

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**The Pedagogical Value of Andrew Lloyd Webber's Music in a New Jersey
Elementary Music Setting**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Master of Arts in Music Education

by

Eric McLaughlin

December 2021

The Pedagogical Value of Andrew Lloyd Webber's Music
in a New Jersey Elementary Music Setting

by Eric McLaughlin

A Thesis Presented in Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Music Education

Liberty University, Lynchburg, VA

December 2021

APPROVED BY:

Mindy Damon, Ed. D, DWS, Committee Chair

Monica Taylor, Ph. D, Thesis Reader

Stephen Muller, D. Min., Dean

ABSTRACT

Elementary music educators' analyze and select song repertoire based upon a variety of factors and influences. These can include an educator's level of training, the preexisting standard song literature collection, resources obtained in undergraduate study, the context of the song material, and a song's pedagogical application. Educators must be selective when choosing literature for pedagogical purposes, such as teaching specific melodic and rhythmic elements. The vast body of musical literature by renowned theatrical composer Andrew Lloyd Webber is not often used for that purpose in the elementary general music classroom. In addition, a recent national effort calling for the reexamination of standard song literature, based upon its content, has forced educators to apply more criticism when selecting classroom repertoire. This qualitative research study is two-fold, providing data concerning the use of Lloyd Webber's music in New Jersey elementary music classrooms and providing multiple examples from Lloyd Webber's repertoire that can be used pedagogically to teach specific melodic and/or rhythmic elements. An online survey of New Jersey elementary general music teachers (N=60), consisting of grades kindergarten through sixth, was conducted asking specific questions about their familiarity with Lloyd Webber and how they incorporate his music into their classrooms. The survey results indicated that most participants were familiar with his music, but failed to incorporate it pedagogically into their classrooms. A thorough examination of Lloyd Webber's song literature was also conducted. It yielded various examples that elementary level music educators can use to teach melodic and rhythmic elements along with other musical concepts.

ACKNOWLEDGEMENTS

Thank you to Dr. Mindy Damon and Dr. Monica Taylor for advising and guiding me through this process. Thank you to all of my prior Kodály and Orff levels teachers and to my finacé Victoria.

FIGURES

Figure 2.1.	Rhythmic building block examples that coordinate with fruit.....	30
Figure 4.1.	Rhythm pattern of the first four measures of “Jacob and Sons/Joseph’s Coat” from <i>Joseph</i>	58
Figure 4.2.	Rhythmic pattern of the first eight measures of “The Ad-dressing of Cats”	59
Figure 4.3.	Measures nine through twelve of “Engine of Love”	60
Figure 4.4.	The first four measures of “The Rum Tug Tugger”	60
Figure 4.5.	Measures four-six of “The Rum Tum Tugger”	61
Figure 4.6.	First 8-bar phrase of “Where Did the Rock Go?”	62
Figure 4.7.	Excerpt from “Any Dream Will Do” from <i>Joseph and the Amazing Technicolor Dreamcoat</i>	62
Figure 4.8.	Excerpt from “Any Dream Will Do” from <i>Joseph and the Amazing Technicolor Dreamcoat</i>	63
Figure 4.9.	Excerpt from “Go, go, go, Joseph” from <i>Joseph and the Amazing Technicolor Dreamcoat</i>	64
Figure 4.10.	Repeating motif with an internal anacrusis from “Rolling Stock”	64
Figure 4.11.	Measures two through five of “Hosanna”	65
Figure 4.12.	First appearance of the phrase containing ‘ti’ in “Skimbleshanks: The Railway Cat”	66
Figure 4.13.	Two repeated isolation rhythmic figures for ‘dotted eighth note-sixteenth note’ rhythm from “Mr. Mistoffelees”	67
Figure 4.14.	Example of the “dotted eighth note-sixteenth note” rhythm pattern found throughout “Horace Green Alma Mater”	67
Figure 4.15.	Refrain from “Poor, Poor Joseph”, which has multiple rhythmic and melodic possibilities.....	68
Figure 4.16.	Beginning of 7/8 section in “The Rescue” where the 2+2+3 subdivision starts	69

Figure 4.17.	Ostinato example from “Everything’s Alright”	70
Figure 5.1.	First four measures of “The Phantom of the Opera”	80
Figure 5.2.	Opening two bars to the piano part in Dave Brubeck’s “Take Five”	81

CONTENTS

ABSTRACT	ii
ACKNOWLEDGMENTS	iii
LIST OF FIGURES	iv
CONTENTS.....	vi
CHAPTER ONE: INTRODUCTION	1
Pedagogical Possibilities.....	4
Andrew Lloyd Webber and His Works	8
Joseph and Superstar: Children and Rock	9
The Era of Inspiration, Not Pedagogical Examples.....	10
Longevity, Imagination, Cats and Phantom of the Opera.....	11
Criticism and Context	13
Cultural Relevance.....	16
Problem Statement	17
Significance of the Study	18
Limitations	19
Assumptions.....	19
Research Questions and Hypothesis’	20
Definition of Terms.....	21
Research Plan.....	22
Chapter Summary	22
CHAPTER TWO: LITERATURE REVIEW	24
Music Education Practices	24

Zoltán Kodály	25
Carl Orff and his Schulwerk	29
Dr. Edwin Gordon and Music Learning Theory	32
The Current Work of John Feierabend	34
Pedagogy	36
Andrew Lloyd Webber	37
Musical Theatre in the Classroom	40
Repertoire Considerations.....	42
Summary	47
CHAPTER THREE: METHODOLOGY.....	49
Introduction.....	49
Design	49
Participants.....	52
Setting	53
Procedure	53
Data Analysis	56
Summary	56
CHAPTER FOUR: FINDINGS.....	58
Introduction.....	58
Andrew Lloyd Webber’s Music as Pedagogical Tool	58
Survey Results	72
Summary	78
CHAPTER FIVE: CONCLUSION.....	80

Introduction.....	80
Summary of Findings.....	80
Summary of Findings: Survey Results	83
Significance.....	87
Limitations	88
Recommendations.....	88
Summary	91
BIBLIOGRAPHY	93
APPENDICES	99
Appendix A: Survey Questions	99
Appendix B: IRB Consent, Recruitment, and Approval Letters	101

CHAPTER ONE: INTRODUCTION

The elementary level is ripe for exposing students to new musical material by teaching melodic and rhythmic elements. Music education researcher Lili Levinowitz concurs, saying, “because music is readily available, can be engaged in at any time, and is a powerful trigger for memories of many types, it has had an important role in the education of young children for several centuries.”¹ Musical elements should be taught systematically and through accompanying song literature. Angela Hao-Chun Lee describes how one music methodology based upon the teachings of Hungarian music education Zoltán Kodály scaffolds learning for students through song literature. She reviews a prominently used text by noted Kodály teacher Lois Choksy, where she “introduced the skills music literacy including using a subject-logic approach in teaching music to young children, the movable-do system, syllable system and hand signs, and the types of materials to be used to teach music to young children such as authentic children’s games...and music of good quality.”²

There is a formidable relationship between the available song literature for educators to use in their classrooms and their respective pedagogical purpose. When selecting any repertoire, “the song must respect the developmental stage of the child,” according to noted German teacher and children’s composer Hans Poser.³ Knowing how

¹ Lili Levinowitz, “The Importance of Music in Early Childhood,” *Music Educators Journal* 86, no. 1 (1999): 17, <https://doi.org-ezproxy/liberty.edu/10.2307/3399571>.

² Angela Hao-Chun Lee, “The Kodály Method: Cheng and Choksy compared,” *Australian Kodály Journal (Online)*, no. 2011 (2011): 34, <https://search-infomit-org.exproxy.liberty.edu/doi/10.3316/informit.106498821747334>.

³ Hans Poser, “The New Children’s Song,” in *Orff Re-Echos I*, ed. Isabel McNeil Carley (Chagrin Falls, OH: American Orff-Schulwerk Association, 2017), 102.

to scaffold material pedagogically is crucial to a successful elementary music program. As part of a recent national initiative, much of the ‘standard’ elementary classroom literature was found to contain racist or sexist text and/or innuendo. Music educators are now faced with reevaluating a large portion of their repertoire and subsequently replacing it with other alternatives. Since the content of elementary song literature is currently under close examination, justification is warranted to explore previous unused examples. Song literature of the musical theatre genre encompasses a wide range of reality and fiction, which could allow the discovery of new possibilities for elementary music pedagogy. To connect the two worlds, Poser comments, “dream and reality are of equal importance to the child: a witch or a princess can be something very real, and a locomotive can be something out of a fairy tale.”⁴ The use of repertoire from the theatre may offer increased interest in the content for the students.

The music of Andrew Lloyd Webber has become a timeless and substantial part of the vast kaleidoscope of the musical theater genre. His vast catalog of music is recognizable worldwide and should be found in the repertoire of every elementary music educator’s classroom. According to Lloyd Webber biographer John Snelson, he “is the most prominent figure in musical theatre of his generation.”⁵ He is “a household name throughout the world and he can boast a series of pop-chart successes and lengthy stage runs over a long career.”⁶ Webber’s musical *The Phantom of the Opera* continues to hold the honor of the longest-running show in New York City’s Broadway history. His musicals have become commonplace in Off-Broadway, community theater, and school

⁴ Angela Hao-Chun Lee, “The Kodály Method,” 103.

⁵ John Snelson, *Andrew Lloyd Webber* (New Haven, CT: Yale University Press, 2004), 1.

⁶ Ibid.

productions. His musical theatre works see continued popularity with various audiences, evidenced by their longevity and frequent revivals.

Despite his popularity and relevance in the musical theater business, his music seldom becomes a talking point or teachable item at the elementary level. Students have easy access to his musicals (which frequent Broadway), can perform in his shows, or simply watch his productions online, the latter a result of the coronavirus pandemic. Variety Magazine writer Tim Dams reported that during the pandemic, “Lloyd Webber is to stream a production of one of his musicals for free on YouTube each week during the coronavirus crisis.”⁷ Lloyd Webber’s attempt at entertaining fans with his shows via YouTube was entitled “The Shows Must Go On,” which encouraged donations to several acting and Broadway charities. Despite the availability of Andrew Lloyd Webber’s music in multiple forms, music education texts tend to favor composers of the Western Classical canon or American Jazz. Granted, the aforementioned categories comprise enduring names in music history, such as J.S. Bach and Duke Ellington, who were quite popular during their respective lifetimes. Lloyd Webber shares that similarity, including international notoriety, along with the general acceptance of his works by many. Researcher Martinette Kruger notes that *Phantom* “has been produced in hundreds of cities in more than twenty five countries around the world and seen by over one hundred million people worldwide.” In her research, which is specific to Andrew Lloyd Webber production attendees in South Africa, “almost every performance of *The Phantom of the*

⁷ Tim Dams, “Andrew Lloyd Webber Launches Free Musical Theater Streaming Service,” Variety, April 2, 2020, <https://variety.com/2020/digital/global/andrew-lloyd-webber-youtube-1234569287/>.

Opera... has been sold out.”⁸ Educators always strive to keep the culture and current musical trends relevant in their classrooms.

Pedagogical Possibilities

The musical body of work by Andrew Lloyd Webber is not commonly taught in universities for subsequent use in the elementary general music setting. Yet, through the analysis of his various compositions, proof of substantial pedagogical value is discernable. A wide variety of song literature has been recommended in the elementary music classroom for many years. Kodály educator Lois Choksy notes, “to implement the use of good music in the schools, [Zoltán] Kodály collected great numbers of children’s songs and folk songs.”⁹ Lloyd Webber’s music can find purpose and usage in the classroom if applied correctly. Evidence of the pedagogical possibilities for his music is detailed in later chapters. Some specific topics include using his music as an example to teach specific melodic and rhythmic elements, his music in classroom instrumental ensemble work, the creation of supplemental resources, music history, and the discovery of new ways to use Lloyd Webber’s music in the elementary classroom.

This research helps to reevaluate the current repertoire and provide new pedagogical options for educators. Music educator Lisa Koops also supports teachers taking a “look at their repertoire list and checking how it fits the criteria and the needs outlined in the first steps [above].”¹⁰ Elementary general music teachers should continually

⁸ Martinette Kruger and Melville Saayman, “Raising the curtain on audiences at *The Phantom of the Opera*,” *South African Theatre Journal* 30, No. 1-3 (2017): 15, <https://doi.org/10.1080/10137548.2017.1304239>.

⁹ Lois Choksy, *The Kodály Method* (Englewood Cliffs, NJ: Prentice Hall, 1988), 17.

¹⁰ Lisa Huisman Koops, “Tidying Up Your Early Childhood Repertoire List.” *General Music Today* 33, Issue 1, (2019): <https://doi-org.ezproxy.liberty.edu/10.1177/1048371319863788>, 46.

look for ways to refresh their literature inventory to spark joy in themselves and their students. This study will assist educators in performing those tasks.

Kodály, amongst other music educators and researchers, including Carl Orff, Dr. Edwin Gordon, and John Feierabend, laid the pedagogical groundwork for music educators to follow. John Feierabend is currently pursuing this research and has developed two comprehensive programs: First Steps in Music and Conversational Solfege. Both research-based programs are intended to be teacher-friendly curriculums that scaffold music elements in a developmentally appropriate learning sequence. Feierabend feels that “developing music literacy should follow much the same process we follow when we naturally develop our own speaking, reading, and writing skills.”¹¹ This is based on the ‘sound before sight’ method that teaches aural skills before reading skills.

Dr. Edwin Gordon predates Feierabend in his research, essentially creating the framework on which Feierabend based his own sequence. Dr. Gordon’s more philosophical approach—champions audiation, or one’s inner hearing—is an essential skill in the music classroom. He describes sound, not as music but something that “becomes music through audiation when, as with language, we translate sounds in our mind and give them meaning.”¹² This is followed by the creation of his Music Learning Theory (MLT) sequence, which focuses on how children learn music through specific tonal and rhythmic patterns. According to Gordon, “it is not a method or theory of teaching...music learning theory emphasizes learning and expansion of students’

¹¹ “The Process of Developing Music Literacy Skills,” Feierabend Association for Music Education, last modified 2019, www.feierabendmusic.org/john-feierabend/.

¹² Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory (2012 Edition)*, (GIA Publications Inc., Chicago, IL, 2018), 3.

minds.”¹³ Gordon continually stresses that his MLT is not a complete solution to teaching music or a completed curriculum. It is a much vaguer component that contributes to well-rounded music education. Gordon notes that “the fundamental premise of MLT is that one cannot efficiently or adequately give meaning to music that he is listening to, performing through recall or notation, or perform through improvisation or creativity unless he can audiate.”¹⁴ Audiation remains the key for Gordon’s research, which progresses to tonal, rhythmic patterns, and meter.

German music educator Carl Orff learned a lot about the fusion of music, movement, and creativity during his time teaching in the Günther Schule (German music school). He was a firm believer in the use of language and prosody of speech to teach children basic rhythmic and melodic elements. Writing Orff’s contributions to music education, Janice Thresher notes, “philosophy is that music education...should develop the child’s ability to create, or in the musical idiom improvise...and that children should be allowed to discover music by themselves, starting on a simple, almost primitive level.”¹⁵ Use of the recorder, non-pitched percussion instruments, and—most notably—various xylophones (soprano, alto, bass) with removable bars are paramount to the freedom of creation; this is part of the Orff process. The Schulwerk developed over many years of working with children, but Werner Thomas stresses that it is not a method of

¹³ Gordon, *Learning Sequences*, 25.

¹⁴ Edwin E. Gordon, “Audiation, Music Learning Theory, Music Aptitude, and Creativity” (paper presented at the Suncoast Music Education Forum on Creativity, Florida, 1989).

¹⁵ Janice M. Thresher, “The Contributions of Carl Orff to Elementary Music Education,” *Music Educators Journal* 50, no. 3 (Jan. 1964): 44, <https://doi.org/10.2307/3390084>.

learning music. He notes that the “Schulwerk is...not a method but rather a revelation of a mature world of language and sound.”¹⁶

Orff’s name is also widely recognized for his five-volume collection of pedagogical music called *Music for Children*. These volumes contain music and exercises used systematically in progressing children through modes, tonalities, and functional harmonies. Thresher explains, “Orff’s texts for the songs in *Music for Children* include traditional German songs and singing games...the texts of his orchestral and vocal works are also quite varied.”¹⁷ Here is another example of folk music and traditional melodies from a specific country being used as the children can easily relate: Thomas notes, “whatever formal or technical means are added (echo, canon, refrains, variations, preludes, and postludes; orchestration with percussion instruments or reinforcement of melody) serve to infuse added life through communal musical participation.”¹⁸ The Orff process and philosophy leave ample room for creation and experimentation, focusing on the music of a particular country. Andrew Lloyd Webber’s music can be used similarly in American classrooms to add to the pedagogical possibilities available to music educators.

Lloyd Webber’s music catalog is an untapped resource that could produce fresh and meaningful pedagogical examples for use in the elementary general classroom and provide students with quality musical examples. For example, one of his earlier musicals, *Starlight Express*, “appeals to both adults and children through lyrics and music that worked on a dual level: children could enjoy...the fast-changing novelty of styles along

¹⁶ Werner Thomas, “Orff’s ‘Schulwerk’,” in *Orff Re-Echos I*, ed. Isabel McNeil Carley (Chagrin Falls, OH: American Orff-Schulwerk Association, 2017), 70.

¹⁷ Thresher, “The Contributions of Carl Orff,” 46.

¹⁸ Thomas, “Orff’s ‘Schulwerk’,” 70.

with the repetitive and accessible lyrics....”¹⁹ *Joseph and the Amazing Technicolor Dreamcoat*, the second musical Lloyd Webber penned, was solely intended for a young audience. A more recent production, *School of Rock*, is set in a school, and it features a musically talented cast of, mostly, children playing various instruments on stage. He has also reworked and written new musical material for his version of *The Wizard of Oz*, a classic story geared towards a young audience.

Andrew Lloyd Webber and His Works

Being the son of a British professor of music composition with an early, innate love of musical theatre, Andrew Lloyd Webber was destined to be a name not soon forgotten. As a child, he created and staged a toy-size scale theatre in his home, which jump-started his career in the music business. In his memoir, *Unmasked*, Webber shares that “three great passions were to shape my life – art, musical theatre, and architecture – surfaced early.”²⁰ He then explains that “my family had an annual Christmas outing to the London Palladium pantomime (uniquely British theatre entertainment). Everything captivated me.”²¹ Curiosity then began to envelop him as he learned of scores such as *My Fair Lady* and various classics by Rogers and Hammerstein, including *Carousel*, *Oklahoma!*, and *The King and I*. After a brief stint studying history, Lloyd Webber attended the Royal College of Music in 1965 to pursue musical theatre. Shortly after, he met lyricist Tim Rice who would become his most successful collaborator on many projects, including their first, *The Likes of Us*, which did not premiere publicly until

¹⁹ Snelson, *Andrew Lloyd Webber*, 33.

²⁰ Andrew Lloyd Webber, *Unmasked: A Memoir* (New York, NY: Harper Collins Publishing, 2018), 12.

²¹ *Ibid.* 12.

2005. Their next two collaborations, *Joseph and the Amazing Technicolor Dreamcoat* (1969) and *Jesus Christ Superstar* (1970), sprung their names into the headlines.

Joseph and Superstar: Children and Rock

Joseph was originally a twenty-two-minute sung-through cantata intended for children about the life of the Old Testament biblical character of the same name. After much-unexpected success, Webber needed to make something more of the work. He recalls, “most of the songs had been deliberately kept very short lest the kids got bored and they needed expanding anyway. It seemed farfetched to think a 22-minute school cantata would have life in theatre and film.”²² *Jesus Christ Superstar* premiered the next year in 1970 to much more acclaim than *Joseph*. *Superstar* details the events of Holy Week or The Three Days from the perspective of Judas Iscariot. Originally presented as a concept album, this musical revolutionized how future musicals could and would be written. According to Jessica Sternfeld, author of *The Megamusical*, *Superstar* was “the first of the prepackaged blockbusters, the first all-new transatlantic long-playing mega-hit that offered traditional American Broadway its first real challenge.”²³ Many useful pedagogical examples were found in these works, reliant upon *Joseph*’s diatonic melodies and basic chord progressions. These clear examples lend themselves to application in the classroom.

Rock guitars, dissonance, electric keyboards, powerful rock ballads, and an industrial-style mirrored the directional change in society. These elements are also popular with children as they deviate from the standard sounds often heard in music classrooms. Lloyd Webber’s biographer, John Snelson, notes, “One element of *Jesus*

²² Webber, *Unmasked*, 97.

²³ Jessica Sternfeld, *The Megamusical* (Bloomington, IN: Indiana University Press, 2006), 9.

Christ Superstar that is admirably wrought is its handling of instruments, especially the integration of orchestra with rock group.”²⁴ This fusion of rock, opera, and religion came when Americans were ready to embrace change. Theatre columnist Michael LaChiusa observed, “Religious subjects and themes enter into many of his shows, ranging from a biblical Joseph, to a martyr-like Evita Person, to God herself, via Norma Desmond.”²⁵ He drastically changed the course of musical writing early in his career with the rock-opera style of *Jesus Christ Superstar*. In his autobiography, Lloyd Webber references a conversation he had with Broadway legend Richard Rogers concerning the future of the through-sung musical:

He wanted to know whether I thought the future of the musical was through-sung. Was the day of the ‘book’ musical over – i.e. a show with songs and spoken dialogue? I said that a through-sung musical put the composer in the drivers seat but surely it was horses for course. Today it would be like saying that post-Hamilton every musical must be written in hip hop.²⁶

The Era of Inspiration, But Not Pedagogical Examples

In the late 1970s, Lloyd Webber produced two major works, *Evita* and *Variations*. The latter was a lesser-known, non-theatrical work written for his brother, Julian, with a cello feature consisting of variations on a theme of Paganini. *Evita* told the story of Eva Perón, the second wife to Argentinian dictator Juan Perón. The musical detailed her life, rise to fame, charity, and death. “Don’t Cry for Me Argentina” became Eva’s well-known anthem, despite her poor values and premature death. Lloyd Webber’s inspiration for

²⁴ Snelson, *Andrew Lloyd Webber*, 69.

²⁵ Michael John LaChiusa, “Who’s Listening to Lloyd Webber? Critical disapproval hasn’t cooled the ardor of a vast, adoring public,” *American Theatre* 19, no. 2 (Feb. 2002): 64, https://link.gale.com/apps/doc/A83042768/BIC?u=vic_liberty&sid=summon&xid=cdeb8d4e.

²⁶ Webber, *Unmasked*, 154.

writing the song was the declining career of the famous American film star and vocalist

Judy Garland. He recounts:

What happened next was unforgettable. She motioned to the musical director and he started playing 'Over the Rainbow.' As she stumbled through her signature song, the booing and whistling grew louder and louder. 'Over the Rainbow' her anthem, the song that is indelibly Judy's alone, was devouring her like a vulture on a battlefield. It was heartbreaking. If I could find an anthem for Eva and turn it on her like 'Over the Rainbow' had turned on Judy it would unlock her story musically. That afternoon I wrote the slow tango melody of 'Don't Cry for Me Argentina.'²⁷

Lloyd Webber reported that *Variations* was one of his favorite and most prideful pieces.

It is scored for cello and rock band and features twenty-three variations on Niccolò Paganini's twenty-fourth caprice. Emulation of this particular composition from the virtuoso violinist predates Lloyd Webber's version by many years. According to the album's liner notes, "His [Paganini's] technique was such that he influenced many musicians to try and do for other instruments what he did for the violin."²⁸ Evidence of musical motives and excerpts from Lloyd Webber's future works are hidden throughout *Variations*. There is a strong possibility that this work provided inspiration for his future compositions, some that now serve as examples in this research.

Longevity, Imagination, *Cats*, and *Phantom of the Opera*

In the 1980s, Lloyd Webber scored two chart-toppers, *Cats* and the *Phantom of the Opera*, currently fourth longest and the longest-running show on Broadway, respectively. Both productions have achieved worldwide fame and a permanent place in musical history for Webber. The music of *Cats* works two-fold as it contains many useful examples in addition to complimenting Poser's point about using children's imagination during song selection. *Cats* was solely based on the poems of T.S. Eliot and features

²⁷ Webber, *Unmasked*, 212-213.

²⁸ Liner notes to *Variations*, Andrew Lloyd Webber, MCA Records Inc., CD, 1978.

more spectacle than plot. According to Sternfeld, “the elements that went into the making of the *Cats* phenomenon had never been seen before.”²⁹ These elements included an all-dancing show, “impressive sets that moved and twinkled and oozed smoke...and grown men and women in tight stretchy outfits and full cat make-up.”³⁰ Besides being a game-changing musical, *Cats* introduced new marketing concepts into the musical theatre world. Lloyd Webber recounts the famous posters for the show, “against a jet black background were two yellow cats’ eyes with human dancers as their pupils...in a few months that image adorned the world’s number two best-selling tee-shirt second only to the t-shirt produced for the Hard Rock Café.”³¹

Phantom, the longest-running Broadway musical of all time, was based upon a novel by French author Gaston Leroux, which Lloyd Webber reportedly found at a rummage sale. Winning seven Tony Awards, *Phantom* is the ultimate rock opera, almost entirely composed and orchestrated for a reduced orchestra and rock group. A personally tortured opera ghost haunts the Paris Opera House in a failed love attempt with the budding soprano, Christine Daaé. Lloyd Webber music analyst Katie Marsico remarks on the psychological drama present in the musical, “Where the characters are torn between the need to hide various parts of their identities and a longing to reveal their true selves.”³² This is true for the *Phantom*, *Christine*, and others. This musical has become part of the standard canon of musical repertoire acknowledged worldwide. Snelson

²⁹ Sternfeld, *The Megamusical*, 112.

³⁰ Ibid., 112-113.

³¹ Webber. *Unmasked*, 336.

³² Katie Marsico, *How to Analyze the Words of Andrew Lloyd Webber* (Edina, MN: ABDO Publishing Company, 2011), 87.

echoes that statement noting “the complete social worlds and their rich portrayals in music should ensure that the *Phantom of the Opera*...will attract future amateur and professional productions...with its rich intertextual tapestry, ...is most assured of a place in the canon.”³³ Due to the challenging tonalities, frequent chromatic motifs, and operatic singing, *Phantom* was unable to offer useful pedagogical examples when compared to *Cats*.

Criticism and Context

Lloyd Webber has also faced much criticism for his compositional style and topics throughout his career. Though this is not the focus of this study, a few examples will be provided for consideration. The first is an age-old tale of the acceptance of one’s nationality. Being an incredibly successful composer from Britain, he has had trouble gaining more positive traction from American critics. According to Snelson, “There have been differing critical responses in the West End and on Broadway to [his] shows, the former favorable or mixed, the latter mixed or poor.”³⁴ In response to one critic’s negative reaction to *Aspects of Love*, Snelson replies, “In both artistic and commercial senses, Lloyd Webber is the sole British composer of musicals after World War II to warrant a place in a series entitled Broadway Masters.”³⁵

Lloyd Webber’s musical treatment of the Holy Week Trilogy (Jesus’ final days) through his work *Jesus Christ Superstar* earned him both praise in a changing world and also much criticism. According to Marsico, “Lloyd Webber’s *Superstar* is a product of its

³³ Snelson, *Andrew Lloyd Webber*, 210.

³⁴ Ibid., 188.

³⁵ Ibid., 188.

time, reflecting the individualism and open-mindedness about faith, spirituality, and religion that were typical of the youth culture of the 1960s and 1970s.”³⁶ On the contrary, Lloyd Webber recounts his conversation with a religious-based collaborator, “Strict, or as he put it, fringe Christians would be bound to denounce our work...”³⁷ In an article on Lloyd Webber and the culture of narcissism, Vagelis Siropoulos sums up the open-endedness of the show, “(Having) been perceived as both a deeply religious and blasphemous experience and, by extension, can be interpreted as both a celebration of the counterculture...as well as a critique of its transcendental self-glorifying utopias.”³⁸ The counterculture aspect ultimately held off complete failure and perpetuated the success of *Superstar*, despite the mountains of criticism from clergy and strict practicing Christians. For this group of people, at that particular time in history, “In a culture where people try to reclaim their divinity, the very nature of divinity will finally be questions and this is what *Jesus Christ Superstar* attempts to do to some extent.”³⁹ Marsico concludes that “like the era in which it was created, the musical reflects the belief that different people can have different approaches toward faith and God that allow for individual expression and independent thought.”⁴⁰

Cats struggled to take off initially, especially in its American debut. After opening night on Broadway, Lloyd Webber recalls that “the reviews weren’t great...” including

³⁶ Marsico, *How to Analyze*, 28.

³⁷ Webber, *Unmasked*, 117.

³⁸ Vagelis Siropoulos, “Andrew Lloyd Webber and the culture of narcissism,” *Studies in Musical Theatre* 4, no. 3 (2010): 278, https://doi.org/10.1386/smt.4.3.273_1.

³⁹ Siropoulos, “Andrew Lloyd Webber...narcissism,” 277.

⁴⁰ Marsico, *How to Analyze*, 34.

from his father, who thought that "...the show had lost some of its charm during its Atlantic travels" and that "the Italian aria was cheap."⁴¹ *Cats* eventually became an audience favorite, now the fourth-longest running show in Broadway history. *Cats'* unique production and concept (plot taken from the poems of T. S. Elliot) helped win over skeptics "through fantastical stories, detailed makeup and costumes, and dramatic music...emphasizing experience over plot."⁴²

Andrew Lloyd Webber's most serious infarction came right after the *Phantom of the Opera* was released in 1988. He was accused of plagiarism with close musical connections found with Romantic-era composer Giacomo Puccini's opera, *La Fanciulla*. LaChiusa notes that "whether or not the parody proves successful enough to encourage a cheery wink at *La Fanciulla* rather than a smirk of recognition was at the heart of the issue for the Puccini estate."⁴³ He was also sued by the legendary rock group Pink Floyd over a passage in the opening of *Phantom*. Lloyd Webber eventually settled monetarily with the Puccini estate and Pink Floyd. Columnist Herb Greer notes numerous instances of other composers' music appearing in Lloyd Webbers, noting, "Lloyd Webber was the most charitable of contemporary composers: You nearly always walked out of his shows humming someone else's tunes."⁴⁴ His popularity endures today despite the compositional hiccups. Let this criticism be validated in the music education world since many of the 'borrowed' sounds have come from the Western Classical canon.

⁴¹ Webber, *Unmasked*, 391-392.

⁴² Marsico, *How to Analyze*, 34.73.

⁴³ LaChiusa, "Who's Listening," 68.

⁴⁴ Herb Greer, "The Age Demanded Lloyd Webber," *World and I* 14, no. 12 (Dec. 1999): 1, https://go-gale-com.exprozy.liberty.edu/ps/i.do?p=BIC&u=vic_liberty&id=GALE|A57604166&v=2.1&it=r&sid=summon

Cultural Relevance

In light of his detractors, Lloyd Webber has become an icon of popular culture, and his works frequent the world's stages. In writing on the history of Broadway, Geoffrey Block notes that "by the time he was thirty, Lloyd Webber had created three significant works for the musical stage."⁴⁵ Throughout his career, there have been multiple instances of three of his productions running simultaneously on Broadway. In 2016, theater columnist Zachary Stewart reported that "the revival of everyone's favorite feline spectacular [*Cats*] joined *School of Rock* and *Phantom* to once again make Andrew Lloyd Webber the most produced composer on Broadway."⁴⁶ This has occurred numerous times on Broadway with Lloyd Webber's various bodies of work since 1982.

Cats and *The Phantom of the Opera* still hold the record for the two longest all-time Broadway runs. Block continues, "From the early 1970s to present, Lloyd Webber has enjoyed record-breaking success on both sides of the Atlantic...he has achieved unprecedented popular acclaim on Broadway and still greater popularity in London's West End."⁴⁷ Thus, his music is deserving of more exploration for its applicability to the pedagogical processes of educating young children. The score study of Lloyd Webber's music will provide new pedagogical material and musical examples for educators to teach various musical elements in the elementary general music classroom.

⁴⁵ Geoffrey Block, *Enchanted Evenings: The Broadway musical from "Show Boat" to Sondheim and Lloyd Webber* (New York: Oxford University Press, 2009), 385.

⁴⁶ Zachary Stewart, "Broadway Shockers 2016: Three Andrew Lloyd Webber Musicals Play New York at Once," Theatre Mania: Special Reports, December 22, 2016, https://www.theatermania.com/broadway/news/broadway-shockers-2016-three-andrew-lloyd-webber-m_79479.html.

⁴⁷ Block, *Enchanted Evenings: The Broadway musical from "Show Boat" to Sondheim and Lloyd Webber*, 386.

Andrew Lloyd Webber's popularity with children and young adult theater education programs is notable. The American Theatre Wing is a group that supports "creative growth, and celebrates excellence to bring inclusive stories to our national culture through theatre."⁴⁸ Their values and achievements are numerous and include supporting young talent and access to the theatre for students and young theatre professionals. One of the grants available through this organization is the Andrew Lloyd Webber Initiative. This grant "provides students at all levels with enhanced theatre education to initiate meaningful relationships with theatre in childhood and open doors for pursuing theatre as children become young adults."⁴⁹ The grant is primarily funded by the Andrew Lloyd Webber Foundation to promote and consistently fund arts education.

Problem Statement

The status of an elementary music educators' repertoire is often quite fluid. Many educators continually update their repertoire with new material learned at conferences, professional development with colleagues, or other sources. Music educators are now expected to vet and continually reassess their repertoire for its appropriateness concerning themes of racism, bigotry, and sexism. In contrast, the expectation was not in place prior to this movement. When evaluating new repertoire choices, Josée Vaillancourt's research indicates that it is "...recommended that teachers look carefully at the melodic, rhythmic, and harmonic structure of all songs to be taught to students to

⁴⁸ "Who We Are," About the Wing, American Theatre Wing, last modified 2021, <https://americantheatrewing.org/about/>.

⁴⁹ Ibid.

ensure that they are musically valid.”⁵⁰ Andrew Lloyd Webber is one of the most notable composers of theatrical works of our time. His vast catalog of compositions presents various musical elements, forms, and meters. The problem addressed in this study focuses on the need for music educators to continually reevaluate their repertoire choices based upon various factors and provide steadfast alternatives. The music of Andrew Lloyd Webber is explored as an alternative to that problem due to the lack of pedagogical examples currently available in his repertoire. His music's global importance and applicability in the theatrical realm warrant a deeper study of his work.

Significance Statement

This study is significant as it could increase elementary music educators' repertoire and pedagogical options. The current need for new song options in music classrooms is mostly because a significant cultural movement is underway. Reexamining the quality of the song literature presented to students is essential. Many ‘standard’ songs in use for years are now ineligible because they include references to slavery, bigotry, racism, and sexism. Noted music education professor Vanessa Bond says, “Many music educators still have a limited understanding of CRE (culturally responsive education) and are not successfully implementing relevant experiences in their classrooms.”⁵¹ The incorporation of Lloyd Webber’s music into a curriculum provides new material that

⁵⁰ Josée Vaillancourt, “Music Teaching at the Elementary Level: Selecting a Song Repertoire,” *The Phenomenon of Singing* 7, (2013): 133, <https://journals.library.mun.ca/ojs/index.php/singing/article/view/906/784>.

⁵¹ Vanessa L. Bond, “Culturally Responsive Education in Music Education: A Literature Review,” *Contributions to Music Education* 42 (2017): 155, <https://exproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fculturally-responsive-education-music-literature%2Fdocview%2F1900107185%2F3Faccountid%3D12085>.

could replace older, inappropriate repertoire. In addition, this study will provide increased awareness of Lloyd Webber and his contributions to music and theatre.

Limitations

The scope of this research does present various limitations. Since not every elementary music educator in New Jersey was surveyed, it is possible that the rationale as to why curricular needs are not met is not exhaustive in this study. The research will be most applicable for usage and application in grades kindergarten through fifth. Certain exceptions might occur depending on one's teaching situation. Certain educators might only teach specific grades, or perhaps the duration of their curriculum is scaffolded to last even further, into grade six and beyond. It is also impossible for the perspective of a single researcher to uncover every pedagogical possibility, yet every effort will be made to explore as many as possible. There, of course, can be a difference of opinion or potentially more than one way to use an element pedagogically. Noted Orff educator Gunild Keetman explains that "The choice and appropriate use of even the simplest material is left to the educational instinct and intellectual range of the person teaching."⁵² The examples noted in this research might be found more useful in an alternate scenario than the specific example presented by the researcher. The content and context, including the themes of religion, sex, or violence present in some of Lloyd Webber's works, might not be allowed in all classrooms.

Assumptions

It is assumed that the participants in the study have provided honest responses to the survey. The participants based their answers on real-life experiences and their current

⁵² Gunild Keetman, *Elementaria: First Acquaintance with Orff-Schulwerk* (London, England: Schott & Company Ltd., 1974), 11.

teaching situations. It is also assumed that the music of Andrew Lloyd Webber will be understandable by children of elementary school age. Children might already be familiar with certain selections from Lloyd Webber's repertoire. The researcher also assumes that educators need new pedagogical examples in their current repertoire. This is due to a recent national call to reexamine song literature being used in elementary general music classrooms. It is also assumed that participants are interested and are willing to embrace the results of this study and potentially use some of the findings to better their instruction.

Research Questions and Hypotheses

The following research questions and hypotheses guided this study:

Research Question One: What musical elements in Andrew Lloyd Webber's compositions can be used by kindergarten through fifth-grade music educators to teach musicianship?

Hypothesis One: Musical elements in Andrew Lloyd Webber's compositions that can be used by kindergarten through fifth-grade music educators in their classrooms to teach musicianship include melodic elements, rhythmic elements, and meter.

Research Question Two: What are the common challenges faced by elementary music educators in incorporating Andrew Lloyd Webber's music into curricula?

Hypothesis Two: Common challenges the elementary music educator faces when attempting to incorporate Andrew Lloyd Webber's music into curricula include lack of resources, understanding of various pedagogical approaches, and knowledge concerning Lloyd Webber's repertoire.

Definition of Terms

Anacrusis: “one or more notes or tones preceding the first downbeat of a musical phrase”⁵³

Pentatone/Pentatonic: a five-note musical scale found in various musical styles. This scale is commonly used in the elementary setting.

Solfege: “the application of the sol-fa syllables to a musical scale or to a melody”⁵⁴

⁵³ Merriam-Webster Dictionary, s. v. “anacrusis,” accessed October 27, 2021, <https://www.merriam-webster.com/dictionary/anacrusis>.

⁵⁴ Ibid., “solfege.”

Research Plan

This qualitative study uses a descriptive method design. The research comprises two components that are reliant upon each other. The first component consists of a fourteen-question survey distributed electronically to New Jersey elementary-level music educators. It gauges their familiarity with Lloyd Webber's music, how they incorporate it into their curriculum, and how much advanced training the participants possess. The survey also queries participants about their interest level in creating additional pedagogical materials sourced from Lloyd Webber's music. The second component involves the analysis of numerous theatrical works by Lloyd Webber for their pedagogical value. The examples were chosen from his body of work written for theatre. The musical examples were analyzed for extractable patterns that could teach various melodic and rhythmic elements in an elementary music classroom.

Chapter Summary

Selecting literature for use in the elementary music classroom requires a working relationship between repertoire, pedagogy, and knowledge. This selection process includes an educator's knowledge of various elementary music education methodologies and processes in advanced training to gain a full picture. Additional challenges educators face incorporating his music into their respective curriculums are the lack of currently available resources and the constant need to evaluate repertoire for its pedagogical purpose. The search for a new repertoire is also incorporated into this picture. Many sources of elementary music repertoire are available, but not all avenues have been properly explored or are now deemed unsuitable for classroom use. For example, the repertoire of the musical theatre genre contains a plethora of pedagogical content,

specifically from the catalog of Andrew Lloyd Webber. He has been a renowned figure in the world of musical theatre for decades. An examination of his life and career does show a combination of peaks and valleys, but his overall public success remains steadfast.

CHAPTER TWO: LITERATURE REVIEW

The exploration of various topics about music education and Andrew Lloyd Webber needs to come into focus in order to comprehend the overarching themes of this research. The first focuses on understanding the world of elementary general music, its methods, processes, best practices, and pedagogy. These are all of the importance relating to the background of this study as well as how musical selections from Lloyd Webber's catalog are vetted and selected for pedagogical use. Second, Andrew Lloyd Webber's life and work and his reception by critics and the public are examined. Lloyd Webber has become an internationally known figure in the theatre business and has changed what the 'standard' musical looks like, but not without overcoming various obstacles along the way. Then, incorporating theatre programs in schools and music classrooms helps to connect the main ideas of this paper. Finally, a more recent happening in music education is the reexamination of 'tried and true' song literature that has existed in American music classrooms, unquestioned for years. Concerns have been raised about using various songs in the classroom based on race, sexism, and inappropriate themes. This wide array of relevant topics is discussed in detail throughout the rest of this chapter.

Music Education Practices

When dealing with elementary repertoire and pedagogy, significant innovators, composers, and researchers in the field must be examined to understand how repertoire is selected, analyzed, and applied in the classroom. Zoltán Kodály, Carl Orff, Edwin Gordon, and John Feierabend are the steadfast names whose research and music educators often emulate pedagogy worldwide. Certifications and graduate-level training

courses are available for music educators who desire to study any of the above methods, processes, and teachings. All have dedicated followers who incorporate the concepts and ideas they have learned from their particular training into their everyday teaching.

National memberships are also available, and participation at the local level with clinics, resource sharing, and the like.

Zoltán Kodály

Zoltán Kodály (1882-1967) was a Hungarian composer, educator, and ethnomusicologist whose contributions to music education have had great worldwide implications. He originally began his career as a composer, and Kodály noted that around the year 1925, he started to change his focus to children's musical education. Kodály penned multiple musical exercises for classroom use using his honed composition skills. A few of his most popular are *33 Two-Part Exercises*, *77 Two-Part Exercises*, and *333 Elementary Exercises in Sight Singing*. By 1946, a school was established that followed Kodály's principles. According to Michael Houlahan and Philip Tacka, authors of the *Kodály Today: A Cognitive Approach to Elementary Music*, "The ambitious goal of the composer's plan was to restore Hungarian musical culture by making reading and writing music a part of general education throughout the Hungarian school system."⁵⁵ Kodály ultimately influenced Hungarian leaders to include higher standards for singing and music education within the national school system.

Kodály believed in the power of folk music or music specific to one's country or culture. Folk song research became a pillar of his and his followers' general practice. According to music columnist Megan Sheridan, "These folk songs heavily influenced

⁵⁵ Michael Houlahan, and Philip Tacka, *Kodaly Today: A Cognitive Approach to Elementary Music Education*, (New York, NY: Oxford University Press, 2015), 17.

Kodály's compositional style, so much so that Kodály along with fellow composer Béla Bartók, were well known for their creation of a new style of art music based on the folk music of Hungary.”⁵⁶ Eric Branscome makes the case for the cultural evolution of folk music, finding that a common trend in the late twentieth century and early twenty-first century was for “traditional folk music to be reintroduced to younger audiences as new, popular, or in many cases, as children's music.”⁵⁷ Lloyd Webber's repertoire has impacted numerous world cultures and live productions currently happening throughout the world. Following that idea, Branscome notes, “We may experience either a broadening definition of the folk music label, or an expanding view of the type of song that is necessary to include in elementary curricula based on its cultural importance.”⁵⁸ Continued research into these avenues through Lloyd Webber's music as a cultural icon is paramount to this study.

By 1950, Kodály was armed with a repertoire of Hungarian folk music for use in the classroom. He managed to “convince the Ministry of Education to give him access to one class in Kecskemét. He, along with Márta Nemesszghy, taught music lessons in that class every day and used Kodály's own materials and sequence.”⁵⁹ That sequence eventually developed into a streamlined system for teaching the musical elements.

Kodály taught music to children “in a sequential manner” with threes Ps-preparation,

⁵⁶ Megan M. Sheridan, “The Kodály Concept in the United States: Early American Adaptations to Recent Evolutions,” *Journal of Historical Research in Music Education* 41, no. 1 (2019): 57, <https://journals-sagepub-com.exproxy.liberty.edu/doi/pdf/10.1177/1536600618787481>.

⁵⁷ Eric E. Branscome, Eric, “Where Have all the Folksongs Gone? We've Replaced Them Every One. (Or Have We?),” *Visions of Research in Music Education* 32, (Dec. 2018): 16, http://www.wusr.rider.edu/~vrme/v32n1/visions/Branscome_Folksongs_in_Music_Education_Curriculum.pdf

⁵⁸ Ibid., 16.

⁵⁹ Sheridan, “The Kodály Concept,” 58.

presentation, and practice being key components of the Kodály Method.⁶⁰ In the preparation stage, “students experience the concept in a variety of ways...singing and playing games and progresses to body signs (specific points on the body that represent sol-fa syllables).”⁶¹ Here, other kinesthetic and aural activities and frequent questioning of the students to check for their readiness often occur. The melodic or rhythmic element is then formally labeled during the presentation phase.

The final stage consists of various modes of practicing the new element. This stage is ongoing, where the element “is continually practiced in subsequent lessons even as a new concept or skill is being prepared.”⁶² Once those details are fleshed out, the appropriate grade level for the element’s introduction needs to be determined. This technique falls into a child-developmental approach, which “requires the arrangement of the subject matter into patterns that follow normal child abilities at various stages of growth.”⁶³ This teaching sequence is now used by educators worldwide and is the basis for discrimination of feasible musical examples used in this research. While teaching at the Liszt Academy in Budapest, in the 1953-54 academic year, Kodály gave a now frequently referenced speech which laid out his vision for “Who Is a Good Musician?” Kodály summarized the characteristics of a good musician as someone who had “...(1) a well-trained ear, (2) a well-trained intelligence, (3) a well-trained heart, and (4) a well-

⁶⁰ Emily Mason, “Idea Bank: Using Kodály to Promote Music Literacy Skills,” *Music Educators Journal* 99, no. 1 (Sept. 2012): 28, <https://ezproxy.liberty.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=a2h&AN=79889753&site=ehost-live&scope=site>.

⁶¹ Ibid., 29.

⁶² Ibid.

⁶³ Choksy, *The Kodály Method*, 12.

trained hand.”⁶⁴ This puts a hefty burden on educators to continually keep on top of their training and self-improvement as musicians, human beings, and educators.

Educators should be in the practice of continual self-reflection concerning their pedagogical skills and the repertoire they use. Kodály educator Susan Brumfield notes, “A Kodály-inspired curriculum should be drawn from a collection of diverse repertoire that has been carefully selected, analyzed and sequenced to provide a meaningful musical experience for the students in a particular setting.”⁶⁵ This study intends to add to that collection as “...teachers inspired by this approach [Kodály Method] are committed to systematic and on-going collection, transcription, and analysis of existing (and evolving) traditional music of their communities, their countries and beyond.”⁶⁶ The music of Andrew Lloyd Webber is music commonly heard in our country, communities, and culture. Michael Houlahan and Philip Tacka, authors of *Kodály Today*, provide a set of criteria for judging song literature via multiple perspectives. All of the following considerations factor into the selection of musical elements from Andrew Lloyd Webber’s repertoire:

Select quality musical materials. Songs must have a musical appeal. The text of the song and the music should compliment each other...Songs should be developmentally appropriate; songs should be relevant for specific age groups. Selected songs should reflect the cultural backgrounds of students in your classroom. Some songs should be selected for their pedagogical function.⁶⁷

⁶⁴ Houlahan and Tacka, *Kodaly Today: A Cognitive Approach to Elementary Music Education*, 18.

⁶⁵ Susan Brumfield, *First, We Sing! Kodály-Inspired Teaching for the Music Classroom* (Milwaukee, WI: Hal Leonard Corporation, 2014), 26.

⁶⁶ Ibid., 26.

⁶⁷ Houlahan and Tacka, *Kodaly Today: A Cognitive Approach to Elementary Music Education*, 57.

Carl Orff and his Schulwerk

The work of renowned composer and music educator Carl Orff (1895-1982) and his close collaborator, Gunild Keetman, created voluminous contributions to music education. For this study, many examples provided in the context of the Orff approach will help to prepare or practice/reinforce melodic or rhythmic concepts. “Carl Orff,” according to noted Orff educator Doug Goodkin, “was primarily a composer who turned his attention to music education as an overflow of his whole approach to composition.” He ultimately developed his ‘Schulwerk’ while teaching in German schools.⁶⁸ His early school, the Güntherschule started in Munich in the 1920s, which planned to integrate music and dance into a collective art. Through much experimentation, this developed into an approach, with a cornerstone being the use of xylophones and various non-pitched percussion instruments. His research and teachings have become standardized worldwide in many classrooms. Gunild Keetman was one of Orff’s early students, eventually becoming his “collaborator in preparing the first edition of the Schulwerk in 1930, and supplementary books of exercises for percussion instruments, timpani, xylophones and glockenspiels, and recorders.”⁶⁹ She went on to write a significant body of the Orff repertoire used today.

Carl Orff describes the Schulwerk approach “as a model for learning involves a much broader spectrum of artistic activity than is traditionally included in music. The

⁶⁸ Doug Goodkin, “Orff-Schulwerk in the New Millennium,” *Music Educators Journal* 88, no. 3 (November 2001): 19, <https://journals.sagepub.com/doi/pdf/10.2307/3399753>.

⁶⁹ Friedrun Gerheuser, “Gunild Keetman’s Contribution to the Schulwerk,” in *Orff Re-Echos I*, ed. Isabel McNeil Carley (Chagrin Falls, OH: American Orff-Schulwerk Association, 2017), 11.

emphasis is on process rather than performance; on participation by all...”⁷⁰ Creativity, improvisation, and the overall experience are the main ideas in the Orff approach. Orff broke the content down into small building blocks of information, known as the elemental style. Educator Mary Shamrock explains, “Orff Schulwerk is often called ‘elemental’ music making, meaning that the materials used in all areas should be simple, basic, natural, and close to the child’s world of thought and fantasy.”⁷¹ Shamrock further explains how Orff-Schulwerk connects with learning melodic and rhythmic elements:

Rhythm is considered the starting point for these materials, with speech patterns the basis for rhythmic development. Simple word series lead to later examples in challenging mixed meters. The melodic material begins with three tones (*so-mi-la*), completes the major pentatonic, then diatonic majors, and proceeds with examples in the various church modes. Harmony begins with simple drone and ostinato patterns, proceeding to repetitive chord shifts and simple chord changes-I-V, I-IV-V, and the chaconne pattern.⁷²

The rhythmic and melodic vocabulary mentioned above, along with additional elements, constitute the main similarities between the Orff approach and the Kodály Method for this research. The researcher used the suggested elements as a springboard to search for extractable melodic and rhythmic elements for specific use in the elementary music classroom. According to Goodkin, “the Orff approach shares some basic characteristics with its fellow alternative music pedagogies, Dalcroze and Kodály, including...a belief in each person’s innate musicality, emphasize active music making, begin with the ear

⁷⁰ Carl Orff, “Orff-Schulwerk: Past and Future,” in *Orff Re-Echoes*, ed. Isabel McNeill Carley (Cleveland, OH: American Orff-Schulwerk Association, 1977), 6.

⁷¹ Mary Shamrock, “Orff Schulwerk: An Integrated Foundation,” *Music Educators Journal* 72, no. 6 (1986): 52, <https://journals.sagepub.com/doi/pdf/10.2307/3401278>.

⁷² *Ibid.*, 53.

rather than the eye, incorporate some form of movement, and see music as essential to the total education of the child.”⁷³

Musical examples should be broken down into specific melodic or rhythmic ‘elements’ to be used as building blocks for teaching these concepts from the most basic level upward. Using the solfege note ‘re’ as an example, once a new element is presented (‘re’), the students’ can then perform the pitches of the pentatone, having already learned the other four pitches. The pentatone consists of the pitches, ‘do,’ ‘re,’ ‘mi,’ ‘sol,’ and ‘la.’ An entire book of performance pieces for xylophones, percussion, and body percussion is dedicated to just the pentatone. Another common example is the use of rhythmic ‘building blocks.’ If a teacher is starting to have the students explore quarter notes and two beamed eighth notes, rhythmic building blocks would be commonly found throughout the process. To start, an educator could simply find a song related to a specific food, perhaps fruit. Fruit names are then associated with their respective rhythms. For example, ‘ap-ple’ would relate to two beamed eighth notes and a quarter rest, whereas ‘plum’ would represent one quarter note and one quarter rest (see figure 2.1). These could be used in flashcard form to create rhythmic patterns, ultimately leading to improvisational activities. “The Orff method fulfills so much of the modern child’s needs because it begins with the young child at an early age when large motions and all sound are important,” according to music educator Margaret Fish.⁷⁴ It can provide many extensions for the melodic and rhythmic elements students are currently learning.

⁷³ Goodkin, “Orff Schulwerk in the New Millennium,” 19.

⁷⁴ Margaret Fish, “The Value of the Orff Approach,” in *Orff Re-Echos I*, ed. Isabel McNeil Carley (Chagrin Falls, OH: American Orff-Schulwerk Association, 2017), 50.

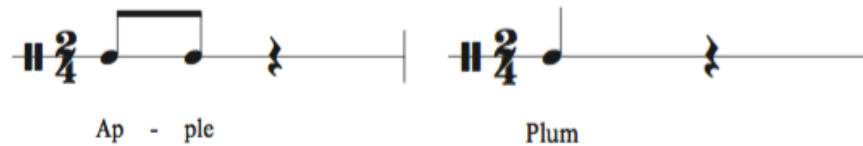


Figure 2.1. Rhythmic building block examples that coordinate with fruit.

Dr. Edwin Gordon and Music Learning Theory

Dr. Edwin Gordon (1927-2015) spent most of his career as a music research professor at Temple University in Philadelphia, Pennsylvania. He is “widely remembered as a researcher, teacher, author, editor, and lecturer...his work having been portrayed nationally on the *NBC Today Show*, in the *New York Times*, and in *USA Today*.”⁷⁵ His primary research focus was on the psychology of music, ultimately developing his widely used Music Learning Theory (MLT). MLT heavily relies upon the ‘sound before sight’ method of teaching music. This method encourages educators to teach music similar to how students learn a language by hearing it first and then visually labeling it. The ideal component to achieve this is through the process of audiation, a term coined by Gordon, which “refers to the process of hearing music silently, that is, when the sound is not physically present,” according to the music consultant Scott Shuler.⁷⁶ In that vein, Shuler continues, “music learning theory instruction is intrinsic in approach, in that it focuses on aurally perceivable, functional music events.”⁷⁷

⁷⁵ “About Dr. Edwin E. Gordon,” About GIML, The Gordon Institute for Music Learning, last modified 2021, <https://giml.org/aboutgiml/gordon/>.

⁷⁶ Scott C. Shuler, “A Critical Examination of the Contributions of Edwin Gordon’s Music Learning Theory to the Music Education Profession,” *Visions of Research in Music Education* 16 no. 2 (Autumn 2010): 40, <https://usr.rider.edu/~vrme/v16n1/volume2/visions/spring5>.

⁷⁷ Ibid.

The formal instruction component of Music Learning Theory consists of an eight-step skill learning sequence: aural/oral, verbal association, partial synthesis, symbolic association, composite synthesis, generalization, creativity/improvisation, and theoretical understanding. These skill steps are in a particular order, based upon Gordon's research with children and learning music. Yet, they differ greatly from how music educators were teaching music at the time, mainly using textbooks. Gretchen Beall clarifies, "Gordon has inverted the structure [of the skill learning sequence] from the usual hierarchical form, putting the earliest and simplest learnings at the top and the most complex at the bottom."⁷⁸ Eric Bluestine, a noted student of Dr. Gordon remarks, that "to use it [Music Learning Theory], a music teacher must design a method based on it, and then use techniques, materials, and musical examples to get the method off the ground."⁷⁹ In his text, *The Ways Children Learn Music*, he frequently revisits the idea that whatever work an educator does with his/her students using MLT, it will take a good amount of time to obtain tangible results.

Gordon's MLT provides a process and basic philosophical framework for why music teachers should teach concepts in a certain way but is fluid enough to allow for the intervention of other methods and processes. Bluestine echoes that by encouraging educators to "think of Music Learning Theory as a 'theme' that may give rise to thousands of possible 'variations.'"⁸⁰ This perpetuates a broad overview commonly found on the philosophical side instead of a pedagogical one. The Gordon Institute for Music

⁷⁸ Gretchen Beall, "Learning Sequences and Music Learning," *Visions of Research in Music Education* 16 no. 2 (Autumn 2010): 88, <https://usr.rider.edu/~vrme/v16n1/volume2/visions/spring10>.

⁷⁹ Eric Bluestine, *The Ways Children Learn Music: An Introduction and Practical Guide to Music Learning Theory*, (Chicago, IL: GIA Publications Inc., 2000), 75.

⁸⁰ Ibid., 76.

Learning's website notes, "although Professor Gordon is known as a researcher and theoretician and not as a philosopher of music education, his work reflects a deeply held philosophy about the value of music in the lives of all human beings...."⁸¹ The work of Dr. Edwin Gordon contributes to the pedagogical framework of this research by providing a more philosophical perspective and through the use of the MLT sequence.

The Current Work of John Feierabend

John Feierabend is a more current name at the forefront of music education research. A music educator and researcher, Feierabend has continued and modernized the work of Kodály, Orff, and Gordon, being able to build off of their prior successful research. According to the Feierabend Association for Music Education's website, "his [Feierabend's] approach strives for all people to become tuneful, beatful, and artful through research based and developmentally appropriate pedagogies while promoting the use of quality literature."⁸² He has taken the discoveries and best practices of both, Kodály and Orff and meshed them with Dr. Edwin Gordon's Music Learning Theory to create a carefully scaffolded learning sequence for young students. The result is Feierabend's "Conversational Solfege" program, which was developed out of that research. The Conversational Solfege program follows twelve steps for music literacy. These steps are taken directly from the Conversational Solfege Teacher's Manual and all refer to melodic and rhythmic patterns: Readiness-rote, Conversational Solfege (CS)-rote, (CS) decode-familiar, (CS) decode-unfamiliar, (CS) create, Reading (R)-rote, (R) decode-familiar, (R) decode-unfamiliar, Writing (W) rote, (W) decode-familiar, (W)

⁸¹ "About Dr. Edwin Gordon."

⁸² "John Feierabend," Feierabend Association for Music Education, last modified 2019, www.feierabendmusic.org/john-feierabend/.

decode-unfamiliar, (W) create.⁸³ These twelve steps break down Gordon's initial research into smaller steps where educators might see success more quickly.

Selecting appropriate song literature was important to Kodály and is the cornerstone of Feierabend's program. The association website notes that "from a philosophical perspective, Conversational Solfege is greatly influenced by Kodály philosophy and the Whole Language Approach in that it is a literature driven curriculum."⁸⁴ Kodály was also very literature driven, often referring to Hungarian folk music from his own country, for his people. According to the Feierabend Association for Music Education, "a literature driven curriculum requires the first priority to be the assembly of excellent musical materials including authentic music of a society and the music of artists."⁸⁵ Musical selections for the classroom will vary depending on an educator's country and cultural background. Feierabend defines this more in-depth: "If patterns, meters, and tonalities occur frequently in the indigenous music of a society and the music of artists of that society, then they represent musical characteristics that are most natural to a society."⁸⁶ Through Feierabend's synthesis of Gordon's Music Learning Theory and the principles of Kodály, a clearer pedagogical sequence has formed that is accessible for elementary music educators. It is also now clear that a literature-driven curriculum is successful, and the song literature of Andrew Lloyd Webber is waiting to be analyzed and explored.

⁸³ John Feierabend, *Conversational Solfege Level I: Teacher's Manual*, (Chicago, IL: GIA Publications Inc., 2001), 11-12.

⁸⁴ "Conversational Solfege: A Literature Based Curriculum," Conversational Solfege, Feierabend Association for Music Education, last modified 2019, www.feierabendmusic.org/conversational-solfege/.

⁸⁵ "Developing Music Literacy with Conversational Solfege: An Aural Approach for an Aural Art," Conversational Solfege, last modified 2019, www.feierabendmusic.org/conversational-solfege/.

⁸⁶ Ibid.

Pedagogy

The Merriam-Webster dictionary defines pedagogy as “the art, science, or profession of teaching.”⁸⁷ Pedagogy is at the core of education, and music pedagogy includes finding and analyzing repertoire that suits one’s teaching situation. Music education professor Robert Duke identified a key component of music education pedagogy relevant to this study. He explains, “much of the art of teaching comprises structuring and presenting sequences of tasks in such a way that students are able to successfully accomplish...moment to moment.”⁸⁸ The elementary music educator accomplishes this by selecting specific musical examples to either prepare, present, or practice a melodic or rhythmic element. An educator’s time in the classroom with students is precious, and every minute counts. Duke states, “the acquisition of skill...requires consistent, deliberate practice over time.”⁸⁹ He feels that instead of packing the students with the knowledge, educators should be using most of their time in the classroom to practice skills learned through repertoire.

Richard Colwell and Lizabeth Wing echo Duke in their text about structuring knowledge for teaching music noting, “learning progresses from what is already known.”⁹⁰ They mainly refer to musical skills, but it is beneficial if the students are already familiar with the musical selections. They realize, “one can develop skills using any kind of music...but ultimately sequencing is pertinent to all objectives but is most

⁸⁷ Merriam-Webster Dictionary, s. v. “pedagogy,” accessed October 27, 2021, <https://www.merriam-webster.com/dictionary/pedagogy>.

⁸⁸ Robert A. Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*, (Austin, TX: Learning and Behavior Resources, 2013), 90.

⁸⁹ Ibid., 31.

⁹⁰ Richard J. Colwell and Lizabeth Bradford Wing, *An Orientation to Music Education: Structural Knowledge for Teaching Music*, (Upper Saddle River, NJ: Pearson Education Inc., 2004), 119.

critical to skill development.”⁹¹ Lloyd Webber’s music provides many examples for use in sequencing instruction and developing skills.

Andrew Lloyd Webber

A component of this study is the examination of Andrew Lloyd Webber’s repertoire for its applicability and pedagogical usefulness in the elementary music setting. Katie Marsico penned a book of various critiques on four of Lloyd Webber’s works, *Jesus Christ Superstar*, *Evita*, *Cats*, and *The Phantom of the Opera*. The following criticisms were applied to each of the above, respectively: historical criticism, feminist criticism, new criticism, and psychoanalytic criticism. Each production warranted a specific critique based upon its plot and premise. For example, the new criticism applied to *Cats* has many “elements for analysis including lighting, sound effects, scenery, music, makeup, and lyrics, as well as characterization and plot.”⁹² The critique takes in the entire work without accounting for historical or cultural contexts. This research sits on the opposite end of the spectrum, as the researcher focuses on specific musical elements that can be used within the context of the actual work it was extracted from.

Andrew Lloyd Webber’s *Phantom of the Opera* appears in the Idea Bank section of a *Music Educator’s Journal* from May 1997, where this piece could aid students’ critical thinking skills. It reported, “In a nonperformance music class, it may be difficult to foster critical-thinking skills...however, it is reasonable to expect that students can engage in divergent modes of thinking about story or plot elements.”⁹³ It continues, as

⁹¹ Colwell, *An Orientation to Music Education*, 120.

⁹² Marsico, *How to Analyze the Words of Andrew Lloyd Webber*, 65.

⁹³ Bradford H. Meyerderks, “Idea Bank,” *Music Educator’s Journal* 83, No. 6, (May 1, 1997): 46.

“the stories in operas afford many opportunities for interesting discussions...my middle school students enjoyed...studying Andrew Lloyd Webber’s *Phantom of the Opera*...”⁹⁴

Dr. Frank Abrahams, a noted researcher in critical pedagogy for music education, uses Andrew Lloyd Webber’s *Cats* as “an illustration of musical creativity in musical theatre,” that can be used to broaden musical creativity in the classroom.⁹⁵ He noted this in an article dealing directly with teaching millennials music. What he is suggesting aligns closely with the principles of Orff-Schulwerk, wherein, in this case, the music could inform student movement or vice versa from watching a performance of *Cats*.

Andrew Lloyd Webber’s popularity is a highly relevant factor in this research. Since his Broadway debut in the early 1970s with *Jesus Christ Superstar*, Webber has found perpetual success with various plays and musicals that have dared to deviate from the established standard canon of theatrical repertoire. His success is worldwide, having conquered the West End (London theater district) and seeing performances of his shows by major theater companies in Australia, Asia, and South America. In his book analyzing the history of prominent Broadway composers, Geoffrey Block notes, “Lloyd Webber is simply the most popular Broadway composer of the post-Rodgers and Hammerstein era and probably of all time.”⁹⁶ He references the record-breaking performance runs of Lloyd Webber’s most successful shows, including *Cats* and *Phantom of the Opera* as evidence to support this claim. He also quotes John Snelson from his text on Webber that “in the West End, the opening of *Jesus Christ Superstar* in 1972 marked the start of a continuous

⁹⁴ Meyerdierks, “Idea Bank,” 46.

⁹⁵ Frank Abrahams, “Another Perspective: Teaching Music to Millennial Students,” *Music Educators Journal* 102, no. 1 (September 1, 2015): 99.

⁹⁶ Block, *Enchanted Evenings: The Broadway musical from “Show Boat” to Sondheim and Lloyd Webber*, 386.

presence of Lloyd Webber shows through to the time of writing [2004]; often during that span there have been four concurrent Lloyd Webber shows...playing simultaneously.”⁹⁷

Lloyd Webber has also faced critical acclaim throughout his tenure, as evidenced by the lack of biographical pieces and other writings about him before the turn of the millennium. Since 1997, “the only serious Lloyd Webber biography to appear was Michael Walsh’s biographically thorough, generally sympathetic, non-technical *Andrew Lloyd Webber: His Life and Works*.”⁹⁸ Lloyd Webber has been frequently accused of excessive borrowing of others’ ideas for use within his musicals. There are multiple examples throughout his repertoire that critics have identified, yet the *Phantom of the Opera* garners the majority of the attention. Block notes, “the issue is not the fact of borrowing or even how music is borrowed...the problem lies in the gratuitousness and apparent arbitrariness of the borrowings.”⁹⁹ He continues, “Lloyd Webber reuses music by other composers and does not acknowledge his sources,” where other composers such as Wagner specifically reference the music and composer they are borrowing from within the work.¹⁰⁰

Critics have also been vocal about his frequent reuse of material in particular shows. *Phantom of the Opera* is a standout example, yet the researcher notes that most of the repeated music is motivic and used in a Wagnerian style. In the appendix section of Jessica Sternfeld’s book, *The Megamusical*, she provides lists of recurring musical material throughout many of Lloyd Webber’s works, including *Phantom of the Opera*, of

⁹⁷ Block, *Enchanted Evenings*, 387.

⁹⁸ Ibid.

⁹⁹ Ibid., 393.

¹⁰⁰ Ibid.

which there are numerous examples. Despite various slights and analyses' from critics over the years, *Phantom of the Opera* and the rest of Andrew Lloyd Webber's canon stands strong within the musical theater world. Sternfeld finds that "it is remarkable how many musicals of the 1990s and 2000s have drawn their inspiration from *Phantom's* tone, styles, and techniques."¹⁰¹

Musical Theatre in the Classroom

Educators Robert Legg and Alex Green have identified potential for exploring music education, which emphasizes the inclusion of musical theater. Their research, focused mostly on the United Kingdom, has far-reaching implications for this study. They note, "Whilst the performance of extant literature may play a significant pedagogical role, musical theatre education can provide abundant opportunities for groups of pupils to generate and explore new musical ideas as they devise dramatic pieces of their own."¹⁰² This statement by Legg and Green closely aligns with the Orff-Schulwerk model of incorporating movement, dance, and music into one, with students experiencing the process along the way. Regardless, it requires the use of music contained in theatrical works. In their conclusions, Legg and Green advocate for continued progress to better unite these areas as "A formulation at the modest end of this spectrum would simply be to advocate the inclusion of more musical theatre activities within the existing music curriculum."¹⁰³ Taylor Gara's article about the frequency of arts programs for students in the era of 'no child left behind' follows a similar vein. He

¹⁰¹ Sternfeld, *The Megamusical*, 272.

¹⁰² Robert Legg and Alex Green, "Music Theatre: At the Crest of Music Education's Third Wave," *Curriculum Journal* 26, no. 4 (December 2015): 524, doi: 10.1080/09585176.2015.1060893.

¹⁰³ Ibid., 530.

explains, “children possess a sense of dramatic narrative they can put to use in the classroom by acting out stories or discussing plot, characters, and themes.”¹⁰⁴ Though his article focuses mainly on achievement and availability of instruction, keeping the arts (music, dance, theater, visual art) interconnected is the main underlying theme. He notes, “the visual and performing arts are potentially formidable allies in increasing student achievement.”¹⁰⁵ An intention of this study is to help create a greater connection between music and theatre.

Educators are also exploring the fusion of theatrical concepts and the elementary general music class. One of the most significant benefits is that it allows teachers and students to bring the curriculum to life. April Stephens’ article on creative drama in the music classroom focuses on using theatre to make music history a more engaging topic. She notes, “music history is viewed by some as mundane, and music teachers often neglect teaching historical aspects of music due to either time constraints or students’ lack of interest.”¹⁰⁶ She continues in her article explaining why this is important, and teachers should be teaching it. The simple answer is because it is in the music teaching standards that educators are required to follow annually. Therefore, teachers must assume the responsibility of “integrating drama into their curriculum.”¹⁰⁷ She then provides numerous examples of games and activities that can be conducted in the classroom to

¹⁰⁴ Taylor V Gara, “Did the frequency of early elementary classroom arts instruction decrease during the no child left behind era? If so, for whom?” *Early Childhood Research Quarterly* 45, 4th Quarter, (2018): 265, <https://doi.org/10.1016/j.ecresq.2018.01.004>.

¹⁰⁵ Ibid., 266.

¹⁰⁶ April Stephens, “Creative Drama in the General Music Classroom: An Integrated Approach for Intermediate Students,” *General Music Today* 27, no. 1 (2013): 12, [https:// DOI: 10.1177/1048371313482922_gmt.sagepub.com](https://doi.org/10.1177/1048371313482922_gmt.sagepub.com).

¹⁰⁷ Ibid., 13.

assist educators in better teaching music history. Incorporating drama and theater into the elementary music classroom is also not uncommon in an Orff-Schulwerk-based classroom. Music educator and Orff certified teacher Chris McDowell makes comparisons between music improvisation/composition and drama teaching. He notes, “the use of creative drama takes the same path as the Orff-Schulwerk and allows children the experience of creating their dramatic works. Modeling concepts for students, then allowing them to take over and attempt script writing on their own, leads to student ownership and excitement.”¹⁰⁸ McDowell does not reference any specific musical theater works or composers in his article, which implies that the repertoire options are quite broad.

Repertoire Considerations

A constant struggle that many music educators face is trying to incorporate as much quality literature as possible from various sources. Musical theater often finds itself a secondary or tertiary choice to the classroom's classical canon, jazz, or other more contemporary musical choices. A disconnect is also commonly found between music educators and musical theater, as participation and study of the latter is rarely a requirement. “[Educators] typically receive little or no training, do not have access to materials, and are hesitant to incorporate musical theater into their other educational activities,”¹⁰⁹ according to Rekha Rajan. She has studied the need for integrating musical theater productions in suburban schools. Through her work, her “goal is for classroom

¹⁰⁸ Chris McDowell, “An Orff Musical: Connecting Orff and Drama,” *Orff Echo* 51, no. 2 (Winter 2019): 37-38.

¹⁰⁹ Rekha S. Rajan, “Take Center Stage: Enriching Academics with Musical Theater in the Primary Grades,” *YC Young Children* 72, No. 5 (Nov. 2017): 30, <https://exproxy.liberty.edu/login?qurl=https%3A%2Fwww.proquest.com%2Fscholarly-journals%2Ftake-center-stage-enriching-academics-with%2Fdocview%2F1965087947%2Fse=2%3Faccountid%3D12085>.

teachers to learn to incorporate musical theater without the need for an arts specialist.”¹¹⁰

While that specific component is not in this study's scope, it offers insight into the increased need for awareness and additional incorporation of musical theater examples in the music classroom.

Ayah Rifai's article, “Learning Through Immersive Study: Contextualizing Music in the Elementary Music Classroom,” offers support for specific units of study that immerse students in a particular genre or style, specifically culturally responsive ones. Though the researcher is not in total harmony with the conceptualization of the term units in the article, she does offer a useful quote from music education and women's studies professor Julia Koza. She quotes Koza saying, “we need to create culturally relevant content and pedagogy that will help forge closer cultural connections between school music and the musical worlds students experience outside of the music classroom.”¹¹¹ As previously mentioned, Lloyd Webber's music has become iconic across many cultures, and the musical theater world is a significant ‘world’ that our students often experience outside of the classroom.

Elementary music educators often also find themselves searching for new repertoire for one reason or another. Observing students in the classroom makes it plausible to believe that they remember class repertoire that they are more culturally familiar with rather than repertoire that they are not experiencing very much outside of the classroom. Claude McLean's study aims to find a connection between singing along to music during a listening lesson instead of not singing along and simply listening. The

¹¹⁰ Rajan, “Take Center Stage,” 30.

¹¹¹ Ayah Rifai, “Learning through Immersive Study: Contextualizing Music in the Elementary Music Classroom,” *Music Educators Journal* 103, no. 1 (September 2016): 35, doi:10-1177/0027432116655198.

results “support the hypothesis that elementary students who sing thematic material from listening repertoire will demonstrate greater aural recall of those themes than will students who do not sing as part of the directed listening process.”¹¹² The bulk of Lloyd Webber’s theatrical music is thematic in nature and American students are likely to be familiar with at least one of his works. McLean continues, “a singing approach seems to be beneficial for the study of thematic material contained within compositions used for guided listening.”¹¹³ Many teachers use guided or directed listening lessons in their classrooms, and Lloyd Webber’s music often contains lyrics, which helps students make a more immediate and enduring connection with the melodic and rhythmic aspects of the particular work. Using Lloyd Webber’s repertoire to create listening lessons might prove more successful than using the traditional classical canon of selections since many ‘classic’ examples lack lyrics. McLean feels that “educators must strike a balance between exposure to various compositions and the incorporation of sufficient detail to markedly enhance the aesthetic listening of pupils.”¹¹⁴ This certainly makes a case for incorporating musical theater works by world-renowned composers.

The recent reexamination of the historical appropriateness of elementary song literature used in the classroom has led to the elimination of standard repertoire that has been used for decades. Much of the standard repertoire in teacher training books and general music textbooks aligns with racist or sexist ideals, or bigotry. In 2019, music educator Martin Urbach shed substantial light on this topic and its connection to racism

¹¹² Claude McLean, “Elementary Directed Listening to Music: A Singing Approach versus a Nonsinging Approach,” *Journal of Research in Music Education* 47, no. 3 (1999): 246, <https://doi-org.ezporxy.liberty.edu/10.2307/3345782>.

¹¹³ Ibid., 246.

¹¹⁴ Ibid., 247.

while presenting to a national audience. To identify the larger problem, “What needs to be addressed is the system of white supremacy which allows for minstrel songs and other racist songs to make it into the songbooks and teacher training programs we pay teachers thousands of dollars to learn from to be normalized and accepted as ‘the norm,’” according to Urbach.¹¹⁵ Music education professor Doug Orzolek states, “I can not think of a time when this topic [diversity in music education repertoire] was more important to our students and their development than it is now...music does not exist in a vacuum...”¹¹⁶ Countless music education students have learned their trade through this ‘standard’ repertoire. Urbach comments on the use of that ‘standard’ repertoire, “It is the comfortable thing to do...we already know these songs.”¹¹⁷ This is now a challenge that conscientious music educators face.

These observations and concerns are causing educators to reflect on their literature choices and redefine their song collections, thus generating a need for new, helpful song material. According to noted music educator and professor Karen Howard, “music educators are sent into their teaching roles with little experience in questioning curricular decisions and repertoire selections, having come through university programs with faculty who also likely lack the necessary skills.”¹¹⁸ There is no doubt that the standard song repertoire used in United States classrooms needs to be examined through

¹¹⁵ Martin Urbach, “You Might be Left with Silence When You’re Done: The White Fear of Taking Racist Songs Out of Music Education,” National Association for Music Education, September 12, 2019, <https://nafme.org/you-might-be-left-with-silence-when-youre-done/>.

¹¹⁶ Douglas Orzolek, “Equity in Music Education: Programming and Equity in Ensembles: Students’ Perceptions,” *Music Educators Journal* 107, no. 4 (June 1, 2021): 43, <https://doi-org.ezproxy.liberty.edu/10.1177/00274321211001496>.

¹¹⁷ Urbach, “You Might be Left.”

¹¹⁸ Karen Howard, “Ethical Song Research for the General Music Teacher,” *General Music Today* 34, no. 3, (2021): 43, <https://doi-org.ezproxy.liberty.edu/10.1177/1048371321996289>.

a more scrutinous lens. Music professor Juliet Hess notes, “selecting repertoire, learning goals, and the strategies we will use in teaching reflect our values as teachers, cultural backgrounds, and lived experiences...we transmit these values through teaching, sometimes explicitly and sometimes implicitly.”¹¹⁹ This not only validates music educators to search for a more appropriate repertoire but provides a segue to the use of Lloyd Webber’s music as a potential replacement.

The practice of creating a culturally responsive classroom environment has received significant attention in current educational practice. This falls in line with the previous paragraph concerning the reexamination of song literature but adds the component of examining one’s students and culture to find a new repertoire. According to Jennifer Walter’s article on culturally responsive teaching, “[it] fundamentally changes what teachers do, because teachers’ knowledge of the cultural legacies of themselves and their students can influence the delivery of the music content as well as students’ ability to gain knowledge, skills, and appropriate dispositions in school music environments.”¹²⁰ This becomes a perpetual task for music educators, requiring them to be constantly aware of their students’ backgrounds and cultures and what musical activities the students participate in outside of the classroom. Music educator Kimberly Wiens notes, “culturally responsive music teachers also take the time to reflect on students coming into their music room. What are the celebrations that the students attend? What kinds of music do

¹¹⁹ Juliet Hess, “Equity in Music Education: Why Equity and Social Justice in Music Education?,” *Music Educators Journal* 104, no. 1 (September 5, 2017): 71, <https://doi-org.ezproxy.liberty.edu/10.1177/0027432117714737>.

¹²⁰ Jennifer S. Walter, “Global Perspectives: Making the Shift from Multiculturalism to Culturally Responsive Teaching,” *General Music Today* 31, no. 2 (2018): 25, <https://doi-org.ezproxy.liberty.edu/10.1177/1048371317720262>.

students listen to with their peers and families?”¹²¹ Many elementary students enjoy participating in community theatre outside of school and/or frequently listen to albums from Broadway shows. This is an area that could be capitalized upon with this research.

Summary

This literature review captured a large snapshot of the intricacies that are included in this study. The groundwork laid out by notable music educators and researchers, Kodály, Orff, Gordon, and Feierabend has assisted many other music educators worldwide in creating and maintaining successful classroom music programs. Their research, methods, and processes for teaching music to children continue to be refined and perfected to this day by the current gurus of each respective educator. The music of Andrew Lloyd Webber is undoubtedly timeless, despite varying critical reviews of a handful of his works. One of his earliest works, *Joseph and the Amazing Technicolor Dreamcoat* was intended for a young audience. His *Phantom of the Opera* continues to hold the title of longest-running show in Broadway history, and his works are performed all over the world with groups of varying skill levels. The incorporation of theatre classes and activities in schools is on the rise. The elements of theatre, many of which appeal to young students, merge to create a culminating masterpiece performance. Exposing students young in their education to opportunity is paramount. Finally, due to a recent call for a reexamination of the musical repertoire used in classrooms, teachers are now looking to make a change. Much of the ‘standard’ elementary music classroom song literature has been discovered to have ties to racism, sexism, or bigotry. The status quo of

¹²¹ Kimberly Wiens, “Considering Culturally Responsive Teaching, Children, and Place in the Music Room,” *General Music Today* 29, no. 1 (2015): 20, <https://doi-org.ezproxy.liberty.edu/10.1177/1048371315594005>.

repertoire selection is not acceptable in this day and age, and educators are now tasked with finding culturally responsive literature that is pedagogically useful.

CHAPTER THREE: METHODOLOGY

There are two parts to this quantitative research study. The first component focuses on the pedagogical analysis of various Lloyd Webber compositions, mostly consisting of his theatrical works. The second part analyzes survey data from New Jersey elementary general music teachers about their familiarity with Lloyd Webber's repertoire, their use of his music in the classroom, and their interest level with using his music pedagogically. The purpose of this study was to determine if Lloyd Webber's music is being used for pedagogical application in the elementary general music classroom and provide concrete examples extracted from his music, intended for educational use in the classroom.

Design

This study utilized a qualitative design using a descriptive methodology to gather the appropriate data and analyze the results. The online surveys queried participants about their teaching experience, grade levels taught, and if they possessed any advanced certifications, such as Kodály or Orff Levels training. The surveys then gather information about the educator's familiarity with Lloyd Webber's music and if or how they use his music in their classrooms. Questions about the use of his music in educators' classrooms were broken down into specific parameters concerning use with movement, listening, singing, pedagogical examples, etc. The surveys concluded with questions gauging educator interest in the future use and applicability of Lloyd Webber's music in their classrooms. This type of research design focuses on building themes within the data, ultimately leading to a more "comprehensive set of themes" according to noted

researcher John W. Creswell.¹²² He then explains, “The researchers then look back at their data from the themes to determine if more evidence can support each theme or whether they need to gather additional information.”¹²³

An additional and complementary component to this study is the examination of existing song literature by Andrew Lloyd Webber. The song literature was screened for its pedagogical value in grades kindergarten through fifth. The basis for evaluating the song literature presents in several forms. According to American educational reformer John Dewey, “the question of method is ultimately reducible to the question of the order of development of the child’s powers and interests.”¹²⁴ This forms the basic foundation of the criteria for selecting the musical elements. It is the educators’ responsibility to find and vet quality repertoire.

According to Koops, “it is important for each teacher to consider the criteria by which to judge the repertoire, based on one’s teaching setting and students.”¹²⁵ Noted Kodály educator Lois Choksy notes, “In every instance the teacher must possess the skills and knowledge to select and organize the music into the concept sequence.”¹²⁶ When presenting students with a new concept or musical element, the educator must use the knowledge the student already has and then scaffold the new material. In reference to the students’ knowledge, this is considered going from the “known to the unknown.” Choksy

¹²² John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles, CA: SAGE Publications Inc., 2018), 181.

¹²³ Ibid.

¹²⁴ John Dewey, “My Pedagogic Creed,” *School Journal* 54, (Jan. 1897): 77-80, <http://dewey.pragmatism.org/creed.htm>.

¹²⁵ Koops, “Tidying Up,” 45.

¹²⁶ Choksy, *The Kodály Method*, 161.

echoes this idea, that when organizing materials for teaching purposes, it is necessary to try to "...find the best songs for each new note, each new rhythm pattern, and to find songs that in each case contain no unknown elements except the one new note or rhythm."¹²⁷

The selection of pedagogically appropriate musical examples adhered to the following criterion:

First, by examining the music, the researcher determined what excerpts could be extracted and used in an isolated form. The students must already know the majority of musical elements included in the excerpt, except the new element to be introduced. For example, if intending to present the solfege note 're,' to second graders, the teacher might use the first phrase of the song "Hot Cross Buns." The teacher would simply extract that pattern, 'mi-re-do' to use for the presentation of 're.' This is appropriate because the students should already know the notes 'mi' and 'do,' thus the teacher can emphasize that the new note 're' is a step above 'do' and a step below 'mi.' Due to the student's familiarity with the sound and staff placement of 'mi' and 'do,' they have the context necessary to proceed to the presentation of a new unknown note, 're.'

The search for extractable elements is not only pertinent to the presentation phase. Care must be taken to identify examples for the preparation and practice phases as well. Their applicability and usefulness within the most appropriate phase need to be determined when examining musical examples. Certain examples lend themselves more fluidly to a practice phase rather than the presentation or preparation phase. Using a musical excerpt to have the students play often works well for this phase. For example, when practicing an already learned element such as a triplet, the use of Tchaikovsky's

¹²⁷ Choksy, *The Kodály Method*, 158.

“March” from *The Nutcracker* is an appropriate example. There are no words to associate a song with, rather many repeating patterns that contain triplets in various forms, with rhythms that the students are already familiar with. This provides a way to practice the new element with a song already known to most, in addition to reviewing previously learned rhythms. Each extracted element and the context surrounding it was carefully examined to determine the most appropriate teaching phase: preparation, presentation, or practice. It could be as simple as identifying a new note for the students through body signs while using the song as a game. Body signs are points on the body that represent the various solfege pitches. Songs that have an accompanying game often prove useful in the preparation phase, especially since students enjoy anything considered a game.

Participants

The participants in this study consisted of sixty New Jersey elementary music educators from various public schools throughout the state. All participants were over twenty-one since New Jersey requires a four-year bachelor’s degree to teach in public schools. Surveys were distributed to music educators in all twenty-one counties in New Jersey. The survey collected demographic information: years of teaching experience, current grade levels taught, and any advanced or additional music education training, such as certifications in Orff-Schulwerk, Kodály, Dalcroze Eurhythmics, or First Steps in Music/Conversational Solfege. The grade levels taught by the participants and the length of years that they have been teaching were also acquired. The data shows three distinctive plateaus of the grade levels that the participants teach. The majority of respondents teach grades kindergarten, first, and second, followed by grades three, four, and five, while the

least amount of respondents teach grades six, seven, and eight. The majority of respondents reported teaching for twenty-one or more years.

Setting

The online survey was conducted via Survey Monkey. It consisted of fourteen questions and was sent with an online link to New Jersey elementary music educators. They were sent to the school district-assigned emails of educator's that specifically taught any grades within kindergarten through fifth. New Jersey was selected because it is the researcher's home state, and it offers cultural variety between the participants and school districts. All participants teach in public schools. The surveys used a five-point Likert scale with questions relating to their demographics, familiarity with Andrew Lloyd Webber, use of Lloyd Webber's music in their respective classrooms, and interest level in creating new pedagogical materials. The surveys were open for three weeks, between September 24, 2021, and October 15, 2021. Participants could complete the survey at any time during the above timeframe.

Procedure

The initial part of the research comprised of an analysis and study of various works by Andrew Lloyd Webber. The following were chosen for analysis: *Cats*, *Evita*, *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, *Phantom of the Opera*, *School of Rock*, *Starlight Express*, *Variations*, and *The Wizard of Oz*. Webber's pieces that were selected for analysis due to their subject matter, lack of student interest, or other reasons include *Aspects of Love*, *Love Never Dies*, *Sunset Boulevard*, *Whistle Down the Wind*, and *By Jeeves*. Books of sheet music, lead sheets, and piano/vocal scores were then purchased for each of the desired shows. Based on the researcher's teaching

experience and Orff-Schulwerk and Kodály training, he analyzed every song in each of the works mentioned above. Clear examples of a melodic or rhythmic element were identified in selected works. They were then isolated to determine how the example can best be used: to prepare an element, present an element, or practice an element. On the specific selection of repertoire, Choksy notes that “...it is important to keep in mind the possible future pedagogical use of the material when choosing it.”¹²⁸ Many of the results yielded examples for practicing an element.

Once an element was identified and a determination was made about its most appropriate use, all of the other musical material surrounding the element was examined, which could include a variety of other pitches, rhythms, meter, etc. It was imperative, especially during the presentation or practice stages, that all of the other musical material already be familiar to the students. During these phases, “the instructor guides students to recognize how a new musical element relates to previously learned knowledge within the context of familiar and new musical repertoire,” according to Houlahan and Tacka.¹²⁹ This step eliminated several potential examples throughout the research process as they included material that the students would not already be familiar with. A determination was then made about the most appropriate medium for the element to be used in. A variety of them were considered for each example, and there is no one correct way to prepare, present, or practice any of the elements referenced in this paper. Some of the mediums included non-pitched percussion instruments, classroom xylophones, recorder, movement activities, reading notation, writing notation, and aural activities.

¹²⁸ Choksy, *The Kodály Method*, 33.

¹²⁹ Houlahan and Tacka. *Kodály Today*, 202.

The second component of this research was the development of a survey for distribution to New Jersey elementary music educators. Once Liberty University Institutional Review Board (IRB) approval was gained, data was collected via online surveys sent to the participants' school district-assigned email addresses. No names or personal information was collected from the participants. Participant's email addresses were obtained by searching through district websites. If it was not discernable who the general music teacher was on a district's website, that district was skipped. Personal email addresses were not used in this study. Participants then completed the fourteen-question survey and electronically submitted it back to the researcher. All raw data collected was interpreted through Survey Monkey.

The survey is broken down into four parts. The first few questions cover the basic demographics of the participants, including how many years of teaching experience, what grades they currently teach, and if they hold any additional training or certifications pertinent to elementary general music. The next section queried participants about their familiarity with mainstream and non-mainstream works by Andrew Lloyd Webber, for example, *Cats* representing a mainstream work and *Sunset Boulevard*, the latter. The third section requires responses to specific uses of Lloyd Webber's music. Educators were asked to gauge how often they incorporate Lloyd Webber's music in melodic and rhythmic activities/presentation, movement activities, listening activities, and instrumental ensemble work. The two final questions were related to each other. Educators were asked to measure how actively they were looking for new pedagogical material due to a recent reexamination of standard literature, and then polled on their interest level of incorporating new material based on Lloyd Webber's music.

Data Analysis

The data obtained from analysis of raw musical material by Andrew Lloyd Webber is presented in the next chapter. The aim was to find rhythmic and/or melodic patterns in a variety of Lloyd Webber literature that would be useful in elementary music pedagogical practices. Melodic and rhythmic elements were searched for in piano/vocal scores from selected materials. Once a potential example was discovered, the other musical material around that element would also be examined to ensure it met certain criteria, such as already being known to the students. Then, the researcher had to make the best decision for what phase (preparation, presentation, or practice) the element would be most applicable. An approximate grade level for use was then assigned based upon a standard general music curriculum.

Once the survey data was collected, it was thematically analyzed. For example, either the majority of respondents use Andrew Lloyd Webber's music in their classroom, or they do not. Any extra training that an educator possesses (Kodály certification, etc.) is considered and compared with an educator's years of service. Themes within specific questions, such as if an educator does use Lloyd Webber's music in their classroom, looking at how they use it (movement, history, teaching melodic and/or rhythmic elements) were also being searched for.

Summary

This study of the pedagogical value of Andrew Lloyd Webber's body of work in the elementary music classroom used a qualitative design and descriptive methodology to gather the appropriate data and analyze the results. The participants (N=60) were all New Jersey elementary music educators who taught some or all grades kindergarten through

fifth and had varying years of teaching experience. They were administered an online survey with questions relating to their familiarity with Lloyd Webber's works, what ways, if any, they incorporated Lloyd Webber's music into their teaching, and if they were interested in additional materials based upon Lloyd Webber's repertoire. The survey took place over three weeks, allowing participants to complete it at any time. Various works by Lloyd Webber were also obtained and analyzed for their applicability in elementary general music pedagogy, specifically teaching melodic and rhythmic concepts. Sheet music was purchased, including lead sheets, fake books, and piano/vocal scores that were then examined for extractable examples. The results, with corresponding musical examples, are detailed in the next chapter.

CHAPTER FOUR: FINDINGS

This chapter is comprised of two sections. The first section is concerned with melodic and rhythmic elements extracted from Lloyd Webber's music for use in the elementary music classroom. A wide variety of examples were found from his catalog, which could provide music educators with concrete musical examples to teach specific melodic and rhythmic elements. The second section examines survey responses from elementary music teachers that identify some common challenges faced when attempting to use Lloyd Webber's music in the classroom. This includes specific questions about their familiarity with Lloyd Webber's music, their application of Lloyd Webber's music in their pedagogical practice, and their interest level for incorporating Lloyd Webber's music in their classroom into the future.

Andrew Lloyd Webber's Music as a Pedagogical Tool

Various examples were discovered of how to use the music of Andrew Lloyd Webber as a pedagogical tool and its use to teach musicianship in grades kindergarten through fifth. The intention was to find concrete examples for practical use within the classroom that were vetted based upon his teaching experience, research, and acquired knowledge from Kodály and Orff's levels training programs. An approximate grade level for use is also provided for each example, based upon experience and the recommended teaching sequence agreed upon in noted pedagogical texts by Lois Choksy, *The Kodály Method*, and Susan Brumfield, *First, We Sing!* Ultimately, each educator must apply the examples based upon their curriculum and teaching situation. Finding pertinent musical examples of melodic and rhythmic elements in Lloyd Webber's music did prove

challenging due to his frequent use of odd and mixed meter, chromatic chords, and lesser-used major and minor keys. Data was physically collected through sheet music and published books of Lloyd Webber's theatrical body of work. Any music that was deemed useful but unavailable for purchase was transcribed. A bountiful amount of eclectic material was discovered through rigorous examination within Andrew Lloyd Webber's repertoire. The material collected is most applicable for application in grades two through five.

The majestic four-bar opening to "Jacob and Sons/Joseph's Coat" from *Joseph and the Amazing Technicolor Dreamcoat* provides second-grade students with the opportunity to practice performing half notes. The example also includes quarter notes and eighth notes, which would already be familiar to the students. The repeated phrase does not contain lyrics, so this could be a rhythm reading, play-a-long activity. Students could also use 'stretchy-bands' (large elastic bands that students connect with another student to move to the rhythm physically) to perform the passage, focusing on the two-beat length of the half notes. It also allows the students to feel the two beats kinesthetically. Once the chorus enters, the tempo increases, allowing for the possibility of student- or teacher-created ostinatos that now include half notes. These could be performed using non-pitched percussion instruments or 'stretchy-bands.'



Figure 4.1. Rhythm pattern of the first four measures of "Jacob and Sons/Joseph's Coat" from *Joseph*.

“The Ad-dressing of the Cats” from *Cats* provides an unmistakable repetition of the rhythmic figure “dotted quarter note-eighth note.” This starts right from the beginning of the piece and can be used seamlessly until measure twenty-three or before the first ending. Due to the amount of motivic repetition available, this section of music would be used to practice dotted quarter note-eighth note in the form of an ostinato or rhythmic reading activity.

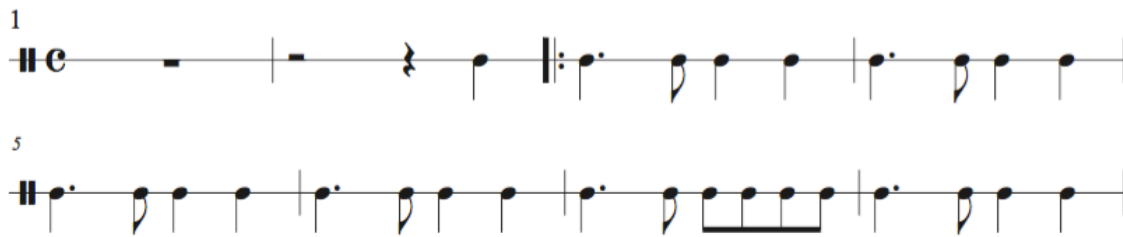


Figure 4.2. Rhythmic pattern of the first eight measures of “The Ad-dressing of Cats.”

When presenting a new element, the teacher should use concepts that the students are already familiar with in order to bridge their prior learning to new learning. Pitched train sounds with the text “Woo, woo” are found in the song “Engine of Love” from *Starlight Express*. These ultimately align with the “dotted quarter note-eighth note” rhythm as well, but Lloyd Webber writes them as a quarter note tied to a beamed eighth note, then the next beamed eighth note tied to a quarter note. They sound the same rhythmically but are notated differently. This would be an excellent example of how to write out this element for presentation before showing students the “dotted quarter note-eighth note.” Visually, the students would recognize the extracted pattern and the use of the tie from prior learning. The tie is often used to help students understand longer note values by ‘tying’ known rhythms together to create the new extended note value. Both examples would be assigned to a third-grade level.

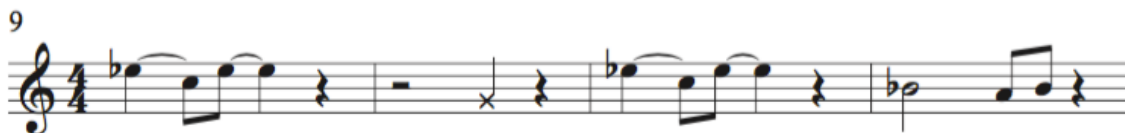


Figure 4.3. Measures nine through twelve of “Engine of Love.”

“The Rum Tum Tugger” from *Cats* contains two grade three level elements right at the beginning of the chorus. First, there is an external anacrusis, which uses the text “the rum tum tugger....” The word ‘the’ has the rhythmic value of a single eighth note and sits on the second half of beat four. Since it is the first entrance of text in the piece, it is very easy for the students to identify.



Figure 4.4. The first four measures of “The Rum Tug Tugger.”

Immediately after that follows the rhythmic pattern “eighth note-quarter note-eighth note,” which lines up with the text “rum tum tug.” Normally, it is preferred to use the entire phrase in the presentation phase, but the words allow for a clean stop as the follow-up “-ger” is syncopated. The entire phrase containing the external anacrusis appears numerous times throughout the piece, and could be used for aural identification, visual identification in a score, or ostinato creation. The use of ostinatos is an essential building block to scaffold learning. Orff-Schulwerk music educator Donald Taylor notes, “Many

Orff arrangements are based on short ostinato figures that are easy to learn and memorize.”¹³⁰



Figure 4.5. Measures four-six of “The Rum Tum Tugger.”

“Where Did the Rock Go?” from *School of Rock* can function as a combined practice/review of the note ‘fa’ and the rhythmic pattern “dotted quarter note-eighth note.” The first four phrases in the song contain lyrics that revolve around the same rhythmic pattern (mentioned above) and decorate ‘fa’ stepwise. It would be a good passage to have the students sing the lyrics simply and then translate them to solfege. The students could be asked to aurally identify the melodic patterns sung only on neutral syllables with enough repetition. Every two-measure long phrase in the first sixteen bars of the song contains the note ‘fa,’ which commences the phrase, is decorated above and below, then descends to ‘re’. The last phrase of each set of four approaches ‘fa’ stepwise, ascending from ‘do,’ peaking at ‘fa,’ then descending back to ‘do.’ Each phrase contains notes that the students should have already learned, making them ideal for element practice.

¹³⁰ Donald M. Taylor, “Orff Ensembles: Benefits, Challenges, and Solutions,” *General Music Today* 23, no. 5 (2012): 32, <https://doi-org.ezproxy.liberty.edu/10.1177/1048371311414879>.



Figure 4.6. First 8-bar phrase of “Where Did the Rock Go?”

Due to the original key signature being E-flat major (which contains two flats: B-flat and E-flat), Orff xylophones would not be indicated as E-flats do not exist on them.

Transposition to a xylophone-friendly key, such as C or G major, is recommended, or the use of Boomwackers TM if intending to perform in the original key.

The pitch ‘fa’ is presented in grade three, and the song “Any Dream Will Do” from *Joseph and the Amazing Technicolor Dreamcoat* supplies a clear example for use in the presentation phase. The song's title is the actual phrase in the music extracted for presentation. It arrives at the end of the first sixteen-bar phrase and then repeats throughout the song. The song is in the key of C major, so ‘fa’ would represent the absolute pitch F. The phrase starts with ‘fa’ and descends stepwise down to “do.” The remaining notes of the phrase (mi, re, and do) are already known to the students. The melodic pattern is as follows: “fa-fa-mi-re-do.”

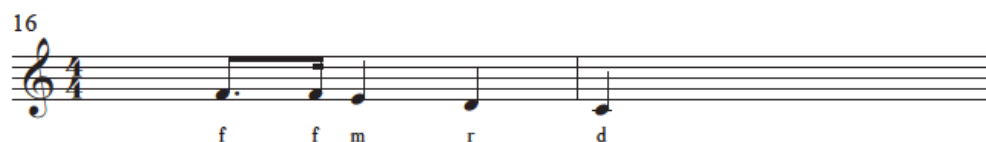


Figure 4.7. Excerpt from “Any Dream Will Do” from *Joseph and the Amazing Technicolor Dreamcoat*.

A follow-up example to that can be found in the first phrase of the song with the words “I closed my eyes,” (mi-mi-fa-sol). This would be useful to present at the same time as the prior example. It does not start with ‘fa,’ but approaches it from the opposite direction, which provides an alternative example.

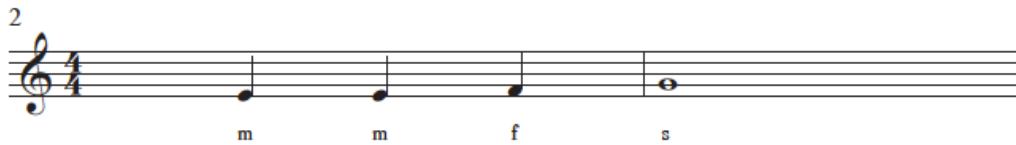


Figure 4.8. Excerpt from “Any Dream Will Do” from *Joseph and the Amazing Technicolor Dreamcoat*.

This phrase has a dual purpose, as it can also present the dotted eighth note-sixteenth note pattern. It sits clearly in between quarter note rhythms and is repeated frequently throughout the song.

The song “Go Go Go Joseph” from *Joseph and the Amazing Technicolor Dreamcoat* provides for a culminating performance of three elements from grade three and one from grade two, including anacrusis (pick-up notes), the pitch ‘fa’, absolute pitch (letter names on the staff), and a review of ‘high do’ from second grade. The first and third measures of the refrain start with one and a half beats of eighth note pick up notes/anacrusis on ‘high do,’ with ‘fa’ then approached from a descending line (‘la-sol-fa-sol’) on beat three. This would be an ideal passage to isolate for pitched percussion performance. The anacrusis is easy to feel as it starts with the title words, “go go go” and the entire phrase uses only four notes (‘fa, sol, la, high do’). The students would perform the phrase as it appears in the music. A quarter note drone on ‘sol’ (A) could be played for the remainder of the refrain as the A is used as a pedal point over alternating tonic and subdominant chords.



Figure 4.9. Excerpt from “Go, go, go, Joseph” from *Joseph and the Amazing Technicolor Dreamcoat*.

Internal anacrusis or pick-up note is best taught in the upper elementary grades. “Rolling Stock” from *Starlight Express* has a clear repetitive eighth note motif that is used to practice an internal anacrusis since it starts on the ‘and’ of beat one. It has a distinctive train horn sound on the recording, which is easy to identify and appears as an instrumental motif as well as a melodic motif. Students could clap or play this rhythmic pattern on a non-pitched percussion instrument. Due to the key signature, pitched instruments with the appropriate notes could also be used to play along.



Figure 4.10. Repeating motif with an internal anacrusis from “Rolling Stock.”

Many school districts opt to offer their third-grade students an additional musical instrument, the recorder. The general belief is that the recorder is a solid stepping-stone to a band instrument, available to students in their fourth- or fifth-grade year. Not all

schools follow this model. Much of Lloyd Webber’s music is written in challenging keys for young musicians, but “Hosanna” from *Jesus Christ Superstar* rests comfortably on the recorder in the key of G major. Due to the biblical nature of the text, this song might not be appropriate in certain educational settings. The opening chorus is four measures long, and the melody contains six consecutive recorder notes that students commonly learn in one school year (G, A, B, C, D, E); however, a single Bb appears in measure three. If students take recorder for an entire school year, learning the note, Bb is quite within the realm of possibilities. The rhythms in this passage are first-grade level, containing only quarter notes, two beamed eighth notes, and a single half note at the end of the phrase. Since the phrase repeats in the same tonality as the original recording, and the tempo is moderately slow, the students can play right along with the recording. This would make a good assessment due to the challenge of the Bb as well as the possibility of requiring the students to play in time with the recording.



Figure 4.11. Measures two through five of “Hosanna.”

In fourth grade, the final note of the diatonic scale, ‘ti’, is taught, leading to an introduction to the diatonic scale and subsequent exploration. A melodic phrase in “Skimbleshanks: The Railway Cat” from *Cats* provides students with a practice activity that can ultimately be performed on pitched percussion instruments. Orff xylophones would not be indicated here, as the original key is E major, which contains four sharps (notes that do not exist on the Orff xylophones). A glockenspiel with accidentals (sharps

eighth note,” which allows the teacher to scaffold material from previous grade levels continually.

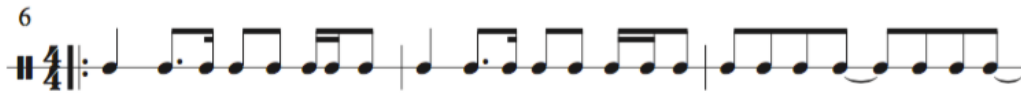


Figure 4.13. Two repeated isolation rhythmic figures for ‘dotted eighth note-sixteenth note’ rhythm from “Mr. Mistoffelees.”

The “Horace Green Alma Mater” from *School of Rock* provides preparation and practice options for the element, “dotted eighth note-sixteenth note.” A repeating rhythmic motive “dotted eighth note-sixteenth note-dotted eighth note-sixteenth note-quarter note” appears throughout the piece under various texts.



Figure 4.14. Example of the “dotted eighth note-sixteenth note” rhythm pattern found throughout “Horace Green Alma Mater.”

It can be used similarly for preparation or practice by having the students simply clap or use rhythm sticks to play the rhythmic pattern. The difference would be whether or not the students are visually identifying the rhythm or are performing it rote from the teacher direction. Non-rhythmic icons could also be used in the preparation phase or a simple listening map that identifies when to perform the specific rhythmic pattern.

“Poor, Poor Joseph” from *Joseph and the Amazing Technicolor Dreamcoat* offers students in grade five the opportunity to practice and reinforce a culmination of rhythms learned from grades one through five. The melody's rhythm is clear and concise in this song, containing quarter notes, eighth notes, dotted eighth note-sixteenth notes, and sixteenth note variants. Simply having the students’ read/perform the melody's rhythm

would help link prior and current learning together. The majority of the rhythms are under a grade five level allowing the students to really focus on performing them all correctly. Ostinatos could also be created from rhythmic fragments of the melody to be played against a song's recording. To create an extension, the teacher would assign a specific non-pitched classroom instrument, such as a hand drum to only be played with one particular rhythm or one measure. Since they come in three sizes, decisions about timbre could now be addressed. This would enhance participation, rhythm reading, and listening within an ensemble. To extend this even further, the melodic part below could be played on xylophones to practice playing in the key of F major. The same example returns in “Poor, Poor Pharaoh,” but with different words.



Figure 4.15. Refrain from “Poor, Poor Joseph” that has multiple rhythmic and melodic possibilities.

To practice and reinforce functional harmony, specifically the alternation between an I and V chord, “Bustopher Jones: the Cat about Town” from *Cats* would be a useful selection. The repeating first eight bars of the chorus have a clear I-V pattern in the orchestra part, ripe for students to play along with. The chord progression is as follows:

| I | V7 | I | V7 | I | V7 | I V7 | I ||

The first step would be to use Boomwackers TM (pitched plastic tubes) to perform the roots of the chords and then progress into building up the entire triad (would need a

chromatic set of Boomwackers TM). This can progress to xylophones, yet D#s and G#s are unavailable on Orff xylophones, so full glockenspiels would work or roots and fifths on Orff xylophones. There are other modulations throughout the piece if one desires to explore those.

“The Rescue” from *The Wizard of Oz* provides students with repetitious practice of 7/8 meter in a 2+2+3 configuration. This allows the students to play along on an unpitched percussion instrument to the repeated 2+2+3 figure. The bass part consists of repetitive chordal eighth notes that drone on a D pedal for sixteen measures until a key change, up a minor 3rd to F major for an additional sixteen bars. This would be useful in practicing playing a drone. Students could play this on a bass xylophone or an individual bass bar on the downbeat of each measure. To further orchestrate this accompaniment, other students could fill in the remaining notes of the two shifting chords (I-II7/I). Only G#s would not be available on the Orff xylophones. Other students could even improvise over the repeated accompaniment to practice improvising in Ionian mode and 7/8 meter. This would be best suited for 5th grade or above.



Figure 4.16. Beginning of 7/8 section in “The Rescue” where the 2+2+3 subdivision starts.

Originally released as part of a concept album, the song “Everything’s Alright” from *Jesus Christ Superstar* stood out from the rest and became one of the most popular singles out of Lloyd Webber’s catalog. The song is in 5/4 meter, almost guaranteeing that the listener will hear a repeated rhythmic pattern or ostinato, which helps establish the meter. Lloyd Webber does just that as the following rhythmic pattern frequently appears throughout the piece: eighth note-quarter note-eighth note-quarter note-quarter note-quarter note.

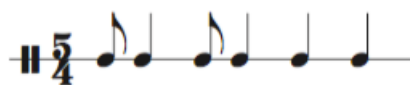


Figure 4.17. Ostinato example from “Everything’s Alright.”

This rhythmic pattern establishes a 3+2 division that fuels the propulsion of the 5/4 meter and is the same rhythmic ostinato found in Dave Brubeck’s “Take Five.” Simply creating a rhythmic ostinato of that pattern on non-pitched percussion instruments would be a suitable practice activity for teaching 5/4 meter in fifth grade. This could be extended in a few ways, the first of which is using the subdivision of 3+2 and assigning a non-pitched percussion instrument for the three and a contrasting one for the two subgroup. This would encourage the students to listen more closely to each other as they are now more reliant on others. The bass clef often appears in fifth grade as well, and this extension has the students performing on the xylophone. They read some basic bass notes from the staff, but to the rhythmic pattern mentioned above, so they could practice two concepts at once (5/4 meter and bass clef absolute pitch names).

The various pedagogical examples discovered from Lloyd Webber’s music validate the first hypothesis. Examples of melodic and rhythmic elements as well as meter could be extracted from his music for use in the classroom. Examples of these span

different grade levels and use a variety of activities to achieve the particular goal. The activities comprise singing, movement, listening, rhythm/ostinato reading, and instrumental ensemble work. The pedagogical elements were taken from a large group of his works, including *Joseph and the Amazing Technicolor Dreamcoat*, *Cats*, *Starlight Express*, *School of Rock*, *Jesus Christ Superstar*, and *The Wizard of Oz*. Not all works examined proved pedagogically useful, however, such as *Phantom of the Opera*, *Evita*, *Sunset Boulevard*, or *Variations*. It is also possible that additional examples could be cultivated from his repertoire from the perspective of another researcher.

Survey Results

The survey examined common challenges the elementary music educator faced when attempting to incorporate Andrew Lloyd Webber's music into curricula. The overall results showed that educators are familiar with the majority of Lloyd Webber's work, yet his music is rarely used for pedagogical purposes or to teach movement or instrumental ensemble work. Many participants also indicated that they do not teach a unit on musical theatre for various unspecified reasons. The fourteen questions in the survey were broken down into four sections. Some basic demographic information was collected, and then participants were queried about their familiarity with Andrew Lloyd Webber and his body of work for the theatre. The third section identified how music educators currently use Andrew Lloyd Webber's music in their classrooms. This includes using the music for listening activities, movement activities, teaching specific melodic or rhythmic concepts, or instrumental ensemble work in the elementary general classroom. The final section of the survey identified music educators' future needs and interests

concerning the reexamination of classroom repertoire and the availability of additional resources that incorporate Lloyd Webber's music.

Surveys were distributed electronically via school-assigned email addresses to New Jersey elementary music educators in all twenty-one counties. The respondents (N=60) all teach one or more grade levels between kindergarten and sixth grade. The largest response was tied between educators who teach grades kindergarten through fifth and grades kindergarten through eighth. None of the respondents teach higher than grade eight. The next question identified additional music education training that elementary teachers could possess through additional graduate-level study. The survey options consisted of Orff-Schulwerk training, Kodály method training, First Steps in Music/Conversational Solfege training (John Feierabend), and Dalcroze Eurythmics training. Almost two-thirds of participants (61.67 percent) reported that they had completed none of the aforementioned training. Ten respondents reported training in Orff-Schulwerk, and the same number completed training in the Kodály method. John Feierabend's First Steps in Music/Conversational Solfege training was obtained by only five percent of respondents. No respondents to this survey possessed Dalcroze Eurythmics training. This additional training provides new insight and access to pedagogical materials for music educators. Music education researchers Lopez-Íñiguez and Bennett realize that "in precarious industries such as music, the task of remaining employable demands the regular and strategic self-renewal of skills and knowledge."¹³¹ Continued learning allows educators to make informed decisions and analyses, in this case about repertoire, on their own.

¹³¹ Guadalupe Lopez-Íñiguez and Dawn Bennett, "Broadening student musicians' career horizons: The importance of being and becoming a higher education learner," *International Journal of Music Education* 39, no. 2 (2021): 135, <https://journals.sagepub.com/doi/pdf/10.1177/0255761421989111>.

The final demographic question identified years of teaching experience. One-third of the respondents, the largest group, answered that they have been teaching for 21+ years. The next largest group was educators who have been teaching for six to ten years. The smallest group of respondents identified as having taught from sixteen to twenty years. Participants who taught one to five years and eleven to fifteen years both landed in the middle with ten respondents each. Years of teaching experience and additional training are two determining characteristics that can transform how educators plan their instruction and implement it in the classroom.

The second section of the survey gauged music educators' familiarity with popular Lloyd Webber works. The participants were asked how familiar they are with Lloyd Webber's most mainstream works, including *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Cats*, *Phantom of the Opera*, and *School of Rock*. A combined total of ninety percent either agreed or strongly agreed that they are familiar with those compositions. The participants were then asked about Lloyd Webber's lesser mainstream works, including *Evita*, *Sunset Boulevard*, *Variations*, *Starlight Express*, and *The Wizard of Oz*. Those results saw a decline in agreeing and strongly agreeing categories to a combined sixty percent of respondents, where they disagree and strongly disagree totaled 26.67 percent.

Music educators were asked two broad questions about their use of musical theatre in the classroom. The first question yielded a two-thirds combined response of either agree or strongly agree from the participants about their use of elements, concepts, or music from musical theatre in their classroom. Andrew Lloyd Webber was not specifically mentioned in that question. It was followed up by question about teaching an

entire unit on musical theatre. Those results trended in the opposite direction from the last. Approximately sixty-six percent of the respondents disagreed or strongly disagreed, noting that they do not teach musical theatre as a unit. The results from these two questions sharply contradict themselves as most educators noted teaching elements, concepts, and music from the theatre, but do not teach it in the form of a unit. Often, educators are encouraged to group activities and concepts into units for more clarity and organization of instruction.

The next set of questions became specific to Lloyd Webber's music. The survey identified several deficiencies in how New Jersey music educators use Lloyd Webber's music in their classrooms. A generalized question was posed, simply asking if educators incorporated Andrew Lloyd Webber's music into their classroom. Rarely and never were the most common responses, sharing forty percent of the responses, respectively, with the remaining twenty percent divided between usually and sometimes. No respondents reported that they always incorporate Lloyd Webber's music into instruction. Four different classroom activities were then identified as potential areas where Lloyd Webber's music could be incorporated. These included melodic and rhythmic concepts, listening activities, instrumental ensemble work, and movement activities. The respondents answered overwhelmingly negatively in three out of the four areas. These are examined below.

In the first half of this chapter, multiple Lloyd Webber compositions were identified that could be used to teach melodic and rhythmic elements to students. The results from the next survey question validate the researcher's work, as a combined eighty percent of participants disagreed or strongly disagreed with using Lloyd Webber's music

to teach melodic or rhythmic concepts. This was the expected response, as noted earlier, materials that would assist educators in using his music to teach melodic and rhythmic concepts are scarce. When queried about their use of Lloyd Webber's music for instrumental ensemble work, educators responded with additional numbers in the disagree and strongly disagree options. A combined 88.33 percent of respondents reported not using his music for instrumental ensemble work. This would be one of the most challenging categories for practical use in the classroom due to frequent key and time signature changes, challenging key signatures, and advanced harmonies that are found in many of the Lloyd Webber compositions examined during this study. A few viable examples for pedagogical use were found in this category. The examples were discussed previously in this chapter. The use of Andrew Lloyd Webber's music for movement activities was the last category that yielded a mostly negative response, with a combined 71.67 percent responding as disagree or strongly disagree. Ten percent reported agreeing to use his music for movement activities, while 18.33 percent were ambivalent, neither agreeing nor disagreeing. No respondents strongly agreed, which also identifies the need for further research in this area.

The use of Andrew Lloyd Webber's music for listening activities was the only Lloyd Webber-specific question that did not amass an overwhelmingly negative response. A combined sixty-five percent of participants disagreed or strongly disagreed on using his music for listening activities, which is the lowest negative response out of the four specific usage questions. There were an increased amount of affirmative responses, including a combined twenty percent who answered either strongly agree or agree and fifteen percent of participants neither agreeing nor disagreeing. This slightly

less negative response was expected due to the ease of creating a listening activity by extracting particular elements from the music for pedagogical purposes.

The final section of the survey measures music educators' future interest in Lloyd Webber-based resources and gauges their need for new music repertoire. Forty percent of the survey participants responded that they are somewhat interested if resources were made available to use more of Andrew Lloyd Webber's music in their classroom. An additional twenty-five percent were very interested, and 8.33 percent were extremely interested. A combined 26.66 percent responded that they were not interested in additional resources or not at all. These findings are consistent with the results of the final survey question concerning the need to find new pedagogical material due to a recent reexamination of the appropriateness of certain elementary music repertoire. 46.67 percent of participants agreed, and twenty percent strongly agreed with the need for new musical material, while 18.33 percent neither agreed nor disagreed. Only 13.33 percent disagreed with the need to explore new material, while 1.67 percent of participants strongly disagreed. The results indicate the majority of elementary music educators are reexamining their current repertoire to replace it with new material.

The survey results align closely with two parts of the second hypothesis, which concern an educator's lack of understanding of various pedagogical approaches and a lack of educational resources using Lloyd Webber's music. The majority of respondents reported that they do not possess any advanced music education training, which could provide additional avenues for discovery. A lack of pedagogical resources using Lloyd Webber's music was also noted through the respondents' lack of listening, movement, melodic or rhythmic work, or instrumental ensemble activities. Many also reported not

teaching a unit on musical theatre. On the contrary, most respondents reported a general familiarity with Lloyd Webber's mainstream works, while his lesser mainstream works received less affirmative responses. This result was not indicated in the hypothesis, as it was expected that educators would not be familiar with the majority of his works. Educators, however, did express moderate interest in new pedagogical materials through Lloyd Webber's repertoire.

Summary

Through a thorough examination and analysis of numerous works by Andrew Lloyd Webber, it could be discerned that pedagogical examples exist within the literature. These examples were screened for their applicability and best use in demonstrating melodic or rhythmic concepts. Certain works, such as *Joseph and the Amazing Technicolor Dreamcoat* and *Cats*, provided more useful examples than others, such as *Phantom of the Opera* or the *Jesus Christ Superstar*. Those are due to a variety of factors, including subject matter, harmonic complexity, melodic and rhythmic complexity, and musical texture. The results from a survey distributed to New Jersey elementary music educators indicate that many are familiar with the repertoire of Andrew Lloyd Webber; however, few put his music into practice in their classrooms. A variety of potential pathways for pedagogical use were examined, including practice and presentation of melodic and rhythmic elements, movement activities, instrumental ensemble work, and listening activities. Common challenges for music educators that prohibit a more widespread use of Lloyd Webber's music consist of a lack of advanced elementary music training, few existing resources, and varied interest and familiarity with Lloyd Webber's catalog. Respondents also affirmatively noted the need for a new repertoire due to a

recent reexamination of current elementary music repertoire happening nationwide but indicated a moderate interest in using Andrew Lloyd Webber's body of work as a potential replacement.

CHAPTER FIVE: CONCLUSION

This chapter will summarize the main points and findings of the study as well as interpret the results. The data gathered shows that most participants were familiar with Lloyd Webber's body of work, but few incorporate it into their classroom or pedagogy practice. The results correlate with many participants not obtaining advanced pedagogical training in Orff, Kodály, Dalcroze, or First Steps in Music/Conversational Solfege and a lack of accessibility to resources that contain Lloyd Webber's music. As a potential solution, various compositions of Lloyd Webber's vast catalog were analyzed and examples were identified that could be used in the elementary general music classroom. These examples were extracted from Lloyd Webber's music specifically for their ability to teach melodic and rhythmic elements that appear in an elementary curriculum.

Summary of Findings

The data presented in this study shows that the music of Andrew Lloyd Webber can be used in the elementary music classroom to teach specific melodic and rhythmic elements and that the majority of respondents do not currently incorporate his music in their respective classrooms. Through the analysis of multiple Lloyd Webber scores, useful pedagogical examples were discovered that could be applied in the elementary classroom. The results show that various compositions by Lloyd Webber could supply educators with new examples for teaching melodic and rhythmic elements. Since numerous elements were garnered in the study, it is plausible that applying a similar theory to other composers' bodies of work would have a similar positive outcome.

Multiple compositions by Andrew Lloyd Webber were identified that would be suitable for use in the elementary general music classroom. The majority of the examples

come from the musicals *Joseph and the Amazing Technicolor Dreamcoat*, and *Cats*.

These three are sensible options as they were either created with children in mind or the subject matter is easily relatable to a child. Snelson remarks that “*Joseph and the Amazing Technicolor Dreamcoat* had been a pleasant and ultimately comforting Bible story for children – everything turns out fine in the end, and a jolly sing-along finishes the entertainment...”¹³² The most common melodic element examples were identified for use with the pitch ‘fa.’ A clear example is found in the repeated tag line “any dream will do,” from a song of the same name in *Joseph*. Melodic examples were also found for the diatonic note ‘ti.’ It was a surprise to discover that the majority of melodic examples were suited for those two pitches. Often, the pitches of the pentatone (do, re, mi, sol, la) predominate repertoire geared towards the elementary classroom, yet the examples from this research showed pedagogical possibilities outside of those.

Commonalities amongst rhythmic elements were also discovered in Lloyd Webber’s catalog. The dotted quarter note-eighth note pattern was found in multiple songs in *Cats* and *School of Rock*. The dotted eighth note-sixteenth note pattern was also found in quantity in *Cats* and *School of Rock*, with additional examples found in *Joseph*. An abundance of these two rhythmic patterns was noticed throughout much of Lloyd Webber’s literature, yet not every example was suitable for use in the classroom. These two rhythmic patterns appeared to be a popular choice for Webber outside the use of more standard elementary-level rhythms, such as half notes, quarter notes, and eighth notes. He does, however, often use eighth-note-based rhythms as a propulsive force. The following examples from *School of Rock* were not included above due to the disqualifying factor of lyrics or lack of specific extractable patterns, but they all include

¹³² Snelson, *Andrew Lloyd Webber*, 64.

driving eighth-note patterns. “You’re in the Band,” “Time to Play,” and “Stick it to the Man” all have repeated patterns comprised of all eighth notes or a combination of eighth notes and quarter notes, often found in the bass part. The title song to *Phantom of the Opera*, “The Phantom of the Opera” (see figure 5.1), is another clear example of a repeated rhythmic pattern of eighth notes.



Figure 5.1. First four measures of “The Phantom of the Opera.”

One of the highlights of a general music class is the possibility to use classroom instruments, including various non-pitched percussion, xylophones, and recorder. Students enjoy any opportunity to play and perform on instruments in the classroom. “Hosanna” from *Jesus Christ Superstar* is pitched in the recorder-friendly key of G major allowing the opportunity to practice beginning level recorder notes along with the melody. The part is clear and repetitive. A student playing along with a professionally orchestrated piece on their recorder is an empowering experience. It teaches valuable ensemble skills, such as listening, score reading, and counting. Opportunities for ostinato performance are also present, not including the repeated eighth-note patterns mentioned above. A notable example is a rhythmic pattern in 5/4 meter found in “Everything’s Alright” from *Jesus Christ Superstar*. This happens to be the same pattern used by jazz

pianist Dave Brubeck in his famed “Take Five” (refer to figure 5.2). It offers a chance to explore a different genre or make connections to the current topic of study.



Figure 5.2. Opening two bars to the piano part in Dave Brubeck’s “Take Five.”

The number of examples that could be identified and extracted from the music was a pleasant surprise. Other educators could also use these examples to teach other musical concepts as certain ones provide more opportunities than others. It was also surprising how many melodic examples were be suited for use with the pitches, ‘fa’ and ‘ti.’ Often, the notes of the pentatone (do, re, mi, sol, la) are easier to identify in elementary song literature, leaving more of a need for songs that contain the above pitches.

Summary of Findings: Survey Results

The results from the music educator survey point to a willingness to learn more about Lloyd Webber and incorporate his music into one’s pedagogical practice. Over fifty percent of the respondents answered affirmatively to the broad question of whether they include elements or concepts from musical theatre into their classrooms. The majority responded negatively to teaching an entire unit on musical theatre though, which was surprising as media and audio resources are abundant. When the questions became specific to Lloyd Webber, the affirmative responses declined to twenty percent or lower. The highest percentage for how participants reported they use Lloyd Webber’s music was

for the purpose of listening activities. This was expected to be the greatest percentage amongst the various uses, despite it being low overall. Single-digit percentages predominated a combined score for strongly agree and agree about use in movement, instrumental ensemble work, or melodic and rhythmic pedagogy. Many of the respondents reported being familiar with his mainstream works, yet less reported familiarity with Lloyd Webber's less mainstream compositions. This identifies a large gap, either in pedagogical materials or understanding. Many participants are familiar with the composer's repertoire, but seldom incorporate it into their classrooms. This study provides new pedagogical material for educators to teach melodic and rhythmic elements, movement, and instrumental ensemble work, in an effort to close the gap.

It is evident that very few participants use Lloyd Webber's music as a pedagogical tool for melodic and rhythmic elements, movement, listening, or instrumental ensemble works in their classrooms. Kodály has carefully crafted the pedagogical process of teaching melodic and rhythmic elements through his studies in Hungarian schools. Choksy explains, "the child-developmental approach to sequence within a subject requires the arrangement of the subject matter into patterns that follow normal child abilities at various stages of growth."¹³³ Many of these extractable melodic and rhythmic patterns are found in Lloyd Webber's body of work. Lloyd Webber's music is also commonly found in American culture, and much of it is enjoyed by many, as evidenced in the participants' responses related to their familiarity with mainstream Lloyd Webber works. This shows that educators should start looking to new sources for classroom repertoire. There is more than enough material available that is pedagogically legitimate for use in the classroom. Educators' must be willing to do the additional work

¹³³ Choksy, *The Kodály Method*, 12.

of researching, vetting, and implementing new repertoire. Many examples are outside the ‘standard’ American music classroom literature and are not often found in commonly used song collections.

In order to appropriately analyze and vet potential repertoire selections, it would be beneficial for an educator to possess advanced elementary music training. Over half of the participants in the survey indicated they had no additional training. If participants possessed any advanced training, it would likely allow them greater insight and flexibility to create new repertoire examples from song literature on their own. This could be why the bulk of participants reported low percentages when attempting to incorporate Lloyd Webber’s music through multiple avenues. Advanced training allows an educator to conduct an informed screening and analysis of musical examples. The most pertinent training would be participation in Kodály and Orff-Schulwerk levels classes. Each program takes place over three summers, respectively. A part of each program consists of song analysis and repertoire selection based upon the initial observations and teachings of Kodály and Orff. This study aimed to find merit in newer music that students can relate to in addition to the standard repertoire already in use. Megan Sheridan notes, “...a significant difference between the Hungarian Kodály method and the American Kodály method is the material used to teach musical concepts...the American Kodály movement, stressed the importance of using American folk music and not simply translating and transplanting Hungarian folk songs.”¹³⁴ The researcher also factored in his prior teaching experience, with its trials and tribulations using various song literature over the last ten years.

¹³⁴ Sheridan, “The Kodály Concept in the United States,” 65.

The analytical side of this study provides one solution to a growing concern found in the survey responses pertaining to the appropriateness of music repertoire. As discussed earlier, a significant portion of classroom repertoire has come under scrutiny for possessing racist, bigot, or sexist roots or simply having a questionable background. There is now an increased need for a fresh and respectable repertoire that is pedagogically sound. The musical examples provided in chapter four are tied to practicality and pedagogy. They empower educators to fill in some slots lost to outdated or inappropriate repertoire yet keep the pedagogical element that made an original song choice appealing. Over two-thirds of the respondents indicated that they were somewhat interested, interested, or very interested in obtaining new pedagogical resources that could assist them in finding greater use for Lloyd Webber's music. This study is beneficial to those educators, as the challenging work of finding and analyzing musical examples has already been completed. An educator now must determine where one or more of the examples fits into their respective curriculum.

Incorporating music, movement, and theatre in the elementary music classroom is also a concern since it is challenging to create an integrated, wholesome experience. The results of this study do not conclusively provide evidence to assist educators in creating a broader approach to combining movement, music, and theatre in the elementary classroom. A separate study could be conducted on the combination of music, movement, and theatrical principles in the elementary music classroom. This study aimed to find examples based upon the survey results, identifying areas of need, such as melodic and rhythmic elements and instrumental ensemble work.

Significance

The results of this study prove significant to an elementary music educators' repertoire selection process and increases their familiarity with the music of Andrew Lloyd Webber. The musical examples extracted from Lloyd Webber's music can assist educators in teaching specific melodic and/or rhythmic concepts in their classrooms. These examples could complement an educator's current curriculum, be used as a replacement for outdated literature, or act as a springboard for further exploration on their own. This allows educators an additional avenue to help diversify their repertoire. Orzolek reflects on comments made by his collegiate students that "music of diverse composers is a good and 'comfortable' means to explore and discuss issues of diversity, equity, and inclusion."¹³⁵ Lloyd Webber's music plays a small part in the aforementioned topics but is a solid starting point, as children are already familiar with some of his music and are more aware of these topics at a younger age.

In addition, the statistical data collected from music educators and their familiarity with Lloyd Webber and his music play a significant role. This offers a small glimpse into the teaching habits of a select number of educators and how they pedagogically incorporate or do not incorporate a specific musical genre into their curriculum. This study also gauged the participants' interest in having more pedagogical resources available that use Lloyd Webber's music. Their responses, being mostly in favor of additional resources, validated this study and warranted continued exploration of his literature.

¹³⁵ Orzolek, "Equity in Music Education," 43.

Limitations

Limitations are inevitable in any study, especially one where a single researcher is evaluating and analyzing musical compositions and various music educators are participating in a survey. The unintentional bias of the researcher was present since he was making decisions based upon his own examination of musical literature and no one else. This resulted in not allowing every possible pedagogical example to be discovered. The researcher was also limited to his current knowledge base of melodic and rhythmic element selection at the analysis time. The analytical findings are suggestions for use and are based upon the training and experience of the researcher and his interpretation of the musical examples. The participants also have more control over the process as their responses guide the direction of study. The results are not always statistically representative of the general population since the perspectives of one researcher and sixty participants were examined. The data is analyzed based upon themes garnered from survey responses.

Recommendations

After a successful analysis of numerous Lloyd Webber compositions, continued study of this underexplored genre is highly recommended. The repertoire of elementary music classrooms is fluid and even interchangeable if better or more useful examples become apparent. Other Broadway composers, such as Stephen Sondheim, the team of Rogers and Hammerstein, Alan Menken, Stephen Schwartz, and Lin-Manuel Miranda all made significant contributions to the industry, and their music is ripe for analysis and use in the classroom. Rogers and Hammerstein, the classic American songwriting team for the theater, needs little introduction. Many songs from their musicals, such as *Oklahoma!*

(1943), *The King and I* (1951), *Cinderella* (1957), and *The Sound of Music* (1959) are considered American classics. According to a study about creativity in popular songwriting teams, the composers [Rogers and Hammerstein] “were writing songs for the purpose of drawing people into theaters, having singers record the songs, and selling sheet music and recordings to the public.”¹³⁶ Evidence of their success with children lies in the numerous films created for each of the above musicals.

Alan Menken is most associated with musicals that were born out of the Disney Company. He is credited with composing the music to many children’s classics, including *Beauty and the Beast* (1994), *The Little Mermaid* (2008), *Sister Act The Musical* (2011), *Aladdin* (2014), and more. These were all popular films for children and families before they were staged for the theatre, allowing children to familiarize themselves with each musical score. Using songs from these musicals to teach melodic and rhythmic elements in the classroom is highly recommended, as children would make instant connections to the music.

Stephen Sondheim and Stephen Schwartz got their start a few decades earlier, and both penned some revolutionary musicals for their time that differ greatly from the works of Rogers, Hammerstein, and Menken. There are fewer options to choose from due to the content and themes in many of their musicals. Sondheim’s most notable works include *A Funny Thing Happened on the Way to the Forum* (1962), *A Little Night Music* (1973), *Sweeney Todd* (1979), and *Into the Woods* (1987). The latter example would most likely hold the most potential for extractable elements since the plot aligns with popular children’s fairy tales. Schwartz’s catalog includes *Godspell* (1971) and *Pippin* (1972),

¹³⁶ Richard W. Hass, Robert W. Weisberg, and Jimmy Choi, “Quantitative case-studies in musical composition: the development of creativity in popular-songwriting teams,” *Psychology of Music* 38, no. 4 (2010): 465, <https://journals.sagepub-com.ezproxy.liberty.edu/doi/pdf/10.1177/0305735609352035>.

which might prove challenging to find elementary-level examples. Some of his later works, including *Wicked* (2003) and *The Prince of Egypt* (2017), might prove more fruitful due to the more relatable and age-appropriate content.

Lin-Manuel Miranda shook up Broadway when his musical *Hamilton* premiered in 2015, tackling subjects of history, politics, and minorities, with a score centered on rap and hip-hop. Writer Elizabeth Craft wrote on the initial reception of *Hamilton*:

Remarkably, in this polarized climate, *Hamilton's* creator and star, Lin-Manuel Miranda, and his collaborators created a political lodestone that won acclaim across party lines from the Cheneys to the Obamas, the *Wall Street Journal* to *The Nation*. Miranda and *Hamilton*...deftly navigated the contemporary political landscape even as they boldly claimed cultural citizenship for the nation's immigrants and minorities. As a Broadway musical, *Hamilton* is a commercial product designed to reach a mass audience; it is perhaps unsurprising, then, that its brand of politics appeals to ideologically diverse viewers and listeners.¹³⁷

Miranda's music would be an excellent follow-up to this study since the music can easily relate to children and teenagers, offers fresh musical material, and provides cross-curricular opportunities. The show's popularity, coming out of the 2020 Pandemic, shows no signs of waning as performances booked up quickly.

Elementary music educators should continue to reevaluate the repertoire used in their classrooms. Houlahan and Tacka note, "...music materials are critical to the success of a music curriculum...both the instructor and the students should enjoy the songs, games, and activities."¹³⁸ Whether the repertoire is culturally appropriate or not, an annual evaluation of how to improve pedagogy using varied repertoire is suggested. This improves an educator's subject knowledge and encourages a deeper understanding of the content. The big picture of music education is to spark joy and optimism into children.

¹³⁷ Elizabeth Tittrington Craft, "Headfirst into an Abyss: The Politics and Political Reception of *Hamilton*," *American Music* 36, no. 4 (Winter 2018): 430, <https://muse.jhu.edu.ezproxy.liberty.edu/article/715970>.

¹³⁸ Houlahan, *Kodály Today*, 57.

Suppose an educator wishes to incorporate a particularly beautiful piece of music specifically from the theater. In that case, it is recommended that he/she do so because undoubtedly, the children will love it too. Houlahan and Tacka echo that “music curricula may include songs with no specific pedagogical purpose other than the enjoyment of singing.”¹³⁹ This view of music education helps educators create a delicate balance in their classrooms between literature, pedagogy, joy, and knowledge.

Summary

This thesis aimed to explore two main questions concerning how Andrew Lloyd Webber’s music could be used to teach melodic, rhythmic, and other musical elements in the elementary music classroom and attempt to identify any challenges music educators have to incorporate his music into their current curriculum. The results showed that the majority of respondents do not incorporate Lloyd Webber’s music into their curriculum but are familiar with his name and his mainstream works. Various examples from Lloyd Webber’s catalog were discovered throughout the research and extracted for pedagogical use. These results are significant since the majority respondents also reported that they are currently in search of new song material and would be interested in new resources containing Lloyd Webber’s music. Recommendations were also made for other educators to mirror this research, but with other music that also lacks exploration and analysis for its value in the elementary music classroom.

Many components of education and teaching are fluid, which they have to be to react to the needs of students, changes in philosophy, or simple changes of policy. Elementary music educators hold additional responsibility to keep their curriculum fluid, fresh, and relevant. The ability to analyze music for its pedagogical value is a necessary

¹³⁹ Houlahan, *Kodály Today*, 57.

skill for success in the classroom. This enables an educator to find new examples, such as the catalog of Lloyd Webber, which might function successfully in their classroom. This study identified a gap in music educators' understanding and knowledge about Lloyd Webber's catalog of music and its pedagogical potential. The surveyed music educators reported that they rarely used Lloyd Webber's music in their classroom yet were somewhat familiar with his combined mainstream and non-mainstream works. A moderate interest level in having pedagogical materials available that include Lloyd Webber's music was indicated from the survey results. Multiple pedagogical examples were detailed in the study, which could be used in the elementary music classroom. These were discovered using the researcher's educational background and advanced pedagogical training. The results of this study should prove to be an inspiration for others to continually reanalyze their repertoire and explore other music that could prove valuable in their classroom.

Bibliography

- Abrahams, Frank. "Another Perspective: Teaching Music to Millennial Students." *Music Educators Journal* 102, no. 1, September 1, 2015: 97-100.
- American Theatre Wing. "Who We Are." About the Wing. Last modified 2021.
<https://americantheatrewing.org/about/>.
- Beall, Gretchen. "Learning Sequences and Music Learning." *Visions of Research in Music Education* 16 no. 2 (Autumn 2010): 87-96.
<https://usr.rider.edu/~vrme/v16n1/volume2/visions/spring10>.
- Block, Geoffrey. *Enchanted Evenings: The Broadway musical from "Show Boat" to Sondheim and Lloyd Webber*. New York: Oxford University Press, 2009.
- Bluestine, Eric. *The Ways Children Learn Music: An Introduction and Practical Guide to Music Learning Theory*. GIA Publications Inc.: Chicago, IL, 2000.
- Bond, Vanessa L. "Culturally Responsive Education in Music Education: A Literature Review." *Contributions to Music Education* 42 (2017): 153-80.
<https://exproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fculturally-responsive-education-music-literature%2Fdocview%2F1900107185%2F3Faccountid%3D12085>.
- Branscome, Eric E. "Where Have all the Folksongs Gone? We've Replaced Them Every One. (Or Have We?)," *Visions of Research in Music Education* 32, (Dec. 2018). Accessed April 24, 2021,
http://wwwusr.rider.edu/~vrme/v32n1/visions/Branscome_Folksongs_in_Music_Education_Curriculum.pdf
- Brumfield, Susan. *First, We Sing! Kodály-Inspired Teaching for the Music Classroom*. Milwaukee, WI: Hal Leonard Corporation, 2014.
- Burton, Suzanne L. and Alison Reynolds. *Engaging Musical Practices: A Sourcebook for Elementary General Music* Reston. Virginia: Rowman & Littlefield, 2018.
- Choksy, Lois. *The Kodály Method*. Englewood Cliffs, NJ: Prentice Hall, 1998.
- Colwell, Richard J. and Lizabeth Bradford Wing. *An Orientation to Music Education: Structural Knowledge for Teaching Music*. Upper Saddle River, NJ: Pearson Education Inc., 2004.
- Craft, Elizabeth Titrington. "Headfirst into an Abyss: The Politics and Political Reception of *Hamilton*." *American Music* 36, no. 4 (Winter 2018): 429-436.
<https://muse.jhu.edu.ezproxy.liberty.edu/article/715970>.

- Creswell, John W. and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Los Angeles, CA: SAGE Publications Inc., 2018.
- Dams, Tim. "Andrew Lloyd Webber Launches Free Musical Theater Streaming Service." *Variety*, Last modified April 2, 2020.
<https://variety.com/2020/digital/global/andrew-lloyd-webber-youtube-1234569287/>.
- Dewey, John. "My Pedagogic Creed," *School Journal* 54, (Jan. 1897): 77-80. Accessed April 24, 2021, <http://dewey.pragmatism.org/creed.htm>.
- Duke, Robert A. *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. Austin, TX: Learning and Behavior Resources, 2013.
- Feierabend Association for Music Education. "John Feierabend." Last modified 2019.
www.feierabendmusic.org/john-feierabend/.
- Feierabend, John. *Conversational Solfege Level I: Teacher's Manual*. Chicago, IL: GIA Publications Inc., 2001.
- Fish, Margaret. "The Value of the Orff Approach." in *Orff Re-Echos I*, edited by Isabel McNeil Carley, 50-52. Chagrin Falls, OH: American Orff-Schulwerk Association, 2017.
- Gara, Taylor V. "Did the frequency of early elementary classroom arts instruction decrease during the no child left behind era? If so, for whom?" *Early Childhood Research Quarterly* 45, 4th Quarter, (2018): 263-276. Accessed April 30, 2021.
<https://doi.org/10.1016/j.ecresq.2018.01.004>.
- Gerheuser, Friedrun. "Gunild Keetman's Contribution to the Schulwerk." in *Orff Re-Echos I*, edited by Isabel McNeil Carley, 11-13. Chagrin Falls, OH: American Orff-Schulwerk Association, 2017.
- Goodkin, Doug. "Orff-Schulwerk in the New Millennium." *Music Educators Journal* 88, no. 3 (November 2001): 17-23.
<https://journals.sagepub.com/doi/pdf/10.2307/3399753>.
- Gordon, Edwin E. "Audiation, Music Learning Theory, Music Aptitude, and Creativity." Paper presented at the Suncoast Music Education Forum on Creativity, Florida, 1989.
- Gordon, Edwin E. *Learning Sequences in Music: A Contemporary Music Learning Theory (2012 Edition)*. Chicago, IL: GIA Publications Inc., 2018.

- Greer, Herb. "The Age Demanded Lloyd Webber." *World and I* 14, no. 12 (Dec. 1999): 1-3. https://go-gale-com.ezproxy.liberty.edu/ps/i.do?p=BIC&u=vic_liberty&id=GALE|A57604166&v=2.1&it=r&sid=summon.
- Hass, Richard W., Weisberg, Robert W., and Choi, Jimmy. "Quantitative case-studies in musical composition: the development of creativity in popular-songwriting teams." *Psychology of Music* 38, no. 4 (2010): 463-479. <https://journals.sagepub-com.ezproxy.liberty.edu/doi/pdf/10.1177/0305735609352035>.
- Hatch, Emily. "Selecting Music: Using Student-Selected Music in the General Music Classroom." *General Music Today* 34, Issue 3, (2021). Accessed April 24, 2021, <https://doi-org.ezproxy.liberty.edu/10.1177/10483713211010472>.
- Hess, Juliet. "Equity in Music Education: Why Equity and Social Justice in Music Education?" *Music Educators Journal* 104, no. 1 (September 5, 2017): 71-73. <https://doi-org.ezproxy.liberty.edu/10.1177/0027432117714737>.
- Houlahan, Micheal and Philip Tacka. *Kodaly Today: A Cognitive Approach to Elementary Music Education*. New York, NY: Oxford University Press, 2015.
- Howard, Karen. "Ethical Song Research for the General Music Teacher." *General Music Today* 34, no. 3, (2021): 42-44. <https://doi-org.ezproxy.liberty.edu/10.1177/1048371321996289>.
- Kruger, Martinette and Melville Saayman. "Raising the curtain on audiences at *The Phantom of the Opera*." *South African Theatre Journal* 30, No. 1-3 (2017): 15-29. <https://doi.org/10.1080/10137548.2017.1304239>.
- Keetman, Gunild. *Elementaria: First Acquaintance with Orff-Schulwerk*. London, England: Schott & Company Ltd., 1974.
- Kodály, Zoltán. *Selected Writings of Zoltán Kodály*. New York, NY: Boosey & Hawkes, 1974, 185-200.
- Koops, Lisa Huisman. "Tidying Up Your Early Childhood Repertoire List." *General Music Today* 33, Issue 1, (2019). Accessed April 25, 2021, <https://doi-org.ezproxy.liberty.edu/10.1177/1048371319863788>.
- LaChiusa, Michael J. "Who's Listening to Lloyd Webber? Critical disapproval hasn't cooled the ardor of a vast, adoring public." *American Theatre* 19, no. 2 (Feb. 2002): 63-69. https://link.gale.com/apps/doc/A83042768/BIC?u=vic_liberty&sid=summon&xid=cdeb8d4e.

- Lee, Angela Hao-Chun. "The Kodály Method: Cheng and Choksy compared." *Australian Kodály Journal (Online)*, no. 2011 (2011): 31-38. <https://search-infomit-org.ezproxy.liberty.edu/doi/10.3316/informit.106498821747334>.
- Legg, Robert, and Alex Green. "Music Theatre: At the Crest of Music Education's Third Wave." *Curriculum Journal* 26, no. 4 (December 2015): 518-33, doi: 10.1080/09585176.2015.1060893.
- Levinowitz, Lili. "The Importance of Music in Early Childhood." *Music Educators Journal* 86, no. 1 (1999): 17-18. <https://doi.org-ezproxy/liberty.edu/10.2307/3399571>.
- Liner notes to *Variations*. Andrew Lloyd Webber. MCA Records Inc. CD. 1978.
- Lopez-Íñiguez, Guadalupe and Dawn Bennett. "Broadening student musicians' career horizons: The importance of being and becoming a higher education learner." *International Journal of Music Education* 39, no. 2 (2021): 134-150. <https://journals.sagepub.com/doi/pdf/10.1177/0255761421989111>.
- Marsico, Katie. *How to Analyze the Words of Andrew Lloyd Webber*. Edina, MN: ABDO Publishing Company, 2011.
- Mason, Emily. "Idea Bank: Using Kodály to Promote Music Literacy Skills." *Music Educators Journal* 99, no. 1 (Sept. 2012). 28-31. <https://ezproxy.liberty.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=a2h&AN=79889753&site=ehost-live&scope=site>.
- McDowell, Chris. "An Orff Musical: Connecting Orff and Drama." *Orff Echo* 51, no. 2 (Winter 2019): 36-40.
- McLean, Claude. "Elementary Directed Listening to Music: A Singing Approach versus a Nonsinging Approach." *Journal of Research in Music Education* 47, no. 3 (1999). Accessed August 31, 2021, <https://journals.sagepub.com/doi/pdf/10.2307/3345782>.
- Orff, Carl. "Orff-Schulwerk: Past and Future," in *Orff Re-Echoes*, ed. Isabel McNeill Carley. Cleveland, OH: American Orff-Schulwerk Association, 1977.
- Orzolek, Douglas. "Equity in Music Education: Programming and Equity in Ensembles: Students' Perceptions." *Music Educators Journal* 107, no. 4 (June 1, 2021): 42-44. <https://doi-org.ezproxy.liberty.edu/10.1177/00274321211001496>.
- Poser, Hans. "The New Children's Song," in *Orff Re-Echos I*, ed. Isabel McNeil Carley. Chagrin Falls, OH: American Orff-Schulwerk Association, 2017.

- Rajan, Rekha S. "Take Center Stage: Enriching Academics with Musical Theater in the Primary Grades." *YC Young Children* 72, No. 5 (Nov. 2017): 29-37. <https://exproxy.liberty.edu/login?url=https%3A%2Fwww.proquest.com%2Fscholarly-journals%2Ftake-center-stage-enriching-academics-with%2Fdocview%2F1965087947%2Fse=2%3Faccountid%3D12085>.
- Rifai, Ayah. "Learning through Immersive Study: Contextualizing Music in the Elementary Music Classroom." *Music Educators Journal* 103, no. 1 (September 2016): 34-40. doi:10.1177/0027432116655198.
- Shamrock, Mary. "Orff Schulwerk: An Integrated Foundation." *Music Educators Journal* 72, no. 6 (1986): 51-55. <https://journals.sagepub.com/doi/pdf/10.2307/3401278>.
- Sheridan, Megan M. "The Kodály Concept in the United States: Early American Adaptations to Recent Evolutions." *Journal of Historical Research in Music Education* 41, no. 1 (2019): 55-72. <https://journals-sagepub-com.exproxy.liberty.edu/doi/pdf/10.1177/1536600618787481>.
- Shuler, Scott C. "A Critical Examination of the Contributions of Edwin Gordon's Music Learning Theory to the Music Education Profession." *The Quarterly*, 2, no. 2 (Autumn 2010): 37-58. <https://usr.rider.edu/~vrme/v16n1/volume2/visions/spring5>.
- Siropoulos, Vagelis. "Andrew Lloyd Webber and the culture of narcissism." *Studies in Musical Theatre* 4, no. 3 (2010): 273-291. https://doi:10.1386/smt.4.3.273_1.
- Snelson, John. *Andrew Lloyd Webber*. New Haven, CT: Yale University Press, 2004.
- Stephens, April. "Creative Drama in the General Music Classroom: An Integrated Approach for Intermediate Students." *General Music Today* 27, no. 1 (2013): 12-17. [https:// DOI: 10.1177/1048371313482922](https://doi:10.1177/1048371313482922) gmt.sagepub.com.
- Sternfeld, Jessica. *The Megamusical*. Bloomington, IN: Indiana University Press, 2006.
- Stewart, Zachary. "Broadway Shockers 2016: Three Andrew Lloyd Webber Musicals Play New York at Once." Theatre Mania: Special Reports, Last modified December 22, 2016. https://www.theatermania.com/broadway/news/broadway-shockers-2016-three-andrew-lloyd-webber-m_79479.html.
- Taylor, Donald M. "Orff Ensembles: Benefits, Challenges, and Solutions." *General Music Today* 23, no. 5 (2012): 31-35. <https://doi-org.exproxy.liberty.edu/10.1177/1048371311414879>.
- The Gordon Institute for Music Learning. "About Dr. Edwin E. Gordon." About GIML. Last modified 2021. <https://giml.org/aboutgiml/gordon/>.

- Thomas, Werner. "Orff's 'Schulwerk'." in *Orff Re-Echos I*, edited by Isabel McNeil Carley, 68-76. Chagrin Falls, OH: American Orff-Schulwerk Association, 2017.
- Thresher, Janice M. "The Contributions of Carl Orff to Elementary Music Education." *Music Educators Journal* 50, no. 3 (1964): 43-48. <https://doi.org/10.2307/3390084>.
- Urbach, Martin. "You Might be Left with Silence When You're Done: The White Fear of Taking Racist Songs Out of Music Education." National Association for Music Education. September 12, 2019. <https://nafme.org/you-might-be-left-with-silence-when-youre-done/>.
- Vaillancourt, Josée. "Music Teaching at the Elementary Level: Selecting a Song Repertoire." *The Phenomenon of Singing* 7, (2013): 131-138. <https://journals.library.mun.ca/ojs/index.php/singing/article/view/906/784>.
- Walter, Jennifer S. "Global Perspectives: Making the Shift from Multiculturalism to Culturally Responsive Teaching." *General Music Today* 31, no. 2 (2018): 24-28. <https://doi-org.ezproxy.liberty.edu/10.1177/1048371317720262>.
- Webber, Andrew Lloyd. *Unmasked: A Memoir*. New York, NY: HarperCollins Publishers, 2018.
- Wiens, Kimberly. "Considering Culturally Responsive Teaching, Children, and Place in the Music Room." *General Music Today* 29, no. 1 (2015): 19-23. <https://doi-org.ezproxy.liberty.edu/10.1177/1048371315594005>.

APPENDIX A

Survey Questions

1. What grade levels do you teach?
2. What music education certifications do you hold?
Orff, Kodály, Dalcroze, FAME, Other
3. How long have you been teaching?
4. I am familiar with Andrew Lloyd Webber's most mainstream works, including *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Cats*, *The Phantom of the Opera*, and *School of Rock*.
Strongly Disagree → Strongly Agree
5. I am familiar with Andrew Lloyd Webber's less mainstream works, including *Evita*, *Sunset Blvd.*, *Variations*, *Starlight Express*, and *The Wizard of Oz*.
Strongly Disagree → Strongly Agree
6. I include elements/concepts/music from musical theater in my classroom.
Strongly Disagree → Strongly Agree
7. I teach a unit on musical theater.
Strongly Disagree → Strongly Agree
8. I incorporate the music of Andrew Lloyd Webber in my classroom:
Never → Very Frequently
9. I use the music of Andrew Lloyd Webber to teach specific melodic and/or rhythmic concepts.
Strongly Disagree → Strongly Agree
10. I use the music of Andrew Lloyd Webber for listening activities.
Strongly Disagree → Strongly Agree
11. I use the music of Andrew Lloyd Webber for instrumental ensemble work in the elementary classroom.
Strongly Disagree → Strongly Agree
12. I use the music of Andrew Lloyd Webber for movement activities.
Strongly Disagree → Strongly Agree
13. If resources we made available to assist you in using more of Andrew Lloyd Webber's music in your classroom, would you be interested?
Very Uninterested → Very Interested

14. Due to the recent reexamination of the appropriateness of certain elementary music repertoire, I have been searching for new material to supplement my existing curriculum.
Strongly Disagree → Strongly Agree

APPENDIX B

Recruitment

Dear Participant,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a master's degree in music education. The purpose of my research is to better understand how the music of Andrew Lloyd Webber is used in elementary music classrooms from a pedagogical perspective, and I am writing to invite eligible participants to join my study.

Participants must be currently teaching in an elementary general music setting (grades K-5). Participants, if willing, will be asked to complete a brief online survey. It should take approximately five minutes to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here to be taken to the survey. [survey link]

A consent document is provided as the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the button to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

Consent

Title of the Project: The Pedagogical Value of Andrew Lloyd Webber's Music in an Elementary Music Setting

Principal Investigator: Eric McLaughlin, Master's Degree Candidate, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must currently be teaching elementary (grades K-5) general music in a public school. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of the study is to discover the pedagogical possibilities of the music of Andrew Lloyd Webber within the elementary general music classroom. Survey responses will examine the use and prevalence of his music in the classroom. An analysis of his music will also be conducted, searching for pedagogical possibilities related to melodic and rhythmic elements.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following thing:

1. Take an online, anonymous survey (approximately 5 minutes).

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include the potential for additional song repertoire for use in the elementary music classroom in addition to new pedagogical material.

What risks might you experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be anonymous.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Eric McLaughlin. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him.

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

IRB Approval

LIBERTY UNIVERSITY INSTITUTIONAL REVIEW BOARD

September 24, 2021

Eric McLaughlin
Betty Damon

Re: IRB Exemption - IRB-FY21-22-50 The Pedagogical Value of Andrew Lloyd Webber's Music in an Elementary Music Setting

Dear Eric McLaughlin, Betty Damon,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46.104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at