in that culture” (1993, p.202). The meaningful forms result from a transformation caused by “that quality or set of conditions which characterizes art and sets it apart as a genuine meaning domain” (p.202). Meaningful forms in music are made available through the expressions of performers and composers. Accordingly, performing and composing music are activities which constitute ways of knowing and becoming (Blacking, 1987; Davey, 1989; Bresler, 1996).
Music is a valued human experience which exists in many forms, evidenced in Nettl's (1983) statement that music's "boundaries are unclear" (p.23). Despite its breadth, music is commonly perceived as an aurally transmitted art. Any study of this art should involve studying why people "need art as an essential part of their lives" (Reimer, 1989, p.2). Individuals participate in a variety of music related experiences: they create and play music, listen and respond to music, and are intellectually challenged and emotionally affected by music. These experiences reveal the enthusiasm of people in all cultures to embrace music as an intrinsic part of life.

Music is regarded as a 'ritual' which affirms the values we hold (Small, 1987), a reflection of "cultural, historical, and social backgrounds" (Culp, et al., 1991, p.6), and an activity at the centre of individuals' lives. This is due to the fact that people associate with others in music-making situations "because they are primarily attracted by the sounds" (Blacking, 1987, p.262). Music is a sonic phenomenon allowing people to make musical sense of the world by transforming "abstract structures of cognition and affect into social and cultural forms" (p.264). The relationship between music and aesthetics is evident in the arguments that underline the social significance of music (Nettl, 1983; Blacking, 1987; Shepherd, 1987; Walker, 1996), the transcendental nature of music (Yob, 1993; Walker, 1996;), and the effects of music on individuals within a society (Swanwick & Taylor, 1982; Fletcher, 1987; Letts, 1996; Stock, 1996).

Music and the arts play an important role in education by enabling students to develop their artistic and social understandings through intellectual and practical activity. Letts
(1996) states that students should receive a "direct transmission of musical culture from ... an experience of music from the inside" (p.7). He argues that students are inundated with information and have many superficial experiences, but music's "special role is to counterbalance this with an experience of depth" (p.6). To encounter 'music from the inside', students require "experiences which induce aesthetic responses" (Walker, 1996, p.10), experiences which occur when individuals listen to, perform and create music. Similarly, Bartholomew (1993) suggests that aesthetic experience is the source of musical feeling, with teachers helping "students find evidence of the theoretical, historical, aesthetic, or acoustical point in their own musical experience" (p.190). Bresler (1996) argues that the curriculum should emphasise "aesthetically-based skills" (p.32). It is the aesthetic experience that provides teachers with a rationale for offering music in schools (Salaman, 1983; Alperson, 1993), because music provides an "unparalleled source of enjoyment" (Lehman, 1986, p.15) to use throughout life.

One such 'source' is popular music. In schools, it appears that music educators either use popular music in their teaching or they exclude it from the curriculum altogether; there does not appear to be a middle ground. Arguments which exclude popular music often stem from the fact that popular music is considered a derogatory form of music; it has been regarded as "quite banal" (Bridges, 1995, p.11), "insubstantial" (Davey, 1989, p.100), "silly and thoroughly artificial" (p.101), an inferior cultural expression due to its "basic simplicity" (Plas, 1985, p.400), a staged managed 'myth' (Birrer, 1985), and the cause of teenage violence, delinquency, and preoccupation with sex (Grossberg, 1985; Frith, 1987). Swanwick (1992) reports that some music educators
consider that popular music appears to distract students from participation "in the accepted cultural conventions, ... (from) a growing familiarity with the master works, (and) an historical perspective on music" (p.21).

Music educators opposed to popular music in schools usually acknowledge that "music seems so indigenous to human existence that it springs up naturally in every society" (Hope, 1992, p.730). It is argued that music can be pursued on a variety of levels, at which point popular music is placed on a level where it 'does not need to be taught'. Hope states that "by definition, vernacular culture does not need formal education to be transmitted from generation to generation" (p.730). Consistent with a philosophy that education should provide a counterbalance to the cultural environment, Postman (1979) recommends that schools should avoid using products of the popular culture.

Proponents of popular music in the curriculum generally agree that music is a part of every "cohesive community" (Swanwick, 1992, p.20), and that music can be pursued on a variety of levels. They differ with popular music's opponents at the point where distinctions are made that attempt to delineate musical boundaries (Jarrett, 1992). Popular music "does not consist of atomic categories, but is a continuum" (Cutler, 1985, p.12), and attempts to label it as ordinary, not worthy of formal study, and devoid of high level intellectual functioning and expression, point to considerable generalisations about all popular music. Such attempts prevent differentiation between the genuine and the spurious, between credibility and nonsense (Plas, 1985). Usually, these educators "speak about pop music without discrimination, as though it is all equal" (p.400), failing to recognise that popular
music “is not escapist. It is about the reality of people here and now. ... It is this quality that makes it genuine, that makes rock art” (p.400).

It is evident that popular music’s existence in the curriculum is either accepted or rejected on the basis of whether popular music is capable of providing students with worthwhile learning experiences, and whether they should have the opportunity to participate in and react to all types of music. Swanwick (1992) maintains there are grounds for supporting particular musics in schools, because, even though music abounds in the wider community, “schools extend the scope of knowledge that is casually acquired elsewhere and there is a fund of human knowledge embodied in musical discourse that cannot be left to chance” (p.20). He argues that if schools are basing their curricula on significant activities in a society, then popular music is an obvious candidate. Gerber (1988) argues that the primary reason for including music and popular music in the curriculum is to provide an accessible, legitimate musical genre through which we can help students develop perceptual skill. ... The use of musical exemplars can be a fruitful means of cultivating taste in today’s adolescent. The works selected should present the finest compositions from a broad array of musical styles and cultures, including jazz, ethnic, and popular music. (p.27)

Reimer (1989) states that if music education is to expand the possibilities of human responsiveness, a more open and freewheeling approach “needs to be taken toward ‘proper’ music materials, ... jazz, rock ... all should be considered proper sources” (p.54). Peotter (1977), encourages teachers to draw on modern musics, including popular music, and Swanwick (1990) argues that students should have the opportunity to “develop
instrumental and improvisational skills and to acquire sensitivity ...

to pop music” (p.16).

In terms of relevance, popular music “as a vehicle for conveying
opinions, ideas, emotions and language to young people, ... is
without peer. Music is the driving force behind youth culture”
(Robertson, 1987, p.1). He is surprised that Australia’s “most
dynamic artform, rock music, has been largely ignored by
educators until recently” (p.1). Popular music is worthy of study
in its own right and should not be used “as ‘bait’ to lure students
into an appreciation of more ‘serious’ music” (p.1). Landon
(1985) states that teachers “are recognising that musical idioms
formerly felt to be slightly ‘less than respectable’ may present
legitimate educational and musical experiences in the classroom”
(p.116). By including popular music in schools, new learners may
be accommodated who were not involved in traditional programs.
Music educators should regularly review their assumptions and
be prepared to consider the notion that popular music is a valid
part of the curriculum (Thompson, 1979; Barry 1984).

That adolescents have a specific interest in popular music is an
accepted fact. Twenty years ago, Sarah (1978) reported that
teenagers were knowledgeable and critical of pop music
performances, engaging in a type of musical self education by
purchasing and listening to pop music, and teaching themselves
to play musical instruments. From their involvement with
popular music, there is little doubt that secondary students come
to music classes already musically experienced, albeit partially.
A music program which does not take this into account ignores
significant educational issues. On the other hand, music educators
should consider the well founded concerns about the depravity
evident in some popular music, and the effects of such forms on impressionable youth (Grossberg, 1985; Frith, 1987; Stuessy, 1990). Since some musics may be ‘controversial’, a key factor in incorporating popular music into the curriculum relates to the selection of appropriate musical repertoire.

In 1986, the Australian Federal Minister for Education urged that young people be given opportunities to make greater sense of their world, observing that secondary school syllabuses usually exclude many of the cultural activities and symbols through which young people make and recognise themselves (Ryan, 1986). Although popular music’s inclusion in schools may assist students to make greater sense of the world, pop music should be part of the curriculum for its musical value and explicit qualities, not as a goodwill gesture, nor as a disguised route to other repertoire (Sarah, 1979).

It is true that young people have a preference for popular music (Hebdige, 1979; LeBlanc, 1981; Killian 1990), but more important is the fact that popular music is a motivating factor and valuable tool in the acquisition of music skills and knowledge (Sarah, 1979; Gerber, 1988; Jorgensen, 1996). The existence of popular music in the curriculum is based on the fact that popular music has a structure and complexity which marks it as ‘real’ music to be considered alongside, and not inferior to, other forms of music. Bartholomew (1993) maintains that “the foundation of musical instruction is the place music enjoys in the life of one’s students” (p.190). Popular music has a place in schools as it provides music teachers with yet another opportunity to make music a rich and exciting part of each student’s life.
2.3 Popular Music: Musical Considerations in a Curriculum Context

To provide students with an opportunity to experience the excitement and richness of popular music in their lives, it is important that music teachers are aware of existing curricula which use various approaches, that they are familiar with the movements and trends in popular music, and they are acquainted with repertoire which may be used in the classroom. This section investigates types of approaches used in extant popular music curricula, and represents an attempt to examine the characteristics of popular music, and how these characteristics are evident in the music of Sting.²

2.3.1 Extant Popular Music Curricula

History reveals that the United States and, to a lesser extent, Britain, are the countries where popular music's major movements have emerged and developed prior to their mass communication throughout the world (further examination of this phenomenon is provided in Appendix A). The existence of popular music in the school curriculum follows a similar path, with USA and British educational authorities officially sanctioning popular music by acknowledging that music education should provide students with the "widest range of experiences" (Swanwick & Taylor, 1982, p.7). Consequently, various types of popular music curricula have been devised, from simple instrumental tuition books, to the more detailed audio-visual teaching kits and instructional texts. An examination of various

² Sting - the composer/performer 'model' whose music is the foundation for the music learning activities presented in the integrated curriculum in this study.
types of popular music curricula is presented in this section.

Since popular music is recognised as a type of music which relies heavily on its transmission in an aural form, a number of curricula/teaching kits utilise musical excerpts presented on audio tape, compact disc or vinyl recording. The evaluation of some teaching kits shows that the selection of recorded material is usually based on one of two premises. Either the author wishes to provide the learner with selections of works which form the basis for learning the concepts of popular music (for example the excerpts of popular music which accompanies Wilson's (1992) *Rock musicianship: Teacher's manual and student workbook*) or with a sample of technical aspects of the music, (for example the *Contemporary Rock Lead* (Elliott, 1984) audio tape illustrating advanced rock lead guitar playing techniques). Further examination of popular music curricula reveals that the recorded material (with texts) provides a basis for developing an understanding of musical concepts or provides a focus for the development of technical skills.

**Texts based on the first premise:** Learners provided with recordings of works demonstrating concepts of popular music.

Authors who base their texts on the first premise select recordings of works which demonstrate the concepts they wish to teach. *Rock musicianship: Teacher's manual and student workbook* (Wilson, 1992) attempts to present popular music in this way. According to Wilson, the teaching kit is “designed to provide a sound music education specifically for the practising or aspiring rock musician” (p.1), operating at a level suitable for secondary students. While the instructional material deals with
information about popular music, for example the blues, minor key progressions, ballads, reggae, and rap, the information and excerpts on audio tape do not relate to the aural or musicianship activities. In this text, the author acknowledges popular music as a vehicle to teach theory, a fact Wilson acknowledges. He states that Rock musicianship aims "to provide practical theory studies to assist the student in acquiring a working musical vocabulary, which is of considerable importance, particularly in songwriting and musical composition" (p.1).

Rock music essentials (Brown, Dillon & Purcell, 1995) is a self-contained, concept-based book, supplemented with examples on cassette tape or compact disc, and is the result of extensive teaching of rock and popular music in schools. Rock music essentials is designed to provide "a strong practical approach to learning both music theory and skills necessary for effective writing and performance" (p.iv). This text is primarily concerned with teaching the concepts of music with limited attention to the popular music context. Instructional material is based on the theory of music, such as notes and rests in the treble clef, time signatures, major scale patterns, guitar chords, notes and rests in the bass clef, major key-signatures, and rapping rhythms. The audio recording utilises synthesized keyboard and drum-machine sounds, and short riffs based only on the twelve bar blues.

The final chapters in Rock music essentials cover drum kit fills, and formal structures of popular songs. From this, students are required to "write their own blues song" as a concluding assignment. They are encouraged to use music theory combined with performance skills on rock instruments in order to write the blues song to a preconceived formula. The recorded examples
with this program represent a fraction of the rock music genre due to the 'clean 1980s techno-pop sound' which is atypical of blues. By directing the learner into the songwriting process without attention to the product, particularly other models, the text fails to place the concepts of popular music in context.

Designed for learners in the school context, Roll-over Beethoven: Contemporary music education for secondary schools (Robertson, 1987) prepares musicians and bands for their chosen career. "For school leavers, musicians, people already working in the music industry and even the general reader with an interest in music it will provide a comprehensive grounding in the subject" (p.1). For those not destined for instrumental proficiency, it attempts to increase their understanding and appreciation of music. The teacher's kit provides teachers with resources to teach contemporary music as part of the secondary school music syllabus in NSW, following syllabus prescriptions of performance, creative expression, and listening.

The Role over Beethoven teacher's kit contains information on how to teach concepts of popular music using notated examples by the Beatles, the Clash, Johnny O'Keefe, and Skyhooks, and notations of drum kit accompaniments, bass riffs, melodic patterns, chord progressions, and percussion and musical scores. While the audio tape and detailed commentary notes are an important part of the kit, the ideas are not in any prescribed sequence and "do not follow any planned programme. They are simply suggestions on which to build" (Robertson, 1987, p.3).

In The world of popular music: Jazz, Fox (1975) aims to increase students' love of music by raising the level of awareness of 'their'
music. The program consists of a student’s book, a teacher’s edition, and an album comprising four records. Through the music learning sequence, students explore the sources and development of jazz from blues and ragtime to jazz-rock. Opportunities are provided for students to work with and create rhythm patterns, improvise with the recordings, and complete oral and written tasks based on aural experiences. The teacher’s edition includes instructional suggestions, a bibliography and discography, a guide to setting up a music laboratory for non-performers, and a history of the development of popular music in the United States. This text addresses aural awareness in an historical context, and makes no attempt to provide sequenced performance or composition instruction.

*Upbeat: Music education in the classroom* (Leask, 1990), is a program of instruction prepared for primary school students and the lower grades (Years 7 and 8) of high school. Through a variety of musical examples, the program aims “to extend the pupil’s previous experience, widening the opportunity for understanding and aesthetic stimulation” (p.8). Primarily, students work through levels in the program, drawing on “music of our own time and experience, that of jazz and rock music, complemented by traditional folk music” (p.8), with exposure to other music through listening to excerpts “of the works of great composers” (p.8). *Upbeat* aims to develop aesthetic response and investigation (awareness), skills of aural discrimination, music reading, and technical ability, an interest in “information about music and musicians” (p.7), and social interaction. Although each level contains a number of units, indicating sequential progression, teachers are advised to present the activities within a unit “in any order” (p.4), and combine them with activities from
other units which have the same conceptual base.

Aiming to capture the attention of junior secondary students, *Rock-It* (Beethoven & Moore, 1980) is a course on the history of American pop music for general music classes. It consists of a teacher’s manual (source book), textbook, student activity book, and 2-record set. The teacher’s manual outlines lesson plans, discussion points, games, and listening assignments for each section. Examples of topics, styles, and artists presented in the text are included on the double-LP set. The material is presented in three sections: ‘A quick American pop history from the ‘beginnings’ to the 1970s’, ‘The music is made of’ ... (featuring elements of music, and instruments of rock), and ‘Rock today’ (illustrating disco, country, hard and soft rock, reggae, and soul musics). Recorded material in this kit points to an emphasis on listening, with little attention to composition and performance.

*Australian Popular Music* (Smith, 1991) is portrayed as “a history of popular music composed in Australia with selected pieces described and analysed, and exercises in listening and composition” (p.i). The kit consists of ten topics, representing popular styles played in Australia over the past century. “It goes beyond the current short-lived teenage hits and so will be useful for many years. Teachers may wish to supplement it with the current hits” (p.vii) so that students have more understanding of the structure and social context of the music. In addition to considering the nature of popular music, Aborigines, and gender in Australian popular music, topics for study include: (1) Australian rock and roll (1950s), (2) the British invasion (1960s), (3) Skyhooks: ‘Living in the Seventies’, (4) punk, post punk and the independents, and (5) committed rock (Midnight Oil). For
each topic, a musical item (with recording and score) is presented that is "in some way representative of the genre" (p.viii). Rather than taking a sequential approach, the kit tends towards an historical approach with a suitable pop song for analysis and some performance.

Music in practice (Queensland Dept of Education, 1986) is a program developed by a team of teachers in Australia. There are nine units, and ‘Unit Three - Rock Music’ is a practical unit “designed to develop knowledge, skills and attitudes associated with rock music ... involving students in basic performance activities” (p.45). The rock unit is based on seven areas of study: rock styles (artists, trends, works), instruments of rock, basic notation (chord symbols), performance (singing, rock band, arrangements, equipment), rock dances (jive, disco, rap dancing), recording techniques, and marketing/promotion (advertising, concerts, video clips, copyright). This unit draws on pop music repertoire to demonstrate concepts, even though audio material is not provided. It is clear from the assessment tasks of playing chords, singing, and participating in rock bands that performance skill development is an important component in the program.

Texts based on the second premise: Learners provided with recordings of music based on technical aspects (as a vehicle for instrumental instruction).

Authors wishing to provide learners with recorded excerpts based on technical aspects of the music frequently aim to use popular music as a vehicle for learning an instrument (either individually or in a group learning situation). The jazz/rock course (Konowitz, 1992) is such a text. It is an instructional resource for individual and group keyboard classes, written on
the assumption that jazz and rock are important parts of the current musical scene, currently playing a small part in formal training for most pianists. The program emphasises a variety of performance skills - rhythmic ability, steady tempo, listening acuity, increased sensitivity to the stylistic demands of the music, and, most importantly, improvisation. Students are provided with instrumental accompaniment on the left channel of the cassette tape, while the keyboard part is presented on the right channel of the cassette tape.

*Contemporary Rock Lead* (Elliott, 1984) consists of a book and audio tape, which emphasise advanced aspects of rock lead guitar playing. The styles in guitar playing include note bending, two-note fills, and two-handed rock technique (bi-dextral), blues scales, rock riffs, hammer-ons, pull-offs and trills. "This approach ... enables guitarists to incorporate in their playing single line fills and licks and to add colour and impetus to their performance" (p.2). The instructional method is presented under technical headings using examples, exercises and instructions. Learners are instructed to improvise, experiment and listen to the recordings of other guitarists (but no suggestions are provided).

Several writers of popular music curricula do not provide recordings of music, choosing to recommend certain works which illustrate the concepts being taught. This decision is based on the fact that it is often difficult and expensive to obtain permission to use recordings of current songs. Other writers remedy this situation by composing music which reflects the styles of music and the concepts they seek to teach. *Microjazz for starters 2* (Norton, 1990) is an example of such a text. It is designed for individualised keyboard instruction 'with teacher assistance'. The
book contains twelve graded pieces each preceded by a set of simple exercises which aim to "develop areas of technique and co-ordination" (p.iii) essential for fluent and idiomatic playing of jazz. The pieces are influenced by a wide range of contemporary styles, namely blues, rock, reggae, and jazz.

*Reggae schooldays for classroom instruments* (Christian & Burnett, 1982) is a collection of songs for the classroom that are modelled on the reggae style, "but do not attempt to explore the music's more complex melodic patterns. They are designed for use in schools with mixed ability groups which may include comparatively unskilled performers" (p.2). The detailed music notation (arrangement of instrumental parts) compensates for the lack of recorded material in this text. In addition to the melody and lyrics, there is a simple piano part with guitar chord symbols, a 'chord chart' of notes to be played on melodic instruments (tuned percussion, keyboards, recorders), simple 'riffs' for bass instruments, and untuned percussion. Teachers are encouraged to repeat songs several times using contrasting accompaniments.

Other texts exist which focus on the craft of popular songwriting. Zollo's (1990) text, *Beginning songwriter's answer book*, is designed to introduce beginners to the craft of popular songwriting covering the type of material included in most texts of this nature. Zollo provides a variety of approaches to composition activities, using popular music lyrics and repertoire as models for learning. Instruction is provided in such areas as melodic construction, lyric writing, general music theory, song structure (verse/chorus, 'hooks', bridge material, and solo sections), collaboration with other lyricists and composers, and preparing demonstration tapes. Zollo supplies the reader with
suggestions from prominent songwriters, such as Paul McCartney, Bob Dylan, Madonna, and Carole King, notated musical excerpts, and explanations of popular music terminology.

Further to the provision of instructional texts and recordings, it is important to consider pop and rock videos as a major musical force in the lives of students, and to recognise that such videos are becoming frequent classroom resources for teachers. Cutietta (1988) observes that some videos and books, are trivial, pornographic, or of poor quality. In the same way that it would be inconceivable to ban books from schools because of the ‘bad’ content of a few, he argues that “we must not ban videos from our general music classes lest we cheat ourselves of a potentially powerful teaching tool” (p.73). Along with others, Cutietta maintains that videos are “highly successful instructional materials in the classroom” (p.73), which are useful in musical analysis because they can be replayed, paused and manipulated. Teachers should become familiar with videos and accept them as useful teaching tools, because “like the music itself, videos are here to stay. They will change as the music changes. It is imperative that we become knowledgeable about them so we can follow their growth in the years ahead” (p.75).

Various types of popular music curricula provide music educators with ways of becoming familiar with popular music concepts and repertoire. They contain ideas and resources (including texts, and audio and video recordings) for use in classrooms and can provide a foundation when designing curricula, or presenting the music of a particular pop music performer. The review of extant curricula reveals that authors of such texts attempt, with varying degrees of success, to present students with the concepts of
popular music through the activities of listening, performance and composition.

The deficiency of extant curricula to provide a sequenced, integrated curriculum of depth which is suitable for senior secondary students is a situation this study seeks to address. The issue of ‘depth’ will be addressed by immersing students in the popular music of Sting, who is renown for writing and performing music in a variety of styles. The sequencing of material will be addressed by examining the various characteristics of the music. The following section is an attempt to examine the characteristics of popular music that have been identified in existing curricula and which will be utilised in the Sting Curriculum.

2.3.2 Characteristics of Popular Music

Music has always been an intrinsic part of life, or what may be termed a ‘popular’ human experience, and yet the terms ‘popular music’, ‘pop music’, and ‘pop’ as they relate to the music of the general white middle-class society in America, did not emerge until the 1950s (Plas, 1985; Clarke, 1990; Stuessy, 1990). With the assistance of electronic technology and mass media, popular music became a global phenomenon within a short period of time. The rapid rate of production and consumption of popular music characterises the genre, and contributes to the constant state of flux and the problem of meaning which in turn accounts for the fact that an endorsed definition is still ‘up for grabs’.

In the light of this constant state of flux and the problem of meaning in popular music, an overview of movements and trends
in popular music in the last 40 years is presented in Appendix A; it presents the historical context of the genre, and the choices available to curriculum designers. As such, the overview is not an attempt to present a detailed history of popular music. Popular music draws on rhythm and blues, jazz, rock and roll, heavy metal, punk, reggae, and disco, to name a few, and points to diversity of styles. In the teaching of popular music, it is important to search out and evaluate specific works for use in the classroom which illustrate this diversity. In order to ascertain how rhythm, harmony, melody, instrumental timbre, and lyrics interact in the diverse field of popular music (Moore, 1993), a technique of analysis can be employed in which the voices and instruments of popular music are arranged in relatively discrete layers.

Of the four layers of sound in popular music, the first is formed by the music's 'bass notes', and is usually confined to the bass guitar. The second layer is a rhythmic layer and is the domain of non-pitched percussion instruments, most notably the drum kit. The third layer consists of the melodies, whether sung or played by various instruments, and relates to the conventional 'tune'. The fourth layer occupies the gap in register between the bass and the tune by supplying harmonies 'compatible' with each of these, and utilising voices and/or instruments. Further to these layers, two other concepts assist in the function of musical analysis, namely foreground and background. It is common in popular music that the 'tune' represents the foreground (as the prime carrier of the song's identity), and is accompanied by the other supporting layers in the background.

With aurally transmitted musics, references to scores may be less
helpful than approaches which place emphasis on what is most evident in an aural sense. The fundamental mode of transmission of popular music since the mid-1950s has been the recording, with the popular music score representing a transcription of what has been performed and recorded (Bradley, 1992; Moore, 1993; Szatmary, 1987). Conventional music notation is unable to transmit the vocal and instrumental timbral qualities, or the 'groove' of the music as "laid down by the bass and drum kit" (Moore, 1993, p.32). To that end, Moore states that the 'primary text' in popular music is 'what is heard', with 'notation', such as sheet music, providing a useful and somewhat secondary function by conveying melodic shape, harmonic sequence, rhythmic patterns, and lyrics.

When rock and roll emerged as the dominant form of popular music, the instrumental format of most bands was electric guitar(s), bass guitar, and drum kit, with a keyboard instrument occasionally substituting for the rhythm guitar. While 'hard and fast' distinctions are not always helpful, one of the consequences of such sparse instrumentation is that the function of each instrument within the band is rather clearly defined. In rock and roll, the treble and bass parts are assigned separate timbres (voice and/or lead guitar, and bass guitar), while the keyboard or rhythm guitar fills in the remainder, with the ensemble being tied together by the repetitive-type patterns of the drum kit.

The early drum kit consisted of bass and snare drums, hihat and ride cymbals, with additional tomtom and other simple percussion. The first four songs on The Beatle's *Hard Day's Night* album use a similar embryonic rhythm pattern, consisting of the bass drum on beats one and three, the snare on the off-beats (or
‘back-beats’), and the cymbal playing two quavers per beat. Verse and chorus entries are frequently accentuated by fills featuring rolls on the snare. While these drum kit patterns are collectively referred to as the ‘standard rock beat’, this should in no way suggest that its existence is a condition for identifying rock songs, and as such, it would be more appropriate to refer to it as a primary technique for the rock drummer.

In most pop bands, the drum kit is supported by the bass guitar which reinforces certain aspects of the drum kit’s primary pattern. The other role of the bass guitar is harmonic by providing a bass line which supports the tune. As time progressed, bass guitarists not only played the root note of the chords, but preferred to create independent melodic lines without destroying the song’s identity.

The function of the guitarist is to supply the harmony, achieved by strumming the chords to a rhythm, hence the term ‘rhythm guitar’. The harmonies of popular music are triadic, although added sixth and seventh chords are not infrequent, and altered triads, such as the suspended fourth, can also be found. The chord progressions utilise the primary triads: I-IV-V, although there is evidence of a richer harmonic foundation with the use of secondary triads: II-III-VI. There are also references to the modal system (particularly the ionian, mixolydian, dorian, and aeolian modes) in the harmonic construction of some works, and in the type of scales on which lead guitarists and other instrumentalists build their improvisations.

Harmonic sequences in popular music are usually repeated in units of two, four or eight bars, and rarely any other number.
Often, the guitar makes the harmonies explicit by using a full guitar sound (through electronic means such as distortion and reverb), emphasising on the off-beats with the snare drum, and using sustained power chords with an occasional solo built around notes of the chord. At other times the guitar makes the harmonies implicit by provision of chord outlines in a subtle manner via a riff or melodic idea. This latter technique is evident in the Kink’s *You Really Got Me* (1964), and in some early Beatle’s songs where the guitar doubles the bass guitar.

The conventional formal sections found in the genre are verse, chorus or refrain, introduction, bridge, solo, and coda. It is in these sections that the harmonic vocabulary or progressions exist. Moore (1993) argues that the formal sections in the genre “are categories frequently used by writer and performers, and their ubiquity is sufficient to ensure their analytical value” (p.47).

Vocally, Bill Haley’s *Rock Around the Clock* (1954) is an example of early ‘white’ rock and roll singing. The vocal rhythm coincides with each beat (with the exception of a slight anticipation of the third beat), he sings precisely ‘on’ pitch, his register is high, slightly strained, and he uses a narrow range. Elvis Presley is widely regarded as the singer who brought ‘white and black vocal sounds’ together. His vocal rhythm is less rigid, the range is wide using upper and lower register to demonstrate emotive content, vibrato is used on sustained notes giving the voice greater resonance, and while he sings ‘on’ pitch, there is a tendency to slide up to the pitch on some occasions (in a blues style).

From an examination of how the layers of sound operate, it is possible to determine that popular music is typified by repeated
harmonic progressions which draw on a variety of triadic chords, drum kit accompaniment, and the use of verse/chorus structure with solo sections by melodic instruments such as electric guitar, keyboard, saxophone or other brass instruments. Bass ostinato patterns often provide an underlying riff for either all or certain sections of a song over which vocalists sing of social issues or personal relationships using hook phrases with 'memorable' melodies. Recognising that the term popular music is more commonly used as a label rather than "a hard category containable within a fixed set of parameters of any kind" (Cutler, 1985, p.12), the curriculum designer must decide what types of popular music are appropriate for music education in schools.

Within the broad structures of popular music, the music educator is faced with a dilemma. Given the reasons for including popular music in the school curriculum, combined with an awareness of the negative aspects of some types of popular music (evident in Appendix A), the curriculum designer is faced with serious issues of choice.

One way to assist that choice is to locate performers who reveal musical attributes which characterise popular music. Sting (Gordon Sumner) is identified as such a performer. For curriculum purposes, Sting's music provides repertoire which illustrates the layers of sound and formal structures typical of various types of popular music.

2.3.3 The Popular Music of Sting

Choosing from all the available types of popular music is
extraordinarily difficult for a classroom teacher. The challenge is to choose the most suitable 'models' as vehicles for learning the concepts of popular music. The problem of choice is not just restricted to popular music. Music teachers, after deciding to teach 'classical' music, are faced with further selection procedures as to styles (sonata or symphonic forms) and composers (Mozart or Beethoven). In popular music, for example, the music of The Beatles, Elvis Presley, the Bee Gees, Michael Jackson and Sting, provide curriculum designers with repertoire which contain concepts of popular music.

The music of Sting intrinsically provides teachers with a composer/performer model for their students. Extrinsicly, in a music idiom that is market driven, Sting is an important figure in the world of popular music (see Appendix B - Sting: General Considerations, and Chapter 4, 1.9 where the 'Selection of Repertoire' is presented with an analysis of the 'teachable' aspects of the works).

In 1977, Sting joined The Police and began writing songs which echoed the punk, reggae and rock styles current in popular music at that time. Using an electric guitar, drum kit, bass guitar and vocals, Sting had the instrumental resources to create rock chord progressions and combine them with reggae rhythms and punk-inflected vocal lines. The straightforward rock and the offbeat reggae pulse is obvious in So Lonely (1978) where a 'danceable' reggae verse of sixteen bars is welded to a rock and roll chorus of half its length, followed by the reggae groove before concluding with repetitions of the song's title line. Roxanne (1978) and Can't Stand Losing You (1978) further demonstrate the use of reggae rhythms in a rock context, with guitar accompaniments based on
extensions of chords.

It is not coincidental that Sting, a bass guitarist, writes his music 'from the bottom up'. In *Demolition Man* (1981, 1993), *Driven to Tears* (1980, 1985), and *Shadows in the Rain* (1980, 1985), to name a few, bass guitar ostinato patterns form the riffs which repeat throughout each of the songs. In the earlier version of each song, the lead guitarist creates improvisations over the verse and/or chorus sections. In extending these solo sections, the later versions utilise keyboard, saxophone and guitar improvisations which are longer and more complex, involving the use of jazz scales and elaborate rhythms.

Sting's music features the usual concepts of popular music, but he extends them using intricate jazz solos over chord progressions manoeuvred by bass guitar riffs, and embellished by drum kit accompaniments. In the one song, he draws on many styles of popular music. Sting may use reggae rhythms which accent the 2nd and 4th beats of the bar, jazz quavers to create a swing feel, punk textures (particularly in the instrumental and vocal timbres), shifts in accents, chord substitutes, and a variety of solo instruments and techniques. Clearly, Sting composes in a linear fashion, not unlike the textures evident in J. S. Bach's inventions and fugues. This linear approach to composition, in an age when most songs are based on chord progressions, combined with the fact that Sting's bands improvise and play live music in a decade where sequenced accompaniments are more prominent, set his music apart from other pop repertoire. Using the music of Sting, the author argues, provides appropriate material as a vehicle which motivates students to learn the various concepts of popular music.
2.3.4 Summary

Subsequent to the difficulties encountered when determining the nature of popular music, and recognising the problem of selecting socially appropriate material, there are many advantages to be gained by including popular music in the school curriculum. Music educators should carefully examine the characteristics of popular music they wish to teach, and draw on repertoire from suitable models (such as Sting) which allow students to develop their music knowledge and skills.

2.4 Summary

The complex nature of music curriculum design is evident in the fact that 'curriculum' represents much of the educational experience - an intricate, vibrant movement of people and things in a combination of organised and care-free settings. In such an environment, music curriculum designers have responsibility to decide on subject content and instructional methods based on an educational philosophy of what is valuable within a society.

When organising specific units of work, teachers need to design curricula which address the technical dimensions, such as objectives, sequence of content, activities and assessment procedures, within the context of providing realistic experiences of a moral kind (i.e. is what we do right or good for students?). By presenting students with 'morally right' experiences (which may avoid the types of popular music which are considered 'derogatory' or 'insubstantial'), teachers can involve students in activities which develop performance, composition and aural
skills, a knowledge of music in its cultural context, and an awareness of the value of music.

It is widely acknowledged that students require 'in-depth' experiences which motivate and challenge them to develop their skills. At all times, students can be provided with environments that nurture creativity whilst encouraging them to assume responsibility for their behaviour. It is imperative that music curriculum designers engage learners in sequentially developed listening, performance and composition activities which are conducive to initiating and sustaining intrinsic motivation.

Of the varied approaches to music teaching, the integrated curriculum, which places equal emphasis on the three music learning activities; has emerged as a major curriculum form in music education. While "performing is the primary means to experiencing the music and creation of it" (Reimer, 1989, p.186), the integrated curriculum enables students to develop their aesthetic sensitivity to music in a broader context (through equal engagement with the listening, performance and composition activities).

There is sufficient evidence in the literature to suggest that the integrated curriculum is the preferred approach at the secondary school level. Furthermore, the selection of appropriate 'models', when studying certain forms of music, enables students to observe and emulate their mentors - striving for success in the three music learning areas. Modelling is an effective strategy because of its positive influence on music learning at all levels (Dickey, 1992).
By utilising popular music, curriculum designers are able to motivate students by providing them with an integrated program which fosters participation in each of the three music learning activities. Based on the music of appropriate models, popular music offers an "unparalleled source of enjoyment" (Lehman, 1986, p.15), and valuable musical experiences in the classroom.

While there are numerous popular music texts and extant curricula, few are suitable for the type of 'in-depth' study (Letts, 1996) required at the senior secondary level. Many resources focus on historical and social issues, yet fail to address the practical nature of popular music by supplying detailed listening, performance and composition activities. One way to alleviate this problem is to identify performers who reveal musical attributes which characterise popular music and enable students to learn the concepts of music through practical, challenging activity. Sting (Gordon Sumner) is identified as such a performer.

Drawing on the theoretical premises examined in this chapter, a popular music curriculum based on the music of Sting was designed and presented to a sample of teachers and senior secondary school students. The design of the Sting Curriculum was based on the premise that all resources (in the 'kit') were available to students with widely differing experiences in music (namely candidates in the NSW Preliminary, Year 11, Music 2 Unit Course 1). For this reason, the selection of the sample used in this study is presented in the following chapter.
CHAPTER THREE

SELECTION OF THE SAMPLE
CHAPTER THREE

SELECTION OF THE SAMPLE

This study seeks to ascertain the effects of a specially-devised curriculum (based on the music of Sting) on the learning of popular music. The Sting Curriculum was presented to a sample of Year 11 senior secondary music students aged between 16 and 18 years attending schools within urban Sydney. This chapter details the independent, dependent and control of extraneous variables of interest in the study, and the sample selection, in line with the variables, is explained. A diagram outlining the research design is provided in Figure 3.1.

3.1 Operationalisation of Terms

In this study, the independent variable is the Sting Curriculum (consisting of 19 lessons taught over a period of 9 weeks at 240 minutes per week) and the associated music learning activities. The dependent variable is a specially-constructed test in popular music. The extraneous variables are teacher, student, and school-related variables.
Figure 3.1

Diagram of research procedures

- Literature Review
  - Design of data gathering instruments
  - Design of 6 lessons in the Sting Curriculum in Popular Music
- Pilot Study
  - n=56 students
- Refine and develop data gathering instruments
- Refine first 6 lessons and complete design of the Sting Curriculum in Popular Music
- Main Study: Presentation of Sting Curriculum
  - n=124 students
- Collection of information such as tests, and teacher and student evaluations
- Analysis of results
- Findings
3.1.1 Independent Variable

The independent variable in this study relates to a specially-devised curriculum in popular music. Containing repertoire based on the music of Sting and popular music concepts, the curriculum is presented via the music learning activities of listening, performance, and composition. The curriculum is designed for senior secondary school music students with a variety of previous experiences in music, and is based on the underlying premise that, despite the level of prescription in any course, there will be varying emphases placed on the three music learning activities.

The Sting Curriculum: an integrated music curriculum which attempts to develop students’ skills and knowledge in popular music utilising the activities of listening, performance, and composition.

Listening: a music learning activity where students listen to recorded and live music performances. It is recognised that when performing and composing, students naturally ‘listen to’ their music, but their main focus is on technical/vocal development or compositional techniques. In the context of the integrated curriculum, students focus on listening by identifying, analysing and discussing melodic, rhythmic, harmonic and instrumental features in the music. In theory, the time allocated to the listening activity is equal in proportion to the time allocated to each of the composition and performance activities.

Performance: a music learning activity where students play musical instruments and sing. In the context of the integrated curriculum, the performance activity aims primarily at preparation for music performance. In theory, the time allocated
to the performance activity is equal in proportion to the time allocated to each of the composition and listening activities. 

**Composition**: a music learning activity where students compose and improvise. In the context of the integrated curriculum, the time allocated to the composition activity is equal in proportion to the time allocated to each of the listening and performance activities.


### 3.1.2 Dependent Variable

The dependent variable is a **popular music test** (called the Test). This specially-constructed instrument tests the students' knowledge and skills in popular music contained in the Sting Curriculum. The Test, consisting of an aural component and a written component, is administered by teachers in the sample under controlled conditions and assessed by a panel of independent judges.

### 3.1.3 Control of Extraneous Variables

There are three types of extraneous variables of interest in this study: teacher-related, student-related, and school-related variables.

**Teacher-related variables**: a broad term used to cover
designated characteristics relative to different individuals in the teacher sample. The designated characteristics are:

*Gender:* of teachers in the sample.

*Age:* teacher's age expressed in five year bands from 20 to 60 years.

*Qualifications:* teachers' formal qualifications in either music education, or music and education, which certify music specialists to teach music within a school setting.

*Teaching experience:* (a) the number of years teaching high school students, and (b) the number of years teaching senior music classes.

*Major musical instrument:* the major or preferred instrument played by each teacher.

*Personal music involvement:* teachers' involvement in amateur and professional music performing groups outside the school environment.

*Use of popular music in the curriculum:* teachers' previous use of popular music (a) in class, and (b) in extra-curricula music experiences, for example bands.

*Student-related variables:* a broad term used to cover designated characteristics relative to different individuals in the student sample. The sample was drawn from Year 11 students in Sydney (New South Wales) in the Music 2 Unit Course 1 (Board of Studies, 1994a)¹.

¹ At the time of the study, in the State of New South Wales (Australia), there were four ways students could take music as an examination subject in Year 12, at the end of their schooling. One of these was the 2 Unit Course 1, a program of study specifically instigated for students in Years 11 and 12 who had little or no previous music training. From 21 topics designated in the syllabus document, each student chose six topics (3 in Year 11 and 3 in Year 12); Popular Music was one of the topics available. It was prescribed that students must study their topic through performance, musicology, composition and aural "learning experiences" (p.1). Further details regarding 2 Unit Course 1 are given in Appendix E.
In the student-related variables, the designated characteristics are gender, family, home environment, major musical instrument, personal music preferences, school music involvement, previous music learning experience, and music experiences outside school.

**Gender:** of students in the sample.

**Student's family:** (a) parents or care-givers who play musical instruments, and (b) musical support received from parents or care-givers.

**Musical instrument/s:** the musical instrument/s played by students.

**Personal music preference:** demonstrated by student habits relating to (a) music listening, and (b) attendance at amateur and professional concerts.

**School music involvement:** student participation in school music groups not associated with classroom learning, which may include choirs, bands, orchestras, and small ensembles.

**Previous music learning experience:** student's music learning prior to entry into senior secondary school, namely (a) with instrumental pedagogues, and (b) through the completion of music as an examination subject in the junior secondary school years.

**Music experiences outside school:** students' involvement in music performing groups outside the school environment (which may include community choirs, bands, orchestras, and small ensembles).

**School-related variables:** a broad term used to cover designated characteristics relative to different schools in the sample. The designated characteristics are geographic location, government or non-government control, and school gender designation.
Geographic location: relates to the school's geographic location within urban Sydney. Urban Sydney is operationally defined as bounded on the North and West by the Hawkesbury and Nepean Rivers, and Lake Burragong, and on the South by the Royal National Park, Heathcote, Woronora Reservoir, and the line created by the suburbs of Menangle and Wedderburn (Gregory's Sydney Street Directory, 57th ed., 1993).

Government schools: schools under government control, namely the New South Wales (Australia) Department of School Education.

Non-government schools: schools not under government control (but following government-prescribed syllabus and curriculum documents), namely 'private' schools usually affiliated with a particular church.

School gender designation: gender designation of students in each school, namely boys' school, girls' school, or co-educational school.

3.2 Sample Selection

Participants in this study were teacher volunteers who responded to an invitation to present a popular music curriculum to their senior secondary school music students for a term of nine weeks. An 'expression of interest' form (Appendix F) was distributed to 297 government and non-government high schools in the Sydney metropolitan area asking the teacher of the 2 Unit 1 Year 11 music class to indicate their willingness to implement the curriculum. In total, 59 music teachers returned an 'expression of interest' form of which 39 teachers were selected on the basis of their availability at the prescribed time. Of the
remaining 20 returns, 12 teachers indicated they were not interested in a popular music curriculum, and a further eight could not participate due to factors relating to school administration and/or music department organisation.¹

Table 3.1 provides an indication of the types of secondary schools that each of the teachers in the original sample represented. This information was obtained from the expression of interest forms and demonstrates that of the 39 schools, there were 12 single sex schools (six were boys, six were girls) and 27 co-educational schools, and 11 non-government and 28 government schools.

<table>
<thead>
<tr>
<th>Curriculum</th>
<th>School Gender</th>
<th>School Control</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Boys</td>
<td>Girls</td>
<td>Co-ed</td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>6</td>
<td>27</td>
</tr>
</tbody>
</table>

Whilst 39 teachers formed the original sample, 11 teachers withdrew their expression of interest prior to the commencement of implementation. Another three teachers returned the curriculum material in mint condition with a covering letter stating they wished to withdraw from the study. Further contact with teacher participants revealed that 25 teachers commenced the lessons in popular music with their Year 11 senior music students (n=210).

Although 210 students began the lessons, 86 students withdrew for a variety of reasons, leaving a final sample of 124 students in

¹ These factors were: only having Years 7-10 at the school, not offering 2 Unit 1 music to Year 11, not studying popular music until Year 12, teacher leaving the school, and no senior music in the school at the time of the implementation of the curriculum.
18 schools. The reasons provided by the teachers of the 86 students who withdrew from the study can be divided into three groups; curriculum, teacher, and student-related issues. There were 23 students (from 4 schools) who withdrew due to issues relating to the curriculum, nominating that it was either 'too easy' (n=8) or 'too hard' (n=15). A further 31 students (from 3 schools) withdrew due to teacher-related issues. Table 3.2 presents the reasons listed by teachers which led them to withdraw their students/school from the study.

Table 3.2 Participant withdrawal due to teacher-related issues

<table>
<thead>
<tr>
<th>Reason</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher left school</td>
<td>4</td>
</tr>
<tr>
<td>Other reasons (combined):</td>
<td></td>
</tr>
<tr>
<td>too many interruptions to the school timetable,</td>
<td>27</td>
</tr>
<tr>
<td>student/teacher illness,</td>
<td></td>
</tr>
<tr>
<td>Year 11 exams, other music events, truancy,</td>
<td></td>
</tr>
<tr>
<td>Year 11 excursions.</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31</strong></td>
</tr>
</tbody>
</table>

Finally, 32 students withdrew due to student-related issues, namely students either transferred to another school or left school to seek employment and/or an apprenticeship. In this final group, the 32 students left schools that formed part of the 18 schools in the final sample.
3.2.1 Final Sample

The final sample consisted of 18 teachers, 18 schools and 124 students. A profile of each teacher in the sample was acquired by collation of the information gathered from a Teacher Profile Sheet (Appendix G) completed when teachers first indicated their interest in the study. This facilitated the identification of the teacher-related variables of gender, age, qualifications, teaching experience, major musical instrument played, personal music involvement, and use of popular music in the curriculum. The results are presented in the following tables, Tables 3.3 to 3.9.

Regarding gender, there were 14 female (78%) and 4 male (22%) teachers in the study, reflecting the trend in the teaching population where it is evident that there are more females than males in the New South Wales secondary music teaching profession. Regarding age, 33% of teachers were in the 20-25 year age group, only 15% were over 46 years of age, and most (77%) were under 35 years of age. Table 3.3 presents the distribution and percentage of teachers' ages in five year bands.

**Table 3.3** Age (in five year bands) of participating teachers and percentage

<table>
<thead>
<tr>
<th>Age (Yrs)</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 - 25</td>
<td>6</td>
<td>33%</td>
</tr>
<tr>
<td>26 - 30</td>
<td>4</td>
<td>22%</td>
</tr>
<tr>
<td>31 - 35</td>
<td>4</td>
<td>22%</td>
</tr>
<tr>
<td>36 - 40</td>
<td>2</td>
<td>11%</td>
</tr>
<tr>
<td>41 - 45</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>46 - 50</td>
<td>1</td>
<td>6%</td>
</tr>
<tr>
<td>51 - 55</td>
<td>1</td>
<td>6%</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100%</td>
</tr>
</tbody>
</table>
There were seven types of qualifications which represented two main groups, namely (1) tertiary education in music and/or music education at the diploma and/or bachelor level that provided candidates with professional/teacher training, and (2) additional qualifications in music (for example at the graduate diploma or masters level). These are presented in Table 3.4, illustrating that the majority of teachers in the study were graduates with a Bachelor of Music Education or equivalent degree. Although these are not presented in the table, two teachers had qualifications in music performance, with one other teacher possessing a Graduate Diploma of Education.

**Table 3.4 Qualifications of participating teachers**

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BMusEd</td>
<td>9</td>
</tr>
<tr>
<td>2. BA,DipEd</td>
<td>2</td>
</tr>
<tr>
<td>3. BMus,DipEd</td>
<td>2</td>
</tr>
<tr>
<td>4. BEd(Mus)</td>
<td>2</td>
</tr>
<tr>
<td>5. BMus,BEd</td>
<td>1</td>
</tr>
<tr>
<td>6. DipMusEd</td>
<td>1</td>
</tr>
<tr>
<td>7. BMusEd,MMus</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

Teachers in the sample were asked to list the major instrument they played. The responses to this question are presented in Table 3.5. As second and third (other) instruments, teachers nominated saxophone and clarinet. In general all teachers played either a keyboard or string instrument and two teachers nominated voice as their second instrument.


Table 3.5  
Musical instruments played by participating teachers (major instrument)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>9</td>
</tr>
<tr>
<td>Guitar</td>
<td>2</td>
</tr>
<tr>
<td>Trumpet</td>
<td>2</td>
</tr>
<tr>
<td>Violin</td>
<td>2</td>
</tr>
<tr>
<td>Bass Guitar</td>
<td>1</td>
</tr>
<tr>
<td>Flute</td>
<td>1</td>
</tr>
<tr>
<td>Organ</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

Regarding the variable of teaching experience, the teachers were asked to indicate the number of years of teaching in high schools. The responses are presented in Table 3.6, with 0-5 years being the most frequent response.

Table 3.6  
Participating teachers’ experience teaching in high schools

<table>
<thead>
<tr>
<th>Response in years</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 - 2</td>
<td>9</td>
<td>50.0%</td>
</tr>
<tr>
<td>3 - 5</td>
<td>5</td>
<td>28.0%</td>
</tr>
<tr>
<td>6 - 10</td>
<td>2</td>
<td>11.0%</td>
</tr>
<tr>
<td>11 - 15</td>
<td>1</td>
<td>5.5%</td>
</tr>
<tr>
<td>16 - 20</td>
<td>1</td>
<td>5.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>

In response to the question relating to the number of years teaching senior music classes, specifically 2 Unit Course 1, there were four main groups presented in years of experience: 0-2, 3-5, 6-10, and 11-15 years (Table 3.7).
Table 3.7  Participating teachers’ experience teaching specifically 2 Unit 1 music

<table>
<thead>
<tr>
<th>Response in years</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2</td>
<td>6</td>
<td>33.3%</td>
</tr>
<tr>
<td>3-5</td>
<td>6</td>
<td>33.3%</td>
</tr>
<tr>
<td>6-10</td>
<td>5</td>
<td>28.0%</td>
</tr>
<tr>
<td>11-15</td>
<td>1</td>
<td>5.4%</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

For the teacher-related variable of personal music involvement, teachers were asked to respond to two questions. The first question related to their involvement in amateur or professional ensembles, and the results are presented in Table 3.8. Generally, the ensembles in which teachers played were of varied types, mainly musicals, a cappella and/or chamber groups.

Table 3.8  Participating teachers’ involvement in amateur or professional ensembles

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>7</td>
<td>39%</td>
</tr>
<tr>
<td>No</td>
<td>11</td>
<td>61%</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100%</td>
</tr>
</tbody>
</table>

The second question related to their involvement in rock or pop music bands, and the results are presented in Table 3.9. In a study concerned with popular music, it is noted that most teachers did not play in rock or pop bands. For the teacher-related variable of the use of popular music in the curriculum, all teachers in the sample indicated that they used popular music in
the classroom situation and in extra curricula music experiences (i.e. students perform in teacher-directed pop and rock bands).

Table 3.9 Participating teachers' involvement in rock or pop bands

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td>No</td>
<td>14</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
</tr>
</tbody>
</table>

A profile of the 124 students in the sample was acquired by collation of the information gathered from a Student Profile Sheet (Appendix H) which students completed towards the end of the study. This information facilitated the identification of the student-related variables of gender, family, home environment, major musical instruments played, personal music preference, school music involvement, previous music learning experience, and music experiences outside school. The results are presented in the following tables, Tables 3.10 to 3.25.

Regarding gender, there were 51 female students (41%) and 73 male students (59%) in the final sample. Nearly all students were aged between 16 and 17 years 11 months. Five students were 18 years of age or over.

For the student-related variable of family, each student was asked to respond to three questions. The first question asked students to stipulate whether or not parents or care-givers played a musical instrument. The student responses for mothers and fathers are presented in Table 3.10, revealing that only 16%
of students had mothers that played an instrument and 24% had fathers who played an instrument (excluding missing cases).

**Table 3.10** Student participants: parents who played musical instruments

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mother</td>
<td>Father</td>
</tr>
<tr>
<td>No response</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Yes</td>
<td>17</td>
<td>26</td>
</tr>
<tr>
<td>No</td>
<td>92</td>
<td>82</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
<td>124</td>
</tr>
</tbody>
</table>

The second question relating to the variable of student’s family show that most students were supported in their music studies by parents/guardians. The results in Table 3.11 indicate that 12% of students felt they were not supported musically by their parents/guardians.

**Table 3.11** Students supported in their music studies by parents/guardians

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>2</td>
</tr>
<tr>
<td>Yes</td>
<td>68</td>
</tr>
<tr>
<td>Sometimes</td>
<td>30</td>
</tr>
<tr>
<td>No</td>
<td>15</td>
</tr>
<tr>
<td>missing</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>

The third question relating to the variable of student’s family was concerned with the home country of parents. The responses
indicate that the sample reflects the multicultural nature of Australian society. The response to the question of home country of parents is presented in Table 3.12, and with the wide variety of countries identified, are specifically grouped to indicate whether parents were born in Australia or overseas. The responses show that 37% of mothers and 34% of fathers were born in Australia. Regarding students of Aboriginal or Torres Strait Islander descent, only a small percentage of the sample (6%) were identified.

**Table 3.12**  
**Student participants: home country of parents**

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mother</td>
</tr>
<tr>
<td>No response</td>
<td>9</td>
</tr>
<tr>
<td>Australia</td>
<td>46</td>
</tr>
<tr>
<td>Born overseas</td>
<td>60</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>124</td>
</tr>
</tbody>
</table>

Students in this study were asked to indicate the instrument they preferred to play, followed by their second and third choices. Table 3.13 indicates that the instruments students preferred to play were piano (35%), guitar (26%), and drums (11.5%) (valid percentages, missing cases omitted). In the 'second' choice (Table 3.14), the instruments students nominated most frequently were guitar (18.5%), piano (16.5%) and drums (6%). In the 'third' choice (Table 3.14), the instruments students nominated were guitar and piano, followed by bass guitar and recorder.
Table 3.13  
Student participants: favoured instruments

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>No response</td>
<td>1</td>
</tr>
<tr>
<td>Piano</td>
<td>40</td>
</tr>
<tr>
<td>Guitar</td>
<td>30</td>
</tr>
<tr>
<td>Drums</td>
<td>13</td>
</tr>
<tr>
<td>Voice</td>
<td>9</td>
</tr>
<tr>
<td>Bass Guitar</td>
<td>5</td>
</tr>
<tr>
<td>Clarinet</td>
<td>4</td>
</tr>
<tr>
<td>Saxophone</td>
<td>3</td>
</tr>
<tr>
<td>Flute</td>
<td>3</td>
</tr>
<tr>
<td>Recorder</td>
<td>2</td>
</tr>
<tr>
<td>Trumpet</td>
<td>1</td>
</tr>
<tr>
<td>Glockenspiel</td>
<td>1</td>
</tr>
<tr>
<td>Violin</td>
<td>1</td>
</tr>
<tr>
<td>Organ</td>
<td>1</td>
</tr>
<tr>
<td>Euphonium</td>
<td>1</td>
</tr>
<tr>
<td>Harmonica</td>
<td>0</td>
</tr>
<tr>
<td>Bagpipes</td>
<td>0</td>
</tr>
<tr>
<td>Banjo</td>
<td>0</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>

* Columns 1, 2, and 3 in each case indicate the preferred instrument, followed by the second and third choices.

The number of years that students played their ‘preferred’ instrument are presented in Table 3.14. The mean number of years for students playing their first instrument was 3.9 years, and 1.8 years for their second instrument. Approximately 88% of the students in the sample played their second instrument for less than 3 years or did not play a second instrument at all (approximately 35% of all students did not respond to the ‘second instrument’ question).
Table 3.14  Student participants: number of years playing favoured instrument

<table>
<thead>
<tr>
<th>Years</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>5</td>
</tr>
<tr>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>

The mean number of years for which students played their 'third' instrument was 0.8 years. Approximately 91% of the students in the sample played their third instrument for less than 2 years or did not play a third instrument at all (68% of students did not respond to this question).

For the student-related variable of personal music preference, responses were collated for each student's listening habits and concert attendance. Table 3.15 presents the daily music listening habits of students, revealing an average of 3 to 4 hours of listening at home. Three students responded to the question with the answer: 24 hours (!!). The type of music listened to by students (Table 3.16) shows that pop or rock music is listed by 50% of students.
Table 3.15
Student participants: daily music listening habits in hours

<table>
<thead>
<tr>
<th>Response (in hours)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>5</td>
</tr>
<tr>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>2</td>
<td>29</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>

Table 3.16
Types of music listened to by student participants

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>6</td>
</tr>
<tr>
<td>Pop</td>
<td>32</td>
</tr>
<tr>
<td>Rock</td>
<td>32</td>
</tr>
<tr>
<td>Art/Classical</td>
<td>1</td>
</tr>
<tr>
<td>Jazz</td>
<td>1</td>
</tr>
<tr>
<td>Pop/Christian Rock</td>
<td>1</td>
</tr>
<tr>
<td>Folk</td>
<td>1</td>
</tr>
<tr>
<td>Soul</td>
<td>3</td>
</tr>
<tr>
<td>Various</td>
<td>38</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>

106
Results are presented in the same response groups that students listed on their profile sheets (n=124). For example, if a student listed 'pop' with 'Christian rock', it is listed as one response. In cases where students listed more than two types of music, the response is grouped under 'various'.

Overall, most students (63.5%) attended concerts (Table 3.17). The types of concerts attended are presented in Table 3.18, with

**Table 3.17**  
**Student participants: concert attendance**

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>6</td>
</tr>
<tr>
<td>Yes</td>
<td>79</td>
</tr>
<tr>
<td>No</td>
<td>30</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>

**Table 3.18**  
**Types of concerts attended by students**

<table>
<thead>
<tr>
<th>Type of music</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>32</td>
</tr>
<tr>
<td>Pop</td>
<td>33</td>
</tr>
<tr>
<td>Classical</td>
<td>6</td>
</tr>
<tr>
<td>Pop/Classical</td>
<td>4</td>
</tr>
<tr>
<td>Musicals</td>
<td>6</td>
</tr>
<tr>
<td>Heavy Metal (H.M.)</td>
<td>11</td>
</tr>
<tr>
<td>Musicals/H.M.</td>
<td>2</td>
</tr>
<tr>
<td>Classical/Musicals</td>
<td>2</td>
</tr>
<tr>
<td>Pop/Musicals</td>
<td>4</td>
</tr>
<tr>
<td>Jazz</td>
<td>1</td>
</tr>
<tr>
<td>Varied</td>
<td>14</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>
popular music concerts featuring as the most attended, followed by heavy metal and 'varied' (where students indicated more than two types of concerts). The results are presented in the groups indicated by students on their profile sheets.

For the student-related variable of school music involvement, students were asked to respond to two questions. The first question relates to their participation in school choral groups, and the responses in Table 3.19 reveal that 20% of students (n=25) participated in these groups.

Table 3.19 Student participants: involvement in school choral groups

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>2</td>
</tr>
<tr>
<td>Yes</td>
<td>25</td>
</tr>
<tr>
<td>No</td>
<td>88</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>

The second question relates to student participation in school instrumental groups (orchestra, band or instrumental ensembles), and the responses are presented in Table 3.20. Only 39 students (31%) participated in school bands, orchestras, or ensembles and the types of groups they played in are listed in Table 3.21.

For the student-related variable of previous music learning experience, responses were collated concerning students' previous study of music as an examination subject in the junior secondary school (Table 3.22). Despite the fact that the 2 Unit 1 Music Course is designed for students with little or no previous
### Table 3.20
Student participants: involvement in school instrumental groups

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>4</td>
</tr>
<tr>
<td>Yes</td>
<td>39</td>
</tr>
<tr>
<td>No</td>
<td>72</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>

### Table 3.21
Types of school instrumental groups in which students participated

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>82</td>
</tr>
<tr>
<td>Band</td>
<td>15</td>
</tr>
<tr>
<td>Orchestra</td>
<td>1</td>
</tr>
<tr>
<td>Small ensemble</td>
<td>16</td>
</tr>
<tr>
<td>All the above</td>
<td>1</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>

### Table 3.22
Students' study of music as an examination subject in junior high school

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>4</td>
</tr>
<tr>
<td>Yes</td>
<td>81</td>
</tr>
<tr>
<td>No</td>
<td>30</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>
music training, 70% of students indicated that they previously studied music prior to entry into the senior secondary school.

Regarding the student-related variable of music experiences outside school, each student was asked to respond to two questions. The first was concerned with the enjoyment of singing. The results (Table 3.23) demonstrate that 49% of students enjoyed singing outside of school. The second question relating to the student variable of music experience outside school concerns student involvement in pop, jazz or rock bands (Table 3.24) indicating that most students did not play in bands outside of school.

**Table 3.23**  
Student enjoyment of singing outside of school

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>7</td>
</tr>
<tr>
<td>Yes</td>
<td>61</td>
</tr>
<tr>
<td>No</td>
<td>47</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>

**Table 3.24**  
Student participants: involvement in pop, jazz or rock bands outside of school

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>9</td>
</tr>
<tr>
<td>Yes</td>
<td>30</td>
</tr>
<tr>
<td>No</td>
<td>76</td>
</tr>
<tr>
<td>Missing cases</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>124</td>
</tr>
</tbody>
</table>
In relation to the school-related variable, Table 3.25 presents a profile of schools in the final sample (by curriculum, gender and school control). Table 3.26 shows the regional position of schools, revealing that the sample is more representative of the Western region of Sydney. Of the 18 schools, 13 schools are situated in the north west, inner west, and south west regions.

**Table 3.25** Profile of schools in the final sample

<table>
<thead>
<tr>
<th>School Gender</th>
<th>School Control</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boys</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Girls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Co-ed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>3</td>
<td>18</td>
</tr>
</tbody>
</table>

**Table 3.26** Regional position of schools in the final sample

<table>
<thead>
<tr>
<th>Region</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>North</td>
<td>2</td>
</tr>
<tr>
<td>North West</td>
<td>3</td>
</tr>
<tr>
<td>South</td>
<td>1</td>
</tr>
<tr>
<td>Inner West</td>
<td>4</td>
</tr>
<tr>
<td>Inner South East</td>
<td>2</td>
</tr>
<tr>
<td>South West</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
</tr>
</tbody>
</table>

3.3 Summary

The final sample consisted of 124 senior music students in urban Sydney secondary schools who were presented with the Sting Curriculum by 18 qualified music teachers. The teachers in the sample were mostly under 46 years of age (85%) and mainly
female (78%). The main instruments teachers played were piano and/or guitar, and while 39% were involved in amateur or professional music ensembles, only 22% played in rock/pop bands. Most teachers had less than 5 years music teaching experience in secondary schools (78%), and with regard to teaching senior music (specifically 2 Unit 1 music), 67% had less than 5 years experience.

The students in the sample were 16 or 17 years of age and mainly male (59%). Most students were encouraged in their music studies by their parents, and 16% of the students' mothers and 24% of their fathers played a musical instrument. Only 7 students were of Aboriginal or Torres Strait Islander descent. The majority of students had parents who were born overseas.

The musical instruments played by students in the sample were primarily piano, guitar and drums. The students, on average, listened to 3 to 4 hours of pop and/or rock music each day. Most students attended music concerts (69% - missing cases omitted), with the majority attending pop, heavy metal or 'varied' concerts. The majority of students (70%) studied music as an examination subject prior to entry into senior secondary school. Almost half the students (49%) enjoyed singing outside of school with only 20% of the students involved in school vocal ensembles. Regarding student participation in instrumental ensembles, 31% played in school groups and 26% were involved in ensembles outside of school.

The sample of 18 teachers and 124 senior secondary school music students within urban Sydney was sent the Sting Curriculum. Details of the Sting Curriculum are presented in the next chapter.
CHAPTER FOUR

DESIGN OF THE STING CURRICULUM AND THE TEST
CHAPTER FOUR

DESIGN OF THE STING CURRICULUM
AND THE TEST

This chapter details the design and implementation of the Sting Curriculum and the construction of evaluation instruments. The design of the curriculum, which provides students with sequential learning experiences drawing on a 'modelling' strategy using the popular music of Sting, is explained.

In order to ascertain the effect of the Sting Curriculum on the learning of popular music, the sample of teachers and students was issued a teaching kit. The lessons included in the teaching kit were based on the three music learning activities of listening, performance and composition. In order to assess learning, a test was specially devised to measure the knowledge and skills acquired by students in popular music. The design and administration of the test instrument, including validity and reliability measures, is reported. The chapter concludes with an outline of the methods used to form the panel of judges.
4.1 Design of the Sting Curriculum

This section outlines the procedures used to design the curriculum, and includes details of a pilot study, design of the Teacher's Manual and Student's Book, selection of repertoire, and details of how the three music learning activities operate within the context of the Sting Curriculum. As an integrated curriculum, students were encouraged to develop their skills and knowledge by experiencing the music via the three music learning activities of listening, performance and composition. It is understood that teachers and students in different settings would place varying emphases on such activities (depending on previous experience, interest, and interpretation of the curriculum by teachers).

4.1.1 The Sting Curriculum - Underlying Assumptions

The Sting Curriculum is based on the presumption that the material supplied in the teaching kit will be appropriate for a wide variety of student needs. While each school in the sample received the same material, containing identical musical content, it is understood that there are considerable differences in the way this material could be presented by teachers. Primarily, there is a freedom for one teacher to interpret a 'lesson plan' in a manner which differs from another teacher by placing emphasis on particular concepts or activities. Various methods of presentation of the material result in different emphases on listening, performance, or composition - and no amount of 'laboratory control' can prevent this from occurring in any normal classroom.
Some teachers may focus on performance, treating it in a special way, encouraging students to develop their skills and knowledge in popular music by preparing for high level music performance, spending more time on preparation, presentation of ‘mini recitals’ to peers or other classes, or by making audio recordings of their performances. The activities in the Sting Curriculum that focus on the performance activity are presented in Figure 4.1.

**Figure 4.1 Activities in the Sting Curriculum that focus on the performance activity**

<table>
<thead>
<tr>
<th>Students in the Sting Curriculum:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. learn to play chords on an instrument</td>
</tr>
<tr>
<td>2. play chord progressions</td>
</tr>
<tr>
<td>3. consider interpretation of songs (performance)</td>
</tr>
<tr>
<td>4. clap rhythm patterns</td>
</tr>
<tr>
<td>5. examine and compare concepts of rhythm and texture in different versions of the same song</td>
</tr>
<tr>
<td>6. identify instruments and their functions in a song</td>
</tr>
<tr>
<td>7. prepare and present polished performances</td>
</tr>
<tr>
<td>8. make audio tape recordings of performances</td>
</tr>
<tr>
<td>9. design covers for audio tapes</td>
</tr>
<tr>
<td>10. listen to songs and change the style through performance</td>
</tr>
<tr>
<td>11. complete major arrangement and performance tasks.</td>
</tr>
</tbody>
</table>

Some teachers may treat the three music learning activities equally. This integrated approach is structured on a broad foundation, one which Regelski (1981) describes as general music using “the kind of teaching/learning activities that are closely modelled on the musical realities life has to offer” (p.17). In the Sting Curriculum, students experience a variety of activities but, teachers taking an integrated approach may emphasise music listening, composition, discussion, observation, and
experimentation than performance. The types of activities in the curriculum that encourage an integrated approach are presented in Figure 4.2.

**Figure 4.2** Activities in the Sting Curriculum that utilise an integrated approach

<table>
<thead>
<tr>
<th>Students in the Sting Curriculum:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. echo clap rhythm patterns and alternate rhythm patterns while maintaining the pulse</td>
</tr>
<tr>
<td>2. discuss lyric content including how Sting’s 1980s lyric content could be presented in the 1990s</td>
</tr>
<tr>
<td>3. score read from excerpts of the music of Sting</td>
</tr>
<tr>
<td>4. clap rhythms and play bass progressions</td>
</tr>
<tr>
<td>5. experiment with presenting a song in a variety of styles</td>
</tr>
<tr>
<td>6. notate rhythm patterns and identify reoccurring rhythm patterns while following a lyric sheet</td>
</tr>
<tr>
<td>7. examine concepts of rests, speed, texture, and melodic shape,</td>
</tr>
<tr>
<td>8. identify when ‘sequence’ is used in music excerpts</td>
</tr>
<tr>
<td>9. take aural dictation and recognise chord progressions</td>
</tr>
<tr>
<td>10. use broken chord patterns to improvise appropriate counter melodies</td>
</tr>
<tr>
<td>11. identify characteristics in versions of Sting’s songs</td>
</tr>
<tr>
<td>12. complete tasks requiring musical analysis</td>
</tr>
</tbody>
</table>

The essential variance in the Sting Curriculum from one school to another will be the relationships between each of the listening, performance, and composition activities. It is assumed that some teachers will focus on the performance aspect of music, others will adopt an integrated approach where the act of music making is interspersed with other listening and composition activities. Regardless of their approach, the lessons in the curriculum are intended to encourage students to become involved in the music, so that they understand, gain insight, and interpret the popular
music of Sting for themselves.

4.1.2 Pilot Study

A pilot study of the curriculum was conducted using six secondary school music teachers and their senior music students (n=56), in urban Sydney. Each teacher presented the first six lessons from the Sting Curriculum to their senior secondary music students using a Teacher’s Manual, Student’s Book, and specially prepared audio tape as resources. A set of instructions for implementation of the curriculum was also provided (see Appendix I).

The pilot study sample represented three government and three non-government schools, and consisted of three male and three female teachers ranging from 23 to 35 years of age. Throughout the pilot study, each teacher was asked to evaluate the lessons and submit their comments for consideration at the conclusion of the curriculum.

The evaluations from the pilot study were analysed and the results are presented in Appendix J. The pilot study results provided for (a) a refinement of tasks in the composition and listening activities, (b) the addition of repertoire and tasks that supplemented the music of Sting, (c) a more appropriate visual layout of the music learning activities, and (d) the development of a more systematic approach to the collection of teacher and student evaluations. For the most part, the modifications required to the Sting Curriculum were minute, but the process was valuable in terms of the final presentation of the kit.
4.1.3 Teaching Kit

Nineteen lessons in popular music were prepared for teachers to present to their senior students in 'kit' form using a Teacher’s Manual, Student's Book, and audio and video tapes. The Sting Curriculum has a rationale, aims, materials, and specific objectives for each lesson. The curriculum was designed for senior secondary students with little or no previous music training.¹

The Sting Curriculum consists of:
(1) Teacher’s Manual - comprises an introduction, rationale, aims, objectives, format of lessons, sample teacher’s record diary, and teacher’s record diary. The manual contains detailed steps for presenting the music learning activities for nineteen lessons. The material in the Student’s Book is presented on blue paper in the Teacher’s Manual for ease of identification at the end of each lesson. The curriculum is presented in Appendix C.

(2) Student’s Book - presents students with scores, lyric sheets, questions, rhythm/ostinato patterns, melodies, information, and chord progressions. Each student participating in the study received a Student’s Book. Appendix D presents the Student’s Book for the Sting Curriculum.

(3) Audio tape - contains all the music excerpts required to complete the music learning activities in the Sting Curriculum.

(4) Video tape - Bring on the Night (Sting, 1985). The video tape

¹ In Sydney (Australia), the 2 Unit 1 Music Syllabus was designed for senior secondary school music students with widely differing abilities and needs, thereby providing the researcher with a suitable population from which to draw the sample.
provides interviews with Sting and his band members, and footage of rehearsals and concerts which led to the recording of the album *Bring on the Night* (Sting, 1986).

The design of the curriculum was determined by the fact that all resources were available to teachers and students (in ‘kit form’). The activities cater for the wide range of music knowledge and skills evident in senior secondary music classrooms, providing for students with little or no previous music training, while presenting extension tasks for the musically adept student. Teachers inexperienced in the field of popular music were able to participate in the study, thus broadening the base for the conclusions of this research.

### 4.1.4 The Process of Incorporating Three Music Learning Activities in the Sting Curriculum

The lessons in the Sting Curriculum rely on students participating in the activities of listening, performance, and composition. The curriculum encourages students to learn by developing performance skills through singing and playing instruments. In the area of singing, students are required to sing with correct intonation and phrasing, observe musical structures, experience singing with accompaniment in popular music styles, interpret musical notation, create vocal harmonisations and arrangements, study songs from which phrases are used for rhythmic and melodic dictation, and become familiar with the styles and compositional techniques of the popular music of Sting.

In the area of playing instruments, students are required to
experience solo and/or ensemble performance, encounter various styles in the popular music genre, interpret musical notation, perform their own compositions and arrangements, improvise and develop instrumental technique, and play chords on either guitar or a keyboard instrument (piano, synthesizer, electronic keyboard). It is considered essential that students develop chord building and chord playing skills in order to participate in practical activities and to understand the function of chord progressions in popular music.

Students are required to read treble clef and are introduced to reading the bass clef. It is essential that they develop an ability to read notation in order to play and/or sing the tunes, or play the bass riffs which are so important in many of the popular music styles. Further to this, students notate, in various forms, and perform their arrangements of material presented throughout the curriculum. The objectives of the activities are that students will develop the ability to critically listen to their performances (and the performances of others), their knowledge base will expand, and there will be a fostering of aesthetic appreciation of music as a result of enhanced skills and knowledge.

In the area of listening, students are required to discriminate sounds and to make judgments about their use. They are involved in the study of music from a number of perspectives including “the historical, the sociological, the notational and the analytical” (Board of Studies, 1994, p.13). The listening activity, which is an integral part of all activities associated with performance and composition of music, challenges students to identify and comment on duration, pitch, dynamics and other
expressive techniques, tone colour, texture, structure, and style. They are required to produce written responses to questions, observe compositional techniques in the music of Sting, and discuss the use of musical concepts in these excerpts.

In the composition area, students should develop their ability to organise sounds and arrange music for performance in class. Tasks attempt to motivate students in their efforts to improvise, arrange, structure, notate and experiment with music, and present their original riffs, chord progressions and/or melodies using all available types of technology. There are other tasks which include lyric writing, reading information on Sting, Andy Summers, and Stewart Copeland (members of The Police), improvisation exercises, and transposition. As a result of participation in the activities, students’ critical listening and performance skills will develop along with an increase in their knowledge and appreciation of music.

In general, the curriculum is designed to enable students to participate in activities which replicate the context and skills required to develop competency when handling the music material. The earlier lessons provide the foundation for ‘how the curriculum works’ and a list of activities in Lessons One and Two is presented in Figure 4.3. Questions such as ‘What is popular music?’ and ‘Why is this piece popular?’ are also addressed as a spring-board for class discussion.

The video-tape recording of Michael Apted’s film Bring on the Night (1985), is placed in the middle of the curriculum at Lessons Ten and Eleven. Students are required to answer questions while observing the video. The ‘Open Book Test’ (Appendix K) enables
Figure 4.3 Activities in Lessons One and Two

2. Consider "What is popular music?"
3. Discussion of musical concepts in *Demolition Man*: identify sounds and sound sources, repetition, variety, differences in instrumentation from one version of the song to another.
4. Identify and play pitch and rhythm patterns in *Demolition Man*
5. Play drum kit accompaniments
6. Small group performances
7. Compose counter melodies
8. Discuss links between music and lyrics
9. Play patterns on instruments other than main instrument
10. Read information on Sting and The Police presented in a few short paragraphs.

students to use the Student’s Book to answer questions related to the material in the Sting Curriculum. Teachers are provided with a sample Open Book Test Marking Guide (Appendix L) in order to mark the tests and provide students with feedback.

The curriculum was designed so that students spend time becoming familiar with the music of Sting. By providing students with opportunities of ‘depth’ (Letts, 1996), it is anticipated they will become immersed in the music of Sting, enabling them to observe his contribution to popular music as a performer, composer/arranger, and lyricist.
4.1.5 Teacher’s Manual

The ‘introductory material’ in the Teacher’s Manual was designed to acquaint teachers with the purpose and format of the Sting Curriculum. The material is presented at the front of the Teacher’s Manual in Appendix C under the headings: rationale, aims, objectives, and format of lessons. The introductory material includes a provision for teachers to maintain a diary of each lesson taught.

The rationale presented in the introductory material reinforces the notion that the Sting Curriculum encourages students to realise that “music pervades society, and plays an important part in life” (Board Of Studies, 1994, p.2), and that through the three music learning activities, students have the opportunity to develop their musical skills and knowledge. The aims and objectives of the Sting Curriculum are consistent with those presented in the NSW 2 Unit Course 1 syllabus.

The Sting Curriculum aims to provide students with experiences which (1) develop popular music skills and knowledge through the music learning activities of listening, performance and composition, (2) develop an awareness and appreciation of past and present practices in popular music, (3) foster an individual ‘feelingful’ response to the music, and (4) encourage a greater understanding and an increased enjoyment of the music.

The objectives form the basis of the Sting Curriculum because at all times, students are encouraged to participate in the three music learning activities regardless of the different allocation of time to each activity by teachers. The objectives are that
students develop (1) an ability to perform popular music, to extend their musical skills, develop solo and ensemble techniques, self expression, and interpreting music notation and sounds, (2) an ability to compose in the genre through experimenting, improvising, arranging, and organising, (3) aural skills with application to popular music, (4) an understanding of the music of Sting in its ‘popular’ context, (5) an awareness of the value of popular music through participation in activities, including preparation for and critical appraisal of performances and compositions, and analysis and discussion of the music, (6) an awareness of technology in popular music, and (7) the opportunity to become immersed in specific types of Sting’s music.

The Teacher’s Manual contains a detailed instructional model for each lesson, which is presented using the following headings: specific objectives, materials/resources, presentation, extension activities, and homework/assignment tasks. The specific objectives for each lesson represent explicit and precise statements of outcome regarding what students will do as a result of instruction (Barnes, 1982; Barry & King, 1993). In order to achieve the global aims and objectives of the Sting Curriculum, such precise statements indicate observable outcomes, demonstrated by students’ behaviour throughout each lesson. The specific objectives for lessons in the Sting Curriculum provide some indication of the different emphasis placed on tasks within each of the music learning activities.

A sample of the specific objectives in the curriculum include; “The students will: echo clap and read a number of rhythm patterns in 4/4 timing, including a crotchet triplet pattern”
(Lesson Three), “transpose a simple ostinato pattern” (Lesson Six), “listen to the 1985 version of Shadows in the Rain. Identify the ostinato pattern (on the bass guitar) and play the related chord progression” (Lesson Seven), “listen to the 1978 version of Roxanne and observe the rhythmic features, vocal melody chord progression” (Lesson Seventeen), and “listen to the 1979 and 1993 versions of Message in a Bottle and compare the two” (Lesson Eighteen).

Each of these specific objectives is an expression of observable student behaviour as a result of guided instruction. In Lesson Six, for example, students play an ostinato pattern which is the basis for a particular song. The ostinato is played at three different pitch levels throughout the song, and students are required to transpose the original pattern to the appropriate pitch level in order to play the remaining two patterns. Through this transposition exercise, students can experiment with sounds until they work out the notes in the ostinato patterns.

Under the heading ‘materials/resources’, the songs and other resources (such as video tape) are listed for each lesson. The audio tape provides teachers with a recording of songs in lesson order, and a copy of the musical score, including melodic line, chord progressions and lyrics, is presented at the conclusion of each lesson (see the lessons in Appendix C).

In the ‘presentation’ section, teachers are given steps containing tasks within the three music learning activities of listening, performance and composition. The steps in each lesson were designed so that students work through a sequence of tasks, and teachers are advised that they may omit steps deemed
inappropriate for the class or where material has been completed at some other time (i.e. in a previous lesson); these omissions are recorded in the Teacher's Diary.

For students desiring greater challenge or further development, and to allow for flexibility, extension activities are provided for utilisation at the teacher’s discretion. The combination of steps and extension activities provides students with the opportunity to learn at a variety of levels. Despite the fact that tasks are presented in a sequential manner, it is recognised that complex and basic learning can occur simultaneously (Porter et al., 1992). Consequently, teachers were advised that they may omit steps and use extension activities depending on the musical development of students in their class. They were asked to keep a record of any changes they made.

A requirement of the Sting Curriculum is that students complete tasks at home. Such tasks range from learning the melody of a song to writing an arrangement or composition. In the Teacher’s Manual, the tasks are presented under the heading ‘homework’ or ‘assignment tasks’.

4.1.6 Student’s Book

As previously mentioned, the Student’s Book presents the lyric sheets, questions, rhythm/ostinato patterns, melodies, chord progressions, and information for lessons. On the basis that each student in the sample should have access to the material used in lessons, a Student’s Book (a copy each) represents the most appropriate and immediate way to address this requirement.
The numbered lessons in the Student's Manual also uses the following headings to facilitate access to learning materials: homework, progress so far, and assignment tasks. Where necessary, a copy of the musical score, including melodic line, chord progressions and lyrics, is presented at the conclusion of most lessons (see the lessons in Appendix D). The 'progress so far' sheet requests students to indicate the amount of time spent playing specific songs outside class; there is also space for students to explain any problems or comment on the repertoire. Finally, the assignment tasks are more involved than 'homework' and demand a more detailed outline of requirements and appropriate notification of due date. The major assignment for the curriculum is presented in Figure 4.4.

**Figure 4.4 Major assignment for students**

Students are required to:

1. Imagine that you and a partner have been asked to promote a Sting concert in Australia. What would you do in order to advertise the concert? Part of the promotion includes the preparation of a short 60 second commercial. This should use your performances of backing music (Sting songs) and a short script/voice over. Record it on audio tape or if you are adventurous and have the resources, it could be video-taped.

2. Part of the promotion involves a live interview with Sting when he arrives in Australia. What questions would you ask him in an interview? Prepare such a list ensuring that the questions reflect some reading on the topic!
4.1.7 Selection of Repertoire

The repertoire in the curriculum is based on the popular music of Sting, with the exception of the Ham and Evans song *Without You* performed by Mariah Carey (1993). The repertoire represents a selection of Sting’s music drawing on his reggae, punk, rock, fusion, art music, and jazz experiences. For each song, there is at least one contrasting version in either a live or studio recorded situation. Such recordings reveal Sting’s approach to the arrangement and performance of the same work.

Songs in the curriculum were selected according to the following musical and educational criteria: (1) there are varied interpretations of the same work which portray a mixture of instrumental combinations and styles within the popular music genre, (2) the order of songs followed a broad sequential program of activities from one lesson to the next, (3) there was material in each song to challenge the more adept learners and cater for students who do not learn from simple to complex, (4) popular music concepts could be re-examined in different songs, and (5) there was opportunity for students to develop skills, knowledge and attitudes (Merrion, 1989; Kushner, 1994).

The songs were provided on audio tape. The repertoire list for the Sting Curriculum (song title, recording artist, year of release, and album title), is:


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The following examination of the music of Sting provides an indication of the ‘learnable’ aspects of the music. This examination was fundamental in determining whether or not repertoire was suitable for inclusion in the curriculum (as it occurred prior to the final compilation of the Sting Curriculum). As such, this examination does not attempt to present a complete analysis of the music of Sting. The examination is given in some detail as it encompasses the design of the content, thus revealing the musical concepts and characteristics of popular music which form the basis of the Sting Curriculum.
Musical concepts in the music used in the Sting Curriculum

The song Demolition Man was written and recorded by The Police on the Ghost in the Machine album in 1981. Sting is tense and self-scathing in this song, vigorously delivering the lyrics: “I’m nobody’s friend. I’m a walking disaster. I’m a demolition man”. Accompaniment is provided by bass guitar, lead guitar, a brass section, and drum kit. The song is driven by the ostinato pattern (Figure 4.5) played on the bass guitar and frequently doubled on the lead guitar, and the energetic rock rhythms of Stewart Copeland on drum kit.

**Figure 4.5 Demolition Man ostinato pattern**

Rhythmic variety is provided by changing from crotchets on bass drum, to alternating crotchets on bass and snare drums, with quavers on hihat. Other layers of percussion are provided by Copeland using the remainder of the drum kit to demonstrate complex, yet subtle blends of rock, jazz and reggae rhythms. Melodic variety is provided by the lead guitar and brass section playing the more sustained counter theme shown in Figure 4.6.

**Figure 4.6 Demolition Man counter theme**
In 1985, a second faster version of *Demolition Man* was recorded the *Bring on the Night* album. Based on the same repeated theme, it is changed by the addition of single chords randomly played on the synthesizer, female vocalists singing staccato like "ooh(s)" on each beat, an intense synthesizer solo by Kenny Kirkland, and repeated groups of notes played at octaves on the piano. In a rhythmic sense, this version is less restrained than the 1981 recording; it does not careen out of control, but the threat is ever present.

When the motion picture of the same name was released in 1993, it featured a third version of *Demolition Man*. This 1990s recording is Sting’s latest release of the song, drawing on extra sound effects and electronic ‘wizardry’ to match the high energy of this action-thriller starring Sylvester Stallone and Wesley Snipes. The excitement of the film is captured in the music with the additional use of synthesized brass, the sound of rotating helicopter blades, metallic striking sounds, a varied bass pattern midway through the piece, additional backup vocals, and electronically distorted lead guitar solo. Tension is further increased with the use of chromatically shaped counter melodies (Figure 4.7).

**Figure 4.7** *Demolition Man* chromatically shaped counter melodies

```
\begin{center}
\includegraphics[width=0.5\textwidth]{demolition_man_counter_melodies.png}
\end{center}
```
The third version of *Demolition Man* provides an indication of the effects of technology on popular music when compared to the 1981 recording, evidence of popular music’s association with the motion picture industry, and an illustration of the market forces driven by personalities and mass media within current social and historical contexts. The original version performed in 1981 by The Police, emphasises Sting’s vocal line, and the bass guitar, drum kit, and lead guitar. The latest recording is studio orientated and makes greater use of the concept of ‘confusion’ through varied tone colours and textures. The score with lyrics and melody is presented in Figure 4.8.

Sting wrote *Driven to Tears* (1980) after he watched weak, starving children on the television news. He saw irony in the fact that while unable to prevent the suffering, there exists the technology to witness it: “Seems that when some innocent die, all we can offer them is a page in some magazine. Too many cameras and not enough food, ‘cause this is what we’ve seen”.

The song is in verse/chorus form, featuring bass guitar, rhythm/lead guitar, and drum kit. The verse section is built on the bass guitar ostinato (Figure 4.9), accompanied by accented rhythms on drum kit, and chords on the rhythm guitar (Figure 4.10). In the chorus, the song title (or hook line) is emphasised using a crotchet triplet pattern on the syllables “dri-ven to”, followed by a similar crotchet triplet rhythm on the bass guitar (Figure 4.11). The tonic/subdominant relationship established in the verse is extended in the chorus using the dominant minor (E minor) as presented in Figure 4.12.
Figure 4.8

Demolition Man score

1. Tied to the tracks and the train’s just coming,

Strapped to the wing with the engine running,

You say that this wasn’t in your plan,

And don’t mess around with the demolition man.

VERSE 2: Tied to a chair
The bomb is ticking
This situation was not of your picking.
You say that this wasn’t in your plan
And don’t mess around with the demolition man.

VERSE 3: I’m a walking nightmare an arsenal of doom
I kill conversation as I walk into the room
I’m a three line whip
I’m the sort of thing they ban
I’m a walking disaster
I’m a demolition man.

INTRO: (Repeat)

VERSE 4: You come to me like a moth to the flame
It’s love you need but I don’t play that game
‘Cos you could be my greatest fan
But I’m nobody’s friend
I’m a demolition man.
Transposed to the key of E minor, the 1985 version of *Driven to Tears* is very gentle to begin, reflecting a more compassionate interpretation of lyrics. There is greater instrumental variety with the addition of piano doubling the guitar chords and bass guitar ostinato. Increased vitality marks the saxophone solo, replacing the 1980 version’s angular lead guitar solo. This is the first of two sections where the saxophone improvises over a
single E minor chord. The score (in A minor) with lyrics and melody is presented in Figure 4.13.

**Figure 4.13 Driven to Tears score**

1. How can you say that you're not responsible?

What does it have to do with me?

What is my reaction. What should it be?

---

**CHORUS:**

-fronted by this latest atrocity.

Driven to tears.

---

**VERSE 2:** Hide my face in my hands, shame wells in my throat, My comfortable existence is reduced to a shallow meaningless party, Seems that when some innocent die, All we can offer them is a page in some magazine Too many cameras and not enough food, 'Cause this is what we've seen.

**CHORUS:**

---

**VERSE 2:** Protest is futile, nothing seems to get through, What's to become of our world, who knows what to do. (Is verse?)

**CHORUS:**

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De Do Do Do, De Da Da Da (1980) is one of Sting's most unusual song titles. He uses nonsense words to illustrate how people use or misuse words, for example, the second verse, even "politicians, have words to thank for their positions. Words that scream for your submission, and no-one's jamming their transmission". Recorded on the Zenyatta Mondatta album, De Do Do Do, De Da Da Da is in verse/chorus form, with a transition section (or middle eight) in between. Featuring bass guitar, rhythm/lead guitar, and drum kit, the riffs are melodically varied and rhythmically precise. Introduction and chorus sections are built on the same bass pattern (Figure 4.14) and chord progression (Figure 4.15). Drum kit accompaniment is a standard rock pattern with heavy accents on the last two notes of the fourth bar, as indicated.

**Figure 4.14**  *De Do Do Do, De Da Da Da* bass pattern for the introduction and chorus

![Bass Pattern](image)

**Figure 4.15**  *De Do Do Do, De Da Da Da* chord progression for introduction and chorus

![Chord Progression](image)

The verse is built on the bass guitar pattern presented in Figure 4.16, followed by the middle eight section which is built on the bass guitar playing quavers under the chord progression.
presented in Figure 4.17. The score, with lyrics, melody, and some chord symbols is presented in Figure 4.18.

**Figure 4.16** *De Do Do Do, De Da Da Da* bass pattern for the verse

![Bass Pattern](image)

and

![Bass Pattern](image)

**Figure 4.17** *De Do Do Do, De Da Da Da* chord progression for the middle eight

![Chord Progression](image)
Figure 4.18

De Do Do Do, De Da Da Da score

I. Don't think me unkind

Words are hard to find.

They're only clues. I've left unsigned.

From the banks of chaos in my mind.

And when their eloquence escapes me.

their logic ties me up and rapses me.

CHORUS

Do do do, de da da da is all I want to say to you, de

Do do do, de da da da their innocence will pull me through de

meaningless and all that's true.

VERSE 2: Poets, priests and politicians. 
Have words to thank for their positions.
Words that scream for your submission.
And no-one's jamming their transmission.
"Cos when their eloquence escapes you.
Their logic ties you up and rases you.
Shadows in the Rain was originally released on the Zenyatta Mondatta album in 1980. A stark atmosphere is created by the constant drum kit rhythm, the distorted, hollow sounds of the electric guitar, the empty and depressive nature of Sting's vocal line, and the syncopated patterns on the bass guitar (Figure 4.19), which appear in succession (a to e) throughout the piece.

**Figure 4.19 Shadows in the Rain (1980) bass guitar patterns**

(a) 

(b) 

(c) 

(d) 

(e) 

An additional instrument in this recording is the piano which plays a two note (or two chord) ostinato against each of the bass guitar patterns. The piano ostinato patterns are presented in Figure 4.20, and run consecutively from a2 to e2.
A lively version of *Shadows in the Rain* was released on the *Dream of the Blue Turtles* (1985) album. This includes an exuberant keyboard solo by Kenny Kirkland and a vigorous saxophone improvisation by Branford Marsalis. The piece is driven by the drum kit motor rhythms and the changed bass guitar patterns which use a step-wise descending and ascending movement. The four bass guitar patterns (f to i) are presented in Figure 4.21, followed by the guitar and keyboard chord progressions in Figure 4.22. The score with lyrics, melody, and chord symbols is presented in Figure 4.23.
Figure 4.21  *Shadows in the Rain* (1985) bass guitar patterns

(f) 

(g) 

(h) 

(i) 

Figure 4.22 *Shadows in the Rain* (1985) chord progression

4 Am
4 / / / |

Dm7
/ / / |

Dm7
/ / / |

F
/ / / |

F
/ / / |

Bm
/ / / |

E
/ / / |

E
/ / / |
Figure 4.23

Shadows in the Rain score

Fast

Am

1.4 Woke
2.5

in my clothes

Am

He claims

Am

I don't know

Am

who I am.

Am

And I should

Am

It can't be

Am

He does the

Am

shadows in the rain?
Shadows in the rain.

Last Time to Coda

Am

Shadows in the rain.

Shadows in the rain.

D.C. al Coda

(Repeat verses 1 and 2)

CODA

Shadows in the rain.

Repeat ad lib. and fade

Shadows in the rain.
When the World is Running Down (1980) is based on the ostinato pattern presented in Figure 4.24. Featuring bass guitar, drum kit and rhythm guitar, the song represents Sting’s post apocalyptic period where he imagined himself as the sole survivor of a holocaust with all his favourite things still intact. The song, played at a steady pace, creates an empty feeling due to the limited use of instruments and thin texture.

![Ostinato Pattern](image)

The formal structure of this song is verse/chorus. Variety is provided by the varied lyrics and melodies of the verse and chorus sections. The three-chord progression lends itself to instrumental improvisations, which are reserved for the 1985 Bring on the Night (film) version. Kenny Kirkland plays an extensive jazz piano improvisation over this progression, utilising syncopated repeated notes (at octaves), jazz based melodies, and chord clusters which keep climaxing and releasing in a wave of energy. With the additional vocal ‘rap’ and saxophone solo, this version of the song represents a very progressive jazz/rock (fusion) style of music. The score, with lyrics, and melody is presented in Figure 4.25.

In 1979 The Police released the Regatta de Blanc album which contains the song Bring on the Night. It is similar in style to When the World is Running Down, and both songs use a similar progression in the bass. The instrumentation for Bring on the
**Figure 4.25**

*When the World is Running Down* score

1. Turn on my V.C.R.  
   Someone I've had for years.  
   James Brown on the Tammy show.  
   Same tape I've had for years.

I sit in my old car.  
   Someone I've had for years.  
   Old battery's running down, it ran for years and years.

2. Turn on the radio.  
   The static hurts my ear.  
   Tell me where would I go.  
   I ain't been out in years.

   Turn on the same one.  
   It's played for years and years.

   An Otis Redding song.  
   It's all I own, when the World is running down.

   You make the best of what's still around.  
   When the

**VERSE 3**  
Plug in my M.C.I., to exercise my brain.  
Make records on my own can't go out in the rain.  
Pick up the telephone, I've listened here for years.  
No one to talk to me I've listened here for years.

**CHORUS.**

**VERSE 4**  
When I feel lonely here, don't waste my time with tears.  
I run 'Deep Threat' again it ran for years and years.  
Don't like the food I eat, the cane are running out.  
Same food for years and years I hate the food I eat.

**CHORUS.**
Night is bass guitar, electric guitar, drum-kit and voices, and the formal structure of the song is introduction, verse 1, chorus, verse 2, chorus, lead guitar solo, and chorus.

The lead guitar provides the solo making use of offbeat strumming, and effects such as feedback, pitch bends and distortion. The song is a blend of rock and reggae styles. A jazz influenced version of Bring on the Night is in the Bring on the Night (1985) film and on the album which was released after the film in 1986. The chord progression for the chorus makes use of the tonic, supertonic major, supertonic minor, submediant, and dominant chords (Figure 4.26).

Figure 4.26 Bring on the Night chorus chord progression

```
4 G    A    Am    Em    D    G
4 / / / | / / / | / / / | / / / | / / / ||
```

The chord progression for the verse (Figure 4.27), is accompanied by a broken chord pattern (Figure 4.28) which provides the outline for a counter melody (Figure 4.29) occurring later in the song. A copy of the score, with lyrics, melody, and chord symbols is presented in Figure 4.30.

Figure 4.27 Bring on the Night verse chord progression

```
4 Am/C  D7    Em    Em
4 / / / / | / / / / | / / / / | / / / / ||
```
Figure 4.28

*Bring on the Night* broken chord pattern

![Chord pattern](image)

Figure 4.29

*Bring on the Night* counter melody

![Counter melody](image)

Figure 4.30

*Bring on the Night* score

![Score](image)
Figure 4.30 (cont’d)

Am/C    Em/C    D7    Am/D    Em    G7
God bid yes-ter-day    good bye.
God bid yes-ter-day    good bye.

Am/E    Em    G
Bring on the night.

Am    Em    D    G
I couldn’t spend an-o-ther hour of day light.
Bring on the night.

Am    Em    D    G
I couldn’t stand an-o-ther hour of day light.

To Coda *

ad lib. Instrumental

Am/C    Em/C    D7    Am/D    Em    G7    Am/E    Em

D.B. al Coda

Φ CODA

Am/C    Em/C    D7    Am/D    Em    G7

Em    G/E    Am/E    Em
I couldn’t stand an

Em    G/E    Am/E    Em    Am/C    Em
other hour of day light.

Repeat and Fade

other hour of day light.
I couldn’t stand an other hour of day light.
The final songs, *Roxanne* (1978), *Message in a Bottle* (1979 & 1993), and *Every Breath You Take* (1983 & 1993), represent three of Sting’s most popular songs, and each of them, with the exception of *Every Breath You Take*, feature in the *Bring on the Night* film (1985). *Roxanne* is “a man’s serious and soulful plea to his lover, asking her not to return to prostitution” (Sullivan, 1984, p.32). It has a reggae feel coloured by Sting’s high pitched and clipped vocals and Andy Summer’s guitar staccato riffs. The style changes at the chorus where a ‘sing-a-long’ pop style is employed.

The syncopated two note (quaver/crotchet) bass pattern in the verse, evident in the full score (Figure 4.31), breaks into a driving quaver pattern during the second part of the chorus. Despite the jagged rhythmic feel in the verse, the pitch descends in a step-wise movement. Sting has performed *Roxanne* so frequently that there exist several recorded versions, but of particular note is the ballad version (voice/guitar) presented in *Bring on the Night* film (1985).

A comparison can be made between the original version of *Message in a Bottle*, on the Regatta De Blanc (1979) album and the version on the *Bring on the Night* film (1985). The change that occurs between the verse and chorus sections in *Roxanne*, also occurs in *Message in a Bottle*, with the syncopated patterns occurring in the verse followed by more regular rhythms in the chorus. The song is wrapped in gloom with Sting asking for someone to get “my message in a bottle, ... my S. O. S.”
Figure 4.31

Roxanne score

You don't have to put on the red light
I wouldn't talk down to ya

Roxanne loved you since I knew ya

Those days are over you don't have to sell your body to the night
I have so tell you just how I feel

I won't share you with another boy

Roxanne you don't have to wear that dress tonight

So put a-way your make-up

Know my mind is made up

Tell the streets for told you once I won't

Roxanne you don't have to

No, no you don't care if it's wrong or if it's right

Roxanne you don't have to

Tell you again it's a crime the way

Put on the red light

Roxanne you don't have to put on the red light
Sting also recorded an unplugged (or acoustic) version of *Message in a Bottle* in 1993 featuring Sting on bass and vocals, Dominic Miller on guitar, David Sancious on piano, Vinnie Colaiuta on drum kit, and Vinx on percussion. In this version, the piano carries the ostinato pattern presented in Figure 4.32. The 1993 version has The Police 'sound' with the addition of the piano and a jazz-oriented feel. The score, with lyrics, melody, and chord symbols is presented in Figure 4.33.

**Figure 4.32 Message in a Bottle ostinato pattern**

In 1983, Sting released *Every Breath You Take* which is based on a tonic, submediant, subdominant, dominant chord progression. This lyrical song is gently performed, creating a contrast with previous songs which have relied on driving rhythms, fast tempo, loud dynamics, and syncopated accents. Sting also recorded an unplugged (or acoustic) version of *Every Breath You Take* in 1993 featuring the same artists as *Message in a Bottle*. The score, with lyrics, melody, and chord symbols is presented in Figure 4.34.
Figure 4.33

Message in a Bottle score

1. Just a cast a way a land lost in sea o

2. A year has passed since I wrote my note I don't believe what I saw

3. a number lonely day no one here but me o

but I should have known this right from the start

a hundred billion bottles washed up on the shore

more loneliness than any man could bear

only hope can keep me to griev never

seems like I'm not alone in being a lone

Rescue me before I fall into despair o

Love can mend your life but love can break your heart

hundred billion ways looking for a home

I'll send an SOS to the world I'll send an SOS to the world

I hope that someone gets my I hope that someone gets my

I hope that someone gets my message in a bottle yeah

message in a bottle yeah
Figure 4.33 (cont'd)

message in a bottle

message in a bottle oh yeah.

I'm sending out an SOS. I'm
Figure 4.34

*Every Breath You Take* score

```
Ev - 'ry breath you take
Ev - 'ry move you make.

I'll be watching you.
Ev - 'ry single day

Ev - 'ry word you say,
Ev - 'ry game you play

Ev - 'ry night you stay, I'll be watching you.
```
Oh, can't you see you belong to me,

How my poor heart aches with ev'ry step you take.

Ev'ry move you make ev'ry vow you break.

I'll be watching you.

Since you've gone, I been lost without a trace. I dream at night I can see your face, I look around but it's you I can't replace.

I feel so cold and I long for your embrace. I keep crying
Figure 4.34 (cont’d)

Oh can’t you
Every move you make

I’ll be watching you.

I’ll be watching you.
As demonstrated in the preceding pages, one of Sting’s compositional devices is his use of ostinato patterns in the bass. Over these patterns, Sting layers chord progressions, melodic riffs, counter melodies, and drum kit accompaniments, which are at varying levels of difficulty (for example Driven to Tears, Shadows in the Rain, When the World is Running Down). Because of this approach to song composition, students are exposed to repertoire which presents them with simple and complex material in the one song. This is evident in Demolition Man (Lessons One and Two) where students play the simple repeated themes or the more complicated ostinato pattern played by the bass guitarist. This approach allows repertoire to operate on two levels, catering to the needs of students with little or no music training, and the more adept learners simultaneously.

In the initial stages of the Sting Curriculum, simple melodic and ostinato patterns provide the basis for learning, and are situated alongside the more difficult exercises in aural discrimination for adept students. The music learning activities are confined to identifying, singing or playing short sections of a song (i.e. only the verse or chorus section) with limited addition of the varied layers of sound. As the curriculum progresses, the activities still focus on learning to identify, sing or play song patterns, but such activities are enhanced by supplementing more complicated rhythms, chord progressions, and melodies, using longer sections and whole songs, and requiring students to compose similar riffs or arrange entire songs for group performances using appropriate instrumentation and voice(s).

The songs in the Sting Curriculum are representative of each of Sting’s writing phases. The music of Sting, and the addition of the
Mariah Carey version of the Ham and Evans song, *Without You*, represent a diverse portion of the field of popular music. The Carey version of *Without You* enables students to experience the popular music of another artist. In this song students are required to identify instruments, rhythm patterns, and formal structure, and comment on the use of vocals. Further to this, students are given the chance to play the bass part, chord progression and counter melody, and compose a different counter melody to suit the chord progression of the verse and chorus sections of *Without You*. The three music learning activities associated with *Without You* complement those associated with Sting's repertoire.

The repertoire in the curriculum is based on the music of Sting. It is assumed that by providing a model for learning some types of music in the popular genre, and by encouraging active engagement with the music, the students' skills and knowledge in popular music will develop.

4.2 Teachers' Meeting

Following the design of the Sting Curriculum and selection of the sample, teacher participants were invited to attend a meeting in order to receive their teaching kit. The correspondence to teachers regarding the meeting is presented in Appendix M. The meeting enabled the researcher and teachers to become acquainted, and there was time for questions, listening to the music of Sting, and clarification of issues relating to the study.

The meeting was well attended by 27 music teachers. Apart
from the kit, each teacher was provided with a copy of the implementation instructions (see Appendix N). These instructions provide some practical guidelines relating to organisational procedures and the teaching of the Sting Curriculum.

From an organisational perspective, teachers were requested to keep a record of the steps presented in each lesson using the teacher record diary (included in the introductory section of the Teacher's Manual). It was emphasised that the material should only be taught by the participating teacher. Teachers were informed that towards the end of the term, copies of the popular music final test, curriculum evaluation forms, and student profile sheets would arrive at the school. The test was to be administered, but not marked, by the teacher. All materials were to be returned to the researcher in the post-pack supplied. Finally, teachers were encouraged to maintain contact with the researcher and to report on their progress.

4.3 Design of the Curriculum Evaluation Instruments

In order to measure individual teacher and student reaction to the Sting Curriculum, two evaluation instruments, a Teacher Evaluation Sheet and a Student Evaluation Sheet, were developed. The evaluation sheets were constructed so that participants respond to a variety of statements concerning the Sting Curriculum using Likert or summative scales. Responses were rated on a scale of 1 to 5. Since the statements in each of the evaluation instruments are not the same, each of the evaluation sheets will be discussed separately.
4.3.1 Teacher Evaluation Sheet

Each teacher in the sample was asked to complete the Teacher Evaluation Sheet at the conclusion of the final lesson. The Teacher Evaluation Sheet, presented in Appendix O, enables teachers to "appraise the quality, merit, worth, value, or importance" (George, 1980, p.291) of the curriculum. Each teacher is to indicate the amount of class time spent on the music learning activities, and respond to statements devised to reveal teacher perceptions relative to their experiences with the Sting Curriculum.

The items, graded by teachers on a scale of 1 to 5, are concerned with the presentation of material in the Teacher's Manual and Student's Book, appropriateness of the material, ease of teaching the curriculum, development of students' performance skills, improvement of students' knowledge of music, direction of the curriculum (understanding of the objectives), and an overall rating. There is also provision for teachers to comment on any aspect of the Sting Curriculum.

4.3.2 Student Evaluation Sheet

Each student in the sample was asked to complete the Student Evaluation Sheet at the conclusion of the last lesson. The Student Evaluation Sheet, presented in Appendix P, enables students to respond to statements devised to reveal perceptions relative to their experiences with the Sting Curriculum.

In the same way that Likert scales are utilised to measure
teachers' perceptions, the student evaluation form requires students to give a graded response (on a scale of 1 to 5) to seven items. The items are concerned with student perceptions of how much they learned about popular music and Sting's music, the presentation (layout) of material, development of performance skills and knowledge of music, curriculum expectations (or understanding what was expected throughout the curriculum), and an overall rating. There is also provision for students to comment on any aspect of the Sting Curriculum.

4.4 The Test

The Test (Appendix Q), consisting of an aural component and a written component, was specially constructed in an attempt to measure the students' knowledge and skills in popular music as contained in the Sting Curriculum. By comparing Test scores of students in the study, data was obtained which contributed to the determination of the effectiveness of the three music learning activities, as vehicles for learning popular music.

While student achievement is not synonymous with curriculum evaluation, it is acknowledged that combinations of data on student achievement can provide important information regarding program effectiveness. It was deemed appropriate that student scores in the Test be used in conjunction with other data (teacher and student evaluations) when considering curriculum effectiveness. Further to this, as a norm-referenced measure, the Test provides a measure of student accomplishment relative to the accomplishments of other students in the sample.
In this study, student accomplishment is directly related to student involvement in the Sting Curriculum and the three music learning activities. In terms of 'face validity' (George, 1980), the Test 'looks valid' because it contains material covered in the curriculum. Further to this cursory inspection, other aspects were examined in the design and administration of the Test in an attempt to enhance its reliability and validity as an instrument for measuring student learning.

The Test is a 'pen and paper' aural and written achievement test with the purpose of diagnosing learning at the conclusion of instruction. The aural component of the Test is based on two excerpts not previously studied in the Sting Curriculum. Example one is We'll Be Together (Sting, 1987) and example two is It's Probably Me (Sting, 1993). The aural Test repertoire was chosen on the basis that: (1) the concepts in the two examples are similar to concepts in the Sting Curriculum, (2) that students can demonstrate their aural skills, (3) the examples reflect Sting's use of bass ostinato patterns, chord progressions, melodic riffs, and other material, and (4) it reflects two of Sting's phases: the jazz/fusion and the experimental phases.

The written component of the Test is based on the concepts and repertoire presented in the Sting Curriculum. Students are required to identify song themes, chord progressions, and ostinato patterns drawn from the music of Sting. Due to the number of students, the widespread geographic location of schools in the sample, and time constraints, it was decided that individual student testing in the areas of instrumental and vocal performance, and composition, were not appropriate instruments for measuring student learning. Based on the fact that the
traditional type of norm-referenced test is suited for ranking students on a broad range of capabilities, the Test was constructed as a norm-referenced achievement test, utilising various objective test methods.

Owing to the fact that objective tests can be marked quickly and easily, and can be highly reliable when subjected to item analysis, refinement, and adaptation to varieties of teaching objectives, the Test was constructed as an objective test (and marked by a panel of judges - details of which are presented in section 4.5) in order to increase marking reliability. In order to increase its validity, the Test was subjected to a content analysis.

The design of the Test included a strategy for assessing content to ensure that the Test was based on material taught in the Sting Curriculum. To conduct the content analysis, a test specification matrix was employed which depicts each of the Test items and the position of each item in the Sting Curriculum. The matrix table is in two parts; the aural component of the Test is presented in Table 4.1, and the written component of the Test is presented in Table 4.2 (Lesson 15 does not appear in any of the content analysis items because during this lesson, students completed the Open Book Test).
# Table 4.1

Content analysis of the Test: Aural component (Section One)

<table>
<thead>
<tr>
<th>Question no. and nature of items in the test.</th>
<th>Test items - position in the curriculum.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Example One</strong></td>
<td></td>
</tr>
<tr>
<td>1 List instruments, voices or sounds that play ostinato patterns.</td>
<td>Identifying instrument(s) and ostinato patterns occur from the 1st lesson, especially lessons 12, 18, and 19.</td>
</tr>
<tr>
<td>2 Identify a section of the song, select instrument/voice and describe (draw) the PITCH shape.</td>
<td>All lessons, especially 16 (except for video lessons - 10 and 11).</td>
</tr>
<tr>
<td><strong>Example Two</strong></td>
<td></td>
</tr>
<tr>
<td>1 (a) Identify the number of bars in the introduction by counting in 4 with a chord change rate of one per bar.</td>
<td>All lessons, especially 4, 6, 8, and 16 (except for lessons 10 and 11).</td>
</tr>
<tr>
<td>(b) Identify a rhythm pattern (quavers)</td>
<td>Lessons 8 and 13.</td>
</tr>
<tr>
<td>2 Give 3 reasons why this example is typical of Sting’s style.</td>
<td>All lessons (especially 18 and 19).</td>
</tr>
<tr>
<td>3 Why might this song be considered ‘popular’?</td>
<td>Observable in all lessons, especially 1, 2, 16 and 19, and includes the video lesson - 10 and 11.</td>
</tr>
<tr>
<td>4 State the way that any 2 instruments reflect traces of various music styles in this song.</td>
<td>Lessons 9, 13 and 17.</td>
</tr>
</tbody>
</table>
### Table 4.2
Content analysis of the Test: Written component (Section Two)

<table>
<thead>
<tr>
<th>Question no. &amp; nature of items in the test</th>
<th>Test items - position in the curriculum.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  (a) to (e) Identify chords from treble notation and guitar signs.</td>
<td>Lessons 3, 4, 5, 6, 16, and reinforced in other lessons</td>
</tr>
<tr>
<td>2  (a) Sting's general approach.</td>
<td>All lessons and the video.</td>
</tr>
<tr>
<td>(b) What is a sequence?</td>
<td>Lessons 7 and 8.</td>
</tr>
<tr>
<td>(c) Identify Driven to Tears theme</td>
<td>Lessons 3 and 4.</td>
</tr>
<tr>
<td>(d) Sting's keyboard player</td>
<td>Lessons 10, 11 and 13.</td>
</tr>
<tr>
<td>(e) Meaning of When the World</td>
<td>Lessons 8, 9 and 14.</td>
</tr>
<tr>
<td>3  (a) Naming treble clef notes</td>
<td>Lesson 3 and 16</td>
</tr>
<tr>
<td>(b) Naming bass clef notes</td>
<td>Lesson 4</td>
</tr>
<tr>
<td>4  (a) Syncopation</td>
<td>Lessons 5, 6, 7, 12, and 18.</td>
</tr>
<tr>
<td>(b) (i) identify scored pattern</td>
<td>Lessons 3, 4, and 5.</td>
</tr>
<tr>
<td>(ii) identify 'triplet'</td>
<td>Lesson 4.</td>
</tr>
<tr>
<td>(iii) describe the 'triplet'</td>
<td>Lesson 4.</td>
</tr>
<tr>
<td>(c) Define 'ostinato'</td>
<td>All lessons.</td>
</tr>
<tr>
<td>(d) Song uses one pattern <em>Demolition Man.</em></td>
<td>Lessons 1 and 2.</td>
</tr>
<tr>
<td>5  (a) Identify song from chord prog.</td>
<td>Lesson 6.</td>
</tr>
<tr>
<td>(b) Identification of chords as major/minor from symbols.</td>
<td>Lessons 3, 4, 6, 16, 17, and 19.</td>
</tr>
<tr>
<td>(c) Link bass pattern to chord prog</td>
<td>Lesson 6.</td>
</tr>
<tr>
<td>6  (a) Identify Sting’s band The Police</td>
<td>Lesson 2.</td>
</tr>
<tr>
<td>(b) Lyrics Driven to Tears</td>
<td>Lesson 3.</td>
</tr>
<tr>
<td>(c) Andy Summer (guitarist)</td>
<td>Lesson 12.</td>
</tr>
<tr>
<td>(d) Lyrics Message in a Bottle</td>
<td>Lesson 18.</td>
</tr>
<tr>
<td>(e) 1980 album - Zenyatta Mondatta</td>
<td>Lesson 8.</td>
</tr>
<tr>
<td>7  Identify songs from scored patterns:</td>
<td>Lesson 8, 9, and 14.</td>
</tr>
<tr>
<td>(a) When the World is Running</td>
<td>Lesson 5.</td>
</tr>
<tr>
<td>(b) De Do Do Do, De Da Da Da</td>
<td>Lessons 6, 7, and 14.</td>
</tr>
<tr>
<td>(c) Shadows in the Rain</td>
<td>Lesson 16.</td>
</tr>
<tr>
<td>(d) Without You</td>
<td>Lesson 18.</td>
</tr>
<tr>
<td>(e) Message in a Bottle</td>
<td></td>
</tr>
<tr>
<td>8  (a) Identify 6 strings on guitar</td>
<td></td>
</tr>
<tr>
<td>(b) Sting worked with? Eric Clapton &amp; Mark Knopfler.</td>
<td>Lesson 3.</td>
</tr>
<tr>
<td>(c) Difference between playing jazz and rock according to Sting.</td>
<td>Lesson 2.</td>
</tr>
<tr>
<td></td>
<td>Lessons 10 and 11 (video).</td>
</tr>
</tbody>
</table>
Table 4.3 is a frequency table summarising the occurrence of items in the Test for each lesson in the curriculum. With a mean of 6.3, most lessons had item frequencies within 2 points of the mean, with the exception of lessons three, four, and six.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Item Freq</th>
<th>Lesson</th>
<th>Item Freq</th>
<th>Lesson</th>
<th>Item Freq</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>5</td>
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<td>10</td>
<td>5</td>
<td>11</td>
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<td>13</td>
<td>5</td>
<td>14</td>
<td>8</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>7</td>
<td>18</td>
<td>6</td>
<td>19</td>
<td>6</td>
</tr>
</tbody>
</table>

Many of the items are introduced in the earlier lessons and developed throughout the curriculum, thereby accounting for the higher frequency rate in the early lessons. There is some compensation for this in the later lessons, namely lessons sixteen and eighteen. Generally the test item frequency is evenly distributed across all lessons, demonstrating that the Test reflects the material presented in lessons in the Sting Curriculum.

As an objective Test (requiring specific responses), the problems of subjective marking are eliminated and reliability increased. Several types of objective test forms are employed, namely short answer, right/wrong, completion, matching, and true/false items. As a result of the nature of the questions, the majority of scores are derived from short answer responses in the aural component of the Test, and in the written component, the majority of scores come from right/wrong responses.
Eight weeks after the commencement of study in schools, copies of the Test and administration instructions (Figure 4.35) were distributed by mail to teachers in the sample. Teachers reported that they had a witness present during the Test and followed the instructions. The procedures ensured that the Test was administered in a uniform manner in each school, and that the reliability of the Test instrument was maintained.

**Figure 4.35 Popular music test: Administration instructions**

The test is in two sections and should take 45 minutes to administer.

Section One: Aural
Section Two: Written

**BOTH SECTIONS MUST BE COMPLETED IN THE ONE SITTING.**

For Section One you will need to use the Popular Music Tape. At the end of Side B, there are 2 music examples:

*We'll Be Together*
*It's Probably Me*

Section Two is the written component of the test.

**INSTRUCTIONS:**

1. Distribute the *Popular Music Final Test paper.*
2. Allow one minute for students to read questions in Section One.
3. Play *We’ll Be Together.*
4. One minute pause.
5. Play *We’ll Be Together* for the second time.
6. Pause: Five minutes.
7. Play *It's Probably Me.*
8. One minute pause
10. Students can move on to Section Two at any time.
11. Collect papers 30 minutes after the second playing of *It's Probably Me.*
In summary, the specially constructed Test consists of aural and written components which attempt to measure student achievement in terms of students' participation in the Sting Curriculum. As a result of this norm-referenced measure, data was obtained which enabled each student's accomplishments to be compared to the accomplishments of other students in the sample.

4.5 Panel of Judges

In order to increase the reliability of the objective test form, the Test papers were marked by a panel of five independent judges. The panel consisted of three male and two female judges ranging from 20 to 38 years of age, with each panel member having a primary interest in popular music. One judge was a professional musician and university academic. Both the second and third judges were high school and studio/private music teachers, the fourth judge was a final year undergraduate music education major specialising in popular music, and the fifth judge was a university academic and studio/private music teacher.

The panel of judges marked the Test following a briefing session (conducted by the researcher). The briefing session consisted of an introduction to the study, a summary and examination of the instructional material, listening to two examples of Sting's music, and observation of the Test. The judges were provided with a score sheet to record individual student scores for each test item. This process was adopted so that scores were not placed on individual test papers.
Subsequent to the briefing session, the panel of judges participated in a pilot mark. The pilot mark required the judges to design a marking guide for the Test by drawing on the material in the Sting Curriculum. A copy of the Test Marking Guide prepared by the panel of judges is presented in Appendix R. In addition to this, 15 test papers were randomly selected, and group-marked by the panel in order to refine the marking guide and, for open ended questions, to decide on acceptable answers in view of student responses. In this way, the panel was able to reliably allocate scores to partially correct answers.

Upon completion of the pilot mark, the panel of judges commenced marking the test papers and recording the individual test scores for students in the sample. To further improve reliability and consistency, each test paper was marked a second time using a different combination of markers and recorders, and as a final quality control several papers were subjected to random checking by the panel.

4.6 Summary

This chapter detailed the design of the integrated curriculum which draws on the music of Sting. The specially-devised curriculum, based on the notion of presenting teachers of senior secondary school students with all necessary/required resources and repertoire, utilised the three music learning activities of listening, performance and composition. The procedures used to sequence the material and activities (refined after a six-lesson Pilot Study) were included in this section. The implementation of the curriculum, and the construction of curriculum evaluation
instruments and a post-instructional Test were also outlined. The chapter concludes with details relating to the panel of judges and the marking of Test papers. The following chapter presents the results and analysis of data obtained from the implementation of the Sting Curriculum, administration of the Test and other evaluation instruments.
CHAPTER FIVE

ANALYSIS AND INTERPRETATION OF RESULTS
CHAPTER FIVE

ANALYSIS AND INTERPRETATION
OF RESULTS

This chapter is a presentation of the data and interpretation of results obtained from teachers and students who participated in a study to determine the effect of a specially-devised integrated Sting Curriculum on the learning of popular music. The analysis and interpretation of results are presented in four sections each based on one of the research questions: (1) the effect of the listening, performance and composition activities (contained in the Sting Curriculum) on learning as measured by a specially-constructed Test, (2) the effect of the three music learning activities of listening, performance and composition, on student ratings of the Sting Curriculum, (3) the teachers’ evaluations of the design and implementation of the Sting Curriculum, and (4) the effect of teachers’ judgments on the implementation of the Sting Curriculum.

The data was analysed using Pearson r Correlation Coefficients function, Chi square (nonparametric) testing, and the Multiple Regression function, all within SPSS for the Macintosh. The codes used to enter all variables into the statistical analysis package are presented in Appendix S.
5.1 Research Question 1: The Effect of the Three Music Learning Activities (contained in the Sting Curriculum) on Learning

The Sting Curriculum was presented to the sample of students by their teachers over a period of nine weeks. In week ten, students sat the Popular Music Test, and teachers provided an estimate (based on their lesson diaries) of the proportion of time spent on each of the three music learning activities throughout the implementation period. By comparing student Test scores with time spent on listening, performance, and composition, it is possible to determine the effect of the three music activities on learning. This section includes the presentation of data, the analysis and interpretation, and summary of results.

5.1.1 Data

Teachers in the sample provided information which assisted in determining how much emphasis was placed on the three music learning activities. The allocation of time in class to the three music learning activities of listening, performance, and composition in each school is presented in Table 5.1. (Most schools allocate 240 minutes per week to music in Year 11.) It is evident that the performance activity received most attention with 10 of the 18 schools allocating between 50% to 60% of class time to performance thereby reinforcing the basic assumption of this study (ie. that most people approach music studies via performance). Only 2 schools allocated 50% or more of the time to the listening activity. The maximum time spent on composition by any school was 30% (this occurring in 2 schools).
In general, most time was spent on the performance and listening activities to the detriment of the composition activity.

Table 5.1 Allocation of time to the three music learning activities by school

<table>
<thead>
<tr>
<th>School No.</th>
<th>Performance Activity</th>
<th>Listening Activity</th>
<th>Composition Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>60%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>2</td>
<td>60%</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>3</td>
<td>30%</td>
<td>50%</td>
<td>20%</td>
</tr>
<tr>
<td>4</td>
<td>45%</td>
<td>35%</td>
<td>20%</td>
</tr>
<tr>
<td>5</td>
<td>60%</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>6</td>
<td>60%</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>7</td>
<td>50%</td>
<td>40%</td>
<td>10%</td>
</tr>
<tr>
<td>8</td>
<td>60%</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>9</td>
<td>60%</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>10</td>
<td>30%</td>
<td>60%</td>
<td>10%</td>
</tr>
<tr>
<td>11</td>
<td>50%</td>
<td>30%</td>
<td>20%</td>
</tr>
<tr>
<td>12</td>
<td>60%</td>
<td>35%</td>
<td>5%</td>
</tr>
<tr>
<td>13</td>
<td>40%</td>
<td>30%</td>
<td>30%</td>
</tr>
<tr>
<td>14</td>
<td>40%</td>
<td>45%</td>
<td>15%</td>
</tr>
<tr>
<td>15</td>
<td>45%</td>
<td>40%</td>
<td>15%</td>
</tr>
<tr>
<td>16</td>
<td>55%</td>
<td>35%</td>
<td>10%</td>
</tr>
<tr>
<td>17</td>
<td>30%</td>
<td>40%</td>
<td>30%</td>
</tr>
<tr>
<td>18</td>
<td>40%</td>
<td>45%</td>
<td>15%</td>
</tr>
</tbody>
</table>

In order to determine the effect of the amount of time spent on listening, performance and composition, a Popular Music Test (called the 'Test') was specially-constructed consisting of two components - aural (40%) and written (60%). The Test, presented to the sample of 124 students at the conclusion of their involvement in the Sting Curriculum, provides post-instructional scores as a measure of achievement. In an attempt to determine the effect of the curriculum on the learning of popular music,
each student’s score in the Test (recorded as the aural and written components of the Test and the Test total) was listed, followed by a computation of the mean and standard deviation of Test scores by school (since each student in the school spent the same amount of time in class on each of the three music learning activities within the Sting Curriculum).

The aural component of the Test is based on two music examples, *We’ll Be Together* (Sting, 1987), and *It’s Probably Me* (Sting, 1993). Table 5.2 presents the mean and standard deviation for the aural and written components of the Test for each school. The range of mean scores for the aural component is from 14.0 (school 5) to 37.0 (school 7). The range of mean scores for the written component is from 26.3 (school 5) to 48.3 (school 2). Table 5.3 shows the mean and standard deviation for each component of the Test for the entire sample.

Using the Multiple Regression function within SPSS for the Macintosh, the amount of time spent on each of the three music learning activities was regressed on students’ scores on the components of the Test. This multiple regression analysis was a comparison of Test scores attributed to combinations of time spent on the music learning activities (listening by performance, performance by composition, composition by listening, and the three way interaction). With regard to the aural component of the Test, results indicate that there was no effect of time spent on music learning activities for this sample.
### Table 5.2
Aural and written components of the Test - Mean and standard deviation by school

<table>
<thead>
<tr>
<th>School No.</th>
<th>Aural Test (40%)</th>
<th>Written Test (60%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>Stand Dev</td>
</tr>
<tr>
<td>1</td>
<td>28.9</td>
<td>8.3</td>
</tr>
<tr>
<td>2</td>
<td>24.3</td>
<td>8.3</td>
</tr>
<tr>
<td>3</td>
<td>28.5</td>
<td>7.8</td>
</tr>
<tr>
<td>4</td>
<td>32.4</td>
<td>4.6</td>
</tr>
<tr>
<td>5</td>
<td>14.0</td>
<td>4.7</td>
</tr>
<tr>
<td>6</td>
<td>25.4</td>
<td>6.8</td>
</tr>
<tr>
<td>7</td>
<td>37.0</td>
<td>0.0</td>
</tr>
<tr>
<td>8</td>
<td>14.8</td>
<td>7.6</td>
</tr>
<tr>
<td>9</td>
<td>21.8</td>
<td>12.3</td>
</tr>
<tr>
<td>10</td>
<td>25.6</td>
<td>15.3</td>
</tr>
<tr>
<td>11</td>
<td>21.8</td>
<td>8.7</td>
</tr>
<tr>
<td>12</td>
<td>23.7</td>
<td>9.5</td>
</tr>
<tr>
<td>13</td>
<td>17.0</td>
<td>10.7</td>
</tr>
<tr>
<td>14</td>
<td>28.6</td>
<td>8.2</td>
</tr>
<tr>
<td>15</td>
<td>19.3</td>
<td>4.6</td>
</tr>
<tr>
<td>16</td>
<td>19.1</td>
<td>7.2</td>
</tr>
<tr>
<td>17</td>
<td>26.6</td>
<td>9.6</td>
</tr>
<tr>
<td>18</td>
<td>17.0</td>
<td>10.5</td>
</tr>
</tbody>
</table>

### Table 5.3
Mean and standard deviation for each component of the Test

<table>
<thead>
<tr>
<th>Test Component</th>
<th>Mean score</th>
<th>Standard Deviation</th>
<th>Possible score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural Total</td>
<td>22.96</td>
<td>10.17</td>
<td>40</td>
</tr>
<tr>
<td>Written Total</td>
<td>34.55</td>
<td>9.48</td>
<td>60</td>
</tr>
<tr>
<td>Test Total</td>
<td>57.51</td>
<td>9.83</td>
<td>100</td>
</tr>
</tbody>
</table>
Regarding the written component of the Test, results indicate that there was some effect of time spent on the music learning activities for this sample. (The variable allocations of time were differentiated by the creation of percentage products: for example, listening percentage by performance percentage.) When these variables were regressed on students' scores on the written component of the Test, a significant main effect of listening by performance was revealed (Beta=-.314, \( R^2 \) Change=.132, \( t=-3.712, \ p=.000 \)). Three other variables were also identified as having a significant effect on the written component of the Test, namely student participation in vocal performance in a school choir, students' previous study of 'elective music' in Years 8 to 10, and gender of students in the sample. The results of the Multiple Regression equation are summarised in Table 5.4.

**Table 5.4** Multiple regression summary table for the written component of the Test

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>( R^2 ) Change</th>
<th>( t )</th>
<th>( p )</th>
</tr>
</thead>
<tbody>
<tr>
<td>listen x perform</td>
<td>-.314</td>
<td>.132</td>
<td>-3.712</td>
<td>.000</td>
</tr>
<tr>
<td>elective music</td>
<td>.218</td>
<td>.045</td>
<td>2.576</td>
<td>.011</td>
</tr>
<tr>
<td>school choir</td>
<td>-.283</td>
<td>.041</td>
<td>-3.221</td>
<td>.001</td>
</tr>
<tr>
<td>gender</td>
<td>-.252</td>
<td>.056</td>
<td>-2.871</td>
<td>.005</td>
</tr>
</tbody>
</table>

The interpretation of positive and negative Beta values is dependent on how data was originally coded. The codes used to enter all variables are presented in Appendix 5.

The major statistically significant contributor in written Test scores was the listening by performance product which accounted for 13.2% of the variance. In order to determine which of the two activities contributed significantly to higher Test scores, a Chi
square (nonparametric) test was conducted revealing that written Test scores were lowest when the percentage of time spent on the listening activity was highest. This highly significant result (Chi square=46.47) indicates that when students in the sample spent more time on the performance activity, they achieved higher scores in the written component of the Test.

5.1.2 Analysis and Interpretation

That students gained higher written Test scores when greater emphasis was placed on the performance activity could be explained by several factors. Primarily music performance is an aesthetic experience which focuses attention on the music, and involves both the emotions and the intellect. The performance activity constitutes a ‘way of knowing’ (Bresler, 1996) and as students grapple with this practical type of knowledge, their engagement cannot be superficial but rather provides ‘in-depth’ experience (Letts, 1996). It is highly probable that these in-depth experiences with practical knowledge enabled students to grapple with the rhythmic patterns, melodic shapes, chord progressions and notational aspects of the music of Sting which were measured in the Test, thereby contributing to the higher Test scores.

Philosophically, the music education literature argues that students develop their artistic and social understandings through intellectual and practical activity. Through performance, students deal with the sonic phenomenon of music - they are attracted by the sounds they make. Since Sting writes in layers, it is likely that the students’ ability to recall and know how the layers of
sound function within the context of particular pieces was enhanced by the performance activity, thus predisposing them to score higher marks on the Test.

The sequential nature of the Sting Curriculum presented students with the opportunity to develop their performance skills by constructing the musical information in different ways (via their interpretation of the music). This type of activity is a highly motivating force (Porter et al, 1992) providing students with a satisfaction of achievement and source of enjoyment (Lehman, 1986). It is widely recognised that such factors contribute to the learning process, and logical to assume that the developmental approach in performance contributed to higher Test scores.

The process of performing music has been identified as highly motivating, essential to the comprehensive understanding of music, and a synthesis of the elements of music (March, 1988). With this in mind, it is possible to contend that spending more time on performance gave students an opportunity to analyse and evaluate music in a practical way, and enabled them to acquire ‘procedural knowledge’ (Elliott, 1994) which assisted in the achievement of significantly higher scores on the Test.

While Sloboda (1985) argues that “performance covers the whole range of overt musical behaviour” (p.67), it would be naive to ignore the delineation which must exist between the simple ‘playing’ of instruments and the rigorous instrumental skill pursued by some students (Fox, 1975; Fletcher, 1987). It is necessary to concede that the type of practical knowledge gained by students who spend more time on the performance activity (in order to achieve high standards), is a key factor in this study -
particularly if the music teacher fostered such development during class time.

Performance success is easily observed. In this study, teachers could demonstrate riffs or enable students to observe the 'behaviours' of their mentor/model (recordings and video tapes of Sting), thereby supplying a musical catalyst for student performances. By observing consistent standards of performance, teachers were able to identify when to introduce new information and skills. With constructive feedback, the learning occurred at appropriate stages and it is probable that this process contributed to the achievement of higher Test scores.

Finally, while the results indicate that students who spent a greater amount of time on the performance activity achieved higher scores on the written Test, it would be erroneous to suggest that performance could exist in any curriculum without the complementary activities of listening and composition. The results suggest that the integrated approach was an effective vehicle for learning the popular music of Sting when the performance activity received greater emphasis than the other two music learning activities. All three activities remain essential components in the process of learning music.

5.1.3 Other Time and Activity Related Influences on Test Scores

Since it was revealed that the performance activity had a significant effect on some Test results, a 2-tailed correlation test using the Pearson r Correlation Coefficients function within SPSS was conducted between Test scores and the performance
activities of students in the sample (as presented in Chapter 3 of this study). These results indicated that further investigation was appropriate. Using the Multiple Regression function within SPSS for the Macintosh, the characteristics of the sample relative to student performance activities were regressed on students' scores on the components of the Test. The multiple regression equations that resulted indicate that (1) in the aural Test, the variable of student participation in instrumental performance in a school ensemble had a significant effect on students' Test scores (see Table 5.5), and (2) in the written Test, the variable of student participation in vocal performance in a school choir, also had a significant effect (this result is presented in Table 5.4).

**Table 5.5** Multiple regression summary table for the aural component of the Test

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>R² Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Years teaching school music</td>
<td>-.216</td>
<td>.091</td>
<td>-2.257</td>
<td>.026</td>
</tr>
<tr>
<td>Student plays in school ensemble</td>
<td>.198</td>
<td>.034</td>
<td>2.222</td>
<td>.028</td>
</tr>
<tr>
<td>Teacher plays in pop band</td>
<td>.203</td>
<td>.035</td>
<td>2.116</td>
<td>.037</td>
</tr>
</tbody>
</table>

From Table 5.5, it can be concluded that scores on the aural component of the Test were higher when students performed in a school music ensemble (Beta=-.198). This statistically significant contributor accounted for 3.4% of the variance in aural Test scores. It is highly probable that students who performed in school ensembles had experience identifying and performing various layers of sound in their group's repertoire. This ability to
hear the whole composition yet 'dissect' the instrumental lines, predisposed them to identify individual parts (at the micro level) and recognise melodic, rhythmic and harmonic structures within sections of the excerpts (at the macro level). The development of listening skills, through performance in school ensembles, contributed to higher scores on the aural component of the Test.

The variable of student participation in vocal performance in a school choir (variable 2 in Table 5.4) had a negative impact on student scores in the written component of the Test. Written Test scores were lower when students sang in the school choir (Beta=-.283). This statistically significant contributor accounted for 4.1% of the variance in written test scores. Since the written component of the Test measured musical achievement on the basis of identifying notational aspects of the music of Sting (melodic, rhythmic and harmonic patterns), it could be assumed that students in school choirs learn to sing more by rote than by reading melodies and rhythms presented on the score. Given that the music literacy skills of school choristers may be inferior to the skills of instrumental ensemble performers could account for the lower scores on the written component of the Test.

The results in Table 5.4 also reveal that students' previous study of 'elective music' in Years 8 to 10 and gender of students in the sample have significant effects on students' scores on the written component of the Test. It is conceivable that student scores on the written component of the Test were higher as a result of previous experience with music in junior elective classes (Beta=.218). This statistically significant contributor accounted for 4.5% of the variance in written Test scores. In this sample, it would appear that student involvement in the formal study of
music in the junior years of secondary school has contributed positively to their music learning - an achievement which is reflected in the higher written Test scores.

The final variable in Table 5.4 relates to gender. The results indicate that female participants achieved higher scores on the written component of the Test than their male counterparts. This statistically significant contributor accounted for 5.6% of the variance in written Test scores. Throughout the 1990s, there was a trend for girls to achieve better results than boys in the NSW Higher School Certificate (McCulla, 1995). In recent years, it has been reliably reported by the media and widely accepted by the community that girls appear to take their studies seriously and focus on achievement in the HSC. Boys appear to be more distracted by sport, television and some of the popular social vices, and their HSC scores are, on average, lower than the girls' scores. The results indicate that this sample is following state-wide trends in senior secondary education, and the girls' written Test scores are higher than the boys' scores.

5.1.4 Summary

The effect of the three music learning activities (contained in the Sting Curriculum) on learning was measured by a specially-constructed Test. Regarding the aural component of the Test, results indicate that there was no effect of time spent on music learning activities for this sample. However, in the written component of the Test, results indicate that scores were highest when more emphasis was placed on the performance activity. The achievement of higher written Test scores when greater
emphasis was placed on the performance activity could be explained by the fact that, primarily, music performance is an aesthetic experience involving the emotions and the intellect. This deeper ‘way of knowing’ (Bresler, 1996), and the students’ grappling with notational aspects of Sting’s music (measured in the written Test), contributed to the achievement of significantly higher scores.

The results of correlation tests conducted between Test scores and performance activities of students, and the ensuing multiple regression equations indicate that (1) in the aural Test, the variable of student participation in instrumental performance in a school ensemble had a significant effect on students’ Test scores, and (2) in the written Test, the variable of student participation in vocal performance in a school choir, also had a significant effect.

A possible interpretation is that scores on the aural component of the Test were higher when students performed in a school music ensemble because such students had experience identifying and performing various layers of sound in their group’s repertoire. The development of listening skills as a result of performance in school ensembles contributed to the higher scores on the aural component of the Test.

The variable of student participation in vocal performance in a school choir had a negative impact on student scores in the written component of the Test. Written Test scores were lower when students sang in the school choir. The assumption here is that choristers learn to sing more by rote than by reading the melodies and rhythms presented on the score.
The results also reveal that students’ previous study of ‘elective music’ in Years 8 to 10, and gender of students in the sample have significant effects on students’ scores on the written component of the Test. It is probable that student scores on the written component of the Test were higher as a result of previous experience with music in junior elective classes. The results also indicate that female participants achieved higher scores on the written component of the Test than their male counterparts, following state-wide trends in senior secondary education.

5.2 Research Question 2: Student Ratings of the Sting Curriculum and the Effect of the Music Learning Activities of Listening, Performance and Composition

Students in the sample (n=124) completed Student Evaluation Sheets (Appendix P) which provided ratings on various aspects of the Sting Curriculum. It is possible to answer Research Question 2 by comparing student ratings (from the Sheets) with the amount of time spent on the three music activities on student ratings. This section includes the presentation of data, the analysis and interpretation, and summary of results.

5.2.1 Data

The student ratings were concerned with the students’ perceptions of: the extent of their learning about popular music (Pop music), the extent of their learning about the music of Sting (Sting), the presentation of material in the Sting Curriculum
(Presentation), their improvement in performance skills as a result of the Sting Curriculum (Performance), their improvement in knowledge of popular music as a result of the Sting Curriculum (Knowledge), what was expected of them in the Sting Curriculum (Expectation), and the Sting Curriculum by providing an overall rating (Overall). The responses to each question are rated on a five point Likert scale (sd - strongly disagree, d - disagree, u - undecided, a - agree, sa - strongly agree, and 'missing' - missing cases), and the results are presented in Table 5.6.¹

<table>
<thead>
<tr>
<th>Variable</th>
<th>sd</th>
<th>d</th>
<th>u</th>
<th>a</th>
<th>sa</th>
<th>missing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop music</td>
<td>6</td>
<td>2</td>
<td>0</td>
<td>33</td>
<td>48</td>
<td>9</td>
</tr>
<tr>
<td>Sting</td>
<td>5</td>
<td>3</td>
<td>17</td>
<td>69</td>
<td>22</td>
<td>8</td>
</tr>
<tr>
<td>Presentation</td>
<td>16</td>
<td>2</td>
<td>2</td>
<td>34</td>
<td>36</td>
<td>6</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
<td>3</td>
<td>6</td>
<td>28</td>
<td>34</td>
<td>4</td>
</tr>
<tr>
<td>Knowledge</td>
<td>9</td>
<td>1</td>
<td>6</td>
<td>37</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>Expectation</td>
<td>8</td>
<td>1</td>
<td>9</td>
<td>47</td>
<td>34</td>
<td>6</td>
</tr>
</tbody>
</table>

The student responses to 'I have learned a great deal about popular music' (Pop music) show that 49% of students either agreed or strongly agreed with the statement. Student responses to 'I have learned a great deal about Sting’s music’ (Sting) demonstrate that 78% of students agreed or strongly agreed with the statement. Student responses to 'I like the way this curriculum is presented’ (Presentation) produced a diversity of responses from the students: disagree or strongly disagree, 33%;

¹. With the exception of 'overall rating' of the Sting Curriculum which is presented in Table 5.7.
undecided, 30%; and agree or strongly agree, almost 37%.

Responses to 'My performance skills have improved' (Performance) reveal that 38 students agreed or strongly agreed (33%) with the statement and 48 students disagreed or strongly disagreed with the statement. Student responses to 'My knowledge of popular music has improved' reveal that 47% of students considered that their knowledge improved as a result of the Sting Curriculum, while 32% remained undecided. Responses to 'I knew what was expected of me in this curriculum' (Expectation) show that 36% of students agreed or strongly agreed with the statement. Student responses to 'All things considered how would you rate this curriculum' are presented in Table 5.7 showing that most students (n=89) rated the curriculum as satisfactory or better (77%). Approximately a third of the students (39%) rated the curriculum as good or very good.

Table 5.7 Distribution of student responses to 'all things considered how would you rate this curriculum?'

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very poor</td>
<td>11</td>
</tr>
<tr>
<td>Poor</td>
<td>16</td>
</tr>
<tr>
<td>Satisfactory</td>
<td>44</td>
</tr>
<tr>
<td>Good</td>
<td>37</td>
</tr>
<tr>
<td>Very good</td>
<td>8</td>
</tr>
<tr>
<td>Missing</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
</tr>
</tbody>
</table>

Students' responses to 'Are there any other comments you wish to make about this curriculum?' are presented in Table 5.8. The comments are divided into three sections relating to (1) the music of Sting, (2) the curriculum, and (3) overall comments.
Table 5.8 The Sting Curriculum and distribution of student responses (n=53) to 'Are there any other comments you wish to make about this curriculum?'

<table>
<thead>
<tr>
<th>Comment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sting</td>
<td></td>
</tr>
<tr>
<td>Don't like Sting</td>
<td>10</td>
</tr>
<tr>
<td>Boring/repetitive</td>
<td>28</td>
</tr>
<tr>
<td>Need wider range musics</td>
<td>10</td>
</tr>
<tr>
<td>Curriculum</td>
<td></td>
</tr>
<tr>
<td>Too easy, basic</td>
<td>7</td>
</tr>
<tr>
<td>Boring, not enjoyable</td>
<td>19</td>
</tr>
<tr>
<td>Too long</td>
<td>1</td>
</tr>
<tr>
<td>Too hard</td>
<td>4</td>
</tr>
<tr>
<td>I liked it, interesting, learnt a lot</td>
<td>10</td>
</tr>
<tr>
<td>Well presented</td>
<td>3</td>
</tr>
<tr>
<td>Overall</td>
<td></td>
</tr>
<tr>
<td>Thanks (very good)</td>
<td>3</td>
</tr>
<tr>
<td>I didn't choose this</td>
<td>1</td>
</tr>
<tr>
<td>Good balance</td>
<td>1</td>
</tr>
<tr>
<td>(prac/theory)</td>
<td></td>
</tr>
<tr>
<td>Waste of time</td>
<td>2</td>
</tr>
</tbody>
</table>

While a large number of students found the focus on Sting too intense, 13 students enjoyed the program and commented favourably on its presentation. It would appear (from the previous comments presented in Tables 5.6 and 5.7) that students who did not enjoy the music of Sting were prone to voice their opinion in this section of the questionnaire. Comments ranged from the Curriculum being too easy (n=7) to too hard (n=4), boring (n=28) to interesting (n=10), and needing more variety (n=10) to "thanks, very good" (n=3). Whether or not students liked Sting's music remains a less important factor than the effect of the Sting Curriculum on the learning of popular music. While the Curriculum did not aim to influence individual
taste, it is recognised that ‘attitude development’ is associated with the development of skills and knowledge. However, it may be a longer period of time before the benefits of ‘changed attitudes’ are realised.

In order to determine the effect of the amount of time spent on the three music learning activities on student ratings, a 2-tailed correlation test using the Pearson r Correlation Coefficients function within SPSS was conducted between the products of time spent on the music learning activities (listening by performance, performance by composition, composition by listening, and the three way interaction of the music learning activities) and student ratings. The results indicate that there was no effect of the products of time spent on listening, performance, or composition on student ratings of the Sting Curriculum.

Since the Test scores reflected, to some extent, a measure of ‘learning’ obtained by engaging in varying proportions of the three music ‘learning’ activities, a 2-tailed correlation test using the Pearson r Correlation Coefficients function within SPSS was conducted between Test scores and student ratings of the Sting Curriculum. Again the results indicate that there was no relationship between student ratings and Test scores.

Further to the contributions of the time allocation variables, there were several other factors within the sample of this study which had a significant effect on the results. As the three music learning activities represent the way the Sting Curriculum was presented to the sample, this research question also addresses any effect that sample variables had on student ratings of the Sting Curriculum.
5.2.2 Analysis and Interpretation

Using the Multiple Regression function within SPSS for the Macintosh, the extraneous variables were regressed on student ratings of the Sting Curriculum. The multiple regression analysis was conducted by regressing each of the seven components of the Student Evaluation Sheet on student and teacher-related variables. The resulting multiple regression summary tables for each component are presented in Tables 5.9 to 5.15. In this section, only results relevant to the student sample will be discussed (those relating to the teacher sample will be analysed in Section 5.4 of this Chapter).

Regarding students’ perceptions of the extent of their learning about popular music, the results in Table 5.9 indicate that students who did not perform in school instrumental ensembles perceived that they learnt a great deal about popular music (Beta =-.269). This statistically significant contributor (p=.003) accounted for 6.8% of the variance. It is probable that students who performed in school ensembles did not appreciate the learning activities contained in the Sting Curriculum, perceiving that they did not learn a great deal about popular music.

Table 5.9 Multiple regression summary table for the student ratings of the Sting Curriculum: ‘Pop music’.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>R² Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher rating of Teachers Manual</td>
<td>.297</td>
<td>.129</td>
<td>3.357</td>
<td>.001</td>
</tr>
<tr>
<td>Student plays in school instrument group</td>
<td>-.269</td>
<td>.068</td>
<td>3.032</td>
<td>.003</td>
</tr>
</tbody>
</table>

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The students who did not perform in school ensembles (n=76) perceived that they learnt a great deal about popular music. From previous results, it is evident that the performance activity received greater attention than either the listening or composition activities in the Sting Curriculum. From this, it is possible to assume that students who did not perform in school ensembles associated their learning about popular music with the frequency and success of their performances of the music of Sting. It is likely that this enhanced involvement with the music (Letts, 1996) predisposed the students who did not perform in school instrumental ensembles to perceive that they learnt a great deal about popular music.

Regarding students' perceptions of the extent of their learning about the music of Sting, the results in Table 5.10 indicate that students who did not perform in school instrumental ensembles (Beta=-.326), and who played a number of instruments (Beta=.183) perceived that they learnt a great deal about the music of Sting.

Table 5.10  Multiple regression summary table for the student ratings of the Sting Curriculum: 'Sting'.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>R² Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student plays in school instrumental group</td>
<td>-.326</td>
<td>.173</td>
<td>3.883</td>
<td>.000</td>
</tr>
<tr>
<td>Teacher rating of Teachers Manual</td>
<td>.282</td>
<td>.090</td>
<td>3.345</td>
<td>.001</td>
</tr>
<tr>
<td>Student plays a no. of instruments</td>
<td>.183</td>
<td>.032</td>
<td>2.217</td>
<td>.029</td>
</tr>
</tbody>
</table>
The statistically significant contributor of 'non-performance in school instrumental ensembles' (p=.000) accounted for 17.3% of the variance in student ratings regarding learning about the music of Sting. One possible explanation suggests that students who did not perform in school ensembles (n=76) rated their learning about the music of Sting higher because of the frequency of practical performance in the classroom. The perception is consistent with the fact that the same students believed they learnt a great deal about popular music.

The statistically significant contributor of 'ability to perform on a number of instruments' (p=.029) accounted for 3.2% of the variance in student ratings regarding learning about the music of Sting. The Sting Curriculum encouraged students to listen to and perform various layers of sound in the one song. This multi-layer performing gave them a perception that they were learning more about the operation of each layer of sound in Sting's repertoire. Students who played a number of instruments possibly rated their learning about Sting's music higher because they were capable of performing, on a variety of instruments, the layers of sound given in the Sting Curriculum. While the variance of 3.2% is not high, it provides an indication that students who could perform on a variety of instruments were more likely to play the various layers in a successful manner, and thereby gauged that they learnt a great deal about the music of Sting.

Regarding students' perceptions of the presentation of material in the Sting Curriculum, the results in Table 5.11 indicate that students who did not perform in pop bands outside of school (Beta=.276) liked the presentation of material in the Sting Curriculum. This statistically significant contributor (p=.001)

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accounted for 7.4% of the variance. A plausible reason for students who played in non-school pop bands not liking the presentation of material in the Sting Curriculum is that they perceived the opportunity to listen to, select and perform popular music repertoire already existed for them. Participation in the learning activities in the Sting Curriculum prevented them from rehearsing their own repertoire during class time (a well-known, favoured activity when students study popular music), thereby creating a frustration which predisposed them to rate the presentation of material lower than students who did not play in pop bands outside of school.

Table 5.11 Multiple regression summary table for the student ratings of the Sting Curriculum: ‘Presentation’.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>$R^2$ Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher overall rating</td>
<td>.390</td>
<td>.163</td>
<td>4.703</td>
<td>.000</td>
</tr>
<tr>
<td>Student plays in non-school band</td>
<td>.276</td>
<td>.074</td>
<td>3.338</td>
<td>.001</td>
</tr>
<tr>
<td>Teacher plays in ensemble</td>
<td>.206</td>
<td>.042</td>
<td>2.494</td>
<td>.014</td>
</tr>
</tbody>
</table>

Regarding students' perceptions of their improvement in performance skills, the results in Table 5.12 indicate that students who did not perform in pop bands outside of school (Beta=.239) and male participants in the study (Beta =.219) perceived that their performance skills improved as a result of the Sting Curriculum. The statistically significant contributor of performance in non-school pop bands (p=.007) accounted for 5.2%
of the variance in student ratings regarding perception of performance skill improvement.

**Table 5.12** Multiple regression summary table for the student ratings of the Sting Curriculum: ‘Performance’.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>R² Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher overall rating</td>
<td>.270</td>
<td>.098</td>
<td>3.090</td>
<td>.003</td>
</tr>
<tr>
<td>Student plays in non school band</td>
<td>.239</td>
<td>.052</td>
<td>2.740</td>
<td>.007</td>
</tr>
<tr>
<td>Student gender</td>
<td>.219</td>
<td>.048</td>
<td>2.518</td>
<td>.013</td>
</tr>
</tbody>
</table>

There is no doubt that the Sting Curriculum encouraged students to engage in the performance activity. It therefore follows that students who did not perform popular music in bands outside school had more potential to develop their performance skills as a result of the activities presented in the Sting Curriculum. From this involvement, it is possible that students who did not play in pop bands outside of school perceived that their performance skills improved as a result of the Sting Curriculum.

The statistically significant contributor of gender (p=.013) accounted for 4.8% of the variance in student ratings regarding improvement in performance skills. It may be that male students perceived that their performance skills improved because of the view that popular music is a ‘male-dominated’ phenomenon. The fact that Sting was provided as a model reinforced this notion and may have led boys to conclude that their performance skills developed regardless of any association
with the truth. While only speculation, it is likely that the males in the sample expected their performance skills to improve because it is a male-dominated industry.

The results in Table 5.13 indicate that students who did not perform in school instrumental ensembles perceived that their knowledge of music improved as a result of the Sting Curriculum (Beta=-.280). This statistically significant contributor (p=.003) to student ratings about their knowledge of music accounted for 9.2% of the variance. This outcome is consistent with the result for student perceptions of the extent of their learning about popular music (see Table 5.9), providing further evidence that the experience of performance (in class time) is associated with the acquisition of knowledge. This result reinforces the argument that individuals demonstrate their knowledge of music through performance (Reimer, 1993; Elliott, 1994). Elliott refers to this procedural knowledge as "non-verbal knowing in action" (p.9).

Table 5.13 Multiple regression summary table for the student ratings of the Sting Curriculum: 'Knowledge'.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>R² Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student plays in school instrumental group</td>
<td>-.280</td>
<td>.106</td>
<td>3.054</td>
<td>.003</td>
</tr>
<tr>
<td>Teacher rating of Teachers Manual</td>
<td>.196</td>
<td>.036</td>
<td>2.136</td>
<td>.035</td>
</tr>
</tbody>
</table>

Regarding students' perceptions of what was expected of them in the Sting Curriculum, the results in Table 5.14 indicate that students who performed in non-school bands (Beta=.258)
perceived that they knew what was expected of them in the Sting Curriculum. This statistically significant contributor (p=.004) to student ratings about expectations accounted for 6.1% of the variance. Possibly students who performed in non-school bands (n=30) were familiar with the type of performance activities presented in the Sting Curriculum. This ‘familiarity’ predisposed them to perceive that they knew what was expected of them in the Sting Curriculum.

**Table 5.14** Multiple regression summary table for the student ratings of the Sting Curriculum: ‘Expectation’.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>R² Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher rating of Teachers Manual</td>
<td>.252</td>
<td>.092</td>
<td>2.882</td>
<td>.005</td>
</tr>
<tr>
<td>Student plays in non-school band</td>
<td>.258</td>
<td>.061</td>
<td>2.955</td>
<td>.004</td>
</tr>
<tr>
<td>Teacher plays in ensemble</td>
<td>.228</td>
<td>.052</td>
<td>2.645</td>
<td>.009</td>
</tr>
</tbody>
</table>

Regarding students’ overall ratings of the Sting Curriculum, the results in Table 5.15 indicate that students who did not perform in school instrumental ensembles (Beta=-.230), and who played a number of instruments (Beta=.187) provided higher ratings of the Sting Curriculum. The statistically significant contributor of non-performance in school instrumental ensembles (p=.010) accounted for 5.3% of the variance in students’ ratings of the Sting Curriculum. These students who did not perform in school ensembles (n=76) supplied higher overall ratings probably because this new activity provided them with an interesting
variation to the routine of learning music (in class time) and predisposed them to allocate higher overall ratings of the Sting Curriculum.

Table 5.15 Multiple regression summary table for the student ratings of the Sting Curriculum: ‘Overall rating’.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Beta</th>
<th>$R^2$ Change</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher rating</td>
<td>.719</td>
<td>.149</td>
<td>3.758</td>
<td>.000</td>
</tr>
<tr>
<td>Teachers Manual</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student plays in school</td>
<td>-.230</td>
<td>.052</td>
<td>2.630</td>
<td>.010</td>
</tr>
<tr>
<td>instrumental group</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher perception of student</td>
<td>-.451</td>
<td>.036</td>
<td>-2.351</td>
<td>.021</td>
</tr>
<tr>
<td>knowledge</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student plays a no. of instruments</td>
<td>.187</td>
<td>.034</td>
<td>2.231</td>
<td>.028</td>
</tr>
</tbody>
</table>

The statistically significant contributor of ability to perform on a number of instruments (p=.028) accounted for 3.4% of the variance in student overall ratings of the Sting Curriculum. This result indicates that students who played a number of instruments provided a higher overall rating because they were capable of performing (on a variety of instruments) the layers of sound provided in the Sting repertoire. The successful performance of the various layers predisposed them to provide higher overall ratings of the Sting Curriculum.
5.2.3 Summary

The effect of the three music learning activities on student ratings of the Sting Curriculum was measured by conducting a 2-tailed correlation test between the products of time spent on the music learning activities and ratings obtained from Student Evaluations. Most students perceived that they learned a great deal about popular music and the music of Sting, and 77% rated the curriculum as satisfactory, good or very good. The results from a 2-tailed correlation test between the products of time spent on the music learning activities and student ratings indicate that there was no effect of time spent on music learning activities for this sample.

The Test scores reflected a measure of 'learning' obtained by engaging in varying proportions of the three music 'learning' activities. A 2-tailed correlation test (using the Pearson r Correlation Coefficients function) was conducted between Test scores and student ratings of the Sting Curriculum. Again the results indicate that there was no correlation between student ratings and Test scores.

Further to the contributions of the time allocation variables, several other factors within the sample were tested for significance. A multiple regression analysis was conducted by regressing each of the seven components of the Student Evaluation Sheet on student-related variables. The results indicate that students who (1) did not perform in school instrumental ensembles perceived that they learnt a great deal about popular music; (2) did not perform in school instrumental ensembles, and who played a number of instruments perceived
that they learnt a great deal about the music of Sting; (3) did not perform in pop bands outside school liked the presentation of material in the Sting Curriculum; (4) did not perform in pop bands outside school, and male participants in the study perceived that their performance skills improved; (5) did not perform in school instrumental ensembles perceived that their knowledge of music improved; (6) performed in non-school bands perceived that they knew what was expected of them in the Sting Curriculum; (7) did not perform in school instrumental ensembles, and who played a number of instruments, provided higher ratings of the Sting Curriculum.

The fact that student ratings are consistently associated with performance in instrumental ensembles, either within or outside school, cannot be mere coincidence. The emphasis on the performance activity by participants in this sample, provides testimony to the perception that performance (despite the overlaps between all three music learning activities) is the major concern for many within the music teaching profession.

5.3 Research Question 3: Teacher Evaluations of the Design and Implementation of the Sting Curriculum

Teachers in the sample (n=18) completed Teacher Evaluation Sheets (Appendix O) which provided information regarding aspects of the Sting Curriculum. The ratings were concerned with the teacher's evaluations of: presentation of material in the Teacher's Manual (Material), presentation of material in the Student's Book (Student material), the appropriateness of the material for students (Level), whether the course was easy to
teach (Ease), students' performance skill development (Performance skills), improvement of students' knowledge of music (Knowledge), where they were heading (objectives) whilst teaching the Sting Curriculum (Objectives), and the Sting Curriculum by providing an overall rating. The results from the specific items of Teacher Evaluations are presented in Table 5.16. The teacher responses to each question are rated on a five point Likert Scale (sd - strongly disagree, d- disagree, u - undecided, a - agree, sa - strongly agree, and "missing" - missing cases).

**Table 5.16** The Sting Curriculum and distribution of teacher responses to questions on the Teacher Evaluation Sheet (n=16)

<table>
<thead>
<tr>
<th>Variable</th>
<th>sd</th>
<th>d</th>
<th>u</th>
<th>a</th>
<th>sa</th>
<th>missing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>8</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Student material</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>9</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Level</td>
<td>0</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Ease</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Perform skills</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>9</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Knowledge</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>12</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Objectives</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>11</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

The teacher responses to 'I like the way the material is presented in the Teacher's Manual' (Material) show that 88% of teachers either agreed or strongly agreed. Teacher responses to 'I like the way the material is presented in the Student's Book' (Student material) demonstrate that 94% of teachers agreed or strongly agreed. Teacher responses to 'The material is at an appropriate level for the students' (Level) produced a diversity of responses: disagree or strongly disagree, 19%; undecided, 31%; agree or
strongly agree, 50%.

Responses to 'This curriculum is easy to teach' (Ease) reveal that 81% of teachers agreed or strongly agreed with the statement. Teacher responses to 'My students' performance skills developed as a result of this curriculum' (Performance skills) reveal that 57% of teachers agreed or strongly agreed, 19% remained undecided, whilst 25% disagreed or strongly disagreed. Responses to 'My students' knowledge of music improved as a result of this curriculum' (Knowledge) show that 75% of teachers agreed or strongly agreed. Responses to 'I knew where I was heading (Objectives) whilst teaching this curriculum' reveal that 94% agreed or strongly agreed.

Teacher responses to 'All things considered, how would you rate the curriculum?' are presented in Table 5.17 showing that 100% (excluding missing cases) of teachers rated the Sting Curriculum as satisfactory or better.

Table 5.17 The Sting Curriculum and distribution of teacher responses to 'all things considered how would you rate the curriculum?' (n=16)

<table>
<thead>
<tr>
<th>Response</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very poor</td>
<td>0</td>
</tr>
<tr>
<td>Poor</td>
<td>0</td>
</tr>
<tr>
<td>Satisfactory</td>
<td>6</td>
</tr>
<tr>
<td>Good</td>
<td>6</td>
</tr>
<tr>
<td>Very good</td>
<td>4</td>
</tr>
<tr>
<td>Missing</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

Teacher responses to 'Are there any other comments you wish to
make about the Sting Curriculum?' are presented in Table 5.18. The comments are divided into four sections relating to: (1) teaching, (2) learning, (3) the music of Sting, and (4) overall comments.

**Table 5.18** The Sting Curriculum and distribution of teacher responses to ‘Are there any other comments you wish to make about the popular music curriculum?’

<table>
<thead>
<tr>
<th>Comment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching</td>
<td></td>
</tr>
<tr>
<td>enjoyable, fun,</td>
<td>4</td>
</tr>
<tr>
<td>monotonous</td>
<td>1</td>
</tr>
<tr>
<td>Learning</td>
<td></td>
</tr>
<tr>
<td>fun, consolidated their understanding</td>
<td>2</td>
</tr>
<tr>
<td>performance didn't work for exp. musicians</td>
<td>4</td>
</tr>
<tr>
<td>tasks too difficult</td>
<td>3</td>
</tr>
<tr>
<td>Sting</td>
<td></td>
</tr>
<tr>
<td>excellent choice, lots of diversity</td>
<td>2</td>
</tr>
<tr>
<td>too much, same sound, needs more variety</td>
<td>11</td>
</tr>
<tr>
<td>Overall</td>
<td></td>
</tr>
<tr>
<td>good ideas</td>
<td>2</td>
</tr>
<tr>
<td>too much material</td>
<td>2</td>
</tr>
<tr>
<td>a more general approach needed</td>
<td>1</td>
</tr>
<tr>
<td>good activities</td>
<td>1</td>
</tr>
<tr>
<td>same format, needs more choice</td>
<td>3</td>
</tr>
</tbody>
</table>

A number of teachers provided comments about the Sting Curriculum. Regarding the teaching of the Sting Curriculum, four teachers noted that it was enjoyable and fun to teach while only one stated that it was monotonous. With regard to student learning, two teachers described the Sting Curriculum as a ‘fun’ experience which consolidated their students’ understanding of the music. Four teachers observed that performance activities did not work for experienced musicians (which correlates with
the fact that students who performed in school instrumental ensembles or non-school bands did not provide high ratings on various aspects of the Sting Curriculum), while three teachers indicated that the learning tasks were too difficult for their students.

The use of Sting as a model in the curriculum provided diverging opinions with eleven teachers saying there was too much of Sting's music and a need for greater variety. Two teachers stated that Sting was an excellent choice "providing lots of diversity". On the other hand, the overall comments were evenly balanced with teachers expressing that the activities or ideas were good, or that there was too much material to cover and a more varied approach was required.

5.4 Research Question 4: The Effect of Teachers' Judgments on the Sting Curriculum

Although "a curriculum guide is printed material that is collated for the purpose of providing a faculty with some direction as to how to function in a classroom" (Abeles et al., 1984, p.268), it is acknowledged that the printed document is only a part of the implementation process. Teachers "filter this knowledge (and) participate in a dynamic process of transmission and reconstruction, in the context of distinctive beliefs" (Jorgensen, 1996, p.37). In other words, it is possible that the implementation of the Sting Curriculum differed from teacher to teacher depending on their beliefs and their observations about student progress.
5.4.1 Data

In order to determine the effect of teacher judgments on the implementation of the Sting Curriculum, the Multiple Regression function within SPSS for the Macintosh was used to regress each of the seven components of the student evaluation sheet on student-related and teacher-related variables. The resulting multiple regression summary tables for each component on the student evaluation sheet have been presented in Tables 5.9 to 5.15. In this section, the results relevant to the teacher sample will be discussed (those relating to the student sample are already analysed in Section 5.2.2).

5.4.2 Analysis and Interpretation

When teachers liked the presentation of material in the Teacher's Manual (Beta=.297), the results in Table 5.9 indicate that students perceived that they learnt a great deal about popular music. This statistically significant contributor (p=.001) to student ratings about popular music learning accounted for 12.9% of the variance. It is conceivable that teachers who liked the presentation of material were more effective in the classroom thereby motivating students to learn a great deal about popular music.

The results in Table 5.10 indicate that when teachers liked the presentation of material in the Teacher's Manual (Beta=.282), students perceived that they learnt a great deal about the music of Sting. This statistically significant contributor (p=.001) to student ratings regarding learning about the music of Sting, accounted for 9.0% of the variance. It is likely that teachers who
liked the presentation of material were more effective in the classroom thereby motivating students to learn a great deal about the music of Sting.

The Multiple Regression equation (Table 5.11) indicates that when teachers provided high overall ratings of the Sting Curriculum (Beta=.390), and when teachers performed in amateur or professional instrumental ensembles (Beta=.206), students liked the presentation of material. The statistically significant contributor of teachers providing high overall ratings (p=.000) accounted for 16.3% of the variance in student ratings regarding presentation of material. It can be assumed that there is an interactive relationship between teacher overall ratings and student perceptions of the presentation of material in the Sting Curriculum.

As a written document, the Sting Curriculum was presented to teachers and students as a sequential program containing all the materials required for learning. It is evident in the work of Paynter and Aston (1985), and Swanwick (1993), that ‘sequencing’ of materials and activities is an important music teaching strategy and an effective motivator of students. Salaman (1993) suggests that students are motivated if classroom music is considered “an active, participatory subject” (p.56) where students benefit from working in groups, and where activities are highly structured. Lehman (1986) also states that students should receive a “sequential program of instruction” (p.15). The sequenced activities in the Sting Curriculum possibly enabled teachers to organise students into performance groups and participate in all aspects of music learning. Positive teacher attitudes were reflected in similar student attitudes to the
presentation of material in the Sting Curriculum.

The statistically significant contributor of teacher performance in amateur or professional instrumental ensembles (p=.014) accounted for 4.2% of the variance in student ratings regarding the presentation of material in the Sting Curriculum. From previous results, it is evident that ‘performance’ received greater attention than either the listening or composition activities. It is likely that teachers who regularly performed in amateur or professional instrumental ensembles were more confident and competent to demonstrate the various layers of sound contained in Sting’s repertoire. Sang (1984) argues that teacher demonstration of music is a crucial component in teacher effectiveness and it appears that when teachers performed the music proficiently, students provided higher ratings relating to presentation of material in the Sting Curriculum.

The results in Table 5.12 indicate that when teachers provided high overall ratings of the Sting Curriculum (Beta=.270), students perceived that their performance skills improved. The statistically significant contributor of high ratings by teachers (p=.003) accounted for 9.8% of the variance in student ratings regarding perception of performance skill improvement. It is likely that the sequential nature of the Sting Curriculum enabled teachers to accurately assess their students' performance skill development. The fact that "hands on experiences are thought to be highly motivating and essential to a comprehensive understanding of music" (March, 1988, p.47) meant that the practical nature of the Sting Curriculum was viewed positively by teachers and students. Because performance "covers the whole range of overt musical behaviour" (Sloboda, 1985, p.67), it is
likely that when teachers approached the practical activities contained in the Sting Curriculum in an enthusiastic manner (demonstrated by high ratings), students perceived that their performance skills increased.

When teachers liked the presentation of material in the Teacher’s Manual (Beta=.196), students perceived that their knowledge improved (see Table 5.13). This statistically significant contributor (p=.035) accounted for 3.6% of the variance in student ratings about their knowledge of music. This outcome is consistent with the student perceptions of the extent of their learning about popular music (Table 5.9), providing further evidence that the acquisition of knowledge is associated with learning and performance (Reimer, 1993; Elliott, 1994).

The statistically significant results in Table 5.14 indicate that when teachers liked the presentation of material in the Teacher’s Manual (Beta=.252) and when teachers performed in amateur or professional instrumental ensembles (Beta=.228), students knew what was expected of them in the Sting Curriculum. The major contributor of high overall ratings by teachers (p=.005) accounted for 9.2% of the variance in student ratings about expectations. It may be that teachers who liked the presentation of material in the Sting Curriculum, provided students with a clear sense of direction during lessons. This factor predisposed students to perceive that they knew what was expected of them in the Sting Curriculum.

The statistically significant contributor of teacher performance in amateur or professional instrumental ensembles (p=.009) accounted for 5.2% of the variance in student ratings regarding
perceptions of what was expected of them in the Sting Curriculum. It is plausible that teachers who performed in amateur or professional instrumental ensembles were more confident and competent to demonstrate the various layers of sound contained in Sting’s repertoire. When teachers performed the music proficiently, students were more likely to perceive that they knew what was expected of them in the Sting Curriculum.

When teachers liked the presentation of material in the Teacher’s Manual (Beta=.719), and when teachers perceived that the students’ knowledge of music did not improve (Beta=-.451), students provided higher overall ratings of the Sting Curriculum, the results (see Table 5.15). The statistically significant contributor of teachers’ ratings regarding presentation of material in the Teacher’s Manual (p=.000) accounted for 14.9% of the variance. This result illustrates the important relationship between teachers and students in that high ratings by teachers were reflected in similar ratings by students. Research indicates teacher attitudes and behaviours “can influence the social climate of the classroom and the productivity of students” (Abeles et al., 1984, p.194). It appears that teacher participants in this study who provided higher ratings were more enthusiastic, positive and motivating - maintaining an ‘infectiousness’ which influenced students ratings of the Sting Curriculum.

The statistically significant contributor of teacher perceptions of students’ knowledge of music (p=.021) accounted for 3.6% of the variance in student overall ratings of the Sting Curriculum. From previous results in this study, it is evident that the performance activity received greater attention than either the listening or composition activities. It is possible that because students spent
most time on 'performance', teachers perceived that their 'knowledge' did not improve. Many teachers may not view performance as knowledge in action (Elliott, 1994), and did not perceive that time spent on performance assisted in the acquisition of knowledge.

5.4.3 Other Teacher-Related Influences

Since it was revealed that teachers had a significant effect on student learning, a 2-tailed correlation test using the Pearson r Correlation Coefficients function within SPSS was conducted between Test scores and teacher-related variables in the sample (as presented in Chapter 3 of this study). These results indicated that further investigation was appropriate. Using the Multiple Regression function within SPSS for the Macintosh, the characteristics of the teacher sample were regressed on students' scores on the components of the Test. The multiple regression equations that resulted indicate that (1) in the aural Test, the teacher-related variables of time spent (in years) teaching secondary school music, and teacher performance in amateur or professional pop bands had a significant effect on scores (see Table 5.5), and (2) in the written Test, there was no effect of teacher-related variables on student scores (Table 5.4).

From Table 5.5, it can be concluded that scores on the aural component of the Test were lower when the time spent (in years) teaching secondary school music was higher (Beta=-.216). This statistically significant contributor (p=.026) to the variance in aural Test scores accounted for 9.1% of the variance. This result suggests that students achieved lower aural Test scores when
their teachers had spent more time (in years) teaching secondary school music. It may be that the more experienced teachers were happy to focus their students' attention on the performance aspect of the Sting Curriculum without relating the practical knowledge to the development of aural skills.

That experienced teachers were less inclined to relate practical knowledge to aural skill development could be explained by a number of factors, including teacher burnout and high retention figures in senior secondary schools (Kerr, 1992). Regarding teacher burnout, it is possible that experienced teachers in the sample were prone to the condition and less inclined to spend time demonstrating the relationship between performance and aural skills. The high retention figures in senior schools also contributed to the pressures on teachers, especially those who were less enthusiastic and suffering the effects of burnout. The fact that the results of this study indicate there was more emphasis on the performance activity highlights the tendency for some teachers to simply 'let students play pop music' rather than provide guidance through directed listening activities, thereby contributing to lower scores on the aural component of the Test.

The variable of teacher performance in pop bands (the third variable in Table 5.5) had a positive impact on student scores in the aural component of the Test (Beta=.203). This statistically significant contributor (p=.037) accounted for 3.5% of the variance, illustrating that students gained higher aural Test scores when their teachers performed in pop bands. It could be assumed that teachers who performed popular music (and were familiar with its construction), guided their students so that they were able to aurally recognise various melodic, rhythmic and
harmonic patterns within the music. The ability for students, guided by teachers who performed in pop bands, to recognise patterns enabled them to gain higher scores on the aural component of the Test.

5.4.4 Analysis of Teachers' Diaries

Teachers in the sample were asked to complete a diary of what was presented during each lesson in the Sting Curriculum. This section presents a summary and analysis of the contents of teachers' diaries (called the Diary). The positive comments in the Diaries are presented in Table 5.19. The comments indicate that teachers in the study preferred activities which involved performances of student arrangements of songs, simplified and more difficult versions of counter melodies, bass patterns to songs, and improvised patterns. The students enjoyed the practical nature of lessons, composing counter melodies and chord progressions, transposition activities, listening to jazz versions of songs, and experimentation offered in the arrangement activities.

A subjective analysis of the positive Diary comments presented in Table 5.19 reveals that teachers' comments relate to the three music learning activities, with the exception of comments about the sequential nature of the Sting Curriculum. Regarding the listening activity, teachers reported that students enjoyed the last songs in the Sting Curriculum (Roxanne, Message in a Bottle, Every Breath You Take) - songs which received renewed popular appeal in the mid to late 1990s. Students also enjoyed listening to recordings of their arrangements and performances of Sting's repertoire, and were impressed with the jazz versions of Sting's
songs (e.g., *Bring on the Night* and the piano solo in *Shadows in the Rain*).

**Table 5.19** Diary comments (positive) for the Sting Curriculum

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Comments</th>
</tr>
</thead>
</table>
| 1      | “A fun lesson, enjoyed the practical work in it.”  
       | “Students enjoyed the lesson.” |
| 2      | “Students really enjoyed performing this song.”  
       | “Students enjoyed experimenting and working on arrangements.” |
| 4      | “Learnt chord pattern to *Driven to Tears*. Extension: Learnt blues scale for guitar.”  
       | “Students can do the accompaniment parts quite well.” |
| 8      | “Students liked the song.” |
| 9      | “Enjoyed it very much, and good responses.” |
| 13     | “It was good having both simplified and more difficult versions of the counter melody (*Bring on the Night.*)”  
       | “They enjoyed experimenting with the bass patterns in *Bring on the Night* (1979).”  
       | “Worked well. Students worked out some great counter melodies”  
       | “Good flow of steps.” |
| 14     | “It was good for the students to hear how they were performing because they realised what improvements they could make. It also gave them some motivation to do work.”  
       | (*Shadows in the Rain*) |
| 18 & 19| “Students enjoyed these lessons. Very good activities.”  
       | (*Message in a Bottle, and Every Breath You Take*)  
       | “Worked well.” |
| 19     | “Students like this piece and are enthusiastic about performing it.” |
Table 5.19 (cont’d)

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bring on the Night</td>
<td>“Students enjoyed the jazz version.”</td>
</tr>
<tr>
<td>Shadows in the Rain</td>
<td>“Worked well in groups of 3.”</td>
</tr>
<tr>
<td></td>
<td>“Students rushed through the performance of this song.”</td>
</tr>
<tr>
<td></td>
<td>“We had great fun with this chord progression. The overall feel lent itself to improvise solos.”</td>
</tr>
<tr>
<td></td>
<td>“Class was dumb-floundered at the skill of the pianist in the solo.”</td>
</tr>
<tr>
<td></td>
<td>“Guitarists played a great trio of this. Students enjoyed improvising with guitars whilst listening to this piece.”</td>
</tr>
<tr>
<td>When the World is Running Down</td>
<td>“Liked the song - some students knew it already.”</td>
</tr>
<tr>
<td>Without You</td>
<td>“The song was a relief from all the other Sting songs.”</td>
</tr>
<tr>
<td></td>
<td>“Enjoyed this. Students thought it was good to hear another voice other than Sting’s.”</td>
</tr>
<tr>
<td>Demolition Man</td>
<td>“Another busy lesson with many activities. Jamming of the riff brought out some of the stylistic aspects of Sting’s piece.”</td>
</tr>
<tr>
<td>Roxanne</td>
<td>“Enjoyed listening to this familiar material.”</td>
</tr>
</tbody>
</table>

General Comments

“Taped the arrangements. The results were excellent and the students were really pleased with the results (dare I say proud!).”

“The last songs were more enjoyable than the first songs.”

“Fine - enjoyed playing riff, esp. on drums.”

“Arrangement slow to start, but good creative approach. Result was excellent and original.”

“Plenty to think about/discuss. Well balanced lessons with a variety of activities.”

According to teachers, students were most impressed with the performance activities. They enjoyed playing the various riffs and ‘putting the songs together’, experimenting with the performance of bass lines, recording performances of their
arrangements, small group performances, and jamming along to Sting's music (especially on guitars and drum kits). It would appear that the diversity offered by empowering students to play Sting's riffs on various instruments, enabled teachers and students to focus on the performance activity.

While the composition activity received the least attention, Diary entries reveal that students enjoyed experimenting and working on arrangements. Improvisation was a popular activity among guitarists with excellent models being provided by the musicians in Sting's bands. Some teachers were particularly impressed with their students' arrangements (describing them as "excellent"), even though they described the process as 'a creative approach to learning which had a slow start'.

Overall, the teachers were impressed with the developmental nature of the Sting Curriculum, commenting that learning each of the accompanying riffs worked "quite well". The activities provided students with "plenty to think about and discuss", some "excellent and original compositions", and busy lessons with "lots to do". One of the most positive and concluding comments from a teacher was that the Sting Curriculum provided "balanced lessons with a variety of activities".

The negative comments in the Diaries are presented in Table 5.20. The Diary entries demonstrate the problems that occur during the implementation stage of a curriculum, and in this study, they reveal that the same songs, activities, and concepts taught in one school were received differently in another school. For example, students in one school "freaked out at having to do their own arrangements" (Lesson 2). Notation of patterns posed a
problem in some schools, whereas other students enjoyed the challenge of the composition activities. *De Do Do Do, De Da Da Da Da* proved to be both the most popular and least popular song according to some teachers.

**Table 5.20** Diary comments (negative) for the **Sting Curriculum**

<table>
<thead>
<tr>
<th>Lesson 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Students freaked out at having to do own arrangement. Didn’t know where to start, sat bewildered.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>“A bit simple for this class. They played the chords with ease on guitar and could sing the whole song.” “Went well; but found words hard to sing along with rhythm.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Not working really well. Not all students present.” “Students found notation patterns difficult. They picked up the patterns by ear.” “Students thought of different ‘styles’ for the song but could not notate them.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Too basic for this group.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Students seem to be losing interest. I think they are becoming bored with the program concentrating only on Sting.”</td>
</tr>
</tbody>
</table>

**Bring on the Night**
“Counter melody - this was not so successful. Students found it hard to come up with anything worth writing down.”

**De Do Do Do Do De Da Da Da Da**
“Too much - they didn’t enjoy playing it in the end.” “Students don’t appreciate Sting. The only song they liked so far.”

**Shadows in the Rain**
“They didn’t like this song.”

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Table 5.20 (cont'd)

General Comments
"Students are finding Sting frustrating to listen to now as his music is nearly the same and he writes 2 versions of everything."
"Students were becoming a little bored with the same artist."
"Kids have no equipment at home, so it's hard to practice."
"Hard to get students to do listening - they complain about Sting."
"Transposing parts laborious for those who hadn't done it before."
"Transposition of chords OK, but ostinato patterns took longer."
"Some of the written questions (in the Test) were trivial."
"Homework not done."

A subjective analysis of the negative Diary comments presented in Table 5.20 reveals that teacher comments relate to the difficulties students encountered with specific concepts of music, such as reading notation and writing rhythms. It appears that the Sting Curriculum provided 'average' students with appropriate music learning activities. The majority of negative comments related to activities being "too easy" or "too difficult" - students were frustrated at not being able to complete certain tasks.

Concerning the boredom element, it would appear that while students learnt a lot about the music of Sting, their definition of popular music meant they wanted to learn more than just about Sting's music. While the activities provided by the Sting Curriculum were 'effective vehicles for learning', students may not have appreciated the immersion in Sting's music because of their expectations of the broadness of popular music.
It was decided that further examination of the Diary entries was required, revealing that teachers maintained Diaries at varying levels of detail. Four levels of detail were established for the Diary entries: (1) very brief, (2) brief, (3) detailed, and (4) very detailed. Table 5.21 presents the ratings (on a scale of 1 to 4) for maintenance of the Diary, and illustrates that 66.6% (n=12) of teachers in the study received a detailed or very detailed rating. When teacher Diary ratings were correlated with student scores on the Test, using the Pearson r Correlation Coefficients function within SPSS, the results indicate that there was no relationship between the level of Diary entries and student Test scores.

Table 5.21 Ratings for the maintenance of Teacher Diaries

<table>
<thead>
<tr>
<th>School</th>
<th>Rating</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>Presented what was done, how it was done, and with comments on its value.</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>Well maintained. Listing of preferences of students and levels of difficulty.</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Began with detail, then just a word to say tasks were completed or the Lesson was 'O.K.'</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>'Honest' comments about class and material, but less detail in last few lessons.</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>Detailed to begin, then rather limited.</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>No comments provided.</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>Well maintained. Tended to offer reasons why things didn't happen.</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>Listed all steps with comments regarding how students coped, what they enjoyed.</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>Regular entries. Comments show teacher thinks about material and students motivation.</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>Started very detailed, but gradually declined.</td>
</tr>
<tr>
<td>11</td>
<td>4</td>
<td>Maintained a consistent diary with entries relating directly to student learning.</td>
</tr>
</tbody>
</table>
Table 5.21 (cont’d)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>1</td>
<td>No comments provided.</td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>Consistent comments detailing all activities.</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>Listed completed activities with few comments.</td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>Consistent comments throughout. All activities detailed.</td>
</tr>
<tr>
<td>16</td>
<td>4</td>
<td>Listed steps in lessons, and commented on students’ efforts.</td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>Began detailed, as time progressed comments reduced - only steps for lesson were listed.</td>
</tr>
<tr>
<td>18</td>
<td>2</td>
<td>Only some brief comments throughout.</td>
</tr>
</tbody>
</table>

The Diary entries also indicate that there were items in the Lessons that teachers changed. Table 5.22 is a presentation of teacher deviations from the material presented in the Sting Curriculum (based on quotes from the Diaries). In some instances, teachers hurried through certain activities, listened to songs more than the stipulated number of times, spent longer on an activity than required, rearranged the order of Lessons, used material from one Lesson in another, changed the way the repertoire was presented, and reviewed concepts from a theoretical perspective rather than a practical perspective.

From teachers’ estimations of time spent on the three music learning activities, it has been shown that the variations were part of the normal process of implementing a curriculum by tailoring the activities to suit the individual needs of students. Throughout the study, control of these variations was maintained by a thorough analysis provided by the statistical procedures which were central to the interpretation of data.
The Sting Curriculum required students to watch *Bring on the Night* (1985). This video tape presents Sting in rehearsal for a concert, and contains interviews with band members, and discussions with Sting on his songwriting and performance techniques. The video demonstrates the intensity of rehearsals and the effort required to create outstanding performances. Students were required to observe the video and answer questions in Lessons Ten and Eleven. Diary entries refer to the *Bring on the Night* video, and Table 5.23 is a presentation of teacher comments relating to the video.

The teachers indicated that the video was useful because it enabled the students to 'meet Sting'. The students identified "visually with Sting", and they were more interested in his music
than previously. Popular music has always been related to the media and mass communication, and the participants in this study valued watching the video tape.

**Table 5.23 Teacher comments relating to Bring on the Night (1985) video**

"Finished with a rather long discussion. This video was great to put things into perspective. Kids could now identify visually with Sting and were more interested than before (shows the importance of media!!)."

"Video - would be better to have more questions on worksheet."

"I was not impressed by the swearing in the video...although recommended as P.G!"

"Students seemed very interested in the video."

"Took longer than the double period I had planned for. Students a little restless towards end, but I think they got a lot from watching it."

"Video - most enjoyable!!" (appeared twice).

The comment "The video was great!" was listed by five teachers.

5.4.5 The Effect of School-Related Variables

The three school-related variables presented in Table 5.24 are: geographic location, government or non-government control, and school gender designation. The variables are presented as six geographic areas of urban Sydney (North, North West, South, Inner West, Inner South East, and South West), accompanied by the mean Test score for each school. The result of a multiple regression analysis (within SPSS for the Macintosh) comparing school mean Test scores with each of the school-related variables revealed that student Test scores were not dependent on the
geographic location, government/non-government control, or gender designation of the students' school.

<table>
<thead>
<tr>
<th>Geographic Location</th>
<th>Control Government</th>
<th>Gender Designation</th>
<th>Mean Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. North</td>
<td>Non-gvt Gvt</td>
<td>Boys</td>
<td>52%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Girls</td>
<td>54%</td>
</tr>
<tr>
<td>2. North West</td>
<td>Gvt</td>
<td>Boys</td>
<td>34%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>82%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>54%</td>
</tr>
<tr>
<td>3. South</td>
<td>Gvt</td>
<td>Co-ed</td>
<td>70%</td>
</tr>
<tr>
<td>4. Inner West</td>
<td>Gvt</td>
<td>Co-ed</td>
<td>71%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>64%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>64%</td>
</tr>
<tr>
<td></td>
<td>Non-gvt Gvt</td>
<td>Co-ed</td>
<td>50%</td>
</tr>
<tr>
<td>5. Inner South East</td>
<td>Gvt</td>
<td>Co-ed</td>
<td>67%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>42%</td>
</tr>
<tr>
<td>6. South West</td>
<td>Non-gvt Gvt</td>
<td>Co-ed</td>
<td>70%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>54%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>56%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>47%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>59%</td>
</tr>
<tr>
<td></td>
<td>Gvt</td>
<td>Co-ed</td>
<td>47%</td>
</tr>
</tbody>
</table>

5.4.6 Summary

Throughout the teaching profession, it is widely acknowledged that the curriculum document is only part of the implementation process. Teachers base their lessons on curriculum documents whilst participating “in a dynamic process of transmission and reconstruction, in the context of distinctive beliefs” (Jorgensen,
1996, p.37). In this context, implementation of the Sting Curriculum differed from teacher to teacher depending on their beliefs and observations about student progress. In order to determine the effect of teacher judgments, the Multiple Regression function within SPSS was used to regress each of the seven components of the student evaluation sheet on teacher-related variables.

The results from the Multiple Regression equations reveal that teacher judgments impacted significantly on the implementation of the Sting Curriculum. When teachers liked the presentation of material in the Teacher's Manual, students knew what was expected of them and perceived that their knowledge of music, pop music and music of Sting improved. Students also provided higher overall ratings of the Sting Curriculum. High teacher ratings correlated with high student ratings of the presentation of material in the Sting Curriculum, and with student perceptions that their performance skills improved throughout the study.

When teachers considered that students' knowledge of music improved, students provided lower ratings of the Sting Curriculum. Teacher performance in amateur or professional instrumental ensembles effected student perceptions to the extent that they knew what was expected of them and liked the presentation of material in the Sting Curriculum. Teachers and students appreciated the video *Bring on the Night*. Participants identified visually with Sting.

Since it was revealed that the teachers had a significant effect on student learning, a 2-tailed correlation test was conducted between Test scores and teacher-related variables in the sample.
The characteristics of the teacher sample were regressed on students' scores on the components of the Test. The multiple regression equations that resulted indicate that in the written Test, there was no effect of teacher-related variables on student scores. However, in the aural Test, the teacher-related variables of time spent (in years) teaching secondary school music, and teacher performance in amateur or professional pop bands had a significant effect on students' Test scores.

Entries in the teacher Diaries indicate that teachers preferred activities which involved performances of student arrangements of songs, counter melodies, bass patterns, and improvised patterns. The students enjoyed the practical nature of lessons, composing counter melodies and chord progressions, transposition activities, listening to jazz versions of songs, and arrangement activities. Negative comments in the Diaries demonstrate the problems that occur during the implementation stage of a curriculum, revealing that the same songs, activities, and concepts taught in one school were received differently in another school. Analysis reveals that teacher comments relate to the difficulties students encountered with specific concepts of music, such as reading notation and writing rhythms.

As a result of comparing school mean Test scores with each of the three school-related variables (of geographic location, government or non-government control, and school gender designation), it is possible to determine that student Test scores were not dependent on the school-related variables.
5.5 Summary

Apart from designing an integrated curriculum, the primary purpose of the study was to evaluate the effect of the three activities of listening, performance and composition (contained in the Sting Curriculum) on the learning of popular music. The secondary purpose was to investigate the effects of teacher-related, student-related and school-related variables on the learning of popular music. Each section of this chapter relates to one of the four research questions developed as a means to address the primary and secondary purposes of the study, and details the analysis and interpretation of results obtained from participants. A comprehensive summary appears at the conclusion of each section. The following chapter is an examination of the principal findings and conclusions.
CHAPTER SIX

PRINCIPAL FINDINGS AND CONCLUSIONS
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The principal findings are presented in three sections. Firstly, the study was concerned with the design and implementation of an integrated Sting Curriculum for senior secondary students of mixed ability. Secondly, an evaluation was made of the effects of the three music learning activities of listening, performance, and composition on the learning of popular music. Finally, the effects of teacher-related and school-related variables on the learning of popular music were considered.

6.1 The Integrated Sting Curriculum

According to the results of this study, the Sting Curriculum provided participants with resources which enabled the students to develop their knowledge and skills in music generally and popular music specifically. The results demonstrate that students had valuable learning encounters, where sustained and sequential music learning activities were presented in the context of an integrated curriculum. By concentrating on the music of an appropriate model, namely Sting, students became immersed in the listening, performance and composition activities because
their learning experiences were based on carefully selected repertoire within specific popular music contexts.

As an empirical study, the results indicate that the school-related variables did not have a significant effect on the learning of popular music. This fact demonstrates that the implementation of the Sting Curriculum was not influenced by geographic location, government or non-government control, or school gender designation. In other words, the Sting Curriculum was appropriate for a wide range of schools, regardless of pre-existing ‘environmental’ conditions (which some educators may argue are reflections of socio-economic status). This is a significant result because it indicates that, at the school level, the Sting Curriculum was both inclusive and broad enough to meet the educational needs of a variety of schools.

Further evidence that the Sting Curriculum had the ability to meet a wide variety of educational needs was provided by students and teachers in the form of evaluations and general comment. Students, particularly those with limited musical experience (typically ‘your average student’), perceived that they “learnt a lot” about music, popular music and the music of Sting, and provided high overall ratings of the Sting Curriculum. All teachers in the sample rated the Sting Curriculum as satisfactory, good or very good, and their comments indicate that the material was well presented, easy to teach, and provided a clear learning pathway throughout the implementation phase.

Most importantly, the teachers agreed that the developmental (sequential) design of the Sting Curriculum consolidated student understanding of music and popular music. Immersion in the
music of Sting through practical activities (mainly performance of riffs, melodies, counter tunes, rhythmic ostinato patterns and chord progressions) motivated students to develop their listening, performance and composition skills. According to the teachers, the Sting Curriculum was “fun to teach”, providing their students with challenging and enjoyable activities which promoted the learning of popular music. While all three music learning activities function in an ‘integrated fashion’, it is clear from the results that the performance activity had a significant effect on the learning of popular music.

6.2 The Effect of the Performance Activity on the Learning of Popular Music

The aim of the Sting Curriculum was to provide a sequenced, integrated program of depth for senior secondary school students in NSW. At the design level, as an integrated curriculum, equal emphasis was placed on each of the three music learning activities of listening, performance and composition. However, during the implementation stage of the Sting Curriculum, greater emphasis was placed on performance than the listening or composition activities.

The fact that greater emphasis was placed on the performance activity when implementing the Sting Curriculum cannot be coincidental. During the implementation phase of any music curriculum, a number of factors emerge and become influential. In this study, the dynamic relationships between each of the three activities (realising that in practice, the boundaries between listening, performance, and composition are rather arbitrary), and
the relationships which exist between teachers and students, enabled teachers to implement the Sting Curriculum by focussing on the performance activity. While listening was still regarded as an important activity, the majority of teachers perceived that a higher level of understanding was facilitated by spending a greater amount of time on performance.

The results indicate that students gained higher Test scores when an emphasis was placed on the performance activity. There are a number of factors which might have caused teachers to emphasise performance. Firstly, the performance mode enabled teachers to observe the developing skills of their students - playing chords, singing melodies, performing bass patterns, creating counter tunes, and playing rhythm patterns on percussion instruments. Students' listening and composition skills are able to be demonstrated and assessed more readily through performance (Sloboda, 1985). It may be that popular music lent itself to the performance activity in that different types of music have different types of pedagogies. The results of this study show that the 'performance pedagogy' is certainly more appropriate for developing learning processes in the popular music genre.

According to the principal findings, 'performance' had a pervading influence and a significant effect on the results of the entire study. There were significant correlations between teacher performance activities and their perceptions of the Sting Curriculum, between student performance activities and their perceptions of the Sting Curriculum, and between teacher performance activities and student performance activities.
When teachers performed in amateur or professional instrumental ensembles, the students liked the presentation of material in the Sting Curriculum and knew what was expected of them. In fact, teachers who displayed more competence as performers were more enthusiastic in their teaching than teachers who were less competent as performers. As a result, the students of ‘competent performing teachers’ provided higher ratings of the Sting Curriculum and achieved higher scores on the aural component of the Test (especially when their teachers performed in pop bands). These findings demonstrate the importance of the teacher as a model and performer, and reinforce Fletcher’s (1987) view that “the success of any method depends ... on the personality and musical inclinations of a particular teacher” (p.131).

The influence of student performance activities is evident in the fact that students who performed in school instrumental ensembles achieved higher aural Test scores while students who performed in school choirs achieved lower aural Test scores. It could be argued that students in instrumental ensembles need to be competent readers of notation who constantly listen to each other and adjust intonation. On the other hand, choristers may learn their part by rote (from a CD recording) where there is less emphasis on reading music notation. For whatever reasons, these results probably reflect the relationship between aural skills and music notation-reading skills; a matter worthy of future study by music researchers.

The performance activities of students were most important. The principal findings illustrate that students who performed on a variety of instruments perceived they ‘learnt a lot’ about the
music of Sting and provided high overall ratings of the Sting Curriculum. These results reinforce the perceptions of teachers who observed that the Sting Curriculum enabled students to perform Sting's riffs and counter melodies on a number of instruments - providing a source of challenge, variety, success and enjoyment. The performance activities in the Sting Curriculum were appropriate for the vast majority of students in the sample, enabling them to take control of the learning as their performance skills gradually improved. The correlations between student confidence and teacher motivation further illustrate the spiralling nature of success and the importance of a positive learning environment. The Sting Curriculum provided students with practical activities, and the mastering of successive tasks motivated teachers and students to continue learning about popular music.

While the performance activity was the primary factor which significantly impacted on the learning of popular music, there were other teacher-related and student-related variables which affected the results of this study. These variables will be discussed in the following section. Clearly, the specially devised Sting Curriculum was shown to have positive outcomes on student learning.

6.3 The Effect of Teacher-Related and Student-Related Variables on the Learning of Popular Music

Previous results have illustrated the success of the Sting Curriculum and the effect of teacher and student performance activities on the learning of popular music. The following
discussion, then, will identify and trace some of the important themes that emerge from the principal findings and do not relate to music performance.

The role of the teacher in any educational setting is vitally important. Throughout the implementation of the Sting Curriculum, positive teacher perceptions correlated with positive student perceptions. When teachers liked the presentation of the material, the students perceived that they ‘learnt a lot’ about popular music and the music of Sting. When teachers provided high overall rating of the Sting Curriculum, so did the students.

Conversely, the negative impact of the teacher was also evident in the principal findings. It is lamentable that students in this sample scored lower aural Test scores when their teachers had taught music for longer periods of time. The longer the teachers taught (in years), the lower their students’ scores. Perhaps Fletcher (1987) was correct when he stated that music teachers, over time, “have learned to live with the mediocrity that is generally intrinsic to the secondary classroom situation” (p.134). It is suggested that education authorities consider more rigorous professional development activities that train and inspire teachers to use modern teaching methods and resources.

The previous learning experience of students in the sample had a significant effect on the results. Students who studied elective music (Years 8 to 10) achieved higher scores on the written component of the Test. The positive effect of previous study may be an anticipated result, but the positive results point to the benefit of providing students with formal music learning experiences at an early age.
Finally, all teachers and students in the sample agreed that the videotape *Bring on the Night* was a welcome inclusion in the Sting Curriculum. The videotape enabled students to identify with Sting because they were able to listen to interviews, observe his performances, and watch how he rehearsed arrangements with his band. They observed ‘the model’ (of this curriculum) in action. *Bring on the Night* also presented the sounds and images of popular music (as a form of mass communication) simultaneously. As a form of student motivation, it is recommended that music teachers consider the use of appropriate videotape (or DVD) recordings in the classroom whenever possible.

6.4 Recommendations for Future Research

Pursuant to the findings of this study, the following areas are recommended for future research:

1. In line with the emphasis that occurred in the performance activity throughout the implementation of the integrated Sting Curriculum, a curriculum emphasising composition could be designed and tested as a vehicle for learning popular music. There are few studies which measure the effectiveness of composition, in an empirical and qualitative way, in the context of an integrated curriculum.

2. Swanwick (1994) argues that music “saturates us in the aesthetic glow of sonorities but goes beyond, conveying expressive ideas in compelling if often abstract ways” (p.225). Recognising that music is a compelling artform, yet conceding that
it is possible for experienced teachers to lose contact with some of
the joys of teaching music (as evidenced in several parts of this
study), it is recommended that the profession uses every
"opportunity to become re-enchanted with music and music
education, to revel in the excitement and passion of music and
the excitement and passion of young people for music" (Reimer,

One avenue that may provide teachers with an opportunity to
become 're-enchanted with music and music education' is offered
in the findings of this study. The success of the Sting Curriculum
suggests that this study could be replicated using the music of
other leading popular music songwriters/performers such as The
Beatles, Carole King, or Billy Joel (to name a few). As a way of
rejuvenating enthusiasm for music education, music teachers
could use the Sting Curriculum as a model for designing similar
programs based on the music of their 'favourite popular artists'.
With the diversity of styles in popular music, opportunities exist
in senior secondary music classrooms for students to have in-
depth learning experiences through the design of integrated
curricula based on the music of carefully selected models.

3. The results of this study indicate that students who
performed in school instrumental ensembles achieved higher
aural Test scores than students who performed in school choirs.
There may be value in conducting future research which
examines the relationships between instrumental students' aural
skills and choral students' aural skills.

4. In a more general context, the popular music phenomenon
"has been largely overlooked as a culture and a context for the

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study of music teaching and learning" (Campbell, 1995, p.13). The findings of this study demonstrate that a performance pedagogy enhanced the learning of popular music. It may be that the same pedagogical approach is appropriate for the learning of other styles of music.

6.5 Conclusion

"The outcomes of music programs are multiple"

(Eisner, 2001, p.8).

Eisner's statement about music programs is particularly relevant to the design, implementation and evaluation of the integrated Sting Curriculum. There are many outcomes from a study of this type, some of which have been measured, others which may not be immediately apparent. The following outcomes deserve special mention.

Firstly, there is sufficient evidence to suggest that the Sting Curriculum was successful as a vehicle for learning popular music. It provided senior secondary students with appropriate music learning experiences, enabling them to develop their knowledge and skills by listening to, performing and composing popular music. As an integrated and sequential program, the Sting Curriculum motivated students to become immersed in the music - a situation which fostered 'real' learning.

Secondly, the results indicate that, in the context of an integrated curriculum, emphasising the performance activity enhanced the learning of popular music. Such results reveal that the
performance activity should not be the only approach to effective learning. While these findings support the premise that for some adolescents, music learning is furthered through the rigorous performance of popular music (Campbell, 1995), they also illustrate that "in an integrated and coherent music education, ... the boundaries between musical processes disappear" (Swanick, 1998, p.8). In other words, "performance is an essential musical activity; but it is not the whole of music" (Paynter & Aston, 1985, p.5). Students in the sample enjoyed playing popular music and learned from the experience, but performance was supported by (and related to) the listening and composing activities.

Thirdly, it is the responsibility of schools and teachers to provide an environment which motivates student learning. The findings indicate that music students can become immersed in learning when teachers utilise appropriate resources, are confident, able to demonstrate (perform) musical excerpts, and allow students to develop their skills through participation in listening, performance, and composition activities. Thus, music teachers are obliged to foster learning by providing students with appropriate music learning experiences.

The results of this study indicate that the learning of popular music was enhanced by an integrated Sting Curriculum which placed emphasis on the performance activity. Recognising that education is a continually changing endeavour, the challenge for the music education profession is to continually examine new musical content and develop suitable pedagogical approaches. Those music educators that utilised a pedagogical approach that emphasised performance when implementing the Sting Curriculum, were rewarded by their students showing
significantly higher Test scores and a heightened level of musicianship in the learning of popular music.
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THE EFFECTS OF A SPECIALLY-DEVISED, INTEGRATED CURRICULUM, BASED ON THE MUSIC OF STING, ON THE LEARNING OF POPULAR MUSIC

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APPENDICES
APPENDIX A

AN OVERVIEW OF THE MOVEMENTS AND TRENDS IN POPULAR MUSIC
The purpose of this overview is to provide an indication of the historical context of the genre, and the type of choices available in pop music. As such, it does not attempt to present a detailed history of popular music. Rather, it provides a framework revealing the types of popular music which inspired Sting and to which he, in turn, contributed.

Music has always been an intrinsic part of life, or what may be termed a 'popular' human experience, and yet the terms 'popular music', 'pop music', and 'pop' as they relate to the music of the general white middle-class society in America, did not emerge until the 1950s (Clarke, 1990; Stuessy, 1990). With the assistance of electronic technology and mass media, popular music became a global phenomenon within a short period of time. The rapid rate of production and consumption of popular music characterises the genre, and contributes to the constant state of flux and the problem of meaning which in turn accounts for the fact that an endorsed definition is still 'up for grabs'.

In America, the foundations for the development of popular music were apparent in the Tin Pan Alley tradition - Tin Pan Alley referring to an area of New York City, namely the “offices in Manhattan’s 28th Street” (Clarke, 1990, p.1167) that became the centre of song publishing from the late 1800s until World War Two. Tin Pan Alley songs were written by white professional songwriters with a wealth of material provided by Broadway shows and Hollywood movies. The popular music industry which used the term ‘popular song’ changed in the mid-1950s with the advent of rock and roll.
1950s: 'Rock and roll', 'rockabilly' or 'rock' music

'Rock and roll', 'rockabilly' or 'rock' music began in the mid-1950s with white people playing the rhythm and blues of the black American people (Beadle, 1993; Carlin, 1988; Clarke, 1990; Middleton, 1990; Stuessy, 1990). 'Rock and roll' originated in the early 1950s when American disc jockey, Alan Freed used the term to avoid the racial stigma attached to playing 'rhythm and blues' music. With the release of Bill Haley's Rock Around the Clock (a Tin Pan Alley song) and several of Elvis Presley's hits in 1955, rock and roll became the new white popular music and music of the new youth culture (Carlin, 1988; Grossberg, 1985). Fletcher (1987) maintains that rock "developed out of rhythm and blues to become a universal pop music, transcending the latter's colour bar and establishing itself as a fact of life that no one could really ignore" (p.159).

Popular music did not just emerge as a musical form. Grossberg (1985) argues that rock and roll (as youth music) is produced within larger apparatuses, which consist of

musical practices and texts, economic determinations, images (or performers and fans), social relations, aesthetic conventions, styles of language, movement, appearance and dance, media practices, ideological commitments and sometimes, media representations of the apparatus itself. (p.454)

Rock music is both a sign system and a cultural practice which includes not only music, but the forms and behaviours associated with it (Shumway, 1992). As a site at which the rock and roll apparatus inserts pleasure (Grossberg 1985), the bodies of performers and listeners display an array of activities. Shumway maintains that performers of popular music are musicians and actors playing conjured characters. Listeners appreciate the music performed at 'pop concerts', and participate in the event in
order to establish some kind of relationship with the characters. "That is why rock audiences usually sing along, shout, whistle, stomp, and clap, regarding it as much their right to be heard as the performer's" (p.123).

Participating in the gestural patterns vicariously or physically through miming vocal and instrumental performances, or through dance, demonstrates how listeners identify with the motor structure of the music (Middleton, 1990). According to Grossberg (1985), this type of participation is evident in popular music through the 'affective production' which celebrates the body - "in its transformation into style, in the centrality of rhythm and dance, and in its courting of sexuality and sensual practices. ... There is an immediate material relation to the music and its movements" (p.460). Within popular music, the source of these expressive body movements has been traced back to Elvis Presley (Frith, 1987; Shepherd, 1985, & 1993; Shumway, 1992). There is frequent reference to Presley as 'Elvis the pelvis', and to the public outrage at his body movements. According to Shumway (1992), Elvis "put the 'sex', which the name rock & roll described, explicitly into his performance" (p.126).

In the context of 'music as a form and source of pleasure', Carlin (1988) explains that "the politics of youth celebrates change; the work of the apparatus transforms the very structures of boredom into pleasure" (p.460). Suddenly there was a music created for a specific age group. Record company executives discovered that "teenagers were a powerful group because they purchased more records than all other age groups" (p.14). Rock and roll represents the break in American pop culture; it is an "historically specific cultural practice" (Shumway, 1992, p.119)
which emerged in the context of the electronic media explosion of the 1950s. Shumway states that instead of being progressively tamed and adapted, rock and roll “took on a life of its own, not just as youth music, but as a way of life that youth lived” (p.119). While rock music “has always been a hodgepodge” (p.118), it developed not only because of its musical substance, “but because of the conjuncture of particular social conditions and technological developments” (p.119).

It is apparent that in the 1950s and 1960s, young people were influenced by the ‘pelvic gyrations’ of Elvis Presley, the guitar ‘strutting’ movements of Chuck Berry, and the outrageous costumes and Tutti Frutti piano style of Little Richard. Carlin (1988) refers to these ‘pop stars’ as ‘legends’, defining them as performers “who have a mystique that is greater than their music, who change the way people walk, talk, dress, communicate, and of course, sing and play” (p.25). He maintains that the substance of popular music goes beyond what is recorded to what the audience sees and hears.

The rock ‘sound’ is something more than just the individual components - vocal, instruments, words, riffs beat - that go into each record. And the style in which this music is performed is different than in any other type of music. Those who moulded this style and sound made a lasting impression on all popular music that followed. (p.25)

The Beatles
As well as the ‘legends’, rock bands of the late 1950s made a lasting impression on the popular music genre. Clarke (1990) reports on the development of pop groups in Liverpool (England), where young people heard American rock and roll on continental radio or as a result of merchant seamen bringing home USA
records. The Beatles formed in Liverpool (1959), and ‘made’ the Top 20 (United Kingdom) in 1962 with the song *Love Me Do*. They “took the USA by storm in 1964 and turned the music business on its ear” (Clarke, 1990, p.996). Pollock (1984) suggests that The Beatles offered a “let’s get crazy” (p.4) approach to life. Fletcher (1987) states that they offered a “well-tempered commentary on current social affairs which created for pop-rock a respectability that crossed class and even national barriers” (p.159). In the 1960s, The Beatles symbolised the young generation that proceeded to break the rules (Pollock, 1984).

Following the successful release of several singles, including *Please Please Me* and *From Me To You*, the term ‘Merseybeat’ (referring to Liverpool on the Mersey River) described The Beatles, Searchers, and other Liverpool groups. Pollock’s (1984) recollection of ‘Beatlemania’ includes scenes of The Beatles being mobbed at airports and on television shows. It was impossible for them to appear in public without police protection. By April 1964, *Can’t Buy Me Love* became the first single to reach ‘number one’ on the American and English charts simultaneously. Furthermore, Clarke (1990) reports that The Beatles moved into new territory with the film *A Hard Day’s Night*. Within a week of its release in 1964, it made $1.3 million and “is still probably the best pop film ever made” (p.85).

It is rather a paradox that American popular music found some of its most characteristic modifications and commercial successes in England with The Beatles, and later with their countrymen, The Rolling Stones. Kamien (1980) reports that both groups dominated the American popular music scene, and influenced rock musicians of the middle and late 1960s to “experiment with
a wider range of sources for sounds and musical ideas” (p.512). While The Beatles stopped touring in 1966, “possibly because some of their most imaginative effects were achieved in the recording studio” (p.522), The Rolling Stones continued to tour, reaching their peak in 1968 with the song Jumpin’ Jack Flash. While The Beatles were recognised as the world’s leading pop group, The Rolling Stones “really were the world’s greatest rock’n’roll band” (Clarke, 1990, p.1008).

The image of the ‘pop group’ as opposed to the ‘rock and roll band’ is exploited in a variety of ways. It is often reported that The Beatles were in drug-induced states during some of their most ‘creative’ moments, explicit in the song Lucy in the Sky With Diamonds with its psychedelic approach and use of the LSD mnemonic. It is also reported that The Rolling Stones experimented with drugs, yet, with their rock and roll image, they were moulded “into a saleable commodity as a rebellious London answer to the relatively goody-goody northern Beatles” (Clarke, 1990, p.1007). The Beatles were never subjected to the humiliation that The Rolling Stones experienced when they were arrested on drug charges. While The Beatles collected MBEs from the Queen of England, “the Stones were arrested for urinating on a garage forecourt” (p.1007).

The 1960s
By the 1960s, ‘rock and roll’, ‘rockabilly’ and ‘rock’ musics were collectively called ‘rock’, although there is evidence in the literature of inconsistent usage. Also evident in the writings of social commentators is the fact that popular music is an ‘umbrella’ term covering musics such as rap, soul, country and western, reggae, rhythm and blues, rock, fusion, punk rock, heavy
metal, and rock and roll. This classification provides a necessary distinction between the two terms - rock and popular - due to the fact that since the mid-1950s, rock music dominated the popular music scene to such an extent that consumers mistakenly believe that rock and pop are one and the same. Clarke (1990) states that since the 1960s, "rock has dominated popular music internationally for 30 years" (p.994). He offers a distinction between rock and popular music stating, along with others such as Pollock (1984), Spence (1979), Beadle (1993), and Stuessy (1990), that rock is simply a part of popular music.

Despite the distinction between rock and popular music, it is true that throughout the 1960s many cultural changes transpired as a result of the popular music scene, particularly regarding rock and roll and its association with ‘youth’. As many young people withdrew from their usual day to day existence and lived freely in communes, there was disruption to “the whole pace of American middle-class life” (Pollock, 1984, p.5). Teenagers grew their hair, left school, avoided the draft, careers, marriage and work, and smoked marijuana. Years of tradition were ignored in favour of ‘making it up as you go along’, and all “amid abundant philosophical justification, political upheaval and loud music” (p.5). Describing the 1960s, Pollock says, “we were a vast segment of the market place and well aware of our ability to utterly shake up the world, if not to own it. Our principal vehicle was the radio: our language was rock ‘n’ roll” (p.3).

Some of the ‘cultural changes’ in America were generated by the ‘psychedelic’ and ‘acid’ rock phenomenon which emerged in San Francisco in 1966; part of what Grossberg (1985) refers to as the work of the apparatus “that transforms the very structures of
boredom into pleasure" (p.460). Psychedelia related to a softer, colourful spectacle associated with fashion, poster and record sleeve design (e.g., The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* of 1967), and restricted itself to 'soft' drugs; acid rock attempted more by being related to 'heavy' drugs such as heroin, and 'heavy metal' music. Pink Floyd, Bob Dylan, Jimi Hendrix and many others recorded songs classified as acid or psychedelic rock.

By the late 1960s, the music industry witnessed an explosion in the types of rock musics that appeared because rock bands made the decision to write their own songs in order to gratify the desires of a perceived audience and to reap further financial gain. The pop music scene was extremely varied, consisting of progressive rock, psychedelic rock, art rock, classical rock and many others. Prior to Miles Davis influence in the early 1970s as the one largely responsible for the successful development of jazz/rock or fusion music, there were many attempts to 'invent' jazz/rock by such groups as Soft Machine, Chicago, and Cream (featuring Eric Clapton on guitar). Some of the 'legends' such as Hendrix and Zappa gave the impression of having integrated modern jazz into their playing, yet it was little more than a compromise. It was not until Miles Davis released *Bitches' Brew* in 1970 that this new jazz/rock style became so comprehensively established.

Part of the popular music explosion included the development of folk-rock. This form of rock absorbed elements of 'folk' music, utilised lyrics associated with current issues such as war and racial prejudice, and became known as 'protest music' (Hutchinson, 1991). The singer/songwriter Bob Dylan articulated the feelings of many people in *Blowin' in the Wind* - a
song against racial discrimination - and with Simon and Garfunkel, the Australian folk group The Seekers, and America’s Peter, Paul and Mary, became pioneers of this musical form.

Another form of music which developed during the 1960s was ‘surf’ rock, which focussed on the West Coast pastimes of surfing, cars and girls. This music was promoted primarily by The Beach Boys, who had a clean image and used Freshmen harmonies which appealed to teenagers (Clarke, 1990; Hutchinson, 1991; Stuessy, 1990). The Beach Boys recorded many Top 10 songs throughout 1965, including I Get Around, Good Vibrations, and California Girls, and were one of the few USA world touring bands to survive the ‘British invasion’ of 1964. The Beach Boys sound was labelled ‘soft rock’, but is currently recognised as part of the ‘middle-of-the-road’ pop sound.

The 1970s
“The seventies saw the rapid development of multi-media rock shows, in which visual and theatrical character often established a band’s identity more successfully that its music” (Raeburn & Kendall, 1989, p.290). It is possible that the foundations for this development were partly laid in the sixties as a result of Hair (1968) the first rock musical by Galt MacDermot, and Tommy (1969) the first rock opera written by Peter Townshend, featuring the band The Who. However, in the 1970s, popular music existed as a social phenomenon which increasingly placed less emphasis on its musical qualities. Some argue that rock music, despite the loss in the early seventies of The Beatles (dissolution), Jimi Hendrix and Janis Joplin (drug overdose), and Jim Morrison (heart attack), “was as popular as ever” (Kamien, 1980, p.514). Others question its direction stating that rock had
nowhere to go, had lost its impact, and was in fact exhausted (Clarke, 1990; Fletcher, 1987).

Although popular music of the early seventies contained some of the excitement and idealism of the sixties, Fletcher (1987) maintains that, throughout the seventies, "rock music lurched from fashion to fashion and style to style, trying desperately to create something new out of relatively unchanging musical formulae and instrumental and vocal sounds" (p.161). Supporting this 'motionless' condition there is evidence of a revival of early rock styles with veteran musicians of the 1960s - such as The Rolling Stones, Stevie Wonder (soul and motown), and Bob Dylan - continuing to perform. To support the 'desperate to create something new' position, popular music critics illustrate disco, punk, and new wave as indicative of the 'directionless' syndrome.

The term 'disco' evolved from the sixties French 'discotheque' where club entertainment consisted of dancing to records. By the 1970s, thousands of discotheques operated in America, where disco became the dominant dance music (Curtis, 1987). In the early 1970s "discos began in black and gay clubs, primarily in New York City" (p.295), and played music that focussed on the popular black 'Motown' and 'Philadelphia' sounds. It was not until 1974 that disco records were specifically produced. Although stars were created as a result of disco (e.g., Donna Summer), the major performers produced popular songs prior to their disco success. The Bee Gees were famous long before the 'disco-film' Saturday Night Fever (1977), and groups such as The Village People, found short lived success in disco. Curtis (1987) reports that "disco broke quite rapidly, and then faded quite rapidly as a trend setter" (p.305), partly due to its repetitive
rhythm, and because it became the target of derision by the rock community. This derision occurred as a result of disco being adopted by the 'upper-class society', and because almost any music, could be turned into disco by setting the melody and harmony to a disco beat and bass line.

From 1975, disco was a strong part of popular music, but by 1980 it died an 'unlamented' death (Clarke, 1990; Curtis, 1987; Szatmary, 1987). Disco placed too much power in the hands of record producers, resulting in the use of drum machines and technological gimmicks, at the expense of musical values. Performers were virtually anonymous because "disco is body music ... you put yourself on display" (Curtis, 1987, p.301). The disco allowed 'flashy' dancers to think of themselves as stars in a high-technology environment, taking "amyl nitrate poppers to pump themselves up for ever greater exertions on the floor" (p.301). Whether it was due to the anonymity of performers, or other reasons, disco lacked staying power, and although it did not disappear, the special environment it required did not persist beyond the late seventies.

At the same time that disco emerged, punk rock began with a similar type of creative spirit. Curtis (1987) states that

disco and punk complemented each other, which is to say that they used opposite means to achieve the same end. If disco had glitter, punk had shock. If disco often flaunted sexuality, much of punk rock denied sexuality or feeling of any kind. ... If disco had roots in black music, especially Motown, punk renounced black music - it was the whitest music ever. (This was the principal reason why you couldn't dance to it). If disco enjoyed great commercial success, punk did not, by and large. (p.307)

Martin and Segrave (1993) report that there were two main versions of punk, English and American. It is widely agreed that
the punk movement ‘began’ in England with punk musicians expressing social grievances using lyrics of songs, and ‘offensive’ visual appearance to convey their message. Szatmary (1987) states that punk rock “represented the most dramatic and full-scale attack upon corporate rock” (p.175), and grew out of a depressed economic climate in Britain. This attack is illustrated by Johnny Rotten, Sex Pistols singer, who shocked Britain in 1977 with claims that super bands, such as The Who and The Rolling Stones, were “revolting. They have nothing to offer the kids anymore. All they’re good for is making money” (p.175).

“Punk seemed to signify rejection, whether of the excesses of stadium rock bands or of the standards of polite behaviour” (Moore, 1993, p.117). The ‘punkers’ (as they were called), extended the characteristics of the harder style of mainstream rock by playing louder, more repetitive music with gross lyrics, and shocking images and antics. They rebelled against “the long, technically demanding instrumental solos, the serious art-rock aspirations, and the wealthy, commercially successful rock-star syndrome of many mainstream groups” (Stuessy, 1990, p.312). In England, The Clash were one of the few bands to capture punk’s aggressive, vitriolic energy on record. In America, The Ramones were instrumental in establishing support for punk rock, even though White (1990) reports that they “were as appealing as their hasty repertoire of head splitters: ‘Chain Saw’, ‘Loudmouth’, ‘Now I Wanna Sniff Some Glue’, and so on” (p.440).

It is acknowledged that, as a social phenomenon, punk was ‘experimental’ with the crude lyrics and body disfiguring antics of its groups (all part of what Moore (1993) refers to as punk’s ‘strong, uncompromising profile’) attracting attention from
cultural critics. However most scholars agree that it was a short-lived movement; punk “tried to lead a revolt but was merely revolting” (Clarke, 1990, p.997). American business made ripped jeans and safety pins fashionable, and the recording industry deflated punk by creating the ‘new wave’ phenomenon (Szatmary, 1987). Groups once considered on the rebellious fringe of rock became status quo, and punk’s fears were realised - ‘new wave’ became a commercial craze. Szatmary reports that “the wild exuberant violence of the Sex Pistols, and the rest of punk rock, had dissolved into a disturbing depression” (p.194).

As the popularity of disco and punk music faded, heavy metal “emerged as a massively popular musical style, as it burgeoned in both commercial success and stylistic variety” (Walser, 1993, p.3). Heavy metal began when the phrase ‘heavy metal thunder’ appeared in Steppenwolf’s song Born to be Wild (1968).

With heavy metal, the experience is everything - the pounding bass and drums, the screaming guitar, the prancing lead singer, and most important of all, the volume turned up so high that you don’t so much hear it as feel it. (Curtis, 1987, p.286)

In the early 1970s, a small but loyal subculture formed around heavy metal, starting with the English bands such as Led Zeppelin (formed in 1968 and acclaimed as the premier heavy metal band), Deep Purple, Black Sabbath, Judas Priest and Uriah Heep. Other bands included Ireland’s Thin Lizzie, Australia’s AC/DC, America’s J. Geils Band, and Aerosmith, and Holland’s Van Halen which formed in 1974 (consisting of the Van Halen brothers and America’s David Lee Roth). Although the combination of albums, hit singles and concert tours became increasingly important for heavy metal bands, the live concert, where devotees (known as
‘head bangers’) ‘interact’, remains heavy metal’s central ritual.

The heavy metal concerts in the seventies were made possible because better equipment, such as powerful amplifiers and sound systems, meant that playing to larger crowds was viable and larger profits were achievable. In fact, heavy metal is associated with the image of power; the audience is ‘empowered’ by the loud and intense sounds, the bands adopt names which evoke power and intensity in many ways (Motorhead, Scorpions, Twisted Sister, Megadeth, Metallica and Iron Maiden to name a few), and “the visual language of metal album covers and spectacular stage shows offer larger-than-life images tied to fantasies of social power” (Walser, 1993, p.2). In the early 1970s, heavy metal concerts were supported by an audience that was mostly young, male, white, and working class — an audience attracted by the various images of power (Martin & Segrave, 1993; Walser, 1993).

During the second half of the 1970s, as attention shifted to disco and punk music, heavy metal record sales slumped, leading many critics to suggest that heavy metal was dying with the little remaining vigour being stolen by the ‘punks’. This was a fair assessment, until the 1980s saw a heavy metal revival as punk and disco music became relatively obsolete. In the 1980s, heavy metal was transformed into the dominant genre of American popular music due to another ‘British invasion’ which occurred around the turn of the decade. Bands such as Def Leppard, Iron Maiden and Saxon, “featured shorter, catchier songs, more sophisticated production techniques, and higher technical standards. All these characteristics helped pave the way toward greater popular success” (Walser, 1993, p.12).
The 1980s

Around 1983-84, bands such as Guns N’ Roses and Poison, flocked to Los Angeles where Motley Crue and Ratt spearheaded another metal revival and where they hoped to sign major recording contracts. By 1985, heavy metal bands from around the world, including Germany, Sweden and Japan, experienced acceptance at home and abroad. In 1986, Bon Jovi’s album Slippery When Wet, completed the transformation of the heavy metal audience so that it was no longer the exclusive domain of male teenagers. Walser (1993) maintains that “Bon Jovi fused the intensity and heanness of metal with the romantic sincerity of pop and the ‘authenticity’ of rock, helping to create a huge new gender-balanced audience for heavy metal” (p.13), gaining substantial radio air-play and increased programming on MTV (Music Television). “For the rest of the decade, metal usually accounted for at least half of the top twenty albums on the charts” (p.13).

As heavy metal music expanded in the 1980s, it also became fragmented. The proliferation of forms is evident in labels provided by marketers and magazine writers: power metal, American metal, thrash metal, glam metal, speed metal, black (satanic) metal, white (Christian) metal, and commercial metal, to name a few. With blurred boundaries around the various forms of heavy metal, Walser (1993) identifies two main allegiances. On one hand, there was the heavy metal of the huge arena concerts, sales charts, radio air-play and MTV. On the other hand, there was the ‘underground’ metal scene which shunned popularity and was based in clubs rather than arenas, in “subcultural activity rather than mass-mediated identity. ... (Often) lumped together as ‘speed metal’ or ‘thrash’, these underground styles of metal tended to be more deliberately
transgressive, violent, and noisy" (p.14), and demonstrated an affinity with punk due to the chaotic aggressiveness and fast tempo of the music.

Compared to its generally loud and simple beginnings, heavy metal of the 1980s emphasised virtuosity and inventiveness, spectacle, and special effects created with the help of elaborate technology. Although Hendrix is acknowledged as the first virtuosic hard rock guitarist who made power chords, feedback and other techniques part of the virtuoso's vocabulary of extravagance, Edward Van Halen, the eighties most influential guitarist, achieved a rational control over these risky, noisy techniques, and created a new benchmark for rock guitar virtuosity (Clarke, 1990; Walser, 1993). His precision and consistency is linked with the classical model of virtuosity, which he studied and emulated, and, with other guitarists, is frequently related to the virtuosity of Liszt and Paganini (Moore, 1993).

It is undeniable that heavy metal music has suffered from a stereotyping that condemns it as violent, artistically boring and impoverished, placing it at the centre of censorship debates. It is equally undeniable that heavy metal has engrossed the time, energies and money of millions of people in various societies, and as such represents individual's struggles to make sense of the contradictory world in which they live. Walser (1993) reports that Bach used music as a medium of truth to reveal that the world is filthy and horrible, that humans are helpless, and life is painful (citing the Cantata 17 text). Recognising that heavy metal musicians do not have Bach's view of the world, it is nevertheless true that they explore similar images of horror and madness in
order to comprehend and critique the world as they see it.

Although they are continually stereotyped and dismissed as apathetic nihilists, metal fans and musicians build on the sedimented content of musical forms and cultural icons to create for themselves a social world of greater depth and intensity. ... They develop new kinds of music and new models of identity, new articulations of community, alienation, affirmation, protest, rage, and transcendence. ... Heavy metal, like all culture, can be read as an index of attempts to survive the present and imagine something better for the future; it is one among many coherent but richly conflicted records of people's struggles to make sense of the tensions that drive and limit their lives. (pp.170-171)

Back in 70s (again!)

It would be inappropriate to ignore the remaining popular music movements of the seventies, even though the discussion of heavy metal music has moved into the 1980s. As previously mentioned, Miles Davis established the new jazz/rock style in 1970 with Britches' Brew. At the same time, Blood, Sweat, and Tears presented popular music with a wider audience when they released their album containing And When I Die, You Made Me So Very Happy, and Spinning Wheel. It is true that some pop fans considered this blend of jazz and rock as 'too refined'; many jazz and art music listeners, however, enjoyed the more complex and technically sophisticated style of fusion.

The fusion style developed in the seventies largely because Britches' Brew acted as a catalyst, inspiring rock and jazz musicians to experiment with this new musical form. In 1971, John McLaughlin, guitarist on Britches' Brew, formed the Mahavishnu Orchestra, establishing it as a fusion group with Birds of Fire (1973). Although the group experimented with jazz, its excursions brought it nearer to rock, particularly Apocalypse
(1974) - recorded with the London Symphony Orchestra - which reflected progressive and art (or 'classical') rock qualities (Clarke, 1990). Weather Report, formed by Joe Zawinul, pianist on Britches' Brew, leaned more towards the jazz style, and released consistently high ranking albums influencing such groups as Chicago and Santana. Other successful fusion musicians include Herbie Hancock (Head Hunters, 1974), Chick Corea, Jeff Beck, and Chuck Mangione (Feels So Good, 1977).

Another form of popular music that emerged in England and America during the 1970s was reggae. Reggae is tied to the Rastafarian religion, which glorifies the late emperor of Ethiopia, Haile Selassie (common name: Ras Tafari), and speaks for the deprived and dispossessed classes of Jamaica, dreaming "of an eventual return to the African homeland. The music has a dry, staccato (detached) beat and guitar accompaniment; moderate tempos prevail, and the beat is relatively gentle" (Stuessy, 1990, p.341). This Jamaican style of music was well known throughout the Caribbean in the early 1970s when the "Wailers abandoned the more traditional Jamaican ska for a new music that was rooted in Rastafarianism, and became known as reggae" (Szatmary, 1987, p.181). It was not until 1972, when the 'leader of the reggae trend' Bob Marley and his Wailers signed with Island Records, that both reggae and Marley's band developed an international reputation (White, 1990; Hutchinson, 1991).

By the late 1970s, reggae's popularity began to fade and album sales had only moderate success due to the small cult followings in England and America. Although it might have diminished in popularity, reggae's influence is evident in the popular music of Led Zeppelin, Stevie Wonder, The Rolling Stones,
The Police, and several British punk bands. The type of musical transformation that occurred as various artists and groups reflected the reggae influence in their music, illustrates the general approach to popular music's development in the seventies.

Probably the most representative form of popular music in the 1970s is glitter rock - or glamour ('glam') rock - which "brought together elements of the various musical styles of the decade: the bombast of classical rock, the wild stage antics of Elton John, and a parody of heavy metal ... (resulting in) absurd rock theatre designed for the space age" (Szatmary, 1987, p.160). Singer/actor David Bowie is the glitter movement's leading figure with his androgynous character, Ziggy Stardust, providing instant success. "The Ziggy Stardust tour of the United States in 1972 featured Bowie's own peculiar mixture of bizarre makeup and costumes, elaborate lighting and staging, and camp theatricality" (Stuessy, 1990, p.310). Bowie, who released several 'Top 10' albums (including Diamond Dogs, 1974) and received critical acclaim for his film and stage appearances, is chiefly recognised as the one who presented rock with a new phenomenon (Curtis, 1987). Bowie's theatrical influence is evident in the performances of Kiss, Gary Glitter, Lou Reed, Alice Cooper and Elton John.

Carole King cut through the 'gloss' of the seventies with Tapestry - the biggest-selling album of the early 1970s. Since the 1960s, King wrote hit songs for other artists, including Aretha Franklin, Blood, Sweat, and Tears, the Everly Brothers, the Drifters, and the Byrds. The success of Tapestry and the song It's Too Late (1971), nurtured the 'singer/songwriter' category - "a loose and ill-defined term ... which is more of a catchcall than a
legitimate musical genre" (Stuessy, 1990, p336). It is further argued that

‘singer/songwriter’, in the popular usage of the term, usually referred to a musician who (obviously) composed and sang his or her own songs (very often a solo act) in a post-Dylan folk or folk-rock style, and who was not oriented toward mainstream rock, art rock, jazz rock, soul, or disco. And even with that broad definition one can think of a few exceptions. (p.336)

Carol King’s music generally features a gentle pop (or soft-rock) style, lyrics which, instead of addressing world problems such as war and racial prejudice, focus on the ‘self’, and simple piano accompaniments. Singer/songwriters are distinguished by a prominent representation of keyboard players. Apart from King, others in the category include Joni Mitchell, James Taylor (Fire and Rain 1970), Billy Joel (Piano Man 1974), Cat Stevens (Tea for the Tillerman 1971, Teaser and the Firecat 1972), and Elton John, who teamed up with Bernie Taupin, (Tumbleweed Connection 1971) to release fifteen albums within a few years and, according to Szatmary (1987), sell over 80 million ‘discs’ by 1976. While Elton John, with his ‘glamour rock’ stage antics, “climbed to stardom by caricaturing himself” (p.159), it would be an oversight not to include him in the singer/songwriter category.

With so much happening at any given moment during the 1970s, no single trend lasted for a long period of time. Major distinctions though, can be identified through an examination of different modes of exposure, namely radio ‘air-play’, concerts, and albums. Curtis (1987) identifies three major movements as heavy metal music, singer/songwriters, and art or progressive rock, and relate them to the three modes of exposure. Heavy
metal music was lengthy and inappropriate for radio 'play-lists'. With an emphasis on volume, radios were too soft for the fans, so heavy metal groups gave "dynamite concerts" (p.251). The short, gentle songs of singer/songwriters received frequent radio exposure and chart success throughout the 1970s. The art 'rockers' (Pink Floyd's *Dark Side of the Moon* 1973, Emerson, Lake, and Palmer, Electric Light Orchestra, and Oldfield's *Tubular Bells* 1972) presented concerts, and received radio air-play and chart activity, but their major source of appeal was the album.

**The 1980s**

In the 1980s, the popular music industry, still influenced by radio, concerts and albums, was transformed by innovative forms of exposure, namely music (or 'rock') videos and Music Television (MTV); and new technological developments, namely portable cassette players (the 'walkman') and compact-discs (CDs) and disc players). Whereas the technological developments relate to improved sound quality and portability, the innovative forms of exposure represent an enormous shift in the promotion of popular music. Prior to MTV, television's role was quite small consisting of shows such as *American Bandstand*, appearances of pop artists on variety shows, and 'series' featuring performers such as the Osmond, and the Monkees. The recording and radio industries 'monopolised' the promotion of popular music.

In the late 1970s and early 1980s, cable television put an end to radio's monopoly on the promotion of popular music. With cable television offering a wide spectrum of specialised formats, it was not long before an 'all-rock' music station emerged. Stuessy (1990) and Szatmary (1987) report that in 1981, Robert Pittman persuaded the Warner Amex Satellite Entertainment Company to
provide twenty million dollars to establish a new corporation - Music Television. Record companies that provided promotional discs to radio stations provided music videos to MTV for free. By producing videos to accompany music releases, pop musicians provided the music industry with a new form of exposure.

With a limited initial distribution of four million viewers, MTV successfully promoted Duran Duran, Culture Club, and other bands. However, two events in 1982 caused MTV to reconsider its place within popular music. First, in September 1982 MTV moved to the entertainment industry’s centres, New York and Los Angeles, substantially increasing the number of viewers. Second, Michael Jackson released his album *Thriller*, accompanied by a half hour video. The *Thriller* video, a self contained work, combines two genres - the horror movie and the musical - and depicts Jackson as a ‘Dr Jekyll and Mr Hyde’ character, singing and dancing to his music (Curtis, 1987). *Thriller*, followed by *Beat It*, provided MTV with a successful singer, songwriter, and dancer format which ‘set the standard’ for other artists. Jackson presents an integrated performance, not just adding a visual track to an audio track. “It is this completeness that makes the video so satisfying, for his multiple talents solve the problem of what to do with the video portion of MTV. Michael is thus the complete performer of the eighties” (Curtis, 1987, p.328).

Apart from the heavy metal explosion, which has received considerable mention in this section, popular music in the 1980s was characterised by the appearance of more female stars than any previous decade. Without doubt, Madonna (Madonna Ciccone) became the biggest female star of the 1980s, establishing herself as a major artist with the release

Although Billy Joel and Elton John have been mentioned in the 1970s singer/songwriter category, their fame extends to the present time. In the 1980s, Billy Joel and Elton John refused to be 'typed' into any one style, and using their piano playing skills, explored soft rock, rhythm and blues, rock and roll, ballads, and mainstream rock. Billy Joel released *An Innocent Man* (1982) and by the end of 1984, had more than twenty 'Top 40 hits', including *Tell Her About It* and *Uptown Girl*. Elton John maintained his success with *Blue Eyes, Too Low for Zero*, and *I'm Still Standing* in the early eighties, followed by *Leather Jackets* (1986) and a tour of Australia culminating in the release of *Elton John Live In Australia With The Melbourne Symphony Orchestra*.

In 1984, Prince Rogers Nelson, or 'Prince', gained international attention releasing a highly successful album and a million-dollar movie called *Purple Rain*. Prior to this, Prince released several albums/singles which "had the funk-synth textures popular in urban dance clubs, and the themes were suggestive, agitated, ribald, foretelling the perfect ending to a perfect evening on the town" (White, 1990, p.770). Regarded as an enigma, Prince's persona combines fragments of glitter rock, hints of Michael Jackson (dance), soul music, 'rap', social commentary, and considerable shock. The main factor over-riding these other elements is sex. Prince's album *Dirty Mind* consists of songs
dealing explicitly with sex and incest, and later releases provide some of the most descriptive narrations of sexual activity in the history of popular music. Possessing considerable musical talent, Prince combines it with sexually explicit song lyrics and images that concerned many parent and teacher groups in America.

Song lyrics and explicit images have been at the centre of much of the debate regarding the evils of popular music. The curriculum designer must decide what material to accept or reject when including popular music in the school curriculum. Where it has been shown that certain musics adversely affect society, the curriculum designer must make responsible decisions which reflect the views of parent and teacher groups, and which present school learners with suitable experiences. According to Stuessy (1990), Prince is not alone. Popular music has evolved from Chuck Berry who sang of 'would-be' rock and rollers, and 'duck-walked' across the stage, to Ozzy Osbourne who suggests that 'suicide is the only way out'.

Twisted Sister says to 'shoot them down with a f...... gun'; Venom advises us to 'plunge the dagger in her breast - sacrifice to Lucifer my Master'. In concert, W.A.S.P. lead singer Blackie Lawless simulates intercourse using a buzz saw; Slayer simulates the cannibalization of women; Alice Cooper symbolically abuses a baby doll; satanic symbols adorn numerous stage settings. Album covers show meat hooks pressed into nude breasts, and chewed-up body parts beneath the blood-drenched mouth of a rock star. (p.396)

Popular music has moved from Elvis swinging his hips to W.A.S.P. simulating intercourse with a blade-saw on stage. Martin and Segrave (1993) report that in popular music, namely heavy metal, punk and acid rock, there has been a shift in emphasis so that instead of the listener 'feeling good', there is an element of

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intimidation - even hatred. Jensen (1985) reports that, while the majority of adolescents prefer the ‘Top 40’, there is a strong relationship “between delinquency of many working-class students who reject school activities, and (have) a preference for heavy metal music” (p.234). Heavy metal music is dominated by rebellious overtones and great amplification, with groups adopting a tough, aggressive, even violent stance on stage. Jensen argues that the essence of ‘proletarian rage’, heavy metal’s appeal, “rests on the music’s ability to mirror other largely working-class adolescent core values and focal concerns - collective action and physicality, for example” (p.234).

Apart from its association with violence and delinquency, popular music is often criticised for being trite (Frith, 1987), and for its “feebleness with words, imagery and emotion” (p.81). Lee (1970) denounces pop lyrics in terms of social effects, stating that love songs have contributed to an increase in the divorce rate, and Shepherd (1987) refers to those who denounce popular music because “the pop craze has done much serious harm to thousands” (p.64). Grossberg (1985) states that rock and roll has been equated with dirty comic books, its performers described as ‘a set of untalented twitchers and twisters’, and has sent youngsters scrambling for the bedroom.

Several scholars recognise that even though some of the images of popular music may be inappropriate for the school curriculum, the lyrics require separate consideration (Denzin, 1969; Frith, 1987; Shumway, 1992). Frith (1987) reports that “nobody listens to the words” (p.96), and Shumway (1992) argues that “it has long been a widely shared aesthetic principle that lyrics are not the most significant aspect of the (popular music) genre” (p.124).
According to Denzin (1969), pop audiences only listen to beat and melody, the 'sound' of a record. The 'meaning of pop' relates to the sense listeners make of songs for themselves and cannot be read off lyrics as an objective 'social fact'. Pop music, according these reports, is exonerated by the fact that song lyrics are either not important, or not heard. On the other hand, a view exists that places value on song lyrics. Pop song titles are drawn from the words (Nettl, 1983), the majority of individuals access pop songs primarily through the words (Frith, 1987; Moore, 1993; Shepherd, 1993), and as a social force, popular song lyrics influence and reflect the society that produced them.

Songs bear meaning "not just semantically, but also as structures of sound that are direct signs of emotion and marks of character" (Frith, 1987, p.97). It is evident that the listener is not only effected by the words of a song, but by the way the song is sung, including non-verbal devices. The interpretation of a song - the sighs, hesitations, tonal changes, commands, statements and messages - determines what a singer means to the listener and how the audience is placed in relationship to the singer. It may be true that there are 'evil' pop lyrics and people do not listen to most popular songs as 'messages'; it is equally true that words provide consumers with a reason to purchase albums, and that 'good' pop lyrics exist bringing a quality of realism and poetry to the song form. To disregard popular song lyrics and the subsequent and influential feature of vocal interpretation, is to disregard a significant portion of the popular music genre.

Bruce Springsteen achieved superstar status in the 1980s after many years of slow selling albums which appealed to a limited number of 'cult' fans throughout the seventies.
Springsteen (nick-named ‘the Boss’) voiced the ‘concerns’ of the eighties and continued the tradition of rock and roll (Sztatmary, 1987; White, 1990). The release of the album *Born in the U.S.A.* in 1984 brought him phenomenal success, even though the title song from the album was misinterpreted as a patriotic song and became a popular ‘anthem’ of the 1980s. Springsteen continues to perform, compose, and release high quality albums despite the transitory nature of the eighties and nineties music industry. Stuessy (1990) argues that what is revealed is a mainstream rock star who maintained his own unique style, disregarding the transient ebbing and flowing of rock-related substyles. Springsteen remained true not only to his own musical principles but to the historic principles of mainstream rock and roll: to express popular sentiments in a hard-driving, uncomplicated, but musically proficient style. (p.374)

**The 1990s**

To a certain extent, it is possible to identify and examine popular music’s historical movements from the 1950s to the late 1980s. To determine, with any accuracy, the significant musical trends of the 1990s is quite a different matter. To parody other commentators, ‘a credible history of 1990s popular music probably cannot appear until after the turn of the century’. Since any definitive perspective of 1990s popular music is ‘skating on remarkably thin historic ice’, the following remarks should be considered in the context that they represent a combination of fact and speculation.

It would appear that a trend observed in the mid-eighties relating to adolescent background has continued in the 1990s. According to Jensen (1985), previous studies in the area of popular music indicate that adolescent preferences “correspond
with class background" (p.234). He maintains that, in general terms, white 'middle-class' teenagers prefer rock music of a progressive nature, white 'working-class' teenagers prefer 'Top 40' and dance music, and black teenagers prefer rhythm and blues and 'rap' music. In the nineties, these types of preferences emerge in two of popular music's major forms: heavy metal and rap. In view of the fact that "music functions as a vehicle for and expression of social identity" (Manuel, 1995, p.227), in the nineties, there is a tendency for white teenagers to identify with heavy metal, and black teenagers to identify with rap.

Considering that heavy metal music has been quite extensively investigated, it is worthwhile to review the nature of rap. Rap refers to a disco dance fad which began in the mid-1970s among black and Hispanic teenagers in New York's outer boroughs (Clarke, 1990). This developed into a sophisticated form of 'break dancing' with disc jockeys adding chants, speech rhythms or 'raps' over the instrumental breaks in songs. By the late 1980s, rap songs consisted of bass lines, drum fills, a 4/4 dance beat, and scratching, and usually contain lyrics which reflect the concerns of black people. In the 1990s, much of rap's message seems to be against the integrationist policies, with groups such as Niggaz With Attitude (NWA) and Public Enemy providing the public with confrontational and obscene subject matter.

M C Hammer became rap's first superstar with the release of the Please Hammer Don't Hurt 'Em album, which he also produced, in 1990. Hammer "took some of the strongest riffs around and added intelligent raps on top" (Heatley, 1993, p.303). The album was at the 'top' of the US charts for 21 weeks, assisted by three of the singles U Can't Touch This (based on Rick James' Super Freak),
Pray (based on Prince's When Doves Cry), and Have You Seen Her. Other rap groups and 'rappers' of the 1990s include Run-DMC (Back From Hell, 1990), Salt'n'Pepa (Let's Talk About Sex, 1991), and Vanilla Ice - an unknown white rapper prior to Ice Baby Ice (1990) and Play That Funky Music (1991).

In the 1990s, the heavy metal bands (some from the eighties) continued to attract predominantly white audiences to their concerts, while the various forms of rap attracted black audiences (Walser, 1993). There are exceptions to this, as demonstrated by the successful white middle-class rap trio, The Beastie Boys (Clarke 1990). Rap started as a form of urban black folk music, a social commentary to which people could dance. Heatley (1993) suggests that rap will follow the same path as heavy metal and split into two factions: "the safe, commercial, almost radio-friendly style, and an underground hard core" (p.160). At different times it has been predicted that both heavy metal and rap will 'disappear'. To this moment, neither have vanished, and rap, in particular, continues to spread as a form of black communication regardless of whether or not it receives the full support of the music industry.

At the other end of the music spectrum, popular music of the 1990s is typified by female entertainers and cover versions. In 1995, Flom and Lamberg released Tapestry Revisited: A Tribute to Carole King, which consists of the songs on King's album, Tapestry, recorded by Eternal, Rod Stewart, Amy Grant, Curtis Stigers, Richard Marx, Blessed Union of Souls, BeBe and CeCe Winans, Aretha Franklin, Faith Hill, the Bee Gees, The Manhattan Transfer, All-4-One, and Celine Dion, who represent a mixture of popular music's 'legends' and current female stars. Madonna
experiences further success in the nineties with her tour and film *In Bed With Madonna* (1990), and 'hit' singles *I'm Breathless*, and *Vogue*. The shaven-head Irish singer Sinead O'Connor released *Nothing Compares 2 U* in 1990, and achieved instant success.

One of the nineties most awarded female popular artists, Mariah Carey, released her debut, self-titled album in 1990. Most songs on this album, including the ‘hit’ single *Vision of Love*, were written by Carey and songwriter Ben Margulies while Carey was a teenager. *Emotions* (1991) became another ‘number one hit’ in the United States, followed in 1992 by *I'll Be There* (on the MTV *Unplugged* album). The *Music Box* album was released in 1993 and includes the ‘hit’ songs *Anytime You Need a Friend*, *Dream Lover*, and *Hero*. In keeping with other contemporary artists of the nineties, Mariah Carey’s *Music Box* album contains a cover version of the Ham and Evans song, *Without You* (1993).

To a large extent, the ‘covers’ of the 1990s represent a combination of musics from the ‘singer/songwriter’ category, and attempts to revive some older ‘rock and roll’ songs. The success of these ‘covers’, and the heavy metal and rap forms, is impossible to deny. It is more difficult though, to determine the long term effects of these musical works on the future of popular music. As such, a complete determination of their influence will not be possible in the immediate future.

As well as presenting the historical movements in popular music, this overview provides an indication of the broad issues which exist within popular music’s ‘larger apparatuses’, to quote Grossberg (1985). It is evident that popular music pervades almost our entire culture (Stuessy, 1990), the media has
regulated music's production, distribution and reception (Wicke, 1985; Shepherd, 1985), and that popular music "owes its very existence to the technology of mass communications" (Wicke, 1985, p.49). Furthermore, there are numerous commercial considerations (Cutler, 1985; Middleton, 1985), and frequent references to the problems associated with popular music's meaning (Jarrett, 1992).

After considering many of the approaches used by commentators to define, even confine, popular music, Cutler (1985) recognises that 'popular music' and 'music' are equally elusive. Popular music is more than trying to interpret a consumer choice; it is the life of the music itself, its history and production that belong to a deeper study of the meanings of musical forms as catalysts in a cultural encounter. Cutler argues that there is too much concern with the term 'popular' and favours the consideration of 'popular music' as just a label. He states that popular music is

only useful so long as it remains vague, commonly 'understood', but not defined. ...By all means let us continue to use the term 'popular music' (as it is 'commonly understood'), ... so long as it is clear that, as a 'thing' as a hard category containable within a fixed set of parameters of any kind - popular music simply does not exist. (p.12)

Popular music is an account of key figures, leading bands, top selling albums, rock legends, and principal movements, all of which effect individuals and societies in various ways. It is difficult to gauge whether, for example, popular music is responsible for teenage rebellion, or a reflection of social problems regarding youth, or a combination of both. In other words, the 'music' of popular music is too closely bound to the 'society' that it effects and reflects, making it difficult at times to distinguish one from the other. As a result of the problems
encountered while attempting to distinguish the music from the issues, it may be appropriate to consider the music as something produced within the larger 'popular music apparatus'. Such an approach would enable the music and related issues to be simultaneously acknowledged and separated. While 'popular music' identifies some of the distinctions prevalent in modern society, the more important issue is with the sounds, the music-making, and the aesthetic activity which has generated the musical phenomenon and the social change (Blacking, 1987).

Our concern has to begin from the sounds, because until we cognize the sounds, until we have created an internal representation on the basis of their assimilation, we have no musical entity to care about, or to which to give value. (Moore, 1993, p.17)
APPENDIX B

STING: GENERAL CONSIDERATIONS
In the 1970s, rock grew dense and sluggish and was on a downhill slide, “a conservative rut that offered little creative challenge” (Sullivan, 1984, p.5). Suddenly, in New York and London, punk exploded and the future looked bright. Driven by anger and aggression, “born out of boredom and desperation” (p.5), punk offered a fast, tough sound, with “speedy rhythms and stripped-down melodies” (p.6). The punks kicked down the doors of the music ‘establishment’, and The Police came darting through (Kamin & Goddard, 1984; St. Michael, 1984; Sullivan, 1984).

In 1977, Sting (alias Gordon Sumner) responded to Stewart Copeland’s invitation to join The Police - a name chosen by Copeland “to tie in with his family’s law enforcement connections” (Sellers, 1989, p.7). The Police consisted of Stewart Copeland, a drummer noted for his polyrhythmic fluency, Andy Summers, a singer and guitarist noted for his distinctively light touch, and Sting, vocalist, bass guitarist, double bass, keyboardist, and songwriter. On 12th February 1977, The Police recorded their first single Fall Out. In April 1978 they released a second single in the United Kingdom titled Roxanne, which was written by Sting. A high royalty, low advance deal with A & M Records, combined with repeated concert touring on ‘bread-line’ budgets laid the foundation for lasting success and contributed to the band’s tight, polished, and powerful act.

As lead singer and writer of most songs, Sting “is the key to The Police’s sound. His vocals project a mix of desperation and exhilaration, a perfect compliment to his songs, which can be both bouncy and bittersweet” (Sullivan, 1984, p.30). The intriguing blend of punk, reggae, and pop which characterised the early sounds of The Police, was gradually extended due to Sting’s
interest in jazz. Throughout the 1970s, Sting was a jazz club bass player in such bands as The Riverside Men (the top ‘trad’ band in the area), The Newcastle Big Band, Sting’s ‘fusion’ group Last Exit, and The Phoenix Jazzmen. It was The Jazzmen’s trombonist who gave Sting his name because Sting looked like a bee in the striped jumper he wore.

The Police remained together until 1984, releasing a succession of albums and ‘hit’ singles. The albums included Outlandos D’Amour (1978) featuring Roxanne, Reggatta De Blanc (1979) incorporating Message in a Bottle and Bring on the Night, Zenyatta Mondatta (1980) including Driven to Tears, De Do Do Do, De Da Da Da, When the World is Running Down, and Shadows in the Rain, Ghost in the Machine (1981) featuring Demolition Man, Synchronicity (1983) containing Every Breath You Take, and a later singles release titled Every Breath You Take (1986). At various times, The Police have been described as “successors to The Beatles” (St. Michael, 1984, p.6), “chartbusters” (Szatmary, 1987, p.201), and “the reggae-laced, buoyantly melodic power-rock triumvirate that emerged in 1977 from the cacophonous tumult of the British punk upheaval” (White, 1990, p.694). By October, 1983 their final album, Synchronicity had sold 11 million copies, won Grammy Awards for Best Group, and Song of the Year (Every Breath You Take), and stayed ‘number one’ in the United States album charts for 17 weeks.

on the sound tracks for several of these films, and more recently as the theme for the motion picture *Demolition Man* (1993).

Following his work in The Police, Sting decided to record his best songs, to "improve them, make them more contemporary" (Sellers, 1989, p.74). After a "three week workshop with an open invitation to members of the jazz community to come along and jam" (p.75), he selected a new band consisting of Omar Hakim (from *Weather Report*) on drum kit, Daryl Jones (from Miles Davis’ band) on bass guitar, Branford Marsalis on saxophone, and Kenny Kirkland on keyboards. Sting, playing a more subdued rhythm guitar, proceeded to record *The Dream of the Blue Turtles* (1985), and recorded (and star in the film) *Bring on the Night* (1986).

In 1987, he released *Nothing Like the Sun* which won the best British album category at the British Phonographic Industry Awards in 1988 and was widely acclaimed as a masterpiece. Sting's instinct for musical riffs made The Police one of the world's most popular bands, and his ventures into jazz-inflected rock, on *The Dream of the Blue Turtles, Bring on the Night* and *Nothing Like the Sun*, guaranteed that his popularity as a solo artist continued. After three years without a recording, Sting released *The Soul Cages* (1991). Garbarini (1992) reports that it is the densest, most difficult, and most moving of his three post-Police albums, due largely to Sting's struggle to cope with his father's death.

*The Soul Cages* blends elements of The Police, the jazz experiments of his Blue Turtles band ... and the art music of Brecht/Weill, as well as English folk and Third World references. This is adult rock about adult themes: Healing, redemption and reconciliation. Not surprisingly, the album also marks Sting's return to the bass. (p.32)
Sting admits to being happier leading the band as the bass player. He can manipulate the harmony in a subtle way, and change the rhythmic feel of the song with the drummer. In an interview with Garbarini (1992), Sting agrees that he has a powerful bass playing style, not virtuosic but conceptual. Using space and economy “came from listening to Miles Davis early on. Much of his best work consisted of three of four notes spread over eight bars” (1992, p.32). In 1993, Sting released Ten Summoner’s Tales, featuring If Ever I Lose My Faith in You and It’s Probably Me. On this album and all subsequent performances, Sting has continued to play the bass guitar.

Throughout his career, Sting has worked with Gill Evans, Eric Clapton, Mark Knopfler and many other musicians, and been influenced by a number of composers including Prokofiev (Russians, 1985) and J. S. Bach. Sting’s music can be categorised in three phases, namely The Police phase, the jazz and fusion stage of the mid 1980s, and the free, experimental form of the late 1980s to mid-1990s.

The Police phase relied heavily on the punk, reggae and rock styles of popular music. By the mid 1980s, Sting arranged and performed popular music influenced by jazz and fusion styles. The jazz influence is evident in Bring on the Night, and Sting, not wanting to play jazz, but wanting “the jazz-man’s flexibility” (Hirshey, 1985, p.30), chose highly reputable jazz musicians for this recording. By the late 1980s and early 1990s, with the release of Soul Cages, Ten Summoner’s Tales, and If Ever I Lose My Faith in You, Sting was prepared to experiment with the songs and draw more on his wider music experiences. “With ‘message’ lyrics and sounds that incorporate reggae, swing, Prokofiev, R&B
and Kurt Weillish cabaret - his ambition is to ... challenge the autonomy of the current rigid form” (Hirshey, 1985, p.30).

Sting has been recognised as a musician with the ability to write ‘serious’ songs (Beadle, 1993), and perform energetically on stage - Sting’s bands play like bands, a virtual miracle in a decade in which improvisation, not to say playing instruments at all, was held to an absolute minimum. For more than twenty years, his versatility on a number of instruments and in a variety of popular musics has made Sting one of popular music’s most complex and intelligent artists, selling more than 200 million records worldwide.
APPENDIX C

TEACHER'S MANUAL:
THE STING CURRICULUM
POPULAR MUSIC CURRICULUM

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CURRICULUM IN POPULAR MUSIC
for Senior High School Students

Introduction

The Board of Studies NSW (1994) designed the 2 Unit 1 Music Course to provide students with core experiences in the areas of Listening, Performance and Composition. These learning experiences enable students to develop their understanding of the concepts of music.

Rationale

The syllabus stipulates that students should study music in its context through a variety of topics. Popular music allows students to fully realise that “music pervades society, and plays an important part in life” (Board of Studies, 1994, p.2). This curriculum provides Year 11 students with an opportunity to acquire the skills, knowledge and experience to become individuals who have a capacity and desire for music to play a significant role in their lives.

Aims

The aim of the popular music curriculum is:

* to develop music skills and knowledge in popular music through performance, composition and listening activities

* to develop an awareness and appreciation of past and present practices in popular music

* to provide experiences that continually foster an individual response to popular music

* to encourage a greater understanding and an increased enjoyment of popular music.

Objectives

In the past, students who attempted the Popular Music topic as part of the Higher School Certificate examination tended to
(ii)

study it from an historical perspective. In the age of mass communication there exists an enormous amount of information on popular music and students have frequently tried to succeed by gaining a broad, overall knowledge of what could be termed 'pop culture'. Unfortunately HSC results demonstrate that students who approach popular music in this way often lack an understanding of popular music concepts and do not possess the skills to perform, arrange or compose successfully in the genre.

It is possible that music students require an approach which enables them to become immersed in some of the specific types of popular music. In this curriculum, Sting has been chosen as a model because his performances and compositions allow students to observe and experience various types of popular music. Sting’s contribution to popular music, from his early work in the late ‘70’s with The Police to his current hits, may enable students to discover the music of a prominent contemporary figure.

The objectives of the popular music curriculum align with those of the 2 Unit Course 1 Syllabus document (Board of Studies, 1994). The objectives of the curriculum in popular music are:

1. To develop the ability to perform popular music as a means of
   (a) extending musical skills
   (b) developing solo and ensemble techniques
   (c) self expression
   (d) interpreting music notation and sounds.

2. To develop the ability to compose popular musics, using Sting as a model, through
   (a) experimenting
   (b) improvising
   (c) arranging and organising.

3. To develop aural skills and apply them to a number of types of popular music.

4. To develop an understanding of the music of Sting in its popular context.

5. To develop an awareness of the value of popular music
through a willingness to
(a) participate in activities
(b) critically appraise performances and compositions
(c) prepare for performances
(d) analyse and discuss the music.

6. To be aware of the use of technology in popular music.

**Format of Lessons**

In general, each lesson follows a similar format, namely:
- statement of SPECIFIC OBJECTIVES
- list of MATERIALS/RESOURCES
- the lesson PRESENTATION through STEPS
- a list of suggested EXTENSION ACTIVITIES
- a list of HOMEWORK/ASSIGNMENT TASKS

The format deliberately avoids the use of segregated *introductions* and *conclusions*. *Introductions* are avoided because in a sequenced program, Step 1 acts as an introduction and links with the following steps. *Conclusions* are avoided because not all classes will complete the steps for each lesson, or some classes may progress at a faster rate than others. Concluding the lesson is the teacher's responsibility, which involves a suitable summary of the lesson depending on the steps presented.

There is provision for teachers to:

1. omit steps if deemed inappropriate for the class or if the material has been completed at some other time,
2. record in a diary (provided) the steps and extension activities used in the presentation of each lesson, and
3. comment on aspects of the steps or extension activities.
<table>
<thead>
<tr>
<th>Lesson No.</th>
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<th>Completed Steps/Activities</th>
<th>Comments</th>
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LESSON ONE

Specific Objectives

The students will:
1. present their ideas on the question “What is popular music?”
2. listen to the 1993 motion picture version of ‘Demolition Man’ and consider/discuss some of the characteristics of the music
3. identify and perform patterns used in ‘Demolition Man’
4. consider why ‘Demolition Man’ is classified as popular music.

Materials/Resources

2. Copies of music patterns to ‘Demolition Man’.
3. Melodic instruments (e.g. keyboards, glockenspiels, guitars, bass guitar) and drum kit.

Presentation

Step 1
Ask the students “What is popular music?”
List all reasonable suggestions on the board.

Possible suggestions:
* music that is popular with someone
* ‘popular’ meaning ‘music of the people’
* good songs
* songs which use certain instruments (drums, guitar, bass etc.)
* mass-market popularity/Top 40
* popular within certain historical and social contexts
* many styles of music can be popular-jazz, folk, reggae etc.
* popular because the lyrics comment on important social issues - Aids, drugs, the environment.
Try to avoid specific examples—‘Madonna is more popular than Mariah Carey’, but focus on definitions.

Step 2
Listen to ‘Demolition Man’ (1993) from the motion picture of the same name and answer the following questions. The piece should be played TWICE.
1. Identify the sounds and sound sources used in this example.
2. Comment briefly on the use of repetition in this piece.
3. What aspects of the music contribute to variety in this song?

Suggested Answers
This list is provided as a guide to the teacher. It can be added to, but should not be given to students as a list of answers.

Question 1: - Helicopter sound, metallic striking sound, synthesised brass, bass guitar, vocals, drums, keyboards, lead guitar (electric).

Question 2: - Use of ostinato on bass guitar (written in treble & bass).

-Some repeated themes:
*(also the A, Bb, G, A pattern)*

Question 3:
- The bass pattern changes midway through the piece.
- The counter themes (that are repeated) could be seen as contributing to variety.
- The lead guitar solo contributes to variety particularly rhythm, melody and tone colour.
- It is possible some students will detect the use of chromatic 'rise and fall' patterns.
- Varieties of drum patterns/acents in 4/4 time.
- The use of question and answer phrasing.

Step 3
Present the students with the ostinato pattern (written in treble and bass clef) used in 'Demolition Man'.
- Clap the 4 bar rhythm.
- Allow the students to work out the pattern on their preferred instrument. Assist them with rhythms and naming notes as required.
* Advanced students should be encouraged to workout/play the melody without the notation.
- Perform the ostinato as a class group.
- Add a suitable drum kit accompaniment to the ostinato.

Step 4
Ask "Why is 'Demolition Man' classified as popular music?"
Links should be made with the previous steps in the lesson.

Suggested Answers
Popular music is:
- a way of classifying a variety of styles/types of music.
- influenced by the elements of music, particularly sound sources to produce a variety of textures, and the use of rhythms.
- an attempt by composers and performers to create a balance between repeated patterns to produce familiarity and varied patterns to produce interest.
- written with intent ie. to become popular (and make money).
- driven by personalities and mass media forces within particular social and historical contexts.
Extension Activities

1. Small group performances of 'Demolition Man' with vocalist, bass guitar, drums and keyboard utilizing the counter melodies.
2. Discuss the appropriateness of the music and lyrics to the title 'Demolition Man'.

Homework/Assignment Tasks

Learn to play the main ostinato on your chosen instrument from memory by the next lesson.
LESSON TWO

Specific Objectives

The students will:
1. perform the main ostinato from 'Demolition Man' from memory on their chosen instrument.
2. listen to the 1981 'Ghost in the Machine' version of 'Demolition Man' and contrast it with the 1993 version from Lesson One.
3. create an arrangement of 'Demolition Man' combining their ideas with those presented in the two versions by Sting. Arrangements will be performed to the class.
4. listen to the 1985 'Bring on the Night' version of 'Demolition Man'.
5. have a knowledge and understanding of where they are heading with the 'Popular Music of Sting' topic.

Materials/Resources

1. Recordings of 'Demolition Man' (3 versions).

Presentation

In presenting this lesson, Step 4 could be omitted if time is short. Allow for steps 3 and 4 to be placed at the beginning of the next lesson. Steps 5 and 6 MUST be covered in the last 10 minutes of Lesson Two even if Step 4 is omitted.

Step 1
Perform the main ostinato from 'Demolition Man' on their chosen instrument from memory.
Step 2
Listen to 'Demolition Man' (1981) and ask for the differences between the 1981 and the 1993 versions. Write the ideas on the board.

Suggested Answers
Refer to Lesson One for features of the 1993 version.
The 1981 version:
1. uses bass guitar, drums, lead guitar, vocals, and some wind instruments playing the descending counter melody.
2. does not make as much use of the concept of 'confusion' through varied tone colours and textures as the 1993 version (less complex).
3. is performed by The Police, Sting's late 1970's three piece band, with an emphasis on bass guitar, drums and lead guitar.

Step 3
In groups of approximately 4, students should create an arrangement of 'Demolition Man'. It would be helpful to notate the ideas in some way. Students should consider:
1. Sting's ideas (2 versions).
2. the sound they are making. The arrangement should work for the type of instruments in each group.
3. experimenting with playing the piece at faster/slower speeds.
4. using new counter melodies and rhythms.

Step 4
Each group should perform their arrangement for the class.

Step 5
Listen to 1985 'Bring on the Night' version of 'Demolition Man'.

Step 6
The students should be told that they will be studying the 'Popular Music of Sting' topic for the next few weeks. They should read the following information:
POPULAR MUSIC OF STING

Gordon Sumner, better known as Sting, became famous as a singer and bass guitarist with one of the most successful popular bands, The Police. He wrote most of the songs and by the late 70's and early 80's, The Police were the most popular band in the world.

Despite these successes, Sting has maintained a hectic schedule as a soloist, film star (Dune, The Bride, and Brimstone and Treacle), performer at Live Aid, Anti-Apartheid, and Charity Shows (Sydney Bushfire Aid Concert) and winner of 1994 Grammy Award for best song.

Sting has worked with many musicians - Gill Evans, Eric Clapton, Mark Knopfler, and been influenced by composers including Prokofiev. Sting has drawn on his experiences with punk, reggae, pop, rock and jazz to remould existing works and shape the songs that have become the hits of the '90's.

Sting has performed his songs in many different ways and the varied recordings of the same work challenge pop music performers to experiment with arrangements which are not copies of one recording. Sting encourages musicians to really listen to their arrangements and to make them suit the types of bands in which they play.

---

Extension Activities

Learn the ostinato on a different instrument.

---

Homework/Assignment Tasks

Practise 'Demolition Man' particularly if Step 4 involving the class performances was omitted.
DEMOLITION MAN

1. Tied to the tracks and the train's just coming,

Strapped to the wing with the engine running,

You say that this wasn't in your plan,

And don't mess around with the demolition man.

2. Tied to a chair

The bomb is ticking

This situation was not of your picking.

You say that this wasn't in your plan

And don't mess around with the demolition man.

VERSE 3: I'm a walking nightmare an arsenal of doom

I kill conversation as I walk into the room

I'm a three line whip

I'm the sort of thing they ban

I'm a walking disaster

I'm a demolition man.

INTRO: (Repeat)

VERSE 4: You come to me like a moth to the flame

It's love you need but I don't play that game

'Cos you could be my greatest fan

But I'm nobody's friend

I'm a demolition man.
LESSON THREE

Specific Objectives

The students will:
1. echo clap and read a number of rhythm patterns in 4/4 timing, including a crotchet triplet pattern.
2. listen to the ‘Zenyatta Mondatta’ version of ‘Driven to Tears’ (1980) and identify the two rhythmic (and melodic) ostinati that provide a basis for the two main sections of the piece.
3. be able to read and play the following chords:
   Am, D, Dm, Em, G.
4. perform various harmonic progressions using the chords above on either guitar or keyboard.
5. read the lyrics to ‘Driven to Tears’ and discuss the composer’s intention.
6. sing the melody to ‘Driven to Tears’ and consider a number of approaches to its interpretation.

Materials/Resources
1. Recording of ‘Driven to Tears’.

Presentation

Step 1
Echo clapping:
Students echo rhythm patterns clapped by the teacher in 4/4 time. They should be of one and two bars duration at a level that is appropriate and challenging for the students. The following two patterns should be introduced towards the end of the activity:
Pattern 1. (The pitch is provided for convenience with future steps.)

Pattern 2.

Write both patterns on the board as rhythms only. Students should visually recognise and clap both rhythm patterns.

Step 2
Set up a moderate pulse in 4/4 time. Students tap this pulse and then, as you indicate, they alternate between:
- the pulse and Pattern 1 and/or
- the pulse and Pattern 2.
The end result could sound like this:

Step 3
Listen to 'Driven to Tears' (1980) and identify the two rhythm patterns.
(Pattern 1 is used in the Verse, Pattern 2 is used in the Chorus.)

Step 4
Learn to play the following chords on either keyboard or guitar. (The student book is set out in the same way.)
Step 5
Play or strum on the beat for the following pattern:

\[
\begin{array}{cccc}
4 & Am & D & Am \\
4 & / / / / & / / / & / / / \\
\end{array}
\]

and then play this progression:

\[
\begin{array}{cccc}
4 & Am & D & Am \\
4 & / / / / & / / / & / / / \\
\end{array}
\]

Step 6
Play the following chords:

D minor

\[
\text{Dm}
\]
E minor

Em

Use a new position on the keyboard for A minor.

Am

Demonstrate G major (but this will only be used briefly in the following chord progression).

G major

G

Step 7
Play or strum (on the beat) using the following chord progression.

4 Dm
4 / / / /  Em G Am Am

Step 8
Distribute the lyric/melody sheet for 'Driven to Tears' and read the words (teacher, student or individually). Ask: "What is this song about?"
Background Information

In 1979, Sting was in a hotel in the midwest of America. He was watching the T.V. news and saw starving children who were too weak to stand up, let alone walk. He saw the irony that we have the technology to witness such suffering, but seem unable to prevent it. Tears of rage prompted him to write this song.
Consider verse 2:
"Seems that when some innocent die,
All we can offer them is a page in some magazine.
Too many cameras and not enough food,
‘Cause this is what we’ve seen."

Step 8
Sing the song ‘Driven to Tears’ while the record is being played. Observe the chord changes as you sing. With regard to interpretation, note the phrasing, placing of words and strictness of pitch.

Homework/Assignment Tasks

1. Practise the chords and chord progressions used in the song ‘Driven to Tears’.
2. ‘Driven to Tears’ was written in 1979. If the title was used today, what ideas would you address through the lyrics? Write a verse for such a song - it could even fit against the melody/chords for Sting’s song. These will be read or sung in class.
3. List any 2 things that the songs ‘Demolition Man’ and ‘Driven to Tears’ have in common.
DRIVEN TO TEARS

Am

1. How can you say that you're not responsible?

Am

What does it have to do with me?

Am

What is my reaction. What should it be?

Am

Fronted by this latest atrocity.

CHORUS

Dm

Em

Am

Driven to tears.

Dm

Em

Am

Driven to tears. Driven to tears.

VERSE 2: Hide my face in my hands, shame wells in my throat,
My comfortable existence is reduced to a shallow meaningless party,
Seems that when some innocent die,
All we can offer them is a page in some magazine
Too many cameras and not enough food,
'Cause this is what we've seen.

CHORUS:

VERSE 3: Protest is futile, nothing seems to get through,
What's to become of our world, who knows what to do.

CHORUS:
LESSON FOUR

Specific Objectives

The students will:
1. revise the rhythm patterns from Step 1 of Lesson Three.
2. perform ‘Driven to Tears’ in two different keys.
3. be able to read and play the following chords:
   A, Bm
4. listen to the 1985 version of ‘Driven to Tears’.
5. present their homework (set in Lesson Three).
6. observe the value of transposition through an arrangement activity.

Materials/Resources


Presentation

Step 1
Clap the two rhythm patterns from Step 1 of Lesson Three.
These two patterns are played by the bass guitar in ‘Driven to Tears’.
Listen to ‘Driven to Tears’ (1980) so that, as a melody dictation, students can note the patterns. The rhythm and starting notes are given for both patterns.

Pattern 1. (used in the verse)
Pattern 2. (used in the chorus)

Step 2
Play Patterns 1 and 2 on bass guitar or a suitable melodic instrument.

Step 3
Perform 'Driven to Tears' in groups of 3-4 which will involve playing:
(a) the bass part
(b) the chords
(c) or singing the melody.
Allow 10 minutes (maximum) for preparation and let them hear the piece if necessary.

Step 4
Check the homework from Lesson Three.
(a) 'Driven to Tears' was written in 1979. If the title was used today, what ideas would you address through the lyrics? Students share their ideas.
(b) Write a verse for such a song - it could even fit against the melody/chords for Sting's song. Students to read or sing their lyrics.
(c) List any 2 things that the songs 'Demolition Man' and 'Driven to Tears' have in common. Discuss student answers.

Step 5
Listen to the 1985 version of 'Driven to Tears'. Tell the students that it is in a new key - E minor.
In the same groups used for step 3, work out the chords and notes used in the verse (Pattern 3) and chorus (Pattern 4) for this new key.

The new chords for this progression are:

A major

\[
\text{A major} \quad \text{A} \quad \text{A}
\]

\[
\begin{align*}
\text{A major} & \quad \text{A} \\
& \quad \text{A}
\end{align*}
\]
B minor (which is difficult to play on guitar)

Pattern 3.

4  Em
4  / / / /

A  Em
/ / / / / / / / /

Pattern 4.

4  Am
4  / / / /

Bm  D  Em
/ / / / / / / / /

Em

Play Patterns 3 and 4.

Step 6
Each group should decide which key best suits the:
(a)  singer
(b)  other players.

Students to play ‘Driven to Tears’ in the appropriate key (5 mins).
After group practise, introduce/explain the term **transposition**.

**Homework/Assignment Tasks**

Work on improving individual parts for ‘Driven to Tears’.
LESSON FIVE

Look

Specific Objectives

The students will:
1. listen to and examine the lyric content of the 1980 version of 'De Do Do Do, De Da Da Da'.
2. be able to read and play the following chord:
   E
   and revise chords from previous lessons:
   A, Am, D, Dm, Em, G, Bm.
3. sing and play the melody for the chorus of 'De Do Do Do, De Da Da Da'.
4. clap the syncopated rhythms and play the bass part from 'De Do Do Do, De Da Da Da'.
5. listen to, score read and play other associated ostinato patterns from 'De Do Do Do, De Da Da Da'.

Materials/Resources

1. Recording of 'De Do Do Do, De Da Da Da Da'.

Presentation

Step 1
Listen to 'De Do Do Do, De Da Da Da' and follow the words on the lyric sheet. Sting writes songs with meaningful words and titles, so why use such a title?
Background Information

‘De Do Do Do, De Da Da Da’ is one of the dumbest song titles that Sting has ever invented. However, there was good reason to use these nonsense words. Sting was actually reflecting on the way that people use or misuse words. What else does one say when there’s nothing else to say, “when their eloquence escapes me, their logic ties me up and rapes me”? “De Do Do Do, De Da Da Da...”

Consider verse 2:

“Poets, priests and politicians,
Have words to thank for their positions,
Words that scream for your submission,
And no-one’s jamming their transmission.”

Step 2

As a score reading exercise, teacher plays the following patterns on an instrument. Stop at various places and ask students “Where did I stop?” (What note, what bar?)

Clap and then play the following bass progressions on any suitable melodic instrument. Use bass guitar or guitars where appropriate.

Pattern A:

Pattern B:

and
Pattern C:

Step 3
Clap the following syncopated rhythm pattern (Pattern D).
Play the top line (or the full chord progression) on keyboard or melodic instruments - brass or wind instruments will require transposition by the student.
Pattern D:

Keyboardists/pianists play the following pattern.
Pattern E:

Step 4
Learn to play the following chord on either keyboard or guitar.

E major

Step 5
Allow time for students to revise chords A, Am, D, Dm, Em, G, & Bm on either keyboard or guitar.
Step 6
The following chord progression fits against Pattern D. Play the progression on either guitar or keyboard:

```
   E    A    E7    A    E    E    D
   4  ↓  ↓   ↓   ↓  ↓   ↓   ↓   ↓
```

Step 7
Listen to ‘De Do Do Do, De Da Da Da’ with the lyric sheet and patterns A to E. Work out where these patterns are used in the song.

<table>
<thead>
<tr>
<th>Song Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction    - patterns A &amp; D (and guitar chords in step 6)</td>
</tr>
<tr>
<td>Verses          - pattern B</td>
</tr>
<tr>
<td>Middle 8        - patterns C &amp; D (with chords D and E)</td>
</tr>
<tr>
<td>Chorus          - patterns A &amp; D (and guitar chords in step 6).</td>
</tr>
</tbody>
</table>

Step 8
Listen to the recording of ‘De Do Do Do, De Da Da Da’ and sing the song. Play the melody for the chorus on an appropriate instrument.

Homework/Assignment Tasks
Put the sections of the song together so that you can play your instrumental part fluently/confidently.
DE DO DO DO, DE DA DA DA

1. Don't think me unkind.

Words are hard to find.

They're only cheers I've left unspoken.

From the banks of chaos in my mind.

And when their eloquence escapes me.

their logic ties me up and hoes me.

De

CHORUS

do do do, de da da da is all I want to say to you. de

do do do, de da da da their in-no-cence will pull me through de that's true.

VERSE 2: Poets, priests and politicians.

Have words to thank for their positions.

Words that scream for your submission.

And navo is lemoning their transmission.

Cos when their eloquence escapes you.

Their logic ties you up and hoes you.

CHORUS
Lesson Six

Specific Objectives

The students will:
1. play an ostinato pattern which will become the basis for ‘Shadows in the Rain’ and identify/notate syncopated rhythms.
2. transpose a simple ostinato pattern.
3. be able to read and play the following chords: F, Dm7.
4. listen to the 1985 (‘The Dream of the Blue Turtles’) version of ‘Shadows in the Rain’. Identify the ostinato pattern (on the bass guitar) and play the related chord progression.
5. sing ‘Shadows in the Rain’ and use the tune as the basis for a group arrangement.

Materials/Resources
1. Recording of ‘Shadows in the Rain’.

Presentation

Step 1
Play the following pattern on bass guitar, guitar or a melodic instrument.

Teacher plays the pattern with the following syncopated rhythm. The students should notate the pattern and then play it:

Pattern A:
Step 2
Using the same pitch shape and rhythm, transpose pattern A so that it starts on the note D and then the note F.

Pattern B:

Pattern C:

Step 3
Listen to Pattern D which starts at the end of Pattern C. (Teacher to play.) The pitch is given, but the note values need to be written in by the students.

Pattern D:

Step 4
Learn to play the following chords on either keyboard or guitar.

F major

F

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D minor/minor 7

Step 5
Listen to the 1985 (‘Dream of the Blue Turtles’) version of ‘Shadows in the Rain’. Identify the order of the patterns as they occur in the piece on bass guitar. (The patterns run A, B, C, D, A.)

Step 6
Play the following chord progression for ‘Shadows in the Rain’ on either keyboard or guitar.

```
4 A m
4 / / / / | / / / / | / / / / | / / / / | / / / / | D m 7
```

```
D m 7
/ / / / | / / / / | / / / / | / / / / | / / / / |
```

```
F
/ / / / | / / / / | / / / / | / / / / | / / / / |
```

```
Bm
/ / / / | / / / / | / / / / | / / / / | / / / / |
```

```
E
/ / / / | / / / / | / / / / | / / / / | / / / / | etc
```

Step 7
Listen to the 1985 version of ‘Shadows in the Rain’ and sing along with the recording.

Step 8
In groups of 3-4, sing the song ‘Shadows in the Rain’.
Using the same tune, write an arrangement for bass, keyboard, guitar and drum kit or percussion. Experiment with:
- new rhythms for the bass line.
- different chords for the keyboard/guitar.
- a different style of percussion/drum kit accompaniment
eg. swing, reggae.

Homework

Finish writing the group arrangement of 'Shadows in the Rain' so that it can be prepared for performance.
SHADOWS IN THE RAIN

Fast

Am

1. Woke up in my clothes again
2. He claims I suffer
3. If you see us on the corner,

I don't know exactly
I'm so concern,

where I am I'm standing in the rain.

And I should heed my doctor's warning,
I tell my friends there when I see them.

Bm7

He does the best he can
How can you explain

Am

Yes... shadows in the rain?
(Shadows in the Rain - cont'd)

Shadows in the rain.

Last time To Coda

Am

Shadows in the rain.

Shadows in the rain.

D.C. al Coda
(Repeat verses 1 and 2)

CODA

Shadows in the rain.

Repeat ad lib. and Fade

Shadows in the rain.
Lesson Seven

Specific Objectives

The students will:
1. listen to the 1980 ('Zenyatta Mondatta') version of 'Shadows in the Rain'.
2. examine the concepts of rhythm and texture.
3. play the bass and keyboard ostinato patterns for the 1980 version of 'Shadows in the Rain'.
4. compare the 1980 and 1985 versions of 'Shadows in the Rain' with reference to rhythm and texture.
5. arrange and perform in appropriate groups their version of 'Shadows in the Rain'.

Materials/Resources

1. 1980 and 1985 versions of 'Shadows in the Rain'.

Presentation

Step 1
Listen to the 1980 ('Zenyatte Mondatta') version of 'Shadows in the Rain'.
(a) Is the chord progression the same as the 1985 version? (Basically YES.)
(b) What instruments play in the 1980 version? (Drum kit, bass guitar, piano and guitar.)
(c) What happens to the rhythm in the bass guitar? (There is more space - less movement - more use of rests.)
Step 2
The following patterns are the basis for the song 'Shadows in the Rain' (1980). The teacher should play them on an appropriate instrument (preferably on bass guitar or keyboard). The students should clap the ostinato pattern and notate the rhythm.

Pattern A:

Pattern B:

Pattern C:

Pattern D:

Pattern E:

Step 3
Play patterns A to E (from Step 2) on bass guitar or melodic instrument.

Step 4
On keyboard or guitar play the following notes or chords using the given rhythm patterns:

(Ultimately, Pattern A will be played with Pattern A2, Pattern B with B2 and so on.)
Pattern A2:

Pattern B2:

Pattern C2:

Pattern D2:

Pattern E2:

Step 5
Listen to and compare the two versions of 'Shadows in the Rain' with particular reference to rhythm and texture. (Play short excerpts from each version on the cassette tape as a reminder.)

Suggested Answers
Whilst there are numerous observations, the main ones to bring out include:
- differences in speed and feel
- use of rests/space
- bass part uses similar notes, but different order
- much less keyboard movement in the 1980 version.
Step 5
In the same groups as Lesson 6 (Step 8), prepare your 'Shadows in the Rain' arrangement (from Homework) for performance to the class. You may wish to change some parts of the arrangement based on listening to the 1980 version of the song.

Allow time for the lesson to conclude with each group's performance.

---

Homework

Revise, through playing, all previous patterns, chords and songs. Melody lines are important - sing or play these too!
LESSON EIGHT

Specific Objectives

The students will:
1. listen to and notate chord progressions which use chords that sit over different bass notes (ie. Gm/C, Am/D). Some of these progressions will be played eg. Gm/C, Am/D, Em.
2. listen to the 1980 version of 'When the World is Running Down' and observe the use of repetition.
3. listen to and play the bass ostinato on a melodic instrument.
4. sing verses 1& 2 and the chorus for 'When the World is Running Down'.

Materials/Resources

1. Recording of 'When the World is Running Down' (1980).

Presentation

Step 1
Sometimes the bass note of a chord is different to the name of the chord. When this happens, the name of the chord is written followed by the name of the bass note. eg. Em/G - the chord is E minor with a G bass.

Teacher plays the following pattern:

```
4  Em  G/E  A/E  Em
4 / / / / | / / / / | / / / / | / / / / |
```
Students listen to and read the pattern.

Notate/write two patterns - one for the chords, one for the bass. They should look like this:

(a) Chords: 4 Em A Em
4 / / / / | / / / / | / / / / |
(b) Bass: 4 E E E E
4 / / / / | / / / / | / / / / |

Step 2
Listen to the 1980 version of 'When the World is Running Down' with the lyric sheet. Follow the words and music, and observe the use of repetition in the accompaniment.

Step 3
Play the following chord progression on guitar or keyboard.

4 Gm Am Em
4 / / / / | / / / / | / / / / |

Play the following bass pattern on a suitable melodic instrument.

4 C D E E
4 / / / / | / / / / | / / / / |

Write the chord progression and bass pattern together. The answer should look like this:

4 Gm/C Am/D Em
4 / / / / | / / / / | / / / / |

Step 4
Listen to your teacher play the following three bass patterns (on bass guitar, keyboard or a suitable melodic instrument):
Pattern A.

Pattern B.

Pattern C.

In relation to Patterns A, B and C, answer the following questions:

(1) Is there a repeated rhythm? (Yes)
(2) If so, write the rhythm pattern.
(3) When a pattern is repeated, it is called an o (stinate)
(4) There is a three note pitch/melody progression. Does it move up or down? (Up)
(5) When a pattern is repeated using the same pitch shape it is called a sequence.

Play the chords from Step 3 over the top of Patterns A, B and C. Here is the music:

Gm Am Em

Step 5
Read through the following information.
Background Information

'When the World is Running Down' can be heard on The Police's 1980 'Zenyatta Mondatta' album, and was performed and recorded by Sting at the 1985 'Bring on the Night' concert. Sting admits that 'Zenyatta Mondatta' was an album made under pressure - songs were churned out because The Police needed to build on their meteoric success in England and Europe at the time (late 1970's). Despite the album being rushed, there were two huge hits; 'De Do Do Do, De Da Da Da' and 'When the World is Running Down'.

When he wrote 'When the World is Running Down', Sting says "I was in my post apocalyptic period at the time. Such vanity to imagine oneself as the sole survivor of a holocaust with all one’s favourite things still intact. I was young."

Step 6
Follow the lyric sheet and listen to the 1980 version of 'When the World is Running Down'. Answer the following questions:

1. Identify the verse and chorus sections of the song.
   (The chorus begins with the words "when the world is running down you make the best of...", the sets of words before this are for the verses.)

2. What are the differences between the verse and chorus patterns?
   (The words and the tune/melody. The accompaniment remains the same for both sections.)

Step 7
Sing verses 1 & 2 and the chorus for 'When the World is Running Down' with either teacher accompaniment and/or the recording. Focus on the use of pitch, rhythm (it may take some time before the words fit comfortably), and energy.

* Encourage students to interpret the song so that dynamics are an important part of their singing.
**Extension Activities**

'When the World is Running Down' is based on a three chord progression which lends itself to instrumental solo patterns. Encourage students to experiment with and play simple melodies to fit over the three chord progression.

**Homework**

Play the bass ostinato and chord progressions for 'When the World is Running Down'.
Revise previous songs, particularly 'Shadows in the Rain'.
WHEN THE WORLD IS RUNNING DOWN

1. Turn on my V.C.R., same one I’ve had for years,
   James Brown on the T.V., same tape I’ve had for years.

I sit in my old car, same one I’ve had for years,
   Old battery’s running down, it ran for years and years.

2. Turn on the radio, the static hurts my ears,
   Tell me where would I go.
   Ain’t been out in years, turn on the stereo,
   It’s played for years and years.

An Otis Redding song, it’s all I own,
   When the world is running down,
   You make the best of what’s still around.

VERSE 2: Plug in my M.C.I., to excercise my brain,
   Make records on my own can’t go out in the rain,
   Pick up the telephone, I’ve listened here for years,
   No one to talk to me I’ve listened here for years.

CHORUS:

VERSE 4: When I feel lonely here, don’t waste my time with tears,
   I run ‘Deep Throat’ again it ran for years and years.
   Don’t like the food I eat, the cans are running out,
   Same food for years and years I hate the food I eat.

CHORUS:
LESSON NINE

Specific Objectives

The students will:
1. play a selection of pieces from previous lessons in this topic.
2. perform 'Shadows in the Rain' in the same groups as Lesson Seven.
3. listen to the 1985 ('Bring on the Night') version of 'When the World is Running Down' identifying the instruments and their function in the music (especially the piano - for chords and improvised solo).
4. compare the two versions (1980 and 1985) of 'When the World is Running Down' in groups. This will assist them when it comes to writing appropriate arrangements.

Materials/Resources

1. Copies of music (lyric sheets) from previous lessons in this topic.
2. Recording of 1985 version of 'When the World is Running Down'.

Presentation

Step 1
Play and sing a selection of the songs learnt in previous lessons in this topic. This can be a decision made between you and the students. You may choose whether songs will be played:
- as a whole class or in smaller groups,
- in full or in part,
- loud or soft,
- fast or slow.
As a reminder, previous songs include:
- ‘Demolition Man’, ‘Driven to Tears’ and ‘De Do Do Do, De Da Da Da’.

(The aim is to revise and enjoy the music. Allow 20 minutes for this step.)

**Step 2**
Perform the arrangements of ‘Shadows in the Rain’ with the same groups that were used in Lesson Seven.

**Step 3**
Listen to the 1985 version of ‘When the World is Running Down’. Answer the following questions:
1. List the instruments that you hear in this piece.
2. What is the function of the instruments and voices in this piece? (i.e. what is each instrument doing in the song?)

<table>
<thead>
<tr>
<th>Suggested Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question 1:</strong> saxophone, electric guitar, piano/keyboards, synthesizer, drum kit, bass guitar.</td>
</tr>
<tr>
<td><strong>Question 2:</strong> voices - carry the main melody, backup vocals contribute to the harmony and to the varied tone colours in the question/answer phrases. saxophone - features as an improvising instrument in some places, creates counter tunes and contributes some ‘weird’ effects. bass guitar - carries the bass ostinato pattern. piano/keyboards - answers some phrases, reinforces the harmonic progression by playing chords and features as an improvising instruments. The solo is jazz influenced, using parallel chords, jazz scales, melodies and rhythmic accents. synthesizer - is clear towards the end. Plays chords and contributes to the rhythmic interest. guitar - is clear towards the end. Creates accents by strumming chords. drum kit - creates a driving rhythm with plenty of accents. Provides the piece with abundant energy!</td>
</tr>
</tbody>
</table>

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Step 4
In appropriate groups of approximately 4 students, compare the two versions (1980 and 1985) of ‘When the World is Running Down’. Consider aspects of each version which you would use in an arrangement of the song that would suit the skills of the people in your group.

 Homework

In a few lessons, students will record their arrangements on cassette tape of either ‘Shadows in the Rain’ or ‘When the World is Running Down’. Encourage them to continue playing these songs so that when the choice is made, a polished performance will eventuate.
LESSON TEN

Specific Objectives

The students will:
1. view the video-tape recording of 'Sting - Bring on the Night' (a Michael Apted film, 1985).
2. answer questions based on the video-tape recording. These questions are presented on a worksheet.

Materials/Resources

Obtain a copy of the video-tape recording of 'Sting - Bring on the Night' (a Michael Apted film, 1985).

Presentation

Observe the video-tape of 'Sting - Bring on the Night'. Answer the questions on the worksheet as the video tape is being played.
VIDEO TAPE WORKSHEET

"STING - BRING ON THE NIGHT"

Answer these questions as you watch the video.

1. Where is this film set? Set in France

2. Does Sting consider the place this film is set as important?
   Yes Why? Linked to Sting's feelings about the country and its freedoms.

3. "Pop music is dead" says Sting.
   (a) What are his reasons? Virtually Popular Music is in a rut - there is too much of the same ('white music').
   (b) How is Sting's band a challenge to this situation? He uses Black musicians, jazz influences and a variety of ways of presenting previous songs.

4. Select two performers in Sting's band. Fill in the gaps in the boxes below.

<table>
<thead>
<tr>
<th>Performer:</th>
<th>1.</th>
<th>2.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrument:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

List comments they make re:
- Sting's music
- performance in the band
- pop lyrics
- expression
5. List any songs that appear on this video that have been performed in class as part of this topic.

Demolition Man, Driven to Tears, Shadows in the Rain, and When the World is Running Down.

6. Many of the songs that Sting wrote for The Police have been reinterpreted to suit this new band. Sting says that because of their jazz background, these new band members must change the way they play.

"In rock music you have to burn from the first bar."

7. What are your impressions of Miles Copeland, Sting’s manager?

He is a tough man?!

8. The concert starts with the song “Shadows in the Rain.”

9. ‘Burn for You’ starts very gently.

(a) What instrument does Sting play? Double Bass

(b) What instrument contributes to the build up of energy and has a major solo in the song? Drum Kit

10. Sting was moved when he heard a window cleaner whistling ‘Roxanne’ - a “very humbling experience”. How is ‘Roxanne’ performed on this film?

Guitar, Vocals and later, Saxophone.

11. (a) The film concludes with what song?

‘Message in a Bottle’

(b) How is it performed? With voice and guitar accompaniment.
LessoELEVEN

Objectives

The students will:
1. continue to view the video-tape recording of 'Sting - Bring on the Night' (a Michael Apted film, 1985).
2. continue answering questions based on the video-tape recording.

Material/Resources

The 'Sting - Bring on the Night' video-tape.

Presentation

Continue to observe the video-tape of 'Sting - Bring on the Night'.
Continue to answer the questions on the worksheet (as for Lesson Ten).
LESSON TWELVE

Specific Objectives

The students will:
1. Discuss their answers from the worksheet based on the 'Sting' video-tape.
2. Review the aspects of each version of 'When the World is Running Down' (from Lesson Nine, Step 4) and perform their arrangements of the song.
3. Listen to the 1979 ('Regatta de Blanc') version of 'Bring on the Night' and observe that the bass progression for the verse is similar to the progression used in 'When the World is Running Down'.
4. Listen to and play the bass part for the 1979 version of 'Bring on the Night' (verse and chorus).
5. Sing the lyrics to 'Bring on the Night' with the bass and simple drum-kit accompaniment.

Material/Resources

1. Recording of 1979 version of 'Bring on the Night'.

Presentation

Step 1
Discuss the answers from the worksheet based on the 'Sting' video-tape. Allow the students to share their insights with the class so that the music is something more than an intellectual experience. The worksheet should act as a springboard for discussion.

Step 2
List the observations made by each group regarding the aspects of the
1980 and 1985 versions of 'When the World is Running Down'. As a practical revision of previous work, perform the group arrangements of the same song. At this stage, it is not meant to be a detailed or polished performance.

**Step 3**

Listen to the 1979 version of 'Bring on the Night' (from the album 'Regatta de Blanc'). Answer the following questions:

1. Identify the instruments in this piece.
   (Bass guitar, electric guitar, drum-kit and voices.)
2. Describe the movement of the bass pattern in the verse.
   (3 note progression, moves up by step C-D-E, similar pattern to 'When the World is Running Down', repetitive rhythm pattern.)
3. Outline the form/formal structure of the piece.
   (Introduction, verse 1, chorus, verse 2, chorus, lead guitar solo, chorus.)
4. Discuss the function of the solo instrument.
   (electric guitar: contributes to melody, rhythm - offbeat strumming, provides chordal accompaniment and variety through effects - feedback, pitch bends and distortion.)
5. Apart from 'rock', what other style influences this piece?
   (Reggae.)

**Step 4**

Read the following information.

---

**ANDY SUMMERS**

Born in Blackpool, England on 31st Dec 1942, Andrew Jame Somers (he changed his name to Summers in the mid 70's), was the eldest member of The Police. As a veteran session musician, he made a career out of backing other musicians. He was recruited into The Police because the band's original guitarist could not handle Sting's musically-sophisticated songs. Summers was able to cope with everything that Sting could dish out!
Step 5
Listen to the bass part for the verse and chorus of 'Bring on the Night' (1979). Follow the music using the lyric sheet and make a note of the rhythm patterns used by the bass guitarist.

Play the bass part on bass guitar or keyboard using the rhythm patterns observed (or slight variations of them depending on the ability of the students).

Verse rhythm: \[ \begin{array}{c|c|c|c} & 4 & 4 & 4 \\ \hline \text{7} & \text{7} & \text{7} & \text{7} \\ \text{\etc} & \end{array} \]

Chorus rhythm: \[ \begin{array}{c|c|c|c} & 4 & 4 & 4 \\ \hline \text{\ddots} & \text{\ddots} & \text{\ddots} & \text{\ddots} \\ \text{\etc} & \end{array} \]

Step 6
Sing 'Bring on the Night' with bass pattern and drum-kit accompaniment. Keep the class together for this activity.

Homework

During Lesson 15, there will be an Open-Book Test. Students should prepare for this by reading their Students Book and playing through the pieces.

In Lesson 14, students will record their arrangements for either 'Shadows in the Rain' or 'When the World is Running Down'. Performances need to be polished and reflect that the students have carefully considered:

(a) balancing the sound,
(b) the talents of group members, and
(c) the available resources.
BRING ON THE NIGHT

(1.) The after - noon has gen - tly passed me - by.
(2.) The fu - ture is but a ques - tion - mark.

the eve - ning spreads its sail a gain.
the sails - up my head there in the
sky.
wait - ing for to - mor - row.

just an - oth - er day
is star - ing me blind.

Bring on the night.

I could - n't spend an - oth - er hour of day - light
Bring on the night.
(Bring on the Night - cont'd)

Ad lib Instrumental

I couldn't stand another hour of daylight.

CODA

Repeat and Fade

I couldn't stand another hour of daylight.
LESSON THIRTEEN

Specific Objectives

The students will:
1. play ‘Bring on the Night’ using the chords on the lyric sheet, with bass and drum-kit accompaniment.
2. listen to and read a broken chord accompaniment for the verse pattern.
3. compose a counter melody to fit against the verse pattern.
4. experiment with alternative chords for the chorus pattern.
5. listen to the 1985 version of ‘Bring on the Night’ (from the ‘Bring on the Night’ album), and observe the rhythmic and harmonic structures that make it different to the 1979 version (from Lesson Twelve).
6. observe the musical features and brilliance of Kenny Kirkland’s keyboard solo in ‘Bring on the Night’ (1985). Also the saxophone performance by Branford Marsalis.

Material/Resources

1. Recording of the 1985 version of ‘Bring on the Night’.

Presentation

Step 1
Play the chords in ‘Bring on the night’ on keyboard or guitar. The chords are:

Verse: Am/C | D7 | Em | Em

or

Am/C Em/C | D7 Am/D | Em G/E | Am/E Em

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Chorus: G | A | Am | Em D | G |

As a class, play ‘Bring on the Night’ with chords, vocals, bass guitar and drum-kit.

Step 2
Listen to the following pattern which is played in the verse of ‘Bring on the Night’.

This broken chord pattern is not easy to play, but it provides the outline for a counter melody.

Step 3
In groups of two, compose a counter melody using the notes from the broken chord pattern.
* One student plays the chord progression for the verse of ‘Bring on the Night’ while the other student experiments with counter tune.

Groups play the counter melody and chord progression to the class.

Step 4
Listen to the following counter melody (played by the teacher) which fits the verse pattern of ‘Bring on the Night’.

- observe the rhythm (clap it)
- sing the pattern (to ‘lah’, solfa, solfege, or note names)
- play the pattern on your chosen instrument.
Step 5
In the same groups of two, experiment with alternative chords for the
chorus pattern of 'Bring on the Night'. The same melody for the
chorus should be able to fit against the new chord progression.

Step 6
Listen to the 1985 version of 'Bring on the Night' and answer the
following questions:

1. Identify the instruments in this piece.
   (Bass guitar, electric guitar, drum-kit, keyboard/piano -
synthesizer, voices and saxophone.)
2. What instrument plays the broken chord pattern?
   (Electric guitar)
3. What happens at the beginning of the second verse?
   (Only bass guitar and keyboards accompany the voice
with chords playing on strong beats, and bass drum
plays on the offbeats - 2nd & 4th beats. A vibraphone
then plays the counter tune at the start of the 2nd
phrase.)
4. In the introduction, what instrument plays the offbeats?
   (Tambourine)
5. What instrument plays a solo during the second chorus?
   (Saxophone)
6. Listen to the chorus. Comment on the chord progression.
   (It is different to the 1979 version. The progression
is: G | Bm | C Am | Bm D | )
7. What happens at the third verse?
   (The vocals are improvised.)
8. After this slightly different third verse, to what song does
   Sting merge?
   ('When the World is Running Down')
9. What 'solo' instrument features in this song?
   (Keyboard/piano)

Remind the students that Kenny Kirkland plays the keyboard solo and
Branford Marsalis plays the saxophone solo. Both instrumentalists are
experienced performers, are strongly influenced by jazz and are
skilled at improvisation.

Step 7
In appropriate groups of approx. 4 students, prepare 'Bring on the Night' for performance to the class. Draw on the rhythms and textures (harmonic and melodic) of the 1979 and 1985 versions of the song, and on some of your original riffs.

After each group has performed, the class audience should be able to identify the parts of the song that:

(a) draw on the 1979 and/or 1985 versions

and

(b) are original.

Homework

During Lesson 15, there will be an Open-Book Test. Students should continue to prepare for this.

Next lesson (Lesson 14), students will record their arrangements on cassette-tape for either 'Shadows in the Rain' or 'When the World is Running Down'. Performances need to be polished and reflect that the students have carefully considered:

(a) balancing the sound,

(b) the talents of group members, and

(c) the available resources.
LESSON FOURTEEN

Specific Objectives

The students will:
1. perform and record on cassette-tape their arrangements of either 'Shadows in the Rain' or 'When the World is Running Down'.
2. design a cover for the cassette-tape.

Material/Resources

1. Lyric sheets for 'Shadows in the Rain' and/or 'When the World is Running Down'.
2. Equipment for recording the performances eg. microphones, leads, cassette recorder or 4-track, blank cassette-tapes etc.
3. Cardboard/paper for designing the cover for the cassette-tape.

Presentation

Step 1
Ensure that each group has decided on the song they will record and that a suitable arrangement is ready for performance. Remind them of:
(a) tuning before rehearsing/recording
(b) balancing the sound
(c) the importance of confidence - strong delivery.

Step 2
Record first the group that is most prepared. The remaining groups work on their cassette cover designs or rehearse for their performance.
LESSON FIFTEEN

Specific Objectives

The students will:
1. be assessed in an open-book test situation. It is a written test.

Material/Resources

1. Copies of the test - which are in a separate sealed envelope.

Presentation

Distribute a copy of the test to each student.
The students can refer to the Student Book for answers.

(The test is designed as:
- a type of motivation for the students
- a way of providing you with feedback regarding student progress.
Please mark the test and record each student’s result.)
Lesson Sixteen

Specific Objectives

The students will:
1. listen to the 1993 version of 'Without You' (by Mariah Carey) and observe the interaction of the elements of music.
2. play the bass part and chord progressions for the verse and chorus patterns of 'Without You'.
3. play a simple counter melody to fit against the bass part and chord progressions for 'Without You'.
4. compose a suitable counter melody to fit either the verse and/or the chorus of 'Without You'.
5. perform their arrangements of 'Without You' in groups with the addition of simple drum kit accompaniment.

Material/Resources

1. Recording of 1993 version of 'Without You' by Mariah Carey.

Presentation

Step 1
Listen to the 1993 version of 'Without You' and answer the following questions. (Play the song at least twice.)

1. What instrument plays first in this piece? There may be other lighter instruments, but identify the most prominent. (Piano/keyboard)
2. Write the rhythm pattern for the first two bars.

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot
\end{array}
\]

3. What is the structure/form of this piece?
(Introduction, verse 1, verse 2, chorus 1, verse 3, chorus 2, chorus 3, fade at start of chorus 4.)
4. At verse 2, the drum kit and bass guitar are added. What is the rhythm pattern for the bass guitar?

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot
\end{array}
\]

5. What instrument provides counter melodies/short answering phrases in the chorus sections?
(stings)
6. Comment on the use of vocals in the chorus sections.
(The lead vocal part becomes higher and stronger, there is the addition of other voices, and in the third chorus, there is a changed vocal line.)

**Step 2**
Play the bass part (on bass guitar, guitar or keyboard) for the verse and chorus sections of 'Without You'. Follow the lyric and music sheet and use the following rhythm pattern:

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot
\end{array}
\]

**Step 3**
Play the chord progressions for the verse and chorus sections of 'Without You'. Follow the lyric and music sheet.

**Step 4**
Play the counter melody provided on the music sheet. In groups
of 3 to 4 students, write a different counter melody to fit the verse (and if possible, the chorus) of 'Without You'.

**Step 5**

In the same groups as Step 4, play the group-composed counter melody with bass, chord and drum kit accompaniment. Perform the group arrangements to the class.

---

**Extension Activities**

If a counter melody was not written for the chorus section of 'Without You', students should compose and play this in their groups.

---

**Homework/Assignment Tasks**

1. Imagine that you and a partner have been asked to promote a Sting concert in Australia. What would you do in order to advertise the concert?

Part of the promotion includes the preparation of a short 60 second commercial. This should use your performances of backing music (Sting songs) and a short script/voice over. Record it on cassette tape or if you are really adventurous and have the resources, it could be video-taped.

2. Part of the promotion involves a live interview with Sting when he arrives in Australia. What questions would you ask him in an interview? Prepare such a list ensuring that the questions reflect that you’ve done your research!
Without You

-by Peter Ham and Tom Evans

No I can't forget this evening
Or your face as you were leaving
But I guess that's just the way
The story goes
You always smile but in your eyes
Your sorrow shows
Yes it shows
No I can't forget tomorrow
When I thin of all my sorrow
When I had you there
But then I let you go
And now it's only fair
That I should let you know
What you should know

I can't live
If living is without you
I can't live
I can't live anymore
I can't live
If living is without you
I can't give
I can't give anymore

No I can't forget this evening
Or your face as you were leaving
But I guess that's just the way
The story goes
You always smile but in your eyes
Your sorrow shows
Yes it shows

I can't live
If living is without you
I can't live
I can't live anymore
I can't live
If living is without you
I can't give
I can't give anymore.
Without You

- By Peter Ham and
  Tom Evans

Well I can't

I can't live

Group counter tune:

2nd time: F
LESSON SEVENTEEN

Specific Objectives

The students will:
1. listen to the 1978 version of 'Roxanne' and observe the rhythmic features, vocal melody and chord progressions.
2. read information/discuss information relating to The Police and 'Roxanne'.
3. play the bass pattern and chord progression for the verse of 'Roxanne'.
4. arrange and play the song in another style.

Material/Resources

1. Recording of the 1978 version of 'Roxanne'.

Presentation

Step 1
Listen to the 1978 version of 'Roxanne' and follow the lyric sheet. This is a score reading exercise in order for students to become familiar with the rhythm for the bass guitar, the melody for the vocal line and the harmony used in the chord progressions.

Step 2
Read the following information. Discuss any interesting observations.

Stewart Copeland, drummer in The Police, once said, "What happened to the music picture in England is that the punks kicked down the music establishment's doors. They broke through the rigid system
that blocked out any new talent." As the doors came tumbling down, The Police came darting through.

It happened in 1978 when 'Roxanne', a song that had been banned by the BBC, soared in America. The BBC was apparently in the habit of banning offensive punk songs e.g. 'God Save the Queen' by the Sex Pistols. However, 'Roxanne' was deceptive having a lilting tune - melodically direct, harmonically rich and rhythmically supple.

The lyrical core of the song was a soulful cry from Sting to a prostitute - "Roxanne, you don't have to put on the red light" - set to an adrenaline-pumping rhythm and irresistibly catchy melody. It was hardly controversial and Sting commented that if anything it is a moralistic song.

Regardless, it scored big in America, one of the first New Wave songs to break into the Top 40 mainstream. The Police didn't expect such quick success. Ironically, the success of 'Roxanne' in the United States prompted a change of heart by the BBC and the song ended up 12th on the UK charts.

**Step 3**
Using the lyric sheet, identify the quaver/crotchet pattern for the bass guitar in the introduction and verse. Play this bass pattern on bass guitar, guitar or keyboard.

The chord progression for the verse is provided on the lyric sheet. Work out the chords on either keyboard or guitar and play the chord progression for the verse. In the 1978 version, the chords are played or strummed on each beat.

**Step 4**
Sing the tune or have other melody instrumentalists play it. As a class, sing the verse (or the whole song if possible) with other instrumental accompaniment as learnt in Step 2.

**Step 5**
In appropriate groups, arrange and perform 'Roxanne' in another style. Remind the students of Sting's version of the song in the video.
'Bring on the Night'. Some suggested styles include:

(a) rap  
(b) reggae  
(c) heavy metal  
(d) baroque  
(e) classical - try an' alberti bass accompaniment!  
(f) romantic  
(g) 20th Century - bitonal, 12 tone accompaniment etc.  
(h) jazz.

Homework/Assignment Tasks

Remind students:

1. That they need to work with a partner to promote a Sting concert in Australia. What would you do in order to advertise the concert?

Part of the promotion includes the preparation of a 60 second commercial. This should use your performances of backing music (Sting songs) and a short script/voice over. Record it on cassette tape.

2. Part of the promotion involves a live interview with Sting when he arrives in Australia. What questions would you ask him in an interview? Prepare such a list ensuring that the questions reflect that you've done your research!
ROXANNE

You don't have to—put on the red

Roxanne, I've known you since I knew 12,
I wouldn't talk down to 12,

I have to tell you just how I feel.
I won't share you with another boy.

those days are over, you don't have to sell your body to the night.
Roxanne.

Know my mind is made up,
so put away your make-up.
walk the streets for money.
you don't care if it's wrong or if it's right.
Roxanne.
you don't have to
tell you again it's a crime the way.

put on the red light.
Roxanne.
you don't have to put on the red light.
LESSON EIGHTEEN

Specific Objectives

The students will:
1. listen to the 1979 and 1993 versions of 'Message in a Bottle' and compare the two.
2. play three simple melodic patterns to fit the three sections of the song 'Message in a Bottle'.
3. play the chord progression and bass pattern for the chorus section.
4. observe the ostinato pattern that accompanies the verse section of 'Message in a Bottle'.
5. spend time preparing for the end of topic tasks.

Material/Resources

1. Recordings of the 1979 and 1993 versions of 'Message in a Bottle'.

Preparation

Step 1
Listen to the 1979 and 1993 versions of 'Message in a Bottle'. Observe and contrast the rhythmic, harmonic and melodic features of the two versions. The harmonic aspect should consider the contribution of instruments (i.e. texture).

*Play each of the excerpts TWICE.
Step 2
Play the following patterns on a suitable melodic instrument. This is a simple and quick exercise to enable students to identify the structures/sections in the song ‘Message in a Bottle’. Students who learn these patterns quickly should refer to the lyric sheet and play:
* the ostinato pattern (found at the bottom of the 2nd page of the lyric sheet) for the verse.
* the chords/bass notes for the chorus.

Pattern A

Pattern B

Pattern C

Pattern A fits against the verse.
Pattern B fits against “I’ll send an S.O.S. to the world
I’ll send an S.O.S. to the world
I hope that someone gets my (three times)“
Pattern C fits against “Message in a bottle (repeat)“.

Step 3
Play the bass part and/or chord progression for the chorus of ‘Message in a Bottle’. Add the melodic patterns to this accompaniment.

Step 4
Spend time preparing for the end of topic tasks.
MESSAGE IN A BOTTLE

I. Just a cast-a-way, an island lost at sea.
A year has passed since I wrote my note,
Walked out this morning, I don't believe what I saw.

But I should have known the right from the start,
A hundred billion bottles washed up on the shore.

More loneliness than any man could bear,
Only hope can keep me together,
Seems like I'm not alone in being alone.

Rescue me before I fall into despair,
Love can mend your life, but love can break your heart.

Hundred billion cast away, looking for a home.

I'll send an S.O.S. to the world, I'll send an S.O.S. to the world.
I hope that someone gets my, I hope that someone gets my,
I hope that someone gets my message in a bottle, yeah.

message in a bottle, yeah.

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(Message in a Bottle - cont'd)

Message in a bottle

Message in a bottle oh yeah.

Repeat to fade

I'm sending out an S.O.S. I'm
LESSON NINETEEN

Specific Objectives

The students will:
1. listen to the 1983 and 1993 versions of 'Every Breath You Take' and compare the two.
2. arrange and perform 'Every Breath You Take' in appropriate groups.

Material/Resources

1. Recordings of the 1983 and 1993 versions of 'Every Breath You Take'.

Presentation

Step 1
Listen to the 1983 and 1993 versions of 'Every Breath You Take'. Comment on the use of instruments in both excerpts and explain how you would identify both performances as being characteristic of Sting.

Step 2
In appropriate groups of 3 to 4 students, arrange and perform 'Every Breath You Take'. Refer to the lyric sheet.
Step 3
Read the following information.

Exploration, experimentation and change became the hallmarks of The Police's surge to the top of the charts. "A large group starts out as just three guys on their own," Andy Summers told an interviewer. "Gradually more people are acquired. And then there's this huge sort of organism that's created, and that organism contains a great deal of energy, both creative and destructive, and it kind of eats people as it goes along. But in the middle of the maelstrom, there's the three of us, and we're probably the calmest of all."

That's because The Police have not let the fact of their stardom get in the way of their main goal. When asked about the essence of the band, Sting says: "We're not virtuosos or sex symbols or brilliant singers, At our best, we're a group that says something quite sophisticated in a very simple way."

Sting essentially enjoys playing music and singing, and even enjoys performing alone. He thinks a song should work if it is stripped down to it's skeletal form without the other instruments. Perhaps it is this approach which enables Sting to rebuild his songs in many different ways depending on the availability of instrumentalists.

---

Homework/Assignment Tasks

Next lesson will be the conclusion and presentation of the tasks for the topic. Students should be in the finishing stages by now.
(Every Breath You Take - cont'd)

Oh, can't you see you belong to me.

How my poor heart aches with ev'ry step you take.

Ev'ry move you make

Ev'ry row you break,

Ev'ry smile you fake

Ev'ry claim you stake.

I'll be watching you.

Since you've gone I been lost without a trace.

I dream at night I can only see your face.

I look around but it's you I can't replace.

I feel so cold and I long for your embrace, I keep crying bab-
(Every Breath You Take - cont'd)

Oh can't you... Ev'-ry move you make Ev'-ry step you take.

I'll be watch-ing you.
APPENDIX D

STUDENT’S BOOK:
THE STING CURRICULUM
POPULAR MUSIC

ONE

Listen to ‘Demolition Man’ (1993) and answer the following questions.

1. Identify the sounds and sound sources used in this example.

2. Comment briefly on the use of repetition in this piece.

3. What aspects of the music contribute to variety in this song?

Some repeated themes:

\[\text{Music notation here}\]
Ostinato pattern from 'Demolition Man'.

Why is 'Demolition Man' classified as popular music?

Home Tasks

Learn to play the main ostinato on your chosen instrument from memory by the next lesson.
Listen to the 1981 version of 'Demolition Man'.

What are the differences between the 1981 and the 1993 versions?

POPULAR MUSIC OF STING

Gordon Sumner, better known as Sting, became famous as a singer and bass guitarist with one of the most successful popular bands, The Police. He wrote most of the songs and by the late 70's and early 80's, The Police were the most popular band in the world.

Despite these successes, Sting has maintained a hectic schedule as a soloist, film star (Dune, The Bride, and Brimstone and Treacle), performer at Live Aid, Anti-Apartheid, and Charity Shows (Sydney Bushfire Aid Concert) and winner of 1994 Grammy Award for best song.

Sting has worked with many musicians - Gill Evans, Eric Clapton, Mark Knopfler, and been influenced by composers including Prokofiev. Sting has drawn on his experiences with punk, reggae, pop, rock and jazz to remould existing works and shape the songs that have become the hits of the '90's.

Sting has performed his songs in many different ways and the varied recordings of the same work challenge pop music performers to experiment with arrangements which are not copies of one recording. Sting encourages musicians to really listen to their arrangements and to make them suit the types of bands in which they play.
Home Tasks

Practise ‘Demolition Man’.

DEMOLITION MAN

1. Tied to the tracks and the train’s just com-ing.

Strapped to the wing with the en-gine run-ning.

You say that this wasn’t in your plan.

And don’t mess a-round with the demo-li-ton man.

VERSE 2: Tied to a chair
The bomb is ticking
This situation was not of your picking.
You say that this wasn’t in your plan
And don’t mess around with the demolition man.

VERSE 3: I’m a walking nightmare an arsenal of doom
I kill conversation as I walk into the room
I’m a three line whip
I’m the sort of thing they ban
I’m a walking disaster
I’m a demolition man.

INTRO: (Repeat)

VERSE 4: You come to me like a moth to the flame
It’s love you need but I don’t play that game
’Cos you could be my greatest fan
But I’m nobody’s friend
I’m a demolition man.

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As a reminder:

On the keyboard/piano, the white notes run in alphabetical order (up to G), with the note C occurring just before the group of two black notes. Here are the names and positions of treble clef notes:

```
\begin{music}
  \begin{tikzpicture}
    \node at (0,0) {C};
    \node at (1,0) {D};
    \node at (2,0) {E};
    \node at (3,0) {F};
    \node at (4,0) {G};
    \node at (5,0) {A};
    \node at (6,0) {B};
    \node at (7,0) {C};
    \node at (8,0) {D};
    \node at (9,0) {E};
    \node at (10,0) {F};
  \end{tikzpicture}
\end{music}
```

On the guitar, there are six strings. The tuning for each string, from the thickest to the thinnest, is:

```
E A D G B E
```

Most guitarists strum the strings with their right hand and place their left hand fingers on the fret-board. With the left hand thumb behind the fret-board (holding the neck), the other four fingers play the notes. The fingers are numbered 1 2 3 4.

eg. Here is A major chord.

It is written as A.

(Do not strum the strings with X above them.)
Learn the following chords on either keyboard or guitar:

A minor

D major

Play or strum on the beat for the following progression:

```
4 Am  D  Am  D
4 / / / | / / / | / / / | / / / |
```

Play this progression:

```
4 Am  D  Am  D
4 / / / | / / / | / / / | / / / |
```

Play the following chords:

D minor

Dm
E minor

Em

Use a new position on the keyboard for A minor.

Am

Learn G major (which will only be used briefly in the following chord progression).

G major

G

Play or strum (on the beat) using the following chord progression:

4• Dm    4 Em G Am Am
        / / / / / / / / / / / / / / /

What is the song 'Driven to Tears' about?
**Background Information**

In 1979, Sting was in a hotel in the midwest of America. He was watching the T.V. news and saw starving children who were too weak to stand up, let alone walk. He saw the irony that we have the technology to witness such suffering, but seem unable to prevent it. Tears of rage prompted him to write this song.

Consider verse 2:

"Seems that when some innocent die,
All we can offer them is a page in some magazine.
Too many cameras and not enough food,
'Cause this is what we've seen."

When you sing 'Driven to Tears', follow the lyric sheet and
-note the phrasing
-placing of words
-strictness (or freedom) in pitch.

**Home Tasks**

1. Practise the chords and chord progressions used in the song 'Driven to Tears'.
2. ‘Driven to Tears’ was written in 1979. If the title was used today, what ideas would you address through the lyrics? Write a verse for such a song - it could even fit against the melody/chords for Sting's song. These will be read or sung in class.
3. List any 2 things that the songs ‘Demolition Man’ and ‘Driven to Tears’ have in common.
-8a-

**DRIVEN TO TEARS**

Am

1. How can you say that you're not responsible?

D Am

What does it have to do with me?

Am D

What is my reaction. What should it be?

CHORUS

Fronted by this latest atrocity

Am

Driven to tears

Dm Em Am

Driven to tears

Dm Em Am

Driven to tears

VERSE 2: Hide my face in my hands, shame wells in my throat,
My comfortable existence is reduced to a shallow meaningless party.
Seems that when some innocent die,
All we can offer them is a page in some magazine
Too many cameras and not enough food.
'Cause this is what we've seen.

CHORUS:

VERSE 3: Protest is futile, nothing seems to get through,
What's to become of our world, who knows what to do.

CHORUS.
As a reminder:

Here are the names and positions of bass clef notes:

Listen to ‘Driven to Tears’ (1980) and write the melody for Pattern 1 and Pattern 2.

Pattern 1.

Pattern 2.

'Driven to Tears' can be played in different keys. The new chords to help you play the song are:

A major

B minor

What are the chords (notes) used in the verse (Pattern 3) and chorus (Pattern 4) for this new key.

Pattern 3:

\[
\begin{align*}
4 & \quad \text{Em} \\
\end{align*}
\]

Pattern 4:

\[
\begin{align*}
4 & \quad \text{Am} \\
\end{align*}
\]

Play these patterns, then choose the key which is appropriate for your singer and players.

What is transposition?
Home Tasks

Work on improving individual parts for 'Driven to Tears'.
Why did Sting use the title ‘De Do Do Do, De Da Da Da’?

Bass progressions:

Pattern A:

\[ \text{Music notation} \]

Pattern B:

\[ \text{Music notation} \] and

\[ \text{Music notation} \]

Pattern C:

\[ \text{Music notation} \]
Clap the following rhythm pattern:

Pattern D:

Play the top line (or the full chord progression) on keyboard or melodic instrument:

Keyboardists play the following pattern:

Pattern E:

Play the following chord on either keyboard or guitar. (This will assist keyboardists with Pattern E.)

E major

The following chord progression fits against Pattern D. Play the progression on either keyboard or guitar:

Listen to 'De Do Do Do, De Da Da Da' with the lyric sheet and Patterns A to E. Work out where these patterns are used in the song.
<table>
<thead>
<tr>
<th>Song Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Verses</td>
</tr>
<tr>
<td>Middle 8</td>
</tr>
<tr>
<td>Chorus</td>
</tr>
</tbody>
</table>

**Homework/Assignment Tasks**

Play the instrumental parts so they are fluent and confident.
-15-

DE DO DO DO, DE DA DA DA

1. Don't think me unkind.

Words are hard to find.

They're only chasms I've left unsigned.

From the banks of the sea in my mind.

And when their eloquence escapes me.

Their logic leaves me up and I go to sleep.

CHORUS

dodo do, da da da da it all I want to say to you, de

dodo do, da da da da their incoherence will pull me through de that's true.

VERSE 2

Peers, priests and politicians,
Have words to thank for their positions,
Words that scream for your submission,
And no one's jamming their transmission.
'Cos when their eloquence escapes you,
Their logic lies you up and takes you.

CHORUS

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**PLEASE COMPLETE:**

**PROGRESS SO FAR**

The pieces I've played outside of class are:

<table>
<thead>
<tr>
<th>Pieces</th>
<th>Tick if played</th>
<th>Complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demolition Man</td>
<td></td>
<td>_____ hours  ____ minutes</td>
</tr>
<tr>
<td>Driven to Tears</td>
<td></td>
<td>_____ hours  ____ minutes</td>
</tr>
<tr>
<td>De Do Do Do, De Da Da Da</td>
<td></td>
<td>_____ hours  ____ minutes</td>
</tr>
</tbody>
</table>

I have not been able to play these pieces so far because:

(a) I do not have an instrument to play

(b) I have had too much homework

(c) I have had to work long hours at my job

(d) of a variety of other reasons

The instrument(s) I play ________________________________

**COMMENTS:** (Music I've liked playing, easy or hard songs)

---

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SIX

Play this pattern:

Listen to the pattern with the following syncopated rhythm. Notate the pattern and then play it:

Pattern A:

Using the same pitch shape and rhythm, transpose pattern A so that it starts on the note D and then the note F.

Pattern B:

Pattern C:

Listen to Pattern D and write in the note values.

Pattern D:
Play the following chords on either keyboard or guitar.

F major

D minor/minor 7

Listen to the 1985 ('Dream of the Blue Turtles') version of 'Shadows in the Rain'. Identify the order of the patterns as they occur in the piece on bass guitar.

Chord progression for 'Shadows in the Rain'.

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408
In groups of 3-4, sing 'Shadows in the Rain'.
Using the same tune, write an arrangement for bass, keyboard, guitar and drum kit or percussion. Experiment with:
- new rhythms for the bass line.
- different chords for the keyboard/guitar.
- a different style of percussion/drum kit accompaniment eg. swing, reggae.
(Use the attached manuscript paper.)

Home Task

Finish writing the group arrangement of 'Shadows in the Rain' so that it can be prepared for performance.
Manuscript for the arrangement of 'Shadows in the Rain'.
SHADOWS IN THE RAIN

Fast

1. Woke up in my clothes again this morn-

2. He claims I suffer from delu-

3. If you see us on the cor-

Am

I don’t know exactly.

I’m so con-

we’re just danc-

Dm7

ing, son-

er.

ing in the rain.

F

where I am.

I’m not I’m sane.

And I should heed my doc-

tor’s warn-

ing, son.

Bm7

I tell my friends there when I see them.

He does the best with me he can.

How can you out side my win-

dow pane.

E7

Am

I should be an op-

tional-

son.

shad ows in the rain?
(Shadows in the Rain - cont'd)

Shadows in the rain.

last time To Coda

Am

Shadows in the rain.

D.C. al Coda
(Repeat verses 1 and 2)

Shadows in the rain.

Repeat ad lib. and Fade

Shadows in the rain.
SEVEN

Listen to the 1980 ('Zenyaite Mondatta') version of 'Shadows in the Rain'.

(a) Is the chord progression the same as the 1985 version?

(b) What instruments play in the 1980 version?

(c) What happens to the rhythm in the bass guitar?

The following patterns are the basis for the song 'Shadows in the Rain' (1980). Clap the ostinato pattern and write/notate the rhythm.

\[
\begin{array}{c}
4 \\
4
\end{array}
\]

Play the following patterns:

Pattern A:

\[
\begin{array}{c}
\end{array}
\]

Pattern B:

\[
\begin{array}{c}
\end{array}
\]
Pattern C:

Pattern D:

Pattern E:

On keyboard or guitar play the following notes or chords using the given rhythm patterns:

Pattern A2:

Pattern B2:

Pattern C2:

Pattern D2:
Pattern E2:

Listen to and compare the two versions of 'Shadows in the Rain' with particular reference to rhythm and texture.

In the same groups as Lesson 6 prepare your 'Shadows in the Rain' arrangement for performance to the class. You may wish to change some parts of the arrangement based on listening to the 1980 version of the song.

Home Tasks

Revise, through playing, all previous patterns, chords and songs. Melody lines are important - sing or play these too!
EIGHT

Sometimes the bass note of a chord is different to the name of the chord. When this happens, the name of the chord is written followed by the name of the bass note. e.g. Em/G - the chord is E minor with a G bass.

Listen to this pattern:

\[
\begin{array}{cccc}
4 & \text{Em} & G/E & A/E & \text{Em} \\
4 & / / / / & / / / / & / / / / & / / / /
\end{array}
\]

Write/notate two patterns - one for the chords, one for the bass.

(a) Chords:
\[
\begin{array}{cccc}
4 & \text{Em} & G/E & A/E & \text{Em} \\
4 & / / / / & / / / / & / / / / & / / / /
\end{array}
\]

(b) Bass:
\[
\begin{array}{cccc}
4 & \text{Em} & G/E & A/E & \text{Em} \\
4 & / / / / & / / / / & / / / / & / / / /
\end{array}
\]

Listen to the 1980 version of 'When the World is Running Down' with the lyric sheet. Follow the words and music, and observe the use of repetition in the accompaniment.

Play the following chord progression on guitar or keyboard.

\[
\begin{array}{cccc}
4 & \text{Gm} & \text{Am} & \text{Em} \\
4 & / / / / & / / / / & / / / /
\end{array}
\]

Play the following bass pattern on a suitable melodic instrument.

\[
\begin{array}{cccc}
4 & \text{C} & \text{D} & \text{E} & \text{E} \\
4 & / / / / & / / / / & / / / /
\end{array}
\]

416
Write the chord progression and bass pattern together.

\[ \begin{array}{cccccccc}
\end{array} \]

Listen to the following three bass patterns:

Pattern A.

Pattern B.

Pattern C.

In relation to Patterns A, B and C, answer the following questions:

(1) Is there a repeated rhythm? _____________

(2) If so, write the rhythm pattern.

(3) When a pattern is repeated, it is called an o _______.

(4) There is a three note pitch/melody progression. Does it move up or down? ________

(5) When a pattern is repeated using the same pitch shape it is called a s__________.
Write in the notes on the blank manuscript for Patterns A, B and C. There is a hint in the next chord progression.

Play this progression (maybe in pairs):

```
Gm    Am    Em
```

Read the following information.

**Background Information**

‘When the World is Running Down’ can be heard on The Police’s 1980 ‘Zenyatta Mondatta’ album, and was performed and recorded by Sting at the 1985 ‘Bring on the Night’ concert. Sting admits that ‘Zenyatta Mondatta’ was an album made under pressure - songs were churned out because The Police needed to build on their meteoric success in England and Europe at the time (late 1970’s). Despite the album being rushed, there were two huge hits; ‘De Do Do Do, De Da Da Da’ and ‘When the World is Running Down’.

When he wrote ‘When the World is Running Down’, Sting says “I was in my post apocalyptic period at the time. Such vanity to imagine oneself as the sole survivor of a holocaust with all one’s favourite things still intact. I was young.”

Follow the lyric sheet and listen to the 1980 version of ‘When the World is Running Down’. **Answer the following questions:**

1. Identify the verse and chorus sections of the song.

2. What are the differences between the verse and chorus patterns?
Sing verses 1 & 2 and the chorus for ‘When the World is Running Down’.

Home Tasks

Play the bass ostinato and chord progressions for ‘When the World is Running Down’.
Revise previous songs, particularly ‘Shadows in the Rain’.
WHEN THE WORLD IS RUNNING DOWN

1. Turn on my V.C.R., same one I've had for years. James Brown on the Tammy show, same tape I've had for years.

I sit in my old car, same one I've had for years, old battery's running down, it ran for years and years.

2. Turn on the radio, the static hurts my ears, tell me where would I go.

Ain't been out in years, turn on the stereo, it's played for years and years.

An Otis Redding song, it's all I own. When the world is running down,

You make the best of what's still a round. When the

VERSE 3: Plug in my M.C.I., to excercise my brain.
Make records on my own can't go out in the rain.
Pick up the telephone, I've listened here for years.
No-one to talk to me I've listened here for years.

CHORUS:

VERSE 4: When I feel lonely here, don't waste my time with tears.
I run 'Deep Throat' again it ran for years and years.
Don't like the food I eat, the cans are running out.
Same food for years and years I hate the food I eat.

CHORUS.
NINE

Listen to the 1985 version of 'When the World is Running Down'.

Answer the following questions:

1. List the instruments that you hear in this piece.

2. What is the function of the instruments and voices in this piece? (ie. what is each instrument doing in the song?)

In appropriate groups of approximately 4 students, compare the two versions (1980 and 1985) of 'When the World is Running Down'.

Homework

In a few lessons, students will record their arrangements on cassette tape of either 'Shadows in the Rain' or 'When the World is Running Down'. Encourage them to continue playing these songs so that when the choice is made, a polished performance will eventuate.
Watch the video-tape recording of 'Sting - Bring on the Night' (a Michael Apted film, 1985).

Answer the questions on the worksheet as the video-tape is being played.
5. List any songs that appear on this video that have been performed in class as part of this topic.

________________________________________________________________________

6. Many of the songs that Sting wrote for The Police have been reinterpreted to suit this new band. Sting says that because of their jazz background, these new band members must change the way they play.
“In rock music you have to b____ f____ t____ f____ b____.”

7. What are your impressions of Miles Copeland, Sting’s manager?

________________________________________________________________________

8. The concert starts with the song “__________________________”

9. ‘Burn for You’ starts very gently.

(a) What instrument does Sting play?

(b) What instrument contributes to the build up of energy and has a major solo in the song?

________________________________________________________________________

10. Sting was moved when he heard a window cleaner whistling ‘Roxanne’ - a “very humbling experience”. How is ‘Roxanne’ performed on this film?

________________________________________________________________________

11. (a) The film concludes with what song?

________________________________________________________________________

(b) How is it performed?

________________________________________________________________________
**PLEASE COMPLETE:**

**Name:**

**PROGRESS SO FAR**

<table>
<thead>
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<tr>
<td>Shadows in the Rain</td>
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<td>When the World is Running Down</td>
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</table>

I have not been able to play these pieces so far because:

(a) I do not have an instrument to play  [ ]
(b) I had too much homework  [ ]
(c) I had to work long hours at my job  [ ]
(d) I have other reasons  [ ]

The instrument(s) I play ____________________________

**COMMENTS:** (Music I’ve liked playing or found easy/hard)
VIDEO TAPE WORKSHEET

"STING - BRING ON THE NIGHT"

Answer these questions as you watch the video.

1. Where is this film set? ________________________________

2. Does Sting consider the place this film is set as important?
   Why? ____________________________________________

3. “Pop music is dead” says Sting.
   (a) What are his reasons? ________________________________

   __________________________________________________

   __________________________________________________

   (b) How is Sting’s band a challenge to this situation? _________

   __________________________________________________

4. Select two performers in Sting’s band. Fill in the gaps in the boxes below.

<table>
<thead>
<tr>
<th>Performer:</th>
<th>1.</th>
<th>2.</th>
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<tr>
<td>Instrument:</td>
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   List comments they make re:
   - Sting’s music
   - performance in the band
   - pop lyrics
   - expression
TWELVE

Listen to the 1979 version of 'Bring on the Night' (from the album 'Regatta de Blanc'). Answer the following questions:

1. Identify the instruments in this piece.

2. Describe the movement of the bass pattern in the verse.

3. Outline the form/formal structure of the piece.

4. Discuss the function of the solo instrument.

5. Apart from 'rock', what other style influences this piece?

Read the following information.

ANDY SUMMERS
Born in Blackpool, England on 31st Dec 1942, Andrew Jame Somers (he changed his name to Summers in the mid 70's), was the eldest member of The Police. As a veteran session musician, he made a career out of backing other musicians. He was recruited into The Police because the band's original guitarist could not handle Sting's musically-sophisticated songs. Summers was able to cope with everything that Sting could dish out!
Listen to the bass part for the verse and chorus of ‘Bring on the Night’. Follow the lyric sheet and make a note of the rhythm patterns used by the bass guitarist.

*Verse rhythm:* 4

*Chorus rhythm:* 4

Play the bass part on bass guitar, keyboard or suitable instrument using the observed rhythm patterns.

Sing ‘Bring on the Night’ with bass pattern and drum-kit accompaniment.

---

**Home Tasks**

During Lesson 15, there will be an *Open-Book Test*. Prepare for this by reading the Students Book and playing through the pieces.

In Lesson 14, you will record your group arrangement for either ‘Shadows in the Rain’ or ‘When the World is Running Down’. Performances need to be polished and reflect that you have carefully considered:

(a) balancing the sound,
(b) the talents of the people in your group, and
(c) the available resources.
BRING ON THE NIGHT

Not too fast

(1.) The afternoon has gently passed me by
(2.) The future is but a question mark

the evening spreads its sail against the
hangs above my head there in the

sky, dark,

waiting for tomorrow
can't see for the

now, brightness,

just another day
is staring me blind

God bid yesterday
God bid yesterday

good bye, good bye.

Bring on the night

I couldn't spend another hour of daylight
Bring on the night

428
"Bring on the Night - cont’d"

I couldn't stand another hour of daylight...

CODA

I couldn't stand an

...another hour of daylight...
THIRTEEN

Play the chords in 'Bring on the night' on keyboard or guitar. The chords are:

Verse: (Two patterns will fit - the first is easier. Try both.)

Am/C | D7 | Em | Em

or

Am/C Em/C | D7 Am/D | Em G/E | Am/E Em

Chorus: G | A | Am | Em D | G

Play 'Bring on the Night' with chords, vocals, bass guitar and drum-kit.

Listen to the following pattern which is played in the verse of 'Bring on the Night'.

This broken chord pattern is not easy to play, but it provides the outline for a counter melody. In groups of two, compose a counter melody using the notes from the broken chord pattern.
Listen to the following counter melody which fits the verse pattern of 'Bring on the Night'.

\[\text{Music notation image}\]

In the same groups of two, experiment with alternative chords for the chorus pattern of 'Bring on the Night'.

Listen to the 1985 version of 'Bring on the Night' and answer the following questions:

1. Identify the instruments in this piece.

2. What instrument plays the broken chord pattern?

3. What happens at the beginning of the second verse?

4. In the introduction, what instrument plays the offbeats?

5. What instrument plays a solo during the second chorus?

6. Listen to the chorus. Comment on the chord progression.

7. What happens at the third verse?
8. After this slightly different third verse, to what song does Sting merge?

9. What 'solo' instrument features in this song?

In groups of 4 students, prepare 'Bring on the Night' for performance to the class. Draw on the rhythms and textures (harmonic and melodic) of the 1979 and 1985 versions of the song, and on some of your original riffs.

Home Tasks

During Lesson 15, there will be an Open-Book Test. Continue to prepare for this.

Next lesson (Lesson 14), you will record your group arrangements on cassette-tape for either 'Shadows in the Rain' or 'When the World is Running Down'. Performances need to be polished and reflect that you have considered:

(a) balancing the sound,
(b) the talents of group members, and
(c) the available resources.
FOURTEEN

Record your group arrangement of either 'Shadows in the Rain' or 'When the World is Running Down'. Make sure you tune up!

When not being recorded, each group should design a cassette cover or rehearse for their performance.

Home Tasks

Next lesson there will be an Open-Book Test. Continue to prepare for this.

FIFTEEN

Test Day!

You will receive a copy of the test.
You may refer to the Students Book when answering the questions.
PLEASE COMPLETE:

PROGRESS SO FAR

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<td>When the World is Running Down</td>
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<tr>
<td>Bring on the Night</td>
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I have not been able to play these pieces so far because:

(a) I do not have an instrument to play [ ]
(b) I had too much homework [ ]
(c) I had to work long hours at my job [ ]
(d) I have other reasons [ ]

The instrument(s) I play ____________________________

COMMENTS: (Music I’ve liked playing or found easy/hard)
**SIXTEEN**

Listen to the 1993 version of ‘Without You’ and answer the following questions.

1. What instrument plays first in this piece? There may be other lighter instruments, but identify the most prominent.

2. Write the rhythm pattern for the first two bars.

   4  
   4

3. What is the structure/form of this piece?

4. At verse 2, the drum kit and bass guitar are added. What is the rhythm pattern for the bass guitar?

   4  
   4

5. What instrument provides counter melodies/short answering phrases in the chorus sections?

6. Comment on the use of vocals in the chorus sections.

---

Play the bass part (on bass guitar, guitar or keyboard) for the verse
and chorus sections of ‘Without You’. Follow the lyric and music sheet.

Play the chord progressions for the verse and chorus sections of ‘Without You’.

Play the counter melody provided on the music sheet. In groups of 3 to 4 students, write a different counter melody to fit ‘Without You’.

Play the group-composed counter melody with bass, chord and drum kit accompaniment. Perform the group arrangements to the class.

---

**Homework/Assignment Tasks**

1. Imagine that you and a partner have been asked to promote a Sting concert in Australia. What would you do in order to advertise the concert?

   Part of the promotion includes the preparation of a short 60 second commercial. This should use your performances of backing music (Sting songs) and a short script/voice over. Record it on cassette tape.

2. Part of the promotion involves a live interview with Sting when he arrives in Australia. What questions would you ask him in an interview? Prepare such a list ensuring that the questions reflect that you’ve done your research!
Without You

by Peter Ham and Tom Evans

No I can't forget this evening
Or your face as you were leaving
But I guess that's just the way the story goes
You always smile but in your eyes
Your sorrow shows Yes it shows
No I can't forget tomorrow
When I thin of all my sorrow
When I had you there
But then I let you go
And now it's only fair
That I should let you know
What you should know

I can't live
If living is without you
   I can't live
   I can't live anymore
If living is without you
   I can't give
   I can't give anymore

No I can't forget this evening
Or your face as you were leaving
But I guess that's just the way
The story goes
You always smile but in your eyes
Your sorrow shows
Yes it shows

I can't live
If living is without you
   I can't live
   I can't live anymore
If living is without you
   I can't give
   I can't give anymore
Without You

(By Peter Ham and Tom Evans)

Well I can't
I can't live

Group counter tune:
Listen to the 1978 version of ‘Roxanne’ and follow the lyric sheet. Observe the rhythm for the bass guitar, the melody for the vocal line and the harmony used in the chord progressions.

Read the following information:

Stewart Copeland, drummer in The Police, once said, “What happened to the music picture in England is that the punks kicked down the music establishment’s doors. They broke through the rigid system that blocked out any new talent.” As the doors came tumbling down, The Police came darting through.

It happened in 1978 when ‘Roxanne’, a song that had been banned by the BBC, soared in America. The BBC was apparently in the habit of banning offensive punk songs e.g. ‘God Save the Queen’ by the Sex Pistols. However, ‘Roxanne’ was deceptive having a lilting tune - melodically direct, harmonically rich and rhythmically supple.

The lyrical core of the song was a soulful cry from Sting to a prostitute - “Roxanne, you don’t have to put on the red light” - set to an adrenaline-pumping rhythm and irresistibly catchy melody. It was hardly controversial and Sting commented that if anything it is a moralistic song.

Regardless, it scored big in America, one of the first New Wave songs to break into the Top 40 mainstream. The Police didn’t expect such quick success. Ironically, the success of ‘Roxanne’ in the United States prompted a change of heart by the BBC and the song ended up 12th on the UK charts.

Play the bass pattern on bass guitar, guitar or keyboard for the introduction and verse.

Play the chord progression for the verse.
As a class, sing the verse (or the whole song if possible) with other instrumental accompaniment.

**In appropriate groups, arrange and perform 'Roxanne' in another style. Some suggested styles include:

(a) rap
(b) reggae
(c) heavy metal
(d) baroque
(e) classical - try an alberti bass accompaniment!
(f) romantic
(g) 20th Century - bitonal, 12 tone accompaniment etc.
(h) jazz.

---

**Homework/Assignment Tasks**

1. Continue to work with your partner to promote a Sting concert in Australia. What would you do in order to advertise the concert?

Part of the promotion includes the preparation of a 60 second commercial. This should use your performances of backing music (Sting songs) and a short script/voice over. Record it on cassette tape.

2. Continue preparing the questions you would ask Sting in an interview. Ensuring that the questions reflect that you've done your research!
-51-

ROZALIE

You don't have to put on the red light,
I wouldn't talk down to you.

Roxanne, I've loved you since I knew you,
You don't have to sell your body to the night.

I have to tell you just how I feel,
I won't share you with another boy.

Those days are over,
you don't have to sell your body to the night.

Roxanne,
I know my mind is made up.
So put away your makeup.

Mornin', you don't care if it's wrong or right.
Roxanne, you don't have to tell me again it's a shame the way.

Put on the red light, Roxanne,
you don't have to put on the red light.
EIGHTEEN

Listen to the 1979 and 1993 versions of 'Message in a Bottle'.

Observe and contrast the rhythmic, harmonic and melodic features of the two versions. The harmonic aspect should consider the contribution of instruments (ie. texture).

Play the following patterns on a suitable melodic instrument.

Pattern A
\[ \begin{aligned}
\text{\textcopyright}\end{aligned} \]

Pattern B
\[ \begin{aligned}
\text{\textcopyright}\end{aligned} \]

Pattern C
\[ \begin{aligned}
\text{\textcopyright}\end{aligned} \]
MESSAGE IN A BOTTLE

1. Just a cast-a-way, an island lost at sea —
   A year has passed since I wrote my note —
   I kicked out this morning
   I don't believe what I saw —
   more loneliness than any man could bear,
   only hope can keep me together,
   seems like I'm not alone in being alone.

2. A hundred billion bottles washed up on the shore
   but I should have known this right from the start
   a hundred billion messages waiting for a home.

Rescue me before I fall into despair —

I'll send an S.O.S. to the world —

I hope that someone gets my message in a bottle —

Love can mend your life, but love can break your heart,

I hope that someone gets my message in a bottle —

yeah.
(Message in a Bottle - cont'd)

CODA

message in a bottle

message in a bottle oh yeah.

I'm sending out an SOS I'm
Listen to the 1983 and 1993 versions of 'Every Breath You Take'.

Comment on the use of instruments in both excerpts and explain how you would identify both performances as being characteristic of Sting.

In appropriate groups of 3 to 4 students, arrange and perform 'Every Breath You Take'. Refer to the lyric sheet.

Read the following information.

"Exploration, experimentation and change became the hallmarks of *The Police*'s surge to the top of the charts. "A large group starts out as just three guys on their own," Andy Summers told an interviewer. "Gradually more people are acquired. And then there's this huge sort of organism that's created, and that organism contains a great deal of energy, both creative and destructive, and it kind of eats people as it goes along. But in the middle of the maelstrom, there's the three of us, and we're probably the calmest of all."
That's because *The Police* have not let the fact of their stardom get in the way of their main goal. When asked about the essence of the band, Sting says: "We're not virtuosos or sex symbols or brilliant singers. At our best, we're a group that says something quite sophisticated in a very simple way."

Sting essentially enjoys playing music and singing, and even enjoys performing alone. He thinks a song should work if it is stripped down to its skeletal form without the other instruments. Perhaps it is this approach which enables Sting to rebuild his songs in many different ways depending on the availability of instrumentalists.

---

**Homework/Assignment Tasks**

Next lesson will be the conclusion and presentation of the tasks for this topic. You should be in the finishing stages by now.
EVERY BREATH YOU TAKE

Ev'ry breath you take
Ev'ry move you make,

Ev'ry bond you break
Ev'ry step you take,

I'll be watching you.
Ev'ry single day

Ev'ry word you say,
Ev'ry game you play

Ev'ry night you stay,
I'll be watching you.
(Every Breath You Take - cont’d)

Oh, can’t you see you belong to me.

How my poor heart aches with ev’ry step you take.

Ev’ry move you make Ev’ry vow you break.

Ev’ry smile you take ev’ry claim you stake.

I’ll be watching you.

Since you’ve gone I been lost without a trace. I dream at night I can only see your face. I look around but it’s you I can’t replace.

I feel so cold and I long for your embrace. I keep crying badi—
(Every Breath You Take - cont'd)

Oh, baby please.

Oh can't you.

Every move you make, every step you take.

I'll be watching you.

I'll be watching you.
APPENDIX E

DETAILS OF THE 2 UNIT COURSE 1
MUSIC SYLLABUS
In the 1970s, rock grew dense and sluggish and was on a downhill slide, "a conservative rut that offered little creative challenge" (Sullivan, 1984, p.5). Suddenly, in New York and London, punk exploded and the future looked bright. Driven by anger and aggression, "born out of boredom and desperation" (p.5), punk offered a fast, tough sound, with "speedy rhythms and stripped-down melodies" (p.6). The punks kicked down the doors of the music 'establishment', and The Police came darting through (Kamin & Goddard, 1984; St. Michael, 1984; Sullivan, 1984).

In 1977, Sting (alias Gordon Sumner) responded to Stewart Copeland's invitation to join The Police - a name chosen by Copeland "to tie in with his family's law enforcement connections" (Sellers, 1989, p.7). The Police consisted of Stewart Copeland, a drummer noted for his polyrhythmic fluency, Andy Summers, a singer and guitarist noted for his distinctively light touch, and Sting, vocalist, bass guitarist, double bass, keyboardist, and songwriter. On 12th February 1977, The Police recorded their first single Fall Out. In April 1978 they released a second single in the United Kingdom titled Roxanne, which was written by Sting. A high royalty, low advance deal with A & M Records, combined with repeated concert touring on 'bread-line' budgets laid the foundation for lasting success and contributed to the band's tight, polished, and powerful act.

As lead singer and writer of most songs, Sting "is the key to The Police's sound. His vocals project a mix of desperation and exhilaration, a perfect compliment to his songs, which can be both bouncy and bittersweet" (Sullivan, 1984, p.30). The intriguing blend of punk, reggae, and pop which characterised the early sounds of The Police, was gradually extended due to Sting's
Appendix E (cont’d)

Figure E.1

Aim and Objectives of the
2 Unit Course 1 Music Syllabus (1994)

Aim

The aim of this syllabus is to develop, through expanding aural awareness, the skills and knowledge necessary for:

- response to music in an individual way
- active participation in performance, composition, musicology and aural
- awareness and appreciation of past and present practices and contexts
- a greater understanding of music
- increased enjoyment of music.

Objectives

The objectives of this syllabus are:

1. To develop the ability to perform as a means of:
   - self expression
   - developing musical skills
   - developing solo and/or ensemble techniques
   - interpreting musical sounds and symbols.

2. To develop the ability to compose through:
   - experimenting
   - improvising
   - arranging
   - organising.

3. To develop aural skills and apply them to a wide range of musical experiences.

4. To develop an understanding of music in a variety of cultural contexts, both past and present.

5. To develop understanding of methods of notating music.

6. To develop values about music.

7. To develop awareness of the impact of technology on music.
Appendix E (cont’d)

Figure E.2
Structure of the 2 Unit 1 Music Course (1994, p.10)

Students will develop knowledge and understanding of the use of the concepts of:
- duration
- pitch
- dynamics and expressive techniques
- tone colour
- texture
- structure

and skills in Performance, Composition, Musicology and Aural through the study of a range of musical concepts from at least THREE of the topics below:

- An Instrument and its Repertoire
- Australian Music
- Baroque Music
- Jazz
- Medieval Music
- Methods of Notating Music
- Music and Religion
- Music and Related Arts
- Music for Large Ensembles
- Music for Radio, Film and Television
- Music for Small Ensembles
- Music in Education
- Music of the 18th Century
- Music of the 19th Century
- Music of the 20th Century
- Popular Music
- Renaissance Music
- Rock Music
- Technology and its Influence on Music
- Theatre Music
- Traditional Music of a Culture

For the Higher School Certificate (HSC) course three extra topics will be chosen from the list above and will be different from the topics studied in the Preliminary course. (Principals will be required to certify to this effect.)
Appendix E (cont’d)

Figure E.3
Learning Experiences in the 2 Unit 1 Music Course (1994, p.13-14)

Performance
Performance means participation in any form of practical music making. The development of performance skills should be fostered by providing performance opportunities in a variety of media, styles and genres according to individual needs, interests and abilities.

Students will have experiences in performing:
• solo and/or as part of ensembles
• music of various genres, periods and styles
• music representative of the topics studied
• compositions, arrangements and improvisations
• with different types of technology.

Composition
Composition refers to the organisation of sounds.

Students will have experiences in:
• experimenting
• improvising
• arranging
• structuring
• notating
• using different types of technology.

Musicology
Musicology refers to the study of musical styles and genres from a number of perspectives. These include the historical, the sociological, the notational and the analytical.

Students will have experiences in:
• identifying and commenting on:
  duration, pitch, tone colour, texture, structure, style,
  dynamics and other expressive techniques
• analysing
• collecting information.

Aural
Aural refers to the ability to discriminate sounds and to make judgements about their use. It is an integral part of all activities associated with Performance, Composition and Musicology.

Students should develop skills in order to recognise, analyse and comment on:
• duration, pitch, tone colour, texture, structure, style,
  dynamics and other expressive techniques.
Appendix F

Expression of interest from teachers wishing to participate in the study

Name of Teacher: ________________________________

Male/Female: ________________________________

School Address: ________________________________

__________________________________________

School Phone: ________________________________

School Fax: __________________________________

Teachers Home/Contact No: _______________________

Will you be teaching 2 Unit 1 music next year?

YES ☐ NO ☐

I am interested in participating in the popular music program in next year.

YES ☐ NO ☐

If you have answered ‘yes’ could you please complete the following questions.

1. What category is your school? (single sex, co-ed, selective or special in any way)___________
   __________________________________________

2. What is your teaching experience? _______ years.
### Appendix F (cont’d)

3. Age?
   a. 20 - 30
   b. 31 - 40  (Select a-d)  
   c. 41 - 50
   d. 51 +

4. What instruments do you
   a. play?  
   b. teach?  

5. What resources are available at your school?
   (Please tick next to relevant item)
   a. drum kit  
   b. stereo system  
   c. video player  
   d. bass guitar  
   e. other  
   f. keyboards  
   g. guitars  
   h. synthesizers  
   i. P.A.  
   e. other

6. Have you taught 2 Unit 1 music before?  

7. Does your school music department encourage popular music performance:
   a: in class?  
   b: co-curricula?
<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>Appendix G</strong></td>
<td><strong>Teacher Profile Sheet</strong></td>
</tr>
<tr>
<td>1. Name:</td>
<td></td>
</tr>
<tr>
<td>2. Age:</td>
<td></td>
</tr>
<tr>
<td>3. School:</td>
<td></td>
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<tr>
<td>4. Qualifications:</td>
<td></td>
</tr>
<tr>
<td>5. Major instrument that you play:</td>
<td></td>
</tr>
<tr>
<td>6. Other instruments that you play:</td>
<td></td>
</tr>
<tr>
<td>7. Do you play in a rock or pop band?</td>
<td></td>
</tr>
<tr>
<td>8. (a) Do you play in any amateur or professional orchestras/ensembles?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b) If yes, please provide details.</td>
</tr>
<tr>
<td>9. How many years have you been teaching music to high school students?</td>
<td></td>
</tr>
<tr>
<td>10. How many years have you taught 2 Unit 1 music?</td>
<td></td>
</tr>
</tbody>
</table>
Appendix H
Student Profile Sheet

The following information will be used in popular music research. Your identity will remain confidential. Thank you for your involvement.

1. Name: __________________________________________

2. Age: ______ years ______ months  3. Male/Female ____

4. School: __________________________________________

5. (a) The instrument I enjoy playing the most is the
(b) I have played it for ________ years.
(c) Other instruments I play include:
   (i) _____________ for ________ years.
   (ii) _____________ for ________ years.

6. At school:
   (a) I sing in the choir/vocal ensemble Yes/No
   (b) I play in the school band/orchestra/ensemble Yes/No
   (c) I play in the following groups: (please list)
   (d) I studied music as an elective subject before doing the 2 Unit 1 Course. Yes/No

7. Outside of school:
   (a) I enjoy singing Yes/No
   (b) I play in a pop/jazz/rock band Yes/No
8. In what suburb do you live? ____________________________

9. List the music instruments that you have access to in your home: ____________________________

10. (a) How much music would you listen to at home each day? _________ hours

(b) To what type of music do you listen? ____________________________

11. Do the people you live with play a musical instrument?

(a) mum Yes/No

(b) dad Yes/No

12. In general, do your parents/guardians encourage you in your music? Yes/Sometimes/No

13. Are you an Aboriginal or Torres Strait Islander? Yes/No

14. (a) Do you attend concerts? Yes/No

(b) If 'yes' what type of concerts have you attended in the last two years? ____________________________

15. Where were your parents born?

(a) mum ____________________________

(b) dad ____________________________

THANK YOU FOR YOUR INVOLVEMENT IN THE PROJECT
Appendix I

Pilot Study: Instructions for teachers

The kit consists of:
- Teacher’s Manual
- Student’s Book
- Cassette Tape

Lessons One to Six should ALL be taught by you. If you are absent from school:

(a) no-one else should teach the lessons. Please don’t leave the material lying around for a casual teacher to use.

(b) please ring me if the absence is for 3 or more days.

Ideally, the lessons should be taught to your class over 6 consecutive periods, but if it takes longer (or shorter), don’t worry.

Some Instructions/hints:

1. The Teacher’s Manual contains the detailed steps to present each lesson. At the end of each lesson, the material contained in the Student’s Book is presented on blue paper.

2. All lyric sheets are in the Student’s Book and your Teacher’s Manual.

3. Feel free to write any comments you have on the document.

4. Please keep a diary of your lessons (briefly). Refer to the sample and blank sheets in the Teacher’s Manual.

One of the aims is for all students to play a chord type instrument with some degree of confidence. This means playing either keyboard or guitar.
APPENDIX J

PILOT STUDY: RESULTS AND ANALYSIS
A pilot study was conducted in an attempt to improve the reliability and validity of the study, to gauge teacher and student reactions to repertoire, and to assess the clarity of instruction presented in the Sting Curriculum before distribution to the sample. Participants in the pilot study consisted of six secondary music teachers and their senior music students (n=56) in the Sydney metropolitan area of New South Wales (Australia). The pilot study sample represented three government and three non-government schools, and consisted of three male and three female teachers ranging from 23 to 35 years of age.

A popular music teaching kit containing lessons one to six of the Teacher’s Manual (Appendix C), Student’s Book (Appendix D), and specially prepared audio tape was sent to each music teacher in the pilot study. They were asked to present the six lessons to their senior music students and submit their comments.

At the conclusion of the pilot study, each participating teacher returned the kit and presented their evaluations of the six lessons in a variety of ways. These included entries on the teacher’s diary forms provided in the Teacher’s Manual, comments written throughout the lesson plans in the Teacher’s Manual, written comments presented in a letter, and/or conversation.

The teacher evaluation ‘positive’ comments on the curriculum are presented in Table J.1. It is evident that the teachers considered that some of the material challenged the students and forced them to develop their improvisation and instrumental performing skills. There were favourable comments on the selection of material with the songs *Demolition Man*, *Driven to Tears* and
Table J.1
Pilot Study: Teacher evaluation - positive comments on the curriculum

Demolition Man and Driven to Tears were hard to perform well; but “the instrumental parts were fine:
(a) guitar - easy
(b) bass - moderately hard but O.K.
(c) vocals - difficult.”

Driven to Tears “a difficult song to sing and the bass pattern was difficult, but good for them to learn.”

Shadows in the Rain - most enjoyable
- quite satisfactory to play
- good for improvisation.

I liked the approach of the course to this topic, i.e. from inside rather than a boring chronological framework. Listening activities and ensemble playing activities were good. “Students enjoyed the work completed, especially the performance activities.”

 Liked the idea of breaking down pieces into ostinatos
- useful when doing group performances
- easy for students and they liked it.

Workbooks for students - easy to follow. An excellent resource - a great way to teach popular music. “It was a great relief to have some pre-prepared material to work with.”

Using one composer was a good way to get students involved. The concepts and organisation of the lessons are fine. “The students still remembered the themes they played even a number of lessons later.”

“Doing this course stretched the students. Lesson plans were also helpful especially seeing how you programmed and how you used composition, aural, musicology, and performance in each lesson. Thanks heaps.”
Shadows in the Rain gaining approval for either 'ease of instrumental performance' or being 'enjoyable for the students to play'. Some teachers considered the practical approach of the lessons preferable to a chronological/historical approach. Overall, the teachers indicated that the listening and performing activities were appropriate for their senior music students.

The teachers considered that the activities in this curriculum challenged the students. Driven to Tears was "a difficult song to sing, and the bass pattern was difficult, but good for them to learn". Some teachers considered the performance activities worthwhile and the use of ostinato patterns reduced songs to workable components that the students liked and could handle.

As a resource, the teachers considered that the kit, particularly the Student's Book, was an appropriate way to teach popular music without spending hours in preparation. The integrated approach allowed a variety of activities to be linked, and enabled students to recall the music they had experienced in previous lessons. It was suggested that the focus on one "composer", Sting, helped students to become more involved in music lessons.

The negative comments appear to relate to specific characteristics of particular schools (Table J.2). For example one school did not warm to Sting, but the teacher thought "he was a good choice". Another school had problems with the notational tasks which were above the students' level. The negative comments from one school reflected that the focus on Sting was excessive and there needed to be some relief from his music. Demolition Man, as a fairly repetitive song, suffered from the same complaint. With regard to incomplete homework and books left at home, the teacher conceded that this was more a reflection on the students
than the popular music lessons. The comment relating to ‘arrangements being difficult to do’ was difficult to address when it is considered that assisting students develop their arrangement skills is an essential component in music education, and a mandatory part of official syllabus documents.

Table 1.2 Pilot Study: Teacher evaluation - negative comments on the curriculum

Repeated versions of Demolition Man “got a bit boring. Students concentration was moving.” It would be good to break up the ‘Sting’ element. (“Students did not warm to Sting although he was a good choice.”)

Students didn’t do homework tasks, - time restraints.

“Playing some songs was difficult enough, let alone doing an arrangement.”

“Some big problems with getting students to remember to bring their books and not copying from each other.”

The lessons were long and it often took two periods to teach one of your lessons.

There was a limitation on notational skills due to poor student development in this area. Some of the notational tasks were beyond the students’ ability level.

More questions needed (specific) for the listening, eg. use of effects/techniques on guitar.

“A quiet group, not always eager to perform.” More composition activities?

The fact that pilot study lessons were long, for example “it often took two periods to teach one of your lessons”, was carefully
considered. It was decided that each lesson was a learning experience centred around certain songs and tasks, rather than learning experiences centred around a set time frame. One teacher presented evaluation comments in the form of a letter, extracts from which are presented in Figure J.1.

**Figure J.1  Extracts from a letter written by a teacher in the pilot study**

The students enjoyed the units they completed, particularly the performance components. These lessons went well. The quality of the recordings wasn't great. Maybe you need to re-tape these.

The lessons were generally no problem, sometimes though, it was possible to get bogged down in one particular area of a song, so I often moved this around or slightly changed the sequential order of activities.

I thought your approach by breaking down pieces into written ostinatos was easy to use and well liked by students. This was particularly useful when doing group performances. I found that your lessons were easily followed by the students in their workbooks. No need to really modify this structure. As a kit, I feel that the books have much potential.

I feel that the overall resource is an excellent idea, certainly a great way to teach popular music. The types of activities and the way you have integrated Musicology, Composition, Aural and Performance is certainly effective and a really good design for lessons in the 2 Unit 1 Course. Overall I feel that the idea of basing all work around one composer is an excellent way to cover the popular music topic. Thank you for allowing us to trial this course.

The student evaluation 'positive' comments on the curriculum are presented in Table J.3. It was evident that some students in the pilot study did not appreciate the music of Sting, although they
reported that some songs were enjoyable to play. A number of students stated that the Student's Book was "good to work from". Some students in the pilot study indicated that they enjoyed the topic, Sting's music, and the playing activities. Overall, Do, De, Do, Da, Da, Da seemed a popular song. A number students commented on the value of learning ostinato patterns in order to learn a song.

Table J.3  Pilot Study: Student evaluation - positive comments on the curriculum

The most popular songs were Demolition Man and Driven to Tears.

A large number of students considered that "De, Do, Do, De, Da, Da, Da was a good song."

"The student book was good to work from"

"Enjoyed the topic especially the playing activities. Learning the ostinato patterns helped to learn the songs."

The negative comments presented in Table J.4 relate mainly to the material of Sting. The students considered that there was too much emphasis on Sting's music stating that "the songs sound the same" or that the material, was "too easy". In particular, the song Demolition Man was frequently mentioned as one which they did not enjoy. According to the teachers, several students suffered from busy work schedules during the time of the pilot study and claimed that this prevented them from doing their homework.

In order to assemble information regarding student reaction to the lessons a 'Progress So Far' sheet was inserted after Lesson
Five. Copies of the ‘Progress So Far’ sheet can be located in the Student’s Book (Appendix D) at regular five-lesson intervals. Although some students in the pilot study completed the sheet, most students left them blank or did not complete them thoroughly.

**Table J.4**  
Pilot Study: Student evaluation - negative comments on the curriculum

<table>
<thead>
<tr>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Listening to Demolition Man got boring.&quot;</td>
</tr>
<tr>
<td>&quot;Did not like doing the homework, too much other work.”</td>
</tr>
<tr>
<td>&quot;Too much Sting. The songs sound the same”</td>
</tr>
<tr>
<td>&quot;A bit easy and a bit one sided”</td>
</tr>
<tr>
<td>&quot;Explain more about rock music”</td>
</tr>
<tr>
<td>&quot;I don’t like it”</td>
</tr>
</tbody>
</table>

The pilot study results provided for: (a) the development of a more systematic approach to the collection of teacher and student curriculum evaluations, (b) the addition of repertoire and tasks that supplement the music of Sting, (c) a more appropriate visual layout of the music learning activities, and (d) a refinement of tasks in the composition and listening activities.
APPENDIX K

OPEN BOOK TEST
1. What are the names and positions of these treble clef notes?

2. What is popular music?
(Provide at least four illustrations/examples)

3. What song by Sting is based on one repeated pattern?
4. Write the bass pattern for 'Demolition Man'.

\[ \text{Diagram of bass pattern} \]

5. What was Sting's former name?

\[ \text{Blank line for answer} \]

6. Fill in the blanks.

Sting performed with a three piece band known as \underline{\text{__________}}. He wrote most of the songs and by the late 70's and early 80's, they were the \underline{\text{__________}} band in the world. Despite these successes, Sting has maintained a hectic schedule as a soloist, film star eg. \underline{\text{__________}}

\[ \text{Blank line for answer} \]

\[ \text{Blank line for answer} \]

\[ \text{Blank line for answer} \]

performer at Live Aid, Anti-Apartheid, and Charity Shows (Sydney Bushfire Aid Concert) and winner of 1994 Grammy Award for best song.

Sting has worked with many musicians - Gill Evans, Eric Clapton, \underline{\text{__________}} and been influenced by composers including \underline{\text{__________}}. Sting has drawn on his experiences with \underline{\text{__________}} and \underline{\text{__________}} to remould existing works and shape the songs that have become the hits of the '90's.

7. Identify the following chords.

\[ \text{Diagram of chord structures} \]
8. (a) Why did Sting write 'Driven to Tears'?

__________________________________________________________________

__________________________________________________________________

__________________________________________________________________

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(b) What is the song about?


9. What is transposition?


10. Why did Sting write the song 'De Do Do Do, De Da Da Da'?


11. How many strings are on the guitar?


12. What is the tuning for each string?


13. What are the names of these bass clef notes?


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APPENDIX L

MARKING GUIDE:
OPEN BOOK TEST
1. What are the names and positions of these treble clef notes?

\[ \text{F} \quad \text{B} \quad \text{A} \quad \text{D} \quad \text{F} \]

2. What is popular music?

Popular music is:
- a way of classifying a variety types of music—jazz, folk, reggae etc.
- influenced by the elements of music, particularly
  (a) the combination of sound sources to produce a variety of
      textures—use of certain instruments (drums, guitar, bass etc.), and
  (b) the use of rhythms.
- an attempt by composers and performers to create a balance
  between repeated patterns to produce familiarity and varied
  patterns to produce interest.
- written with intent i.e. to become popular (and make money).
- driven by personalities and mass media forces within particular
  social and historical contexts.
- music that is popular with someone.
- ‘popular’ meaning ‘music of the people’.
- mass-market popularity/Top 40
- popular within certain historical and social contexts.
- popular because the lyrics comment on social issues - Aids, drugs,
  the environment.

3. What song by Sting is based on one repeated pattern?

‘Demolition Man’
4. Write the bass pattern for 'Demolition Man'.

(or in the bass clef.)

5. What was Sting’s former name?

Gordon Sumner.

6. Fill in the blanks.

Sting performed with a three piece band known as The Police. He wrote most of the songs and by the late 70’s and early 80’s, they were the most popular band in the world. Despite these successes, Sting has maintained a hectic schedule as a soloist, film star eg. Dune, The Bride, and Brimstone and Treacle, performer at Live Aid, Anti-Apartheid, and Charity Shows (Sydney Bushfire Aid Concert) and winner of 1994 Grammy Award for best song.

Sting has worked with many musicians - Gill Evans, Eric Clapton, Mark Knopfler, and been influenced by composers including Prokofiev. Sting has drawn on his experiences with punk, reggae, pop, rock and jazz to remould existing works and shape the songs that have become the hits of the ‘90’s.

7. Identify the following chords.

A minor

Am

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8. (a) Why did Sting write 'Driven to Tears'?

In 1979, Sting was in a hotel in the midwest of America. He was watching the T.V. news and saw starving children who were too weak to stand up, let alone walk. He saw the irony that we have the technology to witness such suffering, but seem unable to prevent it. Tears of rage prompted him to write this song.
(b) What is the song about?

"Seems that when some innocent die,
All we can offer them is a page in some magazine.
Too many cameras and not enough food,
‘Cause this is what we’ve seen.” etc.

(Answers should paraphrase or explain the words.)

9. What is transposition?

Changing a piece of music from one key into another
(or whatever explanation you gave your class).

10. Why did Sting write the song ‘De Do Do Do, De Da Da Da’?

There was good reason to use these nonsense words. Sting was
reflecting on the way that people use or misuse words. What else does
one say when there’s nothing else to say, “when their eloquence
escapes me, their logic ties me up and rapes me”? “De Do Do Do, De Da
Da Da...”

11. How many strings are on the guitar?

There are six strings.

12. What is the tuning for each string?

E A D G B E

13. What are the names of these bass clef notes?

\[ \text{\includegraphics{bass_notes.png}} \]

A D C F A

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Appendix M

Correspondence to teachers in the sample

Dear Colleague,

Thank you for expressing interest in teaching my Department of School Education approved school-based Popular Music research. I am happy to inform you that you have been selected to teach the Popular Music Curriculum. The lessons for your Year 11, 2 Unit 1 music class will commence from the beginning of Term III.

TEACHERS’ MEETING

at: Pitt St Campus of the Sydney Conservatorium of Music
    109 Pitt St, Sydney.
in: Room 221 (on the 2nd floor)
on: 11th July.
at: 4pm for afternoon tea, 4.30 - 5.30pm for the meeting.

I cannot sufficiently stress the importance of this meeting. It will provide you with an opportunity to ask questions and your attendance will enable you to collect your teaching kit.

If you cannot attend the teachers meeting, please inform me immediately. Could you please let me know the exact number of enrolments in your Year 11 class as of Monday 23rd May. Thank you for your support.

Yours Sincerely,

Neal Winter

---(tear off and return, or phone me)---

School:
Teacher: Phone:
Year 11 Students: GIRLS BOYS TOTAL
Appendix N
Teacher instructions

Thank you for becoming involved in this experiment. Hopefully it will encourage your Year 11, 2 Unit 1 students in their study of music - especially Popular Music. The curriculum which you will teach has been specifically designed for senior secondary school music students and the approaches used have been successfully tested in a series of short term pilot studies.

The idea is to move through the lessons at a comfortable pace - challenge the students, but don’t get ‘bogged down’ in any one area. Allow the students time to ‘polish’ their performances.

Along the way, you may be tempted to change the activities or add in something new and exciting. For the purposes of this research - do not alter the activities unless the option is written into the lesson.

TO BEGIN

Check that you have the:

(a) Teacher’s Manual
(b) Student’s Book (correct quantities)
(c) Class List
(d) Cassette Tape Recording
(e) Envelop containing ‘Open Book Test’
(f) Access to the video cassette tape

1. The material is not to be considered as single lessons. The process is sequential, and material not completed in a previous lesson should be included in the following lesson. This does not mean that there is no timetable to follow and that the lessons can go on forever! A ‘sense of urgency’ is important in the learning process and students need to feel the excitement of the music. So balance it out - keep the ‘sense of urgency’, but where required, give them time to competently and confidently complete the tasks.
Appendix N (cont’d)

2. Please read through the lesson plans, listen to the music on cassette and play/sing the ostinato patterns and songs. Become familiar with the material and spend 15 minutes preparing for each lesson. Look through the blue pages of the Teacher’s Manual in order to know the material which is presented to the students in the Student’s Book.

3. Keep an accurate record of the steps and extension activities presented in each lesson by using the lesson diary which is on pink paper in the introduction section of the Teacher’s Manual. The lessons should be numbered to show your presentation of Lesson 1, Lesson 2, Lesson 3 etc.

4. This material must only be taught by you to your 2 Unit 1 music class. At no stage should a casual teacher or colleague use the material in your absence. If you are away, the process stops until you return. No-one else teaches the class this material.

5. If you will be away from school for any time more than 3 days, please ring me. This will enable me to keep track of the time taken to complete the nineteen lessons. The last lesson is a presentation of the topic tasks and may take a longer period of time - depending on the size of the class.

6. At the end of the project, you will be sent a copy of the final test and some student profile sheets. Do not mark this test. Return tests, Teacher’s Manual, Student’s Books, cassette tape and video tape in the stamped box in which you were given the teaching kit. The results of the profile sheets and final test will be totally confidential.

7. Any problems, please contact me by telephone.

Once again, thank you for your assistance.
Appendix 0
Teacher Evaluation Sheet

The following information will be used in popular music research. Your identity will remain confidential. Thank you for your involvement.

1. Name ____________________________

2. School: __________________________

3. The lessons in my school are _____ minutes long.

4. I see Year 11 _____ times a week.

5. The popular music course has focused on a number of activities in the classroom. In the following box, indicate the percentage of class time spent on each activity:

<table>
<thead>
<tr>
<th>Playing</th>
<th>Performing</th>
<th>Listening</th>
<th>Musicology</th>
<th>Compose/Arrange</th>
</tr>
</thead>
<tbody>
<tr>
<td>eg. 40%</td>
<td>15%</td>
<td>15%</td>
<td>10%</td>
<td>20%</td>
</tr>
</tbody>
</table>

DO NOT INCLUDE WATCHING THE VIDEO “BRING ON THE NIGHT”


6. I liked the way the material was presented in the Teacher’s Manual.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

7. I liked the way the material was presented in the Student’s Book.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree
8. The material was at an appropriate level for the students.

   1  2  3  4  5
strongly agree  agree  undecided  disagree  strongly disagree

9. This course was easy to teach.

   1  2  3  4  5
strongly agree  agree  undecided  disagree  strongly disagree

10. My students’ performance skills developed as a result of this course.

   1  2  3  4  5
strongly agree  agree  undecided  disagree  strongly disagree

11. My students’ knowledge of music improved as a result of this course.

   1  2  3  4  5
strongly agree  agree  undecided  disagree  strongly disagree

12. I knew where I was heading (objectives) whilst teaching this course.

   1  2  3  4  5
strongly agree  agree  undecided  disagree  strongly disagree

13. All things considered, how would you rate this course?

   1  2  3  4  5
very good  good  satisfactory  poor  very poor

14. Are there any other comments you wish to make about this course?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

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Appendix P
Student Evaluation Sheet

The following information will be used in popular music research. Your identity will remain confidential. Thank you for your involvement.

1. Name: ____________________  2. School:__________________________

Answer by circling the appropriate number.

3. I have learned a great deal about popular music.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

4. I have learned a great deal about Sting's music.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

5. I liked the way this course was presented.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

6. My performance skills have improved.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

7. My knowledge of music has improved.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

8. I knew what was expected of me in this course.

   1  2  3  4  5
   strongly agree  agree  undecided  disagree  strongly disagree

9. All things considered, how would you rate this course?

   1  2  3  4  5
   very good  good  satisfactory  poor  very poor

10. Are there comments you wish to make about this course?
APPENDIX Q

POPULAR MUSIC OF STING
TEST
**POPULAR MUSIC TEST**

_Name:_

_School:_

This test is in two sections:

*Section one* is based on listening to two music examples which you have not previously studied - 40%

*Section two* is based on the material presented in the popular music course - 60%

The results will be used in popular music research. Your identity will remain confidential. Thank you for your involvement.

**SECTION ONE - LISTENING**

These questions are based on two recorded examples - each will be played twice. You will have one minute to read the questions in this section before the tape begins.

**EXAMPLE ONE:  “We’ll Be Together”**  

(10+10 = 20 marks)

1. The structure/form of the song is outlined on page 2.

In the spaces on page 2, list any instruments, voices or sound sources in each section that play ostinato patterns. The nature of this song may cause you to write the same instrument a number of times in various sections.
<table>
<thead>
<tr>
<th>Form</th>
<th>Instruments, voices or sources that play ostinato patterns.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>Verse 1 (a)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b)</td>
</tr>
<tr>
<td>Chorus I</td>
<td></td>
</tr>
<tr>
<td>&quot;We'll Be Together&quot;</td>
<td></td>
</tr>
<tr>
<td>Verse 2 (a)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b)</td>
</tr>
<tr>
<td>Chorus II</td>
<td></td>
</tr>
<tr>
<td>Interlude</td>
<td></td>
</tr>
<tr>
<td>&quot;Call me baby&quot;</td>
<td></td>
</tr>
<tr>
<td>Bridge/Link</td>
<td></td>
</tr>
<tr>
<td>Verse 3 (a)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b)</td>
</tr>
<tr>
<td>Chorus III Extended</td>
<td></td>
</tr>
</tbody>
</table>

2. Identify a section of the song from which you can select and describe (or draw) the pitch shape of one tuned instrument/voice

Section: ______________ Instrument/Voice: ______________
EXAMPLE TWO: "It's Probably Me" \(4+6+6+4 = 20\) marks

1. The song is in \(4/4\) time and the introduction is based on two chords. If the chords change at the rate of one chord per bar:

   (a) How many bars are in the introduction?

   (b) What pattern below most accurately reflects the rhythmic pattern that underlines the piece?

   (i) \[ \begin{array}{c}
   \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
   \end{array} \]

   (ii) \[ \begin{array}{c}
   \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
   \end{array} \]

   (iii) \[ \begin{array}{c}
   \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
   \end{array} \]

   (iv) \[ \begin{array}{c}
   \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \\
   \end{array} \]

2. Give three reasons why this is typical of Sting's song writing and performance style:
3. Give three reasons why this song would be classified as popular music.

4. State the way in which any two instruments are used to reflect traces of various music styles in this song.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Style of music reflected</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ONCE YOU HAVE ANSWERED THE QUESTIONS IN SECTION ONE, GO DIRECTLY TO SECTION TWO AND BEGIN.
1. Name the following chords: (1 mark each = 5)

(a) [diagram of a chord]
(b) [diagram of a chord]
(c) [diagram of a chord]
(d) [diagram of a chord]
(e) [diagram of a chord]
2. **TRUE or FALSE?** Circle your choice. *(1 mark each = 5)*

(a) Sting encourages performers to listen to his music and then copy as much as possible when they play the song. **True/False**

(b) When a pattern is repeated using the same melodic shape at a different pitch it is called a sequence. **True/False**

(c) The following pattern is from the song ‘Driven to Tears’. **True/False**

(d) In Sting’s ‘Bring on the Night’ album (and video), Kenny Kirkland played the keyboard. **True/False**

(e) ‘When the World is Running Down’ deals with faulty products made by companies who are only interested in profits. **True/False**

3. Name the following notes: *(5 + 5 = 10 marks)*

(a) written in the treble clef.
(b) written in the bass clef.

4. The following questions deal with rhythmic aspects of the music. \(2 + 4 + 2 + 2 = 10 \text{ marks}\)

(a) What rhythmic devise is used in order to make the first pattern become the second pattern?

(i) changed to

(ii)

(b) Observe the following pattern.

(i) What song uses this pattern?

(ii) What is the name for the rhythmic device used in the first bar?

(iii) How many beats do the three crotchets in the first bar last?
(c) When a pattern is repeated throughout a piece of music, it is called an \underline{pattern}. \\

(d) Name a song that you have played/heard in this topic that is based on the same pattern almost all of the time. \\

5. The following questions deal with the harmonic aspects of the music. \((2 + 5 + 3 = 10 \text{ marks})\)

(a) What song uses this chord progression (below)?

\[
\begin{array}{cccc}
4 & A m & 2. & 3. \\
4 & / / / / & / / / / & / / / / \\
D m 7 & 7. & 8. & F \\
/ / / / & / / / / & / / / / & / / / / \\
F & 12. & B m & 14. \\
/ / / / & / / / / & / / / / & / / / / \\
E & A m & 18. & 20. \\
/ / / / & / / / / & / / / / & etc
\end{array}
\]

(b) From the above progression, list the chords which are major and the chords which are minor.

<table>
<thead>
<tr>
<th>major</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor</td>
<td></td>
</tr>
</tbody>
</table>
(c) The bracketed section of the following bass pattern fits the chord progression in question 5(a) beginning at a certain bar. At what bar (give number) would the bass pattern begin?

6. Short answer questions. (1 mark each = 5)

(a) What was the name of Sting’s band which, by the late 1970’s and early 1980’s, was the most popular band in the world.

(b) “Seems that when some innocent die
   All we can offer them is a page in some magazine
   Too many cameras and not enough food,
   ‘Cause this is what we’ve seen.”

   Sting wrote these lyrics in the song

(c) Who was the guitarist/veteran session musician that played in Sting’s ‘most popular’ band?

(d) One of Sting’s songs deals with loneliness. Some lyrics include:
“an island lost at sea, ...only hope can keep me together,
...a hundred billion cast-aways looking for a home” and a
decision to “send an S.O.S. to the world”.

The song is called

(e) ‘When the World is Running Down’ is recorded on the
1980 album called

7. Each of the following patterns is used in a song which you
have studied in this topic.
Name the song. (2 marks each = 10)

(a) ____________________

\[ \text{Gm  Am  Em} \]

(b) ____________________

(c) ____________________

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8. Complete the following: \(2 + 1 + 2 = 5\) marks

(a) The six strings on a guitar are tuned in the following way:

(b) Sting has worked with many musicians including Gill Evans, and

(c) Sting said that the jazz members of his band would have to change the way they played rock music.

"In rock, you have to be__ from the _____ _____ _____".
APPENDIX R

MARKING GUIDE:
POPULAR MUSIC OF STING
TEST
POPULAR MUSIC TEST

Name: ____________________  Marking Guide
School: ____________________

This test is in two sections:

Section One is based on listening to two music examples which you have not previously studied - 40%
Section Two is based on the material presented in the popular music course - 60%

The results will be used in popular music research. Your identity will remain confidential. Thank you for your involvement.

SECTION ONE - LISTENING

These questions are based on two recorded examples - each will be played twice. You will have one minute to read the questions in this section before the tape begins.

EXAMPLE ONE: “We’ll Be Together” (10 + 10 = 20 marks)

1. The structure/form of the song is outlined on page 2.

In the spaces on page 2, list any instruments, voices or sound sources in each section that play ostinato patterns. The nature of this song may cause you to write the same instrument a number of times in various sections.
<table>
<thead>
<tr>
<th>Form</th>
<th>Instruments, voices or sources that play ostinato patterns.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Verse 1 (a)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>(b)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Chorus I</strong></td>
<td>For consistency this example was marked by the one examiner</td>
</tr>
<tr>
<td>&quot;We'll Be Together&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Verse 2 (a)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>(b)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Chorus II</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Interlude</strong></td>
<td></td>
</tr>
<tr>
<td>&quot;Call me baby&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Bridge/Link</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Drumkit enters.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Verse 3 (a)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>(b)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Chorus III</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Extended</strong></td>
<td></td>
</tr>
</tbody>
</table>

2. Identify a section of the song from which you can select and describe (or draw) the pitch shape of one tuned instrument/voice

**eg.** Section: **Chorus III**  Instrument/Voice: **Voice**

Marked by the one examiner for consistency.
EXAMPLE TWO: "It's Probably Me" (4+6+6+4 = 20 marks)

1. The song is in 4/4 time and the introduction is based on two chords. If the chords change at the rate of one chord per bar:

   (a) How many bars are in the introduction? __8__

   (b) What pattern below most accurately reflects the rhythmic pattern that underlines the piece?

   (i) \( \frac{3}{4} \) \( \frac{3}{4} \)
   (ii) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \)
   (iii) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{2}{4} \) \( \frac{2}{4} \)
   (iv) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \)

   (iii) (Answer (iv) gained 1 mark)

2. Give three reasons why this is typical of Sting's song writing and performance style?

   - Voice — Timbre (It is Sting's voice)
   - Wide vocal range, use of phrasing
   - Texture — layers of sound through the use of guitar, muted trumpet/soprano saxophone, and layers of percussion. There is influence of Cool Jazz.
   - Use of ostinato patterns and "Reflective" lyrics
3. Give three reasons why this song would be classified as popular music.

(a) Structure is verse/chorus

(b) The use of an acoustic sound

(c) The song has a repeating pattern - ssshna

(d) Use of lyrics - popular content

4. State the way in which any two instruments are used to reflect traces of various music styles in this song.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Style of music reflected</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muted Trumpet</td>
<td>Jazz style (like Miles Davis)</td>
</tr>
<tr>
<td>Rhythm Section</td>
<td>Latin sound.</td>
</tr>
</tbody>
</table>

ONCE YOU HAVE ANSWERED THE QUESTIONS IN SECTION ONE, GO DIRECTLY TO SECTION TWO AND BEGIN.
1. Name the following chords:  
   *(1 mark each = 5)*

   (a) \[\text{Bminor OR Bm}\]
   
   (b) \[\text{Fmajor OR F}\]
   
   (c) \[\text{Amajor OR Am}\]
   
   (d) \[\text{Dmajor OR Dm}\]
   
   (e) \[\text{Emajor OR Em}\]

* Use of chord symbol is fine.
* Letter without chord quality = ½ mark.
2. TRUE or FALSE? Circle your choice.  
(1 mark each = 5)

(a) Sting encourages performers to listen to his music and then copy as much as possible when they play the song.

(b) When a pattern is repeated using the same melodic shape at a different pitch it is called a sequence.

(c) The following pattern is from the song 'Driven to Tears'.

(d) In Sting's 'Bring on the Night' album (and video), Kenny Kirkland played the keyboard.

(e) 'When the World is Running Down' deals with faulty products made by companies who are only interested in profits.

3. Name the following notes:  
(5 + 5 = 10 marks)

(a) written in the treble clef.
(b) written in the bass clef.

4. The following questions deal with rhythmic aspects of the music. \((2 + 4 + 2 + 2 = 10 \text{ marks})\)

(a) What rhythmic devise is used in order to make the first pattern become the second pattern?

\[\text{syncopation} \quad \text{changed to}\]

(ii)

(b) Observe the following pattern.

(i) What song uses this pattern? \(\text{Drum\ to\ Tones}\).

(ii) What is the name for the rhythmic device used in the first bar? \(\text{Triplets}\).

(iii) How many beats do the three crotchets in the first bar last? \(2\)
(c) When a pattern is repeated throughout a piece of music, it is called an __o_stinato__. 

(d) Name a song that you have played/heard in this topic that is based on the same pattern almost all of the time.

- **Demolition Man.** = 2 marks
- **Drive Me to Tears** = 1 mark
- **Every Breath...** = 1 mark

5. The following questions deal with the harmonic aspects of the music. (2 + 5 + 3 = 10 marks)

(a) What song uses this chord progression (below)?

```
4 A m  2.  3.  4.  D m 7
4 / / / / | / / / / | / / / / | / / / / |

D m 7    7.  8.  F    10.
/ / / / | / / / / | / / / / | / / / / |

/ / / / | / / / / | / / / / | / / / / |

E    A m  18.  20.
/ / / / | / / / / | / / / / | / / / / | etc
```

(b) From the above progression, list the chords which are major and the chords which are minor.

<table>
<thead>
<tr>
<th><strong>major</strong></th>
<th><strong>F</strong></th>
<th><strong>E</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>minor</strong></td>
<td><strong>A m</strong></td>
<td><strong>D m 7</strong></td>
</tr>
</tbody>
</table>

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(c) The bracketed section of the following bass pattern fits the chord progression in question 5(a) beginning at a certain bar. At what bar (give number) would the bass pattern begin?

\[ \text{Diagram of bass pattern} \]

6. Short answer questions. *(1 mark each = 5)*

(a) What was the name of Sting’s band which, by the late 1970’s and early 1980’s, was the most popular band in the world.

\[ \text{The Police} \]

(b) “Seems that when some innocent die
All we can offer them is a page in some magazine
Too many cameras and not enough food,
‘Cause this is what we’ve seen.”

Sting wrote these lyrics in the song “Driven to Tears”.

(c) Who was the guitarist/veteran session musician that played in Sting’s ‘most popular’ band?

\[ \text{Andy Summer} \]

(d) One of Sting’s songs deals with loneliness. Some lyrics include:
"an island lost at sea, ...only hope can keep me together, ...a hundred billion cast-aways looking for a home" and a decision to "send an S.O.S. to the world".

The song is called

Message in a Bottle

(e) "When the World is Running Down" is recorded on the 1980 album called

Zenyatta Mondatta

7. Each of the following patterns is used in a song which you have studied in this topic.
Name the song. (2 marks each = 10)

(a) When The World Is Running Down

(b) Da Da Da Da, Da Da Da Da

(c) Shadows In The Rain
8. Complete the following: \(2 + 1 + 2 = 5\) marks

(a) The six strings on a guitar are tuned in the following way:

\[E, A, D, G, B, E\]

(b) Sting has worked with many musicians including Gill Evans, and Eric Clapton and Mark Knopfler. Could be other possibilities.

(c) Sting said that the jazz members of his band would have to change the way they played rock music.

"In rock, you have to burn _ from the first __ bar._"
APPENDIX S

CODES USED TO ENTER TEACHER, STUDENT AND SCHOOL-RELATED VARIABLES
The data representing teacher, student and school-related variables was originally entered into a data base (spreadsheet) using the following codes:

**Codes for Teacher-Related Variables**

*Gender:* 0 = female, 1 = male.

*Age:* expressed in five year bands from 20 to 60 years.

1 = 20 to 25 years, 2 = 26 to 30 years, 3 = 31 to 35 years,
4 = 36 to 40 years, 5 = 41 to 45 years, 6 = 46 to 50 years,
7 = 51 to 55 years, 8 = 56 to 60 years.

*Qualifications:* teachers' formal qualifications.

1 = BMusEd, 2 = BA,DipEd, 3 = BMus,DipEd, 4 = BEd(Mus),
5 = BMus,BEd, 6 = DipMusEd, 7 = BMusEd,MMus.

This nominal data was ultimately coded as (1) Pre-service teacher training (bachelor degrees/diplomas and (2) additional qualifications (eg, masters degree).

**Teaching Experience:**

(a) number of years teaching high school music

1 = 0 to 2 years, 2 = 3 to 5 years, 3 = 6 to 10 years,
4 = 11 to 15 years, 5 = 16 to 20 years.

(b) number of years teaching senior music classes (2 Unit 1)

1 = 0 to 2 years, 2 = 3 to 5 years, 3 = 6 to 10 years,
4 = 11 to 15 years, 5 = 16 to 20 years.

*Major musical instrument:* the major or preferred instrument played by each teacher.

1 = piano, 2 = drums, 3 = guitar, 4 = bass guitar, 5 = voice,
6 = saxophone, 7 = clarinet, 8 = trumpet, 9 = flute,
10 = violin, 11 = glockenspiel, 12 = organ, 13 = euphonium,
14 = accordion, 15 = banjo, 16 = harmonica, 17 = recorder,
18 = bagpipes.

The numbers used to code the number of years playing each
instrument were identical (e.g. 1 = 1 year, 2 = 2 years and so on). From this information, a new column was added showing teacher's number of instruments (listed as 1, 2, 3 etc).

**Personal music involvement:**
(a) teachers' involvement in amateur and professional music groups - 0 = no, 1 = yes.
(b) types of ensembles
   1 = pop/rock, 2 = musicals, 3 = a Capella, 4 = contemporary, 5 = chamber, 6 = wind band.

**Use of popular music in the curriculum:** all teachers indicated that they used popular music:
(a) within class situations, and
(b) in extra-curricula music experiences, for example bands.

**Codes for Student-Related Variables**

**Gender:** 0 = female, 1 = male.

**Student's family:**
(a) parents or caregivers who play musical instruments -
   0 = no, 1 = yes.
(b) musical support received from parents or care givers -
   0 = no, 1 = yes.

**Musical instrument/s:** the musical instrument/s played by students
   1 = piano, 2 = drums, 3 = guitar, 4 = bass guitar, 5 = voice,
   6 = saxophone, 7 = clarinet, 8 = trumpet, 9 = flute,
   10 = violin, 11 = glockenspiel, 12 = organ, 13 = euphonium,
   14 = accordion, 15 = banjo, 16 = harmonica, 17 = recorder,
   18 = bagpipes.

The numbers used to code the number of years playing each instrument were identical (e.g. 1 = 1 year, 2 = 2 years and so on). From this information, a new column was added showing
student's number of instruments (listed as 1, 2, 3 etc).

**Personal music preference:** demonstrated by student habits relating to
(a) music listening (each day)
   \[1 = 1 \text{ hour}, \; 2 = 2 \text{ hours}, \; 3 = 3 \text{ hours}, \; \text{and so on.}\]
(b) type of music
   \[1 = \text{pop}, \; 2 = \text{rock}, \; 3 = \text{art/classical}, \; 4 = \text{jazz},\]
   \[5 = \text{pop/Christian rock}, \; 6 = \text{folk}, \; 7 = \text{soul}, \; 8 = \text{various}.\]
(c) concert attendance
   \[0 = \text{no}, \; 1 = \text{yes}.\]
(d) type of concerts
   \[1 = \text{pop}, \; 2 = \text{classical}, \; 3 = \text{pop/classical}, \; 4 = \text{musicals},\]
   \[5 = \text{heavy metal}, \; 6 = \text{musicals/heavy metal},\]
   \[7 = \text{pop/musicals}, \; 8 = \text{jazz}, \; 9 = \text{varied}.\]

**School music involvement:** student participation in school music groups
(a) involvement in school choral groups
   \[0 = \text{no}, \; 1 = \text{yes}.\]
(b) involvement in school instrumental groups
   \[0 = \text{no}, \; 1 = \text{yes}.\]
(c) type of instrumental group
   \[0 = \text{no response}, \; 1 = \text{band}, \; 2 = \text{orchestra}, \; 3 = \text{small ensemble}\]
   \[4 = \text{all of the above (1 to 3)}.\]

**Previous music learning experience:** student's music learning prior to entry into senior high school
(a) instrumental study - expressed in number of years learning major instrument.
(b) through completion of music as an examination subject in the junior high school - \(0 = \text{no}, \; 1 = \text{yes}.\)

**Music experience outside school:**
(a) singing - \(0 = \text{no}, \; 1 = \text{yes}.\)
(b) involvement in pop, jazz or rock bands

0 = no, 1 = yes.

Codes for School-Related Variables

Geographic location: relates to the school’s geographic location within urban Sydney (as defined in Chapter 3).

1 = North, 2 = North West, 3 = South, 4 Inner West,
5 = Inner South West, 6 = South West.

Government and non-government schools:

1 = government, 2 = non-government.

School gender designation:

1 = boys’ school, 2 = girls’ school, 3 = co-educational.