

Reflecting on the Junior High Instrumental Music Curriculum in Alberta Through the Lens of the Tanglewood Declaration

Chi Kai Lam

University of Alberta

In 1967, The Tanglewood Symposium was convened in the United States to address the multifaceted issues in music education. The discussion in the Symposium led to the creation of the Tanglewood Declaration, which includes eight statements of implications and recommendations for the music curriculum and has been considered a critical part of the music education profession. Although it was produced 56 years ago, the insight into pedagogical and curricular adjustments is still deemed to be needed in music classrooms across both the United States and Canada today, as the issues in music education in these two nations were found to be similar. In Alberta, the most recent junior high music curriculum was designed in 1988, 21 years after the announcement of the Tanglewood Declaration. This study investigated whether the ideas in the Tanglewood Declaration have permeated the current junior high instrumental music curriculum in Alberta from three aspects: (a) musical multiculturalism, (b) individualization, and (c) technology. It is evident that parts of the ideas in the Declaration could be traced in the Alberta curriculum. This paper concludes with recommendations for future curriculum development made through the perspectives of the Tanglewood Declaration.

En 1967, le symposium de Tanglewood a été organisé aux États-Unis pour aborder les multiples facettes de l'éducation musicale. Les discussions du symposium ont abouti à la création de la déclaration de Tanglewood, qui comprend huit déclarations d'implications et de recommandations pour le programme d'études de musique et qui est considérée comme un élément essentiel de la profession d'éducateur de musique. Bien que la déclaration ait été rédigée il y a 56 ans, la vision des ajustements à apporter à la pédagogie et aux programmes est toujours jugée nécessaire dans les classes de musique aux États-Unis et au Canada aujourd'hui, car les problèmes liés à l'éducation musicale dans ces deux pays se sont révélés similaires. En Alberta, le programme d'études de musique le plus récent pour le premier cycle du secondaire a été conçu en 1988, soit 21 ans après l'annonce de la déclaration de Tanglewood. Cette étude a cherché à savoir si les idées de la déclaration de Tanglewood ont imprégné le programme actuel de musique instrumentale du premier cycle du secondaire en Alberta sous trois aspects : (a) le multiculturalisme musical, (b) l'individualisation, et (c) la technologie. Il est évident que certaines idées de la déclaration se retrouvent dans le curriculum de l'Alberta. Cet article se termine par des recommandations pour le développement futur des programmes d'études, formulées dans la perspective de la déclaration de Tanglewood.

In 1967, the Music Educators National Conference, now known as the National Association for Music Education, convened the Tanglewood Symposium in Tanglewood, the summer home of the Boston Symphony Orchestra, from July 23 to August 2. This Symposium emerged as a direct response from music education leaders in the United States to the 1963 Yale Seminar (Mark, 2000; McKoy, 2017), which was attended primarily by musicologists, theorists, and music historians, but regrettably overlooked the valuable input of music educators in formulating recommendations for the future of music education. The Tanglewood Symposium convened participants and speakers of diverse backgrounds, including music educators, musicians, sociologists, scientists, labor leaders, and representatives of business, foundations, communications, and government to collectively address the multifaceted issues that arise across different dimensions of music education. It aimed to “develop greater concern and awareness of the problems and potentials of music activities in [American] entire culture and to explore means of greater cooperation in becoming more effective as [the association sought] new professional dimensions” (Choate, 1968, p. iii). In light of the perspectives shared by diverse participants and speakers in plenary sessions, panel presentations, and subject area discussions in the first week of the symposium, the Tanglewood Declaration was drawn. The declaration included eight statements of implications and recommendations for the music curriculum for educational processes, evaluation, and music in higher education and community:

1. Music serves best when its integrity as an art is maintained.
2. Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.
3. Schools and colleges should provide adequate time for music programs ranging from preschool through adult or continuing education.
4. Instruction in the arts should be a general and important part of education in the senior high school.
5. Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
6. Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials.
7. The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the “inner city” or other areas with culturally deprived individuals.
8. Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed. (Britton et al., 1968, p. 139)

The Tanglewood Declaration has been considered a critical part of the music education profession because it rendered a perspective on how much further music education can go (Gurgel, 2019; Mark, 2000; McKoy, 2017). Gurgel argued that the declaration statements promote the regular inclusion of music from all periods, thus enabling the integration of popular music within school music settings. McKoy asserted that the declaration establishes curricular relevancy, expanding the content of the music curriculum beyond the confines of the Western European canon and challenging traditional teaching practices. Although the Tanglewood Declaration was produced 56 years ago in the United States, the insight into pedagogical and curricular adjustments is still needed in music classrooms today (Gurgel, 2019). It is worth noting

that the insights from the declaration are applicable not only to the United States but also to Canada, given that issues in music education in both countries are deemed to be similar (Woodford, 2009). Further, the visions of education indicated in the current Alberta curriculum renewal (Alberta Education, 2020) align with two of the three momentous catalysts that prompted the Symposium and the resulting declaration, namely civil rights and technology. Mark mentioned that civil rights set the stage for the introduction of multicultural studies in schools in the United States (2000). Similarly, the current Alberta curriculum renewal values pluralism and supports unity among a diverse citizenry. Accordingly, the Symposium and its resulting declaration has a noticeable connection with the current Alberta education context.

In Alberta, the most recent junior high music curriculum for Grades 7 to 9 was designed in 1988, 21 years after the announcement of the Tanglewood Declaration. The curriculum offered several music programs through three distinct routes: (a) choral, (b) general, and (c) instrumental. Although no data are available for enrollment in junior high music programs, one can extrapolate that Instrumental Music is the most popular route among the three options. This inference is based on the facts that junior high and senior high music courses are correlated (Alberta Education, 1988), and senior high Instrumental Music had a higher enrollment than Choral and General Music from 2003 to 2004 (C. Vocioni, personal communication, May 2005, as cited in Dust & Montgomery, 2007). However, despite the relatively high popularity of the instrumental music program, the junior high instrumental music curriculum in Alberta has been under-researched. The available literature about the junior high instrumental music program in Alberta published after 1988 generally focused on historical days or different contexts, such as 1882–1949 (Howey, 2003), the 1930s (Dust, 2006), teacher practice (Newton, 2007), and the status of music education in Alberta (Dust & Montgomery, 2007). Thus, to date, no research on junior high instrumental music curriculum in Alberta has been conducted. This study aims to investigate whether the ideas in the Tanglewood Declaration have permeated the current junior high instrumental music curriculum in Alberta from three aspects: (a) musical multiculturalism, (b) individualization, and (c) technology. Recommendations for future curriculum development are made through the perspectives of the Tanglewood Declaration.

Musical Multiculturalism

The emphasis of the Tanglewood Symposium on musical multiculturalism was stated in the resulting declaration. Music educators at the symposium drew a consensus for expanding the types of music genres in the curriculum. This consensus was clearly affirmed in the second statement of the declaration:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Britton et al., 1968, p. 139)

Because the Tanglewood Declaration was provoked by the presentations and discussions in the Tanglewood Symposium, looking into the paper presentations in the symposium would be helpful to explicate the rationale of and to elaborate the statement. One of the influential papers promoting musical multiculturalism in the event is McAllester's (1968) *The Substance of Things Hoped for*. McAllester argued that individuals across the globe are now interconnected due to the

rapid development of communication technology. Inevitably, our understanding of music could no longer be limited to Western European music and excluded the varied forms of musical expression in other parts of the world. McAllester believed that a musical community that fails to recognize the wide world is neglecting what is happening in the world, and music educators should provide young people with opportunities to listen to different types of music.

Over the course of 20 years from the announcement of the Tanglewood Declaration to the publication of the Alberta junior high music curriculum guide, the notion of multiculturalism in Canada experienced a significant expansion. In 1971, the Prime Minister of Canada declared multiculturalism as the official government policy (Richter, 2011). In 1984, Alberta first adopted multiculturalism legislation with the passage of the Alberta Cultural Heritage Act, of which the main objective was to encourage an awareness of the multicultural heritage of Alberta and a pride in Albertans' unity and diversity (Government of Alberta, 1984). Correspondingly, the junior high instrumental music curriculum in Alberta encouraged an awareness of the multicultural heritage by offering students a variety of music for appreciation and performance and demonstrated an alignment with the principles of multiculturalism. Alberta Education (1988) stated in the curriculum guide that one of the goals of the secondary music program is "to enable students to understand, evaluate and appreciate a variety of music" (p. 5). The guide also identified itself with the above declaration statement by clarifying that in the selection of repertoire, "it is important to include music of different styles, forms, periods and cultures" (Alberta Education, 1988, p. 42). However, in spite of the emphasis on a wide variety of music, the curriculum only suggested four musical categories to be included in the instrumental music program: (a) original concert music, (b) transcriptions, (c) folk music, and (d) marches (Alberta Education, 1988). Further, the music in the list of suggested repertoires categorized by the above four groups had highly limited styles, periods, and cultures. For instance, all suggested original concert music for the wind-percussion program was composed after the 20th century, and the origin of music was mostly restricted to Western European music. Granted, the elective components in the junior high instrumental music curriculum included the topics of electronic music and avant-garde music (Alberta Education, 1988). Nevertheless, these topics only accounted for two of 31 elective topics, and the maximum time allotment for the elective component is only 30 percent of the total instructional time. As such, although the junior high instrumental music curriculum in Alberta suggested selecting various genres and cultures of music, the curriculum content was still limited to Western European music, and the Guide did not richly involve enough musical variety as the Tanglewood Declaration stated. To truly embrace multiculturalism, it is imperative for the curriculum guide to incorporate various styles and cultures of music within its suggested repertoire and include world music as a topic of elective components so that students have the opportunity to learn and explore practices, values, and aesthetics of other cultures in the wide world.

Individualization

Addressing students' individual learning needs has been a prevailing topic in education. In 1967, the Tanglewood Symposium called for attention to students' individual needs by stating in the Tanglewood Declaration that "greater emphasis should be placed on helping the individual student to fulfil his needs, goals, and potentials" (Britton et al., 1968, p. 139). The members of the committee on implications for the educational process and evaluation in the symposium recommended that teachers adopt flexible approaches to accommodate individual learning differences in students (Shetler et al., 1968).

The junior high instrumental music curriculum in Alberta clearly affirmed that the goal of the instrumental music program is to help students develop competencies and to strive for excellence within the limits of their individual capabilities (Alberta Education, 1988). The curriculum guide also placed great emphasis on students' three individualities indicated in the Tanglewood Declaration, i.e., needs, goals, and potentials. For students' needs, the instrumental music curriculum contained an elective component designed to meet individual students' diverse needs and capabilities. The elective component included different musical activities, e.g., composing, improvising, researching, and critiquing performances. For students' goals, one of the strategies to implement the elective component was to "have students define their own issues" and "set goals" (Alberta Education, 1988, p. 9). For students' potentials, Alberta Education (1988) mentioned in the curriculum guide that the junior high instrumental music program was "to discover, develop, and evaluate their talents and abilities relative to playing a musical instrument" (p. 6). By and large, the Alberta curriculum confronted the need to address students' individualized learning.

Furthermore, as stated in the Tanglewood Symposium report, flexible approaches were the strategies to meet the individual difference in students (Shetler et al., 1968). In fact, the instrumental music curriculum provided teachers with a wide range of approaches or activities for additional assistance to individual students. Some of the suggestions included student conductors, peer coaching, switching sections, visual aids, aural aids, video-recording analysis, vocalizing, eurythmics, and peer evaluation (Alberta Education, 1988). Undeniably, the goals, teaching strategies, and suggested contents for the elective component in the curriculum guide rendered teachers a favorable teaching environment to meet specific individual student needs. However, although assessment also plays a key role in student learning (Birenbaum et al., 2015), the evaluation section in the curriculum guide did not specify how evaluation can be implemented to strengthen music educators' teaching to accommodate students' individual needs. To help individual students fulfill their needs, goals, and potentials, tailor-made evaluation, flexible teaching strategies, and diverse contents are the indispensable components to be included in the curriculum emphasizing students' individuality.

Technology

The technological revolution has changed the way that people live as well as the way that teachers teach. Educational technology dates back to the early 20th century with the successful use of radio to deliver instruction (Spector, 2001). Although the period from 1967 to 1972 was considered as a critical phase in the development of educational technology (Stošić, 2015), the Tanglewood Symposium highlighted its value in 1967. The Tanglewood Declaration featured the significant role of educational technology in music education by stating that "developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research" (Britton et al., 1968, p. 139).

The junior high instrumental music curriculum in Alberta did not explicitly delineate the importance of technology, but the application of educational and musical digital devices in the wind-percussion program and the strings program signified the attention to technology. For example, using recordings for music analysis and computers for learning music theory are two of the optional activities in the elective component. Providing students with videos and films as concrete examples are some of the suggested teaching strategies. Tape machines for recording, record players, speaker systems, and electronic tuning devices were parts of the recommended

equipment. Computer-assisted lessons and diskettes were the software used in the recommended supplementary learning resources (Alberta Education, 1988). Although tape recorders, speaker systems, electronic tuner devices can be traced back to the 1930s, certain technologies mentioned in the guide, such as computers, were groundbreaking innovations at the time, considering that personal computers were developed in the early 1980s (Hosken, 2011). However, technology is rapidly evolving and growing exponentially. The technology mentioned in this curriculum guide is no longer appropriate for teaching today because the guide was published 35 years ago, and a host of new technologies are available for numerous educational strategies, such as blended learning, flipped learning, and online learning, due to the significant increase in internet access and computers (Delgado et al., 2015). The instrumental music curriculum in Alberta needs to be imperatively updated so as to catch up with and benefit from the ever-changing technology in the 21st century.

Conclusion

The Tanglewood Declaration produced from the Tanglewood Symposium in 1967 has been an influential document in subsequent music curriculum development. Despite the Declaration's emergence over half a century ago, its proposed ideas remain highly pertinent to the building of a contemporary music curriculum in Canada. In the recent Music Conference Alberta 2022, nearly half of the 38 sessions were related to world music and individuality. Moreover, numerous articles published in the *Canadian Music Educator* in the past 5 years focused on multiculturalism (e.g., Beeler, 2021; Delgado, 2021; Shea, 2020), individualization (e.g., Clements-Cortes & Pascoe, 2020; Sills, 2020), and technology (e.g., Chan, 2021; Giddings, 2020a, 2020b; Lane, 2019; Martinec, 2020; Rotondi, 2021). Although the aforementioned conference sessions and journal articles encompassed topics beyond instrumental music and secondary education, it is undeniable that music education in Canada has been emphasizing multiculturalism, individualization, and technology. Therefore, examining the discussion in the Tanglewood Symposium which also highlighted these three aspects would help align the music curriculum in Alberta with the demands of our present multicultural, inclusive, and technologically-driven era. This paper investigated whether the ideas in the Tanglewood Declaration have permeated the current junior high instrumental music curriculum in Alberta. It can be concluded that the ideas of musical multiculturalism, addressing students' individual needs, and using educational technology from the Tanglewood Declaration could be traced in the Alberta curriculum. However, through the lens of the declaration, this paper also found that the Alberta curriculum failed to suggest a wide variety of music, evaluations that accommodate students' individual needs, and up-to-date technology to assist teaching and learning. This paper has several recommendations that could further the development of the junior high instrumental music curriculum in Alberta:

- The recommended list of repertoires in the curriculum could go beyond the boundary of Western European music. As stated in the Tanglewood Symposium report (Choate, 1968), African music, Javanese and Balinese music, Japanese music, South Indian music, contemporary music, blues, jazz, and rock and roll are the possible genres of music to be transcribed or directly used for performance or appreciation.
- The suggested instrumentation for band programs in the curriculum could expand its instrumental types from the standard instrumentation to involve new instruments so that students can experience a wider variety of music in all cultures, styles, and periods.

- The curriculum could suggest designing personalized evaluations for students' learning process to be consistent with the teaching strategies that accommodate students' individual needs, goals, and potentials.
- The recommended teaching strategies in the curriculum could take advantage of the benefits associated with modern technology, such as high-speed internet, streaming media, virtual reality, and assorted educational or musical software.

Policymakers, researchers, teacher educators, and music educators focused on these areas could also improve the teaching and learning effectiveness of instrumental music programs by increasing funding for new musical digital devices and music instruments, updating the teacher education program, and advocating the benefits of music education. When all practitioners engage in the music curriculum reform, the ideas of the Tanglewood Declaration can be implemented, and students in junior high schools will benefit from the refined Alberta instrumental music curriculum.

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Chi Kai Lam is a PhD student in secondary education at the University of Alberta with a major in music education. He received a Bachelor of Arts in Music degree from the University of York, a Postgraduate Diploma in Education, and a Master of Arts in Music degree from the Hong Kong Baptist University. His research interests include musical creativity, multiculturalism, and music curriculum development.