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Comprehensive Musicianship - The Hawaii Music Curriculum Project

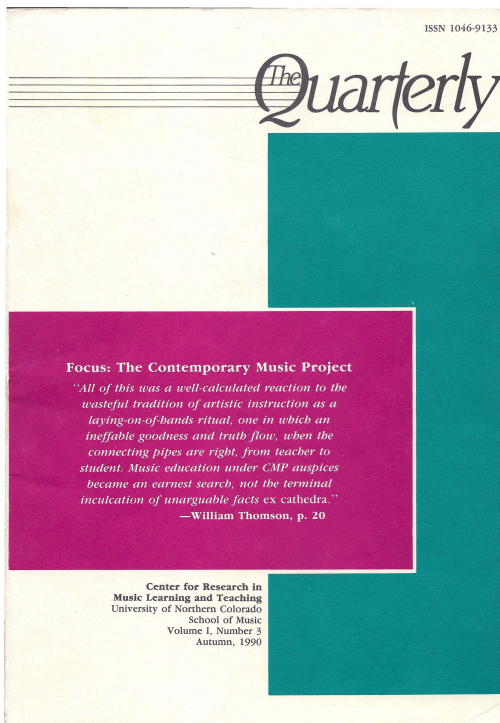
Leon Burton
University of Hawaii

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Author(s): Leon Burton

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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Comprehensive Musicianship— The Hawaii Music Curriculum Project

By Leon Burton

University of Hawaii

It was spring, 1965. As a teacher of band, orchestra, and world history at Roosevelt High School in Honolulu, my life was interesting, challenging, and very fulfilling. A telephone call one day resulted in an invitation to be considered for an administrative position with the Hawaii State Department of Education to serve as a curriculum specialist (Cultural Resources Coordinator) and direct a project in the arts for the newly organized Hawaii Curriculum Center, a joint activity of the Department of Education and the University of Hawaii, including the College of Education's Laboratory School.

This organization was the recipient of the total Title III allotment for Hawaii. Although most of the funding was earmarked for the research, design, and development of a language arts program for the elementary schools, funds were available to test ideas for a statewide Fine Arts Exemplary Activities Program. In 1969, following three years of experimentation, a proposal for an on-going artists-in-the-schools program was adopted by the State Legislature and the Department of Education. The program has continued since then under the direction of Ray Okimoto, education specialist for the department.

Curriculum Conference

During the three-year period of the fine arts project, a curriculum conference (1966) was held to identify major needs and future directions in the seven core subjects presented in Hawaii's schools. Members of the Music Committee for this conference had been especially inspired by (1) The Yale Seminar Report entitled *Music in Our Schools: A Search for*

Improvement (1964), (2) the book edited by Karl Ernst and Charles Gary titled *Music in General Education* (1965), and later (3) the documentary report of the Tanglewood Symposium titled *Music in American Society* (1968), edited by Robert Choate. Armand Russell, chairman of the University of Hawaii Music Department, produced a stimulating paper that served as a major "think piece" for committee members and others.

Members of the music committee had also been participating in a project co-sponsored by the Hawaii Music Educators Association and the State Department of Education to conduct a statewide evaluation of Hawaii's school music program. The results of this study, published in 1968 (*The Status of the Music Program in Hawaii's Public Schools*) and coupled

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with the publications mentioned above and a number of related and thought-provoking articles in the *Music Educators Journal* during this period, led to the formulation of a proposal to begin a curriculum research and development project in music education. The proposal for the project was accepted, and funding was

made available through the University of Hawaii. No Title III funds were used for this project.

Initiation of Project Activity

An early activity of the project was to identify a person who would fill the newly created position of “resident scholar in music.” At least 50 letters announcing the position were sent to colleges and universities throughout the country; 45 applications were received. The selection process eventually narrowed the field of applicants to three, with the position being awarded to William Thomson, chairman of the Music Theory Department at Indiana University.

A staff of six then began deliberations on what the major foci of the research and development activity should be, and concluded that before beginning the development of instructional materials for teachers and students, a design statement should be written to describe music as a discipline of knowledge and explain how a discipline approach could be used to develop a comprehensive program of music education that would address the major findings of *The Status of the Music Program in Hawaii's Public Schools*. Arthur R. King and John A. Brownell's book titled *The Curriculum and the Disciplines of Knowledge: A Theory of Curriculum Practice* was a primary source for rethinking music as a discipline of knowledge (Arthur R. King was the director of the Hawaii Curriculum Center and continues to serve as the director of the Curriculum Research and Development Group today).

William Thomson collaborated with other members of the staff and produced *The Hawaii Music Curriculum Project: The Project Design*, a significant document that served as a guide for developing a total K–12 program of music education. Requests for a copy of this document have been received (even to this day) from educators throughout the United States and other countries. A journal for musicians and music educators in Japan published the entire document translated into Japanese. The document has also been used as a model for developing proposals for curriculum projects in other disciplines.

A good summary of the project's goals and

features of its curriculum design are included in an article written by Thomson titled “Music Rides a Wave of Reform in Hawaii” published in the May, 1970 issue of the *Music Educators Journal*. An article edited by James Mason and titled “The Hawaii Curriculum Center Music Project” included in the summer, 1970, issue of the *Journal of Research in Music Education* describes major activities of the project. “The Hawaii Music Project,” an article written by this writer and published in the Journal of the College of Education, University of Hawaii *Educational Perspectives* (Vol. 14, No. 2, May, 1975) presents a detailed description of the project.

Project Personnel

It was not by coincidence that the work of the Hawaii Music Curriculum Project began to parallel the ideas of the Ford Foundation's Contemporary Music Project and its promotion of comprehensive musicianship in school programs. Thomson had been a Ford Foundation composer-in-residence and served on the Foundation's policy committee from 1963 through 1973. Prior to becoming director of the Contemporary Music Project, Robert Werner was sought by the Hawaii project to serve as a member of its research and development team. Others who served as researchers/writers for the first editions of the K–12 materials were Dorothy Gillett, Allen Trubitt, Brent Heisinger, Malcolm Tait, Vernon Read, Harold Higa, Diane McCoy, William Hughes, Lee Kjelson, Marvin Greenberg, and Martin Krivin. Each worked with the project as full-time faculty of the College of Education for one or more years. Also, six served as instructors in the CMP's workshops on comprehensive musicianship. William Hughes, Beatrice Yoshimoto, Lillian Ito, Puanani Higgins, Jane Hughes, Diane McCoy, Jenny Smith, Annette Yonamine, Doris Harry, Doris Fuchikami, Paula Pang, Rodney Wong, Michael Nakano, Judith Sakima, and Minnie Bumatay were contracted to serve as major consultants and contributors to the second editions of the K–6 materials. Diane McCoy has worked full-time with the project since joining the project team in 1972.

Project Philosophy

From this writer's perspective, the comprehensive musicianship idea was an outgrowth of many factors. The timing of the movement was most appropriate, although the idea was not necessarily new. James Mursell and others had similar ideas concerning quality music education in earlier years, but new publications, scholarly presentations by national leaders, new conference foci, the establishment of six national educational laboratories for educational improvement, and especially the availability of federal funds in the late 1960s and early 1970s to rethink school programs, contributed directly to the movement. The allocation of federal funds for curriculum research and development, incidentally, has not been provided in such quantities since that time; but this period of national renewal in school subjects had an ongoing positive effect on music program development.

The comprehensive musicianship theme served as an excellent organizational schema (musical content, processes, expanded repertoires) for improving program quality. The theme has proven to be much more than a temporary "bandwagon" for scholars, teachers, and others to jump on for a short ride. It has had a positive longitudinal effect and continues to be an effective idea—even internationally—for improving the quality of music programs and music teaching in schools. Countries I have visited, such as Sweden, Finland, Australia, Canada, Japan, and New Zealand, have embraced many of the ideas of the movement with a goal of improving their school music programs.

The members of the project team believed that a program of music education should not allow the role of performance to overshadow other important musical roles such as listening, composing, and discussing, nor should these roles be allowed to supplant performance. Moreover, it was posited that the proper content of the music curriculum should be comprised of calculated proportions of listening, discussing, playing, reading, and other activities that constitute the behavior of those who are musicians.

Hence, the fundamental axiom of the project was that musical understanding (including musical behavior) is the paramount goal, and that understanding is attainable only through joint attention to (1) knowledge about music as it relates to performance and (2) performance as it relates to knowledge about music. The project team also believed that the repertoire for such a program should include music of all styles, music of different historical periods, and music from other cultures.

Comprehensive Musicianship

Although sometimes used in different ways by music educators, the term "comprehensive musicianship" had a very special meaning for project team members. Its meaning was based on the belief that a program of music education should be all-inclusive and all-embracing within the context of music as a discipline of knowledge. The characteristics of a discipline presented by King and Brownell in their publication noted earlier are briefly described as follows:

A discipline of knowledge is . . .

- a community of individuals whose ultimate task is the gaining of meaning through discourse;
- a particular expression of the human imagination;
- a domain staked out in the larger territory known as the intellectual life;
- a tradition possessing a history of events and ideas;
- a particular syntactical structure, a mode of inquiry, or, as Jerome Bruner describes it in *The Process of Education*, ". . . the interrelated ensemble of principles in a field of inquiry";
- a conceptual structure, a full set of interdependent ideas;
- a specialized language or other set of symbols;
- a heritage of literature and a communication network;
- a valuative and affective stance which harbors an implicit view of humanity and its place in the world; and
- an instructive community.

When considering these ten characteristics and their implications for education, it becomes evident that the music discipline can lay claim to each. The conclusion drawn from such consideration is that each characteristic should be reflected in some way in an educational design, whose intent is to guide students in becoming competent within the discipline of music.

The Music Educators National Conference (MENC) publication *The Comprehensive Music Program*, by Charles L. Gary and Beth Landis (reprinted from the American Association of School Administrators' *Curriculum Handbook for School Administrators*, 1973), provides descriptive information that closely parallels the views held by the project team. Excerpts from the publication follow:

MENC proposes to . . .

- lead in efforts to develop programs of music instruction challenging to all students, whatever their sociocultural conditions, and directed toward the needs of citizens in a pluralistic society;
- lead in the development of programs of study that correlate performing, creating and listening to music and encompass a diversity of musical behaviors; and
- advance the teaching of music of all periods, styles, forms, and cultures.

A comprehensive music program, then, is challenging to all students, recognizes a diversity of musical behaviors, and involves music of all periods, styles, forms, and cultures.

A careful reading of this document (even today) helps to set the tone for reconceptualizing music education and designing programs that are comprehensive in nature.

The Curriculum Research and Development Group

Following several years of successful activity as the Hawaii Curriculum Center, state authorities separated the joint operation of the University of Hawaii and the Department of Education (DOE), and created two new entities. The DOE organized a Curriculum Development and Technology (CDT) section, and the Uni-

versity of Hawaii College of Education implemented a Curriculum Research and Development Group (CRDG). The CRDG function continues today and includes, among other activities, the mounting of major curriculum projects in different disciplines and subject areas; the CDT section of the DOE lasted only a few years. Since the demise of CDT, the CRDG has frequently been contracted by the DOE to develop courses of study, curriculum guides (for instance, the K–12 music guide) and teacher resource books, conduct major curriculum evaluation projects, and assist with other research and development efforts.

Unlike other research and development centers, the CRDG has enjoyed a longevity that provides opportunities for longitudinal study of curriculum programs with extensive evaluations, and a revision cycle that results in new editions. Many curriculum programs developed by research and development centers have been one-time-around activities without an extensive evaluation/revision cycle. The value of longevity for developing a comprehensive musicianship program will be discussed later.

The Materials of the Project

The Elementary Level

It was decided at the outset of the project that instructional materials (teacher and student editions) would be developed for all courses offered in traditional K–12 music programs. A general music orientation was adopted for K–6 materials intended for use by music specialist teachers and/or classroom teachers. Beginning materials for string instruments and wind and percussion instruments were developed as an option to the general approach in the upper elementary level. A later decision, however, was to not publish the wind and percussion materials, since such offerings were so few in Hawaii's schools.

After the K–6 general program had been used in Hawaii's schools and in other locations for about ten years, new editions were developed that incorporated the feedback provided by the music resource teachers and classroom teachers based on their experiences in the class-

room. These early materials were published by Addison-Wesley Publishing Co. and were often referred to as the “type-writer editions.” The second editions of the K–6 materials were published by the University of Hawaii with hardback editions for students and softback editions for teachers. These materials are typeset and include photographs, graphic designs, and color. The materials are now in most elementary schools in Hawaii, and, if materials are being used, there is a 95-percent possibility that they are materials of the Comprehensive Musicianship Program (sometimes referred to as the Hawaii Music Program).

The Secondary Level

Teacher and student editions were developed in the early years of the project for junior and senior high general music, choral, and band courses. Additional materials were developed for high school string orchestra, theory, and literature. Two other sets of materials were developed and published in recent years: *Class Guitar: A Comprehensive Approach*, 1981; and *Ukulele: A Comprehensive Approach*, 1989.

A national leader in music education, reflecting on the goals of the project and the appropriateness of the goals for school programs, once remarked: “The program to be developed by this project is what we need, but at the secondary level it is probably 20 years ahead of its time.” His prophecy seems to have been valid. At the secondary level, Hawaii schools were provided with materials by special legislative funding. There was a flurry of activity by some teachers after receiving the materials, and the goal of comprehensive musicianship was pursued for a period of time.

Soon, however, those who had at first accepted the project’s goal gradually returned to the secondary tradition of working in isolation and, as often described, “doing their own thing.” In performance courses, this meant a return to drill/rehearsal type activities solely for the purpose of preparing compositions for performance; in general music classes, a return to an assortment of activities that lack a basic core of sequentially planned musical understandings.

Of course, these statements represent only my perception of conditions that existed then and continue to exist today in many music programs throughout our nation and in other countries. It has become more and more evident, however, that there is a great chasm between what some teachers believe should constitute a sequentially organized comprehensive musicianship program and what they actually do in the classroom under the guise of music education. It is very unlikely that quality programs of comprehensive musicianship will ever be achieved in any location until a set of specific goals are adopted and a set of procedures are set in motion to create such.

A Sequentially Organized Curriculum Plan

It was stated earlier that one of the goals of the project was to address major findings of *The Status of the Music Program in Hawaii’s Public Schools*. A host of valuable data was compiled from the study, but one of the most striking sets of data was teachers’ unanimous recognition of the lack of a sequentially organized education plan in music between grade levels and between elementary, junior high, and senior high schools. The project team accepted the charge to create a curriculum design that (1) viewed music as a discipline of knowledge, (2) would advance the goals and foci of comprehensive musicianship, and (3) be sequentially organized K–12 around a chronology of musical understandings.

As wonderful an opportunity for a group of experienced music educators as it may seem, this was one of the greatest challenges of the project. The researchers/writers for the project held a series of meetings early in the academic year to work toward solving the sequential dilemma. Following the series of meetings, the consensus was that a chronology of skills (behavioral statements) would need to be charted for all grade levels and specialized courses within each grade level. When the group was asked how long it would take to complete such a task, the response was “The remainder of the academic year.” Thematic ideas

and other notions were considered, but it was finally concluded that a conceptual framework was the most reasonable solution to establishing a sequential content/process plan, K-12.

A perennial issue in our profession is what to call the “stuff” of music (elements, aspects, characteristics of sound, parameters, patterns of sound, concepts, etc.). We resolved our dilemma by using the terms *basic concepts* and *subconcepts*. Our belief that concepts are generalizations derived from a host of particulars proved to be consistent with the beliefs of educational psychologists at the time. It was decided to organize the program K-12 around seven basic concepts which would be introduced at the kindergarten level and then revisited (or reintroduced) at each subsequent higher level. Each of the seven basic concepts subsumed selected subconcepts arranged in a hierarchy or chronology from the more concrete to the more abstract, or the more simple to the more complex. The assignment of subconcepts was arbitrary, but based on the teaching experiences of the project team members.

Thus, each K-12 student, each year, would be studying and experiencing the basic concepts of tone, rhythm, harmony, texture, form, tonality, and melody. A goal was for each student to experience each basic concept and the subconcepts they subsume through actual experience with a wide variety of quality musical repertoire, and through participation in different musical roles such as listener, composer, performer, analyzer, improviser, etc. On the basis of this writer's close observation of both student and teacher use of the program for the past 18 years, the approach has been overwhelmingly successful in establishing a sequential plan for the instruction of music. The taxonomy of concepts from the project has now been incorporated into Hawaii's K-12 music guide.

The project team members believed that the seven basic concepts and the subconcepts subsumed by them were common to the music of all historical periods, styles, and cultures. An example of the taxonomy of concepts for the revised elementary level materials is

presented in Figure 1; it can be compared with Figure 2, CMP's elements (common to all music) presented in its 1971 publication by David Willoughby, entitled *Comprehensive Musicianship and Undergraduate Music Curricula*.

Implementation

The surprises of initial curriculum research and development activity seem to be never-ending. Following publication of first editions of materials—and the allocation of funds for schools to purchase texts—my pressing concern was “Now what is supposed to happen?” It is a long journey from the inception of an idea in education to its successful implementation by teachers in classrooms with students. In drafting this section there has been a nagging wonder about how many great comprehensive musicianship ideas were successfully tested (and projects begun) but were never used or known widely due to the lack of an ongoing implementation plan. Perhaps the success of any research and development activity should be judged on the basis of its successful, long-range implementation with a targeted group.

A music specialist/teacher remarked, after examining one of the new elementary texts, that she did not understand how to use the materials. It is very likely that any successful curriculum program in any discipline has a particular organization and expected style of presentation that may be clear only to those who developed it. Others may need to see “how it works” before they can become comfortable with using it.

This is perhaps true of many music teachers—especially teachers of secondary performance courses—whose ideas for teaching are more likely based on previous experience than on what is described in a book. Moreover, instructional materials (teacher and student texts) for secondary performance courses were a nonstandard fare in the 1970s and remain so today. It did not take long, however, to conclude that the only way a statewide comprehensive musicianship program could be initiated was through an on-going, in-service education program designed specifically and implemented for music resource

Presentation of Concepts Grades K-6

Introduced = ● Reinforced = ○

CONCEPTS		GRADE LEVELS						
		K	1	2	3	4	5	6
T O N E	Pitch	●	○	○	○	○	○	○
	Loudness	●	○	○	○	○	○	○
	Timbre	●	○	○	○	○	○	○
	Duration	●	○	○	○	○	○	○
	Instrumentation	●	○	○	○	○	○	○
	Pitch Class							●
R H Y T H M	Beat (Pulse)	●	○	○	○	○	○	○
	Tempo	●	○	○	○	○	○	○
	Rhythm Pattern		●	○	○	○	○	○
	Accent		●	○	○	○	○	○
	Melodic Rhythm		●	○	○	○	○	○
	Meter		●	○	○	○	○	○
	Accelerando			●	○	○	○	○
	Ritardando			●	○	○	○	○
	Simple Meter				●	○	○	○
	Thesis					●	○	○
	Anacrusis						●	○
	Syncopation						●	○
	Compound Meter						●	○
	Hemiola							●
	Composite Meter							●
F O R M	Introduction	●	○	○	○	○	○	○
	Phrase		●	○	○	○	○	○
	Coda		●	○	○	○	○	○
	Interlude		●	○	○	○	○	○
	Contrast			●	○	○	○	○
	Repetition			●	○	○	○	○
	Recurrence			●	○	○	○	○
	Section			●	○	○	○	○
	Binary (AB)			●	○	○	○	○
	Ternary (ABA)			●	○	○	○	○
	Program Music				●	○	○	○
	Rondo					●	○	○
	Suite					●	○	○
	Theme						●	○
	Theme and Variations						●	○
	Overture						●	○
	Absolute Music						●	○
	Opera							●
	12-Bar Blues							●
	Improvisation							●
	Cyclical							●
	Aria							●
CONCEPTS		GRADE LEVELS						
		K	1	2	3	4	5	6
M E L O D Y	Chant	●	○	○	○	○	○	○
	Speech Song	●	○	○	○	○	○	○
	Call and Response	●	○	○	○	○	○	○
	Interval (Step, Skip)	●	○	○	○	○	○	○
	Conjunct, Disjunct			●	○	○	○	○
	Contour			●	○	○	○	○
	Legato, Staccato				●	○	○	○
	Phrase				●	○	○	○
	Sequence						●	○
	Blue Notes							●
	Range							●
H A R M O N Y	Simultaneous Tones	●	○	○	○	○	○	○
	Chord		●	○	○	○	○	○
	Chord Progression			●	○	○	○	○
	Tonic Chord				●	○	○	○
	Chord Root							●
T O N A L I T Y	Tonic (Listening)	●	○	○	○	○	○	○
	Tonic (Singing)		●	○	○	○	○	○
	Pentatonic			●	○	○	○	○
	Scale			●	○	○	○	○
	Major, Minor				●	○	○	○
	Key							●
	Key Signature							●
T E X T U R E	Diatonic							●
	Chromatic							●
	Accompaniment	●	○	○	○	○	○	○
	Unison		●	○	○	○	○	○
	Ostinato			●	○	○	○	○
	Round				●	○	○	○
	Pedal Point (Drone)				●	○	○	○
	Partner Songs					●	○	○
	Monophony						●	○
	Homophony						●	○
	Polyphony						●	○
	Canon							●
	Fugue							●
	Counter melody							●
	Imitation							●
	Antiphony							●
	Descant							●
	Solo							●
	Duet							●
	Trio							●

Figure 1

teachers, classroom teachers who teach music, and secondary music specialists.

Elementary Level

More than 7,000 of the 9,000-plus elementary classroom teachers in Hawaii have enrolled in at least one two-credit course since the implementation plan became operational. Courses are offered for both university credit and DOE credit. Many have taken more than one course. Also, there are mini-courses and specific skill-development workshops in which teachers participate each academic year. A goal of the project's in-service activities is to have teachers assume the role of students and learn to do all that is expected of students while examining the text material that guides instruction.

In a sense, these courses help teachers learn what the written material "sounds like." The idea is based on the premise that musical understanding is possible only through experience with sound, and all learning must therefore proceed from an actual musical sound context. We have learned that an in-service program designed to prepare teachers to use a specific set of materials produces far greater benefits than those concerned with general teaching methodologies assumed to be appropriate for any curriculum program. This belief about in-service programs has been

tested for the past 18 years and has proven to be successful in all curriculum programs developed by CRDG. The elementary in-service program began in 1972 and is enjoying the same level of intensity today as in the early years. It is interesting to note that the program is entirely voluntary and is provided through the collaborative efforts of the university and the DOE.

Secondary Level

The same premises presented for in-service education at the elementary level are believed to be appropriate for the secondary level. The difficulties involved, however, are far greater, due to the general sense of satisfaction secondary music teachers seem to have with their past professional accomplishments and the success they have enjoyed in meeting community and school needs through a system of providing musical services. It is rare indeed for teachers of performance courses to spend serious time reconceptualizing their programs to determine whether the goals of music education are being met. Many subscribe to the intent of a comprehensive musicianship program yet permit themselves to construct those great chasms between good intent and what actually happens in the rehearsal hall.

Common Elements

Music is the interaction of:

- Sound (pitch)
 - Horizontal (melody)
 - Vertical (harmony)

- Silence

- Duration (rhythm)

- Qualities

- Timbre

- Dynamics

- Texture

- Form is the organization of musical elements

- Context is the consideration of music—

- Historically

- Socially

- Aesthetically

Figure 2

An example of this situation is our early attempts to provide in-service education for band directors. A laboratory band composed mainly of high school band students was organized for in-service courses. Band directors also assumed student roles and performed as members of the band. Brent Heisinger, researcher/writer of the band materials, was the instructor.

Students developed conceptual understanding through the rehearsal techniques employed. Each participated in a small ensemble, learned to compose and/or arrange for the ensemble, developed listening skills, and did most of those things students in a comprehensive musicianship program are supposed to do. The teachers enjoyed the experience and appreciated observing the progress of students; the students greatly enjoyed the experience; parents were elated over their children's progress and excitement. The in-service activity was successful.

Or was it? It was evident later that little of what had been accomplished found its way to the school programs of participating teachers. The same situation generally existed in in-service activities for general music and choral music teachers. The national leader mentioned earlier who believed the project might be 20 years ahead of its time for the secondary level may have miscalculated; perhaps it is more like 30 or 40.

The foregoing comments are in no way intended to denigrate the efforts of those teachers who have used elements of the comprehensive musicianship approach in their classes for many years. Good musicians always have more in their teaching repertoires to share with students, but it requires both good musicianship and good educational skills to ensure a successful comprehensive musicianship program, and many secondary teachers are probably too satisfied with their pre-service education programs and are not aware of their on-going, in-service needs.

Project Costs

It has been a unique professional privilege to serve as director of the Hawaii Music Curriculum Project since 1968—a kind of opportunity in life that few in

our profession have ever had or will have in the future. Much of our continued success can be attributed to the brilliant leadership of Arthur R. King, director of the CRDG, whose understanding of school change and program improvement ranks him among our nation's leaders. His belief that music is a discipline of knowledge with importance equal to that of other disciplines included in school curricula is rare indeed.

The Contemporary Music Project had a very significant influence on our project work and the work of others in the country. The influence has left a positive and permanent imprint on many school music programs, and it is my belief that this influence will continue for many more years. Had the project not existed, and its promotion of comprehensive musicianship in school programs not been initiated, it is possible that our work would not have been as successful.

The continued funding of our project work was probably made easier as a result of the national movement begun by CMP. It is estimated that the costs of our project work—research and development, evaluation, publication of materials and recordings, in-service education, and general implementation costs—total approximately \$2,500,000. When first considered, this seems like an unbelievable amount for the improvement of school music programs in Hawaii. This amount, however, needs to be considered within the context of the total number of program users and the per-year costs for servicing users. For instance, an estimated average of 60,000 students (a modest estimate for Hawaii only, and not including a modest estimate of 3,000 Hawaii teachers) served by the program for 18 years equals 1,080,000 students. Thus the average cost per student per year for the past 18 years is \$2.32.

It is important to note that a considerable amount of the total costs have been recovered through the sale of texts and recordings, thus reducing even more the cost per student per year. Perhaps data of this kind will be a source of encouragement to leaders in music education to become bolder in seeking funds for major program improvement efforts in the future.

Coda

Contributors to this publication were encouraged to address questions such as “Would you do it again?” “How did you get involved?” “What was the motivation?” “To what extent were you satisfied with the project, the procedures, and the results?” “What were the strengths and weaknesses of the Contemporary Music Project?” All five questions are appropriate for those involved in some phase of the movement. The first four questions and the strengths of the project were addressed in the sections presented above. In my opinion, the weaknesses were few, but one will be addressed here since it relates to “What’s next for the movement?”

In the implementation section, it was stated “It is a long journey from the inception of an educational idea to its successful implementation by teachers in classrooms with students.” At the conclusion of a CMP workshop in which I was an instructor, a well-known band director shared with me the conclusion he had drawn from his workshop experience. He stated that hereafter, at each football game for which his band was to perform a half-time show (with the possibility of millions watching via television), he had decided to include in the show at least one selection by Bach or another master composer. Needless to say, he missed the point; comprehensive musicianship is not achieved by adding a piece composed by a master composer to a programmed half-time performance for a football game.

The journey suggested above begins with an idea that must be tested in different environments (cultural and social) and then modified as needed. When the idea becomes successful among a wide group of users, it must be translated into a sequential curriculum design and eventually into instructional materials. Otherwise, a good idea is not replicable and preservable for implementation among an even wider group of users and future generations. When the materials have been tested, in-service education should be conducted to assist uninitiated users in learning how to use the materials. “Generalized methodologies” are totally inappropriate for in-service programs for teachers who are expected to implement

a program that includes new teaching strategies and a new content/process design.

To the best of my knowledge, the project did not provide (1) any activity for teachers beyond attendance at a one-week workshop, or (2) instructional materials to preserve and perpetuate the ideas of workshop leaders. Since only a small percentage of our nation’s teachers attended the workshops, a vast majority lack the preparation needed to implement ideas espoused by the project. Looking back, if all (or some) of the different projects in those early days had collaborated and shared their particular expertise, some lasting memorials (curriculum materials!) might be available today to help perpetuate one of the greatest movements in the history of music education in our country.

These points are made with full recognition that the time and funding allotted for the project may not have permitted a long-range implementation plan. The value of longevity for a project, however, becomes obvious when considering “what could have been,” should such an implementation plan have been possible. Perhaps the pockets of activity that exist today can become more and more contagious, the movement can become reactivated, and we shall eventually see full-scale research, development, in-service, implementation, and evaluation plans. The opportunity and funding for such a venture may be out there somewhere waiting for us to reach out and grasp it. Shall we begin the search? Soon?

Codetta

For specific information on some of the early materials of the Hawaii Music Curriculum Project, a doctoral dissertation by Roy Edward Ernst (Professor of Music at Eastman School of Music) titled *A Taxonomical Analysis of Selected Units of the Hawaii Comprehensive Musicianship Program* (1974, University of Michigan) is recommended for review. Reviews of several sets of materials were included in the Book Review column edited by Paul R. Lehman in the *Journal of Research in Music Education*, Spring 1975 (Volume 23, Number 1, pp. 85–96). □