

# Something to sing about!

## A selection and analysis of unison Canadian choral compositions for schools

Rodger J. Beatty  
Brock University

Singing has traditionally been the primary music performance activity in the elementary music classroom (Anderson & Lawrence, 1998; O'Brien, 1983); vocal and choral repertoire has provided the foundation for many elementary music education programs. In the performance approach to music teaching and learning, the repertoire, the development of musicianship, and the opportunity for enjoyment and self-growth form the basis of the curriculum (Rao, 1993). Elliott (1993, 1995) states that pupil self-growth and enjoyment result from the matching of choral musicianship and carefully selected choral challenges. The task of the music educator is to make musicianship and musical enjoyment accessible to all children.

As an elementary school music teacher and a professor of elementary school music curriculum methods for twenty-one years, I, in the role of teacher as curriculum maker, found that selecting repertoire for the various school choral groups and classroom choirs consumed a large part of my preactive or planning stage for future curriculum delivery. Many factors determined the final selection and the process was time consuming. A guidelist outlining data analysis of varied Canadian unison choral repertoire suitable for performance by first-, second-, and third-grade Canadian elementary school pupils could be a useful resource and an effective time saver for Canadian elementary music educators.

In the Canadian elementary music classroom, the musical challenge lies in the repertoire. For effective learning to occur, appropriate and suitable repertoire matched to pupils' development and musical maturity is needed. Bradley (1974) and Nourse (1975) call for such a practical resource with a graded analysis to enable the classroom teacher to determine the suitability of using a certain Canadian composition with his/her ensemble. If Canadian teachers are to become more concerned with utilizing Canadian repertoire in Canadian school classrooms, resource guidelists promoting easier access to Canadian music are needed. Educators and conductors must ensure that Canadian music thrives and grows (Karlsson, 1993).

Canadian music publishers actively promote the thriving work of many Canadian composers and arrangers through their ongoing publishing of Canadian repertoire. The Canadian Music Publishers Association safeguards and advances the interests of the composer and publisher, encourages fair trade practices and maintains high standards of performance and services (Bird, 1992). Traditional well-known educational music publishers have included Frederick Harris Music Co. Ltd., Gordon V. Thompson Music

Co. Ltd., Leslie Music Supply Inc., and Waterloo Music Co. Ltd. (Kallman, Potvin & Winters, 1992). In recent years with the onset of desktop publishing, a great number of new companies have appeared on the Canadian music publishing scene. Each publisher has traditionally focused on a different share of the music educational marketplace. One specific publisher, Leslie Music Supply, Inc. has focused on a wide variety of choral music for use by elementary school pupils.

An analytical guidelist of elementary choral repertoire would have noted benefits for the profession. Music festivals, both competitive and non-competitive, have continued to be integral components in the musical life of many school-aged children in Canadian communities. Each year festival organizing committees meet to survey current choral repertoire and to choose test pieces for the various classroom and school choirs. Elementary choral compositions published by Leslie Music Supply, Inc. are frequently chosen as festival test pieces for classroom and/or school choirs. An analytical guidelist of suitable Canadian choral repertoire could assist committees in the selection of compositions for various classes (Fisher, 1975; Kaplan, 1985).

As well, a guidelist of this type could be of use to the dealers and merchants in the music industry. The results of the analytical study could assist publishers and/or merchants with pertinent information to more ably serve their clientele with specific choral program needs (Schelleng, 1993).

The development of an analytical guidelist could have practical applications for the classroom music teacher as curriculum maker. Such a guidelist could be used by teachers to select repertoire and to prepare compositions for classroom use. In addition, a set of analysis guidelines could assist other teachers in analyzing music themselves.

In terms of academic scholarship, the area of research concerning the selection and analysis of Canadian compositions suitable for student use merits study in the choral/vocal music area. Numerous researchers (e.g. Shand, 1978; 1984; Stublely, 1985a; Walter, 1994a) have investigated specific instrumental music areas, however a gap exists in this literature for choral music specifically at the elementary school level.

In addition, there seems to be a lack of knowledge about how teachers of music use practical resources in the preparation for teaching and learning in their classroom. Elliott (1995) in his praxial philosophy of music education, theorizes that music making concerns musical knowledge-in-action or musicianship; it is procedural and context-dependent. It is a form of reflective practice which Schön (1983, 1987) refers to as "thinking-in-action" and "knowing-in-action". In the teaching-learning context, musicianship develops through active music making in curricular situations that the teacher deliberately designs to approximate the true condition of authentic musical practices. Elliott here builds upon the work of Connelly & Clandinin (1988) and affirms the music teacher as curriculum maker. The student is actively engaged in authentic music making projects replicating those of a musician (performing, improvising, listening, conducting, composing, or arranging) (Beatty, 1996a; Elliott, 1995). The pupil's ability to meet the musical challenge is dependent upon the development of musicianship. In order for students to experience success, teachers need to balance the challenges provided by the repertoire and the student musicianship. The study of how teachers prepare to design these curricular situations in the classroom merits investigation.

As well, previous research has studied the influence publishers have exhibited on teacher curriculum decision making. The criteria used by publishers for the selection of materials for publication and the inherent impact on teachers' curriculum decision making warrants further investigation.

The purpose of this intrinsic case study was to identify and describe criteria for selection and analysis of unison Canadian choral compositions. It was further expected that this investigation would discover and result in an analytical guidelist of unison Canadian choral repertoire published by Leslie Music Supply, Inc. (1970-1995) suitable for performance by first-, second-, and third-grade Canadian elementary school pupils.

In this investigation, several measures were used. Data were collected by personal interviews, investigator search and analyses, analysis by expert evaluators; and testing by classroom teachers.

This study was limited to unison choral compositions written by Canadian composers and published by Leslie Music Supply, Inc. between 1970 and 1995. Thirty compositions were selected with at least two chosen for each five year period.

## The review of the literature

The professional role that teachers play in curriculum planning and development has concerned various researchers (Clandinin, 1985, 1986; Connelly & Clandinin, 1988, 1994; Haberman, 1992; Johnson, 1989; Johnston, 1995; Kirk, 1988). Teachers' knowledge and expertise provides the theoretical and practical context for this teacher-based curriculum development. The role of teacher as curriculum maker promotes the use of personal practical knowledge. Personal practical knowledge focuses on personal understanding that teachers have of the practical circumstances in the classroom in which they work. It is experiential and evolves out of "reflection-in-action" (Schön, 1983).

This critical reflection draws upon Dewey's perception of education being conceived as a continuing reconstruction of experience (Dewey, 1897). Dewey believed that every experience enacted upon modifies the one who acts and subsequently affects the quality of future experiences. These experiences affect the formulation of emotional and intellectual attitudes. Dewey described this criterion of discrimination as the principle of continuity of experience (Dewey, 1938).

The teacher as curriculum maker encourages the use of this personal practical knowledge as "a vehicle for change in our ever changing environment, in our understanding of the world" (Johnson, 1989, p. 372). Through research in coming to know teachers' knowledge, one learns to understand how teachers construct and re-construct their reality as the teachers' knowledge in process. The actions of practice are both "the expression and origin of the personal knowledge of the actor. Thus, action is imbued with knowledge and knowledge with passion" (Clandinin, 1985, p. 361-2).

Johnston (1995), in an investigation of the changing role of teachers in making decisions about curriculum at the school level, found that policies aimed at shifting more of the responsibility for curriculum decision making into the hands of the teacher may be successful only if the expertise of teachers is fully utilized in the decision making process.

Teachers' role in curriculum planning is critical; Haberman (1992) views teachers as having the most relevant knowledge for improving school programs and giving them greater voice. Classroom teachers taking roles as curriculum leaders retain the most powerful influence on students' learning.

The teacher as curriculum maker and selector of curriculum materials may have numerous benefits. Haberman (1992) suggested that the benefits of increased teacher involvement may lead to improved teacher self-concept, greater sense of responsibility and commitment to the school and the curriculum and increased student motivation. Kirk (1988), in a case study, found that teachers who were directly involved in the curriculum development process tended to shift from prescriptive to more interactive models of teaching. The increased interaction with students allowed the teachers to more thoroughly evaluate the students' needs.

The selection of learning materials by teachers involves informed pedagogical and curriculum decision making (May, 1993; Komoski, 1985). Elliott (1993, 1995) further states that pupil self-growth and enjoyment result from the matching of choral musicianship and carefully selected choral music challenges.

As well, publishers, in their selection of material for publication, exert a major influence on what students have available to learn in various subject areas (May, 1993). Publishers' decision making is market-driven; they must publish materials that will sell (Ariew, 1982; Armstrong & Bray, 1986; Davis & Hawke, 1986). The publishing industry like other media, reflects its consumers as much as its producers. Teachers, as consumers, must take the responsibility to shape publishing by selecting and rejecting wisely (Allen et al, 1986). Kormos (1978) suggested that joint publisher/educator studies should be done on improving products

Singing has traditionally been an integral part of the elementary music education; music educators promoting the choral music experience for children select material in both textbooks and choral octavos (Anderson & Lawrence, 1998; Rao, 1993).

Since the early eighties, the music industry in North America has witnessed a rapid increase in the amount of new choral repertoire available. As well, the higher standard in quality literature of treble voices has become the criterion by which conductors and teachers base their curricula (Bartle, 1993; Schelleng, 1993).

In order for effective learning to occur in the choral music experience, the musical challenges found in the choral literature should be matched to the level of musicianship and development of the pupils (Elliott, 1993; Rao, 1993). A number of studies have involved the criteria for the selection of choral compositions (e.g., Braun, 1988; Brunner, 1992; Goetze, 1989; Gould, 1968; Miller, 1979; Nofziger, 1968; Rao, 1989; and Shull, 1971).

Numerous Canadian researchers have investigated the selection and analysis of Canadian music suitable for use with students in Canadian schools (e.g., Mills, 1972; Shand, 1978; Shand, 1984; Stublely, 1985a; Thompson, 1989; Walter, 1994a; and Cousens, 1997).

Shand (1978) studied some of the best available published Canadian music suitable for large and small choral and instrumental student ensembles. The selective list

used an analytical framework encompassing the following components: title, composer, publisher, price, duration, text, voicing, rating, grade level, musical style, technical challenges, pedagogical value, student appeal, and effectiveness in performance.

Thompson (1989) investigated current Canadian music in the choral music experience of elementary and secondary school choirs. Using the Shand (1978) criteria as a framework, she expanded it to include: title, composer, publisher, catalogue number, date, duration, commission or premiere, recording, grade level, voicing, accompaniment, range, tessitura, rating, text, form, melodic style, harmonic style, rhythm, texture, pedagogical value, pedagogical approach, and effectiveness in performance.

In addition, researchers of the The John Adaskin Project, jointly sponsored by the Canadian Music Educators' Association and the Canadian Music Centre, have addressed many challenges systematically in the promotion of the use of Canadian music in schools (e.g., Cernauskas, 1995; Kernohan, 1997; MacInnis, 1991; Maxwell, 1985; Shand, 1978, 1985a, 1985b, 1986, 1987, 1992, 1993; Stublely, 1985b, 1989, 1990; Walter, 1994b).

## The method

In 1995, I carried out a pilot study on the selection and analysis of unison Canadian choral compositions published by Leslie Music Supply, Inc. (1970 - 1994) suitable for performance by first-, second-, and third-grade Canadian elementary school pupils (Beatty, 1995; Beatty, 1996b). Based upon the results of this pilot investigation, the design of the present study consisted of eight phases: (i) identification and selection of unison Canadian choral compositions published by Leslie Music Supply, Inc. (1970 - 1995), (ii) selection of expert panel evaluators [Panels 1 and 2], (iii) establishment of guidelines for analysis and framework for analysis (draft and final), (iv) assessment of the level of difficulty, (v) interviews with Joan Leslie, Pat Leslie VanderHeyden, co-owners of Leslie Music Supply, Inc., (vi) analysis of compositions, (vii) classroom testing and interviews with classroom testers, and (viii) data analysis (Beatty, 1998).

To identify unison Canadian choral compositions published by Leslie Music Supply, Inc., I first visited the publisher in person at the company office and store in Oakville, Ontario. With the assistance of the founder, owner and president, Joan Leslie, and co-owner, Pat Leslie VanderHeyden, I assembled a list of all Canadian unison choral compositions published between 1970 and 1995 by Leslie Music Supply, Inc. based upon their publishing records. These included original publications of Leslie Music Supply, Inc. as well as reprints, previously published by Western Music Company Ltd., Frederick Harris Music Company Ltd., and Lenel Music Publishing.

Using the data collected in the pilot study, I extended the initial pilot study sample of twelve pieces to thirty compositions. In consultation with Pat Leslie VanderHeyden, co-owner, I selected the thirty compositions for the present study based on the following criteria:

- The composition met range criteria (C' - E<sup>2</sup>) set by McRae (1991).
- The composition was representative of the historical development of Leslie

Music Supply, Inc. (at least two pieces from each five-year period of growth)

- The variety of compositions in the sample reflected the diversity of the composers published by Leslie Music Supply, Inc.

In order to establish a framework for analyzing the technical/musical characteristics and pedagogical challenges, I first reviewed the relevant literature on the selection and analysis of Canadian music suitable for use with students in Canadian schools. Then utilizing the frameworks for analysis of Shand (1978), Thompson (1989) and the pilot study, Beatty (1995, 1996b), I synthesized a draft framework for analysis of technical/musical characteristics and pedagogical challenges. Next, I developed a set of draft analysis guidelines, based on Thompson (1989) and Beatty (1995, 1996b) and constructed a draft Repertoire Analysis Form based on the set of guidelines for analysis.

In choosing the expert evaluators for Panel 1, I looked for richly experienced elementary music teachers with expertise in choral music practice and in-service teacher experience. In the present study, pilot study results from expert evaluators 1 and 2, Adam and Randall were utilized. Adam and Randall had analyzed five (randomly selected) from the twelve compositions that I had analyzed using the guidelines for analysis as reported in Beatty (1995, 1996b). I then selected a third expert evaluator, Margaret.

I then disseminated draft frameworks and analysis guidelines to expert evaluators requesting input for future clarification. Adam and Randall, who were involved in the Beatty (1995, 1996b) pilot study, were sent their analysis and were instructed to review their work and to recommend refinements to the draft framework for analysis. I also distributed the draft framework to expert evaluator, Margaret from Panel 1, to suggest possible refinements.

One of the results of the pilot study yielded diversity in the strongly interpretive areas of pedagogical value and approach. Based upon this result, I considered establishing a separate framework for the appraisal of pedagogical value and approach. Guidelines developed by Walter (1994a) formed a genesis for such a framework. I asked each expert in Panel 1 for feedback on such a development. All three experts concluded that the appraisal of pedagogical value should remain as articulated in guidelines for analysis from the Beatty (1995, 1996b) pilot study.

Using the feedback from all experts in Panel 1, I modified the draft framework for analysis, draft guidelines for analysis, and draft repertoire analysis form and developed final versions. I sent Margaret these final versions and she analyzed the same five compositions that Adam, Randall and I had previously assessed.

Since the present study concerns unison choral compositions, a strong recommendation from Adam that harmonic style should be discussed under texture was incorporated. As the study progressed and at the suggestion of one of the experts in Panel 2, price was added to the analytic framework. Possible reasons will be discussed later. A comparison of the analytic frameworks demonstrating the change in study focus follows in Table 1:

Table 1

## Comparison of the Categories in Four Analytic Frameworks

SHAND (1978)	THOMPSON (1989)	BEATTY(1995 & 96b)	THIS STUDY
1. Title	1. Title	1. Title	1. Title
2. Composer	2. Composer	2. Composer	2. Composer
3. Publisher	3. Publisher	3. --	3. --
4. --	4. Catalogue No.	4. Catalogue No.	4. Catalogue No.
5. Date	5. Date	5. Pub. Date	5. Pub. Date
6. Price	6. --	6. --	6. Price
7. Duration	7. Duration	7. Duration	7. Duration
8. --	8. Commission	8. --	8. --
9. Recording	9. Recording	9. --	9. --
10. Grade Level	10. Grade Level	10. --	10. --
11. Voicing	11. Voicing	11. --	11. --
12. Accompaniment	12. Accompaniment	12. Accompaniment	12. Accompaniment
13. --	13. Range	13. Range	13. Range
14. --	14. Tessitura	14. Tessitura	14. Tessitura
15. Rating	15. Rating	15. Rating	15. Rating
16. Text	16. Text	16. Text	16. Text
17. Musical Style	17. Form	17. Form	17. Form
	Melodic Style	Melodic Style	Melodic Style
	Harmonic	Harmonic	--
	Structure	Structure	--
	Rhythm	Rhythm	Rhythm
	Texture	Texture	Texture
18. Pedagogical Value	18. Pedagogical Value	18. Pedagogical Value	18. Pedagogical Value
19. --	19. Pedagogical Approach	19. Pedagogical Approach	19. Pedagogical Approach
20. Student Appeal	20. --	20. --	20. --
21. Effectiveness in Performance	21. Effectiveness in Performance	21. Performance Effectiveness	21. Performance Effectiveness

I scheduled interviews and met in person with Joan Leslie, owner and president and Pat Leslie VanderHeyden, co-owner, Leslie Music Supply, Inc. I interviewed these informants independently for approximately 45-minutes each. The dialogues were audiotaped and I later transcribed them verbatim. Using member check procedure, I obtained feedback on the transcriptions by returning to each informant and eliciting input or verification.

To assess the technical, musical and pedagogical challenges of each composition, I analyzed independently the thirty compositions using the final framework for analysis, the final guidelines for analysis, and the final repertoire analysis forms. Following completion of my analysis and the five compositions analyzed by expert Panel 1, the amount of common judgment among the members of the Panel 1 and myself was investigated and analyzed. Since simple percentage agreement is not a good idea because it inflates reliability when there is a high proportion of chance agreement, I calculated Inter-rater Reliability using Cohen's K (Cohen, 1960). The analysis of the thirty compositions are my results.

To assess the usefulness of an analytical selective guidelist of unison Canadian choral compositions, I selected three educators with experience in elementary music education and choral conducting to act as classroom testers. Theory and practice need to be perceived in a dialectical relationship (McKeon, 1952; Tomkins, Connelly & Bernier, 1981). By involving teachers to "classroom test" a selected composition, perhaps the gap between theory and active practice may be narrowed. These experts for the present study are known as Panel 2.

I selected three educators, Sarabande, Cantabile and Arabella, at various stages in his/her teaching career: early years, mid-career, and highly experienced. As in my selection of experts in the first panel, I searched for elementary music teachers with expertise in selecting and preparing choral repertoire for performance with elementary school children. All three music educators taught in Ontario schools, two in large geographically district school boards in rural contexts and one in an urban private school. Each agreed to review my analysis of the 30 unison Canadian choral compositions, select one piece for teaching, prepare it for instruction, teach and rehearse the composition and allow me to observe his/her teaching practice and audiotape the rehearsal/lesson. I provided each teacher with a complimentary class set of the one composition from the selective guidelist chosen for teaching.

During the rehearsal/teaching, I observed the rehearsal/instruction and recorded field notes following ethnographic observer guidelines outlined by Goetz and LeCompte (1984, p. 112-113). As well, all classroom testers agreed to a 15-minute interview. The interview questions delved into the ways the teachers learned about new repertoire, the criteria they used to select repertoire, the usefulness of the analytical guidelist for selecting repertoire as well as for preparing to teach and the feedback on the addition of the first page of the octavo to each analysis. I audiotaped the interviews and later transcribed them verbatim. I utilized member checks and obtained feedback on the transcriptions by returning to each informant and eliciting input or verification. Each classroom expert appraised the pedagogical value of the analysis. I analyzed written and audiotaped records to explore common features or themes among the classroom testers relevant to the established guidelines and compositional analysis (Creswell, 1998).

## The results

The analysis of repertoire resulted in the creation of a selective guidelist of thirty unison Canadian choral compositions suitable for performance by first-, second-, and third-grade elementary school pupils. Similar to the results from the pilot study (Beatty, 1995, 1996b), the comparison of the analysis of the compositions among Panel 1 experts and myself yielded commonalities as well as diverse results. There was general consistency reported concerning definitive knowledge and analytical aspects such as octavo number, publication date, accompaniment, range, tessitura, text, form, melodic style, rhythm, and texture. However, in the highly inferential categories of pedagogical value and pedagogical approach, each expert and I provided unique insights into the composition. No two teachers would teach a song in exactly the same manner and the results supported this notion. His/her own unique interpretation of the technical/musical characteristics and the pedagogical value and approaches in each of the compositions reflects his/her own personality and choral pedagogical experience and expertise.

The results of the comparison of the degrees of difficulty for each of the five compositions analyzed by the three experts in Panel 1, are shown here below in Table 2.

Table 2

Comparison of the Assessment of the Degrees of Difficulty of Selected Compositions Among Panel 1 Experts and Investigator

Composition Title		Ratings			
		Adam	Randall	Margaret	Investigator
1.	The Spider Hunter	Easy-Medium	Medium	Medium	Medium
2.	The Loose Tooth	Easy	Easy	Easy	Easy
3.	Thunder & Lightning	Easy-Medium	Difficult	Medium	Medium
4.	Noise	Easy	Easy	Easy	Easy
5.	A Song of Sharing	Medium	Medium	Medium	Medium

To assess my reliability as a judge in comparison with members of expert Panel 1, I calculated the inter-rater reliability. Since reporting the simple percentage agreement amongst the judges inflates reliability when there is high proportion of chance agreement, I calculated Cohen's K (Cohen, 1960) for each pair of judges for each of the two decisions they made. Since Adam used a different scale than outlined in the guidelines for analysis, I omitted his results from the reliability calculations. The formula for calculating Cohen's K is as follows:

$$\left( \frac{\text{proportion of observed agreement} - \text{proportion of agreement expected by chance}}{1 - \text{proportion of agreement expected by chance}} \right)$$

In this case, there are 3 options (easy, medium, difficult) x 2 markers so the proportion of chance agreement is .50 (i.e. 3 of the 6 combinations are matches). The overall agreement (global mean across all judges) for number of items agreed was 4.33; the global mean for proportion of observed agreement was .86. The mean proportion of agreement by chance was .50 and the mean K was .73. This is an acceptable degree of reliability for the investigator as a judge of the level of difficulty of unison choral compositions.

The results of the classroom testing by members of expert Panel 2 and the independent interview with each teacher suggest that the analytical guidelist of unison Canadian choral compositions was very useful. All found the guidelist extremely helpful in selecting repertoire and in preparation for teaching.

Cantabile remarked about the usefulness of the selective guidelist. She stated, "It was quite useful. It was good. . . I really liked the teaching approaches that you had given because having that as sort of a background . . . gave me an idea that [they] . . . would fit my own style" (Tape 5A - 134).

Arabella found the guidelist valuable; she recounted:

Very [useful]! Much more so than when you just receive a sort of catalogue that gives you the first couple of pages of the octavo. I felt that this is a much more complete system. It was extremely detailed and I didn't have many questions. Things were quite clearly explained. It is something that I really want to keep and use (Tape 6A - 109).

In addition, Arabella found the guidelines for analysis so explicit that she intended to use them in the future as a basis for analyzing music herself. She elaborated:

Your analysis guideline, I find to be very helpful and gave me all kinds of parameters with which to look at the actual analysis. . . I probably would not be as thorough as you but, yes, as a guideline, I would quite readily use it (Tape 6A - 204).

Using the analytical selective guidelist helped the two more experienced classroom teachers to reflect on their own teaching practice. Sarabande described how the guidelist might be used by teachers with different backgrounds of musical knowledge and pedagogical skill. She compared how the guidelist may be perceived by a specialist music teacher and a generalist classroom teacher. Sarabande elaborated:

Because I'm not a music person, I went back and figured out what you were talking with texture. I handed it to the other music teacher in the school and she has a music background; she went right through it. She went straight to the texture; I think it depends on your background. So I would pay attention to melody and rhythm before I would hit texture or the accompaniment (Tape 4A - 150).

Arabella compared the pedagogical approaches of certain compositions suggested in the analytical selective guidelist, with her own previous past practices. She elaborated, "It was interesting with the pieces I had already taught; I

thought back to how I had taught them and compared notes. It was interesting to have another input, another idea" (Tape 6A - 102).

One expert from Panel 2 offered further suggestions for the usefulness of the selective guidelist. Arabella suggested that the guidelines for analysis should be an integral part of the analytical selective guidelist. She noted, "There were times when I was going through . . . the actual analysis and I referred back to this [analysis guidelines], so that I understood what you were saying" (Tape 6A - 220). As well, even though the guidelines for analysis defined the criteria for level of difficulty, she felt that the ratings of easy, medium, and difficult were highly inferential. She stated:

Even though it [the analysis] may have the elements that you laid out, [your rating] might be very different from mine or other music teacher's idea of easy or medium or difficult. I tend to ignore ratings because it may be easy for one choir to sing with really clear articulation. I may have kids who, . . . teaching on the east coast, saying "ou" and trying to get that "aa-oo" like they say, . . . is a major challenge in many pieces. . . . Geographical differences in pronunciation may make something relatively easy or difficult. So, that is why I think using easy, medium and difficult is open to a lot of interpretation (Tape 6A - 230).

Two suggestions originating during the interview with Sarabande evolved into modifications of the reported analysis of compositions. She suggested that due to increasing financial constraints in public education, price should be included as a parameter for each piece. When both Cantabile and Arabella concurred, I added price to the analysis of each composition. As well, Sarabande recommended that seeing the music in addition to reading the analysis would have been beneficial; Arabella and Cantabile agreed. I, then, requested and was granted permission by Leslie Music Supply, Inc. to reproduce the first page of each octavo and append it to the analysis of the compositions to give teachers a sense of the musical creation.

The results of the interviews with Nancy Telfer, Clifford Crawley and Michael Coghlan suggest that the criteria that guide their creation of unison choral repertoire for primary-grade children included both common technical/musical considerations as well as more discrete, individual descriptions. All of the composers believed that for pupils to grow musically, the highest quality of choral literature should be available for pupil use in school classrooms. Each of the composers felt the aspect of text based upon a theme or topic was a very important and integral part of the compositional process. As well the marriage of text and music was a significant consideration among all composers.

All of the composers highlighted range as a musical consideration that guides their creation. Michael Coghlan prefers a range of C' - C", Clifford Crawley suggested a range from C' - E" or F" while Nancy Telfer writes using D' or E' - E" or F" range. Nancy Telfer elaborated:

For that age level, I usually go from D' or E' to E" or F". I use the outer pitches in most cases fairly discretely, in other words, I lead easily into them and the outer pitches are maybe not held for too long. Outer pitches are on appropriate vowels because some vowels are much easier to sing on high pitches, others are easier

on low pitches. I avoid consonants that close on outer pitches particularly on sustained notes (e.g. "l", "r", "m". . .) (Tape 8A - 115).

Two of the composers, Nancy Telfer and Clifford Crawley, identified tessitura as a key element in their thinking while composing unison music for young children. They were similar in describing the general lie of the vocal part; Clifford Crawley felt the ideal tessitura extended from A' - C" while Nancy Telfer perceived the optimum tessitura for young voices rested between G' and C".

Clifford Crawley stated that the accompaniment is an important musical consideration in his compositions. He maintained that pieces should offer an "ease of accompaniment for the non-professional player so that they are not intimidated; the accompaniment [should be] supportive but nevertheless independent" (Tape 7A - 101).

When Nancy Telfer composes music for young children, she specifically writes with the vocal timbre and capabilities of the child voice in mind. Her understanding of the flexibility of the child voice and the challenges of pitch discrimination at young developmental ages colours her composition. She explained:

One of the things about children is that their voices are so flexible that you can do a lot of things that they don't even notice really. You have to watch things like chromatics; they have difficulty hearing the difference when you've got very small intervals but leaps are much easier for children at that age than they are for us as adults; the differences are incredible. . . I use different phrase lengths for children's music than I do for adult music and I vary the phrase lengths (Tape 8A - 140).

As well, the knowledge of how young children learn and memorize quickly guides Nancy Telfer in determining the form of her composition. She clarified:

The music and the words should be easy to memorize. A good balance of contrast and unity help to make it easier to memorize. I think about this as I edit each piece. Also each piece should be an appropriate length (Tape 8A - 149).

All composers acknowledged the influence of other individuals in their composition. Michael and Mira Coghlan collaborate in their writing. Michael Coghlan, an accomplished composer of popular music, depends on Mira's expertise and experience as an elementary music educator to write music suitable for young children. He elaborated:

I would write something or [Mira] would give me an idea. She would give me an opening line or an opening melody and say, 'Finish that off' or I would write something and she would say, 'That won't work there in that key; you've got to put it down a third or whatever'. So we will go back and forth on that. . . I pretty well know now, though, what will work and what will not (Tape 9A - 148).

Clifford Crawley noted that he has been influenced in the topics for his compositions by children, teachers and by Joan Leslie, as publisher. Nancy Telfer revealed that people "probably [influence me] more than I realize" (Tape 8A -241). She acknowledged, like Clifford Crawley, that teachers, pupils and her publishers have influenced her

in her compositions. She noted also how hearing fine choral performances by children's choirs affect her:

Sometimes I'm inspired by listening to a group of singers, with this level of children, you know, you hear something that is really moving and it really spurs you on - "I've got to write something". It's an incredible inspiration! It is not specific to writing one style. It is so strong it makes you write better music (Tape 8A -260).

The co-owners of Leslie Music Supply, Inc. have influenced Nancy Telfer's writing by suggesting topics for future compositions. Nancy Telfer expounded, "Sometimes they ask for certain seasonal things, too. . . because they have got feedback from teachers (Tape 8A -310).

The issue of whether success in the marketplace had influenced composers in their own compositions brought like responses from all composers. None of the composers felt their works reflected aspect of formula writing which, for children's choral music, has become popular in both the United States and England.

The results of the independent interviews of the co-owners of Leslie Music Supply, Inc. Joan Leslie and Pat Leslie VanderHeyden, suggest that both musical and marketability/profitability concerns governed the criteria for the selection of works for publication. During the early years and until 1990, Joan selected pieces for publication independently and since 1990, in conjunction with Pat. For unison choral music, they looked closely at the texts of the compositions to ensure that they were interesting and age-appropriate for young children. Pat remarked, "Sometimes the words are inappropriate for today . . . . We have to be pretty careful about what we print because everybody has to be so politically correct" (Tape 2A-439).

In addition, they were concerned that the text was married well with the melody. As well, the range was important. Most pieces accepted were within the range of C' - D" according to Joan or in Pat's view, C' - E". If a composition extended higher than D", they had to decide if there were enough select choral groups to warrant publication.

Another determinant was the marketability of the composition and the overall riding profitability of the firm. When asked about the importance of the bottom line in decision making regarding a new publication, Pat VanderHeyden noted:

Definitely, but not to that degree. I don't think it plays the biggest part, though, in us deciding on a piece. . . Maybe we are just business-wise saying we won't print 2000 copies like we used to, we'll only go with 500. It doesn't hurt so much (Tape 2A-482).

The expert teachers in Panel 2 reported a much stronger technical/musical focus for selecting choral music. For first-, second-, and third-grade children, Sarabande chooses music that is challenging, has a range from C' - E" with a tessitura from A' - E", involves simple rhythmic figures avoiding syncopation and at a medium or slow tempo. Cantabile, on the other hand, selects song material using the following criteria: stepwise, diatonic melodies, "easy to grasp rhythms", repetitive form, a range from E' - E", a tessitura from G' - C", easy accompaniments and interesting text. Arabella, in addition to naming a

range from C' - F'' with a tessitura of A' - E'' or F'', asserted her criteria for the selection of unison choral repertoire as:

I would say text, mood of the song, range, talent as according to what a particular group needs to be challenged - it may be articulation, it may be a certain rhythm. I'm looking for a general mood of the song that will make it something that kids will want to remember for years to come (Tape 6A-61).

Two suggestions originating during the interview with Sarabande evolved into modifications of the reported analysis of compositions. She suggested that due to increasing financial constraints in public education, price should be included as a parameter for each piece. When both Cantabile and Arabella concurred, I added price to the analysis of each composition. As well, Sarabande recommended that seeing the music in addition to reading the analysis would have been beneficial; Arabella and Cantabile agreed. I, then, requested and was granted permission to reproduce the first page of each octavo and append it to the analysis of the compositions to give teachers a sense of the musical creation.

The comparison of the criteria for the creation/selection of unison choral music by composers, publisher and expert teachers suggests that all three groups used text and range as factors. Range was somewhat similar amongst the groups with C' - E'' as the common scope of pitch. The groups of composers and teachers held certain areas in congruence, specifically tessitura, texture, aspect of form, and melody.

## Discussion and implications for future research

The present study has investigated the selection and analysis of unison Canadian choral compositions published by Leslie Music Supply, Inc. (1970-1995) suitable for use with first-, second-, and third-grade Canadian elementary school pupils. The results of the study suggest that the framework for analysis and selective guidelist have great utility for use by classroom teachers of music in selecting unison choral repertoire. The professional role of the teacher as curriculum maker involves both teachers' knowledge and expertise (Connelly & Clandinin, 1988). As Johnston (1995) found, teachers may only be successful as curriculum makers themselves when the responsibility of curriculum decision making is transferred into the hands of the teacher. The teacher possessing background musical knowledge and skills could use this framework of analysis and/or selective guidelist to personally judge and choose unison choral music for classroom, school choir or community choir use. In so doing, the teacher would gain a greater degree of control over curriculum decision making at the classroom level. Arabella, an expert teacher from Panel 2, perceived herself as such a curriculum maker; she planned to use both the guidelines for analysis as a basis for analyzing music for use in her classroom and the selective guidelist.

The evolution of the framework for analysis from the Shand (1978) study to the Thompson (1989) research to the Beatty (1995, 1996b) study and finally to the present study reveals an analytical framework and guidelines for analysis that has become more specifically designed for unison choral repertoire. The Thompson (1989) framework upon

which I had modeled the development of my own framework had omitted price. However, the original Shand (1978) analytic framework upon which the Thompson (1989) study was modeled, had included price. I had originally considered this factor but had determined that price would date the resulting guidelist. Based upon the evolving results from the experts on Panel 2 and the fact that my research design was an emerging one, I added price to the analytic framework and to all completed compositional analysis. These emerging results suggest that in future research in this area, price would be an important factor to include.

Another possible category for inclusion in the analytic framework emerged as a result of one of the interviews with the experts on Panel 2. Arabella, in describing her own criteria for the selection of choral music stated:

I'm looking for a general mood of the song that will make it something that the kids will want to remember for years to come. I find that kids in grade six will often come to me and say, "I don't remember all the words but I remember the song that went like this and how beautiful it was!" and they will hum a couple of bars (Tape 6A - 64).

The expressive way that music powerfully impacts on individuals merits more distinct consideration. Although mood may be described as part of the melodic style, pedagogical value, or pedagogical approach according to the guidelines for analysis developed for the present study, having an explicit category in the analytical framework would ensure that this expressive and feelingful factor would be analyzed. In the selection criteria that Miller (1979) developed, mood could be considered as part of the music's appeal to the singers and the audience. Nofziger (1968) used terms like musical expressiveness and distinctive character. However, Arabella's term 'mood' would offer the clearest understanding of this expressive element. I recommend that mood be added to the framework for analysis for future research in the selection and analysis of choral music suitable for classroom use.

As the study evolved, Sarabande, one of the experts in Panel 2 recommended the inclusion of a facsimile of a portion of the composition to greatly assist the teacher in using the selective guidelist; Sarabande related, "That's normally the way I select music" (Tape 4A -214). I was granted permission from the publishers and the first page of each octavo was added to the analysis in the selective guidelist. For future research in the selection and analysis of music for school use, the inclusion of a sample of the musical score should be an integral part of the musical analysis.

The results of the comparison of the analysis of compositions among those which I had analyzed compared with those in reliability sample analyzed by Panel 1 experts yielded diverse results. There was general consistency reported concerning low inference categories such as octavo number, publication date, accompaniment, range, tessitura, etc. however, the features of pedagogical value and pedagogical approach resulted in highly inferential data. No two teachers would teach a song in exactly the same manner and the results supported this notion. The teacher's own unique interpretation of the technical/ musical characteristics and the pedagogical value and approaches in each of the composi-

tions reflect his/her own personal value systems and choral pedagogical experience and expertise. As Shand (1978) found, "choice of repertoire involves individual taste" (p. v). This result of the present study further supports the findings of Good and Shymansky (1986) and Howe (1986) who concluded that both high-inference and low-inference criteria should be used in evaluating classroom learning materials.

The results of the comparison of the criteria for the creation of unison Canadian choral music by composers and the criteria for selection of unison Canadian choral music by publisher and expert teachers suggest that there was a high degree of agreement among the groups in terms of the criteria used to select/generate unison choral compositions for use with primary-grade children. The most common or critical factors shared among all groups were range and text. The mean range of C' - E" for repertoire and the criteria of text being interesting, understandable and age-appropriate for use with first-, second-, and third-grade children supported previous findings reported by McRae (1991).

It is interesting to note that of all of the stakeholder groups (teachers, composers, and publisher), only one criterion (mood) was mentioned that was not included in the analytical framework employed in this study. This suggests that due to the high degree of consensus among the stakeholders, the selective guidelist may be an optimal learning resource for teachers of music in first-, second-, and third-grade.

In many areas of the curriculum, the learning resource has a significant impact on pedagogy. For example, instructional software can control students (e.g. rhythm skill drilling programs) or empower pupils (e.g. music compositional programs) regardless of the actions of the teacher once he or she has selected the learning materials for classroom use. Teacher behaviour may then be influenced by the resources made available to them. The ways teachers use resources such as this selective guidelist or the impact that learning resources have on pedagogy in the classroom merits further investigation.

The criteria used for the selection and publication by the publisher supports the results reported by Komoski (1985). The findings of the present study suggest that both musical and marketability/profitability concerns govern the criteria for the selection of works for publication by Leslie Music Supply, Inc. Further research is needed to more fully understand the influence that the publishing industry bears on teachers' own decisions as curriculum makers.

Overall, the influence and power held and enacted upon by the publisher is the important point here. Publishers, to a large extent, have great impact on and control over the types of learning materials that may be published and eventually used in schools. Educational music publishers may influence composers in their composition and control the choices of choral literature available for music teachers in the classroom to select. Teachers are not powerless here; they have a most vital role to play.

Teachers of music may influence composers by communicating suggestions to them directly or transmitting ideas for future compositions through the respective publishers. In addition, teachers may commission a composer to write music specifically for children in their school/choir. The commissioning may be accomplished with the assistance of the John Adaskin Project, Canadian Music Centre (Composer in the Classroom program) or provincial arts agencies like the Ontario Arts Council. Pupils need to develop a strong

awareness and understanding of the richness within the Canadian music community in the context of global music-making. In addition to involving pupils in the performance of Canadian compositions recommended in the present study and introducing them to the works of Canadian composers, working creatively with a composer through the commissioning of a work may develop even deeper insights for pupils into the creative process.

Teachers, too, have an important role to enact with the publishing industry. As Allen et al (1986) found, teachers must act as wise consumers and shape publishers by selecting (and rejecting) learning materials judiciously. In order for this to occur as DiMare (1996) found, teachers need to be more empowered and more knowledgeable to become active teachers as curriculum makers. They need to learn how to recognize the pedagogical integrity of curriculum materials. The resulting selective guidelist as well as the framework for analysis and the guidelines for analysis of the present study may be of assistance in helping to empower teachers in appropriately selecting unison Canadian choral repertoire to match the learning needs of pupils in first-, second-, or third-grade classrooms. Further research needs to be encouraged to develop additional practical analytical guidelists that could assist teachers in preparing to teach Canadian choral music at other levels with elementary and secondary school students.

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