A COMPARATIVE STUDY OF JUNIOR HIGH SCHOOL
GENERAL MUSIC PROGRAMS BETWEEN
KOREA AND THE UNITED STATES

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

Master of Music

By

Do Soo Kim, B. A.
Denton, Texas
December, 1990

The purpose of the study was to investigate and compare the general music programs of public schools at the junior high school level between Korea and the United States. The comparison included the organizational structure of general music class, general music curriculum using the fifth revised music curriculum of the Korean middle school and the description and standards for American school music program suggested by Music Educators National Conference, and three music textbooks between both countries.

The author found that Korea differs from America in music class instructional approach, curriculum decision making body, the treatment of curricular subject matters, and the content of textbooks between both countries.
TABLE OF CONTENTS

LIST OF TABLES ......................................................... iv

Chapter

I. INTRODUCTION ....................................................... 1

Rationale
Purpose of the Study
Research Questions
Definition of Terms
Delimitation
Procedure

II. A REVIEW OF RELATED LITERATURE .............................. 12

III. GENERAL BACKGROUND OF EDUCATION IN KOREA
    AND THE UNITED STATES ....................................... 20

    Educational Systems
    Educational Objectives

IV. COMPARISON OF GENERAL MUSIC PROGRAMS IN
    JUNIOR HIGH SCHOOLS BETWEEN KOREA
    AND THE UNITED STATES ....................................... 41

    Comparison of General Music Class
    Comparison of General Music Curriculum
    Comparison of Selected Music Textbooks

V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS ............ 96

    Summary of Findings
    Conclusions
    Recommendations

APPENDIX  A. The Music Curriculum of Korean
            Middle School .............................................. 107

APPENDIX  B. The School Music Program: Description and
            Standards by the Music Educators
            National Conference in America ....................... 119

BIBLIOGRAPHY ........................................................... 123
LIST OF TABLES

Tables

1. The Courses of Study and the Weekly Time Allotment of the Korean Middle School .......... 24

2. The Junior High School Course Requirements at Grades Seven and Eight in Texas State .......... 30

3. The Process from the content of Learning Music through the Final Objective in Korean Education .................................. 34

4. An Overview of the Required, Elective, and Selective Aspects of Music Programs in America ........................................ 46

5. The Major Comparison of the General Music Classes between Korea and America ................. 52

6. The Major Differences in the Music Curriculum among Three Middle School Grades in the Korean Music Curriculum ............................................. 59

7. Essential Elements for General Music at Grades Seven and Eight in Texas State .......................... 66

8. The Similarities and Differences in Major Subject Matters at Grade Eight between Korea and America ............................................. 77

9. The Comparisons in the Organization of Music Textbooks between Korea America ........................ 85

10. The Major Differences and Similarities in the Treatment of Songs between Korea and America .......................... 91
CHAPTER I

INTRODUCTION

Rationale

Today there is a growing worldwide interest in sharing educational ideas between countries. Many Korean educators have studied educational ideas outside Korea, and educational institutions have exchanged a variety of educational programs with their sister institutions abroad. Korean educators not only have studied American educational programs, but also have compared Korean educational programs with them. There are, however, few educational studies comparing the general music programs between the Korean middle school and the American junior high school.

Several studies (Kim, 1982; Sung, 1984; Lee, 1986) have indicated that the Korean school music program, particularly the general music course in the elementary and secondary schools, focuses on the limited aspect such as singing and listening to music. K. H. Sung has reported that singing is greatly emphasized in the Korean elementary and secondary school general music classes while instrumental music is not emphasized in performance but appreciation; accordingly, she has suggested that the Korean school music program needs to deal with a variety of vocal and instrumental music including the music of other cultures. K.H. Lee has
indicated that the Korean music curriculum does not treat the area of the valuing and attitudes which are addressed in the American music curriculum. She also has indicated that the Korean music textbook for the general music class does not emphasize comprehensive musicianship and the development of students' creative effort which American junior high schools emphasize greatly. Other recent studies (H. Lee, 1988; Lim, 1988) has indicated that the effectiveness or influence on instructional approaches for the general music class is different between both countries. H. S. Lee has stated that traditional Korean music idiomatic approach for the high school general music course in Korea has little or no effect on the improvement of students' attitudes toward Western music. M. K. Lim has indicated that the Korean teaching techniques were more suitable in enhancing the Korean seventh graders' music attitude toward their general music class than the American eclectic teaching techniques. On the other hand, K. H. Lee (1986) has stated that one of Korean music educational goals such as the development of musical talents and creative effort is similar to that of Arizona in America. In addition, the areas such as basic ability and musical skills in the Korean music curriculum deal with almost the same areas such as the cognitive domain and the psycho-motor domain of Arizona's music curriculum in America.
However, no one has attempted to compare the current fifth revised music curriculum of Korean middle school with the general music programs of American junior high schools. Moreover, there is no evidence that any educator either in Korea and America has compared the Korean music curriculum with the school music program published by the Music Educators National Conference (MENC). As a result, Korean music educators and American music educators do not know the other's general music programs nor do they know the differences between the current fifth revised music curriculum of Korean middle school and the description and standards for American school music program suggested by the MENC. From such a standpoint, there is a need for investigating and comparing the music programs of both countries.

It might be said that Korean and American music teachers not only are interested in the other's music educational aspects such as the school system, the management of general music class, music curriculum, and music textbooks for the general music class, but also each wants to be aware of such educational information. They might realize strengths and weaknesses about their own programs through the comparison of two systems. Furthermore, music educators in both countries might refer to some strengths of the other's music programs and also
apply such strengths to their music education, resulting in the exchange of music educational ideas.

Purpose of the Study

The purpose of this study was to investigate and compare the general music programs of public schools at the middle school level between Korea and the United States. In order for a direct comparison to be made, the second grade of Korean middle school will be compared with the United States eighth grade.

There were several reasons that the researcher chose to investigate the general music programs at the eighth grade level between Korea and the United States. First, the general music class is the most important of any music programs in Korean middle schools because formal music instruction is offered only in the general music class. Also, the core of the music curriculum in American middle school and junior high school is the general music class.¹ Second, the researcher was familiar with general music programs of Korean middle schools because he had taught general music class at secondary schools in Korea. Third, the researcher wanted to be aware of American music programs such as the management of general music class, music

curriculum, and music textbooks, focusing on the eighth grade. Lastly, the reason for choosing the eighth grade for comparing the general music programs was that the seventh grade general music between both countries was already compared and that the general music classes of the ninth graders in Korea tend to emphasize music theory because of the high school entrance examination while a performance related program exists in the United States.

**Research Questions**

In formulating this comparative survey, some of the following questions arise: what content areas are included in the music curriculum of Korean middle school and American junior high school, how are these musical concepts developed in the curriculum, how is the general music class managed in both countries, what content is included in the music textbooks of both countries, and how are the songs in the textbooks treated between both countries. Hence, the present study seeks to answer the following research question.

1. What similarities and differences are there between the structural make-up of general music classes of Korean middle school and American junior high school as observed using the characteristics of organization, instructional approach, and scheduling?
2. What similarities and differences exist between the music curricula of Korean middle school and American junior high school? Specifically, what relationship exists in the decision making body, the management of the music curriculum, the philosophy of the curriculum, and the statement about the music curricular subject matters?

3. What similarities and differences are there in the organization of the content, treatment and selection of songs and the approach to instruction of musical concepts between Korean middle school music textbook and American junior high school music textbooks?

Definition of Terms

Middle School-- This term is defined as a school that usually includes the sixth through the eighth grades in the United States, while it is defined as a school composed of the seventh through the ninth grades in Korea. The second grade of Korean middle school is equivalent to the eighth grade in American school system.

Junior high school-- This term means a school in the United States system generally including the sixth or seventh, eighth, and sometimes ninth grades. Sometimes the junior high school is described as an intermediate school. The Korean middle school is equivalent to American junior
high school composed of the seventh through the ninth grades.

**General Music**—This term refers to the music curriculum that is intended for the general students; it is often required in the middle school or junior high school level in the United States. The general music in Korea means a regular music course required for all students enrolled in the middle school. The general music class is distinguished from special performance group for particular interests or talents.

**General music curriculum**—This term refers to the written music curriculum for the general music program in Korea or America.

**Ministry of Education (Moon Kyo Boo)**—This term refers to the highest authority of Korean educational affairs. The Ministry of Education supervises all educational programs and formulates the elementary school and secondary school curricula in Korea.

**Delimitation**

1. The study is limited to the middle school general music in the Republic of Korea (South Korea) and the junior high school general music in the United States.

2. The comparative survey for the general music programs between Korean middle school and American junior
high school is limited to the general music class, general music curriculum, and three selected music textbooks for the eighth grade between Korea and the United States.

3. The comparative survey for the music curricula between both countries is limited to the Korean middle school music curriculum and the school music program suggested by the MENC in the United States.

Procedure

This cross-cultural study sought to describe and compare the junior high school general music program between Korea and the United States. In the procedure used for the present study, a descriptive survey was conducted by examining actual Korean and American curricula. In order to investigate the general music program in the Korean middle school, this researcher obtained several Korean publications from one of Korean middle schools, at which this researcher had taught formerly. Among those publications the first important source was (Middle School Music Curriculum)². This publication issued by the Ministry of Education contains educational goals, the courses of study and the time allotments, the management guide of the curriculum, the characteristics of Korean music education, the past

²Moon Kyo Boo (the Ministry of Education), 중학교 음악과 교육과정 (Middle School Music Curriculum) (Seoul, Korea: Moon Kyo Boo, 1988).
transition process of the music curriculum and the contents of the music curriculum. A second source, *Middle School Music 2*, one of general music textbooks for the eighth grade, was used for comparing the Korean music textbook with American music textbooks. This publication is used currently as a textbook in many middle schools nationwide in Korea. Finally, other information used included several letters from Byung Hoon Hwang who is one of editors of *The Interpretation of Middle School Music Curriculum* and *Middle School Music 2*. He provided some sources about the comparative studies that dealt with the school music programs between Korea and the United States. All Korean materials have been translated by this researcher.

In order to investigate the general music program in the American junior high school, firstly, this researcher used *The School Music Program: Description and Standards*, first and second editions. This publication was used for comparing American music curricular subject matters with Korean music curricular subject matters for the following reasons: (1) each state in America has its own curriculum; accordingly, there are many different curricula; (2) it is

---


quite complex to compare many different American curricula with only one Korean curriculum; and (3) The School Music Program published by Music Educators National Conference has been referred to by the school music curricula in many State Departments of Education; as a result, it has become a resource for the school music programs at the national level. Secondly, other curricular sources such as Curriculum Guide for Music Education, K-12 of Alabama State, Music: A Guide to Curriculum Development in the Arts of Iowa State, and Texas State Board of Education Rules for Curriculum were used. Finally, two American music textbooks, World of Music and Music and You, were used for comparing the contents with the Korean music textbook. The reasons why these two textbooks were used for comparing are the following: (1) these are popular nationwide in America; however, these are not familiar in Korea; (2) no one has attempted to compare Music and You with the Korean music textbook, and although one Korean educator has compared World of Music with the Korean music textbook, she used the old edition of World of Music; and (3) World of Music and Music and You are Texas State-adopted music textbooks.

---


textbooks. Because Texas buys such as a volume of textbooks, most publishers use the Texas editions as the basis for other states' textbooks.

From the materials listed above and other supplementary references, the comparative survey of the general music class, the contents of the general music curriculum, and music textbooks for the general music class between both countries were conducted. In each section, the major points of similarities or differences were presented in tabular form in order to understand easily for the reader. The translation of *The Music Curriculum of the Korean Middle School* and the text of *The School Music Program: Description and Standards* of America are presented in Appendix A and B.
CHAPTER II

A REVIEW OF RELATED LITERATURE

There are several studies that address the school music education between Korea and the United States. There are few comparative studies, however, that deal with the general music programs between the Korean middle school and the American junior high school. Research and writings related to this study include the general music programs and music textbooks for the general music class.

S. K. Chung conducted research to prepare a basic textbook for the college-university methods course in music education for secondary school teachers in Korea.¹ She discussed the following: (1) philosophical foundation of music education; (2) objectives for music education; (3) psychology and the principles of learning in music education; (4) the general music class; (5) teenage voices; (6) the choral music program; (7) instrumental music program; (8) measurement and evaluation; (9) student teaching experiences; (10) professional growth and development; and (11) current trends in music education.

She encompassed the broad range of music education. She, however, did not describe the status of the Korean general music class and music curriculum nor did she compare them with the American general music class and music curriculum.

K. H. Sung surveyed the trends and developments in school music education focusing on the school music program, reforms and changes, and future perspectives in Korea.² She reported that Korean elementary general music instruction encompasses a broad range of musical learning such as creative activities, rhythm exploration, movement, singing, playing classroom instruments, reading, composing, and listening. She also reported that singing is greatly emphasized in the Korean elementary general music class, and studies in singing, music reading, and listening are greatly emphasized in the secondary school general music class and that instrumental music instruction is limited to the appreciation of them at the secondary school general music class. Sung suggested the following: (1) the Korean school music program needs to be expanded to include music of all types, periods, and forms along with a broad range of vocal and instrumental music instruction, and (2) the Korean

---

school music program needs to deal more extensively with the
music of other cultures.

H. S. Lee investigated resource materials focusing on
traditional Korean music idioms for a senior high school
general music course in Korea. In this study, he asked if
students taught with resource materials focusing on
traditional Korean music idioms would gain better perception
of Western music and develop more positive attitudes toward
Korean and Western music than students taught with Western-
based materials presently used in senior high school general
music class in Korea.\(^3\) He used materials focusing on
traditional Korean music idioms for the experimental group
and usual school music instruction focusing on the current
school music curriculum for the control group. Lee found
that traditional Korean music idiomatic instruction con-
tributed to the development of students' perception of
Western music while traditional Korean music idiomatic
instruction did not contribute to the improvement of
students' attitudes toward Western music. Thus, Lee
determined that the traditional Korean music idiomatic

\(^3\)Hong Soo Lee, "The Development and Trial Resource
Materials focusing on Traditional Korean Music Idioms for a
Senior High School General Music Course in Korea" (Ph. D.
International, 49/11A, 3296.
approach has little or no effect on attitude toward Western music.

M. K. Lim investigated the application of American eclectic teaching techniques to seventh grade general music in Korea in order to determine if American eclectic teaching methodologies would be effective in teaching Korean general music at that level. She conducted an eight week quasi-experimental study by dividing Korean middle school students into two groups: one experimental group taught by American eclectic teaching techniques including sight singing using solfege and hand signs of Kodály, speech with body movements and instrumental playing as suggested in the Orff process, experimenting, improvising, and discussion techniques modeled in the Manhattanville Music Curriculum Project, and one control group taught by Korean teaching techniques emphasizing on singing with piano accompaniment, song memorization, and music reading, listening and learning music theory from the song materials. She asked the following specific questions in the study: (1) are there differences in musical achievement as measured by the Auditory-Visual Discrimination and Instrument Recognition in

\[\text{Mi-kyung Lim, "The Application of American Eclectic Teaching Techniques to Seventh Grade General Music in Korea" (Ed. D. diss., Arizona State University, 1988).}\]

\[\text{Ibid., 6-7.}\]
Music Achievement Test between those who studied under the American eclectic teaching and those who studied under the Korean teaching techniques?; and (2) is there a difference in Korean middle school students' attitude toward music and their general music class as measured by the Music Attitude Index between those who studied the Korean teaching techniques and those who studied under the American eclectic teaching techniques? Lim found two facts: (1) the Korean teaching techniques were more effective in preparing Korean seventh grades to discriminate pitch and rhythm and to recognize the instrument color, and (2) the Korean teaching techniques were more suitable to enhance the Korean seventh graders' music attitude toward their general music class.

K. H. Lee compared the fourth revised music curriculum of Korean middle school with the music curriculum of Arizona's junior high school, focusing on the seventh grade general music class in order to know how the music curricula of the two countries differ. She asked if there were differences and similarities between the Korean middle school and the American middle school in the curriculum decision making, educational goals of the curriculum, and the curriculum content. Lee found the following

information: (1) the music curriculum in Korea is established by the Ministry of Education, while the music curriculum in America is established by each State Department of Education; for instance, Arizona's music curriculum was established by State Department of Education of Arizona; (2) the goal of Korean music education is similar to the goal of music education of Arizona which emphasizes the development of musical talents and creative effort through comprehensive musicianship; and (3) the area of basic ability in the Korean music curriculum deals with almost the same area as the concept in the cognitive domain of Arizona's music curriculum, and the area of musical skills to express and listen to music in the Korean curriculum is similar to the psycho-motor domain of Arizona's music curriculum; the Korean music curriculum does not deal with the area of the valuing and attitudes, which are addressed in the affective domain of Arizona's music curriculum.

In addition, Lee compared one Korean music textbook, *Middle School Music* 1 by Sang Duck Lee, with American music textbook, *World of Music* by Bennett Reimer et al, focusing on the seventh grade. In this comparison of music textbooks, she included the general characteristics of music textbooks such as the organization, the frequency in use, arrangement of the topics, and required songs as well as the
textbook contents including the keys, the rhythmic patterns, meter, dynamics, tempo, folk songs, instrumental music, choral appreciation, and writing music. Lee found that (1) the Korean music textbook does not emphasize comprehensive musicianship, but the American music textbook does; (2) the Korean music textbook is lacking in the area dealing with the development of students' creative effort because it is restricted in its contents merely the basic talents and the ability to express and listen to music centered on the song; however, the American music textbook deals with the musical concept, leads students to act along with the physical movement, consists of colorful pictures and a variety of illustrations, and involves the students in a variety of experiences along with the related fine arts; and (3) the American music textbook contains many songs for chorus, spiritual songs, popular songs, jazz, country music and rock music for teen-agers, but the Korean music textbook does not.\footnote{Ibid., 115.}

In summary, several studies dealing with Korean music education has suggested that elementary and secondary school music programs should not only include a broader range of vocal music as well as instrumental music, including music of other cultures, but also emphasize comprehensive
musicianship. One researcher has indicated that Korean seventh graders seemed to be accustomed to the Korean teaching techniques in their general music class. It might be said that Korean graders are not familiar with American teaching approaches such as teaching methods of Kodaly and Orff as well as MMCP approaches. In addition, one researcher has suggested that the Korean music textbook should be implemented in contents for the development of comprehensive musicality and should include a variety of music for students' interests.
CHAPTER III

GENERAL BACKGROUND OF EDUCATION IN KOREA AND THE UNITED STATES

Educational Systems

Educational System in Korea

Article twenty-nine of the Constitution of the Republic of Korea contains a direct statement concerning educational programs when it states: All citizens shall have the right to receive an equal education corresponding to their abilities.\(^1\) The highest authority in educational administration is the Ministry of Education (Moon Kyo Boo) which establishes school educational programs and supervises all educational affairs in Korea. Three different levels of administration serve in the direct execution of educational duties: (1) the Ministry of Education controls all colleges and universities; (2) the Provincial Education Board, located in the capital cities of the nine provinces (states), or the Special City Education Board, located in the six big cities, controls all senior high schools within the province or the city; and (3) the Kun (County) Education Board, located in local administrative districts, or the City Education Board, located in small cities, controls all

---

elementary schools and middle schools within its local community.

The present school class organization in Korea employs a 6-3-3-4 pattern from elementary school through college or university. The six-year elementary school begins for students at age seven. The secondary school consists of a three-year middle school followed by a three-year high school and four-year college program for those who qualify. Most of the secondary schools are liberal arts institutions, but there are some vocational or technical schools at the high school level. Higher education includes options of a two-year junior college, a four-year college or university, and graduate school. Under the Korean Constitution, the six-year elementary education is compulsory and free, but the secondary education is not compulsory and tuition is required. People have choices in curriculum in the secondary and higher education schools because the secondary and higher education are not compulsory.

All elementary schools are composed of boys and girls together in each school, but secondary schools generally are separated into the boys' school and the girls' school. Under the current Educational Ordinance, the average enrollment is about fifty-four students in each class of each grade level in the middle schools; each teacher teaches about fifty-four students in the classroom.
The Korean Educational Law formulates the curriculum and has three areas of control for Korean education: standards, organization, and activities. The standards of the educational program are established by the Ministry of Education. The intended educational program which each school follows is organized according to the guidelines of the Ministry of Education, such as the goals of education, the content of studying, time allotments, and teaching and evaluation. All educational activities as well as the activities of elective courses which students experience are under the guidance of each school.

The Ministry of Education has great control of the curriculum in Korea. A first control is to provide the equal opportunity of education; for that reason, the Ministry of Education says that educational programs should be standardized because there are the disparities among teachers, schools, and location. A second control is to maintain a certain level of national education, essential subjects which Korean people have to obtain throughout the country should be provided. A third control exhibited by the Ministry of Education is consistency in area, sequence, context, and level of the educational content to maintain systematic order among schools. Finally, in order to keep
the neutrality, education should be equitable and objective in the educational programs.²

The curriculum in Korean middle schools is composed of the regular course of study and the course of special activities, which also includes club activities. The subjects and the time allotments of regular courses are required by the office of the Ministry of Education (see Table 1).³ The required courses in the regular curriculum for the middle school include morality, Korean language, Korean history, sociology, mathematics, science, physical education, music, art, Chinese character, English, technical skill or home, and one of agriculture, industry, commerce, fisheries, house keeping; the time allotment for each subject is diverse.

The courses of special activities consist of the classroom activity (home room), the student association activity, the school ceremonies, and the club activities (elective course). The subjects of the special activities are entirely independent according to the individual school, but the courses of special activities cannot exceed two 45-minute classes a week. It is recommended that each student

²Moon Kyo Boo (the Ministry of Education), *The Interpretation of Middle School Music Curriculum* (Seoul, Korea: Moon Kyo Boo, 1988), 15-16.

³Ibid., 72.
Table 1
The Courses of Study and the Weekly Time Allotment of the Korean Middle School

<table>
<thead>
<tr>
<th>Courses</th>
<th>Grade one</th>
<th>Grade two</th>
<th>Grade three</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morality</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Korean Language</td>
<td>4</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Korean History</td>
<td>None</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Sociology</td>
<td>3</td>
<td>2 - 3</td>
<td>2 - 3</td>
</tr>
<tr>
<td>Mathematics</td>
<td>4</td>
<td>3 - 4</td>
<td>4 - 5</td>
</tr>
<tr>
<td>Science</td>
<td>4</td>
<td>3 - 4</td>
<td>4 - 5</td>
</tr>
<tr>
<td>Physical Ed.</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Music</td>
<td>2</td>
<td>2</td>
<td>1 - 2</td>
</tr>
<tr>
<td>Art</td>
<td>2</td>
<td>2</td>
<td>1 - 2</td>
</tr>
<tr>
<td>Chinese Character</td>
<td>1</td>
<td>1 - 2</td>
<td>1 - 2</td>
</tr>
<tr>
<td>English</td>
<td>4</td>
<td>3 - 5</td>
<td>3 - 5</td>
</tr>
<tr>
<td>Technical Skill</td>
<td>Choose one</td>
<td>Choose one</td>
<td>None</td>
</tr>
<tr>
<td>Home</td>
<td>3</td>
<td>4 - 6</td>
<td>None</td>
</tr>
<tr>
<td>Agriculture</td>
<td></td>
<td></td>
<td>Choose one</td>
</tr>
<tr>
<td>Industry</td>
<td></td>
<td></td>
<td>one of</td>
</tr>
<tr>
<td>Commerce</td>
<td>None</td>
<td>None</td>
<td>five</td>
</tr>
<tr>
<td>Fisheries</td>
<td></td>
<td></td>
<td>4 - 6</td>
</tr>
<tr>
<td>Housekeeping</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Choice</td>
<td>0 - 2</td>
<td>0 - 2</td>
<td>0 - 2</td>
</tr>
<tr>
<td>Special Activities</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Weekly Total Classes</td>
<td>34 - 36</td>
<td>34 - 36</td>
<td>34 - 36</td>
</tr>
</tbody>
</table>
participate in one 45-minute class of club activities and one 45-minute class of other special activities.

The subjects of the club activities are diverse from school to school; common classes include volleyball, soccer, field and track, art, English conversation, choir, instrumental music, and many others in the arts, and physical education. In the regular course (required course) and the course of special activities, each of the two classes is composed of one 45-minute meeting; for instance, the first graders meet thirty-two 45-minute classes of the regular courses, one 45-minute classroom activity (the special activity), and one 45-minute choir class (the club activity: elective courses) per week.

There are at least 220 school days per academic year in the elementary and secondary schools: 18 weeks in the spring semester and 16 weeks in the fall semester. The actual school days, however, are 204 days, and the rest of 220 days (16 days) are applied for the special activities of individual school’s ceremonies including a school picnic, students’ athletic meetings, arts festival, and the opening ceremony of the school. The classes are scheduled from Monday through Saturday each week during each semester. The elementary and secondary schools begin in early of March and end late in the next February, and they have a Spring break
from the last week of February through the opening of a new academic year around the second of March.

Each school is supposed to make its own detailed schedule based on the standard of the national curriculum. In providing education, each school should be flexible enough to accommodate not only students' abilities and interests but also the circumstances of the school and the local community. The number of yearly total classes for regular classes and special activities, however, must be maintained according to the standards of the national curriculum.

Educational System in America

The constitution of the United States contains no direct statement to educational programs. Each state is an autonomous governmental unit that works with the National Department of Education. Each state has established and must fund its own educational program with guidelines suggested by the national government. Even those educational programs established by the Department of Education in the national government are administered through the individual states. Every state has a State Department of Education or the State Board of Education.

---

where the Superintendent of Public Instruction or the State Commissioner of Education is charged with the general supervision of its public school administration. Under the State Department of Education, there are many types of school districts based on state, county, or large city. The number and size of school districts in each state is diverse. The organization is similar, but the duties and each level are different for the administration of public schools. Each school district has a Board of Education chosen locally which operates public elementary and secondary schools, and employs the superintendent of schools who administers each local school district. Usually local school district administers educational programs independently within its boundary.

The basic school organization in America consists of primary school and secondary school which includes middle school or junior high school, and senior high school. The elementary school student begins his education at age six. The pattern of the school organization of elementary and secondary schools, however, varies in the circumstances of each state and each school district. Hence, there is no national format for organization of schools containing grade one through grade twelve. Some typical grade distributions include 8-4, 6-3-3, 6-2-4, 6-6, and 5-3-4; most districts have adopted the 6-3-3 or the 5-3-4. Usually middle schools
are composed of the sixth grade through the eighth grade, and junior high schools are composed of the seventh grade or the eighth grade through the ninth grade. Elementary and secondary schools are generally composed of boys and girls together.

It is generally mandatory for children in the United States to attend school until they reach a specified age. This statement demonstrates that, legally, education must be considered a duty or an obligation of citizenship rather than a right.\(^5\) Thus, The elementary and secondary education in America is compulsory with free tuition.

The national government in America does not formulate educational curricula for public education; it recognizes that as a state function. Each state has authority to determine scope, requirements, standards, and every detail of the public and private educational programs.\(^6\) Thus, each State Department of Education establishes the standards for the curriculum. Some states merely establish guidelines for the school curriculum while others establish every detail of the curriculum. For instance, the Texas State Board of Education has stated that each school district should be responsible for providing a well-balanced

\(^5\)Kneller, 448-449.

\(^6\)Ibid., 523.
curriculum and for delivering effective instruction to all students enrolled. Thus, each school district is charged with supplementing and implementing the elementary and secondary curricula established by the State Department of Education.

The curricula in junior high schools are based on essential required courses and elective courses. The course offerings are diverse from state to state. The course offerings in general include English language, other languages, mathematics, science, health, physical education, social studies, business education, vocational education, computer literacy, and fine arts (including art, general music, band, orchestra, instrumental ensemble, applied music, and theater arts). The course requirements, however, vary from state to state. For example, the course requirements at the seventh and eighth grades in Texas are shown in Table 2. The required courses are composed of nine courses such as English language art, mathematics, life science, earth science, physical education, Texas history/geography, United States history/citizenship, computer literacy, and reading improvement. The elective courses are chosen from the State Board of Education approved list.


8Ibid., 351.
Table 2
The Junior High School Course Requirements
at Grades Seven and Eight in Texas

<table>
<thead>
<tr>
<th>Courses</th>
<th>Units at Seven</th>
<th>Units at Eight</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Language Art</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Mathematics</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Life Science</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Earth Science</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>History/Geography (Texas)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>History/Citizenship (U. S.)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Computer Science</td>
<td>0 - 1/2</td>
<td>0 - 1/2</td>
</tr>
<tr>
<td>Reading Improvement</td>
<td>0 - 2</td>
<td>0 - 2</td>
</tr>
<tr>
<td>Business Education</td>
<td>1/2 - 1</td>
<td>1 - 2</td>
</tr>
<tr>
<td>Vocational Education</td>
<td>2 - 3</td>
<td>21/2 - 3</td>
</tr>
<tr>
<td>Health Education</td>
<td>1/2</td>
<td>1/2</td>
</tr>
<tr>
<td>Art</td>
<td>1/2 - 2</td>
<td>1/2 - 2</td>
</tr>
<tr>
<td>Band</td>
<td>1/2 - 2</td>
<td>1/2 - 2</td>
</tr>
<tr>
<td>Orchestra</td>
<td>1/2 - 2</td>
<td>1/2 - 2</td>
</tr>
<tr>
<td>Stage Band</td>
<td>1/2 - 2</td>
<td>1/2 - 2</td>
</tr>
<tr>
<td>Instrumental Ensemble</td>
<td>1/2 - 2</td>
<td>1/2 - 2</td>
</tr>
<tr>
<td>Applied Music</td>
<td>none</td>
<td>1/2 - 1</td>
</tr>
<tr>
<td>Theater Arts</td>
<td>1/2 - 2</td>
<td>1/2 - 2</td>
</tr>
<tr>
<td><strong>Total Minimum Units</strong></td>
<td><strong>12</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>
and include such as health, business education, vocational education, and fine arts. A unit requires a minimum 45 minutes of instruction per day per course during the academic year. A one-half unit is defined as a one semester course which meet the minimum time of 45 minutes per day. There are 175 school days per academic year in the elementary and secondary schools in Texas. The class scheduling is based on a six or seven-period day. Schools begin in early September and end late in May or early June.

**Educational Objectives**

**Educational Objectives in Korea**

The purpose of education which should be pursued in Korean education is formulated in the first article of the Education Law as follows: "The purpose of education is to make every citizen accomplish his character and cultivate his ability of independent living under the ideology, *Hongick Ingan*.* The word, "Hongick Ingan" derived from the ideology of the establishment of Korea. Hongick Ingan is defined as the man who is educated through in-depth and broad knowledge. Education aims not only to serve in developing our country as a democratic nation, but also to contribute in realizing the ideal and the prosperity of human beings." This statement is the basis of all educational programs, including music education.

---

*The word, "Hongick Ingan" derived from the ideology of the establishment of Korea. Hongick Ingan is defined as the man who is educated through in-depth and broad knowledge.*

*Moon Kyo Boo, 7.*
Music education in Korea has a dual educational task: one is the education for the preservation and succession of Korean traditional culture, the other is the education that emphasizes the creative ability.\textsuperscript{11} The former is not only to create new national culture through the developmental process of traditional music, but also to develop music with a universality beyond Korean traditional music. The later idea is to develop the creative ability of a human being through the learning attitude toward discovering and doing something for ones' self.

The goals of music education in schools are defined in the music curriculum. The Ministry of Education has stated that music education is established so that one cultivates his ability and character through desirable musical experiences and musical thinking. The goal is to develop musical talents through desirable musical experiences and to build up a harmonious character through abundant emotion and creative efforts. The harmonious character which is the final educational objective for Korean people deals with the development of a desirable personality and citizenship which the Republic of Korea demands. The term "harmonious character" in Korean education is defined as an intellectual person who is educated equally in all academic course works.

\textsuperscript{11}Ibid., 129.
In order for building the harmonious character, Korean music education requires students to perceive the aesthetic value of music, but also to sing Korean patriotic songs. Hence, the Korean government emphasizes the harmonious character for students of all ages in all academic courses as well as the arts courses. The goals of general music curriculum in Korea are the following:

1. Students try to improve their musical sensitivity and develop their abilities necessary to allow them to express themselves through creative effort.

2. Students are able to understand the characteristics of music, the performance, as well as the cultural background of the work and cultivate their aesthetic attitude of loving and enjoying music.¹²

In the statements above, the first one mentions the goal about the activities of expression, and the second one mentions the goal about the activities of appreciation. The process from the content of learning to the final goal is shown in Table 3.¹³

In addition, there are two goals of the music course in each grade of the Korean middle school with little difference among the three grades. The first goal among all three grades deals with the musical elements and their use to foster one's creative efforts. To accomplish this goal in grade one, the student is required to understand basic

¹²Ibid., 129.

¹³Moon Kyo Boo, 137.
Table 3
The Process from the Content of Learning Music through the Final Objective in Korean Education

<table>
<thead>
<tr>
<th>Content of Learning</th>
<th>Activity of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desirable Music</td>
<td>Education through a variety of Experiences</td>
</tr>
<tr>
<td>(Korean Music)</td>
<td></td>
</tr>
<tr>
<td>(Others' Music)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Goal of Learning</th>
<th>Final Objective of Korean Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development of Musical</td>
<td>Building up of Harmonious Character</td>
</tr>
<tr>
<td>Talents</td>
<td></td>
</tr>
<tr>
<td>Abundant Emotion</td>
<td></td>
</tr>
<tr>
<td>Expansion of Creative</td>
<td></td>
</tr>
<tr>
<td>Efforts</td>
<td></td>
</tr>
</tbody>
</table>

elements of musical design; in grade two and three, the student is required not only to understand basic elements of musical design, but also to identify structurally the elements of design in a musical selection.

The second goal in grades one and two is the same to understand the characteristics of music and performance as well as the composer and to develop an appreciative attitude for enthusiastic listening. The second goal in grade three requires the students to understand the cultural background of the compositions. While the second goal of grade one and two does not include the cultural background of the compositions, the second goal in grade three is required to
understand the characteristics of music and performance, the composer, and the cultural background of the compositions and develop an appreciative attitude for enthusiastic listening. The goals of music course of the Korean middle school second grade are the following:

1. Students are able to identify structurally the elements of design in music and develop the ability through which one can express one's self using creative efforts according to his ability.

2. Students are able to understand the characteristics of music and performance as well as the composer and develop the appreciation-attitude for enthusiastic listening.¹⁴

Educational Objectives in America

The philosophy of American education has long included music as a vital part of the total program of education.¹⁵ Music education in schools has contributed to developing not only the musical growth of students but also their personal and social growth through providing a variety of musical experiences required for an adequate education. In offering music education to all students, music is served by providing a continuing supply of sympathetic, sensitive

---

¹⁴Moon Kyo Boo, 142.

consumers, as well as composers, performers, conductors, scholars, and teachers.¹⁶

Many educators have cited educational goals in their individual writing. Reimer has stated that music education has a dual obligation to society: the first is to develop the talent of those who are gifted musically, and the second is to develop the aesthetic sensitivity to music of all people regardless of their individual levels of musical talent for their own personal benefit and for the benefit of the society.¹⁷ Most authors basically agreed with some aspects of educational goals in music: (1) to provide opportunity for developing students' talents and abilities; (2) to help students' personal and social growth; and (3) to help students understand aesthetic qualities of music. Similarly, the Music Educators National Conference (MENC) has stated that the fundamental purpose of teaching music in schools is to develop in each student, as fully as possible, the ability to perform, to create, and to understand music.¹⁸ To achieve these goals, most junior high schools


have developed a performance program including band, choir, or orchestra and a general music program.

MENC has made concerted efforts to collect and codify the goals and objectives of music in the United States. The Junior High School Committee under the MENC stated the aims and objectives of music education in the junior high school as early as 1955. Recently, the MENC has established ten outcomes of the music program.

The elementary and secondary music program should be designed to produce individuals who:
1. are able to make music, alone and with others;
2. are able to improvise and create music;
3. are able to use the vocabulary and notation of music;
4. are able to respond to music aesthetically, intellectually, and emotionally;
5. are acquainted with a wide variety of music, including diverse musical styles and genres;
6. understand the role music has played and continues to play in the lives of human beings;
7. are able to make aesthetic judgments based on critical listening and analysis;
8. have developed a commitment to music;
9. support the music life of the community and encourage others to do so; and
10. are able to continue their musical learning independently.\(^\text{19}\)

The Alabama Department of Education has stated that the junior high school general music program has the opportunity to make substantial progress toward the goals of an

\(^{19}\text{Ibid., 13-14.}\)
enlightened musical citizenry. For that reason, music educators have emphasized the general music in publications and in regional and national conferences. The MENC began this emphasis when they published *Music in General Education* in 1965. The eleven musical outcomes of this book may help further to define and describe the task of music as a part of general education. Ernst and Gary suggested the following as the goals for the music programs in the United States.

**SKILLS**

1. The student will have skill in listening to music.
2. The student will be able to sing.
3. The student will be able to express himself on musical instrument.
4. The student will be able to interpret musical notation.

**UNDERSTANDING**

5. The student will understand the importance of design in music.
6. The student will relate music to man’s historical development.
7. The student will understand the relationships existing between music and other areas of human endeavor.
8. The student will understand the place of music in contemporary society.

**ATTITUDES**

9. The student will value music as a means of self-expression.
10. The student will desire to continue his musical experiences.

---

20Alabama State Dept. of Education, 37.
11. The student will discriminate with respect to music.\(^{21}\)

Although this statement is intended to express minimum specific goals for the twelve or thirteen years of school, it may be used as an idealistic goal in planning general music classes.\(^{22}\) Every school system needs to develop well-defined goals for music in general education and plan a twelve-year curriculum to achieve these goals.\(^{23}\) In their statement about the fundamental goal, the MENC basically concern developing students' ability to perform and their skills and knowledge. As an example, the Iowa State Board of Education established the goals in music education based on the outcomes of the music program suggested by MENC. The goals of music education in Iowa are as follows:\(^{24}\)

**GOALS**

A fundamental goal of music in education is to develop students' artistic literacy by providing opportunities to develop knowledge, skills, and attitudes in using music effectively and independently. Specifically, upon completion of public schooling in Iowa, the musically educated person should:


\(^{22}\)Roe, 165.

\(^{23}\)Ernest & Gary, 205.

1. Continue to pursue music in his or her life as a consumer, performer, or composer by evaluating and using music in relation to its setting and purpose.

2. Be aware of and recognize the value of the world's musical heritage, feeling comfortable with music in varied settings and respecting each individual's unique aspirations and values.

3. Use wisdom in applying musical skills, knowledge attitudes in diverse settings and for his or her own purpose.

4. Be skillful as a consumer, performer or composer of music using it as an avocation or vocation.

5. Be sensitive to the many elements and symbols of music, which interact and contribute to its beauty and form.

6. Be aware of the interrelatedness of the arts and other existing disciplines.
CHAPTER IV

COMPARISON OF GENERAL MUSIC PROGRAMS IN JUNIOR HIGH SCHOOL BETWEEN KOREA AND THE UNITED STATES

The educational status of school music between Korea and the United States is different in many aspects. Among those different aspects are the comparison of the organizational structure of the general music programs which includes the characteristics of the general music class, general music curriculum and instructional approach, and the content and methodological differences among three music textbooks between Korean middle school and American junior high school. Specific questions for the comparison of such things established the following three areas: (1) similarities and differences between the structural make up of the general music classes of Korean middle school and American junior high school as observed using the characteristics of organization, instructional approach, and scheduling; (2) similarities and differences between the music curricula of Korean middle school and American junior high school including what relationship exists in the decision making body, the management of the curriculum, the philosophy of the curriculum, and the statement about the music curricular subject matters; and (3) similarities and
differences in the organization of the content, treatment and selection of songs, and the approach to instruction of musical concepts between Korean middle school music textbooks and American junior high school music textbooks. Those three questions were addressed with focus on the eighth grade music programs in both countries even though the actual ages of the eighth graders between both countries are different. Major aspects pertinent to each research question were described respectively in each section and then the comparison of each section was concluded at the end of the section.

**Comparison of General Music Class**

The term of general music was defined first and then the first introduction of music course in both countries was mentioned. The comparison of the Korean and American systems included the organization, the class activities, and the scheduling in both general music classes.

**Definition of General Music**

The term "general music" is used in a variety of ways, sometimes referring to any required music course, sometimes to any non-performing music course in the schools. Hoffer has stated that the term "general music class" refers specifically to a junior high school course required of all or most students, and which offers varied experiences and
learning in music.¹ MENC, however, has defined the general music as follows:

The term "general music" is used to refer to the curricular offerings that are:
1. Intended for the general student population
2. Distinguished from the specialized elements dependent upon particular interests or talents
3. Broad in scope and content so that no more specific descriptive term is applicable.²

In Korea, the music class has traditionally been offered since the appearance of schools in Western style. The formal music instruction began when a course called "singing" was incorporated into the school curriculum in 1906.³ After that, the music class as a class for general students enrolled at elementary and secondary schools has been required across the country.

In America, the first formal music instruction began at the public school in Boston in 1838. The first emphasis of the general music course appeared along with the National Research Council of Music Education under the Music Supervisors National Conference in 1925. At that time, the

³Moon Kyo Boo, 94.
Research Council recommended that general music should be given a minimum of ninety minutes per week in grades seven through nine. The Research Council reported the general music courses as follows:

This general music course consists, in practice, in the singing of worthy songs, part songs, and choruses with the greatest possible taste and devotion to the production of musical effect.4

As cited above, the early stage of the general music was centered upon singing.

Organization of the General Music Class

In Korea, the music offerings consist of a regular class (general music class) and an elective class (club activity), such as choir, brass band, and instrumental music classes which are based on the in-school club activities for students’ hobbies and areas of interest. These elective classes, in which only a relatively small number of students participate, are not required for all students. Anyone who is enrolled in middle school is supposed to participate in one class of club activities whether it is a music class or not. The students in each level at the same school study music with the same teacher and by the same planned curriculum during an academic year. The students in the

same level or year in school are supposed to have the same musical activities, and they are required to reach the same goal. As a result, previous musical experiences are quite similar among the students at the same level; accordingly, there is little consideration for individual musical experiences in teaching students in the same grade.

The organizational pattern of the general music class is almost the same in the public middle school or the private middle school in Korea.

In America, the organizational pattern of the general music class is diverse from school to school because there are so many students who have different types of musical experiences. MENC has strongly emphasized the general music classes, and many junior high schools have offered those classes as a continuation of the elementary school general music program. Table 4 shows an overview of the music programs as presented by Charles Hoffer. In the chart, there are two major areas of music classes in the junior high school: one is a general music class (required class) and the other is a specific performance-based class chosen on an elective or selective basis, such as choral groups, band, and orchestra. The arrow which indicates the general music class continues from elementary school through middle school or junior high school and even senior high school; that means the general music class might be continued at the
Table 4

An Overview of the Required, Elective, and Selective Aspects of Music Programs in America

<table>
<thead>
<tr>
<th>School</th>
<th>Required</th>
<th>Elective</th>
<th>Selective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary School</td>
<td>General Music</td>
<td>Choral Groups</td>
<td>Choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instrumental Study</td>
<td>Band</td>
</tr>
<tr>
<td>Middle School / Junior High</td>
<td>General Music</td>
<td>Choral Groups</td>
<td>Jazz Band</td>
</tr>
<tr>
<td>School</td>
<td></td>
<td>Instrumental</td>
<td>Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Beginning</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Intermediate</td>
<td></td>
</tr>
<tr>
<td>Senior High School</td>
<td></td>
<td>Applied music</td>
<td>Choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Appreciation</td>
<td>Band</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fine Arts</td>
<td>Jazz Band</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theory</td>
<td>Orchestra</td>
</tr>
<tr>
<td>Extra-curricular (after school, no credit)</td>
<td>Music Clubs</td>
<td>Choral Groups</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Small Ensembles</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Musical shows</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pep Band</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jazz Band</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marching Band</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Auxiliary Units</td>
<td></td>
</tr>
</tbody>
</table>

Ibid., 90.
senior high level. Most of the elementary school music instruction is required for all students, but it is quite different in the secondary schools.\(^6\) MENC suggests that the general music class should be required in the seventh and eighth grades at the junior high level because these classes help the pupil with more developed interest and specialized talents to expand his understanding and appreciation beyond his particular field of performance. Thus, it is most desirable that the general music class be structured according to students' previous musical experiences and academic abilities.

Activities of the General Music Class

In Korea, the activities of general music class include singing, playing instruments, listening to music, and reading and writing music. Accordingly, students are supposed to learn to read musical notation, sing songs, play classroom instruments, and learn basic music theory using a music textbook and other materials. Although other musical activities are available, the main activity in the general music class is singing. Every lesson of the general music class employs a song as a unit of subject matter. Within this song, students are not only supposed to sing it but

also to learn musical concepts such as rhythm, melody, harmony, structure, and dynamics through the song. The students usually learn to sing the melody of the song and sometimes they sing in parts. When students sing in parts, they do not employ mixed voices because classes are generally composed of a homogeneous gender group; thus, they sing in two or three part male or female voices only. In singing songs, students are often supposed to sing national patriotic songs specifically around national holidays. The Ministry of Education has regarded the general music class as a more important part of the curriculum than the elective musical performance classes (a club activity) because musical instruction is available only in the general music class during the three years of middle school.

In America, the activities of the general music class are quite varied; there is no standard form. Many authors has suggested that students should be provided with a variety of experiences in order to help them discover individual interests and talents which they have in music. Weigand has stated that general music class should offer music experience in the areas of singing, instruments, rhythm, and listening.Singleton, on the other hand, has stated that the general music teacher should be address

himself to four areas of music skill: singing, reading music, playing music instruments, and composing and arranging music.\textsuperscript{8}

MENC, however, suggested a list of desirable musical activities as follows:

1. Singing unison and part songs
2. Listening to music-recordings, films, live performances by school and community performers, artists outside the school, television, radio
3. Having rhythmic experiences - both creative and directed
4. Having instrumental experiences - playing on social instruments, observing demonstrations and rehearsals by members of school and community instrumental groups, attending school and community performances, singing with band and orchestra accompaniment
5. Having discussions and reports on concerts, radio, television, musical films, assembly programs, school performances
6. Reading about music and musicians.\textsuperscript{9}

Many authors have stated that there should be the diversity of musical activities; however, most of them have stressed that the most important thing of the general music class activities is singing. They agree that the core of the general music program is singing in association with the chorus. For instance, Cooper has stated that singing could become the backbone of general music teaching in junior high


\textsuperscript{9}MENC, \textit{Music Curriculum}, 12.
school.\textsuperscript{10} Weigand has stated that singing is recognized as the key activity in the general music class.\textsuperscript{11} When students sing in parts, they enjoy the choral singing with mixed voices because classes are generally composed of boys and girls together.

Scheduling in the General Music Class

In Korea, a large middle school usually has two full-time music teachers, whereas a small school only has one full-time music teacher. The music teacher usually manages general music classes according to the policy of each school management and the standard music curriculum. The Ministry of Education recommends that the music teacher might be flexible enough to manage the music class according to the circumstances of students' abilities and interests. The music teacher undertakes all school music programs such as a required course and elective courses for the special activity as well as extra-curricular activities. The music teachers in middle schools usually teach between twenty and twenty-four class periods per week. The general music class is required for all students in middle schools and offers two 45-minute classes weekly during thirty-four weeks per academic year. Because the elective class is available


\textsuperscript{11}Weigand, 92.
only once a week, it is difficult for students to improve the quality of music in this class; for that reason, they can participate in performance groups as an extra-curricular activity after school.

In America, the general music or nonperformance classes usually meet two 45-minute classes each week. MENC suggests that non-performance classes should meet for a minimum of 90 class periods each year.\textsuperscript{12} Music class periods per week are diverse from school to school. The average size of general music classes should not exceed thirty students.\textsuperscript{13} A general music class period should be approximately 40-50 minutes in length. The music teachers generally teach no more than 250 minutes per day.\textsuperscript{14} The music teachers are supposed to be flexible to implement the actual course schedule according to the circumstances of individual schools, and they need to maintain a high degree of students' interest for effective learning in music.

**Conclusion**

The major similarities and differences of the general music classes between Korea and the United States are shown in Table 5. Music classes of a typical Korean middle school

\begin{itemize}
\item \textsuperscript{12}MENC, \textit{School Music Program}, 2nd ed., 33.
\item \textsuperscript{13}MENC, \textit{School Music Program}, 1st ed., 30.
\item \textsuperscript{14}Ibid., 35.
\end{itemize}
Table 5

The Major Comparison of the General Music Classes between Korea and America

<table>
<thead>
<tr>
<th>Main Subject</th>
<th>Middle School Korea</th>
<th>Junior High America</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Format</td>
<td>National format</td>
<td>Variety</td>
</tr>
<tr>
<td>Kinds of Music Classes</td>
<td>Required Class</td>
<td>Required Class</td>
</tr>
<tr>
<td></td>
<td>Elective Class</td>
<td>Elective Class</td>
</tr>
<tr>
<td>Total Class Periods per Academic Year</td>
<td>68</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>(minimum, MENC)</td>
<td></td>
</tr>
<tr>
<td>Classes a Week</td>
<td>2</td>
<td>Variety</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5, 3, 2, 1</td>
</tr>
<tr>
<td>Duration of Each Class (one class period)</td>
<td>45 minutes</td>
<td>40 to 50 minutes</td>
</tr>
<tr>
<td>Average size of General music class</td>
<td>54</td>
<td>30</td>
</tr>
<tr>
<td>Grouping pattern of General music class</td>
<td>Homogeneity (usually)</td>
<td>Mixed class</td>
</tr>
<tr>
<td></td>
<td></td>
<td>with boys and girls</td>
</tr>
<tr>
<td>Activity</td>
<td>variety</td>
<td>variety</td>
</tr>
<tr>
<td>Main Activity</td>
<td>singing</td>
<td>singing</td>
</tr>
<tr>
<td>Offering of Formal Music Instruction</td>
<td>General Music</td>
<td>General Music</td>
</tr>
<tr>
<td></td>
<td>Elective Class</td>
<td>Elective Class</td>
</tr>
<tr>
<td>Written Curricula</td>
<td>general class</td>
<td>Curriculum</td>
</tr>
<tr>
<td></td>
<td>elective class</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>Curriculum</td>
<td>Curriculum</td>
</tr>
<tr>
<td>Actual Ages of the Eighth Graders</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>(First graders begin at 7)</td>
<td>(First graders begin at 6)</td>
</tr>
</tbody>
</table>
are composed of a required music course (general music class) for all students and a class for a club activity (elective class), such as choir, brass band, string orchestra, and music appreciation. Similarly, in America, there are two music classes in junior high school: a general music class and a specific performance-based class (elective class). The general music class in Korea is regarded as a more important part of the curriculum than the elective class because formal music instruction is offered only in the general music class. In America, however, formal music instruction is offered in the general music class as well as the elective class; thus, the elective class and the general music class are equally important parts of the school music program. The elective class, however, has more allure and has become more popular because of the performance nature of the class. Unlike Korea, the performance skills are more emphasized in the elective class rather than the general class. The music curriculum in the Korean middle school is established for only the general music class while the elective class does not have a written curriculum. In America, the music curriculum is established for the general music class as well as the elective music classes.

The general music class in the Korean middle school is required for all students. In America, however, although most of the elementary school general music instruction is
required for all students, middle schools or junior high school music courses are elective in nature. The Music Educators National Conference (MENC) suggests that the general music class should be required at least in the sixth and the seventh grades, yet school districts have different requirements.

The general music classes in both countries provide various musical activities including singing, playing instruments, creating music, and listening to music. MENC in America suggests that because the students' interests and talents are diverse, the music teacher should discover the students' previous experiences, talents, and the acquired skills and should then select program contents from the possible musical experiences. In contrast, the students who are at the same level in Korean middle school have almost the same experiences for school music because the students in the same class are required to reach the same goals of learning in every class; thus, the music teachers in Korea have little consideration for selecting the program contents.

The core of the general music class in the Korean middle school is singing. Usually singing is the main activity of music instruction; thus, a song becomes the basis in every unit of subject matter, and the goals of learning are focused on the song. Similarly, in America,
singing has always been the important performance medium used in general music; American educators have stated that singing is the most important part of the general music class.15 In singing with two or three parts in the class, Korean students usually sing in male or female voices only because classes are composed of a homogeneous gender group while American students sing in male and female voices together.

Music instruction in the Korean middle school offers two 45-minute classes weekly during 34 weeks per academic year. In America, MENC recommends that a general music class period should be approximately 40–50 minutes and that non-performance classes including the general music class should meet for a minimum of 90 class periods each year. The management of the general music classes in both countries may be flexible according to the circumstances of individual school and the community as well as the conditions of students' development and abilities; accordingly, music teachers of individual schools are supposed to be flexible to implement the class schedule.

Comparison of General Music Curriculum

In comparing the two music curricula, the Korean national curriculum chosen was the fifth revised curriculum of the middle school grade two. The American "curriculum" was the suggested music program by the MENC, and the general music program of Texas State was referred. First of all the major characteristics of two curricula were described respectively and then the curricular subjects were compared at the end of the section.

Korean Music Curriculum

The content of the Korean music curriculum is composed of two main areas: one is expression and the other is appreciation. The activities of expression include singing songs, playing instruments, and writing music. It is most desirable that students experience equally these three kinds of expression without omitting one. The activities of appreciation include not only listening to music but also understanding the characteristics of compositions and performance. In understanding music, the perception of musical form including motives, phrases, and periods is emphasized. Furthermore, the appreciation needs to be pursued in the activities of expression as well as listening to the music.
In the way of learning, it is most desirable that students study music through direct experiences rather than through mere knowledge or memory. Furthermore, the activities of studying music need to be continued in students' ordinary lives outside their schools. This means that the school encourages students to have a variety of musical experiences by themselves in their lives.

The Ministry of Education suggests that desirable music should be selected in the general music class so that students obtain their aesthetic emotion through desirable music in term of educational values; accordingly, the school should not adopt any kind of music in the school music programs without serious thought. The Ministry of Education, however, does not specify the desirable music to be used in the curriculum.

The Ministry of Education has formulated similar content for the music curriculum in each of the three middle school grades. The curriculum content in each grade deals with the same musical topics (subjects): rhythm, harmony and keys, tempo and dynamics, musical forms and styles, sight singing, ear training, expressing music (including singing and playing instruments), writing and improvising music, history and literature, listening to music including Korean traditional music, performance patterns, and timbre. A transition of the Korean curriculum done by the researcher
may be found in Appendix A. The curriculum for each grade is similar in content for all three grades; there are, however, differences in the level of skills and musical acquisitions. For example, in the expression content areas, the curricula of the three grades are similar in requiring the student to understand a variety of rhythmic patterns and be able to express those understandings on the staff after listening. On the other hand, in the appreciation, the first grade curriculum lists identifying and understanding the relationship of the time and the rhythm as an objective, while the second grade and the third grade curricula state the understanding and identifying the relationship of the time, dynamics, tempo, and the rhythm while listening to music. In addition, in identifying the characteristics of music, the third grade curriculum requires students to appraise the musical value or the aesthetic qualities of the music after listening, while the first grade and the second grade curricula require students to listen and then appraise the whole stream of music or the musical atmosphere. There is only one curriculum (national curriculum) in the Korean middle school; as a result, the music curriculum in the public middle school and the private middle school are the same across the country. The major differences in the music curriculum among three middle school grades are shown in Table 6.
Table 6
The Major Differences in the Music Curriculum among Three Middle School Grades of the Korean Music Curriculum

<table>
<thead>
<tr>
<th>Classification</th>
<th>Grade one</th>
<th>Grade two</th>
<th>Grade three</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employed Major keys</td>
<td>C, F, G</td>
<td>The same as one and then add Bb, D</td>
<td>The same as two and then add Eb, A</td>
</tr>
<tr>
<td>and Minor keys</td>
<td>a, d, e</td>
<td>The same</td>
<td>The same</td>
</tr>
<tr>
<td>Ear Training</td>
<td>Principal triads in C, F, G, a, d, e</td>
<td>The same as one and then add Bb, D</td>
<td>The same as two and then add Eb, A</td>
</tr>
<tr>
<td>Dictation</td>
<td>Melody and Principal triads in C, F, G</td>
<td>The same as one and then add a minor</td>
<td>The same as two</td>
</tr>
<tr>
<td>Creating Music</td>
<td>Writing a simple instrumental piece</td>
<td>The same as one</td>
<td>Arranging a simple instrumental piece</td>
</tr>
<tr>
<td></td>
<td>Writing each melody with a period and two periods in C, F, G</td>
<td>The same as one add small three periods and a minor</td>
<td>The same as two</td>
</tr>
<tr>
<td></td>
<td>Writing each melody with words and folk style</td>
<td>The same as one add instrumental style</td>
<td>The same as two</td>
</tr>
<tr>
<td>Understanding and</td>
<td>The relation ship of time and rhythm</td>
<td>The same as one add dynamics and tempo</td>
<td>The same as two</td>
</tr>
<tr>
<td>Identifying</td>
<td>Comparing musical characteristics after listening</td>
<td>The same as one add repeat, contrast and development</td>
<td>The same as two</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>----------------</td>
</tr>
</tbody>
</table>
American Music Curriculum

The content of the general music program is usually decided by each state board of education, while the local school unit implements the actual course schedule and content according to each session or week. No governmental fiat has placed music instruction in American schools or determined what form it should take; thus, there is no national format of the music curriculum. MENC, however, has established its own standards for the school music program.

Due to the differences of students' previous musical experiences and their present interests and talents, the scope of general music must be treated more broadly, and also it might be diverse from school to school. Many authors have offered suggestions and examples of the scope of general music.

The general music curriculum includes all the actual musical experiences that students meet in the general music class; thus, the general music curriculum is designed to organize and codify the essential subject matters based on such musical activities. For that reason, the decision makers of the general music curriculum not only maintain the best thought about what students should learn and

---

experience in the general music class but also try to develop desirable conceptual understanding through related essential subjects. Bessom has stated the conceptual understanding treated in the general music curriculum as follows:

Developing conceptual understanding through related percepts (the perceivable elements of the basic concept) is not restricted to any particular type of music instruction, to any grade level, or to any ability level. A single concept can be presented repeatedly throughout the grades by progressing sequentially from the general to the specific, the simple to the complex....

Bessom suggests that the treatment of the musical concepts should be repeated with no restriction from the general to the specific according to the circumstances of individual student's ability and grade level.

MENC suggests the diverse routes in providing music programs for effective musical growth of students. Based on such an idea, the MENC has established and provided the description and standards for the school music program dealing with the subject matter achievement based on some musical concepts; performing or reading, creating, listening or describing, and valuing. Selected areas of this document may be found in Appendix B. The content of such subject matters is stated in accordance with outcomes which

---

17Bessom, 58.

18MENC, School Music Program, 2nd ed., 32.
students should complete; that is, those subject matters are the very outcomes which students will complete.

The area of "performing or reading" as suggested by MENC is divided into two ways to express music: singing and playing. The term "sing" is employed when students are required to perform songs, while the term "play" is employed when students are required to perform instrumental music. The statement about singing and playing contain no specified musical styles, forms, and literature; it deals with general musical skills. For instance, it states merely that students are able to "play a variety of classroom instruments" or to "play at least three chords on an instrument such as guitar or ukulele." In singing songs, students are required to "sing in unison accurately and with a free tone and correct expression" or to "sing rounds, partner songs, songs with descants, and songs in two or three parts." In addition to singing and playing, the term "reading" is employed; it states that students are able to "use a systematic means for reading music."

The area of "creating" is treated broadly. It requires students to improvise and create simple music. For instance, it states that students are able to "improvise simple rhythmic and harmonic accompaniments to recorded music" or to "create simple music in at least one performance medium using traditional or nontraditional sound
sources, including electronic." In addition to improvising and creating, this "creating" area requires students to experiment with music; students are able to "experiment with variation in tempos, timbres, and phrasing for expressive purposes."

The area of "listening or describing" deals with broad scope in musical styles, forms, and periods. For instance, students are required to "identify aurally by title and composer a repertoire of compositions that represent a variety of musical styles." This area employs listening to music which students perform by themselves as well as music performed by others; it states that students are able to "listen critically to their own performances of music." In addition to listening and identifying, this area requires students to describe various performances of music. For instance, students are required to "discuss music, heard and performed, in terms of musical elements and structure."

Moreover, students are required to "analyze, compare, and contrast music from a variety of styles and periods."

In addition, the area of "valuing" deals with developing of students' sensitivity, enjoyment, and satisfaction during grades six through nine. For instance, it states that "students continue to develop a sensitivity to the aesthetic qualities of the music performed or heard"
as well as "an enjoyment and satisfaction in creating original musical ideas and performing music."

Therefore, the school music program of MENC deals with general, simple musical concepts in the subject matter achievement. Also, it emphasizes providing diverse routes to greater learning in music for the musical growth of middle and junior high school students.¹⁹

On the other hand, as mentioned previously, each state department of education in America establishes its own curriculum guide, and each local school district implements the actual course schedule. For instance, Texas has suggested essential elements for the general music curriculum (see Table 7). Texas does not provide a specified general music curriculum because the general music course is not required in the junior high school; the state only requires general music through grade six. Therefore, Texas provides essential elements dealing with general musical concepts including basic music theory, singing techniques, study of instruments, music history and literature, and performance activities.

¹⁹Ibid., 31.
Table 7

Essential Elements for General Music at Grades Seven and Eight in Texas

1. Basic music theory. The student shall be provided opportunities to:
   A. know and use the grand staff;
   B. know and use pitch and rhythmic notation;
   C. know and use musical symbols and terms;
   D. know and use common key and time signatures;
   E. recognize intervals; and
   F. use dynamics.

2. Singing techniques. The student shall be provided opportunities to develop and use the singing voice, including basic principles of proper breathing, diction and tone production.

3. Study of instruments. The students shall be provided opportunities to:
   A. learn about the history and developments of musical instruments; and
   B. recognize the instruments by sight and sound.

4. Music history and literature. The student shall be provided opportunities to:
   A. hear and discuss works from all major musical periods, including the music of contemporary life; and
   B. learn about the lives and works of selected composers.

5. Performance activities. The student shall be provided opportunities to:
   A. participate in individual, small ensemble, or large group performances of vocal or instrumental music; and
   B. practice audience etiquette.

Comparison of the Music Curricular Subjects between Korea and America

To recognize similarities and differences, the Korean music curriculum and American music program suggested by MENC were compared according to the musical concepts which students are required to complete.

Rhythm

The Korean curriculum states that students should be able to "understand a variety of rhythmic patterns and express them on the staff" in expressing music. It does not contain specific rhythmic patterns. Similarly, the American curriculum do not specify the rhythmic patterns. MENC states that students should be able to "identify by name and function standard notational symbols for pitch, rhythm, articulation, and dynamics" in performing music. In addition, it states that students should be able to "improvise simple rhythmic accompaniments to recorded music" in creating music. Neither country specifies rhythmic patterns in their curricula; the Korean curriculum contains the statement about a variety of rhythmic patterns while MENC contains the statement about standard notational symbols for rhythm and simple rhythm.

As mentioned earlier, the curricula in both countries may be flexible according to the conditions of students' development and abilities. Therefore, it is certain that
individual schools have a set of specified rhythmic patterns on their own curriculum.

**Harmony and Keys**

The Korean curriculum states that students should be able to "identify each three principal triads and each dominant seventh chord of C major, F major, G major, Bb major, D major, a minor, d minor, and e minor" in an expression area. In America, MENC states that students should be able to "play at least three chords on an instrument such as guitar or ukulele" in performing. Also, it states that students should be able to "improvise simple rhythmic and harmonic accompaniments to recorded music."

The Korean curriculum includes principal triads such as I, IV, V and dominant seventh chords of those keys mentioned above. On the other hand, the MENC does not confine the scope of keys in the description and standards of the school music program. It requires students to use at least three chords in any key in playing a certain instrument.

The Korean curriculum contains more specific key signatures in identifying or harmonizing a melody than the American curriculum does. For instance, the Korean curriculum requires students to identify the tonic chord, dominant chord, and subdominant chord as well as each dominant seventh chord in C major, F major, G major, Bb major, a minor, d minor, and e minor. However, the MENC
suggestions do not contain such key and chord specifications other than simple harmonic accompaniments.

**Tempo and Dynamics**

The Korean curriculum states that students should be able to "perceive and express the musical value of tempo and dynamics" and "understand and identify the relationship of time, dynamics, tempo and rhythm." The Korean curriculum does not contain specified terminology dealing with tempo and dynamics; however, because music textbooks contain such specified names and patterns, music teachers can implement various names and patterns of tempo and dynamics through the music textbook. Similarly, MENC is also vague when it suggests that students should be able to "identify by name and function standard notational symbols for pitch, rhythm, articulation, and dynamics." MENC contains merely standard notational symbols for dynamics, and it does not state any tempo requirements.

Curricula in both countries contain the use of tempo and dynamics or the relationship between tempo and dynamics, but neither curriculum specifies the names and patterns of tempi and dynamics used in expressing or identifying a certain music which should be addressed. Students are required to learn various tempi and dynamics markings as they occur throughout their music textbooks.
Musical Forms and Styles

The Korean curriculum states that students should be able to "understand and express the structural characteristics of art song form" and "sing and play compositions having different textures; a single melody, homophony, and contrapuntal style." In addition, it states that students are able to "identify the characteristic of the development and the recapitulation of a subject." MENC states that students should "identify aurally by title and composer a repertoire of compositions that represent a variety of musical styles" and "discuss music, heard and performed, in terms of musical elements and structure (e.g., pitch, rhythm, texture, form)." In addition, it states that students should be able to "sing contemporary songs."

The Korean curriculum includes an art song form as well as textures such as homophony and contrapuntal styles. It might be difficult for middle school students to sing or play works composed of contrapuntal style. MENC, on the other hand, deals with a variety of musical styles in identifying and discussing a certain music. In addition, MENC suggests contemporary songs while the Korean curriculum uses folk music. Curricula in both countries states somewhat broad musical forms and styles.
Sight-Singing and Ear-Training

The Korean curriculum states that students should be able to "practice singing at sight" and "identify each melody in the major keys of C, F, Bb, and D and minor keys of a, d, and e through listening to them." In addition, it states that students are able to "listen and take dictation of the melody and the three principal triads of C major, G major, and e minor." In sight-singing, most of Korean middle school students use movable Do. MENC states that students should be able to "sing or play simple melodies in treble or bass clef at sight." Curricula in both countries include sight-singing, but they do not define specified examples or patterns for sight singing. Neither curriculum gives specific guidelines as to the method of sight-singing to be taught. Students who study music using the Korean curriculum are required to take dictation using the melody as well as the tonic, dominant, and subdominant chords of C major, F major, and e minor. In contrast, MENC does not specifically address the area of ear training.

Performing

Performing generally means singing songs or playing instruments; however, the Korean curriculum uses the term "expressing." The means of expressing in the Korean music curriculum are defined as singing, playing, and creating music. Thus, the term "expressing" used in the Korean
curriculum has broader meaning than performing. MENC, however, distinguishes between singing and playing respectively in performing a certain music. The Korean curriculum states that students should be able to "express the structural characteristics of art song form" and "express music composed in major, minor, and the key used in Korean minor tune." In addition, it states that students should be able to "express through creative effort with keeping the mood and the characteristics of composition."

MENC states that students should be able to "sing in unison accurately and with free tone and correct expression" and "sing rounds, partner songs, songs with descants, and songs in 2 or 3 parts." In addition, it states that students should be able to "play at least 3 chords on an instrument such as guitar or ukulele" and "play a variety of classroom instruments."

The Korean music curriculum does not define what kinds of instruments students should play. Some selections in the Korean textbook are more vocally composed, while others cannot be expressed by the students' voice. For instance, the Korean curriculum states to "understand the characteristics of contrapuntal compositions and express them harmonically." It is questionable that usual middle school students can sing the contrapuntal compositions, but what types of instruments students should play is not
clearly stated in the Korean curriculum. In addition, the Korean curriculum does not contain specified instruments for performance in the class. MENC, on the contrary, suggests some instruments such as guitar and ukulele for performance in the class.

Writing and Improvising Music

In the area of writing music, the Korean curriculum states that students should be able to "write each melody with a period, two periods, and three small periods" and "write each melody with words, folk style, and instrumental style." MENC states that students should be able to "create simple music in at least one performance medium using traditional or non-traditional sound sources, including electronic."

The Korean curriculum suggests a simple melody composed of one period, two periods, and three small periods. In addition, the Korean curriculum includes melodies with words, folk style, and instrumental style. MENC, on the other hand, states that the students should create simple music.

In the area of improvising music, the Korean curriculum states that students should be able to "improvise a simple melody." MENC states that students should be able to "improvise simple rhythmic and harmonic accompaniments to
recorded music." Curricula in neither country state specified musical form and style in improvising; students are required to improvise simple melodies or simple rhythmic patterns.

**Listening to Music**

The Korean curriculum is very specific about the requirements for listening to music. It states that students should be able to "understand and identify the musical characteristics pertinent to repeat, contrast, development, and cadence" and "listen to a variety of musical styles such as march, dance music, chamber music, theme and variations, overture, sonata, concerto, symphony, and art song." In addition, it states to "compare the characteristics of music with various modes."

MENC also states much about listening to music. The MENC states that students should be able to "analyze aurally performances of music, with attention to form, style, performance medium, and salient musical features" and "analyze, compare, and contrast music from a variety of musical styles and periods."

The curricula in both countries include a variety of musical styles and periods. The Korean curriculum contains specified names of musical styles, whereas the MENC does not specify the names of musical styles but stresses the identification of composers and works. In both curricula,
students are required to not only listen to a variety of music but also identify and compare the characteristics of compositions after listening to music.

Timbre

The Korean curriculum is very specific about timbre requirements when it states that students should be able to "understand and express a variety of timbre" and "perceive the timbre of voice and instruments as well as the musical characteristics of the combination with them: (1) the timbre of soprano, alto, tenor, and bass; (2) the timbre of instruments used in the orchestra; and (3) the timbre of common Korean traditional instruments." MENC is much more general in its requirement that students should be able to "experiment with variations in tempos, timbres, and phrasing for expressive purpose."

The Korean curriculum states the timbre such as soprano, alto, tenor, bass, orchestral instruments, and Korean traditional instruments but deals with them broadly. MENC requires students to experiment using the timbre when they create music.

Valuing

The Korean curriculum states that students should be able to "perceive the aesthetic value of music and appraise the musical value" in the ninth grade. In the eighth grade,
students are required to "perceive and appraise the whole stream of musical mood." MENC states that "students continue to develop a sensitivity to the aesthetic qualities of the music performed or heard" as well as an enjoyment and satisfaction in creating original musical ideas" and "performing music."

The Korean music curriculum does not specifically address the valuing. MENC, however, states much about the valuing of music, specifically dealing with developing students' sensitivity, enjoyment, and satisfaction to music.

The chart of major similarities and differences between Korea and America as they deal with the musical elements discussed above can be seen in Table 8.
Table 8
The Similarities and Differences in Major Subject Matters between Korea and America at the Eighth Grade Level

<table>
<thead>
<tr>
<th>Subject Matters</th>
<th>Korean Music Curriculum</th>
<th>American MENC's Music Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm</strong></td>
<td>A variety of rhythmic patterns</td>
<td>Standard notational symbols for rhythm</td>
</tr>
<tr>
<td></td>
<td>No statement of specific rhythmic patterns</td>
<td>Simple rhythmic accompaniment</td>
</tr>
<tr>
<td><strong>Harmony and Keys</strong></td>
<td>Identifying: I, IV, V, V7 in the major key of C, F, G, Bb, D and minor key of a and e</td>
<td>3 chords on an instrument</td>
</tr>
<tr>
<td></td>
<td>No statement about keys</td>
<td>No statement about keys</td>
</tr>
<tr>
<td><strong>Tempo and Dynamics</strong></td>
<td>Expressing: the value of tempo and dynamics</td>
<td>No statement about tempo</td>
</tr>
<tr>
<td></td>
<td>Identifying: the relationship of time, dynamics, tempo</td>
<td>Identifying: name and function for dynamics</td>
</tr>
<tr>
<td><strong>Musical Forms and Styles</strong></td>
<td>Understanding: characteristics of art song form</td>
<td>Sing: art, contemporary songs</td>
</tr>
<tr>
<td></td>
<td>Sing and playing: single melody, homophony, contrapuntal style</td>
<td>Performing: a small ensemble</td>
</tr>
</tbody>
</table>

20 The school music program by the MENC has no distinction of each grade: it is a program for grades 6-8/7-9.
Table 8 Continued

<table>
<thead>
<tr>
<th>Musical Forms and Styles</th>
<th>Listening: a variety of musical styles</th>
<th>Identifying: a variety of musical styles</th>
<th>Discussing: musical elements and structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sight Singing and Ear Training</td>
<td>Practicing: singing at sight</td>
<td></td>
<td>Singing and playing: simple melodies in treble or bass clef at sight</td>
</tr>
<tr>
<td></td>
<td>Identifying: each melody in the major key of C, F, G, Bb, D, and minor key of a, d, and e</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Taking dictation: melody and I, IV, V of CM, FM, GM, and em</td>
<td></td>
<td>No statement about ear training</td>
</tr>
<tr>
<td>Singing and Playing Instruments</td>
<td>Expressing: simple melody, music with major and minor, homophony, contrapuntal</td>
<td>Singing: unison, rounds, partner songs, songs in 2 or 3 parts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Expressing: art song, Korean tune</td>
<td>Playing: classroom instruments, 3 chords on guitar or ukulele</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No distinction between singing and playing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing Music</td>
<td>Each melody with 1 period, 2 periods, small 3 periods</td>
<td>A simple melody in 1 performance medium using traditional or non traditional sound sources</td>
<td></td>
</tr>
<tr>
<td>Improvising Music</td>
<td>A simple melody</td>
<td>Simple rhythmic and harmonic accompaniments</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------</td>
<td>------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simple melodies</td>
<td></td>
</tr>
<tr>
<td>Listening to Music</td>
<td>Comparing and discriminating: characteristics of music with various modes</td>
<td>Identifying: title and composer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listening: Korean and others from classical to contemporary</td>
<td>Analyzing and comparing: a variety of musical styles and periods</td>
<td></td>
</tr>
<tr>
<td>Timbre</td>
<td>Understanding and expressing: a variety of timbres: soprano, alto, tenor, bass, orchestral instruments, Korean instruments</td>
<td>Experimenting: variations in timbres</td>
<td></td>
</tr>
<tr>
<td>Scope of Music History and Literature</td>
<td>Classical to contemporary</td>
<td>A variety of periods: no specific period</td>
<td></td>
</tr>
<tr>
<td>Specified Contemperary Music</td>
<td>A variety of performance patterns</td>
<td>Compositions that represent a variety of musical styles</td>
<td></td>
</tr>
<tr>
<td>Valuing</td>
<td>Perceiving: aesthetic value of music</td>
<td>Developing: sensitivity to the aesthetic qualities of music, enjoyment and satisfaction in creating and performing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Appraising: musical value</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Conclusion

The current status of general music programs between Korean middle school and American junior high school reveals many differences as well as similarities. Of such things, major aspects were noted in areas such as the decision making body, the management of the music curriculum in the individual school, the philosophy of the music curriculum, and the statement about the music curricular subject matters in both countries.

First, there is a major difference in the decision making of the music curriculum. The standard of the music curriculum in Korea is established by the Ministry of Education of the national government; therefore, there is a national format of the music curriculum. Besides the Ministry of Education, three different levels of educational boards such as the Provincial, the Special City, and the Kun or City Education Boards only administer and supervise educational programs; they neither establish nor decide the curriculum. In contrast, each state department of education in America establishes its own curricular guide instead of the national government; there is no national format of the music curriculum. Unlike Korea, each state in America authorizes the local school district to provide or supplement the music curriculum. Each school district in Texas, for instance, is responsible for providing a
well-balanced curriculum. On the other hand, MENC has established and provided the description and standard of the school music programs from the standpoint of the national level.

Second, there is a major similarity in managing the music curriculum of the individual school. There is a national written curriculum in Korea, but it does have flexibility in implementing the curriculum according to circumstances of individual schools. The music curriculum can be supplemented in accommodating individual student's differences and needs; thus, it is managed in diversity. In America, similarly, the music curriculum of each school can be implemented broadly according to individual students' interests, needs, and talents. Each state and MENC suggest that a variety of musical experiences should be provided for the students' diverse musical growth. For instance, the MENC has stated that the musical growth of middle and junior high school students is most effectively guided by providing diverse routes to greater learning in music.²¹

Third, there are similarities and differences in the philosophy of the music curriculum. The philosophy of the Korean school music program is based on the development of students' musical talents and the encouraging of a

harmonious character; for instance, it states that "the goal is to develop musical talents...and to build up a harmonious character through abundant emotion and creative efforts."

Similar to Korea, the philosophy of the American school music program is based on the development of each student's individual ability; for instance, MENC states that "the fundamental purpose of teaching music in the schools is to develop in each student, as fully as possible, the ability to perform, to create, and to understand music." The Korean music curriculum is divided into two major areas: expression and appreciation. Although the curriculum content is divided into two areas, the instruction is to be managed in integrated methods in association with singing, playing instruments, creating music, and listening. Similarly, the school music program suggested by MENC is divided into four areas of subject matter achievement: performing or reading, creating, listening or describing, and valuing. The first three of the MENC's suggestions correspond to the Korean curriculum; the only unique area of the American curriculum is the valuing of music.

Finally, there are similarities and differences in the statement about the music curricular subject matters. Each curriculum is treated differently in various aspects. For instance, the musical concepts are employed differently in each curriculum. The Korean curriculum employs the concept
"expressing music" instead of "singing" or "playing", whereas MENC employs separately the concept "singing" or "playing" in expressing music. Both curricula treat conceptual subjects differently. For instance, the Korean curriculum defines the melody as well as three principal triads in C major, F major, and e minor in taking dictation, whereas the American curriculum do not define taking dictation. American school music specifies classroom instruments such as a guitar and an ukulele in playing, while the Korean curriculum does not specify the classroom instruments. The American music program states much about the valuing music rather than the Korean curriculum does.

Comparison of Selected Music Textbooks

To compare the content of music textbooks between Korea and the United States, three music textbooks for the eighth school year were selected: one Korean music textbook and two American music textbooks. Middle School Music 222 was selected for Korea; World of Music23 and Music and You24 were selected for America. These three textbooks have


similarities and differences in some aspects. Such areas chosen for examination and comparison include: the organization of the contents, the treatment and the selection of songs, and the approaches to instructions.

The Organization of Contents

The Korean text Middle School Music 2 is composed of five areas: singing, basic music theory, instrumental music, composition, and appreciation. In the United States, World of Music is composed of four main areas, including music for living, understanding music, performing music, and sing and celebrate; each area is divided into several chapters. Music and You is composed of the following eight units based on the musical concepts: exploring musical styles, rhythm plays a role, rhythm sets the beat, melody, harmony, form and style, element of form, and tone color in different styles; in addition, there are Western musical styles, music of the world’s culture, keyboards of today, playing the guitar, and choral singing in the extra units. Especially, Music and You has a "review" section, which recapitulates key points of the unit, at the end of every unit. The comparisons in the organization of music textbooks between both countries can be seen in Table 9.
<table>
<thead>
<tr>
<th>Classification</th>
<th>Music 2 (Korea)</th>
<th>World of Music (America)</th>
<th>Music and You (America)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction of Contents</td>
<td>5 Areas</td>
<td>4 Areas (8 chapter)</td>
<td>8 Units and Extra unit</td>
</tr>
<tr>
<td>(on musical concepts)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arrangement of Songs</td>
<td>Seasonal order</td>
<td>Order of each subject based on concepts</td>
<td>Order of each subject based on concepts</td>
</tr>
<tr>
<td>Major Subject Matters</td>
<td>Songs</td>
<td>Songs</td>
<td>Songs</td>
</tr>
<tr>
<td></td>
<td>Basic music theory</td>
<td>Music for living</td>
<td>Exploring musical styles</td>
</tr>
<tr>
<td></td>
<td>Instrumental music</td>
<td>Understanding music</td>
<td>Rhythm plays a role</td>
</tr>
<tr>
<td></td>
<td>Composition</td>
<td>Performing music</td>
<td>Rhythm sets the beat</td>
</tr>
<tr>
<td></td>
<td>Appreciation</td>
<td>Singing and celebrate</td>
<td>Melody</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Harmony</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Form and styles</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Elements of form</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tone color in different styles</td>
</tr>
<tr>
<td>Total Pages</td>
<td>70</td>
<td>350</td>
<td>371</td>
</tr>
</tbody>
</table>
The Treatment of Songs

Music 2 is focused on the song as the core of music class activities because each lesson employs a song as the subject matter. Therefore, at least a song is available within a unit of subject matter, and the goals of each lesson are based on the song. In Music 2, songs are put in seasonal order: spring songs and later songs in summer, fall, and winter. Music 2 contains mainly Korean art songs and folk songs, American folk songs, and others.

World of Music, however, employs songs so that they motivate students to be interested in learning; furthermore, the students may learn the songs and then refer to the concepts being introduced. The textbook recommends that students listen to the melody before singing, and then they are asked to answer questions about the characteristics and structure of the song. In World of Music, songs are selected according to various uses of subjects; songs for introducing a subject, singing for groups, singing for dance, and singing for celebration. World of Music contains a variety of music from the American culture as well as others' culture.

Music and You employs one or two songs in every unit, and it uses the song to introduce the subject of each unit. For instance, unit 5 entitled "Harmony" presents the song, "Mi Caballo Blanco" which is composed of two parts even
though other units select the single melody, and then the structure of the key is stated. *Music and You* clusters songs around a musical concept.

**Characteristics in Selecting Songs**

The three textbooks treat aspects of music in different ways. As examples, each textbook addresses issues such as the number of songs, kinds of songs, musical styles and forms, and time signatures and employed keys in selecting songs in various ways.

*Music 2* contains thirty-nine songs including the Korean National Anthem. *World of Music* contains one hundred and one songs excluding the listening section, while *Music and You* contains forty-three songs excluding the listening section. The Korean textbook has sixteen required songs to be studied; the American textbooks include many songs for listening and playing besides those for singing. *World of Music* has two times the amount of songs as *Music 2* and *Music and You*.

In both countries, unison songs (a single melody) are more popular than part songs; each textbook contains songs with a single melody more than part songs. The American textbooks deal with part songs much more than the Korean textbook. For example, the American textbooks contain four part songs, but the Korean text contains none. This
difference may be because American classes are composed of a heterogeneous group while Korean classes are usually composed of a homogeneous group.

*World of Music* deals with more broad musical periods than *Music 2* and *Music and You*. This textbook includes songs from the Renaissance through the twentieth century. American textbooks include contemporary songs composed of twelve tone system, new tone color, and jazz styles. In both countries, folk songs occupy a large proportion of total songs. American textbooks contain many popular songs including jazz, current popular teenage songs, composed songs and famous songs from musicals. In contrast, the Korean text includes neither Korean popular songs nor other popular songs; instead, the Korean text deals with lyric songs (art songs) much more than does America. *Music 2* contains several national patriotic songs so that students perceive a citizenship as a Korean. For example, the goal of the first unit entitled "Open Your Mind" requires students to sing the song with the pride and ambition as a Korean. *World of Music* and *Music and You*, however, do not emphasize a citizenship in the goal of learning of musical topics or songs.

The most common time signature in both countries is 4/4: songs with 4/4 are more selected than others. The Korean textbook contains songs with 6/8 more than America.
because many Korean folk songs and art songs are composed in 6/8 meter.

For most songs in the Korean textbook, meter is not changed throughout the song; the same meter goes on from the beginning through the end. Many songs in American textbooks, however, employ changing meters within a song; sometimes the meter is changed several times within a song.

Both countries prefer songs in C, F or G major: Music 2 and World of Music prefer C major and F major; Music and You prefers G major and F major. The Korean textbook employs no more than three sharp or flat key signatures while American ones employ as many as four sharp or flat key signatures in the major key. American textbooks include some songs which make a change in the key, but the Korean textbook does not.

In the vocal range, both countries are similar. For instance, Music 2 and World of Music employ the range from c' to e" or from d' to e" in C major, but Music and You employs lower range than Music 2 and World of Music; it employs the range from g to c" or d" and from a to d" in C major. Three textbooks employ almost the same range such as from c' to d", from b" to d"", and from a to d" in one flat key. In addition, American textbooks employ broader range than the Korean textbook in three part and four part songs.

In addition, the Korean textbook has simple rhythmic patterns while American textbooks have more complex rhythmic
patterns which frequently appear in popular songs. Table 10 gives an outline form of the differences in textbooks discussed above.

The Approach to Instruction of the Musical Concepts

The three music textbooks compared treated instruction differently even though they presented the same musical concept. In Music 2, there is little explanation about a basic music concept; it does not explain clearly the concept in a certain topic or subject; there is little explanation about a basic music idea. For instance, in presenting the unit entitled "D Major Scale and Chords," there is no instruction other than illustration; in addition, in "Scale and the Key Signature," there is no instruction but the name of scales and the key signatures.

In contrast, World of Music first motivates students to be interested in the concept. For instance, in presenting the unit entitled "The Major Scale," the textbook suggests that students should play the bells first and then hear the sounds before explaining the concept, and then the concept "major key" is defined through the explanation in detail about the relationship between whole steps and half steps; furthermore, World of Music takes some examples of music composed of major scales for helping students understand more clearly. Therefore, the process of instruction about
Table 10

The Major Differences and Similarities in the Treatment of Songs between both Countries

<table>
<thead>
<tr>
<th>Topics</th>
<th>Music 2 (Korea)</th>
<th>World of Music (America) (excluding Listening Library)</th>
<th>Music and You (America) (excluding Listening Section)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Songs</td>
<td>39 (including National Anthem)</td>
<td>101</td>
<td>43</td>
</tr>
<tr>
<td>Form</td>
<td></td>
<td>53 (52%)</td>
<td>20 (48%)</td>
</tr>
<tr>
<td>Unison</td>
<td>24 (62%)</td>
<td>53 (52%)</td>
<td>20 (48%)</td>
</tr>
<tr>
<td>2 parts</td>
<td>11 (28%)</td>
<td>27 (27%)</td>
<td>12 (27%)</td>
</tr>
<tr>
<td>3 parts</td>
<td>4 (10%)</td>
<td>14 (14%)</td>
<td>8 (18%)</td>
</tr>
<tr>
<td>4 parts</td>
<td>0 (0%)</td>
<td>7 (7%)</td>
<td>3 (7%)</td>
</tr>
<tr>
<td>Musical Styles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folk songs (Traditional)</td>
<td>16 (42%)</td>
<td>35 (34%)</td>
<td>15 (35%)</td>
</tr>
<tr>
<td>Popular songs</td>
<td>0 (0%)</td>
<td>31 (31%)</td>
<td>7 (16%)</td>
</tr>
<tr>
<td>Holiday and Special songs</td>
<td>5 (13%)</td>
<td>10 (10%)</td>
<td>5 (12%)</td>
</tr>
<tr>
<td>Lyrics (Poems)</td>
<td>16 (42%)</td>
<td>10 (10%)</td>
<td>5 (12%)</td>
</tr>
<tr>
<td>Musicals</td>
<td>0 (0%)</td>
<td>14 (14%)</td>
<td>2 (5%)</td>
</tr>
<tr>
<td>Religious</td>
<td>0 (0%)</td>
<td>5 (5%)</td>
<td>6 (14%)</td>
</tr>
<tr>
<td>Others</td>
<td>2 (3%)</td>
<td>6 (6%)</td>
<td>3 (6%)</td>
</tr>
<tr>
<td>Times Signatures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2/2</td>
<td>3 (8%)</td>
<td>25 (25%)</td>
<td>3 (7%)</td>
</tr>
<tr>
<td>2/4</td>
<td>2 (5%)</td>
<td>7 (7%)</td>
<td>5 (12%)</td>
</tr>
<tr>
<td>3/4</td>
<td>9 (24%)</td>
<td>10 (10%)</td>
<td>6 (14%)</td>
</tr>
<tr>
<td>4/4</td>
<td>13 (34%)</td>
<td>5 (54%)</td>
<td>19 (44%)</td>
</tr>
<tr>
<td>6/8</td>
<td>8 (21%)</td>
<td>3 (3%)</td>
<td>4 (9%)</td>
</tr>
<tr>
<td>Others</td>
<td>4 (8%)</td>
<td>1 (1%)</td>
<td>6 (14%)</td>
</tr>
<tr>
<td>Employed Keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CM</td>
<td>8 (21%)</td>
<td>19 (19%)</td>
<td>4 (9%)</td>
</tr>
<tr>
<td>GM</td>
<td>7 (16%)</td>
<td>13 (13%)</td>
<td>7 (16%)</td>
</tr>
</tbody>
</table>
a certain concept is treated sequentially; for that reason, every student can study music by himself through this textbook although the text is not designed for individualized instruction.

On the other hand, Music and You does not contain the same as the title "The Major Scale" because it has already been given the explanation about that topic in the seventh grade textbook. Instead, it contains the concept "D Major" and "A Melody in D Major," In presenting the unit entitled "A Song in D Major" this textbook suggests that students should listen "River" composed of the D major scale, and then it explains that "the melody of "River" contains the pitches of the D major scale... the home tone D is the focus
or tone center for River." In addition, the text suggests that students should play this melodic accompaniment on bells or keyboard.

In reference to playing classroom instruments, Music 2 contains explanations on how to play instruments such as the recorder, harmonica, melodian, and accordion, but there is little explanation and training about uses, positions, fingerings, and chords. The students who use this text are not able to learn to play those instruments mentioned above without a teacher’s instruction.

World of Music, on the other hand, does not include any instruction about playing instruments. It contains only illustrations and names of instruments.

In contrast, Music and You contains information on how to play the guitar and keyboards. There are in depth explanations about position, fingering, basic chords, and some scores pertinent to the guitar and keyboards. Therefore, with the instruction about playing instruments, the students can learn to play the guitar and keyboards themselves.

Music educators have been concerned with a young man’s voice change because it causes both physical and social problems for the young men in the music class. Roe has

---

25Barbara Staton, 80.
stated that every male singer in the eighth or ninth grade needs special attention. Therefore, information about the changing voice should be included in the music textbooks for the middle school and junior high school. The treatment and approach of this phenomena was examined by the researcher and it was found that Music 2 does not address the changing voice. World of Music includes instruction about the changing voice in detail; moreover, every choral piece indicates voice parts and which part those whose voices are changing should sing. On the other hand, Music and You merely provides the explanation about the voice ranges because it has already discussed the changing voice in grade seven textbook. Similarly, every choral piece in this textbook has a direction, using different colored staves, for the part each student should sing.

In addition, Music 2 contains the goals of learning in each unit; World of Music and Music and You do not contain those goals in the student texts. World of Music and Music and You contain numerous topics along with colored pictures and illustrations, and they have five times the number of pages as Music 2.

---

26Roe, 179.
Conclusion

The Korean music textbook and the American music textbook are different in the organization of the contents, the treatment and the selection of songs, and the approaches to instructions.

The Korean music textbook are centered around songs rather than musical concepts. It suggests the goals of each unit at every topical unit; it requires students to reach the goals at every class unit. The Korean music textbook deals more with the art song than folk song or popular songs.

American music textbooks have more of a variety of musical styles and forms, songs, and in-depth explanation about the musical concepts than the Korean textbook does. Especially, American textbooks contain contemporary popular songs including jazz, but the Korean music textbook does not. In addition, American music textbooks have numerous topics as well as various colored pictures and illustrations more than the Korean textbook does.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to investigate and compare the general music programs of the eighth grades between Korea and the United States. This investigation included the school system, goals of music education, characteristics of general music class, and general music curricular content between Korea and the United States. The comparison of the general music programs included the organizational structure of the general music class, general music curriculum, and three music textbooks between both countries. This researcher used as sources of information The Interpretation of Middle School Music Curriculum and Middle School Music 2 for the Korean general music program as well as The School Music Program: Description and Standard, World of Music, and Music and You for American music program.

Specific questions for this study were addressed:

1. What similarities and differences are there between the structural make up of general music classes of Korean middle school and American junior high school as observed using the characteristics of organization, instructional approach, and scheduling?
2. What similarities and differences exist between the music curricula of the Korean middle school and American junior high school? Specifically, what relationship exists in the decision making body, the management of the music curriculum in the individual school, the philosophy of the curriculum, and the statement about the music curricular subject matters?

3. What similarities and differences are there in the organization of the content, treatment and selection of songs, and the approach to instruction of musical concepts between Korean middle school music textbook and American junior high school music textbooks?

**Summary of Findings**

Korea and the United States have two kinds of music classes: a required music class (general music class) and elective classes. Korea and America both emphasize a variety of musical activities and experiences in the general music class. The main activity of general music class in both countries is singing; almost all the activities are built around the singing experiences. Music instruction in Korea offers two 45-minute classes per week for 34 weeks for total of 68 meetings while it is suggested that American general music offer music for the 36 week school year. Similarly, the MENC in America suggest that a minimum of 90 class periods each year should be allowed for nonperformance
classes. The general music class in Korea is required for all students enrolled in any middle school. The MENC recommends that the general music class should be offered at the junior high level, although school districts have different requirements.

Several differences existed between organization, instructional approach, and scheduling of Korean and American general music classes. One difference was in class size and make-up. Korean general music class generally is composed of a homogeneous gender group with around 54 students, while the American general music class is composed of a heterogeneous group with around 30 students. As a result, Korean students sing in two or three part male or female voices only, while American students can sing two or three parts with mixed voices selections. Another difference between Korea and America was in the class structure. The formal music instruction in Korea is offered only in the general music class and usually does not have special consideration for individual student's musical experiences in selecting musical subjects. Music instruction in America, however, is offered in general music class as well as elective classes with the students' background often considered. In addition, the Korean middle school deals with a citizenship or patriotic thought more than the American junior high school does.
There are similarities in managing the curriculum of the individual school and the philosophy of the music curriculum. The philosophy of the music curricula in both countries is based on the development of students' musical talents and abilities. The Korean music curriculum is flexible by not dictating the actual schedule according to the circumstances of the individual school and by supplementing individual student's differences and needs. The American music program is designed to be implemented broadly according to individual student's interests, needs, and talents. Therefore, it is the responsibility of the local school to supplement and implement the actual curriculum schedule and contents in both countries.

Differences exist between the decision making body and the construction of the curriculum. Korea has a national written curriculum decided by the national government. In contrast, America does not have a national format of music curriculum; instead, each State Department of Education formulates its own curriculum. The Korean music curriculum is composed of two major areas: expression and appreciation. The American music program is composed of four major areas: performing or reading, creating, listening or describing, and valuing. The American program distinguishes between singing and playing in expressing. The American music program employs the term "sing" when students are required
to express songs vocally and employs the term "play" when students are required to express instrumental music. The Korean curriculum has no distinction between singing and playing; it does not define whether students sing or play in expressing a certain song. The Korean curriculum describes theoretical concepts such as harmony and keys, sight-singing, ear-training, and writing music more specifically than American music program does. On the other hand, American music program describes singing and playing, improvising music, contemporary music, and the valuing more specifically than the Korean curriculum does.

Similarities exist among the organization as well as the treatment and selection of songs in the written musical materials. Both the Korean textbook and the American textbooks deal with unison, part songs and folk songs; both countries prefer songs in 4/4 time and songs in the keys of C major, F major, and G major.

Differences existed between the organization, the treatment and selection of songs, and the approach to instruction of musical concepts in the textbooks. The Korean textbook is focused on songs because each lesson employs a song as a unit of subject matter. Thus students study singing, playing, and basic music theory through the song. In contrast, American textbooks are focused on musical concepts (subjects). Students study musical
concepts along with the songs which motivate students to be interested in musical concepts. The Korean textbook is organized around songs which are put in seasonal order, and American textbooks are organized around musical concepts into which songs are put. American textbooks which included many songs for listening and playing contain more songs than the Korean textbook does. The American textbooks contain four-part songs, but Korea's does not. America's texts include current popular songs and contemporary music, but Korea's does not. Songs in the Korean textbook do not change the meter nor key within a song; America's texts contain many songs composed with changing meters and keys within a song. Songs in Korea's text employ no more than three sharps or flats in the key signature while songs in America's texts employ as many as four sharps or flats in the key signature. American textbooks contain much more variety of music from many musical styles, historical periods, and concept areas than the Korean textbook does. The Korean textbook deals with lyric art songs more than American textbooks do. The musical concepts in the Korean textbook are not explained in detail; sometimes they have no explanation other than charts or illustrations. American textbooks have in-depth explanations about musical concepts and skills. American textbooks deal with the boy's changing voice, while the Korean textbook does not. The Korean
textbook contains the goals of learning in each subject, but American textbooks do not. In addition, American textbooks have many more colored pictures and illustrations than the Korean textbook does.

Conclusions

Korea differs from America in educational aspects such as educational system, general music class, music curriculum, and music textbook. Some strengths and weaknesses related to findings can be described in the music instruction, music curriculum, and music textbooks. One strength of the Korean system is that the Ministry of Education has great control of the middle school curriculum; whether each school is public or not, every middle school in Korea is required to use the national curriculum. Thus, it is consistent in area, sequence, context, and level of the educational content in order to maintain systematic order among schools within Korea. It also is equitable and objective for educational programs throughout the country. Another strength is that the Korean music curriculum is closely related to the Korean music textbook. The Korean music textbook contains the goals of each unit at every topical unit, which are based on the music curriculum; textbook gives students concrete subjects of the music curriculum. Thus, Korean middle school
students can reach the goals of the music curriculum through studying the music textbook.

In strengths in the American approach, one strength is that American junior high school offers the formal music instruction in the general music class as well as elective classes; accordingly, they have written music curricula for both general music class and performance-based class. Another strength is that American music textbooks have a variety of musical styles and periods as well as numerous topics represented, and they have in-depth explanation in every musical concept and subject. American music textbooks motivate junior high school students to be interested in learning music because they include a number of songs for teen-ages such as jazz, rock, and current popular songs. In addition, American music textbooks contain beautiful colored pictures and illustrations to enhance interest in understanding musical concepts.

One weakness of the Korean system is that Korean middle schools offers the formal music instruction only in the general music class; accordingly, they have written music curriculum only for the general music class and treat performance classes as a less important class. Another weakness is that the Korean music textbook does not contain a variety of musical styles and periods as well as contemporary songs for teen-ages.
A problem with the American system is that American school music program suggested by the MENC are not required to be implemented for every junior high school in the United States. It is not certain that every junior high school in America implements the school music program suggested by the MENC because each state authorizes the local school district to implement its own music program. Thus, differences in quality and quantity of general music programs exist among junior high school students in America even though they study at the same level.

Recommendations

The purpose of this study was to investigate and compare the general music programs in the junior high school between Korea and the United States. This researcher recommends some changes for the general music program in both countries based on the strengths and weaknesses which were addressed previously. It is recommended that the performance-based classes chosen on an elective basis in Korean middle school should be emphasized, and the formal music instruction should be offered in the elective class; moreover, a written music curriculum for the elective class should be established. It is desirable that Korean music textbooks should contain a variety of musical styles, historical periods, and various topics including more many
pictures and illustrations to enhance interest in understanding musical concepts. Korean music textbooks not only should motivate students to be interested in songs but also should be designed for in-depth explanations for helping them understand more clearly. In addition, Korean music textbooks needs to be concerned with contemporary songs or popular songs for students' interest.

It is recommended that the description and standards suggested by the MENC should have more emphasis in schools and that each state department of education and each school district in association with the MENC urge individual schools to implement the school music program suggested by the MENC.

The investigation of general music programs in American junior high schools was conducted in reference to the school music program by the MENC. Because Korea has one national curriculum while America has many different curricula, it is complex to compare two curricula between Korean and America. Future studies on American curricula, however, should be involved in the curricula of some states other than the school music program suggested by the MENC. This study was limited to music programs at the eighth grade level of middle school or junior high school in both countries. Future studies should be involved in music programs at elementary school and senior high school level; music
programs for higher education also need to be investigated. Besides the general music programs, the investigation for choral, band, and orchestral programs between Korea and America would be helpful. Furthermore, investigating the whole music educational program between both countries would be beneficial in the future because music educators not only are interested in such programs but also want to share the educational ideas.
APPENDIX A

THE MUSIC CURRICULUM OF KOREAN MIDDLE SCHOOL
Students should be able to:

I. The Goal of the First School Year

A. Understand the elements of design in music and develop the ability through which one can express one's self using creative efforts according to his ability.

B. Understand the characteristics of music and performance as well as the composer and develop the appreciation-attitude for enthusiastic listening.

II. Expression

A. Identify structurally the elements of design in music and express the music.

1. Understand a variety of rhythmic patterns and express them on the staff after listening.

2. Identify each melody of C major, F major, G major, a minor, d minor, and e minor through listening to them.

3. Listen and identify each three principal triads and each dominant 7th chord of CM, FM, GM, am, dm, and em and discriminate each cadence.

4. Listen and dictate the melody and the three principal triads of Cm, Fm, Gm, and am.

5. Understand the structural characteristics of a simple art song form.

6. Perceive and express the musical value of tempo and dynamics.

7. Understand and express a variety of timbre and harmony.

B. Express with creative effort according to one's personality.
1. Learn correct vocal production and correct use of instruments.

2. Express through creative effort with the characteristics of compositions.

3. Express accurately each phrase maintaining the whole balance.

4. Perceive the beauty of harmony and express music harmonically.

5. Understand the characteristics of contrapuntal compositions and express them harmonically.

6. Adjust expression to conducting and practice conducting by oneself.

7. Compare and appraise my expression with others' expression.

8. Write and play a simple instrumental piece.

9. Improvise and express a simple melody.

10. Write each melody with a period and two periods (in CM, FM, and GM) and think about the chords.

11. Write each melody with words and folk style.

C. Experience beautiful music with cooperation together.

1. Practice singing at sight and singing at hearing.

2. Play classroom instruments with a score.

3. Sing and play compositions having different textures; a single melody, homophony, and others.

4. Express music composed of major, minor, and the key used in Korean minor tune.

5. Have instrumental experiences such as an ensemble for accompanying songs and a simple instrumental ensembles.
III. Appreciation

A. Identify the structural characteristics of compositions through sensitivity.

1. Perceive and appraise the whole stream of music.

2. Listen to music through thinking deeply and perceive a variety of expressions.

3. Perceive the change and the unity of musical structure and follow a single line of standard notation while listening to music.

4. Listen to a variety of music and then identify the relationship between the time and rhythm of them.

5. Understand and identify the musical characteristics such as phrasing and cadence.

6. Perceive the beauty of musical structure, comparing the contrasting sections.

7. Understand and identify the characteristics of the development and the recapitulation of a subject.

8. Understand the musical characteristics composed of the principal melody and the accompaniment.

9. Compare and discriminate the characteristics of compositions with major key, minor key, and traditional mode.

B. Understand the musical characteristics pertinent to kinds of compositions and performance patterns.

1. Listen to Korean music and others' music from the classical to the contemporary.

2. Give concentrated attention while listening to music for the composer and the performer.

3. Listen to a variety of musical styles such as march, dance music, chamber music, theme and variations, overture, sonata, concerto, symphony, and art song.
4. Listen to Korean traditional music such as folk song, instrumental ensemble, Kookun-ack (march), Nong-ack (instrumental music for peasants), Sanzo (solo composition for Korean traditional string), and Pansori (epic vocal solo composition).

5. Listen to compositions in various performance patterns such as vocal solo and duet, chorus, instrumental solo and ensemble.

C. Perceive the timbre of voice and instruments as well as the musical characteristics of the combination with them.

1. The timbre of soprano, alto, tenor, and bass.
2. The timbre of instruments used in the orchestra.
3. The timbre of common Korean traditional instruments.

The Music Curriculum of the Second Grade

Students should be able to:

I. The Goal of the Second School Year

A. Identify structurally the elements of music and develop the ability through which one can express one’s self using creative efforts according to his ability.

B. Understand the characteristics of music and performance as well as the composer and develop the appreciation-attitude for enthusiastic listening.

II. Expression

A. Identify structurally the elements of design in music and express the music.

1. Understand a variety of rhythmic patterns and express them on the staff after listening.

2. Identify each melody of C major, F major, G major, B major, D major, a minor, d minor, and e minor through listening to them.
3. Listen and identify each three principal triads and each dominant 7th chord of CM, FM, GM, BbM, DM, am, dm, and em and discriminate each cadence.

4. Listen and dictate the melody and the three principal triads of Cm, Fm, Gm, and am.

5. Understand and express the structural characteristics of art song form.

6. Perceive and express the musical value of tempo and dynamics.

7. Understand and express a variety of timbre and harmony.

B. Express with creative effort according to one’s personality.

1. Learn correct vocal production and correct use of instruments.

2. Express through creative effort with keeping the mood and the characteristics of compositions.

3. Express accurately each phrase maintaining the whole balance.

4. Perceive the beauty of harmony and express music harmonically.

5. Understand the characteristics of contrapuntal compositions and express them harmonically.

6. Adjust expression to conducting and practice conducting by oneself.

7. Compare and appraise my expression with other expression.

8. Write and play a simple instrumental piece.

9. Improvise and express a simple melody.

11. Write each melody with a period, two periods, and small three periods (in CM, FM, GM, and am) and think about the chords.
12. Write each melody with words, folk style, and instrumental style.

C. Experience beautiful music with cooperation together.
   1. Practice singing at sight and singing at hearing.
   2. Play classroom instruments with a score.
   3. Sing and play compositions having different textures; a single melody, homophony, and others.
   4. Express music composed of major, minor, and the key used in Korean minor tune.
   5. Have instrumental experiences such as an ensemble for accompanying songs and a variety of other ensembles.

III. Appreciation

A. Identify the structural characteristics of compositions through sensitivity.
   1. Perceive and appraise the whole stream of music.
   2. Listen to music through thinking deeply and perceive a variety of expressions.
   3. Perceive the change and the unity of musical structure and follow a single line of standard notation while listening to music.
   4. Understand and identify the relationship of time, dynamics, tempo, and rhythm.
   5. Understand and identify the musical characteristics pertinent to repeat, contrast, development, and cadence.
   6. Perceive the beauty of musical structure, comparing the contrasting sections.
   7. Understand and identify the characteristics of the development and the recapitulation of a subject.
   8. Understand the musical characteristics composed of principal melody and counter melody.
9. Compare and identify the characteristics of music with various modes.

B. Understand the musical characteristics pertinent to kinds of compositions and performance patterns.

1. Listen to Korean music and others' music from the classical to the contemporary.

2. Give concentrated attention while listening to music for the composer and the performer.

3. Listen to a variety of musical styles such as march, dance music, chamber music, theme and variations, overture, sonata, concerto, symphony, and art song.

4. Listen to Korean traditional music such as folk song, instrumental ensemble, Kookun-ack (march), Nong-ack (instrumental music for peasants), Sanzo (solo composition for Korean traditional string), and Pansori (epic vocal solo composition).

5. Listen to compositions in various performance styles such as solo, duet, trio, quartet, chorus, and orchestra.

C. Perceive the timbre of voice and instruments as well as the musical characteristics of the combination with them:

1. The timbre of soprano, alto, tenor, and bass.

2. The timbre of instruments used in the orchestra.

3. The timbre of common Korean traditional instruments.

The Music Curriculum of the Third Grade

I. The Goal of the Third School Year

Students should be able to:

A. Identify structurally the elements of design in music and develop the ability through which one can express one's self using creative efforts according to his ability.
B. Understand the characteristics of music, performance as well as the composer and the cultural background of the music and develop the appreciation-attitude for enthusiastic listening.

II. Expression

A. Identify structurally the elements of design in music and express the music.

1. Understand a variety of rhythmic patterns and express them on the staff after listening.

2. Identify each melody of C major, F major, G major, B major, D major, a minor, d minor, and e minor through listening to them.

3. Listen and identify each three principal triads and each dominant 7th chord of CM, FM, GM, BbM, DM, am, dm, and em and discriminate each cadence.

4. Listen and dictate the melody and the three principal triads of Cm, Fm, Gm, and am.

5. Understand and express the structural characteristics of art song form.

6. Perceive and express the musical value of tempo and dynamics.

7. Understand and express a variety of timbre and harmony.

B. Express with creative effort according to one’s personality.

1. Learn correct vocal production and correct use of instruments.

2. Express through creative effort with keeping the mood and the characteristics of compositions.

3. Phrase expression and maintaining the whole balance in the fast phrase.

4. Perceive the beauty of harmony and express music harmonically.
5. Understand the characteristics of contrapuntal compositions and express them harmonically.

6. Adjust expression to conducting and practice conducting by oneself.

7. Compare and appraise my expression with others' expression.

8. Arrange and play a simple instrumental piece.

9. Improvise and express a simple melody.

10. Write each melody with a period, two periods, and small three periods (in CM, FM, GM, and am) and think about the chords.

11. Write each melody with words, folk style, and instrumental style.

C. Experience beautiful music with cooperation together.

1. Practice singing at sight and singing at hearing.

2. Play classroom instruments with a score.

3. Sing and play compositions having different textures; a single melody, homophony, and others.

4. Express compositions composed of major, minor, and the key used in Korean traditional mode.

5. Have instrumental experiences such as an ensemble for accompanying songs and a variety of other ensembles.

III. Appreciation

A. Identify the structural characteristics of compositions through sensitivity.

1. Perceive the aesthetic value of music and appraise the musical value.

2. Listen to music through thinking deeply and perceive a variety of expressions.
3. Perceive the change and the unity of musical structure and follow a single line of standard notation while listening to music and then dictate the principal melody.

4. Understand and identify the relationship of time, dynamics, tempo, and rhythm.

5. Understand and identify the musical characteristics pertinent to repeat, contrast, development, and cadence.

6. Perceive the beauty of musical structure, comparing the contrasting sections.

7. Understand and identify the characteristics of the development and the recapitulation of a subject.

8. Understand and compare the musical characteristics composed of homophony and contrapuntal style.

9. Compare and identify the characteristics of music with various modes.

B. Understand the musical characteristics pertinent to kinds of compositions and performance patterns.

1. Listen to Korean music and others' music from the classical to the contemporary.

2. Give concentrated attention while listening to music for the composer and the performer.

3. Listen to a variety of musical styles such as march, dance music, chamber music, theme and variations, overture, sonata, concerto, symphony, and art song.

4. Listen to Korean traditional music such as folk song, instrumental ensemble, Kookun-ack (march), Nong-ack (instrumental music for peasants), Sanzo (solo composition for Korean traditional string), and pansori (epic vocal solo composition).

5. Listen to compositions in various performance patterns such as solo, duet, trio, quartet, chorus, and orchestra.
C. Perceive the timbre of voice and instruments as well as the musical characteristics of the combination with them.

1. The timbre of soprano, alto, tenor, and bass.
2. The timbre of instruments used in the orchestra.
3. The timbre of common Korean traditional instruments.

APPENDIX B

THE SCHOOL MUSIC PROGRAM: DESCRIPTION AND STANDARDS BY THE MUSIC EDUCATORS NATIONAL CONFERENCE IN AMERICA
A. Performing or Reading

1. Sing with an acceptable tone quality throughout their singing ranges.

2. Sing in unison accurately and with a free tone and correct expression.

3. Sing a repertoire of folk, art, and contemporary songs.

4. Sing rounds, partner songs, songs with descants, and songs in two or three parts.

5. Sing comfortably and confidently through the period of voice change.

6. Play at least three chords on an instrument such as guitar or ukulele.

7. Play a variety of classroom instruments.

8. Perform as soloists or members of a small ensemble, vocally or on instruments, for others in classroom settings.

9. Use a systematic means for reading music.

10. Sing or play simple melodies in treble or bass clef at sight.

11. Use standard notation as a guide to singing or playing classroom instruments.

12. Employ traditional or nontraditional notation as a means of retaining musical ideas.

13. Identify by name and function standard notational symbols for pitch, rhythm, articulation, and dynamics.

14. Recognize similar and contrasting ideas when presented in musical notation.
B. Creating

1. Improvise simple rhythmic and harmonic accompaniments to recorded music.

2. Improvise and create simple music in at least one performance medium using traditional or nontraditional sound sources, including electronic.

3. Experiment with variations in tempos, timbres, and phrasing for expressive purposes.

C. Listening or Describing

1. Listen critically to their own performances of music.

2. Identify aurally by title and composer a repertoire of compositions that represent a variety of musical styles.

3. Give concentrated attention while listening to music for relatively long periods of time.

4. Analyze aurally performances of music, with attention to form, type, performance medium, and salient musical features.

5. Follow a single line of standard notation while listening to music.

6. Discuss music, heard and performed, in terms of musical elements and structure (e.g., pitch, rhythm, texture, form).

7. Employ an appropriate vocabulary of musical terms to analyze music.

8. Analyze, compare, and contrast music from a variety of styles and periods.

9. Utilize nonverbal media (e.g., visual art, movement) to describe musical structure and responses to music.

D. Valuing

During these grades students continue to develop:

1. A sensitivity to the aesthetic qualities of the music performed or heard;
2. An enjoyment and satisfaction in creating original musical ideas;

3. An enjoyment and satisfaction in performing music, in both formal and informal situations.


