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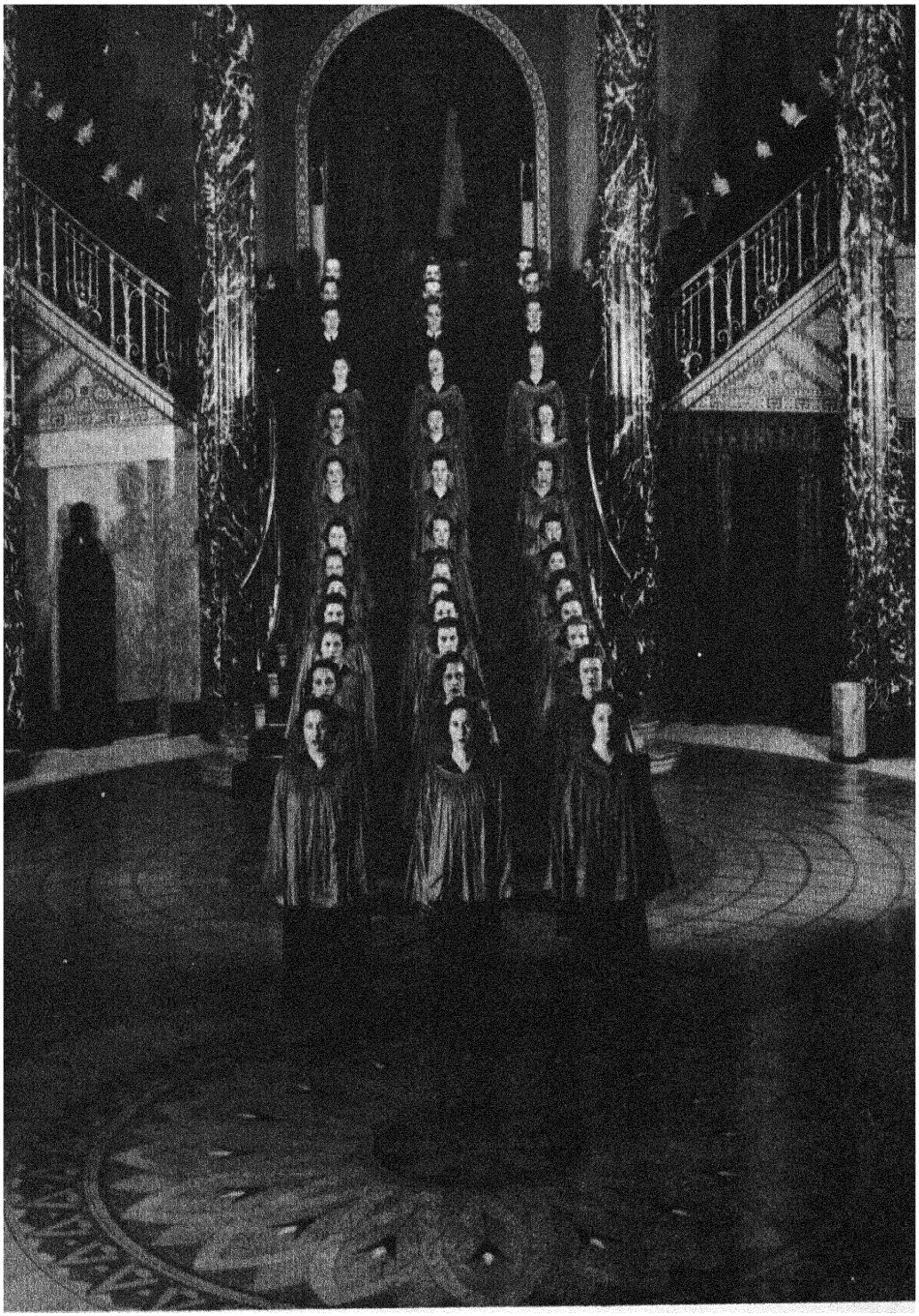

A Cappella *Choir, Cleveland Heights High School, in Severance Hall, Cleveland, Ohio.*

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The Teaching and Administration of HIGH SCHOOL MUSIC

BY

PETER W. DYKEMA

AND

KARL W. GEHRKENS

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Boston

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To

CLARENCE C. BIRCHARD

MUSIC EDUCATOR, PUBLISHER, GENTLEMAN

I HAVE *been occupied with music for forty or fifty years, and I can say to you that art is the best and most reliable friend you can acquire. You are never alone as long as you have art. Furthermore, I believe that art is highly important, for it is much easier to achieve a harmonious personality through art. The man who has not the experience of any kind of outlet in art is much more affected by pressure and suffering.*

—ALBERT EINSTEIN

Foreword and Acknowledgments

This book is the result of two lifetimes of experience! The authors have lived and worked in different parts of the country, their teaching has been done in institutions that differed greatly from one another, but in the end they have come to much the same general conclusions, and they have both been delighted to find that whereas there were slight differences of opinion concerning minor details, yet their fundamental viewpoints both as to the psychology and the philosophy of music education were practically identical.

We have tried to write a book that would have a broad and human educational philosophy underlying and permeating it, whose suggested methods would be based on sound psychology—both general and musical, and whose whole approach would be so practical and feasible that the reader would immediately feel himself competent to put various ideas into operation in an actual school situation. We believe that our material is sound philosophically, psychologically, and sociologically and we hope the reader will not be misled into thinking that our book is not scientific because we have couched our ideas in simple and easily comprehensible language. We hope that our book may have value for music educators in the field, for school officials, and for students preparing themselves for a career in music education.

In previous works the authors have dealt with music in the grade schools and the junior high school. Although this volume is concerned with the senior high school, the fact that in many school systems the final unit in the educational system covers four years instead of three, has led us frequently to discuss topics whose beginnings are found in the junior high school music program. Usually, however, we have contented ourselves with referring to pertinent sections in books and articles dealing specifically with music in the junior high school.

The authors have taken pains to prepare *References For Additional Reading* which considerably expand the material found in our text. Likewise the *Topics for Discussion* frequently involve questions and investigation which cannot be solved merely by reading our text. These two sections, which conclude each chapter, together with the extended section of *Appendixes* at the end of the volume have been formulated for the purpose of assisting the individual reader, and especially groups of readers, to view the material from many angles; to challenge it and thus to evaluate the main body of the text with broadened and aroused minds. The stress throughout this book on the necessity of individual response in high school teaching, even in large groups, has led the authors to do their utmost to stimulate their readers to think for themselves. Teaching high

school music can realize its immense possibilities only when vigorous, far-sighted, keen-thinking individuals are in charge of it.

The authors have incurred many obligations in preparing this volume and they have scrupulously endeavored to acknowledge these obligations as they came to light. Their largest debt is to their colleagues who have prepared papers for publication in the records of the Music Educators National Conference and the Music Teachers National Association. The editors of these publications have granted us permission to quote from these volumes without first communicating with the writers, but we trust that when our colleagues see the use we have made of valuable material, they will feel that those editors were justified in allowing us to quote so freely. Through the gracious permission granted us by publishers of certain copyrighted volumes we have been enabled notably to enrich certain of our chapters. We mention here: F. S. Crofts & Co., publishers of *A History of Musical Thought* by Donald N. Ferguson; Harvard University Press, publishers of *Music, History, and Ideas* by Hugo Leichtentritt; Alfred A. Knopf, publisher of *The History of Music* by Cecil Gray; The Oxford University Press, American agents for Paterson Sons & Co., Ltd., publishers of the *Festival Booklets,* edited by F. H. Bisset; The Macmillan Company, publishers of *Measurement* by William A. McCall; and Simon and Schuster, publishers of *The Arts* by Hendrik Willem Van Loon. In each case a definite acknowledgment is printed when the quotation appears. Our Chapter V, *The Advanced General Music Class,* would not have been possible if we had not obtained permission from Roy R. Shrewsbury, Chairman of the Committee on Music which prepared the material printed in the Report of a *Study on the Secondary Curriculum* published by the Secondary Education Board in 1933, to reproduce a large part of that valuable formulation. Our thanks are expressed also to the publishers of *The Etude* and *The Musical Quarterly* for permission to use portions of articles by one of the authors.

The inclusion of the illuminating illustrations, floor plans, diagrams, courses of study, and other documents would not have been possible without the cooperation of many friends—so many in fact that, in spite of our desire to pay tribute to all, it is possible our record is not absolutely complete. We venture, however, to print the following list in the hope that it will indicate how generously music educators assist any endeavor which in their opinion will advance the subject to which they are giving so large a measure of devotion. We hope their confidence in us will be justified by this book.

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December, 1940

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INTRODUCTION

Our Educational Philosophy

WHY TEACH music to high school students? In fact, why democratize music at all? Because participation and growing skill in music is a joyful and satisfying experience which lifts the individual to a higher level of satisfaction than is provided by most of life and therefore increases the sum-total of human happiness. Such in brief is the philosophy that underlies this book.

The older education frequently emphasized the hardness of things. An experience was supposed to be educational in proportion as it was difficult. If it was disagreeable as well as difficult, so much the better. The teacher usually dominated the pupil, therefore anything like original expression on the child's part was "bad." To a very large extent both pupil and teacher were at the mercy of rules and textbooks in the school, and of puritanical, merciless convention in the community. Things were "so" because the teacher said so; and if the pupil had the temerity to challenge the teacher's statement the latter had only to refer to "the book" where what he said was to be found in print. And whatever was printed in a book must be right!

Is it strange that under such circumstances the pupil often disliked school, disliked the teacher, disliked books—was glad when the end of the school day or the school year came? Probably the teacher was often glad too, but of course he didn't dare admit it.

Such frequently was school life in "the good old days"—and such it still is today in a great many places. But the leaven of Rousseau, of Pestalozzi, of John Dewey has at last begun to work, and already we have hundreds of schools where both pupils and teacher are striving together happily at tasks that both enjoy doing because these activities are felt to have a real connection with life—"there is some sense to them." The teacher stimulates and guides, but does not dominate. Originality of expression is encouraged, and the pupils write stories, invent melodies, originate patterns and designs, create beautiful and useful objects out of wood or iron. Boys and girls are encouraged to engage in free bodily movement, especially rhythmic movement, and there is abundant opportunity for free play. The problems of home and community are brought to school for discussion and possible solution. Experimentation is the order of the day. Both pupils and teacher are happy, and often there is real regret when it is time to go home—especially when the home is not "ideal" in atmosphere. There were a few modern schools of this type a generation—yes, even a century—ago. Today the number is increasing rapidly, and in another fifty years the senseless, old-fashioned type of public school education will, we trust, have entirely disappeared.

To be sure, not all schools that call themselves "modern" are of this happy, productive type. Some schools that call themselves "progressive" are actually *retrogressive*, assuming as they do that the child is to be allowed, yes encouraged, to do anything he wants to do at any time. Is it not true that thoughtful consideration for others is still the most important single trait that school and home, working as a team, must inculcate in each individual child? Should not the theory of free expression on the child's part be based on the ideal that he may express himself only when he does not by so doing infringe on the rights of others; that in developing his original ideas he must bear in mind that every other child has an equal right to develop *his* ideas? And must he not learn to do things even if they are hard—provided there is some valid reason for doing them? Must he not, on occasion, do certain things because these things have to be done at fixed times so that there may be order rather than chaos in the school? Some modern teachers apparently do not realize the importance of these things and some allegedly "progressive" schools do not practice them. But are they not true nevertheless?

The authors of this book believe that school ought to be a place where a group of pupils, under the wise and friendly guidance of a teacher, work hard at doing things most of which are palpably useful and sensible, many of which are extremely interesting, and a few of which are so fascinating that at least some of the pupils would rather do them than anything else in the world. Of course there is play too, but often it is hard to tell which is work and which is play. In a music class the singing of an attractive new song for the first time may be *play*. But now the teacher says, "Do it again and get the dotted-eighth rhythm exactly right"; or, "Once more, and with better tone quality"; or, "Sing the fourth measure again and watch the intonation; no, the F-sharp is still a little flat; that's better, now repeat it, and listen!";—and that is probably *work*. However, when, a week later, some pupil says, "May we sing the song again that we learned last week?"; and the song is sung joyfully and perfectly—that is probably *play* again. It does not much matter what is called play and what work; but certainly the school must provide experiences in which the student does a certain thing because that is the thing to be done at that time, and sticks to it until it is finished—work; and other experiences in which there is usually a little less formality and which are engaged in largely for the fun of it—play.

The emphasis in the genuinely progressive school is, then, upon what the pupil does rather than on what the teacher does. The pupil initiates many of the activities and the teacher merely helps him to do more perfectly what he himself has come to feel a need for doing. If the teacher sees that the pupils are not having a sufficient number of "good" *wants* or *needs*, he manipulates the situation so that certain things which the pupil had not thought of are brought to his attention; or he makes certain other things that are already in the pupil's consciousness more alluring so that he will be more strongly attracted to them. Thus, if the orchestra is short of violas and no one offers to take up this interesting but usually unpopular instrument, the conductor may arrange to have

some fine viola player present a group of solos at an assembly period, the effect of such an experience probably being that several violinists ask for the privilege of playing viola—especially if the school offers to lend them the instruments.

The teacher is kindly in his attitude and sympathetic with the pupil when he has difficulties; but he is firm too, and he insists that when a worthwhile task has once been started, it must not be left until it is finished. In the end the pupil sees that the teacher's "severity" is wise and kind, and he therefore does not think of it as unfriendly. So the days and the years go by, the pupils working happily, learning facts and skills, acquiring self-discipline and regimentation, developing ideals and attitudes, becoming well-adjusted personalities. And at the last it is the ideals and attitudes that best survive the ravages of time. Key signatures and symphony themes may be forgotten; skill in playing violin or oboe may be lost; but an ideal of good tone, of perfect intonation, and an attitude of love and enthusiasm for fine music—these will endure as long as life itself shall last.

"Yes, but what of music study in this new type of school," you ask, "what place has it in modern education?" To which we reply confidently, "A very important place."

The older school attempted to "store" the memory and to "train" the intellect. If it set itself any other goal it was to teach conventional morality—but in the main this was done only theoretically. The modern school attempts to develop the entire personality as a unified whole: mind, body, feelings and attitudes, will power—even memory. "Special" subjects like music, art, and physical education had but a limited place in the schools of yesterday. In the schools of today they have a much larger place; and in the schools of tomorrow they will achieve the distinction of being no longer called "special," that is, "irregular," or "unimportant," but will be recognized as the very core of the educational experience.

The genuinely progressive school is a happy place; and no subject has more to do with making it happy than music. It is a place where original expression is encouraged; and what subject lends itself better to creative effort than music —unless possibly English? It is a place where physical expression is made much of; and what more joyful or more educational type of physical activity can be imagined than folk dancing, free rhythmic response, and eurythmics? It is a place where the child learns to subordinate his personal desires to the best interests of the group, because in the end this will best serve his own interests also; and what more powerful agency is there for this purpose than ensemble singing or playing—activities in which the individual is constantly having to subordinate himself to the total effect?

The modern school aims to provide experiences that will carry over into adult life, and here music can be a vital influence. To be sure, most of the pupils will never become professional musicians, but it is not the professional musician of whom we are thinking just now. Our main concern is to afford the great masses of people the satisfaction of participation in music.

Many instances might be cited of the joy that music brings to the amateur. Mr. A. is a doctor. His hours are long, his work is exhausting. While a boy he learned to play the violin, became a member of his school orchestra, played first fiddle in a neighborhood string quartet. Now, after a strenuous day in office, in hospital, or in sick room, he takes out his beloved violin, caresses it gently, tunes it to the piano; and as he and his wife or daughter play together, the taut nerves relax, the fear of losing a life recedes to the background of his consciousness; even the mounting bills and the always inadequate bank balance are forgotten. So for an hour or two he finds surcease from labor and worry in the realm of harmony. Was the money devoted to musical instruction in this man's case less well spent than that which provided instruction in arithmetic or history?

Mrs. C. is a housewife of 45. Her husband now has a good income; her children are sufficiently grown up so that they demand little of her time; there is a maid to do most of the housework. She has always been active and energetic, a natural leader. When she was in high school she sang in the glee club, took leading parts in operettas, studied piano for school credit. During the first 15 or 20 years of her married life, the struggle for existence, the bringing up of children, the cooking of meals absorbed all her energy and she did little with her music. Now, however, she has plenty of leisure—too much in fact; and she is growing restless and dissatisfied. One day she has an inspiration: "I am going to study piano again!" she exclaims. So she makes arrangements with a fine teacher, plans a schedule that will include two hours a day of practice, begins to glow with enthusiasm. Her bridge-playing friends think her a great fool, but she remembers that bridge playing and gossip never satisfied her spiritual cravings and she is grateful that now again she is experiencing real elation because she is once more growing and developing in an activity that always fascinated her. So she smiles tolerantly at their remarks—and goes on with her plans. The church choir is in a bad way and she is asked to take it in charge. She is a modest person so she accepts hesitatingly; but soon, because of her enthusiastic leadership, the choir takes on new life. Gradually, in the next few years, Mrs. C. comes to be thought of as the musical leader of the community, and whenever any unusual need arises she is turned to for counsel and help. Her husband and children do not suffer because of this. Quite the reverse, for instead of being crabbed and petulant, as so many women are when they have too much leisure, she has become cheerful and enthusiastic. The husband gets out his cornet and he and his wife play cornet and piano duets again as they used to during their courting days. Two of the children are learning to play orchestral instruments in school, and on Sunday afternoons there is usually *homemusic,* the entire family participating in the playing and singing. If a neighbor drops in for a call or if other children come to visit, they too are drawn into the circle. There is laughter when mistakes are made, and no one is ever scolded for his blunders. A spirit of happiness prevails—sometimes quiet, as during the playing of an *andante,* sometimes noisy, even hilarious, as when dad proposes that we "can

this high-brow stuff for the day and play some real music—a Sousa march"! Shall we add that after the music is over everyone piles out to the kitchen for a "handout," and that no one "crabs" because mother has been playing the piano instead of preparing a formal meal to be eaten in state in the dining room? And may we ask you whether you think all this to be silly bunk or whether, with us, you consider it to be a close approach to heaven on earth?

"But," you are saying, "when are these authors ever going to get to their philosophy? Here I almost skipped this introduction because I was afraid of impending long words and high-sounding phrases that would mean nothing to me; and about all I get is anecdotes about busy doctors and bored middle-aged housewives who liked music well enough as children so that when they grew up they decided to continue playing and singing." To which the authors reply with a chuckle that this is exactly what they are trying to tell you, that this *is* their philosophy: Music must be made so delightful, so satisfying an experience during school days that a very large number of children will learn to love it so deeply and to play and sing so well that when school days are over they will still want to continue to play and sing and listen—perhaps even create. They will want to keep on studying, too, so as to achieve more and more skill—and therefore greater and greater satisfaction from their own performance. Because they love music they will want to associate with other people who also love it. In the end music becomes for them a release from dullness and frustration—even from pain: an exalter of the human spirit; a stimulant toward a more friendly attitude as they mingle with other human beings; a necessary part of normal, happy living.

How badly the world needs all this! How self-centered, how grasping and selfish many of us are. How intent on material gain. How anxious to outshine our neighbors with our larger cars, our more complicated households, our sons and daughters at expensive colleges. How mechanized we have become, how naïvely do we put our trust in science and machinery; and how desolate and helpless does the human being feel when he finds that in the end machinery is heartless, that it can give but scant comfort to the yearning spirit of man when he is alone or confronted by disaster. How obsessed we are by bigness; and how vain and inglorious a thing is size when pain and disaster come, when the soul craves reassurance and serenity.

But how satisfying a thing is beauty, and especially beauty in the guise of music. What a comfort to be able to play the piano when one is low in spirit. What a satisfaction to sing or whistle or play the violin when one is happy. How thrilling to join three other string players and read Haydn quartets for an evening. What a relief to sing in the church choir after a hard day's work. What a joy to attend a symphony concert or a piano recital, and, because the ears have been trained to hear, to be able to forget oneself almost completely while listening to the music. Pain and sorrow and disillusionment are lost sight of; the joy of being alive is exalted; and one is transported for awhile to a different world—the world of ecstacy.

This is the function of music in life—to provide nurture for the spirit of man—which the ravages of the machine age are inexorably starving. To be happy, to be satisfied, man must express himself in some way, and here, in music, we have the ideal medium of expression. Money, position, power—in the end these will all fail us, and the men and women who make such things their principal goal will be lonely and disillusioned—often bitterly unhappy. It is only from the things of the spirit that lasting satisfaction eventuates, and among these music must be conceded to have a highly important place—possibly the most important.

* * * * * * * * * *

This is our philosophy. This is our creed. And the music teacher, if he is to be successful in any real sense, must believe in music as an exalter of the human spirit, as a life-giving force in education. He must come to realize that music is taught for what it can contribute to the child rather than for what the child can contribute to music. So it is not merely *public school music* that we are advocating, nor even—to adopt the broader terms—*schools music* or *music education*. It is *education through music*—to borrow the title of Charles Hubert Farnsworth's epoch-making book; it is music at the center of human life, music that changes life; changes the child so that he still remains changed when he has become a man; music that awakens in each individual a craving for artistic expression and provides him with a type of experience that satisfies this craving; music that makes the individual more friendly, more capable of working harmoniously with others, that causes him to listen to the effect of the whole and to subordinate his own egoistic desires to the total ensemble; music that is so genuine, so thoroughly fine that because of its beauty and purity it reaches down deep into the soul, music that lifts the individual human being above the humdrum of daily life, soothing him when the pain of existence would otherwise be too intense, and, at other times, affording a medium for expressing his joy at being alive;—it is this kind of *education through music*, this kind of music as a part of normal living, that we advocate—in school, in home, in church, in community.

Note On pages 27 and 28 will be found a number of topics for discussing the material in this Introduction.

I

Secondary School Music: Some Phases of Its Development

A study of history is valuable both for showing us how we happen to have what we have and for suggesting why it was so long delayed in arriving. Thus, we may learn to understand the causes of the meagre music offerings in the high schools of the United States up to about 1915; we may evaluate critically the reasons for the present remarkable interest in a rich program of music; and, finally, we may formulate some predictions as to what will probably happen in the future. If in making our brief survey we, like Candide in Voltaire's biting satire, are sorely tried in seeking to believe that whatever is, is right, and that at all times, in this best of all possible worlds, we have had the best imaginable program of high school music, we shall only be going through the process of grasping what Voltaire strove so valiantly to have his too simple and trusting hero learn, namely, that we must test and prove all things and judge of them to the best of our particular abilities, and that, especially, to quote Candide's final observation, "we must cultivate our gardens."

Early Preoccupation with Music Reading

The roots of school music in America are to be found in the New England Singing School, which was primarily devoted to the teaching and learning of music reading. When, in 1837, Lowell Mason experimented with teaching music in the schools of Boston, he did not, contrary to the impression which seems to be widespread, initiate his teaching in the primary grades. He began with children in the grammar grades, which fairly well corresponded to what we now designate as the junior high school, or the lower section of the secondary school. It may be that Lowell Mason thought the mastery of music reading was a task that should be undertaken by children already in their teens, that is, by young adolescents.

It must be remembered that Lowell Mason's early experience in teaching music reading was in the adult singing schools, especially in the South, and also in the music academy which he and George Webb had established in Boston for young people. It was, therefore, quite natural that his instruction books and his methods of teaching should be conceived on an adult level. He probably knew very little about teaching young children. This might well explain why he began his music instruction in the schools with the children of the grammar grades, or what we would now call the junior high school. The fact, also, that the influence of the dame's schools, which were private institutions to take care of younger children, was still strongly felt, and thus delayed the complete development of

the primary grades in the public schools, may have meant that even if he had wanted to start his music reading with the lower grades there would hardly have been an adequate elementary school organization to meet his needs. The fact is in any event that his work in the Boston school system began with the Howe School which enrolled only pupils of grammar grade age.

Possibly it was Luther Whiting Mason who, by preparing a series of music readers based largely upon German school music books, originated the plan of beginning music reading lower down in the grades; or, more likely, since L. W. Mason stressed song singing rather than music reading, it may have been Holt and Tufts with their series of music readers for the lower grades who were responsible for this conception. By the end of the 19th century most of the responsibility for developing in the great mass of children power to read music at sight was assigned to the six elementary grades. For the grammar grades little—theoretically at least—of the mastery of music reading remained to be done except a few problems such as the bass clef and, especially, the reviewing or patching up of what was supposed to have been done in the grades—but which far too frequently had not been well done. Thus these upper grades, which were eventually to be considered as the early secondary school years, instead of being the period when music reading was undertaken as a fresh and inspiring subject, became in many schools almost a slough of despond. Small wonder, therefore, that the sparkling stream of song singing which flowed so joyously in the early years of school life became clogged when in the seventh, eighth, and ninth grades it strove to carry on its surface children who had either become weary of the increasing technicalities of music, presented only as a singing exercise, or who, coming from schools in which there had been little or no instruction in music, found that they did not know even so much as their classmates who had been surfeited with drills in reading music.

19th Century High School Music Largely Vocal

The preoccupation of music teaching in the grades with acquiring power to read vocal music dominated the school music program in America until at least the end of the 19th century. It led, as has already been stated, to the conception that when this power had been mastered, as it was supposed to be before the pupil entered the high school, there was little remaining to do except to use it in choral groups. Valuable as this conception might have been if properly worked out, the lack of specific goals to be attained and, especially, the great variations in music reading power shown by pupils who had not gone through the same school system, led to great diversity in high school music offerings. Some schools had no music whatsoever; many had singing only as a part of the assembly program; a few had organized choruses, membership in which was often required of all students. The song material consisted almost exclusively of hymns, harmonized folk songs, and uninspiring part songs by lesser composers. Art songs and compositions by important contemporary American composers were not to be found in the early school chorus books—which today amuse the student of

music education by their unimaginative staidness and mediocrity. In spite of some noteworthy exceptions,[1] the prevailing high school music of the 19th century was a rather dreary affair which had but little significance in the life of either the school or the community.

Here and there favorable conditions such as a capable, enthusiastic music director, a sympathetic principal, a well unified school music program, and a music-loving public brought about some excellent chorus work. Reputable performances of Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah*, Cowen's *Rose Maiden*, Gaul's *Holy City*, Gounod's *Gallia*, and many lesser choral works were not infrequent in certain centers. Usually these were given entirely by high school groups, although alumni and other adults were sometimes used to supplement the young voices. Less frequent were orchestral performances. We have random references to instrumental organizations as early as 1878, 1883, 1890, 1896, and 1899, these continuing more or less permanently but rarely with well balanced instrumentation. It is evident that all these vocal and instrumental developments were sporadic and isolated rather than a part of a widespread movement or a well organized plan. For instance, the remarkable activities of William L. Tomlins in his regular children's classes in Chicago and his 1893 Chicago World's Fair Childrens Chorus—the result of three years of training—were considered a demonstration of what an unusual individual of great power could do, rather than an exemplification or model of what capable leaders could do in the schools throughout the country. Similar comments might be made concerning occasional random manifestations during the 19th century of theory, harmony, appreciation, and systematic "applied music" teaching in certain high schools. Enterprising instructors in various communities doubtless did some excellent teaching in some of the high schools, but such teaching was always highly individual; it was not founded upon any widely accepted set of principles.

"The Frame of the Present Secondary Music Program"

Somewhat more fruitful of general results were the developments during the first decade of the twentieth century. The elective course in music formulated by the New England Educational League at its 1902 (Boston) Conference on the Secondary School Music Curriculum, outlined work in music as a major study for a four-year period that might have been carried on in many schools. By 1906, a serious defect in the plan, namely, lack of school credit for private study, had been corrected, and provisions were made for crediting toward school graduation private study in music pursued with teachers outside the school. In the same year the College Entrance Board for New England and the Middle States made arrangements for including music among the subjects which could

[1] Three books which sought to improve the quality of high school choral music should be given honorable mention here. They were the *Laurel Song Book*, published in 1900; followed by the *Corona Song Book*, and *Halcyon Songs*. An examination of these books shows that they, especially the *Laurel Song Book*, contain much music that is still worth singing by fine choruses in our present-day high schools.

receive college entrance credit. Chelsea, Massachusetts, in 1906, incorporated in its high school curriculum the complete amended plan for four years of music study. From these and other facts, E. B. Birge [2] concluded that "by 1910 the frame of the present secondary music program was clearly visible." But it was by no means as yet filled in.

What Developmental Forces Were Active?

What causes have, since about 1915, led to the developments which bid fair not only to fill in the 1910 "frame" but greatly to extend it? Let us consider briefly three contributing factors which, if they do not fully explain, at least throw some light on the developments which made the final twenty years of the first century of school music in America more significant for high school music than the eighty years which preceded them. We designate these factors as: I. Social and Economic; II. Educational; III. Organizational.

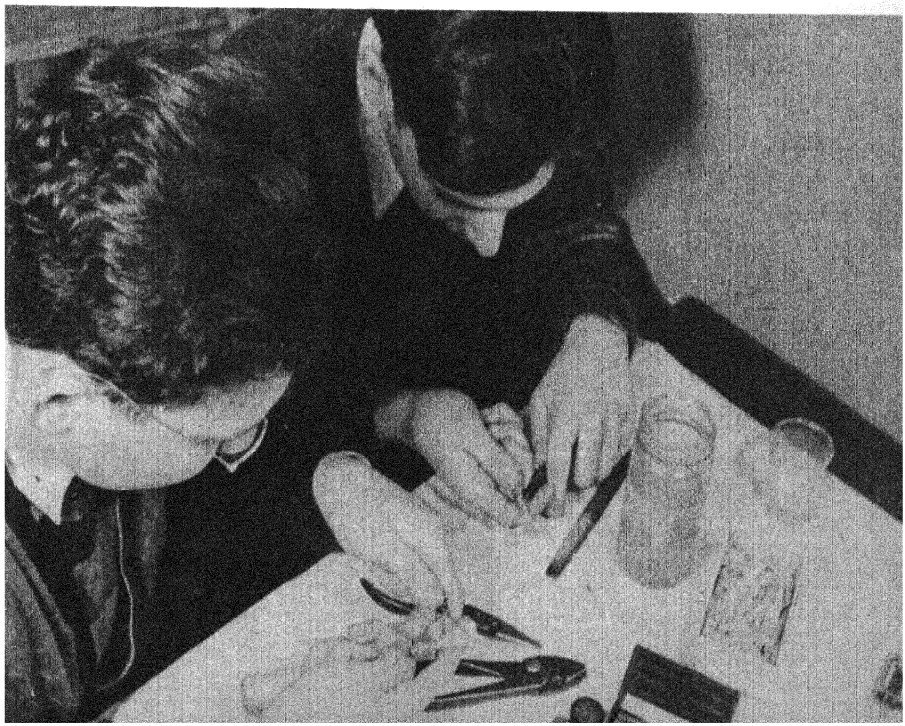
I. *Social and Economic.* The second decade of the twentieth century was one of definite prosperity in the United States. This was the beginning of F. W. Taylor's "scientific management" ideas which had wide application in a great variety of mass production enterprises. Henry Ford's announcement of a minimum five-dollar-a-day wage scale had been received with enthusiasm by the working classes and with considerable consternation by many industrialists.[3] Standards of living rose rapidly, manufacturing developed new processes by which larger numbers of people could have types of material that had formerly been denied them; the automobile became available at such a variety of prices that people who had never had a horse and carriage could have a "horseless carriage"; expanding business provided openings for more clerks and stenographers and thus encouraged parents to extend the education of their children at least into the high school; peace in America with war clouds and then war in Europe increased the consciousness of Americanism and its social, economic, and educational opportunities, thus further stimulating interest in high school education; the high schools—responding to expanding enrollments, better buildings and equipment, and, in general, greater interest and support from the public—increased their offerings and, as will be explained in the following paragraph, gave much more attention to the arts, including music. The use of music in war days, especially community singing, probably had considerable influence in making the great mass of people recognize certain significant social aspects of music and undoubtedly had some effect upon the idea that more music was needed in the high schools.[4] This decade seems to have been a peculiarly propi tious one for initiating the filling in of the frame of high school music which had been outlined by 1910.

II. *Educational.* The expansion of the high schools, which had greatly in-

[2] In his *History of Public School Music in the United States,* page 168.
[3] See Sullivan, Mark, *History of Our Times,* Vol. IV, chaps. 2, 3, and 4.
[4] This influence has probably been both good and bad; good, in that it has encouraged frequent singing; bad, in that it has tended to establish a rather low standard of material used.

Lawrence Tibbett, guest of the Saturday Morning Choir of Oakland, California.

All students of woodwinds make their own reeds in the High School of Music and Art,



creased in number and in enrollment, starting sharply in the last decade of the 19th century and continuing in the 20th,[5] had stimulated considerable activity in various educational circles. In 1913, Commissioner of Education P. P. Claxton in a letter of transmittal to the Secretary of the Interior had written: "The whole problem of secondary education, both as to aims and as to methods, is now undergoing investigation. The demands for readjustment of the work of the high school are insistent." As early as 1911 a committee of the National Education Association had recommended the liberalizing of college entrance requirements, so that any well-planned high school course would be accepted as preparation for college without the designation of any specific courses by the colleges. The high schools were insisting that they should be allowed to plan their work in accordance with their local needs. In 1912 the N. E. A. had provided for a commission on the reorganization of secondary education which had apportioned its work to ten sub-committees, one of which was a committee on music. In July 1913 the chairman of this committee, Mr. Will Earhart, submitted a preliminary report,[6] certain significant passages of which are here quoted:

> Failure to bring the graduates of the public schools into sympathetic relation with the mature musical intelligence and interests of their various communities is not due so much to shortcomings in the work of the grades as it is to neglect or sad misdirection of the work in the high schools.
>
> One point should not be overlooked—the pupil's line of approach to music has been, and in public schools must be, up to this time, purely that of song . . What an unfortunate foundation this is, if not broadened, upon which to base an understanding of the great instrumental works which crown the heights of musical expression!
>
> In many high schools there is nothing but a continued exercise, slightly extended, of the degree of power gained by the pupil in the eight grades below the high school.
>
> If we would have an adult public interested in and appreciative of the great music of the masters, we must have general instruction in advanced phases of musical study. This instruction is appropriate and practicable in high schools.

Then followed recommendations of several phases of music study which would "aid in bringing the student into knowledge and understanding of the great music of the world." The branches discussed were: Ensemble Singing; Chorus Practice in First and Second years; Chorus Practice in Third and Fourth Years; Music Appreciation, (this being now "more practicable because of the player piano, the talking machine, and the player organ"); Harmony; Counterpoint; Orchestra Ensemble; and Credit for Applied Music taken under Special Teachers Outside the School. The report adds, "Choruses of boys, choruses of girls (glee clubs), and brass bands may under some conditions be deemed desirable." Reference, for additional details, is made in this bulletin to a report presented by a committee on high school music to the Music Supervisors National Conference at St. Louis in 1912.

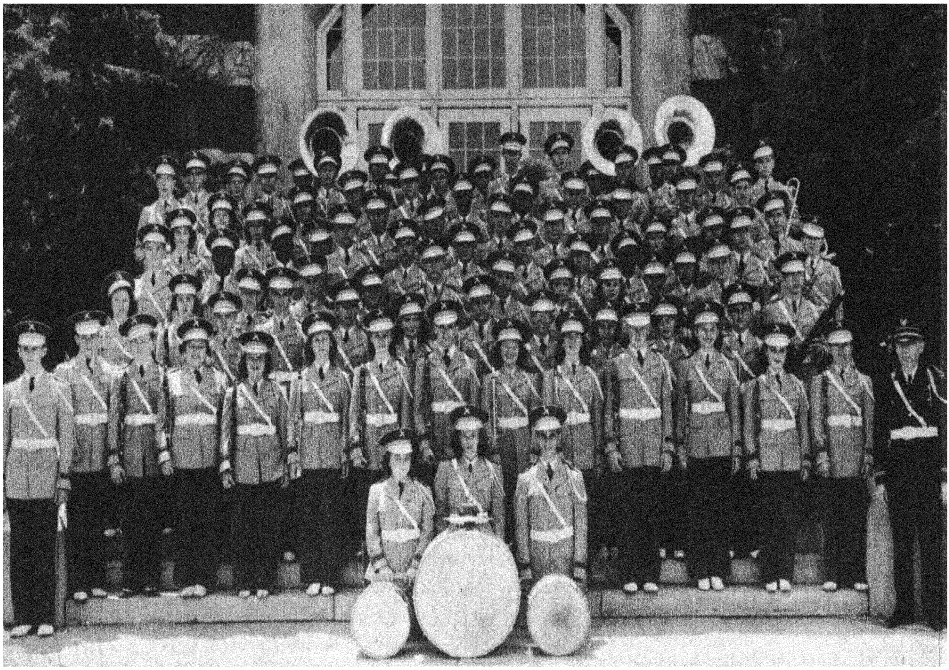
[5] According to data compiled by the Federal Bureau of Education, this increase, which was very noticeable in 1914, had continued so steadily that by 1931 the average boy or girl attended school two years longer than the average boy or girl did in 1914. This same 1931 report indicated that while in 1900 a child's chance of going to high school was but 1 in 10, by 1931 his chance was 1 in 2.

[6] Report of Committee on Reorganization of Secondary Education. U.S. Bureau of Education Bulletin 35, 1918.

The merging of the influence of general education and of music education at this time is evident in the fact that Mr. Earhart served as chairman of the subcommittee on music in the Commission of the National Education Association and as chairman of the committee on high school music of the Music Supervisors National Conference, and that associated with him in both committees were many of the outstanding music educators of the time. The effect of this highly unified report which was presented to both organizations must have been significant in leading eventually to greater understanding of and respect for music on the part of superintendents and principals.

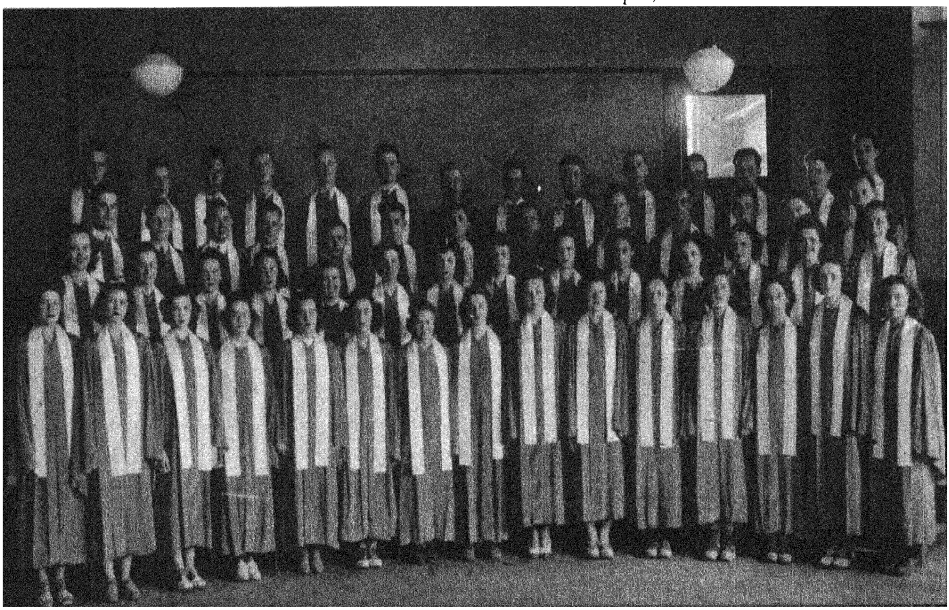
III. *Organizational.* We have indicated that up to the second decade in the 20th century the more enterprising advocates of high school music had failed to obtain a large following because they were individual and isolated; we shall now examine the effect of united, organized endeavors. By the time the Music Supervisors National Conference (formed in 1907) was well on in the decade just mentioned, it had included in its yearly programs not only discussions but demonstrations of significant practices in high school music. Noted leaders directed the supervisors themselves in choral and instrumental performance; eventually choruses and orchestras of high school students were brought in to demonstrate what could be accomplished under capable leadership.[7] The inspirational standards thus set up sent home many of the ever increasing numbers of supervisors who attended these meetings with the determination to emulate what they had seen and heard. Moreover, the music competition idea, organized mainly in the early years by teachers' colleges and universities and later amalgamated to a considerable extent by the National Conference, was a powerful force in setting standards and stimulating the formation of new organizations in the high schools. Even at the time of this writing there is probably no other single force so potent as the contest-festival movement in stimulating the formation of new musical groups, encouraging solo performances by new aspirants, and maintaining a high degree of artistry in established performers. Fortunately, as will be pointed out later in this volume, the competitive spirit is gradually being replaced by the co-operative spirit, even though we are still striving for finer and finer performance. In 1917 the Eastern Music Supervisors Conference was formed and became the first of six great sectional conferences which cover the country and which in close co-operation with the National Conference alternate meetings so that the National meets every two years and the Sectionals in the intervening year. The remarkable influence exercised by these various groups is a high tribute to what effective organization can do.

[7] A more complete account of the contributing factors would certainly indicate the significance of the part played by music publishers in providing adequate material. Before the rise of the schools of training teachers of school music, before the formation of the Music Supervisors' National Conference with its opportunities for the mingling of teachers and publishers of music, the publishers had not only printed school music books, but had frequently done much of the editing, had set up summer training schools, had influenced communities to install music in their schools, and had recommended teachers. Although many of their earlier functions have now been taken over by other agencies, they still are an important force in maintaining and developing music in our schools and communities.



East High School Band,
Wichita, Kansas.

The Choir of the
Arsenal Technical
High School,
Indianapolis, Indiana.



It probably scarcely needs to be pointed out that as a great river is practically never merely the gradual expansion of one small stream but is, rather, the combination of several large tributaries, so the present mighty stream of music education is a confluence or concourse of several influences, of which we have mentioned only three—social and economic, educational, and organizational. As we study the later developments of high school music we shall find that no widespread permanent changes are brought about unless, first, the people as a whole desire and support them; second, the educational leaders of the country endorse them; and, third, the music supervisors and teachers provide effective organization to put them into operation and guide them in their course. Let us briefly consider a few of the aspects of secondary school music, the developments of which apparently have been dependent upon these three correlated factors.

Effect of These Factors on Secondary Music

High school orchestras have developed as money was made available by service clubs, parents, or school funds; as people with increasing leisure time sensed the need of more fine recreation; as the superintendents of the country began to realize to what artistic heights young folks could rise in this medium of expression (undoubtedly the demonstration, given in 1927 at the Dallas, Texas, meeting of the Department of Superintendence of the National Education Association, by the National High School Orchestra,[8] which had been brought together the year before for the Music Supervisors National Conference, opened the eyes of many superintendents); and as the music educators arranged for continuous demonstrations at national conferences, in fine school systems, and in summer camps such as the National Music Camp at Interlochen, Michigan. A generally accepted estimate claims that by 1930 there were 30,000 orchestras (high school and grade), many of them including in their programs symphonies and other advanced works. The rapid expansion of bands is due to such causes as (1) the great increase in the support of athletics, especially football games for which a band is almost an essential factor; (2) the growth of service clubs such as Rotary, Kiwanis, Lions, etc. which frequently sponsored bands in the high school by providing instruments, uniforms, and even, at times, instruction; (3) the formation of the National Band Association, which educated both public and educators to the point of understanding that bands could be *musical* as well as *pep* organizations; (4) the recognition by parents, educators, and even judges upon the bench that the band was an excellent character-forming agent if for no other reason than because it allowed for the blowing off of steam, on the principle that "the boy who blows a horn will not blow a safe"! In the fifteen years from 1924 to 1939, bands increased at a remarkable rate, some estimates maintaining that there were 100 bands at the latter date for every one at the former.

Class piano instruction in the high school has recently been making decided

[8] This orchestra consisted of 255 players from thirty-eight states—in itself a fine example of our democratic organization.

progress. This may be due in part to its cheapness, compared with much private instruction, and in part to the ease with which matters of general musicianship can be taught in a group. In other words, class piano teaching utilizes the appeal and the methods which have led the schools to take over instruction in many subjects that formerly were taught privately or individually. *A cappella* choir and madrigal group singing in the high school has developed at an astonishing rate, and this, together with class singing lessons, has undoubtedly been motivated by the desire of many families to have fine voices trained even though private lessons could not be provided. Theory courses are gaining ground as they demonstrate their wider musical and social significance, in that they provide not only some rather recondite knowledge, but they also influence the pupil's playing of an instrument as well as his music reading, improvising, composition, and other tangible experiences which can readily be used outside the school.

High school guidance in music appreciation and history seems more important to general educational officers and parents because of the abundance of opportunities to hear music, especially by means of the radio, and the constant use of technical terms and historical references by commentators. The astonishing development of school operettas certainly rests partly upon the popularizing of dramatic and musical entertainment by motion and sound pictures; on the recognition by school administrators and teachers of the many educational and recreational values of worthy presentations; and on the availability of many operettas of high quality. Improvement of the method of preparing and presenting operettas, together with the raising of standards of material and technique will continue as such factors as these become more articulate and refined. All of these and many other aspects of a rich music program which will be treated in detail later on in this volume depend for permanency and effectiveness not only upon public interest and approval, but upon wise organization and skillful presentation of appropriate material by the teachers in the schools.[9] The same statement applies to certain newer claimants for a place in the program, some of which will be discussed later in this book.

May we not summarize this chapter by stating that any study of history discloses that for every significant event there are many causes rather than a single one? May we not also hazard the statement that a study of what causes have produced developments in the past may also be effective in planning for the future? We trust it is evident that the history of secondary school music is no exception to these general principles.

[9] According to a report of the North Central Association of Colleges and Secondary Schools, 1917-1925, 37.2 per cent of the schools made no provision whatever for credit in music; 41.18 per cent allowed credit to the extent of one unit; 18.12 per cent allowed from one to three units of credit; 3.48 per cent allowed more than three units. The 41.18 per cent was probably only incidental choral or instrumental work, with class teaching. Therefore, only 21.68 per cent actually made any real pretense of giving creditable instruction in music. By 1925 the situation had improved: 62.9 per cent were in orchestra or band, 17.4 per cent in individual instrumental music. Since 1925 there has been considerable further improvement in accrediting all phases of music.

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TOPICS FOR THOUGHT, INVESTIGATION, AND DISCUSSION

1. Do a little historical research of your own. Try to find out what musical offerings there were in your high school before your day, say 10, 20, 30, or more years before you were a high school student. Where might you obtain the information—from parents, teachers, old residents, files of newspapers, scrap books, school Annuals, or Board of Education records?

2. If there have been significant changes in your high school's music program within the past 10 years try to ascertain what influences were responsible. Do they fall into all or any of the three headings discussed in this chapter? Were there other types of influences? Distinguish between purely local and state or national influences.

3. Suppose you were engaged to teach music in a high school—the one you graduated from or any other you may select. Suppose, further, that this school did not offer certain courses which you consider essential for a good high school music program. What steps should be taken to have these courses introduced? What part would you, as high school music teacher, not as supervisor of music, play in bringing these changes about?

4. How important is the individual supervisor or teacher in developing a strong high school music program in a school? What are the advantages and disadvantages of his having

a vigorous and winning personality? What do you imagine might happen to the music program if he suddenly dropped out? What is the best way to ensure a good music program after a strong personality leaves? What is the case with English, science, health, and other high school subjects? Does and should the high school principal know as much about the high school music classes as he does about classes in the other subjects just mentioned?

5. How closely do the passages quoted from the Report of the Committee on Reorganization of Secondary Education describe conditions in high schools with which you are acquainted?

6. Do you think it was wise or unwise to transfer the beginning of music reading from the grammar grades to the elementary grades? Do you believe equally good music readers would come out of the high school if they did not study music reading until the 7th, 8th, or 9th grade?

7. Has it been a gain or a loss that few if any high schools now produce such choral works as are listed in the sixth paragraph of this chapter? What is the basis of your answer? Have you ever talked with anyone who participated in such performance?

8. Can you, in the three paragraphs which precede the final paragraph of this chapter, discover the influence, upon each of the examples given, of the (1) social and economic, (2) educational, and (3) organizational factors?

9. Can you name any of the "newer claimants for a place in the high school music program"?

10. Is the material of this chapter helpful to you? If not, what changes would have improved it? Is there any material in the bibliographical references which you think should have been presented more in detail in this chapter?

Part of the double bass section,
Los Angeles All-City
High School Orchestra.

II

Secondary School Music: Some Current Issues

In his stimulating book, *Secondary Education,* Thomas H. Briggs has some penetrating chapters devoted to what he calls "Issues in Secondary Education." He defines an issue as an undetermined philosophy, guiding to action, and therefore involving arguments which favor divergent viewpoints. His issues are stated in terms of the high school in general, with slight reference to particular subjects of study. Teachers of the various branches taught in the high school program may well take their cue from Professor Briggs and formulate the issues which, whether or not they are brought into conscious thought, are influencing the place in the educational scheme of their special subjects. We here attempt to state and discuss briefly some fundamental issues in high school music. In the opinion of the authors all the points of view presented are to be found more or less frequently in the widely differentiated high schools of our country. (The reader will find in the ten parts of Appendix A abundant material for observing the great variations in school music offerings in various parts of the country.)

The First Issue: Statement

For whom should high school music be planned? Is it to be conceived as being only for students who have shown special proficiency in their preceding work in music and who should now be given specialized advanced training so that they may become rather outstanding musicians in their community; or is it to be conceived as being an essential part in the education of all children, thus continuing the conception which prevails in the grades and junior high school? If this issue seems too sharply divided or contrasted, shall we revise it by asking whether the particular function of high school music is to provide specialized training for a comparatively small number of gifted students, or some general training for all students? A corollary to this issue might be stated thus: Where the size of the town and the number of music students warrants it, should the idea of specialization proceed so far that there shall be a special course or even a special high school for students of all the arts, or possibly for music students only? Stated another way, should the aim be to segregate the more talented students so as to provide in the high school, either separately or in one large building, a poor man's conservatory; or should these talented children be scattered over the entire community in the various high schools so that in each school there will be a good distribution of musical talent at all levels?

The First Issue Discussed

It is the duty of the public school system to do its assigned part in producing diverse but happy, devoted, and efficient citizens. There is a place for both the

specialist and the amateur. Some schools apparently believe that their best contribution is to assist a comparatively few talented students to become musical leaders in the community; others proceed on the theory that an intelligent and appreciative public should be the aim, and hence that a large number, if not all, of the students should be given instruction in music, principally on the side of listening, with performance treated mainly as a means of producing appreciation of what the more talented musicians do. Which point of view will result in the greatest benefit to the community?

Democracy seems loath to accept the former point of view because it smacks too much of the old aristocratic conception of a few leaders and a large number of followers. Our schools seem to be striving to raise the level of the entire mass and consequently our high schools have enrolled steadily increasing numbers of our children, and of these an ever increasing percentage are entering junior colleges and other higher institutions. But expanding the number of fairly well educated people by no means does away with the need of leadership.

How then is this issue to be decided? To be consistent, must we not follow the trend of general education and give some training to all the children, trusting that in doing this, we shall bring to light much more talent than would be attracted by small selective classes? But, having uncovered special music talent, would it not be negligent of the need of developing leaders in our democracy if this talent were left unutilized and unguided in our schools? Our answer, then, to this issue is that we must first provide opportunities for all the children to obtain at least enough acquaintance with music through performance and listening so that music will be a vital factor in their lives. After the needs of the mass are attended to, opportunities, as far as is feasible under local conditions, must be provided for the more talented students to develop their powers.

Brass Quartet, Proviso High School, Maywood, Illinois.

When the community is large enough there seems to be justification for having a special curriculum, even a separate building for children who are talented in the arts and who are desirous of doing extensive work in them.[1]

The Second Issue: Statement

How shall music be administered or scheduled? Shall some music be required of all students? Or shall it all be elective in the high schools? Whether presented on a required or elective basis, shall the music in the secondary school be conceived as one general course involving something of many aspects, so that all interests will be met, or shall the work be differentiated into a number of distinctly different aspects of music? Stated another way, shall the general music course, characteristic of the junior high school, be continued throughout the senior high school, or shall it be replaced by specialized offerings?

The Second Issue Discussed

With a subject such as music, in which the attitude of the student is highly important, is it not fatal, for effective work, to have members of the class who are present not because they want to be there but because they are required to take the course? Does not progress in music study depend so much upon special talent that it is wasteful and annoying to both class and teacher to enroll students who are not definitely qualified for the branch undertaken? Finally, are not the atmosphere and progress of an elective class so much better than what prevails in a required class that everyone is happier and profits more—including those who are not in the class?

These are the three main arguments which are used to support the idea of elective rather than required music in the high school. But is there not some thing to be said in favor of at least some required music for all students? Is not music in these days approaching the status of that common means of communication which is the basis of the universal requirement of English throughout the high school? Does music not have at least the possibility of aiding in developing emotional stability and health which in the bodily aspect is the defense of the increasing requirement of physical education throughout the high school? Is there not need of considerable special talent for outstanding work in English and physical education as well as in practically all other high school subjects? If, in these days of emotional strain, the value of music for all people be conceded, as it seems to be to a greater and greater extent, may we not solve problems of discipline and lack of spontaneous interest by better teaching? Music participation is on the increase largely because of the interest of students who realize its benefits. Has the school administration met its responsibilities in the case of those who are not yet awakened to what music can do for them? Must

[1] The New York High School of Music and Art admits 400 talented children each year, thus taking between 1 and 2 per cent of all the children of the class or year enrolled in the high schools of Greater New York (See Appendix A10 for extensive quotations from the Course of Study.)

this wait until these students rather ruefully in adult life seek to remedy the neglect of music in their high school years?

General administrative procedure in the high schools has changed from a single activity, such as the chorus, required of all students, to many activities open theoretically, but often not actually, because of other requirements, to practically all students. In most high schools only a small proportion of the students are enrolled in music activities—in some favored schools the percentage may approach 50 per cent. On the other hand, in one school that we know of, with a total student enrollment of 110, 99 students, or 90 per cent, elected orchestra! Between the prevailing 20% and a possible 98% or 100% lies food for much thought. There are still, moreover, a considerable number of high schools which have no scheduled music activities whatever, required or elective. Of those that include instruction, the great majority at the present time offer music in grades 10, 11, and 12 on an elective basis. Many schools, however, require music classes of all children in the ninth grade.

Evidently this second issue is an extension of the first and is dependent on the solution worked out for that. Our summarization of No. 2 must be based on our answer to No. 1. The high school should provide some music experiences for every child. The minimum participation that is compatible with the immediate emotional needs of the growing boy and girl and the anticipated rich, controlled life of the future man and woman should include in the high school a certain amount of quiet listening to worthwhile music; and, also, some mass singing, including part singing, in well planned and well conducted general assemblies directed by a capable, socially-minded musician. In addition, properly staffed and equipped schools may well consider the possibility of some class work in music during at least one full year in the 10th, 11th, or 12th grades on the basis of "a required elective." By this plan all students would be required to choose some music class. Their choice should not be restricted to a single course prescribed for all, but should range over a large variety of offerings from which choices would be made in accordance with desire, previous preparation, and future plans. If, however, in the years which immediately precede the senior high school, namely, grades 7, 8, and 9, there has not been a "general music course" pursued by all the children in at least two of these grades, such a course should probably be required for at least one year in the senior high school. But when music in the junior high school years has been included primarily as exploratory preparation for the specialized courses of the senior high school, there will usually be no need of presenting courses in the senior high school on the basis that the children are ignorant of the scope of music study. Grade and junior high school music instruction should have introduced children to many aspects of the subject, and thus prepared senior high school students to choose on the basis of interest and power.

This stressing of individual selection of courses or of approaches to further attainments in music is based on the belief that there is no one exclusive way in which to learn anything. Various people may learn the same thing by entirely

different approaches. A boy may become a discerning musical amateur by playing a tuba in the band as well as by taking private piano lessons. He may develop into a capable composer by starting as a player in the orchestra as well as by becoming a member of a harmony class. An accomplished performer on a difficult instrument may have received the impetus which started him on his career not from private instrumental lessons, but from membership in a chorus or an *a cappella* choir. *What controls his development is primarily intense interest.* When that is aroused and deeply implanted, every road in music may lead to all others. The different phases of music are not separate, but constantly interrelated. This from the teacher's viewpoint is the justification for permitting a considerable measure of choice. He should always give sympathetic consideration to what a pupil wants. He will not be scornful of including even a dance orchestra among the high school offerings provided there are pupils who apparently are best approached through that medium. Such a demand is to be treated as are all other powerful appeals. The more powerful the force, the more skillful must be the person who is in charge of it. With good guidance any road may lead to the same beautiful temple of music.

Finally, we may add another thought as to the wisdom of requiring some music of every student in the senior high school. We may point out that, to a far greater extent than has heretofore been the case, life now requires music of practically every cultured person. The superabundance of music now showered upon us demands an increase in performance skills in the listeners. Continuous receiving without producing inevitably results either in satiety or indifference. Freshness in listening and keenness of appreciation can best be assured by frequent participation in performing music, just as performance is freshened and stimulated by listening. So long as the school can present a sufficient variety of worthy musical offerings from which the student must choose, pleasure and growth in music will follow. Naturally the problem of adequate offerings is simpler in a large school, and some modification of requiring music may be necessary in small schools. But even here, as the 90 per cent enrollment in the aforementioned school orchestra indicated, the problem is not insoluble.

The Third Issue: Statement

Shall music in the high school be presented as an integrated or as a separate and specialized subject? Shall it be treated as a closely interwoven part of life activity, or as a phase which has attained such peculiar development that it should be studied by itself with little or no relation to the life from which it originally arose? Shall it be one phase of a general course involving English, History, Art, Foreign Language, and possibly other subjects; or shall it appear as separate courses in theory, singing, band, orchestra, or some other particularized, purely musical, aspect?

The Third Issue Discussed

While, according to prevailing practices in the high school this formulation seems an extreme statement of opposite points of view, there are a number of

indications in the theory and even the practice of high school administration which suggest that we have an issue here which needs much more consideration than it has as yet received.

Certain experimental schools are now scheduling what are called basic courses. These appear daily in the program of each year of the high school. In the two, or even three, hours assigned each session, subjects which are considered fundamental to the education of students in that year appear with varying proportions of time according to the needs of each particular class period. The course as a whole is in charge of one teacher, usually one who has specialized in an academic subject such as history, English, mathematics, or science, but who is broadly enough educated so as to be able to bring in all the other subjects as they "function" in the general topic which is being studied by the class. Usually other teachers are available for consultation and for giving instruction as more specialized techniques are required. A music teacher may thus be included in the group, dividing his time among several basic courses. Music is in fact almost always included as one of these basic subjects, and consequently an examination of the high school program of studies often fails to disclose as large a number of music offerings as are characteristic of school systems in which music is listed in separate courses. There may be a few advanced groups, such as *a cappella* choir and advanced band or orchestra which have separate status because they draw from students of more than a single school year. The earlier activities, however, in singing, playing, and study of the theory and history of music are presumably presented to all children in the general basic courses. Some administrators and teachers are advocating a less extensive combination of subjects, and are restricting themselves to an integrated course of the arts. This more restricted integration stresses the common factors in the various arts, and then, as the general conceptions throw light upon particular manifestations, encourages specialization in one or two branches according to the talents and desires of the students.

All of these attempts to establish relations between music and other aspects of life are valuable; but there is always the danger of involving so much material that only slight attention can be paid to any one division. Power in any phase of music requires much time and effort. Breadth of view is too frequently a synonym for dabbling and superficiality. Development in music cannot proceed to proper fruition if music is touched upon only occasionally in a combined course. Moreover, it is difficult to find a teacher for one of these basic courses who is able to give efficient instruction in each of the subjects represented in the combination.

Must not our conclusion regarding this issue be, therefore, that while it is very desirable to have music closely related to other aspects of life, there must nevertheless be enough time allotted to music *per se,* either in the basic course or outside of it in special music courses, for that more specialized treatment of our art which proficiency in its practice and understanding demands.

The Fourth Issue: Statement

Shall the approach to music teaching in secondary schools be primarily that of enjoyment or appreciation, or shall it be the gaining of technical power? Shall the pupils be conceived primarily as consumers of music or as producers? Shall *listening* to music or the *performing* of it be the main aim? What is meant by "having a good time with music"?

The Fourth Issue Discussed

It would be a satisfaction if we could dispose of these statements merely by stating that there is really no issue involved — that each of the alternatives necessarily involves the other, and they cannot, or at least should not, be separated. Certainly, where there is good teaching, appreciation and technical power proceed hand in hand. The pure enjoyment or appreciative approach, construed to mean simple listening to music, soon runs into stagnation, becomes barren and over-sentimental, if it is not based upon at least some development of technical power. Conversely, technical study becomes hard, unrelated, and functionless, unless it serves to reveal elements which bring about greater enjoyment and to develop considerable power in their use. But, unfortunately, there is so much teaching that does not maintain the proper balance between appreciation and technical power that we must concede a real issue to exist in the statements with which this section opens.

All teaching of an art should of course aim to promote both appreciation and technical power. If, however, we must make a choice in an unfortunate divorcing of these two elements, it is probable that between that gushy sentimentalism which "appreciation" frequently becomes, and the uninspiring accumulation of facts and rules into which formal technical study often degenerates, it would be safer for high school students to choose the latter. This would be to choose the lesser of the two evils: the former is apt to lead to a feeling that music is of such slight or frivolous character that the development of a sound and permanent interest becomes a difficult task; while the latter at least has the advantage of causing people to understand that fine music is the result of devoted attention.

This issue has a direct bearing upon many problems of school music, in every phase of instruction, from the simplest to the most advanced. It indicates, for instance, the wrongness of the far too prevalent procedure of considering that students who enter the senior high school without having had any previous technical training are too old to begin it. There will be so many occasions in their later life when they ought to be able to read music that they certainly should be given help along this line, no matter how old they are. The college band which frequently enrolls students who play a little but who know practically nothing about reading, and the well conducted college glee club in which it has been the rule rather than the exception that entering men with good

voices can seldom read music at all — these organizations demonstrate that when the motivation is great enough and the instruction is farsighted, it is not at all difficult for older people to learn to read music acceptably.

These statements regarding technical power in the high school and college years apply equally well to the acquiring of performance skills in many lines. Singers and players on instruments of the band and orchestra can be developed even from students who begin in the later years. The history of music furnishes abundant examples of composers and performers who, because of their great desire and the proper guidance of capable teachers, have, after a late start, become proficient in various musical lines. Certainly we can no longer assert that we must make the high school music program one of mere listening because students in those years are too old to begin technical study and acquire performance skills.

The Fifth Issue: Statement

Shall the music instruction and equipment of the high school years be provided at public or private expense? Shall the high school program include only offerings which can be given to a large number in a group or shall there also be offerings which involve much more individual attention? Shall piano and violin lessons, for example, be provided only under the so-called plan of giving high school credit for applied music taken outside the school at the expense of the parents, or shall the school provide, without extra fee, this type of instruction in large classes, in small groups, or even privately? Have the parents a right to expect from the schools instruction in music which heretofore has largely been purchased from private teachers? Should the musical equipment of the high school be bought entirely by the school board or should children be required to purchase their own books and instruments?

The Fifth Issue Discussed

A few decades ago this issue would hardly have been formulated because music, in practically all phases which involved individual instruction or advanced skills, was considered such a peculiar and individual attainment that almost everybody accepted the idea that it could be obtained only at private expense. But the rapid development of music in the life of our nation, and the greatly increased recognition of the social value of music have brought about a radical change in this conception. The significance of beauty as a driving force with all peoples, the recognition that the arts have appeared at all times because they represent a significant part of complete living, and the consciousness that a strong music program in any institution is valuable not only for the performers, but for all those who come in contact with these performers — these ideas, especially during the last quarter of a century, have led educators to assign a much larger place to music in the educational curriculum. With that has gone the desire to extend the benefits of music to all

A Junior High School percussionist, St. Louis, Missouri.

children regardless of their financial status. This has meant including in the school budget appropriations for material, instruments, and skilled instructors far beyond what prevails in any other part of the world. Again and again educators and taxpayers have approved large expenditures for music because they recognize the pleasure that music gives at the moment it is produced, with resulting satisfaction and contentment which make for better work in all phases of the school activity, because of the attractiveness music gives to school activities as a whole, thus aiding the learning process by making school a place to which children delight to go; and, finally, because building up an interest in music gives a permanent possession which is a spur to living and accomplishment after the school is left behind. The costs of printed music and pianos have long been considered to be justifiable public expenses, as are expenditures for laboratory equipment in physics and chemistry, and gymnasium equipment in physical education.

The recognition of the wisdom and legitimacy of providing instruction in a subject which had always been taught to one individual at a time has been greatly accelerated by the plan of class instruction in practically all phases of music. While practices vary greatly throughout our country — from moderate to small fees in the majority of schools, on to no fees at all — the practice is spreading of providing at least elementary instruction on all orchestra and band instruments without additional cost to those enrolled. Likewise, most schools purchase for free use by capable pupils the larger and rarer orchestra and band instruments. Justification is found in the social value of these expenditures and in the fact that they parallel accepted expenditures in other subjects.

The Sixth Issue: Statement

Shall music be evaluated as a study or as an influence? Shall it be considered primarily as knowledge and skill; or shall it be viewed as involving these with the addition of marked emotional reaction, leading to attitude or conduct? Shall the efficacy of the music instruction be measured in terms of the behavior of those who study it — that behavior being considered both individual and social; or is knowledge about music or skill in the performance of music so valuable that command of it is the only criterion of good instruction and good learning? Must training in art be translated into the living of a better life?

The Sixth Issue Discussed

This is no simple issue, because it involves the reaction of the whole being to music and therefore is concerned with what the pupil is becoming, with his character. As soon as the reaction of a student to life, that is, his conduct, is considered as a means of evaluating progress in a school subject, great difficulties arise. Conduct results from many influences, and it is impossible to assign to any one subject either the complete praise or the complete blame for what a person does in a variety of situations. What we are and what we do depend upon heredity, environment, education, and many other intangible factors. So while the high school may well refuse to accept complete responsibility for the conduct of its pupils outside the school, it certainly should accept some responsibility. Since the students devote more time to school than to any other single institution during the three or four years preceding graduation, and since high school teachers should consider the influencing of the life standards of their pupils as *an,* if not *the,* important part of their duties, is it unreasonable to expect the high school to assume much more responsibility in these matters than has commonly been the case? Doubtless the school's efforts in vocational guidance and character building and the constant criticisms directed at the high school regarding the conduct of young people, indicate that there is a growing belief that we may measure high school education partly, at least, in terms of the lives that are led by those who attend that

institution. Without attempting to survey the entire program of studies, let us consider music. Is it unreasonable to expect that contact with art, which invariably arises from a heightened and controlled emotional state, should tend to produce in students of art a refinement of feeling and control of self which is superior to that displayed by people who have not had this contact? Certainly the schools have a right to expect greater happiness, greater sanity, greater sympathy, greater understanding from students of music and the other arts than is expected from students who do not have this training.[2] Certainly in the case of an art which is so strongly social as music we may say that the teacher has failed in his complete duty if he has not developed in his students a desire to share with others some of the results of their music study. The normal attitude of talented soloists should be a desire to bring their gifts to others, by performing for them modestly and willingly. The normal attitude of a glee club or an orchestra should be one of pleasure in presenting to others the result of their training. The normal attitude of anyone who has received inspiration from music should be a desire to pass this on to others, and to do so in a manner that is so filled with devotion to the art product that self-display and aggrandizement will be subordinated to the proper presentation of the music. Finally, on the basis of *noblesse oblige,* pupils who have come into contact with the exalted expressions inhering in fine music should feel obligated to emulate these in their own conduct.

Possibly this idea has bearing upon the much discussed question of contests versus festivals when representatives of various schools come together. While recognizing the powerful force of competition, we must not forget that insofar as winning involves defeat for someone else, it is fraught with danger. The heartaches of contests are frequently due not to such a reprehensible cause as lack of application, but to unfair conditions such as lack of time, equipment, and adequate instruction. At least for those who could not win in a competition due to causes beyond their control, the cooperative festival seems to have much to commend it.

The Seventh Issue: Statement

Shall music offerings be limited to those that are curricular, with credit, or shall they also include extracurricular ones, without credit? Shall the music instructor restrict his activities to what goes on in the school with the regular day pupils, or shall he also concern himself with evening classes for graduates and other adults? What shall be the relationship of the music teacher to music activities not directly under his charge, such as those in the general school assembly, classes in physical education, English, History, Languages, etc.? What shall be the relation of the high school music teacher to music in the community outside the school?

[2] See the Wichita Glee Club Code at the end of Appendix A8.

The Seventh Issue Discussed

This issue involves the contrast, sometimes the antagonism, between two types of relationships, namely, formal or official on the one hand, and intimate or friendly on the other. The first type presumably makes for definiteness of responsibility, but it frequently is a source of trouble. Who is responsible for the music in the high school assembly — the music teacher or the principal? What is to be done if the music teacher desires to have the students sing only a fine class of music, and the principal wishes them to sing only popular songs? So long as this question is to be answered by deciding who has the formal responsibility, there will surely be friction, whatever the decision is. When there is a friendly and intimate relationship a workable compromise is possible.

A similar problem arises regarding curricular and non-curricular courses and credit and non-credit courses. Many teachers advocate giving credit for every music activity because that in their opinion dignifies the subject. But frequently the limitations of the institution regarding the number of credits which may be earned in a given period disqualify a student with a full program from adding a credit-bearing course, although he might have the time, energy and desire to take an extracurricular non-credit course. Here again a fixed rule may work as a disadvantage, while an arrangement by which a given activity might be taken with or without credit, depending upon the student's program would give satisfaction to everybody concerned.

The same principle of individual adjustment on a friendly basis applies to the question of the relation of the school musicians to the community. There should be a possibility of adjustment according to the needs of the situation. When there are a group of high school alumni who desire in sufficient numbers to continue musical activity the administrative officers should be in a position to assign a portion of a reasonable schedule for the school music teacher to the directing of this activity for the alumni. The supervisor of music in the schools who is able to establish connections with the service clubs of the city may utilize their interests in the forwarding of some of the school music activities. Many bands and orchestras have been provided with uniforms and instruments by the service clubs of their communities.

Some school systems meet this problem of community music activities by paying the school music teachers an extra sum for community activities which they take on in addition to their school work. Others include in one schedule with a single salary a certain amount of school duty and a certain number of community activities. No fixed rule can be given, and no satisfactory arrangements can be made until school officials and teachers and community leaders cooperate in a spirit of mutual helpfulness.

Likewise, the question of high school students performing for pay — which has frequently aroused the resentment of union musicians — can best be met not by inflexible rules or laws but by the establishing of friendly relations between union officials and high school music instructors.

The Eighth Issue: Statement

Shall the school music teacher be selected principally for his performing ability or for his leadership? Shall individual musicianship or social competence be the deciding factor?

The Eighth Issue Discussed

Here again as in the fourth issue we should be happy if we could say there is no such issue, that each teacher should have both qualities. Facts, however, indicate that there is frequently a tendency to defend one or the other point of view. In general, the conservatories maintain that the best guarantee of good teaching ability is the possession of a high degree of personal musicianship: likewise, teacher-training institutions tend to maintain that it matters less what a teacher can himself do musically than how effectively he can get his pupils to apply themselves to the study of music. And as once before we chose the lesser of two evils, we must state again that if the choice must be made between the better musician who cannot teach well and the lesser musician who can teach inspiringly we must decide in favor of the latter.

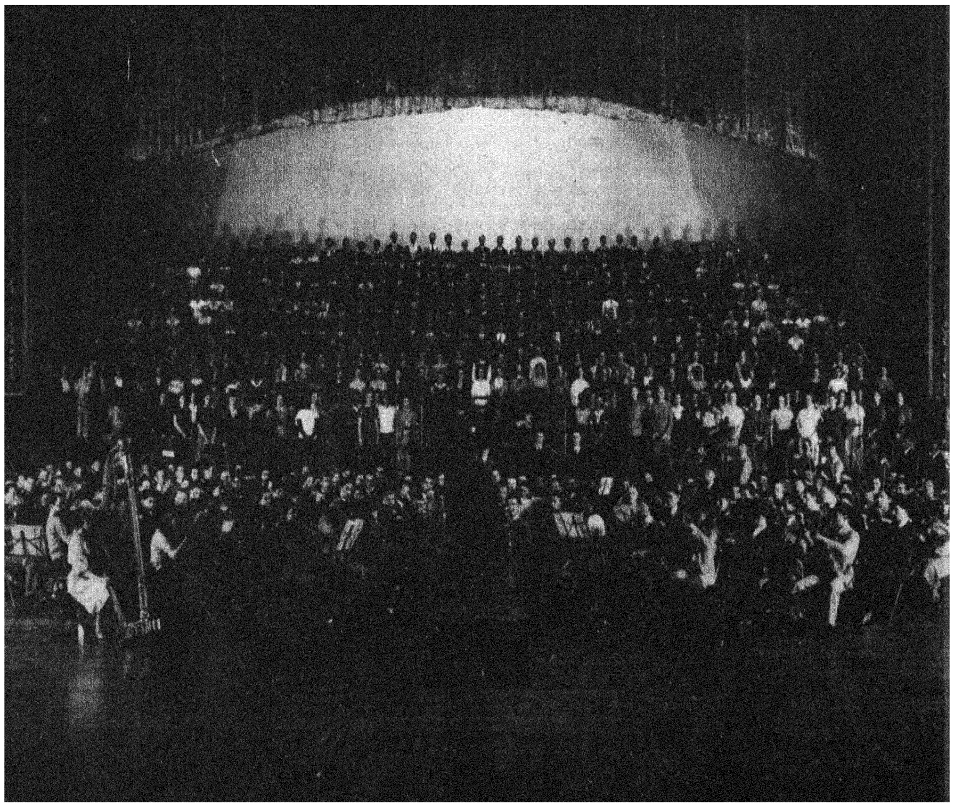
But it is seldom necessary now to make a decision between these two extremes. The conservatory types of institution — whether they be independent or in universities or colleges — are giving increasing attention to educational and pedagogical studies and are striving consistently to produce good musicians who know how to teach. Likewise the teacher-training institutions — whether they be normal schools or departments of education in universities or colleges — are constantly raising the musical standards set for prospective teachers. Some of the advanced teachers' colleges enroll a considerable number of students who are graduates of strong conservatories of music. Certainly with the improved status of the school music teacher, with the dignified position which he holds in both school and community, and with the more nearly adequate salaries which many systems are now paying, institutions which prepare teachers of music are today in a position to set their standards of entrance and graduation so high that each graduate shall be an excellent combination of musician and teacher. This is as it should be, because the power of any teacher to get pupils to work effectively is immensely increased if, in addition to knowing how to stimulate them to study, he can also demonstrate artistically what he is endeavoring to have them learn. If, in addition, he is able to demonstrate the particular accomplishment in the proper perspective regarding future development, the pupils will obtain helpful glimpses of the far-off goal as well as immediate assistance for the problem at hand.

* * * * * * * * * *

The Significance of These Issues

These eight issues by no means exhaust the problems connected with teaching music in the senior high school. They are, however, typical of some of the more important questions which the high school administrator and the high school teacher of music must consider. The purpose of this discussion has been to show that there is something to be said for at least two points of view on each issue. While our discussion has aimed to present a reasonable reconciliation for each of the eight issues, it is based upon certain assumptions which may not be accepted by all our readers. We may, therefore, still have certain philosophies or points of view which are not completely resolved. In other words, our eight issues may still be before us. But the authors hope that this preliminary survey of some of the problems which have constantly been in their minds as they have prepared the material of this book will aid in the understanding of the more complete discussions which are presented in the chapters which follow. These issues are not again presented separately but are mingled and juxtaposed in chapter after chapter.

All-Philadelphia Senior High School Chorus of seven hundred and Orchestra of one hundred and seventy-five.



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TOPICS FOR INVESTIGATION AND DISCUSSION

I.

There are many interrelations between the material in our Introduction and Chapter II. We, therefore, suggest considering the following topics which refer directly to the Introduction.

1. Are you satisfied with the answer given in the first paragraph to the two questions with which it opens? Do the two questions require different answers?
2. What is your conception of "a philosophy"? Does it agree with the definition or definitions given in your dictionary? Does the school's large dictionary make finer dis-

tinctions which help or confuse your conception? About what other matters besides music teaching do you have "philosophies"?

3. Do you know anyone who was taught by "the older education" described in the second paragraph of the Introduction — your father or mother, your grandparents, yourself, possibly? Do the experiences of this person substantiate the description given in that paragraph? Is there any school of which you know that is still conducted under "the older education"? If you find any examples, what do you think of the results obtained? If you had your way would you continue "the older education"? What reasons support your answer?

4. Apply the questions just stated to the modern education pictured in the third paragraph.

5. Whether you believe in "the older" or "the modern conception of education," what do you think of the point of view expressed in paragraphs five and six of the Introduction? How does that compare with the way you were educated? Do you think the children you teach will be better taught than you were?

6. Do the experiences of Mr. A and Mrs. C seem to you real or fictitious? Can you parallel them in any degree with observations you have made upon real people? Have you read of experiences that parallel them?

7. Did you, like the reader who is supposed to be commenting on the Mr. A and Mrs. C. stories, want to skip this Introduction when you saw the heading, "Our Educational Philosophy"? Is that a good heading for the Introduction? Do you now think there is material in this Introduction which is worth while for you?

8. Are the authors pessimistic in describing the people of our world? Do the people you know have these unfortunate qualities?

9. Do you believe music can produce all the good results attributed to it in the latter paragraphs of the Introduction? If not, does that destroy the value of music? Has music the right to expect some aid from other agencies, or must it, unaided, produce these results or else be adjudged a failure?

10. Are the authors justified in feeling that they have been dealing with philosophy in their Introduction? Would you, alone or in collaboration with some of your classmates, like to express yourself briefly on this point or any other point in this chapter to the authors? They would like very much to hear from you.

II.

Turning now to the material of Chapter II, we suggest the following topics for discussion:

1. Which of the eight issues seems to you the most vital, that is, the most important in relation to what you as a high school teacher would expect to do? Do some of the issues seem to you unreal or artificial, that is to say, in your experience are the matters involved apparently permanently and satisfactorily settled?

2. In a city of almost 200,000 population, the supervisor of music devotes most of his time to directing an *a cappella* choir of 70 members, teaching two classes in theory, enrolling about 10 members in each, and teaching a class in music appreciation and history enrolling about 25 members. There is another music instructor, but only from 6 to 10 per cent of the high school pupils are enrolled in any music activity. The supervisor defends his choice of work on the ground that from his few well prepared students will come the musical leaders of the community. What is your opinion of this point of view?

3. Can you imagine such sharply differing conditions in the high schools of two communities that you would advocate only elective music courses in the one and both required and elective courses in the other? What factors would cause you to make these two opposing recommendations?

4. The basic course idea would undoubtedly bring more music to pupils who under the elective system would probably not be involved in any music activity. Does this advantage seem to you to outweigh the limiting of the number of special music courses which are available for pupils in each grade in the richer high school programs today?

5. Do you agree with the authors in the choice which they have made between the two evils discussed in the fourth issue?

6. Try to make a rough estimate of the cost of equipment necessary for well conducted classes in three of the high school subjects—including at least two of the following: music, physical education, science (either physics or chemistry), domestic art or science. Possibly you can obtain some help from the principal's office. Then try to figure out the cost for each pupil who uses this equipment in the course of a year. On the basis of your findings restate the material in the fifth issue.

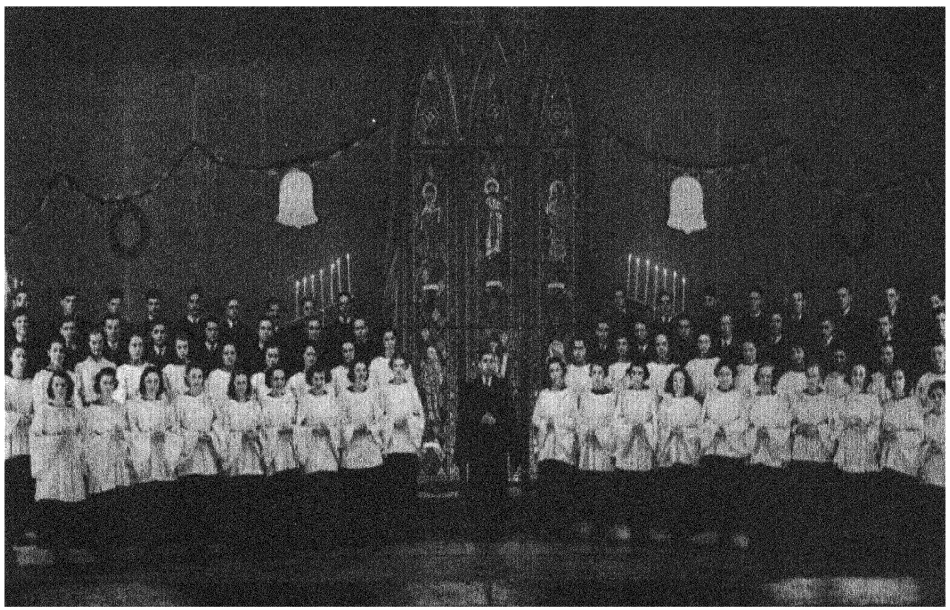
7. In your opinion is there any more need for formulating the sixth issue in regard to music than there is for any other high school subject? Whatever your answer, is the stating of the issue important? As you think over the high school teachers whom you have had, how many of them do you think carried on their work in a manner which indicated that they were striving to deal adequately with the material of this issue?

8. How would you work out the problem which is suggested in the first paragraph of the discussion of the seventh issue?

9. What would be your advice to a group of high school students who had formed a dance orchestra and who, by quoting lower prices, were taking jobs away from union musicians?

10. Might a band leader, who gets on well with children but who does not meet the general educational requirements set up by the state for high school teachers, quote the discussion of the eighth issue in applying for a teaching appointment? What would be a legitimate answer to his claims?

Lorain, Ohio, High School
A Cappella *Choir,*
Christmas program.



High School Music Today and Tomorrow

The music activities of the high school should be planned to meet both the i mediate and the future needs of high school students. The general tenden has been to stress intellectual attainments in high school pupils, and to a lar extent the courses now required in the high school are of this character. Rece writers on secondary education have, however, pointed out that conduct is on partially determined by thought; that attitude, or emotional set, is frequent the controlling factor in determining not only what the high school stude will do, but what he will think. Music, when properly selected and proper presented, is peculiarly favorable to the stimulation of desirable emotion reactions, and may thus be made into an effective force for guiding the attitud actions, and thought of high school pupils.[1]

This point of view is doubtless responsible for the almost universal allotme of time for music in the case of all students in the junior high school. It h resulted in required music for at least two years in practically all junior hig schools, and for a decided tendency to require music in the third or final yea The reason for this condition of affairs is to be found in the fact that music ai in the morale of the students while in the school, and that the junior hig school courses serve as exploratory or enlightening material to guide in the sele tion of music courses in the senior high school. But the tremendous growth music in the life of the community has caused the more thoughtful leaders i secondary education to raise the question as to whether the claims which hav given such a large place to music in the junior high school should not be extende to all of the senior high school.

The difficulties, however, of inserting a required course in music in the la three years of secondary education are almost insurmountable. The great vari tion in musical ability of the students would, for effective class work, requi special sectioning which would be more intricate than is necessary in any oth subject. We must, therefore, look for some solution other than extending required general music class beyond the ninth grade.

Two types of solution are worth considering: The first, which is an extensio of the idea now applied in many schools, would provide such a large variety c elective music offerings that every student would find something to his liking The only new feature would be that each student would be required to elec

[1] Thomas H. Briggs in his volume, *Secondary Education* (The Macmillan Co. 1933) has a tot of twenty-eight chapters; four of these deal with emotionalized attitudes; two with mores or customs and four with interests as a liberal education. These ten chapters as well as two which deal with th characteristics of adolescence all stress emotional or affective life as an important consideration i secondary education.

some music course for which he was prepared. The second solution would be a combination course in which many subjects of the high school curriculum, including music, would be integrated. This course, to be taken by all students, would be supplemented by specialized courses in certain phases of music which would be elected by individual qualified students.

This conception of a basic course which would include English, social studies, mathematics, science, and the arts is an extension to the secondary level of an idea which is being worked out very effectively in the first six grades of many progressive schools and which is being experimented with in a number of secondary schools. The general conception is that of using all branches of human activity for mutual reinforcement. Or, to put it another way, to present in the school conditions which parallel those which confront the child out of school after graduation. For example, practically all students enter into situations or jobs in which they must use all of their high school subjects in varying degrees. The home, the church, the community, the place of work seldom call for the exercise at one time of the power gained in a single subject. Rather, the youth is expected to meet, interpret, and use many types of experience at every moment. Some educators are saying that the schools have been remiss in not helping the child to bring together into one powerful cord the isolated strands of the various subjects, and this idea is bound to affect the education of the future to a greater and greater extent as our practice becomes more and more consistent with our basic philosophy that *school is life* and not merely a preparation for life.

But whether music shall continue in the school life of secondary school boys and girls as an advanced general music course or as a part of a broad basic course, it is certain that there will continue to be during this period much specialized attainment in music, and therefore a need for many advanced music activities each of which will necessarily be open to comparatively few students. Therefore we proceed now to examine the offerings which may be considered appropriate for high schools of various sizes.

Individual Differences in Schools

The number and kind of experiences in music provided by different schools will vary greatly — more, probably, than is the case of any other subject. Practically all schools, no matter how small, offer at least one unit of algebra, one or two of history, and three or four of English. But by no means all schools allow credit in music to the extent of even a single unit. At the other extreme are to be found schools that offer so many courses in music that if a pupil took them all he would have no time for anything else. Just which music courses are indispensable, which others are desirable, and, finally, which ones may be provided by a school that wishes to present a complete bill of fare — about these and many other similar matters there is at present no agreement among educators. The amount of credit to be allowed toward graduation in the case of

any given pupil — this too is a moot question. Some schools give two units of credit (of the 15 or 16 required for graduation) for work in music — but no more. Others allow three or four — or even five, six, seven, or eight. The average is probably three or four, this enabling the pupil to earn approximately one fourth of all his credits in music if he chooses to do so.

The Gamut of Musical Offerings

As to the types of courses to be offered, this will depend on the size of the school, the number and kind of teachers, local financial conditions, community interest in music, and the like. In the case of the very small, three-teacher school, often the only feasible offerings are some sort of a chorus or glee club, and a nondescript "orchestra." But in the larger schools with a thousand pupils — or five thousand — the number and variety of music courses is sometimes bewildering. Let us begin by listing all the possible musical offerings that any school could conceivably provide and then select from these a few that seem indispensable in the case of the smallest schools, and a larger number that ought to be provided by any school that wishes to be considered at all high-grade in its music department. The list that appears below contains most or all the courses that the authors feel will probably ever be included in a high school curriculum; and as a matter of fact, *all* of these are to be found in *some* schools. They are divided into three groups for convenience of reference.

It will be noted that each course in the following list has a small number in parentheses following it. This number is intended to convey the opinion of the authors with regard to the feasibility of and probable demand for the different types of work, (1) indicating the easiest ones to present — those that can be offered even in the small school; and (3) the most difficult — those that will usually be feasible only in the largest schools.

Vocal	*Instrumental*	*Miscellaneous*
Voice classes (2-3)	Elementary band (2)	Elementary music appreciation (2)
Boys' glee club (1)	Advanced band (2)	Advanced appreciation and history (3)
Girls' glee club (1)	Elementary orchestra (1)	Elementary theory and harmony (2)
A cappella choir (2-3)	Advanced orchestra (2-3)	Second year theory and harmony (3)
General chorus (1-2)	Piano classes (2)	Counterpoint (3)
Sight singing class (2) (for poorly prepared pupils)	Elementary inst. classes (2)	Orchestration (3)
Operetta club (2-3)	Dance orchestra (2-3)	Composition (3)
Small ensembles (1-2)	Pipe organ lessons (3)	Acoustics (3)
Music assembly (1-2)	Small ensembles (1-2)	Conducting (2-3)
Individual vocal lessons (3) (probably under outside teachers)	Individual instrumental lessons (1) (probably under outside teachers)	Advanced general music (2-3)
		Eurythmics (2-3)

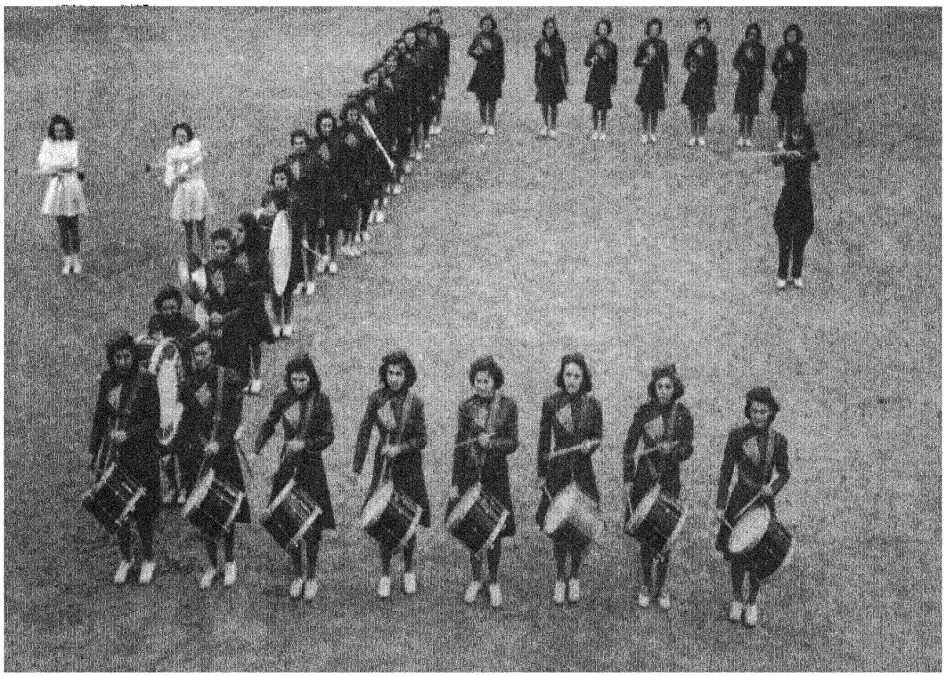
The Smallest Schools [1]

In the smallest high schools — which often have less than fifty pupils, and only three teachers — the problem is acute. In such a case there may be a music supervisor in the town, this teacher doing what he can with both vocal and instrumental music in grades, junior high school, and senior high school. Sometimes this music supervisor works on a circuit and spends only a part of his time in this particular village—perhaps two days. Occasionally one of the three high school teachers knows something about music and can take charge of band or glee clubs. But facilities for high school music are drastically limited and the question is: What musical offerings are indispensable?

Of course the answer to the above question will depend to a certain extent on what the teaching force is prepared to offer, so the musical offerings will vary somewhat in different situations. But the authors feel that even in a small school an attempt ought to be made to provide the following: (1) boys' glee club, (2) girls' glee club, (3) music assembly, (4) orchestra, (5) credit for private study — probably under a teacher who is not a member of the faculty. We suggest orchestra rather than band because with a piano and a half dozen orchestral instruments a reasonably interesting musical effect may be secured almost immediately, whereas in the case of a band there must be at least from 16 to 20 players if the result is to be even fairly satisfactory. Of course, the teacher will work *toward* a band, either by offering a class in band instruments

[1] See Appendix A1.

Clearview School Band,
Lorain County School System, Ohio.



(perhaps called by the name "band" for psychological reasons); or else by stimulating this boy and that girl to persuade his or her parents to invest in an instrument and pay for private lessons. Small vocal and instrumental ensembles are often feasible in such a school, and the teacher will also naturally plan for other extensions of the music department. If he is enterprising and capable the effect of his efforts will soon be seen in an extension of his own teaching time or in the addition of another part-time or full-time instructor; but this will naturally take a year or two, and in suggesting glee clubs and orchestra as primary offerings the authors are thinking of the immediate present.

Credit for individual study of piano and of the various band and orchestra instruments under outside teachers is recommended in even the smallest schools because this will stimulate those who are already taking private lessons to practice longer and harder; and it will encourage other pupils to begin to study. Piano or violin study as an extra without school credit, involving the necessity of practicing an hour or two each day in addition to a full program of classes and study periods in other subjects, is a far different proposition from having music count as one of four regular school subjects, with full credit toward graduation. And comparatively little machinery is needed to put into effect a system of accrediting individual music study. (For details see Chapter XVI.)

In certain schools the individual tastes and powers of music teacher and school principal may dictate an entirely different setup. For example, the principal may be so enthusiastic about *a cappella* choirs that even though his school has only 50 or 60 pupils, he and his music teacher, working in friendly cooperation, will manage to find 30 or 35 reasonably good voices which, under inspired direction, yield surprisingly musical results. Or perhaps it is a band that is so greatly desired that in some way, by hook or by crook, 15 or 20 players are brought together and a fairly respectable wind instrument group evolves. A string quartet or a wood-wind quintet would be considerably more difficult to conceive and bring safely to birth; and yet it is astonishing what *enthusiasm* will accomplish, and after seeing and hearing in very small schools some of the most interesting musical work with which they have ever had contact, the authors grant freely that to the ingenious and zealous music educator all things are possible — even those that seem on the surface to be impossible. And to this intrepid enthusiast they are willing to say: "Forget our suggestions and do the thing that you most want to do; but don't forget the philosophy contained in our Introduction!"

The Larger School

In the school that has from 100 to 500 pupils there should be, on the vocal side, a glee club for boys, a glee club for girls, some kind of a mixed chorus open to all, possibly an *a cappella* choir, and probably either an elementary sight singing class or a "general music" class, for those who have had little or no music. Voice classes would be a great boon, but if they are not practicable, the

glee clubs may be treated somewhat as vocal classes. Small vocal ensembles will of course be arranged for as may be feasible, and it would be a fine thing if each singer in the larger ensemble group could also sing in a small group with only one voice to a part.

On the instrumental side, there will be an orchestra, a band, and possibly a beginners' band in addition. There may be piano classes and classes in orchestral instruments, especially if these are not provided in the junior high school. Small instrumental ensembles will be developed, these varying in kind according to the players who may be available but always with the thought that there should be at least one string quartet, one wood-wind quintet, and one brass-wind quartet, quintet, or sextet in every school. If there is a demand for a dance orchestra to play at school dances, and if the music teacher has time to add this item to his schedule, there is no objection, although it is doubtful whether school credit should be allowed for such an activity. Credit for individual work on piano or on band and orchestra instruments will be quite as appropriate here as in the case of the small school.

Out of the "miscellaneous" list the authors would choose for this type of school, the following: (a) elementary music appreciation; (b) elementary theory and harmony. Here again, however, the items offered will depend on the training and the enthusiasms of the teacher, as well as upon the amount of demand that exists for the different types of work. If the teacher is well prepared to give an "Advanced General Music Course," this item should certainly be carefully considered as an important offering.

The Large School

In schools having from 500 to 5,000 or more pupils, almost any kind of music course is appropriate, and since such schools often have from two or three to seven or eight teachers of music, the number and kind of musical offerings is practically without limit. If, for example, a group of half a dozen pupils, having completed two years of theory, wish to go on with free composition, and if one of the teachers of music is prepared and has time to give instruction in composition, there is no reason why a class should not be offered. Similarly, if the school has a good pipe organ and if a group of pupils ask to have a class in organ playing established, there is no reason why this should not be done. But the head of the music department must watch two things: (a) There must not be too many *small* music classes lest the music department be challenged on the basis of cost of instruction per pupil; (b) The music department is justified in offering only such courses as can be taught at least reasonably well by some member of the department, lest the school's work be challenged by outside musicians on the basis of *quality*.

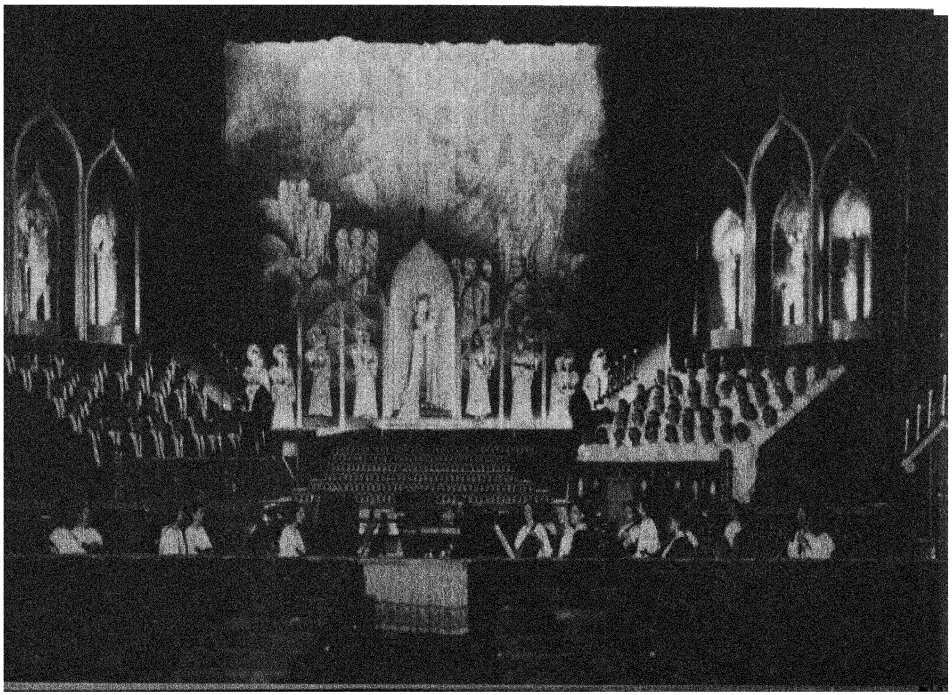
On the vocal side, in addition to the items already recommended for medium size schools, the large school should provide for the beginnings of good singing by instituting voice classes for both boys and girls, and for the culmination of

such vocal work in an *a cappella* choir. Whether private vocal lessons should be encouraged depends on the quality of instruction available. Most high school pupils are not sufficiently mature vocally to make it safe to turn them over to the ordinary private voice teacher.

On the instrumental side there should be provision for both elementary and advanced players in both band and orchestra, with the possible necessity of organizing elementary string and wind classes in case these do not exist (or have not existed long enough) in the junior high school. And certainly piano classes — both elementary and more advanced — constitute an indispensable offering, since the piano is the most universal and probably the most useful of all instruments. Whether there is to be a dance orchestra will depend on circumstances, and the way this matter is handled will be determined by the conditions in each particular school. The authors recognize the fact that it is frequently desirable to have such a group for the sake of avoiding the expense and the other complications involved in engaging an outside organization to play for school dances; but they also feel that a dance orchestra allowed to run wild might have an extremely deleterious influence upon the other instrumental work of the school. So they merely hand you a package labelled: JAZZ ORCHESTRA — CONTAINS DYNAMITE: HANDLE CAREFULLY![2]

[2] See Chapter XIV, The High School Dance Orchestra.

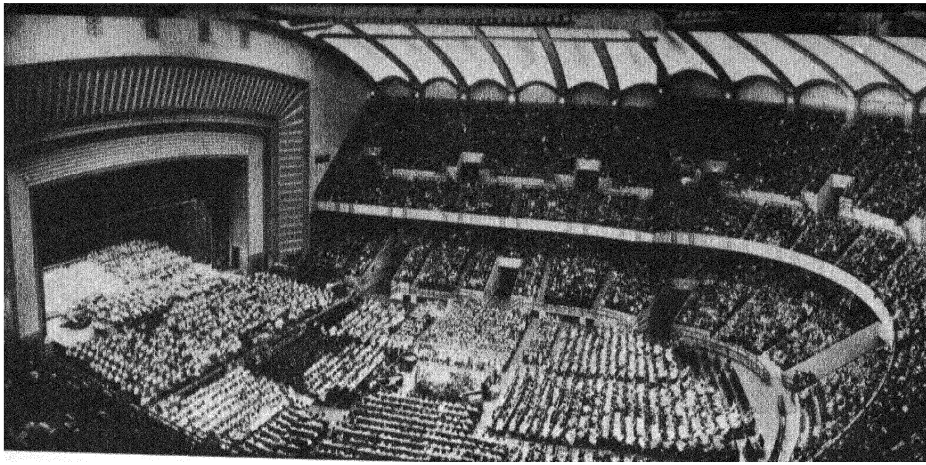
Christmas Program, Choir and Orchestra, Polytechnic High School, Long Beach, California.



In the larger schools there will usually be a number of pupils who are not well enough prepared to perform in one of the school organizations but who are interested in music and want to "know more about it." For these, an elementary course in reading music or an elementary General Music course should be provided, on the one hand; and a course in organized, directed listening, on the other. The latter is usually called "music appreciation," and in a later chapter we shall give suggestions for planning such a course. There will also be some pupils who are seriously and permanently interested in music. Perhaps they expect to be professional musicians; at least music is one of the most important of their interests—perhaps the most important one, and they will want to take as many music courses as possible. These students should have some training in both vocal and instrumental music, but early in the senior high school course they will probably have to choose between these two, since there is not time for everything. The boy who plays oboe or violin will naturally choose the orchestra and some instrumental ensemble in addition to private lessons. If he can take piano for a year or two that will be a great advantage, especially if he is looking forward to being a professional musician. The pupil with a good natural voice will take vocal class work, sing in glee club or *a cappella* choir—or both; and he should certainly study piano, whether he expects to be a professional musician or not. Both instrumentalist and vocalist will naturally elect some of the work in theory and appreciation—or both. Such pupils will take some music every year, and when graduation time comes from four to six units of the required fifteen or sixteen will have been earned in this field. But it is doubtful whether any more music than this should be credited, because, after all, the musician must be an all-round person, and even the boy who expects to be a professional needs to know some history and some language, a little mathematics, and—above all—considerable English. There is also the matter of college entrance requirements; so the music teacher who is rabid in his enthusiasm for music as an educational subject must nevertheless keep at least one foot on the ground in helping his talented pupils plan their courses. As a matter of fact there is usually no difficulty about this, for the school principal and superintendent will see to it that the music teacher keeps not merely one foot but usually two, on the ground—and often all the rest of his body as well! But the music educator's enthusiasm seems to thrive on such treatment, and his spirit continues to soar.

Individual Differences

The implication of this entire chapter has been that there are differences in schools, in communities, in principals and superintendents, in music teachers and music departments, and in student bodies—as well as in individual pupils; and that these differences must be taken into account in organizing a music department. So once more we content ourselves with giving you certain general principles which we believe should constitute the very foundation of practice in



1937 Music Festival,
St. Louis, Missouri, Public Schools,
in the Municipal Auditorium.

planning both school curricula and individual student programs. You are enjoined, therefore, to plan such courses in music as may seem feasible, useful, and popular in your particular school; in arranging the schedule, to keep in mind the limitations of your own time, strength, and ability; and in your conferences with pupils to assist each individual to choose the kind and amount of music that seem best to fit his needs, inclinations, abilities, and plans for the future. For this latter duty conference periods will be necessary, and it may sometimes be desirable for the teacher to forego the satisfaction of inaugurating a second year of theory—or some other pet project—in order that he may have adequate time to confer with his pupils concerning their musical needs and desires. If this is the case the teacher must cheerfully give up the project, for nothing is so important as that the teacher should become acquainted with his pupils as individuals; and it is only on the basis of his knowledge of the tastes, desires, talents, and character traits of individual boys and girls that the instructor is able to supply sage counsel and to render wise decisions when there are differences of opinion between pupil and parent, or pupil and high school principal.

These, then, are the principles on the basis of which the music department of any particular school is to be organized:

(1) As many different types of work are to be offered as are feasible and desirable in that particular school, but no course is to be given for which the teacher is not at least reasonably well prepared and for which there is not a fair demand.

(2) A proper balance is to be sought between vocal and instrumental offerings; courses in theory and appreciation are to be considered important; and the needs of both talented and average pupils are to be given full consideration.

(3) The teacher's schedule is to be planned in such a way that he will have adequate time to confer with individual pupils about their school programs

as well as their plans for the future. In his contact with pupils, the teacher must try to ascertain what they expect to do with music after graduation and to help them as well as he can to plan their work in both music and academic subjects so that upon graduation they may look backward with satisfaction and forward with confident anticipation.[3]

(4) The teacher of music is again reminded that *school is life;* so he will plan the work of the music department in such a way that music may serve the needs of the pupils while they are still in school, the needs of the community at large, and the future needs of the pupils when they in turn have become the citizens of the community.

REFERENCES FOR ADDITIONAL READING

Instead of listing articles which discuss high school music offerings we present in Appendix A quotations from actual courses of study in several schools. Please note that this extensive Appendix A is divided into ten parts, each of which has bearing upon some portion of this chapter.

TOPICS FOR DISCUSSION

1. In the light of what you know their educational needs to be now, indicate in the table below what you believe would have been the wisest disposition of the sixteen credits earned for graduation by four or six of your acquaintances, designated as A, B, C, D, E, F. (Include yourself as person F.) You do not, for this question, have to conform to the graduation requirements of any high school or college, but make any total of 16 that seems to you well balanced. Physical education is to be considered as required without credit.

English	History	Mathematics	Science	Languages	Music	Art	Commercial, Shop, etc.	Total
A								16
B								16
C								16
D								16
E								16
F								16

How closely do your figures correspond to the subjects those persons actually did have? Which program, yours or the school's, would they probably consider the better?

2. In the high school in which you prepared for college, are conditions concerning the number of music offerings and the amount of credit granted toward graduation different now from what they were in your time? Should they be? What changes do you think should be made?

3. In the light of your own needs, what is your opinion of the table at the end of the section headed "The gamut of musical offerings"? Would your gamut differ as to subjects or the indications as to the relative feasibility and probable demand? If you added a fourth number, which of the subjects now marked (3) would you mark (4)?

[3] For a discussion of gifted children see section B under Appendix A4.

4. You probably know intimately only one of the three types of schools listed. Select, then, one of the smallest, the larger, or the largest schools and consider its needs. Do you agree with what is presented in the book? What improvements (increases or decreases) would you suggest?

5. If no children had already learned to play any band or orchestra instrument and twenty-five of them expressed a desire to have an instrumental group, and if you were capable of instructing them equally well to build an orchestra or a band, which organization would you start? This requires careful thinking as to which organization can be most quickly brought to the point of playing in public, which will be most beneficial for a long-time instrumental program, and which organization will help produce the other one later. Consider also that of the twenty-five children eight or more already play the piano fairly well. Possibly this topic might be used for a brief debate with the music instructor acting as judge.

6. Can you cite any examples of unusually fine musical developments in very small schools? If so, write to one of the authors, giving full information.

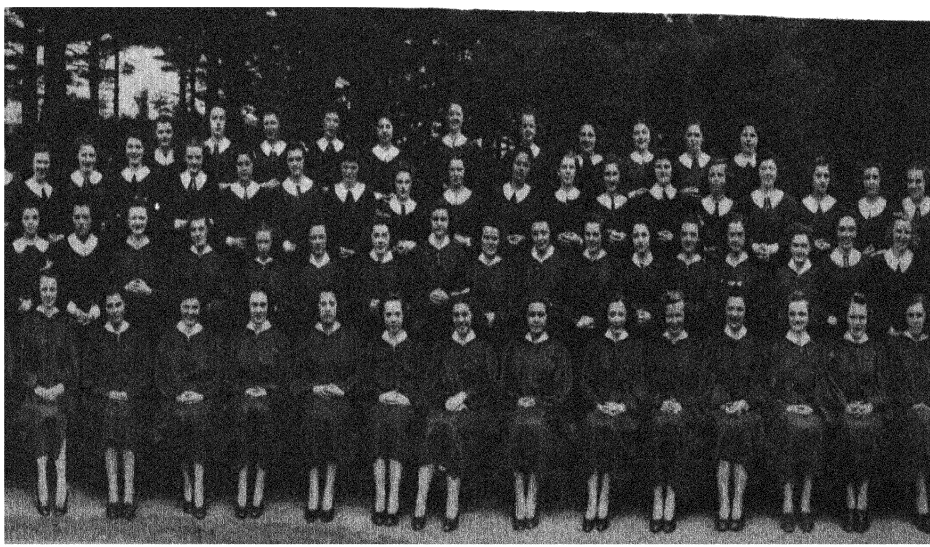
7. What would you do with the package labelled "Jazz Orchestra — Contains Dynamite: Handle Carefully"?

8. How numerous and important in planning the high school music offerings are the "pupils who are seriously and permanently interested in music"? Are they not, in most schools, so few in number that they ought not to expect the school to give them the opportunities they need? What parallels can you name in other subjects—some of which the school provides for and some of which it does not? In which group would you place music, as regards the necessity of providing for especially endowed students?

9. What attitude would the following people probably take toward the statement that the scheduling of conference periods is so important that it may well crowd out an advanced music class? (1) The principal, (2) The parents, (3) The prospective members of such a class, (4) The average music teacher, (5) yourself?

10. Are the ideas presented in this chapter sane, in the main? Do you think the music director would usually be given the liberty to carry them out or would the principal probably make out the program and expect the music teacher to follow it? Is the latter the more desirable procedure, since the principal has a better grasp of the high school program as a whole than any subject teacher can have? Should anything be done to have the principal give adequate attention to the ideas presented in this chapter? If so, what?

The choir of
Mount St. Mary Academy,
Burlington, Vermont.



IV

The Music Assembly

A music assembly is understood to be a period of from thirty to forty-five minutes devoted to music, with the entire school (or as many as the auditorium will accommodate) present. The high school general assembly in which the time is devoted to routine matters or devotional exercises, with perhaps a single song, has very little educational influence so far as music education is concerned, although the song in such a case has distinct value as a part of the general program. But the music assembly is a real educational asset, and wherever such a meeting is held once a week or once in two weeks, the music teacher in charge must plan carefully for using the period in the best way. In places where no music assembly is held, the music teacher may well use all his powers of persuasion to have such a period inaugurated as a part of the school program. Having achieved this, the music teacher will plan the assembly program so carefully and will conduct the exercise so inspirationally that in a short time it will be recognized as a real contribution to the social and musical life of the school.

Three Types of Activity

The principal ways of using the time in a music assembly are as follows:

1. Singing and playing by the various high school organizations, such as glee clubs, orchestras, bands, and string quartets, and solos by individual boys and girls.
2. Singing and playing by organizations and individuals from outside the school.
3. Chorus singing by the pupils themselves.

Of these three the third is by far the most important, and whatever significant results are achieved will come most directly from a fine type of chorus singing resulting from inspiring leadership by the music teacher.

This does not mean that it is not a wonderfully fine thing to have the various school organizations as well as individual soloists perform before their fellow students; nor that local artists and local ensemble organizations may not often contribute something very valuable to the musical life of the school. But it will always be true that the individual gains more from an activity in which he himself is a participant, and this principle is especially pertinent in the case of music. So when we state that the music assembly is a definitely valuable edu-

cational asset we are basing our claim primarily on the effect that choral singing has upon those who engage in it; and we are thinking of performances by others before those in the assembly group mostly as a means of varying the programs from the standpoint of holding the interest of all.

The details of the first two types of activity will vary greatly in different schools. In some cases, performance by school organizations will be limited to the occasional singing of a nondescript glee club or the playing of a small orchestra. In others there will be available large, well trained organizations which practice daily and which perform a high type of music in such artistic fashion that it is a real esthetic treat to hear them. Often in such schools there will be available a string quartet, a wood-wind ensemble, a group of solo voices, or a soloist on some instrument, such as the viola or oboe, which it is desirable to popularize. With so great a profusion of riches, it is a temptation to overload the music assembly program with numbers sung or played by organizations representing the school. It must be remembered, however, that although it is highly desirable for these various organizations and individuals to appear before their fellow pupils, nevertheless the music assembly is not to be primarily a concert, but first and foremost an opportunity for choral singing. Occasional performance by other high school musicians is included primarily for the sake of introducing a pleasant change. But even in the small school opportunity should be given to glee clubs, bands, orchestras, and other organizations to perform before the assembly. This motivates their rehearsals and gives the school as a whole a chance to become acquainted with the work of the music department — and to become proud of it.

In the case of performances by outsiders, the principle of regarding such playing and singing as wholly subsidiary to community singing by the pupils is still more applicable. It is a great thing to have a visiting artist, who is perhaps giving a concert in the evening, come to the high school and sing or play a group of numbers at the high school assembly earlier in the day. It is often well worth while to have the best local artists establish contact with the music department of their local high school by performing before the high school assembly upon occasion. And if some really good local chorus of men or women, or some orchestra, string quartet, band, or other ensemble organization can be prevailed upon to give a performance before the high school, that may have important consequences both for the school and for the members of the organization. But such performance by outsiders is to be regarded by the pupils as in the nature of a special offering and is to be planned for by the teacher simply as a means of providing variety in the assemblies so as to avoid a certain monotony that may otherwise characterize these periods.

Choral singing, when directed by an inspiring leader and when genuinely artistic music is used, is stimulating to both the esthetic and the social senses as is almost no other experience; and under reasonably ideal conditions it may induce a mood of exaltation resulting in a spiritual release that is highly desirable in these days of over-emphasis on the intellectual and the material. It may be

objected that such an effect cannot be secured from the heterogeneous group of boys and girls who constitute the student body in an ordinary high school. It is our belief, nevertheless, that something approaching it may be attained in most schools — if the music teacher has the correct attitude. It is for this reason primarily that we urge those in charge of high school music, first of all to see to it that there is such a thing as a music assembly in their schools; and, second, to use their pedagogical sagacity in such a way that the experience may come to have real educational value.

The Question of Material

What kind of music shall be used in the music assembly? The answer is, "It depends." If yours is a school system in which much is being done with music, if the pupils have come from grade schools in which the teaching of music is well organized so that most of them have learned to use their voices well, to follow notation easily, and to be generally intelligent in their attitude toward the art; — under such circumstances the music assembly can be maintained on a high level, and any book containing a variety of good choruses of moderate difficulty may be selected. But such conditions will be found the exception rather than the rule, and in many schools music of a comparatively easy grade will have to be used.

It is highly desirable in such a situation that the school own a sufficient number of copies of several different community song books, such as the *Brown* and *Green Twice 55, Golden* and *Gray Books, Sing!, Singing America,* etc. There will be some unavoidable duplication in these various song collections but there are certain songs in each that are not to be found in any of the others, and since variety is so necessary if interest is to be maintained it will be a great advantage to have several books available although usually only one is to be handed out at any given meeting. If it is possible for the school to own copies of only a single book, let this one be carefully chosen from the standpoint of having the largest amount of good music and the greatest variety of material available. Certainly the ordinary hymn book, which is the only musical material to be found in many high school auditoriums, will not do as the sole source of songs.

The recent development of the song-slide industry has caused some teachers to discard books entirely in favor of a projector and slides for assembly singing. If the projector is sufficiently powerful to throw a clear image on the screen without the necessity of darkening the auditorium—and if there is an adequate supply of slides—there are decided advantages in the scheme, for passing out and caring for books will always constitute a waste of time as well as involving other difficulties. A properly placed screen may have decided advantages also from the standpoint of inducing the pupils to look up rather than down and thus to adopt a better singing posture. The range of available material is still somewhat limited however, since copyright has to be considered, and the plan

has not been tried out by a sufficient number of people to make it safe at this time to predict what will happen in the future.

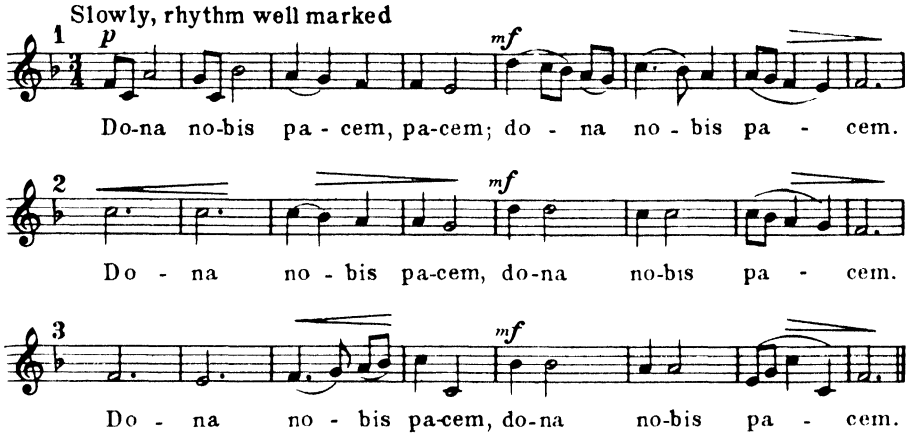
The conditions that are indispensable if we are to have good assembly singing are, then: (1) good material placed before the pupil by some attractive method; (2) variety in the moods and styles of the compositions selected for any given assembly; (3) an inspiring leader who knows music, who understands children, and who loves both.

Part Singing in the Assembly Period

One of the most important questions of educational policy confronting the high school teacher of music is whether the assembly period should consist of inspirational unison singing only, or whether, some of the time at any rate, a consistent attempt should be made to induce the pupils to sing in parts. As a result of many years of observation and experience, the writers unhesitatingly answer the question by choosing the second alternative. In other words, they are absolutely convinced that incomparably more significant musical and spiritual results will be obtained from part singing, or part singing combined with unison singing, than can possibly be achieved in the case of unison singing alone, no matter how well organized and conducted. Participation in the production of harmony stirs spiritual depths that are never touched by mere unison singing; and although the experience involved in singing the melody sometimes seems more attractive on the surface and apparently produces quicker results at the outset, yet this experience, valuable though it may be, is psychologically a far shallower thing than the production of vocal harmony—an experience which plumbs depths in the human soul that are ordinarily never reached. This spiritual response is far more real and infinitely more potent in its effect when the individual himself participates in the production of the harmony than when he merely listens to others.

It is far more difficult to organize a part-singing assembly than a unison-singing one, but the results will be so much more significant that the writers feel no hesitation in urging the high school teacher of music to plan for some kind of part singing from the very beginning. In some cases it may be necessary to teach the parts entirely by rote. Indeed, in schools where no part singing has been done and where the pupils have achieved no skill in reading music, the teacher may have to begin by teaching the group to sing rounds and simple chordal progressions at first. But even this will give them a taste of the richness of harmonic participation and will—if the leader is a real teacher—arouse in them a desire to have more of this fascinating experience.

We present a lovely old round as one example of beautiful effects which can be obtained by very simple means. Try this with half the girls starting, the other half coming in second, and all the boys coming third. Use either the Latin or Italian pronunciation of the text *Dona nobis pacem,* the only difference being that with the former the *c* of *pacem* is pronounced like *k,* and in the latter like *ch.*

DONA NOBIS PACEM! 13th Century
(Grant Unto Us Peace!) Composer Unknown

At another time write the first two measures of the mixed voice arrangement of Woodbury's *Stars of the Summer Night* on a portable blackboard and ask certain groups to sing each of the four parts, teaching them by imitation if necessary. Work on the first chord until it is perfect and let them feel the thrill of singing it loudly or softly at your direction. Now go on to the rest of the phrase. The outcome will probably be that they will beg you to let them sing the entire song—after which your path will be easy.

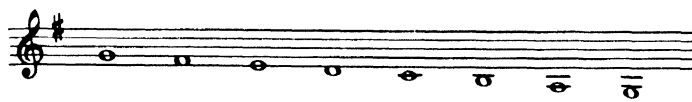
If we are to have a part-singing assembly instead of a unison singing one, two important questions immediately arise:

1. How shall the voices be tested in order to determine what part is to be sung by each pupil?
2. How shall the seating be arranged?

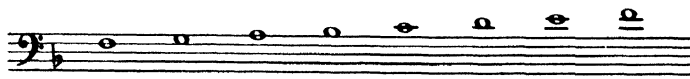
Testing the Voices

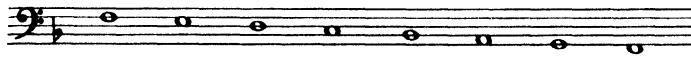
The problem of voice testing is a difficult one, especially in the large school. In a small school it is often possible for the teacher to test every individual voice, assigning each pupil to a part, and re-testing and re-assigning as the voices change. But in the large school, with perhaps a thousand or more pupils in the assembly, this is out of the question. Those who are in glee clubs and choruses will, of course, sing the same parts in the assembly to which they have already been assigned. But this will probably not take care of more than from 10 to 25 per cent of the total number. What is to be done with the rest? In a few schools the attitude (and the "discipline") may be such that it is feasible to use some such plan for roughly testing individual voices as was suggested in the discussion of voice testing in the junior high school,[1] but even this will not

[1] See Gehrkens, *Music in the Junior High School*, Chapter 16.

be practical in the majority of cases. So instead of allowing the children to choose their own voice parts as is so often done, it is suggested that a sort of "rough and ready" voice testing scheme, something like the following, be tried: Ask all the *girls* to meet by themselves for part of the period, no boys being present. Have them all stand up and sing the ascending scale of G on the second line of the treble staff using the vowel *Ah*, sustaining each tone for four beats in moderate tempo. Slow down the tempo on the last three tones (E, F♯, G). Direct those who cannot sing these tones easily and without strain to drop out. Repeat the last three tones. Those who can sing the high G easily and lightly may be tentatively called first sopranos and allowed to sit down. Now begin on the first G again and have all the rest sing down the scale, beginning with G on the second line and descending an octave.

Slow down the tempo again on the last three tones and tell the pupils to proceed carefully, dropping out when they cannot sing any lower. Repeat the last three tones (B, A, G) and inform those who can sing the last one (G) easily and freely and with comparatively good volume that they are probably altos and that in the assembly at least they are to sing the alto part. Now tell all the rest that they are probably mezzo sopranos and that in music that has only two parts for women's voices some of them will have to sing soprano and some alto. Direct this group to sing the scale of G upward again, slowly. Those who can sing up to about E easily and freely may sing soprano; the others, alto.

This is not an accurate method of testing voices and it has little to commend it except the fact that it is quick. But it is possible to use the scheme for testing as large a group as five hundred in fifteen or twenty minutes and the outcome will at least be decidedly superior to that of allowing the pupils to choose their own parts.

A similar plan may be worked out for the boys. Have them meet for part of a period by themselves, with no girls present, and ask them at once to sing the scale of F on the fourth line of the bass staff upward to the vowel sound *Ah*, slowly.

Slow down the tempo on the last three tones (D, E, F) urging them to drop out rather than to force the voice higher than it wants to go. Repeat the last three tones. Any boy who can sing the last two or three *easily* is told to sing the tenor part. The tenors sit down and the rest begin on F again and sing an octave down the scale:



Any boy who can sing the last two or three tones easily and with fair volume is told to sing bass—and sits down. Those who remain are asked to sing up and down the scale once or twice more, and are told to choose the part that seems the more natural and that they can sing the more easily. Most of them will choose bass; there will be only a few tenors in this group. No provision is made for unchanged voices but the teacher will naturally keep his eyes and ears open and if he finds an unchanged voice he will have no other recourse than to advise the boy to sing soprano with the girl soprano section, or alto with the girl altos. This usually will not make the boy love music, however, and the teacher may prefer just to let the matter rest without insisting that the pupil do something that may spoil his attitude toward singing.

Such a scheme of voice testing will probably result in a very unbalanced chorus, with twice as many sopranos as altos and four or five times as many basses as tenors. For this situation there is no immediate remedy, and we can only explain that we believe it is far better to have the chorus unbalanced than to have pupils singing wrong voice parts for the sake of balance.

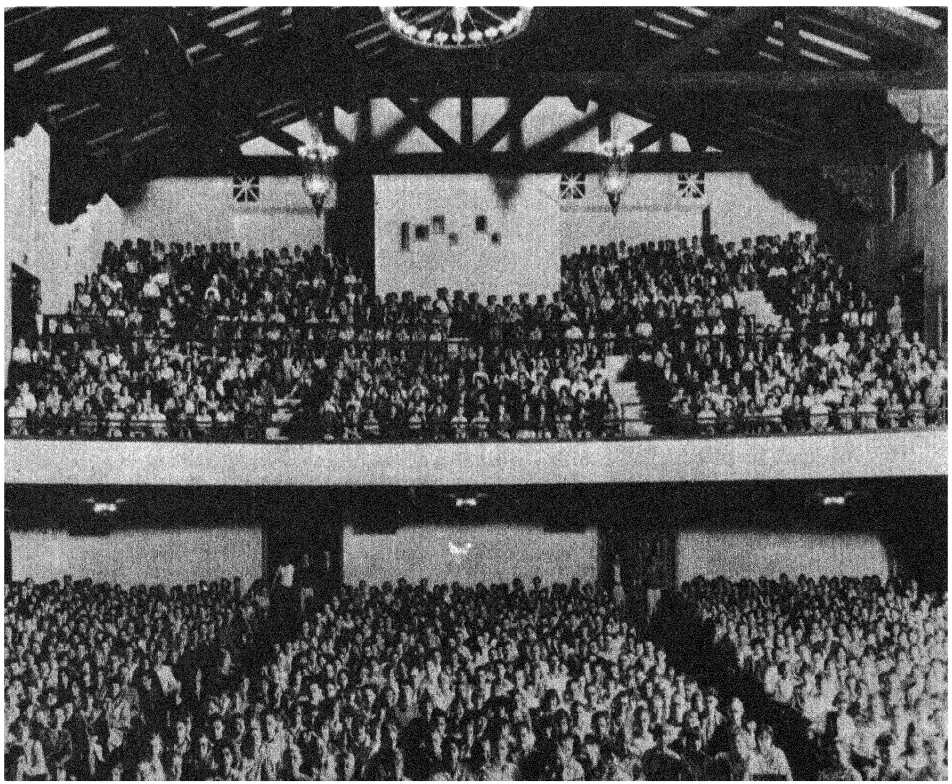
At the conclusion of the voice testing exercises the teacher will admit frankly to the entire group that this is not an accurate method of testing voices and that if any boy or girl is in doubt as to whether he or she has been assigned to the appropriate part for his or her voice, that pupil may come to the teacher at a designated time for an individual test.

In arranging the seating it is strongly recommended that all the boys be placed in front and all the girls behind. This is done for psychological reasons which cannot be gone into here but which are probably self-evident. The necessity of using a balcony for part of the chorus complicates this seating arrangement somewhat and in such cases it may be well to have a certain class (such as the freshmen for example) assigned to the balcony, all the boys in this group sitting in the front part of the balcony, with the girls in the rear. It is assumed that the conventional chorus seating plan will ordinarily be followed, namely, the sopranos and tenors at the conductor's left, the altos and basses at his right.

The Problem of Behavior

In the high school music assembly, as in other school situations, "good discipline," as it is called, will eventuate from teaching that is interesting, commendatory, inspiring. But it is far more difficult to teach in such a way with a hundred, five hundred, or a thousand pupils than with thirty or fifty, and in large schools particularly it will usually be necessary to do something in addition to providing a director who has charm and vitality and who knows his subject. The seating plan already suggested will help greatly in avoiding disciplinary troubles and it has been shown again and again that the behavior of both boys and girls is better if the boys are seated so that they are in front of the girls rather than behind them. A co-operating principal is another great asset, for if the pupils realize that the principal is interested in music and that when the music teacher sends one of them out of the room something serious is likely to happen in the principal's office, they will think twice before indulging in any of the thoughtless pranks that occur so often when large groups of adolescents are assembled in one place. The presence of several other teachers in various locations in the auditorium usually exerts a calming influence, although it is a great pity to have the "art spirit" of a musical assembly marred by too obvious

Typical Pacific Coast school audience listening to the Standard School Broadcast.



policing. But the most important thing of all to insure good behavior is a well-planned program, with an inspiring teacher as director, and if this factor does not exist all the other things are comparatively worthless.

The leader must be well informed in regard to all music; he must know the songs he is directing so well that he needs only to glance at his score occasionally; he must look his singers in the eye and know whether they are really responding or only pretending to; he must be able to change his emotional attitude quickly as he goes from one type of song to another, so that he may by suggestion convey the different moods to his chorus. He must be dynamic, but dignified; virile, but not noisy; and he must refrain from sarcasm and "wise-cracking." Such a teacher will inspire a quality of singing that the ordinary humdrum "teachery" sort of person simply never gets; and it is such a teacher who causes the music assembly to have real educational value and who has little trouble with bad behavior.

Arranging the Program

We have referred to the great importance of planning interesting programs for music assemblies. In order to make this matter entirely clear, several suggested programs are here outlined, not so much for the sake of their intrinsic value in any given situation as to show the general order of procedure to be followed. Some analysis is furnished in connection with the first of these programs and it is understood that the same type of reasoning applies to the others also.

Program I

(*The Gray Book of Favorite Songs*)

1. Familiar Opening Song: *My Native Land,* by Grieg (unison)
2. Work Song: *The Home Road,* by Carpenter (parts)
3. Humorous Song: *Reuben and Rachel* (boys alone; girls alone; closing in unison)
4. Easy Part Song: *Softly Now the Light of Day*
5. Familiar Closing Song: *O Rest in the Lord,* by Mendelssohn (unison)

The opening song is chosen from the standpoint of unifying the group. The pupils enter the assembly laughing, chattering, perhaps chewing gum. Everything is in a state of hurly-burly for they have come from all sorts of homes, from all sorts of teachers and classes and social and personal surroundings, and there is no unity whatever. A song is needed that is striking, virile, embodying some easily caught mood, and not altogether unfamiliar. *Swanee River* would not do. Neither would *The Lost Chord.* But *My Native Land,* directed with vitality, will probably do the trick. (This is no time for the leader to make a speech; nor to scold. Let him conduct the singing in friendly, vital fashion and try to get a universal and enthusiastic response; then without comment go to the next item.)

Now that we have done something together we are probably ready to work on a new song—perhaps something more subtle. John Alden Carpenter's *The Home Road* is ideal for such a purpose. Assuming that the assembly period is forty minutes in length we may well plan to spend twelve or fifteen minutes in working out the parts of *The Home Road* and getting the harmony to sound as beautiful as possible. Do not hesitate to have the tenors practice alone if they fail to get the right intervals at a certain point. Let the piano drop out often and have difficult phrases repeated several times *a cappella* to make certain that all the parts are *exactly* right and *exactly* in tune. Stop them on a chord occasionally and insist that they *listen* to it! Watch the enunciation. See to it that they sing the *f* in the word "fling." Get the singers to feel the sincerity and the dramatic fervor of "My woodlands! My cornfields! My country! My home!" Say a word about John Alden Carpenter after they have worked hard for a time, but do not make a long speech. After a reasonably long work period, drop the song even though probably it is not yet perfect. Say a word of praise, smile, relax, and, if not contrary to the wishes of the principal, allow the pupils to laugh and chatter and "let down."

After not more than two minutes, tap for attention again, and announce the third song. This is light and gay and must be conducted and sung with a smile. (If you are a long-faced individual who never smiles, who never has a good time, and who has no sympathy with young people's desire for gaiety, do not undertake to direct assembly singing; it is no work for you.)

Now announce the fourth song, which is to be sung in parts and which is easy enough so that even the poor singers will be able to master it. As a preliminary exercise, ask them to sing just the first chord, listening to their own voices for balance, beauty of tone, blending of parts, and intonation. "Sing the chord until I tell you to stop, taking a breath whenever you need to" is the command. "Isn't that beautiful and don't you love it?" "Now sing the first phrase slowly and carefully. Do it again, humming instead of singing the words. Now sing the entire song softly, beautifully, smoothly, with sustained tone." "Isn't it great to sing and hear the *harmony* instead of just following the tune?"

It is now within three or four minutes of closing time. Ask the pupils to turn to *O Rest in the Lord* and induce them to sing this lovely melody with the same care that they used in singing chords a few minutes before.

Who will say that such an experience as this does not have great educational value? Who will challenge the assertion that a period spent thus has more potential influence upon the spiritual lives of pupils than any other single activity of the entire school day?

ADDITIONAL PROGRAMS

Program II

(*The Brown Twice Fifty-five Book of Songs*)

1. Familiar Opening Song: *The Star Spangled Banner*
2. Familiar Part Song: *Old Folks at Home*
3. Rhythmic Song: *Good-Bye, My Lover, Good-Bye*
4. Work Song—girls alone: *The Sun Worshippers*
5. Lovely Closing Song: *Jeanie with the Light Brown Hair*

Program III

(*The Brown Twice Fifty-five Book of Songs*)

1. Familiar Opening Song: *Come Let Us to the Bagpipe's Sound*
2. Work Song: *To Shorten Winter's Sadness*
3. Spiritual: *O Mary, Don't You Weep* or *Steal Away* (To be used only if the teacher can lead it sincerely and if he has the school very well under control)
4. Familiar Closing Song, Unison: *Nancy Lee*

Program IV

(*The Green Twice Fifty-five Book of Songs*)

1. Familiar Opening Song (in parts): *Ye Watchers and Ye Holy Ones*
2. Easy Part Song: *Golden Slumbers Kiss Your Eyes*
3. Work Song: *Sweet Love Doth Now Invite*
4. Rhythm Song (familiar): *The Kerry Dance*
5. Lovely Unison Song: *O Rest in the Lord*

Program V

(*Sing!*)

As the repertory of the students expands, groups of songs of one composer, nationality, season, or the same general type, may be selected. In some collections much of the material is grouped around topics such as Gilbert and Sullivan, Stephen C. Foster, Christmas, Cowboy songs, Negro Spirituals, Songs of the Sea, American Folk Songs. The following five Gilbert and Sullivan songs selected from *Sing* might be used for the type of music assembly outlined above:

1. Unison (with solo, if desired): *When I Was A Lad* (from *Pinafore*).
2. Unison: *Tit Willow* (from *Mikado* or Duet, *Prithee Pretty Maiden,* from *Patience*).
3. Chorus in Harmony: *Hail, Poetry!* (from *Pirates of Penzance*).
4. Unison: *The Policeman's Lot* (from *Pirates of Penzance*).
5. Unison with short chorus in harmony: *The Flowers That Bloom in the Spring* (from *The Mikado*).

REFERENCES FOR ADDITIONAL READING

1. Bartholomew, Marshall—"Benefits of Choral Singing," in MENC *Yearbook* for 1934, pp. 142-144.[3]
2. Bartholomew and Lawrence—*Music for Everybody.* Abingdon Press, New York, 1920.
3. Beattie, McConathy, and Morgan—*Music in the Junior High School,* pp. 144-147, 176-184. Silver, Burdett & Co., New York, 1930.
4. Bowen, George Oscar—"Songs and Choral Music," in MENC *Yearbook* for 1929, pp. 320-326.
5. Bryant, Laura—"The Inclusive Chorus in the High School," in MENC *Yearbook* for 1934, pp. 153-155.
6. Dann, Hollis—"Some Essentials of Choral Singing," in MENC *Yearbook* for 1937, pp. 282-286.
7. DeJarnett, Reven S.—*Hollis Dann,* Chapter XI. C. C. Birchard and Co., Boston, 1940
8. Dykema-Cundiff—*New School Music Handbook,* Notes 72 and 73. C. C. Birchard and Co., Boston, 1939.
9. Frieswyk, Siebolt H.—*Forty Approaches to Informal Singing.* Nat'l Recreation Assoc., New York, 1939.
10. Greene, H. Plunket—*Interpretation in Song.* Macmillan Co., New York, 1912.
11. Playground and Recreation Association—*Community Music,* Chapters II and IV. C. C. Birchard and Co., Boston, 1926.
12. Strickling, George F. "Making the Most of Assembly Singing," in MENC *Yearbook* for 1936, pp. 226-229.
13. Tomlins, William L.—*Song and Life,* Chapter IV, the Song Voice. C. C. Birchard and Co., Boston, 1940.
14. Zanzig, A. D.—*Music in American Life,* pp. 464-477. Oxford Univ. Press., New York, 1932.

TOPICS FOR DISCUSSION

1. What is your evaluation of general or community singing in the high school? Whatever your experience may have been, do you think there might be considerable differences in educational values of singing in a general assembly and singing in a music assembly? What differences in the tone or atmosphere of the singing in the two assemblies might there be, provided the principal was in charge of the first and the music teacher of the second?

2. Do you agree with the authors in their evaluation of "the three principal ways of using the time in a music assembly"?

3. How nearly, in your opinion, would the evaluation of (a) pupil, (b) teachers, and (c) principal agree with the valuation you have made?

4. Have you known of situations in which the values attributed to choral singing (in the sixth paragraph of this chapter) were actually realized? Can you explain why they were or were not realized?

[3] The *Yearbooks* may be secured from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

5. The five community song books mentioned are only a few of a rather long list. Get acquainted with as many as you can so that you can tell your mates which ones you like best and why.

6. Make out a list of ten rounds suitable for high school music assembly and be prepared to teach one or two of them to your class.

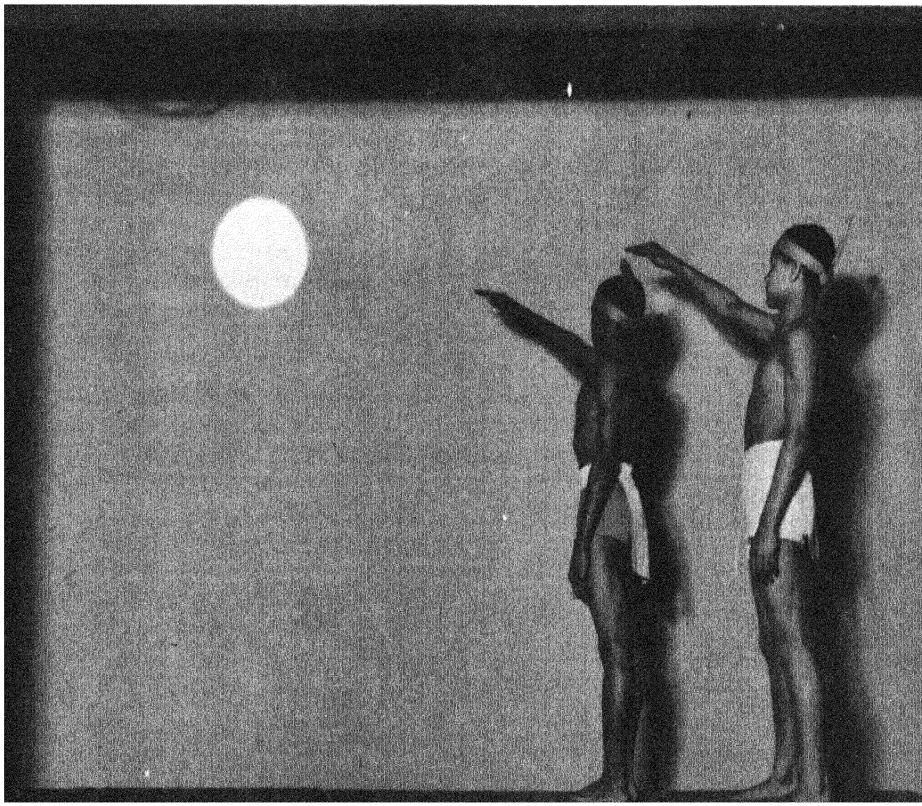
7. What would have happened to you and your voice if the only voice testing to which you were subjected had been the rapid method suggested in the text?

8. Can you recall how good behavior or discipline was brought about in the assemblies in the high school which you attended? Would you use the same methods or would you suggest others?

9. Criticize the five suggested programs of music for a high school assembly. Do you like all of them equally well? What improvements would you suggest?

10. What if anything would you do in a music assembly to improve music reading ability, especially of students who had little or no power in reading music?

Dramatization of an assembly song; tableau, "The Sun Worshippers," from a production, "Songs as We See Them," 9A students, Herron Hill Junior High School, Pittsburgh, Pennsylvania.



V

The Advanced "General Music" Class

"We Unite the Various Phases of Music."

The "General Music" class is widely accepted as an essential part of the music program of the junior high school but is not so frequently offered in the senior high school. Conceived as a survey course, it serves to broaden the scope of the music instruction as it is carried on in the grades and to breathe new life into the almost exclusive reviewing of technical work which formerly characterized the music class of the eighth and sometimes of the seventh grade. Books which discuss music in the junior high school deal so thoroughly with the General Music class [1] that only such comparative reference will now be made as is needed to bring into clear relief the topic of this chapter.

The usual General Music class draws its name from two of its characteristics: (1) its adaptability to all children in the seventh and eighth grades (in which it is commonly a required junior high school subject [2]); (2) its broad but not intensive treatment of all the more important phases of music. The phases usually included are: (a) singing of songs, in unison or in as many parts as the voices and powers of the children warrant; (b) listening to phonograph records of music which the children cannot themselves produce; and (c) technical study, which, unfortunately, often continues along the formal, isolated, self-contained lines of the music readers used in grades five and six. These three phases constitute the core of most General Music classes. In schools in which music is thought of as having significant social implications, other types of music study are included, such as the following: (d) opportunities for at least the beginnings of playing upon instruments by each member of the class; (e) creative activity, ranging from participating in decisions as to what music and what subjects shall be studied up to the composing and performing of songs and instrumental pieces; (f) correlation or integration of music with other school subjects, ranging from simple references, in the music class, to what is being studied in some other class, to intensive coöperation on a school project in which music joins with other subjects on a basis of equality; (g) group discussion, ranging from occasional answering of questions, to a definite attempt, by regular class participation, to form standards of musical judgment through the habit of thinking and expressing opinions on music in school and community; and (h) main-

[1] The four following books cover much the same ground but with valuable differences in details: Beattie, McConathy, and Morgan, *Music in the Junior High School*, Chap. 11; Dykema and Cundiff, *New School Music Handbook*, Note 70; Gehrkens, *Music in the Junior High School*, Chap. IV; Pitts, *Music Integration in the Junior High School*, Part One.

[2] In four-year senior high schools which are not a continuation of junior high school organization, it is frequently required in the ninth grade.

taining music note books and bulletin boards with which the pupils, individually or in groups, record, for the benefit of themselves and others, facts and impressions concerning a great variety of significant musical events.

The richer General Music class described above, meeting two or more times a week, may well be included in the ninth or even the tenth grade program of students who have not had that type of presentation before they enter the senior high school, or who for any reason need an orientation course in music. In practically all schools, students who continue their music study after they have had such a course must choose one or more of the specialized courses such as those that are discussed in other chapters of this book. This condition of affairs has raised several questions, some of which are: (1) Has not the second characteristic of the General Music class—namely, its correlating of several phases of music study—stressed breadth at the expense of depth? (2) Has not school music already accomplished so much that we may reasonably expect a considerable number of high school students to reach a higher level of general musicianship than most of them do now? (3) Has not the tendency to develop special phases of high school music made it very desirable, if not absolutely necessary, that the pupils undertake these special phases with more power in contributory phases? (4) Is it not possible to develop an advanced General Music class which will answer the needs suggested in the three preceding questions and at the same time form a "solid" subject equivalent in educational value to any other subject in the high school and thus fulfilling requirements for credit toward high school graduation and college entrance?

There have been many attempts to reunite some of the separated aspects of music study. Most of these have been undertaken in theory courses. The unjustifiable isolation of harmony from ear training and dictation is rapidly being remedied; the study of keyboard harmony has helped bring several aspects of theory study into vital relations with piano playing; later instruction in melody writing and composition has demonstrated that what is written needs to be performed and heard before it has life or vitality. Evaluation of all this work in terms of beauty—beauty to the ear at the moment and beauty in terms of what has already been heard or learned, in other words, the relating of theory and performance to appreciation and history—this is still too rarely involved in a single course. As has been pointed out, this wide integration is the underlying idea of the General Music class, but up to the present such classes have not sufficiently developed significant musicianship. Probably the best program thus far suggested for an extension of what is now carried on in many schools, which would result in what we have termed the Advanced General Music Class, is found in the recommendations of the Music Committee in the 1932 Report of the Secondary Education Board.[8] We shall, by special permission of the Board,

[8] Issued first in 1932 as a separate pamphlet, this "Final Report of the Committee on Music" is now obtainable only in the complete *Report of a Study on the Secondary Curriculum* published by the Secondary Education Board in 1933. (Office of the Board is in Milton, Mass.) The members of the Committee on Music were Roy R. Shrewsbury, Chairman; Archibald T. Davison, Maybelle Glenn, Frank S. Hackett, Twining Lynes, Charles H. Miller, and Roy D. Welch.

make frequent references to that program in the ideas we now present. Unless otherwise credited, any material in the remainder of this chapter which is enclosed in quotation marks or is printed in smaller type is taken from that source.

We may well begin with the general statement which introduces the Committee report:

> The main objectives are. (1) to promote acquaintance and experience with music through performance of it (chiefly singing) and through repeated hearing; (2) to sharpen perceptions through aural analysis of intervals, chords, rhythms, forms, etc.; (3) to promote a sense of style through historical perspective and through analytical comparisons; (4) to make possible a realization of music as a characteristic development of the eras which produced it.

The following observations or deductions may be made in commenting on this quotation: (1) The contemplated course stands midway between a listening or appreciation course and a skill or technical course; (2) It involves practically all the phases of music study listed in the second paragraph of this chapter as being included in "the richer general music class"; (3) It promises to produce results which will meet the four needs stated in our third paragraph; (4) The installing of such correlated course would probably tend to delay or even eliminate the more specialized courses in theory, history, and certain phases of applied music which now are offered in many schools. On this point the Report comments as follows:

> The attempt to reach these objectives and the course of study which is designed for that purpose are more profitable in a school course than is the study of harmony or of any branch of applied music taken by itself.

Further study of these objectives and the application of them to the actual requirements made of the students indicates that ability to perform music is essential for participation and adequate progress in this class. This ability should compass, in the advanced stages, the singing of "Easy songs of Schubert, Schumann, Brahms, Franz, etc.; Handel and Bach choruses; plain songs, chorales, glees, and madrigals." Evidently the Committee holds that "in carrying out these objectives it is not only possible but desirable that ability in playing instruments or in singing should be capitalized and promoted. Definite emphasis on the general objectives of music study would encourage rather than discourage the interests of students in learning to play or sing and, furthermore, would obliterate the distinction too often present in the students' minds, between a music which is to be enjoyed and a music which is to be studied."

It is therefore easy to see that "this plan promotes primarily a study of representative musical examples through participation in them and through listening to them. Technical training in both aural perception and in sense of styles and in historical perspective is derived from the examples. Ideally, such technical training should at each point in its development reveal to the student its value. Through such training the student becomes aware that he hears more and achieves greater competence in any music which he is hearing or perform-

ing. Examples presented in class by the instructor, or by radio or phonograph, may be made to yield all the necessary specimens for such training. The plan here is analogous to that used in courses in literature where the examples are first set before the student and their qualities and the training necessary to the perception of these qualities are dealt with as occasion arises."

Regarding the various subjects included in the course, the committee writes:

> Mention is made of ear training, appreciation, and history. Though these subjects are listed as separate units, the Committee urges that all three of them be taught concurrently from the beginning to the end of the course and that neither the schools nor the colleges should list them in their catalogues or give credit for them as units independent of the whole.
>
> The study of history has been made an integral part of the course in appreciation. A course in the history of music should be approached through music rather than history. Clearly, then, it should go hand in hand with ear training and appreciation.
>
> Finally, it should be observed that a course of the type recommended offers unlimited opportunity for correlation with other subjects. Language rhythms and poetic expression will be studied through the medium of song. The use of texts in foreign languages should be encouraged. Through theories of sound there is a direct connection with physics and mathematics. Historical connections are obvious as are those with religious education. The Committee holds that there is no other subject so capable of knitting together the entire educational fabric.

As an indication of the power which is expected of students who enter upon this advanced general music course we list the attainments which the committee considers normal for properly prepared students at the end of Grade IX.

Ear Training, Dictation, Reading, and Writing

1. Sing without accompaniment, in time, in tune, and with musical intelligence at least twenty-five folk songs of different peoples, at least five "composed" art songs, and at least five two- or three-part rounds.
2. Sing with intelligence after brief study, an unaccompanied melody in any key or rhythm, in bass or treble clef, the keynote only being given.
3. Write or state the metre of unfamiliar music heard once or twice, the following metres being employed: 2/4, 3/4, 4/4, and 6/8.
4. Tap (on desk) the time values of the notes of a melody written on the blackboard.
5. Write on music paper simple melodies played.
6. Write original melodies in either major or minor.
7. Write any major or minor scale played upon the piano, the pitch A being given before each scale is played. (This means that from the given A the student must determine in what key the scale is being played.)
8. Tell whether a triad played upon the piano is major, minor, augmented, or diminished.
9. Name any major, minor, augmented, or diminished interval from hearing, whether the notes be sounded simultaneously or in succession.
10. Recognize all ordinary cadences: perfect, imperfect, authentic, plagal, or deceptive.
11. Recognize upon hearing and describe orally or upon paper: march, waltz, gavotte, minuet, sarabande, gigue, and mazurka.
12. Define the more common musical terms, such as: allegro, andante, presto, largo, lento, adagio, allegretto, andantino, piano, pianissimo, forte, fortissimo, crescendo, diminuendo, accelerando.

Appreciation and History

13. Singing of folk songs, plain songs, chorales, great hymns, part songs, choruses from Handel, Haydn, Mendelssohn, Sullivan, etc.

14. Recognizing from hearing and from previously asssigned reading the form and salient characteristics of short homophonic pieces by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Grieg, and MacDowell.

Of these items it seems reasonable to expect that the general music course of the junior high school or of Grade IX in a four-year senior high school should have included numbers 1, 2, 3, 4, 5, 6, 11, 12, 13, 14, and at least in part, 7, 8, 9, and 10.

What is there, then, to be included in the Advanced General Music Course?

The Committee Report is much less specific on this question than it is in the case of the preceding work, already presented above. We may, however, interpret and elaborate slightly the suggestions which are included in the Report:

1. The course is to be built about or to develop from music which is important for a general musical education, which is attractive to adolescents, and which embodies in a form not too difficult for the students to grasp, whenever possible through actual performance, certain aspects of music study which they need to know. Typical material from which selections are to be chosen is listed as follows:

   A. For singing by the students:
      (1) Unison: folk tunes, plain songs, chorales, melodies, and songs by Bach, Handel, Schubert, Schumann, Brahms, Franz, and modern composers.
      (2) Part songs, as far as voices of the class permit: choruses (including some from the 16th century), Bach chorales, Handel choruses, glees, ballets, madrigals.

   B. For listening, as heard from radio, records, or performance by the instructor or students: symphonies by Haydn, Mozart, Beethoven, Schubert, and Schumann; overtures by Mozart, Beethoven, Weber, Mendelssohn, Wagner, and others; string quartets by Haydn, Mozart, and Beethoven; piano compositions by Bach, Mozart, Beethoven, Schumann, Chopin, Liszt, and Debussy; organ works by Bach, Franck, and others.

2. While the needs and powers of the students in the classes will cause variations as to what use shall be made of the material just listed the "points to be developed" will include the following: Further recognition of rhythm, cadences, intervals, etc.; melodic dictation; recognition of elements of form; polyphony; further training in music reading; relation of folk music to other music; analysis of styles with reviews of works heard in previous years; modality; a general review of the history of music from the 16th century through Wagner, touching carefully upon (a) the dominant social institutions, (b) the position of the musician in society, (c) the chief works and qualities in the styles of the important composers. Plain songs should be studied and written by the pupils. The writing should be from dictation. The student should be taught to im-

provise and to sing with intelligence, after brief study, a simple second part to a given melody while that melody is being played upon the piano.

3. Nothing should be taught which is not exemplified in the musical compositions that are being studied. In general, the method used should be the isolation from the compositions of items which are selected by the instructor or inquired about by the student. After these are explained and thoroughly understood they may be used for drill purposes. In all cases, however, they should be recalled as having originated in actual, enjoyed music. Known material already studied should be reinforced by the frequent presentation of parallel material found in *unknown* examples. These are to be used both for identification of style, thus aiding in determining the composer, and for the recognition of further exemplification of particular structural items.
4. It follows, from point 3 and from the idea that this course is to be used for college entrance credit, that definite tests and examinations form an important part of the work.

   A course in the appreciation and history of music which does not involve ear training is not worthy of consideration. Tests in ear training fall into two distinct classes: (1) those in which the student is able to record his answer on paper; and (2) those wherein he must sing a theme or tap a rhythm. The first of these can be administered to a large number of candidates at one time; the second calls for individual examination.

Both for their inherent value and because they interpret very concretely the ideas of the Committee, we reproduce verbatim the specimen examination questions which form a part of the Report; and we urge the teacher of music to look over his own resources as a musician, the material and equipment of the school and the possibilities and needs of the student body, and then thoughtfully ponder this question: "Considering all the circumstances and especially considering the needs of the students in this particular school, ought I to begin to plan such a course as these authors have described?"

Examinations

(Quoted verbatim from pages 13-18 of the Report.)

It is recommended that:

a. the College Entrance Examination Board be asked to give and correct an examination in Appreciation and History of Music and that part of Ear Training for which the answers can be recorded on paper. The detailed requirements for Ear Training will be found in Section II of this report. Sample examination questions for Appreciation and History will be found under Part I below.

b. those questions which require individual performance, by singing or tapping rhythms, be deferred until the Fall and that they be administered by the colleges concerned. All entrance credits in Music should be conditional until the candidate has passed this portion of the test at the college of his choice. Should he fail to pass the test in September of his entry into the college, he should be required to satisfy the conditional credit by additional study.

These recommendations regarding examinations in Music are similar to those applying to Modern Languages in those colleges which require oral examination after the candidate is in residence at the college. Part 2 of this section indicates the subject matter for these examinations in September.

Part I

Specimen examination to be placed before the candidate in June. This examination is designed to be administered and corrected by the College Entrance Examination Board.

NOTICE

Questions 1 and 2 are to be answered on music manuscript paper. Be sure that you write your examination number at the top of that paper as well as upon your answer book. Before handing in your answer book, place the manuscript paper inside the front cover of the answer book. Answers to questions 3 to 7, inclusive, are to be written in the answer book.

All musical examples required by the examination will be played upon a phonograph according to a definite time schedule. The proctor will tell you when he is about to play the music for the first question. Thereafter, he will not make announcements of any kind.

1. *There will be a pause of three minutes between each of the parts of this question.*

   a. The note "A" will be sounded (second space, treble staff). Five seconds later another note will be sounded. Write a major scale, using this second note as the tonic of the key.

      Example: The note "E-flat."

   b. The note "A" will be sounded, followed by a second note. Write the melodic form of the minor scale, using this new note as the tonic of the key.

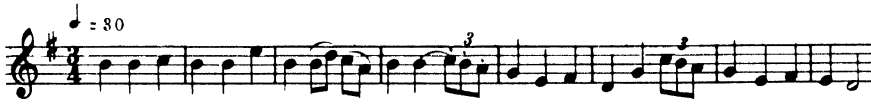
      Example: The note "D."

   c. The note "A" will be sounded, followed by a second note. Write the harmonic form of the minor scale (ascending) using this second note as the tonic of the key.

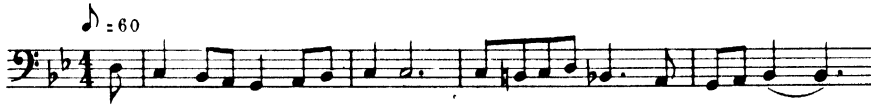
      Example: The note "C-sharp" below the "A."

2. a. Write on music paper a melody played on the phonograph. The melody is in the treble clef. The key signature is——flats (or sharps). The tonic chord will be sounded, following which the melody will be played three times.

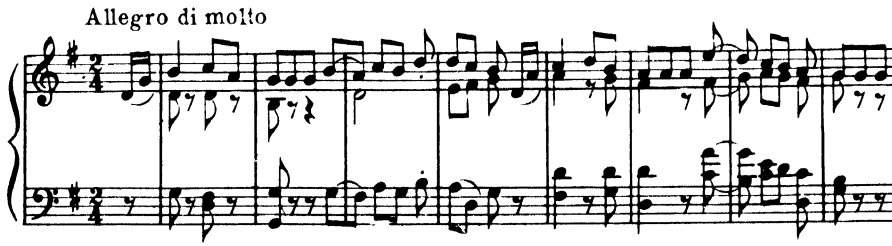
Example:

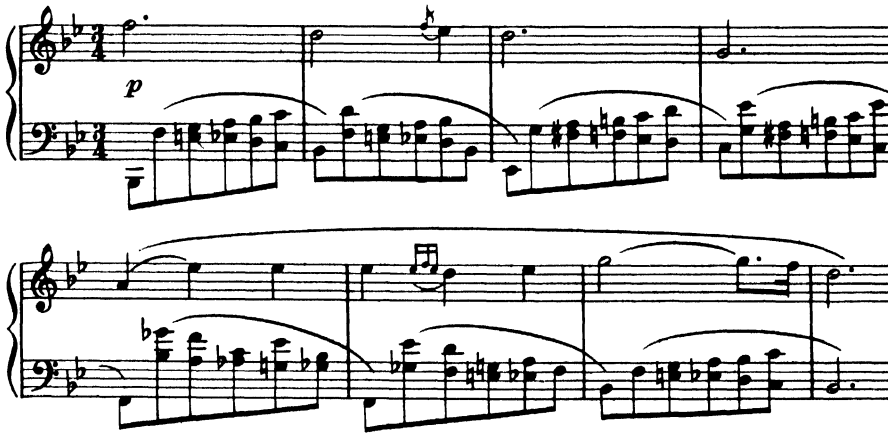
Allegretto from Symphony No. 2 in D . . . . Brahms

b. Write on music paper a melody played on the phonograph. The melody is in the bass clef. The key signature has——flats (or sharps). The tonic chord will be sounded, following which the melody will be played three times.

Example:

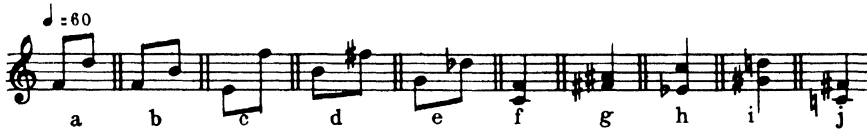
Adonay bekol shofar . . . . . Jewish Melody

3. Five short phrases will be played, each selection being played twice. Write down the metre signature of each of the five phrases.

Examples:

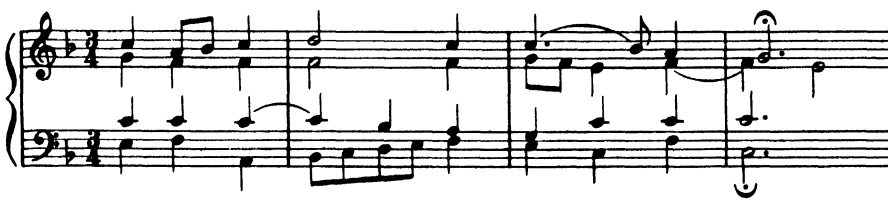
Surprise Symphony, 4th movement . . Haydn

Prelude in B-flat major . . . . . Chopin

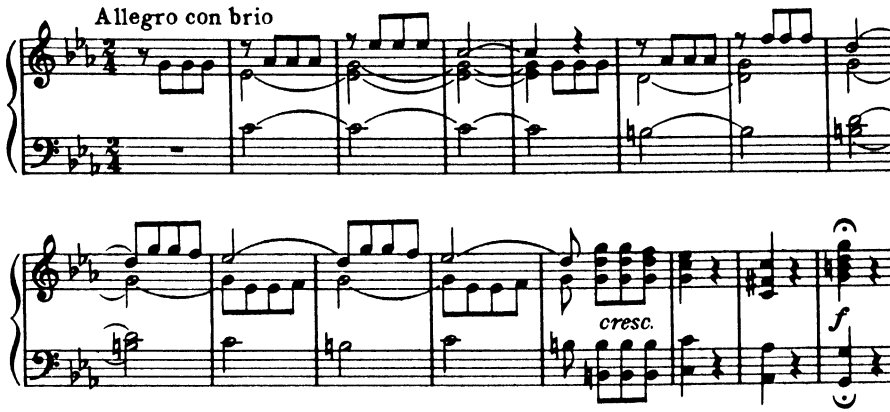


4. Five melodic and five harmonic intervals will be played, with a pause of 20 seconds between each. This series will be played but *once*. Write down the names of the intervals (major third, augmented fourth, etc.) without abbreviation.

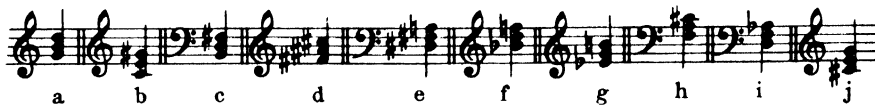
Examples:

5. Eight short phrases will be played with a pause of 20 seconds between examples. The series will be played but *once*. Write down the names of the cadences (authentic, plagal, deceptive, etc.) without abbreviation.

Examples:

Chorale: Herr Jesu Christ, wahr'r Mensch und Gott

Symphony in C minor, No. 5 . . . . . Beethoven



6. Ten triads will be played, including in the series major, minor, augmented and diminished triads. Each triad will be played *twice*. There will be a pause of 20 seconds between the repetition of one triad and the first sounding of the next. Write down the description (major, minor, etc.) of each triad. Do not abbreviate.

Examples:

7. Two compositions will be played, the music for which has been supplied you. Each number will be played twice. The music is printed without key or metre signatures, bar lines or markings of any kind. (It is intended that these compositions shall be unfamiliar to the candidate.)

Answer the following questions in full for each of the two compositions:

a. Complete the printed score by writing in the proper key signature, metre signature, bar lines, accents, moods, etc., using the conventional terminology and symbols. Number the measures.

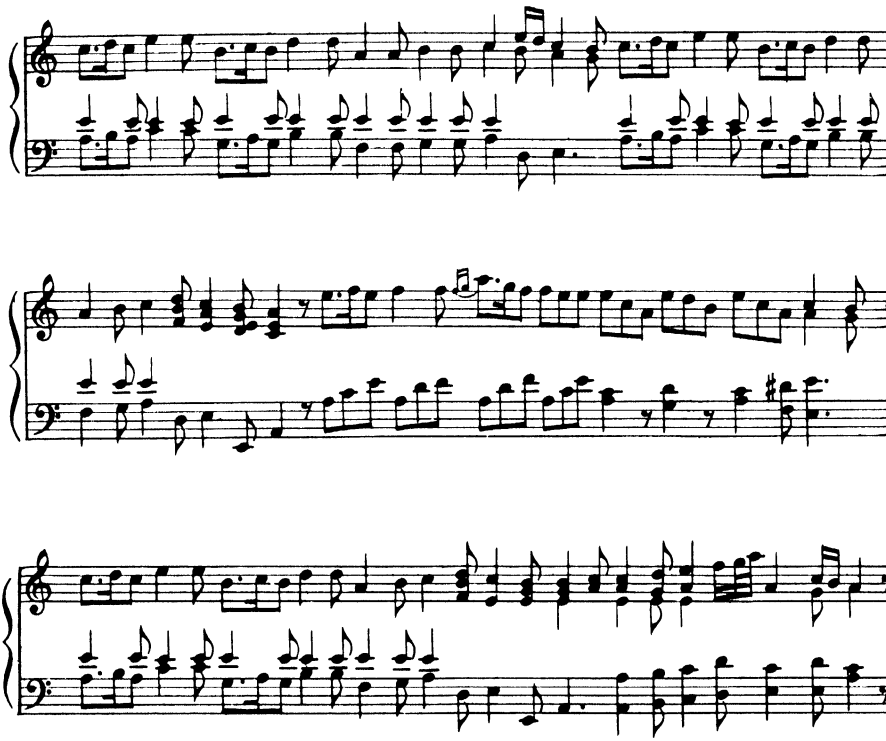
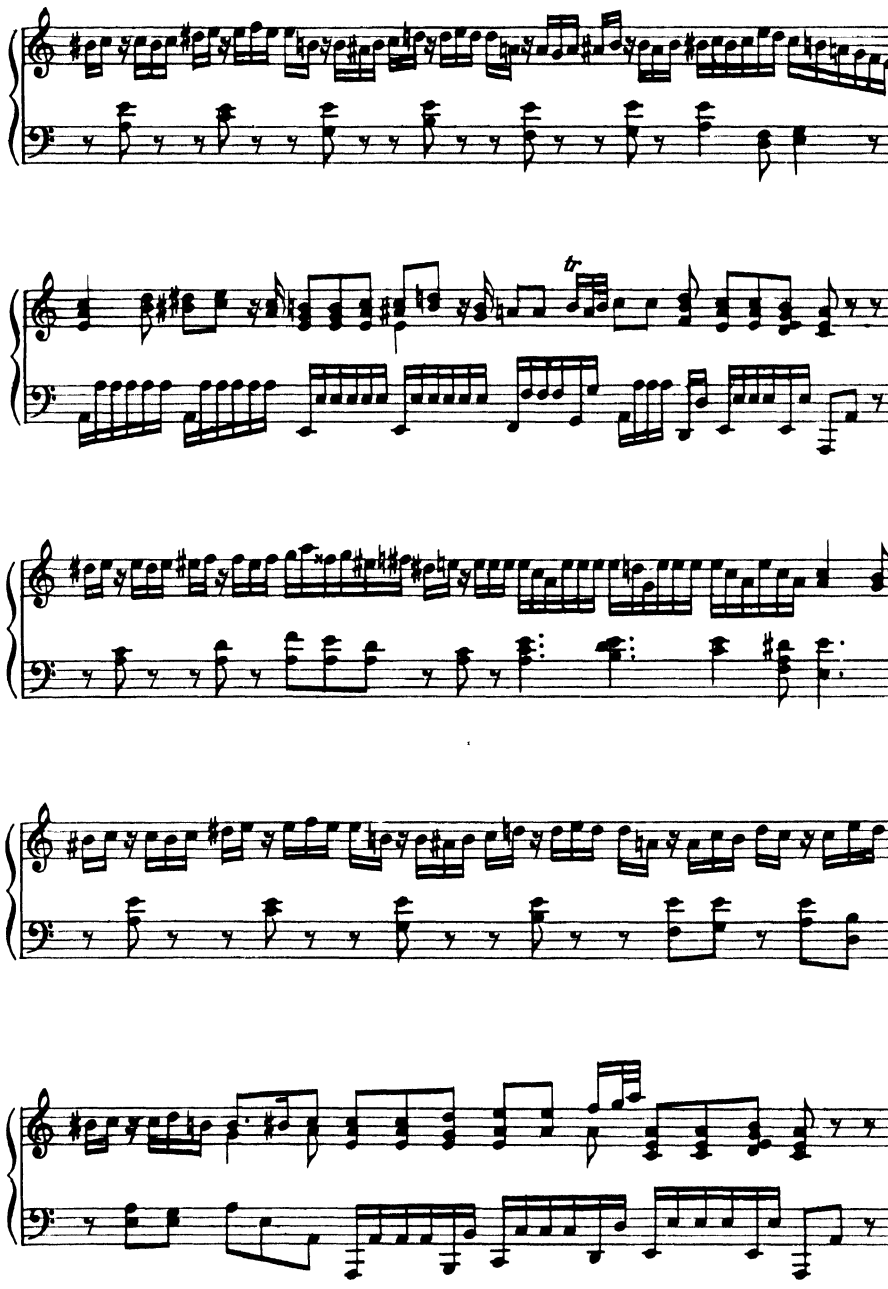
b. Who was the composer or in what period was the piece written?

c. What features do you discover in this composition which stamp it as having been written by the composer whom you have named? (Refer to measures by number.)

d. What do you know of this composer which would lead you to expect him to write in this style?

e. Contrast his work, showing similarity and variance, with another composition which you have studied, written by another composer of the same period.

Example:

Sonata in A major . . . . . Mozart

Part II

The following examination should be required at the college in September.

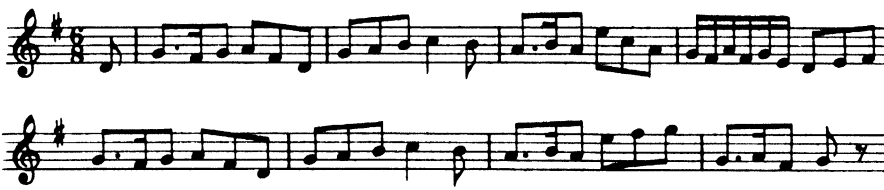
1. Sing (without accompaniment) in time, in tune, and with musical intelligence, at least five folk songs of different peoples. One stanza of each will suffice. (These are to be chosen by the examiner from a list of at least ten folk songs submitted by the candidate.)

2. Sing in time, in tune, and with musical intelligence, at least five "composed" art songs. (This is not to be regarded as a test of vocal proficiency. The songs to be sung will be chosen by the examiner from a list of ten songs submitted by the candidate.)

3. Sing, after study, an unaccompanied melody in any key or rhythm, whether written in the bass or treble clef, the key note only being given. (If necessary, two chances should be given.)

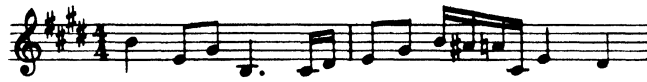
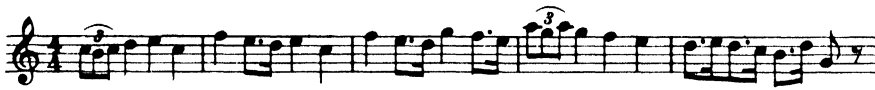
Examples:

Andante Espressivo . . . . . Glazounow

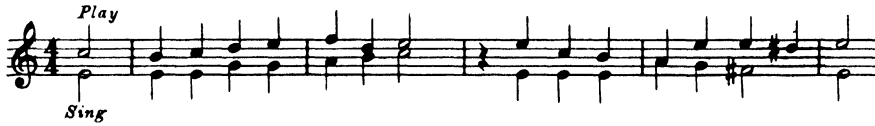
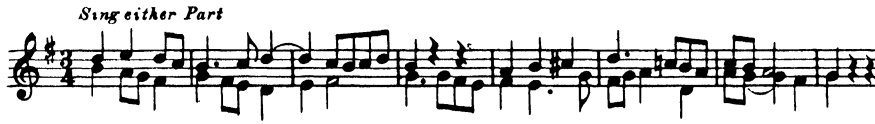
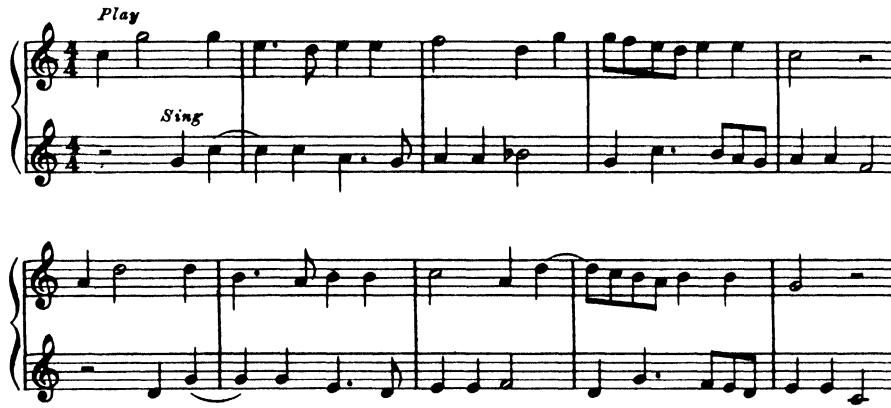
Quartet in D major, 1st movement (transposed) Haydn

4. Tap the time values of the notes of melodies written on the blackboard.

Examples:

Larghetto from the String Quartet . . . . . Franck

Prize Song from "Die Meistersinger" . . . . . Wagner

Coronation March from "Le Prophète" . . . . Meyerbeer

5. After brief study, sing a simple second part to a given melody while that melody is being played upon the piano.

Examples:

Herr Gott, nun schliess den Himmel auf . . . . . Bach

An Wasserflüssen Babylon . . . . . Bach

Voicy du gay printemps (Repertoire populaire de la musique renaissance) Sweelinck

REFERENCES FOR ADDITIONAL READING

1. Andersen, Arthur Olaf—"Creative Music in the Secondary School and Junior College," in MENC *Yearbook* for 1935, pp. 154-159.[1]
2. Beattie, McConathy, and Morgan—*Music in the Junior High School,* pp. 172-175. Silver, Burdett and Co., New York, 1930.
3. Bodley, J. Russell—"Presenting Harmony as a Unit Course," in MENC *Yearbook* for 1937, pp. 105-109.
4. Chapple, Stanley—"Developing Musicianship in Music Students," in MTNA *Proceedings,* 1930, pp. 151-157.
5. Dykema, Peter W.—"Music in Senior High Schools," Report of a Survey in MENC *Yearbook* for 1936, pp. 63-65.
6. Dykema-Cundiff—*New School Music Handbook,* Note 78. C. C. Birchard & Co., Boston, 1939.
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11. Gehrkens, Karl W.—*Music in the Junior High School,* Chapter XII. C. C. Birchard & Co., Boston, 1936.
12. Jones, Vincent—"Correlating Theory, Sight Reading, Dictation, and Appreciation," in MENC *Yearbook* for 1938, pp. 322-324.
13. Murphy and Stringham—*Harmony As Music.* (In preparation.)
14. Schaeffer, Myron—"The Status of Music Theory in High Schools," in MENC *Yearbook* for 1938, pp. 330-331.
15. Smith, Melville—"The Importance of Solfège as a Secondary School Subject," in MENC *Yearbook* for 1934, pp. 255-258.
16. Spelman, Leslie P.—"Modern Tendencies in Teaching Music Theory," in MENC *Yearbook* for 1935, pp. 152-153.

TOPICS FOR DISCUSSION

1. Are the music activities of the general music class as described in the books mentioned in the first footnote in this chapter something quite different from what has been included in the grade school music classes? Is the present tendency in grade and junior high instruction to make them more alike or more unlike? If present tendencies continue what do you think the general music class ten years from now will include?

2. By such means as you can devise, find out what is included in the general music classes of several junior high schools and make a comparative checking and rating in terms of the eight items listed in the second paragraph of this chapter.

3. You represent the more interested and talented students for whom the Advanced General Music Class described in this chapter would probably have had value when you were a high school student. In your own case what would have been the answers to the four questions stated in our third paragraph? What would have been the case with other musically inclined members of your high school class?

[1] The *Yearbooks* may be secured from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

4. In spite of the apparently good reasons for combining in a single class the various aspects of theory mentioned in our fourth paragraph, in spite of the fact that many schools have tried to combine them, it is probable that most institutions still have separate classes in many of the following—rudiments, theory, harmony, counterpoint, ear training, dictation, keyboard harmony, analysis, composition. Why is this the case? Consider some of these difficulties and decide whether they are insuperable or whether they can and should be overcome? Varying speeds of advancement by the individual members of a class, varying amounts of preparation required: varying degrees of importance in assigning grades or credits; varying amounts of time and attention which the instructor has to give to these different aspects for individual students; and, finally, the problem of whether a student is to be passed or given credit in a composite course when he has accomplished strikingly different results—ranging from very good to very poor—in different aspects of the combined course.

5. Consider these same difficulties in relation to the Advanced General Music Course outlined by the Committee on Music of the Secondary Education Board and presented at length in this chapter. Do you think you would be able to administer such a course successfully? Is the educational value of such an integrated course worth striving for? Would you like to have been a student in such a course?

6. What is meant by the Committee's statement "Definite emphasis on the general objectives of music study . . . would obliterate the distinction . . . between a music which is to be enjoyed and a music which is to be studied"? Is this not a legitimate distinction? What about Bach's Inventions and Fugues, Czerny's Studies; Chopin's Etudes; scales and five-finger exercises?

7. Select some composition which you play and like and indicate how you could lead a class to make "a study of this representative musical example through participation in it."

8. Do you believe that if you had had good instruction throughout the first nine grades you would have ranked high in the fourteen attainments "considered normal at the end of grade IX"? Could you arrange the instruction in these grades so that the more musical children could have ranked high as the result of receiving only the regular class instruction?

9. Basing what you write on the four headings which describe what is to be included in the Advanced General Music Course, outline what you would expect to accomplish in the first, last, and one intermediate month of a year's course.

10. Make out examination questions on such a course which are parallel to the sample Part I and Part II examination questions given by the Committee.

VI

The Vocal Program: Introduction. The High School Chorus

It is fitting that our discussion of special phases of music instruction in the high school should begin with the vocal program. The voice is the foundation, the ever-present musical instrument. Its history extends as far back as man himself, and its future is limited only by the existence of man as a speaking and hence, potentially at least, a singing being. Since man is the instrument with which song is made, singing has within it the greatest possibilities of all music for arousing and guiding our emotional nature. It responds to every mood and, properly guided, it heightens, refines, objectifies, and hence interprets our emotions so that through it we understand ourselves and others much more vividly than we do through any other medium. Revealing and expanding life, exalted song has with much reason been called life itself.

"Song and Life"

The energizing effects of singing upon the singer are not sufficiently utilized in most of our school music. The vitalizing which comes from deep controlled breathing seemed to the late William L. Tomlins so basic and far reaching that he constantly spoke to his singers of "the Breath of Life." As is set forth illuminatingly in a recent publication,[1] he taught his singers, young and old, to think of their breathing in terms of various life situations—the mother soothing her child, the orator exhorting his audience, the child showing his delight at a happy experience, the youth extending his protecting care to a loved one, the teacher guiding his pupil, etc. As these various moods and ideas moved the singers, not only was their breath changed in control and intensity but their singing was colored, their "expression" seemed real and convincing. The singers became actors: for the nonce they took on an emotional tone similar to that which had moved the composer in his writing. Great teachers and conductors today are utilizing this principle of indirect approach and are abandoning the old methods of the direct, predominatingly physical approach. Singing is no longer conceived of as a process of consciously adjusting mouth, tongue, larynx, and other vocal instruments, but one of vivid imagining, embodying the character of the music or the mood of the person who is supposed to be expressing

[1] *Song and Life*, by William L. Tomlins, published by C. C. Birchard and Co., Boston, 1941. For some typical passages from this book see Appendix D.

the music, and thus causing the organs automatically to adjust themselves so as to produce effects appropriate to the assumed mood or emotion. Confirmation for this approach is to be found in the natural expression or adjustment of people in everyday life who have had no formal instruction in speaking or singing but who invariably respond spontaneously with appropriate bodily movements and tonal expressions when stirred by strong emotions.

Arguments For and Against Texts

The use of words constitutes the most obvious distinction between vocal and instrumental music. Text and music should be mutually interpretive, whether the words were written before or after the music was composed. Song is frequently called heightened speech. Not all musicians are sure that the use of words has been good for the status of music. The doubters, who are predominantly devotees of instrumental music, maintain that the glory of music, the reason that it is the most personal and moving of all the arts, is found in its indefiniteness. Instrumental music may have about as many "meanings" as there are listeners who interpret it. As soon as text is added, "meaning" becomes much more definite, and hence more restricted. Moreover, *text* frequently so fully engages the attention of the listener that *music* becomes of secondary importance, and hence standards of musical worth are frequently neglected in vocal compositions. The supporters of vocal music, on the other hand, maintain that since both poetry and music are legitimate arts, and since both are cherished by mankind, a proper regard for the rights of each should make possible a happy union, with results which are at least different from those produced by either alone. Without prolonging this debate, we may point out that some of the noblest music in the world, as well as some of the most simple and intimate, has been written in vocal form, and that our problem is to make use of the advantages and avoid the disadvantages.

Getting Greater Values from Texts

Speech, being the more definite, the more easily grasped of the two elements of song, and being moreover usually the stimulus which caused the composer to write his music, is an excellent point of departure for study by the singers. The recent movement for "Verse Speaking" and "Choral Speech" has called attention anew to the possibilities of mass reading of poetry which is associated with song. Beautiful, expressive group reading of the text of a chorus, instead of the mere sounding of the syllables for the purpose of getting the proper pronunciation and some incidental idea of the meaning of the words, may be of great help in grasping the spirit of the composition as a whole,—the phrasing, and details of rhythmic and note values. The plan used with little children of going gradually from *sing-songing* into *song-singing* may easily be adapted to adults. Those who have been present at religious gatherings of negroes may have witnessed this transformation when, under the influence of rising emotion, ejaculations and

phrases develop into choral sentences which later are rounded out into complete spirituals. But whether or not this transition can be made in the case of printed music, it is certain that sympathetic and animated group reading of the text will do much to prepare the singers for the music, and will unify the efforts of all the singers. Moreover, it will increase their appreciation of what the composer with his music has added to the poet's lyric, both in the notes which he has written, and the rests, or silences, which he has inserted. Vocal music inspired by words is the ideal combination; but when, for reasons of necessity or convenience, words are supplied to music already written, the writer, by adapting his thought to the implications of the music, will make the song more useful and the next best thing to the ideal process.

When the interest in the music becomes so great that the text is neglected, the composition is no longer song but a vocally-delivered instrumental piece. This should be corrected, first by making the singers conscious of the significance of the text, and then by assisting them to convey its message to listeners. It is unfair to both composer and listeners to sing a vocal composition so that the words are not understood; and from this it follows that when the text is sung in a foreign language, it should be understood phrase by phrase if not word by word, by the singers, and a complete translation or summary should be supplied to the audience. Moreover, even when the text is in English and is clearly delivered by the members of a chorus, it is desirable both for better understanding and for dramatic contrast, that the simultaneous delivering of the text by the various parts shall be broken up by solo sections in which a single voice or a part sings alone or with a subdued or humming accompaniment from the other parts.

The use of texts helps to differentiate and distinguish compositions which might not readily be identified when performed instrumentally. This is one of the reasons why hymn tunes are not so often known by their original names as by the opening lines of the text. Few laymen would recognize their favorite hymns, for instance, by the titles *Antioch* by Handel, *Bethany* by Mason, *Coronation* by Holden, instead of the familiar "Joy to the World," "Nearer, My God to Thee," "All Hail the Power of Jesus' Name." Texts, moreover, aid the singer greatly in giving variety of interpretation, as is exemplified again in the various ways in which different stanzas of a hymn are sung; at times a widely differing stanza demands an entirely different reading of the same setting. In the case of secular songs, where more variety is possible than with hymns, a change of mood is usually accompanied by an appropriate change in the music so that the two may be wedded into perfect unity. The delivering of texts so they are intelligible to the listener makes great demands on choral groups for uniformity of enunciation, color, and expression. Each singer must devote his powers not only to singing his individual part correctly but he must make certain that the text and the music are delivered in such a way that he and his fellows are forgotten in the effectiveness of the message.

Why Was Vocal Music Neglected?

In spite of the significant value of vocal music, it apparently lost for a time its rightful place in the educational program of the high school. This may have been because newer claimants for attention temporarily eclipsed it; or because the pace of life had changed and general educators felt that every part of the school program needed adjustment; or possibly because music educators had clung too long to the same material and the same manner of presenting it. Possibly it was because of that natural tendency, which we constantly have to combat, of undervaluing what comes easily. The very universality, the ease, the inexpensiveness by which song may be summoned have often caused it, like air, light, and water, to be held cheaply. Too frequently children, parents, and school administrators apparently proceed on the theory that since there has been singing throughout the grade schools, it may well be dropped by the great majority of pupils in the high school. Acceptance of this point of view must either cast doubt upon the efficacy of the singing instruction in the grade schools in arousing a desire to learn the many treasures which are beyond the grasp of young children; or it must be an expression of doubt regarding the possibilities of adequately using this great emotional agency at a period in the life of the youth when the emotions are most in need of development and guidance.

The High School Vocal Program

If recommendations as to the program of music in the senior high school were based upon present practices, the result would be a most varied and probably confusing report. Even in the case of an activity so thoroughly established as vocal music, what is presented ranges from almost nothing in some schools to a remarkably rich offering in others. These differences are not dependent solely on the size of the community, its location in the country, the length of time music has been included in the school curriculum, the financial resources of the community, the attitude of the school administrators, or the effectiveness of the music instruction. Each of these items has its influence, and in a given situation any one or any combination of them may be the predominating force. In general, however, it may be stated that vocal music in the high school is to a large extent dependent upon the musical ability and the attitude previously developed in the grade schools. When no technical power in reading music has been developed, there is a tendency to use the slow process of rote teaching in the high school. Since this process results in comparatively little improvement in the approach to more difficult music, the singing, at least in the case of large groups, is liable to deteriorate into the use of ordinary, poor, or even cheap songs. Singing in such high schools is, therefore, either restricted to rote material with large groups, or the restricting of part singing to small groups of students who are especially interested and equipped. Schools which, for instance, present part singing of great choruses from standard oratorios can do this only on the basis of considerable music reading ability on the part of the students. (For example,

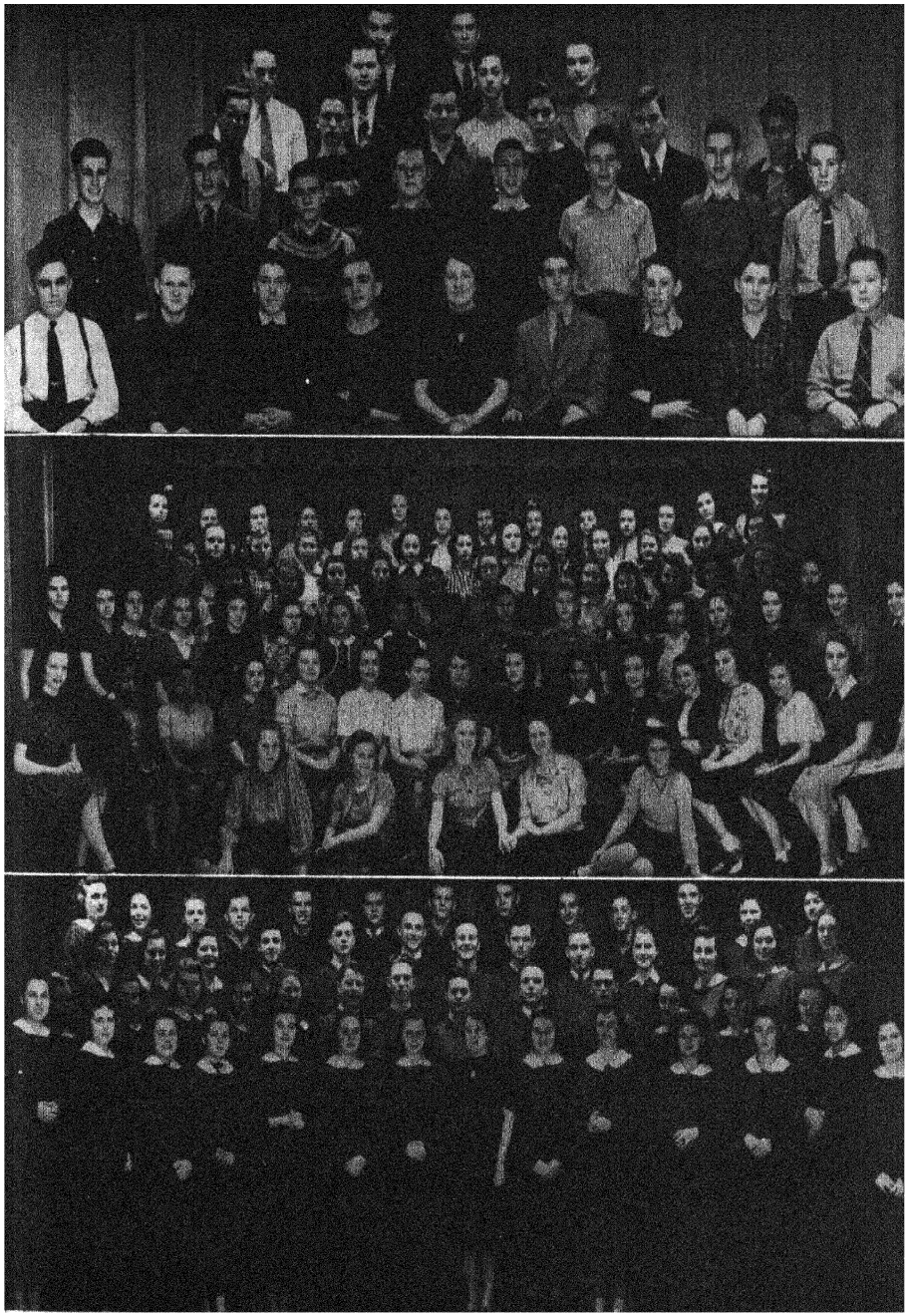
the list of material recommended in the Official Bulletin of the State and National School Music Competition-Festivals, a portion of which is reprinted in Appendix C, calls for considerable music reading ability.)

Actual power in reading music is not the only factor, however, which determines the type of singing activities that will be carried on in the school. There are instances in which reading power that has been developed in the grades is not used in the high school because, for various reasons, the type of music which requires music reading ability is not favored by administrative officers. There still exist schools in which unison songs used in the general assembly or chorus form the larger part of the vocal efforts of the school as a whole. But there are also schools which retain the old type of general chorus with its demands for part-singing ability in the case of every student. Thus we see that a distinction must be made between assembly or community singing on the one hand and general chorus on the other, the one usually involving only *unison* and the other stressing *part* singing. While it is true that required chorus is now the exception rather than the rule, a number of schools are moving toward insistence on regular part-singing by all. There is no reason why such assembly or community singing should not eventually reach a stage of artistry which approaches the old type of required general chorus. The departure from the formerly widely prevalent required chorus has disturbed many educators who realize the tremendous socializing power of singing by the entire student body, and by informal musical gatherings outside the school. These educators believe that while there is great gain in the artistry of the specialized musical organization in the high school, there is some loss in exempting certain pupils entirely from participation in music, especially singing. The line of cleavage can easily be too wide between cultivated and ordinary singing.

Special Vocal Groups

In the meantime the special musical organizations have shown tremendous growth. The glee clubs, which are usually the first extra-curricular musical activity, are firmly entrenched as separate organizations for boys and girls. But there is now a strong movement toward the mixed glee club or "general chorus," these being usually a small chorus with a less select membership than that of the *a cappella* groups. The latter organization has been a potent influence for good, both through the improvement of the quality of singing, due largely to its being unaccompanied, and also the fresh type of material of a high character which these organizations have made popular. Recently there has been a tendency to broaden the scope of the music used and to include not only more modern unaccompanied works, but also, occasionally, for contrast, material with special instrumental accompaniments, such as string quartet or woodwind ensemble.[2] These accompaniments are less for the purpose of sustaining the choir in pitch

[2] A rather extensive list of such material is printed in Appendix E.



The three vocal groups in the Ann Arbor, Michigan, High School.

and rhythm, as in the common use of the piano, but rather to add variety of tone color and comparatively independent musical effects. The use of these instrumental ensembles has tended to bring together the instrumental and vocal teachers, or at least to make the vocalist more concerned with the instrumental aspects of the music program.

From all of this improvement in the vocal ensembles there has naturally arisen the need for a better type of individual singing, and a highly significant development has been the introduction of voice instruction. In a few cases this has been conducted on an individual basis, similar to the plan used by some churches in which as recompense for singing in the choir each member is given individual lessons. The schools, however, have favored the plan of class voice instruction and are developing an uncommonly effective technique. There are many reasons why this type of instruction is preferable to individual work, especially if the latter is given by private teachers not connected with the school. From this voice instruction and from the fine development of the *a cappella* choir, a new and charming type of small vocal ensemble has arisen and is rapidly becoming popular. This involves groups of from five to eight, occasionally as many as twelve singers, who use madrigals and other material similar to that which is sung in *a cappella* choirs, but who sing it now with fewer voices to a part. Frequently the music is sung with but a single voice to a part.

The class voice instruction is also very valuable in other school activities, such as the operetta. The presentation of an operetta has in many cases actually been the beginning of the vocal program in the high school. Unfavorable conditions under which operettas were produced largely as an extra-curricular activity, and the rather poor type of material often used, have resulted in a growing discontent with this project. There are today some directors of high school music who advocate no operettas at all. It would seem, however, that when the music program is properly arranged so that the work can be carried on as a class activity in school hours and with appropriate credit, the operetta should have a place in the total scheme. This will, however, necessitate a raising of standards in the case of the material used. Those who have given the Gilbert and Sullivan operettas under favorable conditions feel that they constitute one of the most valuable musical projects, not only for the time being but for the pleasure they give to the students during many succeeding years. A few schools advocate going beyond the operetta into the serious opera field, and some good operatic presentations have been given. In general, however, the extreme demands upon the soloists in grand opera make this type of project inadvisable for high school use.

With the development of the high school program so as to include voice instruction there has been less occasion to offer school credit for outside instruction in voice but there seems to be no reason why students who need training which cannot be given by the school should not be allowed credit for this work provided that a teacher is available who understands young voices.

The High School Chorus

In the chapter entitled The Music Assembly—"We All Sing!" we discussed that gathering of all the high school pupils in which singing is on a rather informal basis. We turn our attention now to a much more formal group—the high school chorus.

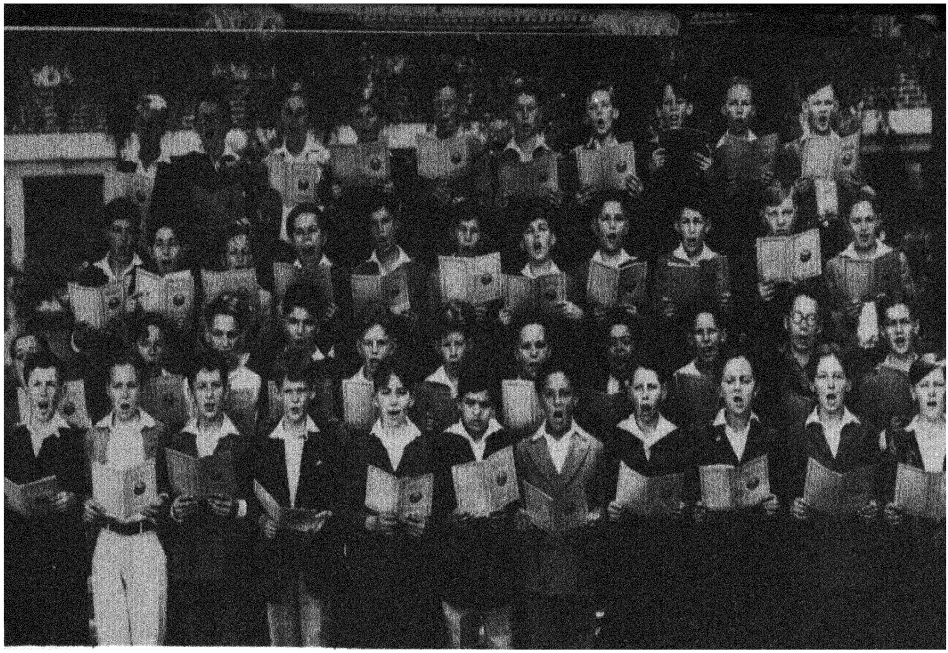
Any school system which has a good music program in the grade schools should send into the high school a large number of children who are desirous of continuing directed singing. In large schools there are more of these children than can be taken care of adequately in comparatively small and selective groups such as glee clubs and special choirs. The high school chorus is designed to accommodate all children who wish to elect group singing in parts. There may be more than one chorus, depending on the size of the school and the number of applicants. The junior chorus, primarily for first- and second-year students, serves as a trying-out organization for the advanced chorus which may be open to second-, third-, or fourth-year students. Either the junior or the advanced chorus may be used as a prerequisite for admission to the glee clubs or the special choirs.

Any student who wishes to sing should be admitted to the junior or elementary chorus, and the music should be selected or adapted according to the voices available. The senior chorus, on the other hand, should normally be built with a view to developing the well-balanced four-part mixed voice organization. Most of the material for each group should be taken from some collection of choruses, but the two organizations should not use the same book. Supplementary material in booklet or octavo form should also be made available. Both groups should present programs occasionally for their schoolmates, and occasionally they should appear in combination with the more advanced special organizations in public concerts. The combined forces of the school should be able to give each year one notable performance of an important choral work, perhaps one of the standard oratorios.

Music Reading in the High School Chorus

The fact that the elementary high school chorus is open to anyone will mean that at least some of the members will not be adroit at reading music. It may mean that the majority have but little skill in part singing. However lacking in such power they may be, any group of singers who come together regularly should be taught to read at least simple part music independently. Time devoted to this training will be of immediate benefit, will greatly strengthen any succeeding school choral experience, and will encourage much wider participation in music outside the school.

Since this power is to be developed primarily for part singing and since that is the purpose which appeals strongly to the singers, especially the boys, the instruction and drill should make use of a minimum of unison exercises or songs. A good approach is the adding of one or more parts to familiar songs, which al-



Boys' Glee Club,
John Adams Junior High School,
Los Angeles, California.

though usually sung in unison are more effective with harmony parts. The added material may be taught by ear or eye or both. The *so-fa* syllables, numbers, or pitch names may be used, or the words of the song may be employed with attention called to small or large intervals. Often numbers seem simpler and are more attractive to older pupils. In such a case, following the practice of the "fixed do" procedure, when numbers corresponding with the scale tones, are used, no attempt should be made to alter the number for an accidental. For example, the singers, should continue to call a tone 3 or 7 or 4 or 5 whether it is flatted or sharped; they should merely lower or raise the tone while still singing the *number* of the natural tone. Such practice will be of great help in singing modern music, which frequently is very difficult to read by means of the *so-fa* syllables.

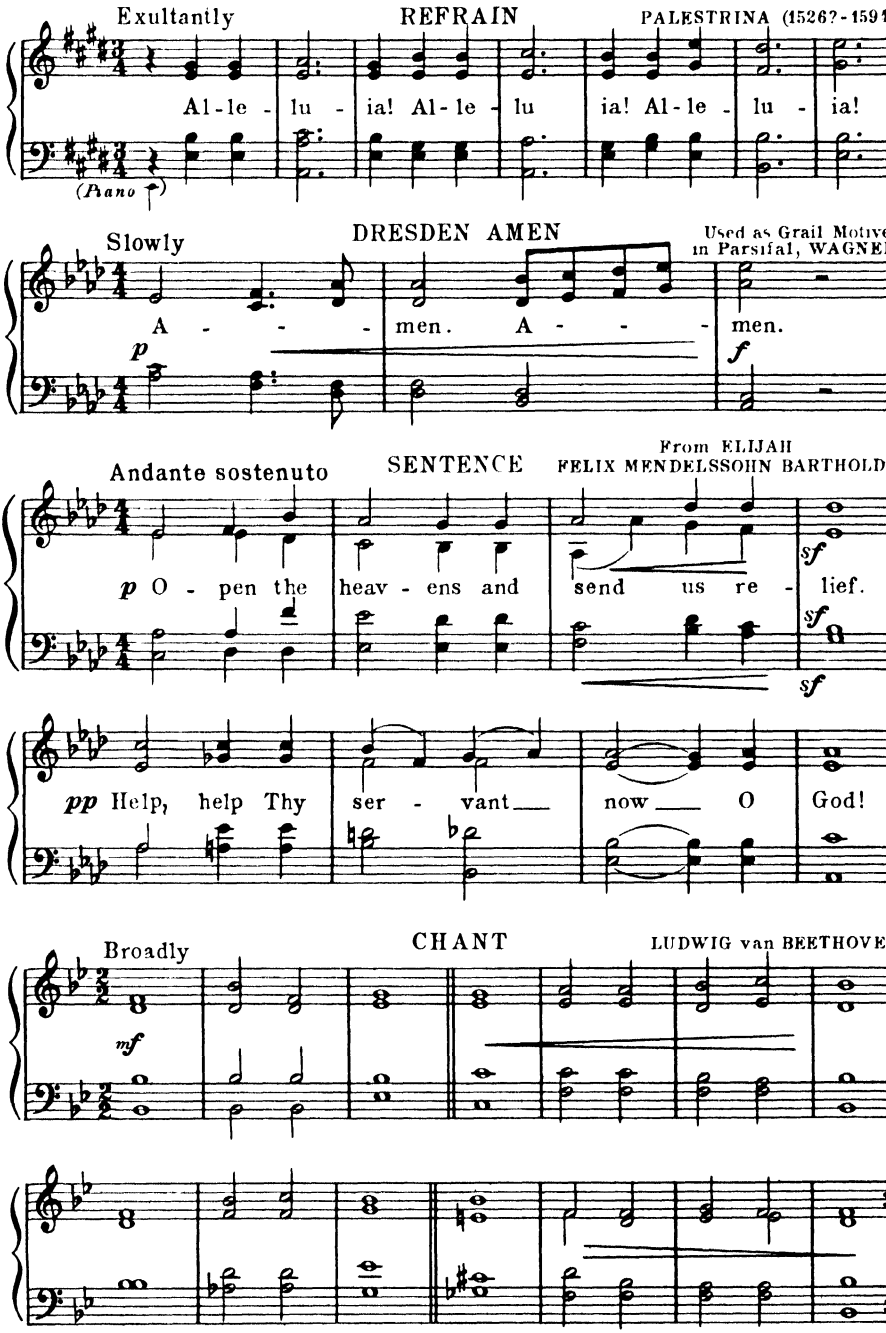
An excellent song for initiating part singing is the well-known Christmas hymn, *Silent Night.* Beautiful as a unison song for equal, especially unchanged, voices, its beauty is sadly marred when unchanged and changed voices unite on the melody. However, it lends itself very readily to simple part singing. The basses need but three different tones,—the roots of the three fundamental chords; the tenors can contribute much with a few more tones all within the interval of a sixth; while the altos need to do little more than to follow their natural musical bent by singing with the sopranos in thirds and sixths.

We start with the basses by telling them that if they will learn three tones (four, if we count the octave of 5) they can supply the complete bass part, the needed foundation for the most effective choral singing. They gladly accept the

challenge and learn to sing by numbers—spoken, indicated by the director's fingers, or written on the board—the 1st, 4th, and 5th tones of the scale and also the lower 5. The tenors are then taught their corresponding three tones, singing 8 when the basses sing 1, 7 to their 5, and 6 to their 4. However, at the end it is desirable, since the treble voices omit the third in the final chord, to have the tenors close with 5, 4, 3. After basses and tenors have learned their parts and the altos have been guided a little in their search for a mellifluous melody below the main melody, very creditable four-part singing by ear of *Silent Night* should be forthcoming. Books containing the song may now be consulted and a few necessary improvements may be made as the eye comes to the aid of the ear.

The same procedure may be used with many other songs which utilize only a few different chords, such as spirituals (*Steal Away, Nobody Knows the Trouble I see, etc.*), hymns (*Blest Be the Tie that Binds, When I Survey the Wondrous Cross,* etc.), and several of the Stephen C. Foster songs (*Old Folks at Home, Old Black Joe,* etc.)

Short chord successions, written by the director or the members of the harmony class, or taken from standard church amens or chants, and taught by hearing or reading, are of great value in choruses of all kinds. They are an aid to ear training and they form the basis of originating or "faking" vocal accompaniments or parts to familiar melodies, as in the examples just cited. Read from books, blackboard, or charts they extend music reading ability which has been well started through ear training. They are much better than isolated arpeggios or chords for tuning and balancing voices. Singers enjoy the practice of swelling and diminishing this or that voice at the leader's command and noting the different chordal colors thus produced. Within a short compass such choral suc-

Christmas Program by the High School A Cappella Choir, Lorain, Ohio.

Exultantly
REFRAIN
PALESTRINA (1526?-1594)
Al-le - lu - ia! Al-le - lu ia! Al-le - lu - ia!
(Piano)
Slowly
DRESDEN AMEN
Used as Grail Motive in Parsifal, WAGNER
A - - - men. A - - - men.
p
f
Andante sostenuto
SENTENCE
From ELIJAH
FELIX MENDELSSOHN BARTHOLDY
p O - pen the heav - ens and send us re - lief.
sf
sf
sf
pp Help, help Thy ser - vant now O God!
Broadly
CHANT
LUDWIG van BEETHOVEN
mf

cessions afford abundant practice for the use of various dynamic levels. Used as chants—to which practically any poetical or even fine prose passages may be sung—they will strengthen unison attacks and releases and clean-cut articulation. They also lend themselves readily to simple program purposes by contributing on short notice appropriate and pertinent texts which are sung or chanted by a large group as a refrain or comment on some significant episode in a school program. On the preceding page are presented some examples which have been successfully used for some or all of these purposes.

Counsel in Seven Parts

There are seven general considerations which may serve as a guide for both director and singers in their attempts to produce good choral work. The first and also the last of these is adequate interpretation. The others are rhythm, diction, tone, faithfulness to notation, and phrasing.[3] We shall deal with each of these briefly but shall not attempt here to make any very specific application to the various types of choral groups since these are to be discussed in later chapters. These seven considerations, however, apply in varying degrees to every type of choral activity from community "sings" to *a cappella* choir concerts.

1. *Interpretation.* The study of any choral number should start with a general conception of what it has to say and how it is said. A rapid reading of the text should help with the former, and a brief analysis of the music—contrasting themes, keys, rhythms, and disposition of the voices—should throw some light on the latter. The filling in of this first vague outline will continue as the composition is studied and mastered and finally performed. All of the items in our sevenfold list gain in importance as they are related to each other. *Perfecting of techniques is more intelligently and effectively carried on when it is related to the general effect toward which all the work is tending.* Progress should always be from vague wholes to more clearly differentiated wholes, rather than from isolated parts to a segmented whole. Consequently, as indicated in our earlier discussion, study should begin with the expressive reading of the text, should be expanded by noting in general how the music reinforces the text (this being grasped either by looking at it and discussing it or by having the pianist play portions or all of the composition), and finally by having the music sung from beginning to end irrespective of how adequately it is done the first time. With this general conception sketched out, the group can more profitably begin the study of details.

2. *Rhythm.* When the rhythms of the text and of the music agree, as they should, the reading of the words should solve most of the rhythmic problems in the music. Moreover, it should do much to obviate those common faults of singers —the failure to give adequate time to every syllable and adequate accent to the important syllables. Finally, when the musical setting changes the natural spoken values—sometimes to the benefit and sometimes to the detriment of the

[3] For a similar division and discussion, see the helpful *Festival Booklet* on mixed, female, and male voice choirs by Hugh S. Roberton.

text—the singers will now be conscious of these variations and will be able to make the proper adjustments.

3. *Diction.* Closely allied to the rhythm of words is purity of speech. With the mixed character of our school groups there are often so many variations in the pronunciation of even common words that a group of singers needs to approach consciously the problem of establishing in their singing both a uniform and a beautiful pronunciation. Even when this is attained, much attention must be given to articulation so that the listeners will understand the text. The greatly enhanced effect of choral singing which results when the listeners know just what is being sung at every instant should make every group ambitious to attain this high degree of artistry. And let it be said here that no simple prescription can be given for attaining such power. Certainly exaggerated lip movements—which frequently degenerate into contortions—usually harm more than they help. Probably the best advice to give to the singers is to have clearly in mind what they are trying to say and then to speak or sing it with the same emphasis they would use if they were communicating with someone in a personal conversation.

4. *Tone.* Just as in personal conversation we express our meaning by the words we use, including not only their pronunciation and enunciation but also the very quality of voice with which these are set forth, so the type of tone in singing should be guided both by the meaning of the text and that of the music with which it is joined. We use the term *text,* instead of *words,* because individual words take on different meanings and, hence, different tone colors according to the other words with which they are associated in a sentence. There is, therefore, no single and unvarying utterance of such terms as *joy, love, death, sorrow,* or any other of the significant words which constantly appear in songs. Each will have a different color according to the mood or idea of the sentence or phrase in which it occurs—whether it be tender, scornful, loving, or hateful. Tone itself is controlled by the ideas which constitute its *raison d'être.*

5. *Faithfulness to notation.* Insofar as the composer has indicated his ideas by the notation—not only the notes but the words and the signs for various tempos and dynamic effects—the singer should meticulously observe them, especially in the early stages of studying a composition. Gradually as director and singers become better acquainted with the work some reason for changing certain small details may appear, but these changes should never be made until what the composer has indicated has been given repeated trials. Moreover, in the older compositions in which the notation is much less exact and far less minutely indicated than it is in modern compositions, several ways of singing identical passages should be tried out before a final choice is made. This final choice must be, so far as can be ascertained, in accordance with the style and desires of the composer—if we allow that it is his music that is being sung.

6. *Phrasing.* Phrasing is primarily a matter of articulation and hence of delivering in suitable divisions, parts of the complete textual and musical thought. It is not, as some directors apparently think, a means of demonstrating *tours de*

force in delivering long phrases with a single breath. There should always be enough breath available for the singers to express the mood and the idea of the section of music they are singing. If the phrase is too long for a single breath, it may be divided almost anywhere provided a new breath is taken quickly (but without gasping) and the phrase is picked up again with the same force of tone that was used in the preceding portion. It is inartistic and disturbing when with a new breath the singers attack the next portion with greater vigor than they had been using in the preceding one. Here again reference to the manner of phrasing in speech is helpful in deciding how it should be sung.

7. *General effect.* This final consideration might be called *interpretation,* thus repeating our first heading. We have, however, used a slightly different title because we wish to emphasize the necessity of including under this last heading all that has preceded it. We are now concerned with the singers who, after a considerable period of study and practice, are ready to demonstrate the results of all their preceding work. What has been tentative searching out and perfecting of detail now becomes a unified and confident whole. So we close this discussion by recommending to the choral conductor the study of a quotation [4] from the *Festival Booklet* by Sir Hugh S. Roberton which has been mentioned earlier.

> The test of interpretation is adequacy. If it is more than adequate it becomes a caricature; if less it becomes insipid and unsatisfying. . . . One of the ways of sin is so-called expression, a veritable snare in the path of the unwary. Rightly considered, expression should be the handmaid of interpretation, it being but a part of which interpretation is the whole. . . . Expression should subserve interpretation, whereas it is made more frequently to subvert it. It subverts it when it is applied in unrelated patches, or to bring out points which attract attention to themselves, and detract attention from the whole. Indeed it is subversive when it is applied at all. For expression is not a thing to be applied or imposed; it is a thing to be interwoven with the music itself, and so thoroughly made one with it that the music finally exhales (so to speak) the expression. It is easy to be expressive at the expense of the music, to be showy and insincere (which a lot of so-called effective singing is); it is difficult to work the expression into the musical mould and texture. . . . True expression "vaunteth not itself, is not puffed up, doth not behave itself unseemly."

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[4] By permission of Carl Fischer, Inc., sole agents in the U.S.A. for Paterson's Publications Ltd., London.

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TOPICS FOR DISCUSSION

1. Does the opening discussion about the vitality of singing strike a responsive chord in you? Do vocalists usually seem more emotionally stirred than instrumentalists? Which moves you more, singing or playing? What is your opinion of the quotations from Tomlins on *The Living Breath* printed in Appendix D?

2. Some estheticians maintain that the marriage of poetry and music was a *mésalliance*, and that a separation of this ill-mated pair would be to the advantage of each member. Do you agree? Do you like your arts mixed? What about architecture, drama, motion picture, dance? Some dance authorities advocate dancing without music? Would that be desirable?

3. Are there practical difficulties which may negate the values ascribed to reading aloud the text of a song or chorus before singing it? What happens when various portions of the text are distributed to different voice parts? How would the many repetitions of a few words in anthems and oratorio and opera choruses be handled as printed matter apart from the music? Consider, for instance, the opening chorus in Handel's *Messiah*. Would it be wise to prepare a condensed version of repetitious texts, such as the composer probably had before him when he planned his writing?

4. Do you know of any texts of choral numbers that are so effective in themselves that it might be valuable for the singers to prepare them sufficiently well that they might in a concert be delivered as choral speech before being sung as choruses? What might this accomplish for the audiences? If you go through a dozen choral numbers with the purpose of finding texts that might be considered for such treatment, note whether your evaluating has any effect on your judgment as to the general worth of the numbers examined.

5. Compare the general discussion of "The High School Vocal Program" with conditions in any high schools which you know rather well.

6. If you were engaged to develop a program of music in a high school which had very little or no music, which would you try to organize first, a general chorus—required or elective, whichever you consider more desirable—or boys' and girls' glee clubs? Whichever alternative you favor, when, if ever, would you introduce the one you omitted at first?

7. Do you approve of the third sentence in the section headed "Music Reading in the

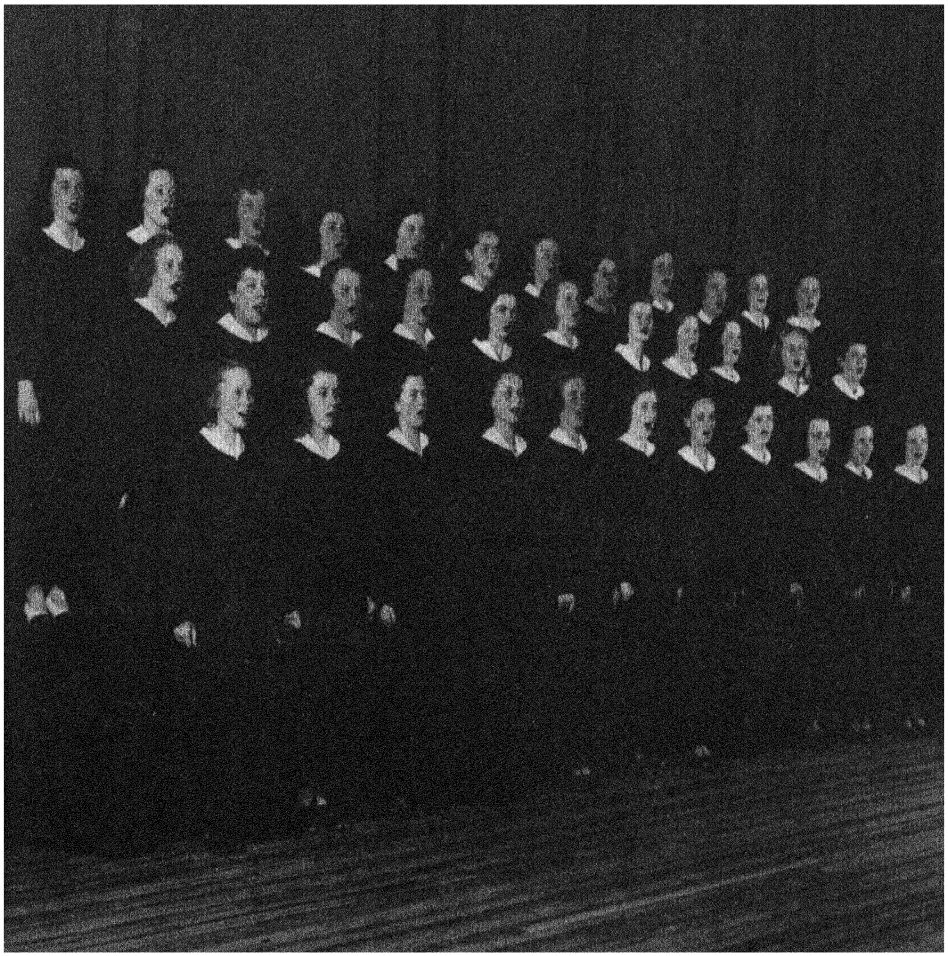
High School Chorus"? Has this action taken place in all the choral groups you have observed—in or out of school, in church choirs, for example? Should it?

8. Do you understand the plan recommended of combining certain features of the "movable *do*" system with certain usages of the "fixed *do*" system? Does the plan seem to you feasible and desirable for use with a high school chorus? Should it be used elsewhere?

9. How highly do you value the power to improvise or "fake" harmony parts? Is this a power that can be taught or is it a gift? Would you attempt to develop it with a high school chorus?

10. How helpful were the seven considerations which closed the chapter? Was the treatment too brief? Were essential headings omitted? Glance rapidly through the following three chapters to see whether they do not perhaps contain the material you thought should have been included here.

Newton, Massachusetts,
High School Girls' Glee Club.



VII

Glee Clubs

Their Place in the Music Program

Glee clubs have been a powerful force in developing high school music. Requiring very little in the way of special funds, they could thrive on the most meager budget. Being among the earliest of the elective groups, they served to demonstrate that there were many pupils who would gladly give extra time to music even when it was not included in the regular school program. Although there have been many changes in the music offerings, and although many more pretentious or more spectacular organizations have been formed in recent years, glee clubs persist today and probably will continue indefinitely as important and desirable groups in every type of high school.

The high school glee club has not always been considered an educational asset. In many cases it has in fact been primarily a social organization rather than a musical one. The quality of material sung by glee clubs has often been distinctly low-grade, and frequently the standard of performance has left much to be desired. Early in the present century, when it was first proposed that credit should be given for high school music, there were many educators who insisted that while the orchestra, the chorus, and the theory class merited such recognition, the work of the glee club and the band was not of sufficiently high artistic caliber to deserve credit toward graduation. The band was already recognized as an athletic asset and the glee club as a social one; but credit toward graduation—that was an entirely different matter!

Then came the "era of prosperity" in high school music. Orchestras, bands, glee clubs, choruses, theory classes, appreciation courses—all these multiplied tenfold—yes, a hundredfold. The value of music as an educational subject began to be recognized and it became easy to persuade school authorities to allow credit. Then the contest movement arrived on the scene, and because of its influence and for other reasons the quality of work done in all high school music courses improved rapidly. The glee club, instead of being an after-school activity managed largely or entirely by students, became a regular school class, often meeting daily during school hours, taught by a member of the high school faculty, and given credit as in the case of other school subjects. The glee club had become respectable!

Today the members of the glee club still have a good time at rehearsals—if there is a good teacher; but it is a *musical* "good time," whereas in the old days

it was often largely a *social* one with plenty of tittering by the girls and horseplay by the boys. Yesterday it was considered a social advantage to be a member of the glee club—especially if you were a girl; and often the pulchritude of the girl or her family's social status had more to do with her admission to the club than did the quality of her voice. Today it is still considered an honor to be allowed to sing in the glee club, but the honor is more musical than social. In fact the glee club has now achieved such high standing as a class in vocal music that it is ranked as a valuable division of the music department.

The Function of Glee Club

What is the function of the senior high school glee club? In general it has the same function as any other course in music, namely, to give its members an experience that will enable them to grow in musical power and understanding, and to develop a deeper and wiser love for music as a fine art. But specifically its function is to train adolescent boys and girls to *sing better,* and particularly to use their newly developed adult voices with confidence and skill. It is, in effect, an ensemble voice class—a class in which boys and girls of 15, 16, and 17 learn to produce pure, beautiful, true-to-pitch tones; to listen to their own voices as they sing with other voices and to adjust their tones to the tones of other members with the effect of many voices blending into one tone; to sing chords so that the auditory sensation will be that of lovely individual pitches blending graciously into beautiful harmony; to articulate and enunciate properly so that both singers and audience will be fully aware of the text; and to sing beautiful music with taste and discrimination.

In addition to the foregoing they will of course learn to sing compositions of different schools and moods, thus enlarging their grasp of the various styles and feelings of music in general. They will learn something of melody, of harmony, of form; and they will thus grow toward a keener appreciation of all music. Sometimes, for various reasons, such as are discussed in our chapter on contests and festivals, they may show their skill in comparison with or in cooperation with groups from other schools. But transcending all this in importance is the idea of the glee club as a voice class, a class in which boys and girls learn to sing better in a group.

Organizing Glee Clubs

Whether in a pioneer situation or in a school where the music is already well under way, the director of a proposed glee club must have at least a general idea of the kind of group he will try to organize. His idea will have been shaped by conversations he has had with students, if this is the beginning of the club, and by the membership and accomplishments of the previous organization, if the group is a continuation from a previous year. He will thus draw up tentative plans for a club of girls or of boys, or of both; the probable size of the club will influence the standards he will set up for his tryouts; some thought will be

given to the question of what to do with the problems of unchanged voices which will probably present themselves; and several alternatives should be formulated to take care of what might otherwise prove to be badly balanced groups.

Tryouts

In testing the voices of pupils who wish to elect glee club, the teacher will want to ascertain at least the following: (1) range and quality of voice; (2) its blending quality; (3) the pupil's ability to read music; (4) the pupil's ability to hold to his part against a different part; (5) the pupil's general music sense; (6) the attitude of the applicant regarding school activities in general and, particularly, his attitude toward music.[1] From the more responsive and responsible members, the necessary glee club officers will be selected, and these can be of great assistance to the director. It is assumed that only pupils who have at least fairly good voices and reasonably good ears will be allowed to elect glee club and that the teacher has the right to reject those whose singing would be harmful to the total effect. Of course no pupil is ever to be admitted or rejected on the basis of looks, popularity, wealth, color, or family influence. And there should be some other choral group to which he may belong if he is not admitted to the glee club—probably the general chorus.

Voices

It is the authors' conviction that, at least in medium and large sized schools, only changed voices should be allowed in the senior high school glee club. The girl's voice matures so much earlier than the boy's that there is little difficulty with female voices in the senior high school. But some boys' voices do not change until 16 or even 17, and we believe that such voices do not belong in what is essentially a men's singing organization which uses music for first and second tenor, baritone, and bass. In the junior high school it is necessary to adopt compromises of various sorts and it may sometimes be desirable to do something similar in the small four-year senior high school; but in the larger school, with plenty of voices to choose from, we believe that the quality of the boys' glee club should be provided for by admitting to membership only boys with changed and fairly settled voices.

In the case of the girls' organization there may be difficulty in finding enough low altos to make four-part material feasible. In such a case the director will confine himself to three-part (and two-part) songs—of which there is an abundance. Occasionally a unison song with piano accompaniment—if it does not go higher than E-flat and is of especially good quality in both words and music—will be welcome by way of variety. Girls' voices singing *a cappella* are not nearly so effective as boys' voices, and while the boys' club will devote itself almost ex-

[1] For more specific suggestions concerning these matters the reader is referred to chapters 6 and 7 of *Music in the Junior High School*, Gehrkens, and to Note 75 in *The New School Music Handbook*, Dykema-Cundiff; both books published by C. C. Birchard and Co.

clusively to four-part songs without accompaniment, the girls' club will necessarily use unison songs with accompaniment, two- and three-part songs with piano (sometimes with the addition of a wind obbligato or a string background [2]), and occasional four-part compositions—with or without accompaniment—as may be feasible. All this because of the different character of the voices of boys and girls.

Materials

One reason for the scorn that we used to feel for the high school glee club—and the college club too!—was the poor quality of the music sung; and one of the chief reasons for the growing reputation of the present-day club is the fact that much finer music is being used. Really good music appeals to adolescents; it thrills them; and the more perfectly they learn to sing it the deeper is their response. We used to think that the average boy and girl could appreciate only crude, inferior music of the simplest sort; but to our astonishment we have found that adolescents have within them an esthetic readiness to participate in the performance of the most beautiful music that exists. They do not always respond so quickly to the idiom of the modern composer, and the harmonic dissonances and subtleties that pervade the music of today often leave them cold. But they rise with all the ardor of youth to the virility of Beethoven and Haydn, to the grace and charm of Schubert and Mozart, and even to the contrapuntal intricacy of Bach and Palestrina. While many good "arrangements" of classical compositions have been made by modern musicians, the singers should whenever it is feasible become acquainted with the original versions. Only then do they get the full flavor of the composer's work.

Let the glee club director recognize this incipient craving for the best in musical literature, and instead of pandering to the adolescent's desire for the cheap, the sentimental, the vulgar—and there exists such desire—let him spend much time in searching out better material: songs that are lovely beyond words—and yet not too difficult; songs that thrill both the sentimental girl and the red-blooded boy; songs that have such high artistic value that they remain "a thing of beauty and a joy forever" throughout life. Let him be so constantly looking for suitable material that such searching becomes one of his cherished hobbies.

Rehearsal Plans

As with the vocal class, so also with the glee club is it highly desirable that each class or rehearsal period be carefully thought through in advance. There should be variety in the mood of the music chosen, and several compositions should be worked on at each rehearsal. One of the worst features of the music contest is that it so often dominates the activities of the musical organization for

[2] See list in Appendix E.

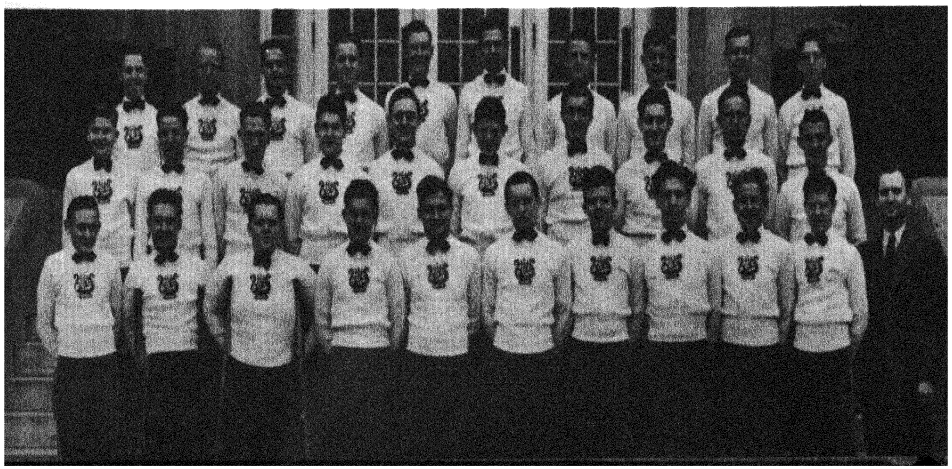
several months before the event, and during this time both teacher and pupils often get so weary of certain compositions that they never want to sing or hear them again. This is very bad, and we recommend that even just before the contest, the teacher plan his rehearsals so that there shall be sufficient variety to hold the interest and attention of the members. This may be accomplished by reading through a new composition, by singing an old one "just for the fun of it," by working especially hard at one number during a certain rehearsal and then slighting that one the next time, etc. The main thing is to have the director imbued with the idea that success comes only when the pupils are genuinely interested in their work, when they are striving toward some clearly defined goal; and that maintenance of such a state of mind on the part of a group of immature adolescents requires astute planning on his part.

Practical Suggestions for the Improvement of Singing

For the purpose of reinforcing and supplementing the formulations on voice, we present herewith a dozen suggestions which are valuable for use in any singing group. Even if the music program in the high school has developed to a point where membership in a glee club is dependent upon a year's work in a voice class, at least some of these suggestions will still remain pertinent. Vocal exercises (made as functional as possible by the means suggested in the following chapter) are necesary in every glee club, whatever the previous musical training of the members, and when the members have had no definite vocal training, attention to voice production should occupy a large portion, possibly half, of most of the group meetings.

Moreover, we wish to call attention to the desirability of devoting a portion of each rehearsal to quiet or soft singing. This idea is so succinctly and so forcibly presented by the late Frank A. Beach, that we quote a portion of his paper on the subject. (See References for Additional Reading.)

Boys' Glee Club,



In advocating the soft tone, I would not be misunderstood. I do not suggest the permanent substitution in choral singing of the light tone for the full resonant tone; such a thing would be fatal to interest as well as to musical effect. In fact, it would be well nigh impossible in most choruses.

By a *legitimate soft tone* we mean a light, floating tone that is truly vibrant, and so supported on the breath that it may be sustained without wavering in pitch; a tone that is *piano* or *pianissimo* in dynamic intensity, and so freely produced that it may be increased without a change in quality. This of course is a perfect tone; but such a tone must be the ideal of the conductor who would achieve beautiful and vital effects in choral singing. This ideal of tone is essential because:

(1) The full resonant vocal tone, which is rightly produced, and is adequate to the demands of choral music, can be none other than the soft tone increased in resonance and power. This conforms to the laws of the natural world; all of the characteristics of the plant are found in the seed.

When a tone that is sung *pianissimo* and *sustained* is listened to critically, its various characteristics—timbre, vowel color, and intonation—are audible with unusual distinctness to director and singers alike. It is as though the outer layers of volume were removed, and the core of the tone itself revealed.

(2) The soft tone, produced as it must be on a finely balanced breath, encourages freedom from strain and tension.

(3) The ideal soft tone affords an effective means for developing that most important tonal characteristic—accurate intonation.

(4) The soft tone makes defects in vowel color and enunciation readily apparent.

(5) Its use affords a safe procedure in the development of upper tones, and furnishes a solution for the problem of increasing the tenor section of the chorus.

(6) It makes for a uniform type of production throughout the dynamic range of the singing voice.

We proceed with our suggestions,* with the caution that they are not all to be followed in any one period—else there would be no time for music!

1. In the first place it is extremely important to relieve all *tenseness* in the body. To accomplish this, the members of the group may be asked to stand and "shake themselves loose." Now have them sit down, slump over in their seats, turn the head round and round in a circular motion. This will result in a certain amount of gaiety, but a little laughter does no harm—is as a matter of fact itself relaxing.

2. Next ask them to yawn, then to start to yawn again and to notice particularly how the throat feels just before the consummation of the yawn. *That is the way the throat should feel in singing!* Now with the body relaxed and the throat open, have them sing 5, 4, 3, 2, 1 of the scale on consecutive upward pitches with the syllable *ah, fa,* or *ha.* Start on the pitch G and go up by half steps. Let individual voices drop out when the pitch becomes too high. Another good exercise is 1, 2, 3, 2, 1; 1, 2, ♭3, 2, 1 on consecutive pitches. It is often good to use a descending exercise at first because it seems easier to keep the throat open on the descending scale. Be sure that the throat is always open and the entire jaw "dropped from the ears."

* The authors are pleased to acknowledge the help of Miss Hilda Magdsick in formulating these suggestions.

3. Frequently one finds that the muscles around the *mouth* are very tight. A good remedy is to tell the students to pretend to chew gum—to really *chaw* on it on both sides of the mouth.

4. Of course, the singer must learn to use his diaphragm. Probably one of the simplest ways is to pant like a dog; next pant and say *ha-ha-ha,* etc.; then take a pitch with *ha,* singing the first exercises mentioned. Another good exercise is to grunt, saying *humph;* then with this "humph" take a pitch and with arms behind the head (to aid in giving a tall feeling to the part of the body above the waist line) sing the same exercises. *Ho* is also a good syllable, and *he* is good for depth of tone. Buzzing against a small card is another frequently used device for developing breath control.

5. To develop *resonance* and to help form the tone, humming (of the right kind) is good. When your singers are thoroughly relaxed, sitting with arms on knees, have them say "I am hungry." Prolong "hungry", take a pitch, and on the syllable "hung" sing the above exercises. Be careful to keep the tone out of the throat. (Get the throats *opened* first, *always.*)

6. To develop flexibility of the tongue, sing "la" without moving the mouth —let the tongue do all the work. Sing 5, 4, 3, 2, 1; also 1, 2, 3, 4, 5, 4, 3, 2, 1, and other similar exercises.

7. To get the tone to *float* it is sometimes good to do a "fire siren" in the head with the syllable *oo.* Take care that the tone goes up from the base of the head, up and over.

8. To develop ability to sing a good legato, one must keep the breath floating through the tone constantly—one must *think* "smoothness." And of course one must learn to sing on the vowels.

9. Choose music the text of which contains many good singing vowels on sustained notes. The first phrase of *Annie Laurie* is an excellent exercise. It often helps to have the pupils *say* the words, slowly, thoughtfully—prolonging the vowels smoothly. Above all, the teacher must be exacting in his insistence that the tone be made on the vowel unless the character of the music demands a "clipped" rendition.

10. One must, however, learn to sing consonants well in order to have good enunciation and diction. So often the final *t* of words such as *light* and *night* is omitted altogether. Final *d's* are also often dropped in words like *and.* There is a tendency also to slight *m's* and *n's,* as well as a fad—in some quarters—to overdo them. All this should be watched constantly.

11. To sing in tune a voice must be properly placed and it must sing tones that are easily within its compass. Also, the ear must be trained always to listen for correct pitch. It is only certain pitches within a composition that are out of tune, and the teacher must train his pupils to listen for these places. Major thirds and major seconds are often not thought "wide" enough. Stop immediately at these out-of-tune places and teach your students to *think* the correct pitch before singing it.

Girls' Glee Club,
Saint Michael Central High School,
Chicago, Illinois.

12. High School students are not yet adults, so do not choose material that is so mature that the adolescent cannot comprehend it. They cannot grasp anything that is too subtle, complex, or deep. Choose music that will not overtax their voices. In other words, inspire them to be sincere and to preserve an unimpeachable integrity in performing music. Teach them to reproduce faithfully what the composer intended—nothing more and nothing less. This implies absolute accuracy in rhythm and interval, as well as a sensitivity and response to the ebb and flow in the music, the constant give and take which is the real rhythm of the music and which cannot be expressed in mere note values. Here again the entire body must be relaxed and flexible so that each one feels the movement—the curving of the phrases—throughout the entire body, from the toes up. It is not just the voice that sings but the entire person. If in the course of the rehearsal some of the bodies become stiff, have the entire group stand up, "shake themselves loose," and for a moment swing to the pulse of the music with their entire bodies. If practical, it is very good to have them sometimes *walk* while singing. In order to reproduce the real meaning of the composition it is necessary to understand the phrasing—to be aware of the climax of each phrase and build toward it—rather than merely making a crescendo. *One must always think of the climax and the close of the phrase when beginning it.* Often there is a series of phrases, building up gradually, and here one must be aware of the phrase that finally does contain the climax of the whole piece.

All this implies that the teacher of vocal groups must himself be a singer, a musician, and an indefatigable and persistent student of the difficult art of teaching singing.

Public Performance

The glee club is often easier to manage than the voice class because it may always have the stimulus of a forthcoming public performance to motivate its work. The director must recognize this motivating force and make full use of it. Singing at a school assembly is the natural way to start, but this may well be supplemented by allowing the group to appear before men's clubs, women's clubs, community gatherings, and even at church services if this can be so

adroitly managed as not to cause jealousies and antagonisms to develop. An impending public performance enables the director to insist on many additional repetitions for the sake of perfecting the phrasing, the dynamics, the intonation, the enunciation, and other details. It must therefore be considered one of his major assets.

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3. Burns, Samuel T.—"Problems of the Choral Conductor in Small High Schools," MENC *Yearbook* for 1932, pp. 129-132.
4. Coward, Henry—*Choral Technique and Interpretation.* Novello & Co., London, 1914.
5. Christiansen, F. M.—"Ensemble Singing," in MENC *Yearbook* for 1932, pp. 121-124.
6. Christy, Van A.—*Glee Club and Chorus.* G. Schirmer, New York, 1940.
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10. Hinga, Howard N.—"The Elementary Choir—Its Organization and Administration," in MENC *Yearbook* for 1934, pp. 162-167.
11. Matthay, Mrs. Tobias—*The Art of the Spoken Word* (Paterson Booklet). Carl Fischer, New York, n.d.
12. Scott, Charles K.—*Madrigal Singing.* Oxford Univ. Press, New York, 1932.
13. Vocal Materials Reviewing Committee—"Selections for Male Voices in the Senior High School," in MENC *Yearbook* for 1936, pp. 235-236.
14. Wiseman, Herbert—*School Choirs* (Paterson Booklet). Carl Fischer, New York, n.d.
15. Wilcox, John C.—"Voice Training in the Schools: Is It Education or Exhibition," in MENC *Yearbook* for 1938, pp. 289-292.

TOPICS FOR DISCUSSION

1. In *Grove's Dictionary of Music and Musicians* there are interesting and informative articles on glees and glee clubs. From these we learn that the glee, contrary to the joyous suggestion of its name, was both serious and cheerful; that it was originally written for men's voices and sung without accompaniment; that it is more recent than the madrigal; and that the differences between the two are in the character of the music, the earlier form being primarily contrapuntal while the later one was primarily harmonic or chordal; and that the first glee club was formed in 1783. The following statement, "Samuel Webbe composed for the club his *Glorious Apollo* [4] which was ever after sung at the meetings as the opening glee while Byrd's canon *Non Nobis Domine* [5] was sung immediately after dinner,"

[3] The *Yearbooks* may be secured from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

[4] Reprinted in *Singing Youth.*

[5] Reprinted in *The Green Twice 55 Community Songs.*

suggests the idea of each glee club having an opening and closing selection used at each program, something in the nature of theme songs. Does this seem to you a good idea for use today?

2. On the basis of your experience with glee clubs, either as director, member, or observer, formulate your opinion as to the educational value of the high school glee clubs you have known.

3. In the light of your experience and the ideas suggested in this chapter, do you think more valuable educational results could have been obtained?

4. Do you agree with the authors in stressing the necessity of treating the glee club as an organization in which each member shall individually learn to use his voice better? If voice classes were included in the high school program, would that be a reason for lowering the standards of admission to the glee clubs and making them primarily social rather than musical?

5. On the basis of the information you have been able to gather, is it your opinion that participation in music contests has had a beneficial or a harmful effect upon glee clubs?

6. Because this book deals with music in the senior high school and because glee clubs already exist in nearly all senior high schools and in many junior high schools, not much attention is given in this chapter to the formation of glee clubs in schools which have not already included them in their programs. There may be students in the class which is using this book who have not had glee club experience. If either of these conditions exists, it might be wise to have a period devoted to a discussion of starting a glee club in a pioneer situation. What should be the main topics in such a discussion?

7. Do you consider the six items listed under *Tryouts* to be equally important? If not, list them in the order of their importance and indicate roughly what proportion of a hundred percent you would allocate to each of the six items. In the article by Samuel T. Burns, listed in the additional reading at the end of this chapter, he discusses methods of handling a high school chorus (which in this case is about the size of a glee club) in which there were no real tenors. The voice distribution of this chorus was as follows: sopranos 22, altos 15, alto-tenors 5, baritones and basses 8. What would you have done to rearrange these voices to produce the best possible balance as an S.A.T.B. group?

8. Howard N. Hinga, in the article listed in the bibliography, maintains that special choirs flourish only as the members develop an intense interest in the music which is being sung. F. Melius Christiansen, in his article, states that "In order to accomplish anything in the choir it is necessary to use only high-grade music, music that contains artistic and educational qualities." To what extent do you agree with these two statements?

9. Compare the three formulations for improving singing which are given in chapters VI, VII, and VIII. Do they seem to you mutually consistent or are they in some instances contradictory? If there are disagreements do they leave you confused? Would you have preferred to have the three formulations combined into one, this one being consistent with itself?

10. Scattered throughout the United States there are many choral groups which meet regularly for singing but which never give any public performances. Would you consider this a wise plan for high school glee clubs?

VIII

The Voice Class

In order to give a still more specific opportunity for vocal work, many schools are inaugurating voice classes.* There has been considerable difference of opinion as to whether high school pupils should or should not begin voice lessons. Many have favored such a start, citing examples of great singers who began to study in their early teens. Others have opposed the idea, recalling instances of voices exploited by vocal teachers and often strained permanently because of overuse during the formative period. At present, the majority of well informed music educators take the attitude that there is much about singing that a boy or girl of 16 or 17 ought to be learning if he is to be a singer later on, and that if he is put in charge of a wise and well-prepared teacher there is little danger of harming the voice.

It is easy to understand why most private teachers of singing do not fully understand adolescent voices. They are accustomed to working with men and women whose vocal organs are settled, fully matured. Even in the case of the mature voice the teacher frequently does not understand his business, and many an adult is still today singing badly—forcing his tones, overreaching his natural range, singing out of tune—because his teacher is not sufficiently adept in diagnosing his vocal difficulties and in showing him how to produce and manage his tones more naturally. In the case of the adolescent, whose voice is still in the formative period, the whole problem is far more complex. So far as the average teacher of adult voices is concerned, therefore, the authors would express their conviction that high school boys and girls are in general more likely to sing well later in life if they do *not* have lessons under an ordinary voice teacher—unless some individual instructor has made a very careful study of the adolescent voice.

It is at this point that the high school voice class enters the picture. These classes are taught by regular members of the faculty; they meet within school hours; they are free, so there is no temptation to keep pupils in them who for any reason ought not to be taking voice work. The teacher is always one who has worked with children's voices, so that, in general, high school teachers of singing probably understand the adolescent voice better than private teachers ordinarily do. The emphasis in the class is upon the care and development of the young voice, upon producing beauty and purity of tone—not upon studying intensively a few solos which are to be performed in public. This is in fact one of the

* See material on voice classes in Appendixes A3, A7, B, and N1.

greatest educational assets of the voice class: unlike the glee club it does not appear in public, hence that frequently misused appeal is not associated with membership. It is, therefore, primarily an opportunity for pupils who have reasonably good natural voices—and ears!—to study singing from the viewpoint of learning to sing *better*. Sometimes this leads to later membership in a glee club or choir; occasionally it results in individual public performance; but in general it is motivated only by the desire to *sing better*—and this is its great value. The human voice surpasses all other instruments in beauty, in vitality, in poignancy of effect. Learning to sing well is thrilling; and even in these days of supposedly blasé and cynical secondary school pupils, singing in a glee club or *a cappella* choir or oratorio chorus still provides a thrill that is hardly surpassed by any other phase of adolescent experience. Since esthetic thrills are an educational asset, and because *good* singing is more thrilling than *poor* singing, therefore more and more pupils must be taught to sing well. The glee club has an important function in stimulating this objective, but the voice class is even better. The voice class teacher is a "specialist" in the art of singing, just as a surgeon is a specialist in operations. So let us not think of the voice class as just another fad, but as the very foundation of good singing. The requirement of a year in a voice class before the pupil may become a member of other vocal organizations would have an immensely beneficial effect upon the singing of the glee clubs, choirs, and small vocal ensembles, and such a requirement—which already exists in some schools—is strongly advocated by the authors for most schools.

The Voice Class Teacher

Here as everywhere, it is the quality of the teacher that counts for more than everything else put together. There may be a large and perfectly equipped music room with two grand pianos in it; a coöperating high school principal; full credit for the work, and a large class of pupils; but if there is not a thoroughly trained—and highly inspired—teacher these things will avail nothing.

First of all, the teacher of voice classes must himself be a singer, well versed in the best methods of singing. Second, he must be a good all-round musician, able to select high-grade materials, capable of playing a piano accompaniment to the singing of his class, taking his place with the other musicians of the community as an authority in vocal music. Third, he must know children's voices. It is an advantage if he has taught in grade school and junior high school so that he may know what happens to children's voices from the time they enter the first grade until they graduate from senior high school. Finally, he must have a fair proportion of those other qualities that are indispensable in the case of any fine teacher: enthusiasm, vitality, intelligence, kindliness, and the like.

Granting such a combination of traits, the success of the voice class project is already assured, for such a teacher will not only arouse enthusiasm in his pupils but he will be able to work amicably with his fellow instructors, with the school officials, and with other musicians in the community.

How to Begin Voice Class Work

When the project of organizing voice classes has been approved by the school officials, teacher and principal will announce to the students, preferably in the spring, the new type of work for the next school year. The announcement may be made at the assembly period; or in the various home rooms, in the school paper, or by means of a printed slip handed to each pupil. The pupils must be clearly informed that this is a course for pupils with fairly good voices, who like to sing and who want to learn to sing better. If a year of voice work is made a prerequisite to membership in glee club or choir, this should be explained. However it is done, the announcement should be made in such a way that the best singers in the school will be attracted to the project.

Applicants for admission to voice classes must be heard individually, and only those with fairly good voices who sing reasonably well in tune and who can read at least simple music will be admitted. If there is to be only one class at first, a maximum number—certainly not more than 25 to start with—should be fixed; hearing all who apply for admission, the teacher will select the 25 (or whatever number is decided upon) who show the most promise. If two classes are feasible, it will be better to have a class of boys and a class of girls, as the voices of boys and girls require different treatment during adolescence.

Teaching a Voice Class

While it is not feasible in such a book as this to prescribe either methods or materials, yet we feel that certain matters of what may be termed *class management* may well be mentioned. First, the class room should be fairly large and if possible it should have a high ceiling. Instead of the usual conventional seating by rows, many teachers prefer the semicircle plan or the horseshoe plan, the teacher and the piano being in the middle of the semicircle or at the opening of the horseshoe. The teacher will thus be able to see all his pupils and they in turn will be able to watch each other, thus learning more quickly. A grand piano is a great advantage over an upright—for obvious reasons.

Second, the instructor must learn to teach the entire class at the same time, keeping all his pupils busy every moment of the period doing something that is interesting and valuable; but he must still be teaching each individual pupil and keeping his eye and ear on the development of each individual voice. This is enormously difficult and yet absolutely essential, for the striking of a suitable balance between teaching the class and teaching each individual in the class is the very touchstone of successful group instruction—both vocal and instrumental. Some teachers are so engaged in instructing the class as a whole that they miss all sorts of things that individuals do; others spend the entire period giving short lessons to individual pupils; the remainder, finding no application to their needs of what this individual pupil is learning, becoming bored and restless —sometimes mischievous. But the ideal teacher, while frequently stopping to help some individual pupil do something better, finds ways of holding the atten-

tion of the others, taking them into his confidence as to what he thinks is wrong with some pupil's singing, asking their opinions, getting them to listen critically to the individual who is singing and to suggest remedies for defects, etc. It is through a combination of group and individual instruction that the successful class teacher gets his results in any subject, and a fine balance between the two is nowhere more necessary than in the voice class.

Third, the teacher must make much of correct posture, both standing and sitting. Good breathing depends largely on holding the body easily erect. Much of the time the pupils will stand, and here good posture is comparatively easy to secure. But standing continuously is bad for hygienic reasons—particularly in the case of girls; so each pupil should stand in front of his chair and be allowed to sit down whenever he is weary. The entire class will sit part of the time.

Finally, the teacher is urged not to be in too much of a hurry about classifying a voice. Adolescent voices are still in a state of flux and it is often hard to predict what will happen to any given voice in a year's time. Let the voice develop naturally; see to it that the pupil sings easily and without strain; do not worry about the development of power;—and then wait to see what happens!

Plan Making

The voice class must be treated by the teacher just as other classes are, so far as planning the individual meetings and periods of study are concerned. Every lesson should be thought through in advance, the teacher looking up his notes to see just what was done the last time and devising a psychologically-thought-through plan for the next lesson. Routines are dangerous and the custom of unvaryingly devoting so many minutes to breathing exercises, so many to vocalizing and so many to song singing is bad pedagogy. The pupils should never know what is going to happen; thus there will be an attitude of expectancy, of curiosity, of anticipation. If they know that each period will begin with 10 minutes of vocalizing and that the same exercises are always used, those ten minutes will result in far less growth and development than otherwise. Planless lessons and routine periods are easier for the teacher; but they are far inferior in point of influence on growth to carefully planned lessons with plenty of variety.

Largely for purposes of reference and comparison, we list, with brief comments, some of the more important matters which engage the attention of class voice teachers. From this list and other items which the teacher wishes to emphasize, the material for the plans of various days will be drawn. As has just been stated, the selection of items, the amount of time devoted to them, and the order in which they will be presented should change as the needs of the class may dictate.

(a) *Posture.* While special dramatic situations may call for unusual adaptation, the normal position of the body during singing should be one that is balanced, poised, comfortable, without strain. When sitting, both feet should preferably be flat upon the floor with the weight of the body upon the balls of the feet and on the hips well back in the chair. Placing one arm over the corner of

the back of the chair is sometimes a help in bringing about full unimpeded action of the abdomen. When standing, the body should be erect, without stiffness, one foot usually a little ahead of the other, with the weight of the body on the balls of the feet. When weary, during rehearsals, singers should be allowed to sit for a time. Good bodily posture and graceful carriage interact favorably with good singing. Both contribute to a sense of well-being.

(b) *Breathing.* This should be of the simple natural type which characterizes a baby—whose breathing and voice production may be profitably observed by teacher and pupils. In this type—frequently designated as "diaphragmatic-costal" or deep breathing—the breath, inhaled through both nose and mouth, causes the abdomen and the ribs to expand. The observable effects of breathing, which the singer may sense by placing his hands on his abdomen, should be almost entirely in the expansion and contraction in the region of the waistline. The upper chest should disclose little or no rising and falling, except possibly in unusual dramatic situations.

Exercises in breathing should seldom, if at all, be carried on without tone production, but should, rather, be based on single tones or short phrases. Various devices may be used to insure (1) deep breathing; (2) conservation of the breath in slow but steady emission; (3) replenishing the breath before it is completely exhausted so that pushing, straining, and gasping are avoided, and (4) developing the sense of having a plentiful reservoir for assuring a firm breath foundation supporting each tone that is sung.

(c) *Tone Production and Control.* In the case of most singers, beautiful tone is evoked not by conscious attempts at manipulating the vocal organs but by mentally conceiving the type of tone desired and thus bringing about automatically the proper physical adjustments. Criticism of the tone thus produced as to its adequacy in terms of what the ears of teacher and pupils hear serves as a check upon the rightness of the singer's concept and hence of the resulting tone. For example, the tone may be criticized as not being cheerful or sympathetic or courageous enough, or in the right mood, and the singer will thus be led to alter the tone to overcome the inadequacy which has been pointed out.

But there may occasionally be joined to this indirect method of tone production some more direct physical criticism such as attack and release, steadiness or evenness, length and power, legato and staccato, crescendo and dimenuendo—provided always an emotional or interpretative justification is joined to the criticism. This statement applies not only to song singing but to exercises, which are always more vital and educational if conceived in terms of emotional expression. Singing with a neutral syllable,—*ah, oh, e, oo, m, n, l,* etc.,—or with a word,—*Come, Go, Hello, Farewell,*—or a phrase—*He is here, Day is ending*—must therefore be as varied as the moods which control it—joy, fear, anxiety, wonder, hope, despondency, etc. These exercises may be sung on a single pitch by one or more singers or in chords when there are several singers.

(d) *Diction—Pronunciation and Enunciation.* Students must come to realize that in both singing and speaking it is the vowels and not the consonants on

which tone is sustained and, hence, that with a sustained tone the final consonant of the word which is being sung must not be introduced until just as the tone is to be released. Failure to understand this simple distinction results in blurred and unintelligible speech.[1] Consonants, however, are so important in making a word understood that they must be enunciated very distinctly even though very rapidly, and their value in vocalization must not be underestimated.

Attention to pronunciation should bring about much greater unanimity and correctness regarding the sounds of the various syllables and the placing of the accents on proper syllables. As is pointed out in Chapter VI, reading the text aloud before singing it is most helpful in matters of pronunciation. The same remark applies to enunciation, which has to do with the manner in which correctly pronounced syllables or words are delivered, as to clarity and fullness or richness. Audience reactions—by groups or individuals—are most helpful in stimulating attention to matters of diction. Visitors to voice classes should sometimes be asked whether they understand the sung texts. An interesting and profitable diversion or game may be carried on by asking a singer (or a small group) to chant, on various pitches, a series of comparatively complicated directions to persons further and further removed from him and then noting how closely the directions are understood and correctly carried out.

(e) *Contrasting Singing and Speaking.* The game just suggested may serve to focus our attention for a moment on the differences between speaking, chanting, and singing. The first emphasizes ideas with little or no attention to music; the third emphasizes meaning with much attention to music; the second is midway between the other two. Speaking and chanting are alike in that there is seldom definite repetition of words or phrases, while this occurs commonly in song. In speech we practically never take more time for a syllable than is necessary to speak it distinctly and convincingly; in song a single syllable may be prolonged for several beats. Chanting, in the main, follows speech in this regard although there may be some prolongation of syllables. In general we may say, therefore, that from the viewpoint of meaning alone, speech, employing fewer variations in pitch and tempo, is the least artificial and calculated, singing with its great variety of pitches and tempos is the most artificial and calculated, while again chanting is midway between the two. Music seizes and amplifies all emotional suggestions implied in speaking.

(f) *Vocalizing.* The attitude of the authors toward vocalises has been foreshadowed in our discussion of breathing. We believe that there are always chances of educational loss when the musical whole is broken down into unrelated parts. We have seen so many instances of vocalizing that did not carry over into singing of songs, that we believe it is frequently of little or no value. We, therefore, recommend that phrases of songs, recognized as such by the singers, or neutral syllables, so interesting that they seem to embody real emotional situations, be used for vocal drills instead of vocalises which as usually sung ap-

[1] See No. 4 in Reading References for a suggestion by Clyde R. Dengler as to a drilling device for emphasizing the vowels in a song.

parently have no relation to any composition or emotional situation with which the singers are concerned. If, however, vocalises are available which are beautiful enough in themselves to serve as songs, with all the variety of interpretation which that involves, and if the singers can be led to treat them as such, a limited number of them may profitably be used.

(g) *Varied interpretations through following the instructor.* With vocalises, scales, phrases, or longer passages from songs, the instructor, working with an individual or a group, should frequently, if not constantly, vary the tempo, the type of tone, dynamics, and other factors of interpretation. This will not only add interest but will provide many fresh and valuable problems. Moreover, it is excellent training for vital, even spontaneous, singing of programs at concerts, for the singers will thus be led to feel the need of watching for significant variations. The singing of a composition should seldom become so stereotyped and inflexible that some new turn is impossible even after several performances.

(h) *Reading Music.* The voice class, like every other high school music group, must accept some responsibility for developing the general musicianship of its members. Singers, especially soloists, are notoriously weak in music theory. The possession of a superior voice is far too frequently taken as an excuse for almost complete neglect of everything except the production of beautiful tones. Harold V. Milligan, Executive Director of the National Music League, writing to the American Academy of Teachers of Singing, makes this statement: "You cannot emphasize too strongly the vital importance of musicianship in the training of singers. It is amazing how many of them cannot read readily, and this, of course, puts them in the amateur class at once. Nowadays, with the requirements of radio looming larger and larger in the musical world, the person who cannot read readily has little chance to get ahead. At the auditions conducted during the past five years by the National Music League, we have heard hundreds of vocalists, not students still in an elementary stage, but singers who consider themselves artists worthy of important professional engagements, and the most outstanding fact which strikes one is the painful lack of musicianship on the part of most of them. The number of beautiful voices is astonishingly large, but when it comes to *musicianship,* what a pathetic lack!"

Every singer who aspires to do solo work, even if it be only in his own home, should be able to play at least simple accompaniments on the piano (irrespective of what other instrument he may play); he should be able to analyze quickly the general form and harmonic structure of the songs he is studying; and he should be able to sing unaccompanied at sight most of his songs and to carry independently his part in music of at least the difficulty of the usual church anthem. Not all of this technical development can or should be accomplished in the voice class, but much if not all of it should constantly be aimed at in the voice class and the instructor should see that arrangements are made for having his singers acquire the necessary power in other classes or by private study. Regarding music reading it should here be stated that the singer should have some practice in carrying it on by relative pitch names, by absolute pitch names, and by inter-

vals, and that, depending upon his natural gifts and his training, he should develop the method which he finds most helpful until he can use it easily and effectively with whatever music he is called upon to sing.

(i) *Song Material.* There are a number of useful and comparatively inexpensive song collections especially designed for use in voice classes and each member of the group should own one or more of these. But each pupil should also be gradually building a library of individual songs suited to his particular voice. It is both desirable and inevitable for young people who are gaining surety and pleasure in the use of their voices to desire to sing solos both in and out of the class. Many of the songs used in class will be of medium range and suitable both for solo use by any member and for unison singing by the entire group. But there should also be songs which by courtesy or by definite agreement are, at least in the class exercises, definitely the property of certain individuals.

The material used should include folk-songs, ballads, and art songs from a wide variety of sources. As far as possible they should be songs which are not used in other vocal groups. It is to be hoped that many of the best American songs in all three classifications will be included, so that our young people may be well acquainted with the memorable achievements of Stephen C. Foster, Edward A. MacDowell, John A. Carpenter, Arthur Foote, Henry T. Burleigh, Oley Speaks, Mrs. H. H. A. Beach, George Chadwick, Ethelbert Nevin, Frederick Converse, Sidney Homer, Harvey W. Loomis, Victor Herbert, Raymond H. Woodman, Walter Kramer, Richard Hagemann, James H. Rogers, Frank La Forge, Harriet Ware, and many others.[2]

(j) When, as is becoming increasingly the case, equipment is available for making phonograph recordings in the voice class, these may be studied from time to time and compared with the later performances by individuals or groups. The objectization on the record tends to make what is heard so impersonal that even the one who made it will usually criticize it freely. General discussion is most helpful in pointing out both good and poor aspects of tone quality, pronunciation, enunciation, phrasing, breathing, dynamics, attacks and releases, intonation, accuracy in both singing and accompaniment, balance, and interpretation. Moreover, the collection of records amassed during the year furnishes valuable evidence of what has been accomplished as a result of study and practice. The authors feel that the making of such recordings constitutes one of the most important of all teaching devices not only in the voice class but in the entire music department, and they urge that every school look forward to the provision of a recording device, now so easy to obtain, at the earliest possible day.[3]

Carry-Over

The work of the voice class should be functional. In other words it should

[2] The American Academy of Teachers of Singing has published several lists of songs which they have found serviceable—secular and sacred, American and English. These lists may be obtained from the Secretary, Walter L. Bogert, 25 Claremont Ave., New York City.

[3] See illustration on page 106.

equip the pupils with knowledge and skill that they will be able to use when they are no longer in the class. We have already referred to the fact that these classes often transform the singing of glee clubs, choirs, and small ensembles in the school itself. But there should be a carry-over into the community as well. Pupils who have learned to sing during high school days will want to sing in church choirs and in other adult choral organizations. They will often sing also in their homes and at social gatherings. They will naturally assist in establishing singing groups of different types in their communities. They will scorn the bad singing that is so often heard over the radio to such an extent that their influence will be helpful in stimulating a better type of radio singing. Their ideals of tone quality will be so elevated that their enjoyment of music in general will be greatly increased and their discrimination with regard to all tone quality and intonation will be far keener. Finally, their speaking voices will improve, both in quality of tone and in enunciation. This latter point is one that the teacher must keep in mind as a definite objective to be worked toward consciously by his pupils. As the singing voice improves, so also will the speaking voice grow better—especially if the teacher sets this up as a goal to be achieved.

In these various ways will the voice class function practically in the lives of its members both while they are in school and afterward.

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TOPICS FOR DISCUSSION

1. Have you ever heard of a singer or an instrumentalist who was "intoxicated by his own tone"? Do you know the story of Narcissus who fell in love with his own reflection? Is there any tone which moves you deeply by its inherent beauty, irrespective of what it is used for? Which are more beautiful to you, vocal or instrumental tones?

2. When, in your opinion, is a voice class justifiable in a program of high school music? In making your answer bear in mind such items as number of pupils served by it, cost, contribution it makes to school and community, other offerings which it may crowd out, peculiar qualifications in the teacher, effect it may have upon private teachers. In the light of the material presented in this chapter, would you ever approve the plan of supplying in the high school building a room in which a private teacher might give voice lessons in return for special fees paid by the pupils ?

3. Do you agree with the authors' suggestion that advanced organizations such as glee clubs and *a cappella* choirs might well be restricted to students who have had at least a year's training in a voice class? Would you prefer reversing matters so that membership in the voice class should be restricted ot those who are or have been members of one of the organizations mentioned? Or would you open all groups to anyone who would be a help, irrespective of what he had done before?

4. For what purposes might it be profitable for singers to observe the breathing and voice production of a baby?

5. Many teachers strongly recommend the routine procedure in voice lessons which the authors of this book attack. Why this radical difference of opinion? What position do you take?

6. When performers in an opera take and maintain an unusual position during the singing of an important piece—as for example, when Orpheus, bending over the body of his wife, sings *Che faro senza Euridice*?—is it because they forget the importance of good posture as discussed in this chapter, because they feel the usual posture would not look well, or for some other reason?

7. Do you consider it a valuable exercise to see how long you can emit a thin stream of breath upon your palm, with or without producing a tone?

8. In your own case has your singing been helped more by learning how the vocal organs work or by endeavoring to make your voice express certain moods? What about children? Should a voice teacher welcome diagrams and models stressing physical aspects or should he, also, use only moods and situations to obtain desired tone production?

9. Is there any relation between beautiful singing and beautiful speaking? Which one influences the other more? Have you ever heard a person who has one and not the other? How can they be made more nearly alike?

10. Do you agree with the strictures the authors impose on the use of vocalises?

11. Are the requirements of general musicianship suggested for members of the voice class desirable? Are they wise and practicable?

Using a machine for recording in a class which combines vocal and instrumental students, Central High School, Detroit, Michigan.

IX

Unaccompanied Singing

The rapid rise of the *a cappella* choir in both high school and college during the past few years represents one of the most significant trends, not only in music education, but in American musical development. Most singing is accompanied by an instrument—or instruments. This forces the voices always to sound—or at least to approximate—intervals based on the tempered scale, thus making impossible the "smooth" effect of the natural scale.[1] The instrument makes it hard for the singers to concentrate solely on the effect of their singing, and it also covers up a multitude of sins: wrong intervals, wrong rhythm, wrong voice production, faulty intonation, lack of blending—to name but a few. Worst of all it makes the singer feel subservient to the instrument. It is the piano or organ that controls him, not the "still small voice within"; and the control, being *external,* does not usually eventuate in a full, free, complete vocal response.

The A Cappella Choir

The singer in a really fine unaccompanied group has an altogether different feeling. He can "smoothen out" certain rough intervals by singing them in the natural scale. He knows that he must sing every detail absolutely perfectly because any imperfection of interval, intonation, or rhythm will immediately become glaringly apparent. And he exults in the fact that this is *vocal music:* it is just singing—glorious, beautiful, wonderful singing in which his whole personality participates, not just his voice. It is genuine "heart music" for it is regulated and controlled from within. It is measured by standards of perfection so subtle that no words can express them. And it evokes a rich, warm, throbbing glow in the heart such as is stimulated by no other earthly experience—except playing in a string quartet!

In addition to all this, the singer in an *a cappella* choir has the satisfaction of performing music which is—in the main—of absorbing interest. The singer in a glee club or accompanied chorus, on the contrary, is engaged in performing music which is—in the main—rather ordinary in quality. There are exceptions of course, and certain magnificent choruses in *The Messiah, Elijah,* and other

[1] "The music teacher must be thoroughly schooled in the theory of music, and the science of tone production. The latter embraces the whole subject of physics of sound relating to vibrations, beats, and overtones. He should know that, according to the untempered system of music, a chord is not in tune until the exact overtones of the fundamental are sung by the upper voices." F. Melius Christiansen, in MENC *Yearbook* 1932.

great oratorios also thrill the singer to the core. But usually it is by their splendor and magnificence that oratorio choruses carry us away; and splendor and magnificence are external: they have to do with *things*. (There are of course some exceptions.) Unaccompanied singing on the contrary is primarily a spiritual activity. It is not the *amount* of tone that matters, but its purity and perfection. In other words, the *a cappella* choir represents *quality* rather than *size;* and in the end quality is the more important of the two because it *moves* us whereas size merely astonishes us. *A cappella* music is a thing of the spirit, and even though bigness and loudness have their day at times, it is always only a day; whereas quality of spirit is eternal.

Educational Significance

It is because *a cappella* choirs have moved adolescent boys and girls so deeply that they are so significant educationally. Singing in such a choir often yields high moments of spiritual response that are above and beyond anything else in the youngster's experience. He will not always admit it in words, but he often reveals by the expression on his face—and by his loyal attitude toward his choir —that such singing is giving him at times a vision of the ineffable and that the whole experience is deeply satisfying to him. After the rehearsal or concert the girl may still giggle and chew gum, and the boy may continue to smoke and strut; but even though the effect may not be externally visible, nevertheless something very important has happened to both girl and boy. Each has had a *high moment*—and the quality of the person is eventually measured by the number and kind of his "high moments." The fact that there is no outward evidence of what has taken place is not important. The most significant things in the life of each individual are those that are usually entirely invisible—so far as other people are concerned. It is the fact that things happen within us that is important—not the fact that other people either know or do not know that something has taken place.

The education of the past has taken cognizance mainly of the mind and the body. It stored the pupils' memory with facts, it taught their minds to reason, it provided them with strong bodies. We have been engaged in building magnificent machines in our school houses. But who is to direct the operation of the machine, who shall determine what it is to be used for? This is a question that education must face immediately. Inevitably we are being led to the conclusion that it is not the number of facts possessed by an individual that makes him a significant personality, nor even the power of his mind or his body. It is rather his attitudes and convictions, the things he stands for and strives toward that constitute the real personality. In other words it is the spirit that is important, and in the end it is the things of the spirit that determine both the happiness and the influence of each individual.

Most experiences in the schools even today deal with the mind and the body only. And that is the great failure of modern education, for in the end it is the spirit that determines individual action—and therefore the status of the

entire world. If the majority of men are selfish and ruthless, then the powerful nations of the world will continue to disregard the rights of the weaker people, taking what they want without compunction. But if the majority of individuals are dominated in their actions by feelings of thoughtful kindness and good will, by sincerity and devotion to high ideals, then the nations of the world will begin to co-operate toward serving the best interests of all.

So the school must, in the future, take more cognizance of those experiences that elevate the spirit. Preaching about such matters will not do the trick. We must actually provide significant emotional experiences as a part of school life so that boys and girls may have high moments at sufficiently frequent intervals so that a deep and lasting impression may be made upon them. If this actually happens, the adolescent himself will be so deeply satisfied with these high moments that he will crave their continuation—and in the end his whole life will be affected.

Music as a school subject is probably more potent in this direction than any other educational experience. But it has often failed to have any really significant effect because teachers have emphasized its form rather than its spirit. They have been dominated by method rather than by inspired artistic feeling. Too often music textbooks, too, have been put together by mechanics rather than by artists. And the whole thing has frequently been dominated by a commercial or, at best, a boastful spirit.

If any art is to function as a genuinely educative experience we must guide our pupils to its essence. The essence of the musical experience lies in the individual's inner glow of spiritual happiness because the music is so beautiful. It includes gratitude that one is vouchsafed the high privilege of participating in such a performance. It dictates the subservience of self in order that the total effect may be one of absolute perfection. And it eventuates in a spiritual catharsis so complete that the individual feels himself to have been cleansed in his most inward parts.

All this takes place at times in any kind of a high-grade musical experience; but it happens almost habitually in the case of the *a cappella* choir singer. That is why the rise of high school *a cappella* choirs is so important an educational event, and it is all the more important because so many of these adolescent boys and girls are at the mercy of unexplored and uncharted emotional tendencies in themselves which may lead them to heavenly heights from which they may look down with clear vision and kindly, tolerant spirit upon the world of good and evil; or which may take them downward toward the realm of selfishness and sensuality where nothing else is visible and nothing else seems desirable except that which concerns the physical pleasure and the egoistic satisfaction of the individual. Music does not always lead adolescents toward the heavenly places and there are still all sorts of "earthly" tendencies in our music teaching, music books, and music curricula; to say nothing of the fact that so little time is devoted to our subject in the grade schools that it could not actually have much influence upon the spiritual life of the individual child even if all conditions were perfect.

But the *a cappella* choir as such represents as favorable an opportunity as we have had in music education to influence the spiritual life of the young adolescent who participates in it and thus to induce real *education through music.* It must, therefore, be regarded not only as an enormously important opportunity but as a very serious responsibility, and plans for developing such a choir in each school where there are sufficient pupils must be laid most astutely.

Organizing the Choir

How large must the school be in order to have enough voices for an *a cappella* choir? It depends on the quality of the instructor. If the teacher of music has himself been a member of a choir during high school or college days and if he is more enthusiastic about unaccompanied singing than almost any other phase of music, then he will in some way find the requisite voices for establishing a choir —even if the school only has one or two hundred pupils. Usually it is assumed that there should be about five hundred pupils in the senior high school in order to make a good *a cappella* choir feasible. This implies that the choir will consist of about sixty voices. But the most important factor is not the size of the school but the quality of the director, and some of the finest choirs are to be found in very small schools. These are always conducted by teachers who have not only specialized in vocal music but who have come to the point of being devotees of *a cappella* singing. Such a leader is so sincere in his devotion to unaccompanied singing and is himself so powerfully moved by it that he achieves an enormous influence over his pupils. If he exercises this influence with wisdom and discretion this is all to the good. But there is some temptation for the leader to become arrogant and individualistic, forgetting that the school, in addition to its fine choir, also maintains an orchestra, a band, a glee club or two, and various other musical organizations and that each of these too has its place and function.

The leader of an *a cappella* choir must select the right type of music and then he must allow the music itself to play upon the minds and hearts of his pupils, he serving merely as guide and inspirer so that the music may be well performed. He must never let matters come to the point where he and his particular idiosyncrasies dominate the musical interpretations—or the life attitudes —of his pupils. Conducting an *a cappella* choir is a thrilling experience, but it is also a highly responsible one because of the enormous influence that this kind of music puts in the hands of the conductor.

In selecting the music the conductor must strive toward eclecticism, that is, he must not allow his taste to run exclusively in one direction. There is, of course, the great English school, including such composers as Byrd, Tallis, Gibbons, Wilbye, and Morley; but in direct contrast there is the Russian school with Glière, Tchaikovsky, Gretchaninoff, and Schwedoff. Much of Bach, especially the chorales, lends itself well to *a cappella* singing even though originally written with an accompaniment, and there are many magnificent works by Palestrina, Vittoria, Sweelinck, Morales, Hassler, etc. Modern composers, too, are experimenting in this medium and the choirmaster who is a real devotee will

Peabody High School A Cappella *Choir, Pittsburgh, Pennsylvania. Taken while singing a radio broadcast.*

Senior High School A Cappella *Choir, Decatur, Illinois.*

search out the compositions of Vaughan Williams, Gustav Holst, Normand Lockwood, F. Melius Christiansen, Arthur Shepherd, Melville Smith, and many others.

In testing the voices, the director will, of course, look well to quality, intonation, compass, freedom of tone production, and all the other things that one must have in order to be a good singer of any kind. But he will look particularly for *blending quality*. If fifteen sopranos are all singing the same part, the effect should be that of a single voice, so perfect must the voice blending be. At least this is the ideal. There is no place in an *a cappella* choir for the voice that "stands out"—even though it may actually be a fine solo voice. *The voices must blend*!—that is the first law of unaccompanied singing. In order to blend the tone must be produced with freedom and naturalness—which is the point at which the conductor of an *a cappella* choir often runs into difficulties with other teachers of singing.

The second law of *a cappella* singing is like unto the first: *the parts must balance!* So the conductor is constantly listening for purity and naturalness of tone production, for blending of voices, and for balance of parts. Usually he has an assistant conductor so that he himself may sometimes venture away to the back of the auditorium in order better to apprehend the total effect. (We might remark at this point that the director has here an excellent opportunity for teaching conducting and he may well give a group of his choir members a few lessons in the fundamentals of the art, allowing each interested choir member to try his hand at it and then asking the choir to choose their own assistant conductor.)

The blending and the balance that are indispensable must be sought not only by the director but by the singers themselves. Constant listening to other parts and adjusting one's tone to the rest of the group is vital if the group is to achieve those unified effects which are the foundation of good *a cappella* singing. But this unifying, this individual chording of pitch and quality is most surely obtained only when the music moves in tonal groups or chords which can be sensed by the individual singers. This idea is advocated in the suggestions for developing unaccompanied singing later in the present chapter.

Choirs should be allowed to practice with slow-moving chords for a long time before they proceed to the next phase, repetition of several syllables or words to the same chord, and finally to quick chordal changes. Most of the slips from tonality are due to the too early introduction of music with rapid harmonic changes, especially when the progressions are in unusual tonalities or move to unusual chords. The singers do not have sufficient time to adjust their ears—and hence their voices—to these changes.

Further, it should be remembered that since *a cappella* singing is based upon well-sensed and adjusted *chording,* the singers should learn their parts in connection with the *singing* of the other parts. The too-frequent practice of using the piano as an accompaniment while one part is familiarizing itself with its tones, and especially the building up of the conception that each part is an inde-

pendent melody which may be sung without listening to other parts, is harmful even in good contrapuntal music. Losing tonality and singing wrong tones is almost always due to failure to listen and adjust to what the other parts are singing. If the piano is to be heard at all in rehearsing *a cappella* groups it should be employed only for indicating the underlying harmonic background in difficult passages rather than for bolstering up an individual part as it learns its tones.

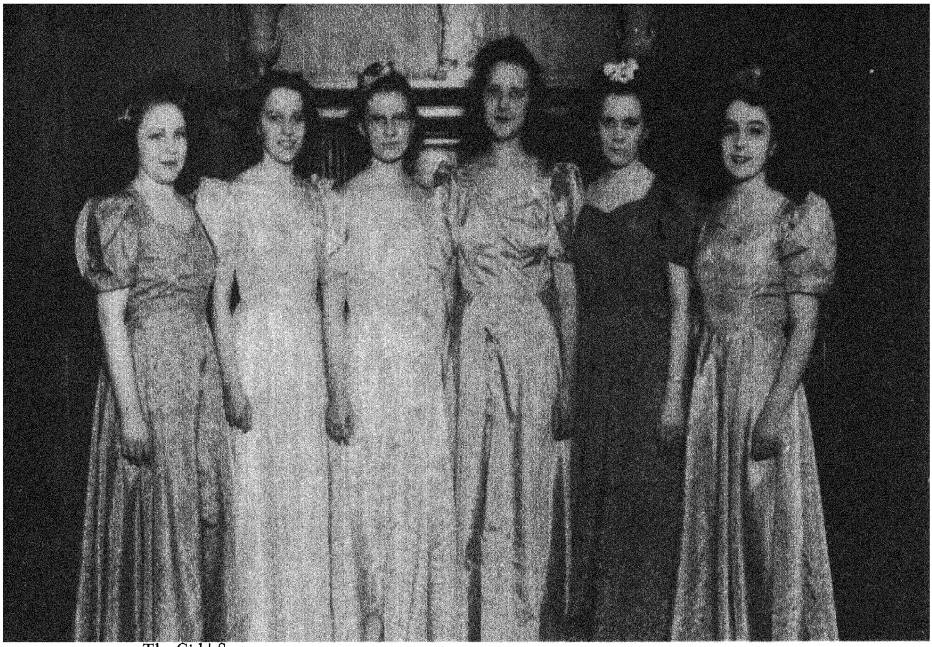
Two bits of advice are appropriate at this point: first, make certain that each section of the choir includes one or two responsible persons who will act as leaders; second, do not restrict your choice of music entirely to sacred compositions, but include secular ones as well. An *a cappella* choir is not a *church* or a *chapel* choir any more; it is merely a choral group that specializes in unaccompanied singing.

A large part of the poignant effect that *a cappella* singing has upon an audience derives from perfection of voice blending and balance of voice parts, so these are matters to be worked at incessantly. It is not just any *a cappella* choir that produces the effect claimed for unaccompanied singing. If the conductor has no expert knowledge of this particular type of work and if he is only mildly enthusiastic; or if the music is carelessly chosen and is sung in a slovenly manner; then nothing important will happen. It is only when we have all the factors present that we have been presenting that an *a cappella* choir has a really potent influence: there must be a capable and inspired leader; there must be genuinely fine music and of great variety; and there must be inculcated, from the beginning, ideals of perfect intonation, of subtle voice blending, of absolute balance —in short, of meticulous perfection. Transcending all this in importance, there must be developed an atmosphere of high seriousness, of genuine sincerity—or the whole thing will be nothing but idle sounds, meaningless and uninspired.

The *a cappella* choir has the greatest potential influence of any experience in the whole realm of secondary school music; but such an organization is not easy either to establish or to administer. We do not wish to discourage the young enthusiast who wants to begin his career by organizing a choir during his first year out of college. Perhaps he ought to do it; but before actually taking any steps we urge him to go into his room, close the door, read this chapter again, thoughtfully, and then ask himself this question: Am I the sort of person and do I have the sort of musical qualities that seem to be indispensable in the case of the leader of a really fine *a cappella* choir? If he can answer the question in the affirmative let him go ahead and organize the choir—and it will probably be successful! But if the question arouses in him certain doubts and fears, then probably he would better wait until he has had a little more experience.

The Small Vocal Ensemble

All that we have claimed for the *a cappella* choir is even more true in the case of the small group with only one voice to each part and in addition there is



The Girls' Sextet,
Indianapolis, Indiana.

The "International Girls' Octet" and
accompanist, East High, Wichita, Kansas.
They sing folk songs of many lands.

that indescribable exultation which comes to the human being when he is doing something important, something indispensable. "I am the only one singing this part, and if I were to falter or to stop, the whole thing would go to pieces." This is a thrilling feeling, and although it is, in a sense, shared by the runner in the football game, the switch master in the railroad yard, and even the bricklayer's assistant, yet in the case of music the thrill is more profound, the exultation is more exciting and triumphant than is experienced in the case of any of these, for the singer in a madrigal group can express his elation at having so responsible a part in the ensemble by singing as though inspired; while for the most part all the others must exult in silence. So the madrigal singer, like the string quartet player, soars to the most sublime artistic heights of which he is capable. Sometimes both go even beyond their physiological and psychological limit, each performing even better than he can—just as men occasionally, under the stress of great emotion, perform feats which normally are physically impossible but which nevertheless are achieved because under the incandescence of high feeling the individual momentarily becomes godlike and can therefore perform miracles.

Such an effect on the individual is good provided the stimulus is of a kind that results in a response directed toward spiritual ends, and the music of Thomas Morley, of Jacques Arcadelt, of William Byrd, of Dowland, Wilbye, and Gibbons seems to us to be ideal in this respect. So once more we are dealing with a musical offering of immense significance, first, because in the small vocal ensemble each singer is solely and entirely responsible for his part, and this stimulates him to give to the task his very best effort; second, because the music that is ordinarily sung by these small ensembles has such genuine artistic worth that it will almost inevitably arouse in the singers a high type of esthetic response.

There is no experience in the whole realm of vocal music that stimulates the individual to so perfect a performance as the small ensemble of five or six voices singing music of the madrigal type. As in the case of the string quartet, the aim is *perfection:* so the singer not only takes extreme care to sing his part correctly and with careful diction, but, in addition to superlative solicitude about these matters, he produces his tone with unusual discrimination, he listens intently to make certain that his intonation is impeccable and that the blending of voices is ideal. In short his intention is to make the whole thing perfect—and striving intelligently toward perfection is an enormously valuable educational experience. It is again real *education through music.*

Social Significance

The small ensemble has great social value also. These five or six singers who meet together regularly and who work for perfection so ardently come to feel like a family. They often meet in homes and they frequently sing before groups of adults, especially at Christmas time, so they are performing a useful social service—a service, let it be noted, that is more available than any other kind because the group, being small, may be transported easily, and because they

need so little paraphernalia—not even a piano. And even as the shy adolescent is made more confident by discovering that he has a good voice and that there is something important that he can do well; so also the too-confident one is quickly toned down by the caustic remarks that his fellow pupils make when he sings too loudly or attempts in some other way to "show off." These remarks made by his fellows are not unfriendly, they are merely blunt—far more blunt than the teacher would dare risk. But they "do the trick" and the too-aggressive youngster quickly learns to "pipe down and play the game."

These things are all valuable for they represent life itself. Many a boy and girl is unhappy during adolescence because he is timid, frightened of other people, afraid he is "no good" or is not liked. Anything that will help such a one to feel at ease with others, to become confident and well adjusted, is a definite educational asset. On the other side, many an adolescent is too cocky, too sure that he or she is the smartest or the most gifted or the most something else. All music, particularly the small ensemble, will help such a one to take a more reasonable attitude, at least some of the time. This too is valuable. Singing or playing in a small ensemble exerts an influence in the direction of a well-adjusted personality and there is no way in which we can make music function more practically in character development than to stimulate the formation of small vocal and instrumental groups, both in school and in the neighborhood.

Finally, the small ensemble is so important because it can so easily be used to carry over into after-school life. The band, the orchestra, the glee club—even the *a cappella* choir—are *school* organizations, and when school days are over the young men and women who have belonged to them during school life frequently find that there are no similar organizations in the community to which they may belong. Sometimes the school graduate is so annoyed at finding no musical outlet in his community that he becomes militant and does something about it; and a number of communities are providing adult bands, orchestras, etc., because recent graduates of the high school demand them. This is bound to happen more and more frequently in the future, and yet it will always be a difficult and complex affair to get a large musical group to function. The small ensemble, on the contrary, is easy to establish: Two girls are exchanging news. One says to the other, "Let's get Jane, Bill, and Tom to meet with us next Sunday afternoon and sing some of the madrigals we used to like so well while we were in school." A telephone conversation or two, and the deed is done. One of the group borrows some music—probably from the school library,—the meeting is held in one of the homes, and they have such a good time that they arrange to practice again on the following Sunday. Thus a small ensemble has been easily brought to birth—without lengthy planning, without complex organization, without expense—even without a teacher—and this is best of all! But in the course of time these young people will ask the advice of some musician—probably their former high school music teacher—about new music to learn, about interpretation, perhaps about singing before the high school assembly.

High School Madrigal Singers, Indianapolis, Indiana.

At present only a few communities make provision for post high-school music, but if enough people want such a thing it will be provided. At the beginning the burden will probably fall on the shoulders of the music teacher or supervisor, but this individual is usually already overworked so he will not be able to do more than encourage the formation of such ensembles as we have been describing, occasionally meeting with a group that especially needs help. But at least he can do this much and if in addition he can induce the town library to purchase suitable music and loan it freely to anyone who will use it—then he has done his bit, and in time the community will probably come to realize the advantage of post-school musical organizations and will appropriate money for employing someone to direct adult community music. (See also Appendix P.)

Organizing the Small Ensemble

But how shall the high school teacher of music go about establishing small vocal ensembles within the school? Well, he will probably begin by encouraging the organization of a "Madrigal Club," seeing to it that this group is so successful that soon some of the other pupils will of their own accord come to him and say, "Couldn't we set up another group and call ourselves the "Elizabethan Singers?" Usually the members of the first group will be chosen from the singers in the choir, but in some schools there are one or more small groups even though there is no choir. In schools where there is a choir its conductor will probably notice that two or three boys and two or three girls hang around after choir rehearsal, and he may say to them some day: "How would you like to

meet me tonight after dinner and sing madrigals?" Of course, nothing may come of such a move; but on the other hand something is very likely to come of it, namely, a small vocal ensemble! And when the thing is once under way it will almost run itself.

It would be a wonderful thing if each member of band, orchestra, glee club, and choir could belong to a small ensemble meeting at least once a week outside of school hours. The teacher would naturally be present at some of the meetings, but each group might well be to a large extent a student-directed project. There would be some waste of time, of course; some fooling; perhaps some futility. But nothing is ever perfect, and since no school credit is usually expected for these out-of-school organizations, we must not be too seriously concerned if some of the group are more keen about the social aspect of the meeting than about its musical value. Even though this should occasionally happen, we still maintain that the idea has immense educational significance. And we know that most of the group would spend at least a good proportion of their time in perfecting their playing and singing—to their own great satisfaction. The problem here is to find suitable music for all the members of each group, and this is so difficult that the inclusion of *everyone* in singing each composition will probably have to be left as merely an ideal. But the idea of having some small ensembles in every school—no matter how few pupils it has—is not visionary in any sense, and it should be taken very seriously. So let us look around in our own schools to see whether there is not already a friendly nucleus of three or four to whom one or two or three others may be added. Perhaps it will be a madrigal club, meeting during the "activities period" and directed by the teacher of music. But if it proves to be more feasible to have the members meet evenings or Sundays, don't let that disturb you; and don't feel that you, the teacher, must be present at all the meetings. The main thing is to have five or six or seven friendly boys and girls singing lovely music, each striving for perfection in both his own individual part and in the effect of the whole. Let the pupils have considerable to say about who shall be invited to join the group, the teacher merely seeing to it that members are not chosen solely because of their social position. If two or three pupils feel hurt because they have been left out, make them the nucleus of another group.

The beauty of the small ensemble is that it is so infinitely flexible, as well as so immensely educational. There is no pianist to wait for; if one of the six or seven is ill we choose music with one less part; and even the teacher is not indispensable. We have said nothing about sight singing, but we can easily imagine what will happen in almost any small ensemble—each member will improve his sight reading ability and some of the group will become expert sight readers. The four players in a string quartet are usually the best sight readers in the school: and why shouldn't they be when they spend so much time in individual sight playing. The singers in a small vocal ensemble also will inevitably become excellent sight readers, for they, too, are constantly reading new music, each one responsible for his own part—with no piano or organ to hinder

the development of independence. So the small vocal ensemble is both *education in music* and *education through music*, and we give it a toast: "To the small ensemble; may it grow not in numbers but in number: and through its growth may our efforts as music educators be crowned with genuine success."

Procedures of widely varying content are being employed by successful directors of unaccompanied groups, and the authors do not wish to convey the impression that any one method or system is the only way—or even the ideal one. However, in order to make the material as useful as possible, they have felt like including certain practical suggestions, and in order to insure self-consistency they present, as a conclusion to this chapter, a formulation made by a highly successful college director of unaccompanied singing, Professor Harold Decker.

AN OUTLINE OF SUGGESTIONS FOR DEVELOPING UNACCOMPANIED SINGING

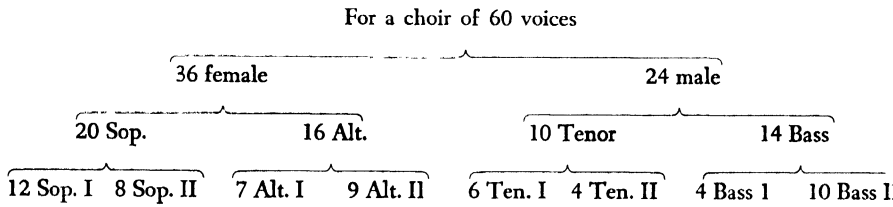
I. ORGANIZATION

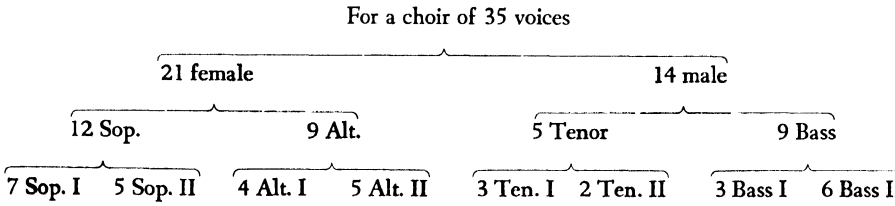
A. Announce "try-outs" or "application for membership"

1. If a new organization, call together all who are interested and explain purpose, membership qualifications, etc.
2. If the group has been previously organized, state date, place, and hour for individual conferences with the director—whether former members or not.

B. Preliminary examination

1. Conductor should have approximate size of group and balance of parts worked out beforehand:
   (a) Approximately 3/5 female voices, 2/5 male
   (b) Predominance of 1st soprano (light, thin voices) and 2nd bass
   (c) Each section, male and female, should form perfect balance within itself as well as with the entire group. The figures printed below will illustrate this.





2. Suggested items for try-out sheet:

(a) Name .....
(b) Class .....
(c) Pitch accuracy high..... low.....
(d) Pitch memory .....
(e) Flexibility .....
(f) Tremolo .....
(g) Attack of tone. Easy..... forced.....
(h) Quality. fluty..... reedy.....
(i) Size of tone .....
(j) Tone color: high..... low.....
(k) Personality .....
(l) Range .....
(m) Best tones .....
(n) Possible section .....

3. Suggestions for placing of voices

Sop. I—range: c′ to a″ (light, thin, lyric voices)
Sop. II—range. c′ to a″ (same range as firsts but heavier, mezzo type of voice, with developed upper range)
Alto I—range: g to e″ (mezzo voice with developed low range)
Alto II—range. e to e″ (more developed low range, contralto if possible)
Ten. I—range. c to g′ (high, lyric)
Ten. II—range: c to f′
Bass I—range. G to e′ (baritone)
Bass II—range: E to d′ (developed low tones)

C. Final try-outs

1. Blending of sections

(a) Ability to imitate tone quality and *exact* pitch necessary

(b) Pick out "model" voice for each section and add others one by one until desirable number is reached, for example.

Sop. I—"model" sustain a comfortable pitch in upper range while one, then others are added to it. Choose only those voices having the desired qualities. Gradually raise the pitch to g, a half step at a time, sustaining each.

Sop. II—sustain d″ up to f″ (same process)
Alt. I— " b′ up to d″
Alt. II— " a down to f
Ten. I— " e′ up to g′
Ten. II— " d′ up to f′
Bass I— " b up to d′
Bass II— " G down to E (or lower)

2. Select "inner choir"

(a) Composed of small, balanced group of best ensemble singers ("pattern group" for entire choir)
(b) May be used as antiphonal choir or small madrigal group

II. REHEARSAL EQUIPMENT

A. Adequate ventilation
B. Proper lighting
C. Acoustics—resonance without echo
D. Neat appearing room
E. Music folios
F. Hour when singers are fresh physically and mentally
G. Efficiency
   1. Rehearsals must be well planned in advance by the conductor
   2. Music scores should be distinctly marked with red pencil, indicating such items as phrasing, dynamics, difficult entrances or progressions, and the like
H. Orderliness and discipline necessary but a happy mental attitude is essential also
   (a) Know when to permit a laugh
   (b) Keep them busy
   (c) High school music is primarily *education*, only incidentally amusement.

III. THE TECHNIC OF SINGING

A. Group must first be given a conception of true ensemble tone:
   1. Blending quality
   2. Uniformity of vowel sounds
   3. Long *o, properly* produced with depth and color, is a fundamental vowel sound in *a cappella* work.
   4. There must be a similar "vowel color" in all vowels.
B. Director must himself have gained first-hand knowledge of singing under a competent instructor.
C. Impossible to write a method of singing without practical application, as we learn to sing by "feel" as well as by "ear."
D. "Warming up" may be done by singing a composition on the sustained vowel "*o*," working for proper ensemble blend.
E. Exercises to obtain low, coordinated breathing necessary.
F. Ideally, ensemble singing classes should be formed where beginners may learn singing principles before entering the *a cappella* choir.

IV. ENSEMBLE TECHNIC

A. Voice blending:
   1. Subjugation of individual tone quality as well as personality to that of the whole group.
   2. Uniform imitation of vowel sounds (every individual listening to his "neighbors").
   3. Exact imitation of pitch (also by careful listening).
   4. Apply above to the singing of sustained chords, especially 16th century "famillaire" style, such as a Palestrina *Adoramus Te*.
B. Singing "on the vowel"
   1. Sustain one vowel sound if singing on a series of tones, namely,
   a as in mate—sustain pure *a* vowel, not *ayee*, thus sounding *mayeet;* also *rain*, not *rayeen;* final *ee* sound comes exactly with the final consonant; also *i* (pronounced *ah-ee*); *ow* (*ah-oo*); *oi* (*o-ee*).
   2. Avoid anticipation of consonants, such as: *r* in father, Lord, etc.; also avoid overdoing *m*'s and *n*'s, etc.
   3. Sing "on the vowels" when passing from one word to another. Consonants are important but must not stop the flow of vowel sounds by undue emphasis on them.

V. CHOICE OF MUSIC

A. Both sacred and secular of all schools of composition, employing good artistic taste at all times.
B. Young people enjoy *good* music, but they soon tire of the obvious, both in the music itself and in the interpretation.
C. There are quantities of good music simple enough for beginning choirs, but it must be sought by careful research.

VI. INTERPRETATION

A. Adequate study and "absorption" of a musical composition on the part of the conductor is necessary before it is presented to a singing group.
B. The rendition must possess a sincere adherence to the meaning and mood of the text. Avoid undue stress on unimportant words and syllables.
C. Erratic changes of tempo and dynamics without foundation in the music are not sincere. They are for "vain exhibition" and obvious effects. Avoid them!
D. A thorough knowledge of the styles of the various periods of choral composition should be mastered by the conductor as a part of his musical background.

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TOPICS FOR INVESTIGATION AND DISCUSSION

1. To obtain an idea of the extent of the movement for unaccompanied singing groups, a compilation might be made of the information possessed by the members of your class concerning such groups in schools with which they are acquainted. The information requested might cover the following items: size of organization; name; when this type of group was first organized; qualification for membership; who directs it; how often group rehearses; time, in or out of school day; number and place of appearances of group in concert performance.

2. What is the derivation of the term *a cappella?* Did it originally mean unaccompanied singing?

3. What is the difference between the "tempered" and the "natural" scale? In general what is the effect of a sharped accidental tone in relation to the tone just above it—e.g., F-sharp to G. Would B-flat be equally distant from B and A in a tempered scale on the piano or a flute? Would the same condition necessarily obtain when a performer in a string quartet plays B-flat?

4. Select four of the best singers in your class to form a mixed quartet and notice whether, when they sustain chords involving chromatics, they tend to "smoothen them out." (Good examples will be found in hymns in the better hymn books or in the Bach chorales in the *Twice Fifty-five Green Book.*)

5. Ask singers who have been members of an *a cappella* choir or a madrigal group to tell you how closely the authors' description of the effects of membership in these organizations approximate their experiences. This is no easy task because it involves not only careful reading of this chapter but critical analysis of experiences which were originally felt rather than considered. If there is a wide difference between the two accounts try to determine the cause. Are the authors mistaken in their conception or were there unfortunate conditions in the organizations?

6. The latter possibilities make vital an evaluation of the "Outline of Suggestions" given at the end of the chapter. Does this represent an exceptional, a normal, or only a fair formulation? What seem to you to be its more valuable features? What practices of which you approve are at variance with the procedures suggested?

7. Can you conceive of training unaccompanied groups without using the piano during any portions of the training? What use of the piano would you advocate?

8. On the basis of this chapter, attend a concert and if possible a rehearsal or two of an unaccompanied group and write your comments in the form of a letter to the conductor —who, let us assume, is a friend of yours whom you are desirous of helping.

9. What are the arguments for and against having special costumes for *a cappella* choirs and madrigal groups?

10. What would be the first ten compositions you would select for your *a cappella* choir and what ten for your madrigal group if you had plenty of funds and unrestricted choice?

The Recorder is widely used in Europe, but American teachers have thus far preferred simpler and less expensive preparatory instruments. The group pictured above represents an important musical activity in The Modern School, Silsden, York, England. Four sizes of recorders are included: in the front row are one bass recorder, two tenor recorders, and two treble recorders. The other two players in this row and all those in the rear row are playing descant recorders.

X

The High School Instrumental Program

The significance of the instrumental program in the high schools of the United States extends far beyond its own activities. To a remarkable degree it has stimulated the school music program of the entire country and has established relations between the high school and the community to an extent never before attained. There are, therefore, three reasons why every music educator should make a rather thorough study of high school instrumental music: (1) the vital appeal it makes to the students who are engaged in it; (2) its stimulating effect upon other students and not only upon the high school music program as a whole but upon the music which precedes and follows it; (3) its relation to the community. Since these effects are closely interwoven, we shall not, at this time, attempt to differentiate them, but the mere listing of them may serve to call attention to their inter-relations in the discussion which follows.

As was pointed out in Chapter II, organized high school instrumental music on a large scale is of very recent origin. In fact, there are still so many schools which have not provided adequate instrumental programs that it will be wise for us to consider not only the advanced developments in the more favored institutions, but also procedures for initiating a comprehensive program.

It will be both economical and enlightening to consider the instrumental activities as a whole before we take them up in detail. We may well begin with a survey of the educational contributions which are sought from the various instrumental activities. There have been many formulations of the desired goals. What we shall present will be influenced by what previous authors have written. We shall, however, follow more closely than any other formulation, the one which the Research Council of the Music Educators National Conference made when adapting a more general statement issued in March, 1928, by the Commission on Curricula of the North Central Association.

Since the purposes of instrumental study are generally stated under two headings, *aims* and *objectives*, and since these two words are frequently used as synonyms, attention should be called to the differentiation between the meanings of the two which is apparently intended in the more thoughtful formulations. The authors of this book endorse this differentiation in spite of the fact that with many educators either word is frequently substituted for the other. Our encouraging of the idea of making a distinction is based on the belief that it may assist teachers in understanding more clearly the broad scope of what can be accomplished by instrumental study. Whether or not this discussion is ap-

proved by our readers, we hope that it will raise questions in their minds as to whether the words should be used synonymously, and whether the distinction here made is a valid and helpful one. The word "aims," we maintain, might well be used to describe what is to be done to the musical material; the word "objectives" might be reserved for reference to the effects of these aims upon the students who attempt to realize them. The aims then would be immediate and direct; the objectives would be remote, namely, the results which are sought through striving for the aims. Teaching music would then be an *aim;* teaching or developing or forming children through music, would be an *objective.* If we desired to use the word *objective* only, we might in this formulation consider *"aims"* as musical ends or objectives and *"objectives"* as social or personal ends or objectives.

PURPOSES OF INSTRUMENTAL ACTIVITIES[1]

I. AIMS (Musical Ends)

1. Good playing habits—posture, holding of instruments, etc.
2. Regularity and promptness of attendance.
3. Alertness and responsiveness to suggestions of conductor.
4. Adaptation to playing of the rest of the group.
5. Neatness and orderliness in caring for music, instrument, and equipment.
6. Constant attention to tone quality.
7. Excellent intonation.
8. Steady but flexible rhythm.
9. Well modulated harmonic and melodic blending.
10. Rapid and accurate reading of everything on the printed page.
11. Expressive performance guided by suggestions of conductor.
12. Striving for perfect performance.
13. Acquaintance with standard music literature.

II. OBJECTIVES (Social and Personal Ends)

A. Health Objectives
   1. Developing general health by maintaining good posture, good breathing habits, and energy rhythmically controlled.
   2. Developing muscular coordinations by gradually obtaining such control over techniques that they are practically automatic and therefore less tiring.
   3. Developing mental health through pleasurable and worthy activities brought to successful conclusions, thus producing contented and wholesome emotional reactions.

B. Creative and Esthetic Objectives
   1. Responding to natural love of tone and rhythm.
   2. Satisfying natural craving for making something beautiful.
   3. Providing opportunity for original creative interpretation.
   4. Stimulating desire to work until something is perfected, thus offering challenges to devoted effort.

[1] Many, if not most, of the purposes listed below are not restricted to instrumental activities but are shared by vocal and other musical activities. See also Appendix I.

5. Guiding emotional growth, constantly controlled by the necessity of adequate musical performance.
6. Serving as a means of self-expression both emotionally and intellectually, individually and in groups.
7. Extending and deepening the appreciation of music through becoming intimately acquainted with some good examples of it.
8. Increasing sympathy for and understanding of the composer's and conductor's efforts to portray significant mood reactions to important phases of life.
9. Developing taste both in music and in its performance.

C. Social Objectives

1. Strengthening cooperative feeling by realization of dependence of individual contribution upon what others give.
2. Developing pride in efforts of others who belong to the same organization or who are engaged in similar activities.
3. Stimulating responsibility, promptness, and obedience by demonstrating how essential they are for the success of the group.
4. Increasing readiness to adapt oneself to the group in order to perform the music adequately in accordance with directions of the composer and conductor.
5. Forming pleasant relationships and friendships with people of similar tastes and ambitions.
6. Developing self respect and confidence through the power to play acceptably.
7. Responding to the natural and legitimate desire to stand well in the opinion of others, to "show off."
8. Developing an increasing desire to serve others in school and community with the musical powers fostered by the school.

D. Leisure Time Objectives

1. Providing a welcome change from other school activities.
2. Providing means for self entertainment outside the school.
3. Providing power to contribute valuably to worthy home membership.
4. Providing an activity which may constantly expand as power and experience grow.
5. Stimulating keener interest in listening to other musical events.
6. Encouraging membership in small ensembles outside the school with the hope that these will long continue as leisure time activities.

E. Vocational Objectives

1. Building such skills and playing habits that they may serve for properly qualified students as a foundation for later vocational use.
2. Discovering and developing talent which might otherwise remain latent and indicating possible uses of this talent, primarily for amateur and only rarely for professional uses.
3. Providing, by experiences in playing and other means, sufficient information concerning the demands and rewards of the career of a professional musician that, in connection with other guidance, notably unwise choices will be avoided.
4. Assisting the players to understand the attitude of musicians' unions toward high school organizations and thus aiding in establishing fair cooperation between school and professional musicians.

Although, as was pointed out in a footnote earlier in this chapter, many of these purposes are shared by other aspects of musical activity, it must not be overlooked that instrumental study has certain distinctive characteristics. For

example, it is so exact in its technical demands that it makes the necessity for command over music notation much more evident than vocal music does for most students; progress in study is much more definitely marked in instrumental study than in vocal; playing an instrument, which is outside the body, is much less personal and subjective than singing, in which the singer's body is the instrument; greater independence is required in playing an instrument in an ensemble than is usually required in singing as a member of a chorus.

The above formulation naturally presents a high standard of potential values, many of which are not realized in all high schools. In Chapter I we indicated three factors which contribute to the success of the high school music program: (1) co-operation from parents; (2) support from school administrators; (3) wise direction from a music staff provided with adequate equipment. We need now to examine these factors with particular reference to the instrumental program.

Without attempting to indicate the sequence or priority of the factors, since these may vary according to the situation, we may list the following four conditions as being necessary for a good instrumental program:

1. The support of parents and school administrative officers
2. Adequate equipment
3. A sufficient number of qualified students
4. Capable instructors

1. *Support.* "Nothing succeeds like success," is a slogan frequently invoked in relation to item one. Certainly one good means of obtaining support for the instrumental program is to present actual performances by a successful organization. We might therefore conclude that the way to initiate and maintain an instrumental program, is to develop a playing group and thus automatically provide for items 1, 2, 3, and 4. This indirect method of approach, this persuading by demonstrating results, is justifiable and frequently necessary in a pioneer situation. But so many evidences of accomplishment are now available, that long periods of demonstration should no longer be necessary to prove the high educational value of a well conducted instrumental program. Endorsements by leading educators and formulations such as the one presented in this chapter are sufficient proof of the values that may be obtained. In every state in the Union, there are so many good instrumental programs in operation that any interested parent or administrative officer should be able, with slight trouble and expense, to visit and inspect the instrumental activities of boys and girls.

Schools which are contemplating the introduction of an instrumental program should use some or all of the following methods of educating the proper authorities: one or more concerts by visiting high school organizations; a lecture report, or newspaper article, concerning the inspection of a school with a good instrumental program; publicizing of comments by recognized educational and musical authorities; an instrumental "demonstration" presented by the music supervisor or someone else who is able to make clear the function of the various

instruments, what is involved in playing them, how much they cost, etc.—all of this, if possible, being exemplified by playing upon the actual instruments [2]; presentation of a budget for instruction and equipment; some indication of how instrumental activities would be fitted into the school and home time of the students; and, finally, what school, home, and community benefits might be expected from the instrumental program.

2. *Equipment.* The fact that the instrumental program requires much more equipment than the vocal program is both a disadvantage and an advantage. It is naturally more expensive to buy instruments and stands than it is to equip singers with voices—at least the ordinary ones needed for group singing; on the other hand the very necessity of this individual equipment for the player develops a feeling of uniqueness and individuality which is helpful to the instrumental program. When instruments are provided at the expense of the individual parents, some very unfortunate conditions arise: many pupils are completely debarred from playing; children, with considerable sacrifice on the part of the parents, may be provided with instruments for which they are not adapted; the resulting instrumentation may be badly balanced and readjustments may be difficult if not impossible to make. It is therefore most desirable and, in the end, most economical for the school to own a sufficient number and variety of instruments so that before the parents are encouraged to buy, their child may, with a school-owned instrument, demonstrate the wisdom of his having the instrument he, with the advice or at least approval of the instructor, has selected. Even the families that are hardest pressed will usually find means of providing an instrument for a child who shows interest and ability. (See Appendix L.)

The "instrumental demonstration" which was mentioned in discussing Item 1 above is an important means of securing support and wise choice, both for initiating an organization and for developing one that is already formed. To present it adequately is not a simple matter, for it should involve (1) a clear exposition of what the needs and possibilities of the organization are; (2) actual demonstration on several instruments of what contributions they may make to the group; (3) an explanation of what abilities are needed to play the different instruments and how many of them can advantageously be used; (4) a statement of what they cost, and other items which will enlist interest and support. The demonstration should be heard not only by the pupils who may later play the instruments, but by administrative officers of the school, parents, and public spirited citizens. When possible, it should be presented as a general assembly program for all the students of the high school, with superintendent, principal, and all the teaching staff, as well as parents, private music teachers, and representatives of civic organizations such as the Parent-Teacher Association, Chamber of Commerce, Rotary and other service clubs, etc. Out of such a demonstration there should come many applicants for admittance to the organization, most of whom

[2] More will be presented below regarding the Demonstration, when item 2 is discussed.

Preparing for high school instrumental groups. Fifteen-cent fifes are used to discover talent in fourth grade classes of Lorain County, Ohio, schools.

Use of preliminary instruments, Recorder Group, Lincoln Junior High School, Framingham, Massachusetts.

Girl with Psaltery,
Grand Rapids, Michigan.

Grade pupils in the Grand Rapids, Michigan, schools are given the opportunity to play preparatory instruments and in some cases to make them. Above, one child with a psaltery and another with bamboo pipe.

will have fairly clear, although as yet not definitely fixed, ideas as to the kind of instrument they would like to play. The adults present should have gained a better appreciation of the value of the instrumental program and some of them should have thought of ways in which they might help the organization.[3]

Many plans have been tried to assure the purchase by the children and their parents of desirable instruments at a fair price. Bids for the entire equipment are sometimes obtained from several firms, usually in distant cities; the school or the instrumental teacher may make arrangements with one house for purchases over a series of years; the children may be given a list of two or three local dealers with whom arrangements have been made for specific instruments at fixed prices; players may be told that they may obtain instruments in any way that they desire but that the school must pass upon them before they are accepted for use in the school organizations; the school may prepare a list of several kinds of instruments that are acceptable and indicate what reasonable prices for these instruments are. Since there is always the possibility of trouble and even of scandal whenever a considerable amount of money is involved, the authors strongly recommend that the director of an organization for which the members are to buy their own instruments shall have absolutely nothing to do with the handling of the money; they further recommend that local music dealers in conference with the superintendent of schools or someone whom he may delegate shall set up a plan which is fair both to the purchasers and the local tax-paying merchants; and, finally, they oppose and condemn any plan under which the high school teacher of music receives a percentage on instruments purchased by his pupils.

3. *Membership.* Not all problems of effective membership in the organization have been solved when, by means of the "demonstration" and individual conferences or by preceding successful accomplishments of the group, students have been interested, instruments adapted to tastes and abilities have been selected, and parents, civic organizations, or school administrators have agreed to provide the necessary instruments. Arrangements must also be made so that it will be both attractive and feasible for the players to devote the time and effort necessary for membership in a good organization. This means that the music activity must fit into the students' programs both as to time and credit. Senior high school music groups as large as the band and orchestra can seldom meet regularly and devote the necessary time to ensemble playing and individual practice unless they are scheduled within the school day and unless such academic credit is given that the students feel they are not neglecting their required subjects when they are devoting themselves to music. A large number of high schools now permit students to earn, in music, from an eighth to a quarter of the total number of credits required for graduation, and most colleges either accept

[3] For a fairly complete statement of the demonstration in relation to the organization and development of a band see Chapter V of the Manual for the Church and Dykema *Modern Band Series* (C. C. Birchard & Co.).

without deficiencies students who have completed an approved high school program, including one which recognizes music on the basis just mentioned; or, when the colleges check on the items presented, permit music to appear for one, two (the predominating number), three, or four of the fifteen or sixteen high school credit units required for college entrance.[4] Credit in the high school is most equitably calculated on the widely used North Central Association plan which stipulates that one unit shall be allotted for the successful completion of a subject pursued in class meetings of at least two hundred minutes a week for thirty-six weeks, with an equal amount of time devoted to home or individual study. Subjects which are pursued entirely in school without outside preparation are classed as laboratory courses and receive half the credit granted to those which are accompanied by such study.

There are some educators, including not only general administrators but also a few music supervisors and teachers, who approve the plan of having all or a large part of the high school music offerings on a non-credit, extra-curricular basis. They maintain that credit should be given only for the study of academic subjects, and that music, art, athletics, and other similar "extra" subjects should be pursued without credit, "just for the pleasure of them." In some schools students are permitted to earn only a certain number of credits at one time—usually four—but are permitted to take non-credit subjects, such as those just mentioned, in addition. By this plan the fixed number of credits is observed, even though the students who elect the extra studies have greater demands upon their time, strength, and interest than the credits indicate. Advocates of this plan further maintain that it is advantageous to the non-credit subject because the pupils who elect them do so entirely because of their devotion to these subjects. This condition, they add, is peculiarly effective in providing a membership that is capable, enthusiastic, devoted, and, hence, regular in its attendance and application.

But the present trend in school administration does not support these contentions. It is being increasingly recognized that whether or not the high school boy or girl receives credit for an activity, time must be given to it. If it is an activity which is vital in education there is no reason why it should not receive credit recognition; if it is not vital it should be replaced by something that is. A recent report of a special committee of the National Education Association describes America as "a democracy struggling against strangulation" in an era of unemployment, unnecessary ill health, unhappy home life, foolish spending, high crime rates, and bad housing. Many of these troubles are dealt with more effectively by some of the subjects formerly listed as "extras" than by the older academic branches. The interest in these more recent subjects continues and increases when they are more thoroughly studied, as they tend to be if granted full curriculum status. For these and other reasons, music classes, including instrumental organizations which formerly met before or after school, are more

[4] The Wisconsin plan for accrediting orchestra and band work will be presented when, later, these organizations are discussed separately.

and more being scheduled, with full credit, within the school day. Details as to how this is done will be presented in a later chapter on administration, as well as in Appendixes A, N, and O.

4. *Instruction.* Support, equipment, and students must be welded, directed, developed. That is the function of the instructional staff. In fact, as has already been indicated, the instructors in addition to their main task of providing the right kind of teaching must assume definite responsibility for ensuring adequate support, equipment, and students. The qualifications for guiding instrumental activities have changed astonishingly in the past quarter of a century. As the instructors of one decade brought about improvements in the instrumental program, demands arose for greater power in the instructional force. Although there have been, are now, and probably will be various steps in various school systems in the evolution of a strong instrumental teacher or group of teachers, we may mention three types of instructors that have in the past frequently formed the succession from ordinary to excellent instruction, and are observed in some places still.

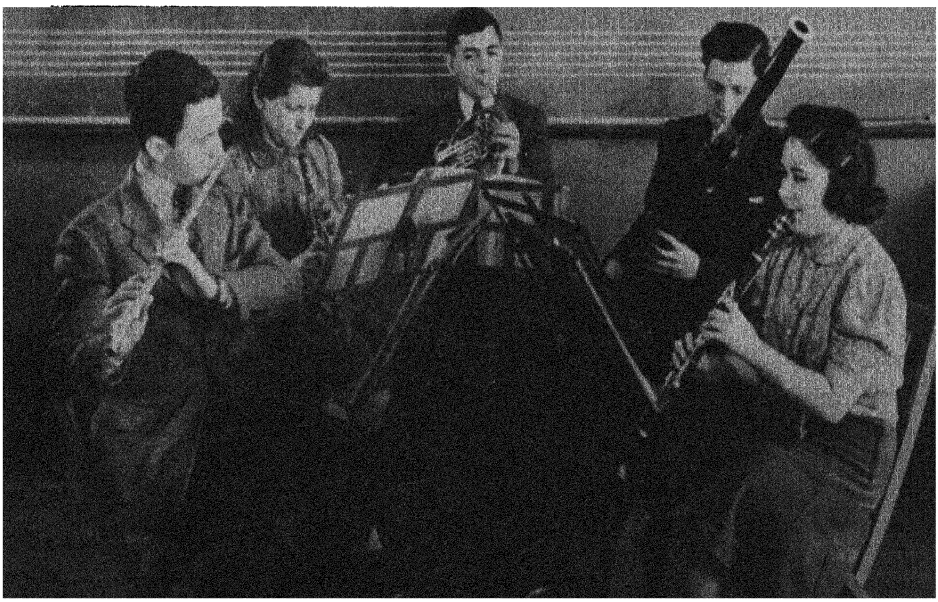
(a) The ambitious general music teacher or supervisor whose musical education had been principally vocal with more or less piano playing in addition, has usually been the one who introduced instrumental music. She probably had succeeded with her glee clubs or choruses in the high school and had felt she should have an instrumental group. An orchestra composed of piano and a few other instruments, principally violins, often resulted. As this grew, as other instruments about which she knew less made their appearance, and especially, as a band was called for, the need for more technical knowledge and skill became evident. This apparently necessitated either additional instrumental education for the teacher, or the engaging of someone who was definitely prepared for instrumental teaching. But when neither of these alternatives was possible or desirable, the music teacher, relying upon her general knowledge of her pupils' interests and powers, might co-operate with the pupils in learning techniques which she had no opportunity to study with a master of them.[5]

(b) Sometimes, especially when there is not a strong general music supervisor or teacher, the instrumental activities are undertaken by an instrumental instructor, usually one who comes into the school system on a part-time or other special basis. This procedure is more frequent in the case of bands, but it is not unknown with other groups. A private violin teacher may be asked to start an orchestra or a string ensemble in the school; a piano teacher may induce the school authorities to offer school piano classes; a retired bandman may agree to develop a school band to play at football games; a music dealer or an instrument manufacturing firm may agree to start free of charge any instrumental group desired, provided the members buy their equipment on the installment plan from

[5] The writers cite as one striking example the case of a teacher who, although knowing nothing about oboe and bassoon, secured the two instruments and, with the aid of instruction books only, taught three students on each instrument to play well enough for her orchestral needs. The more capable players later had a few lessons with specialists on the instruments.

A Section of the Los Angeles All-City Senior High School Orchestra.

Woodwind group from the High School of Music and Art, New York City.



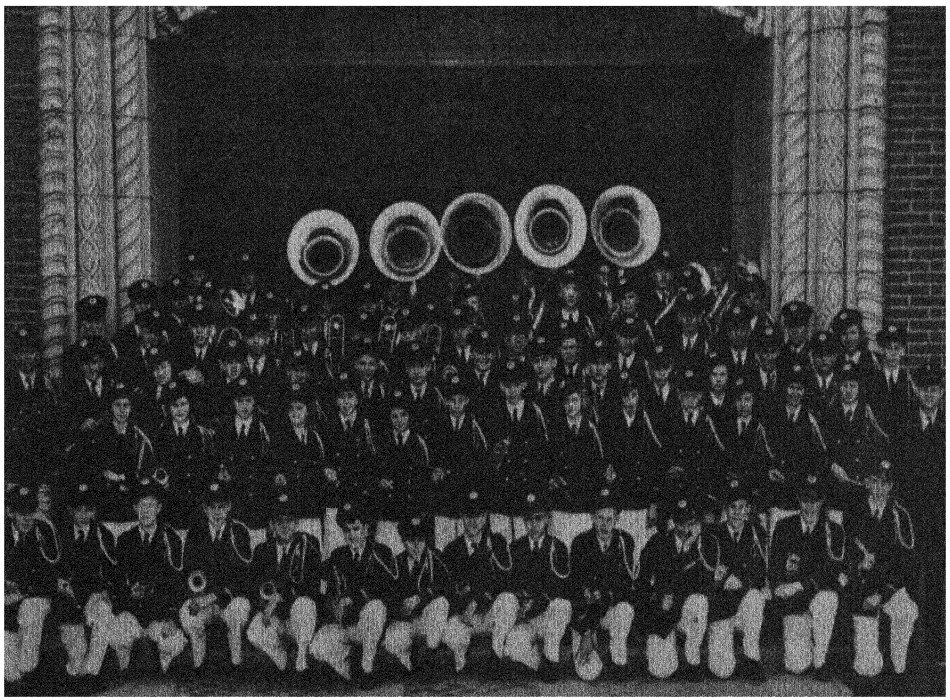
the co-operating agent. In each case the outside teacher is too frequently someone who is not acquainted with the educational ideals which prevail in the school, who does not have a certificate to teach in public high schools, whose background is professional rather than educational, whose ideas of teaching are based on the way he was taught as an individual, and who, at least in bands, favors the military system of discipline. The material used is usually of the older type and the methods of teaching are usually formal, with emphasis on isolated drills. Except when the instructor has a natural understanding of boys and girls and wins their interest and support in spite of an antiquated approach, the results obtained are seldom so significant for well-rounded educational development as come from the guidance given by the good general teacher described under the preceding heading. The instrumental activities developed under this second procedure tend to remain isolated instead of working into a general music program. This unfortunate separating of the phases of music instruction may develop a lack of co-operation between vocal and instrumental activities, and may even set band against orchestra, orchestra against chamber music, chamber music against soloists! One supervisor or head teacher in the high school who has directive or advisory relations to all phases of high school music and who is interested in developing the children by whatever means they may best be helped, can do much to have all parts of the music program reinforce each other.

(c) We obtain our third type by developing the general music teacher into an instrumentalist, by broadening the professional instrumentalist so that he shall have had experience with other aspects of the music program and shall have qualified himself in other subjects required for a certificate to teach in the schools, or by engaging a teacher who has had the variety of educational instruction and experience needed for a well-rounded instrumental instructor. This third type, indispensable ultimately for the best instrumental program, recognizes that playing an instrument is but one part of a broad music education, that there are other phases which help make the playing better, and hence that singing, appreciation, theoretical study, and creative effort should not be forgotten when playing is undertaken, but should be interwoven with it. Our third type of instructor will, therefore, be one who is first of all a capable teacher because he knows children and has had his knowledge checked and extended by the findings of psychologists. He is one who has had instruction and experience in other aspects of music in addition to instrumental, and who can if necessary teach some of these other aspects. (Some school systems make a special point of having the instrumental specialist teach some vocal or theory class just as they insist that teachers in these other phases shall handle more than one type of class. Overspecialization is as narrowing as over-expansion is distracting.) He is one who can play sufficiently well on every type of instrument in the orchestra or band so that he understands what the difficulties are and can demonstrate how to overcome them. He plays at least one instrument so well that he can with credit appear before the school and the community in a recital and obtain the standing

of at least a minor artist. In other words, he is both a teacher and a musician; he can teach by both precept and example.

A review of this chapter, which is to serve as an introduction to the succeeding six chapters which discuss in detail various phases of the instrumental program, will reveal that the authors are guided by predominantly human considerations. There is much that is necessarily mechanical, formal, and routine in instrumental study and performance. But the musical ends or *aims* are definitely subordinate to the social and personal ends or *objectives*. Likewise, while all four of the conditions discussed are necessary for a good instrumental program, it is evident that the final criterion of success must be the making of finer boys and girls through the use of instrumental study. In attaining that purpose the capable and devoted instructor must bear the major share of the responsibility.

South High Band, 1938, Denver, Colorado.



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TOPICS FOR DISCUSSION

1. To prepare yourself for the more detailed discussions of the succeeding chapters, tabulate under the headings of the next six chapters the musical offerings of several high schools in different types of communities. This information may be obtained from your own experience, from talking with other students of music education, and from consulting such printed courses of study as are available. (See also Appendix A.)

2. In the light of your own observations does the formulation of the educational possibilities of instrumental study seem to you warranted by the actual results obtained?

[6] The *Yearbooks* may be secured from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

[7] The *Proceedings* may be secured from the Music Teacher's National Association, 217 Dalzell Avenue, Ben Avon, Penn.

3. Was the grouping of the 43 items under *aims* and *objectives* under a few large headings helpful to you? Would you have preferred a much briefer statement? Try your hand at embodying in a few sentences—not more than ten—the advantages of instrumental study which you might, when asking for a larger instrumental program, present to a board of education.

4. Pithy phrases or sentences from forceful speakers or writers are oftentimes very effective in reinforcing an address. Many teachers find the making of a scrap book very useful as a reference source. From this chapter or from other reading, select five quotations which you think you might sometime utilize in an address on instrumental music.

5. If after you had given the talk suggested in question 3, you were asked to make a comparison between the values of vocal and instrumental study in the school, what would be the chief items in your reply?

6. In your opinion is the four-fold statement of conditions necessary for a good instrumental program an adequate one? Would you combine any of the items or add any new ones? Are all of them equally essential? Which one might be omitted for a time, even though it must eventually be included?

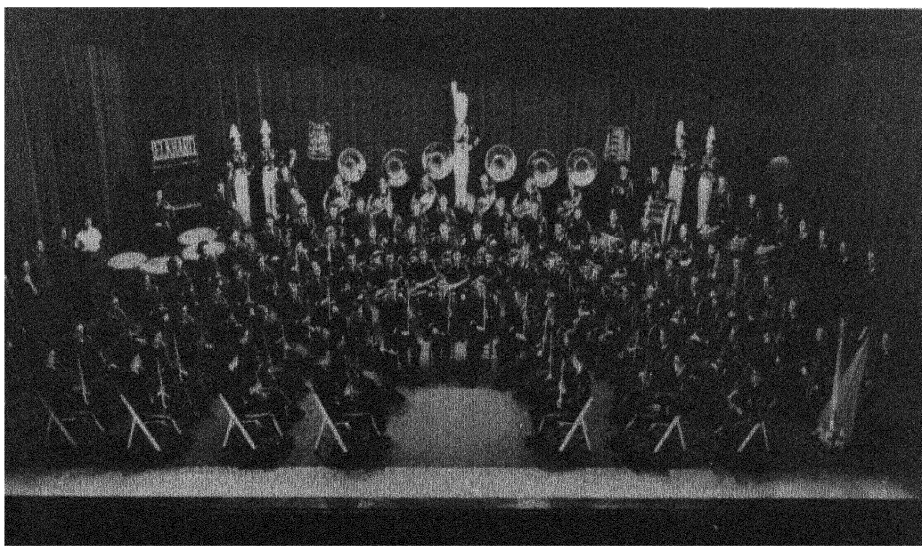
7. Gather such data as you can on various plans for providing instruments and equipment for instrumental groups. Then, with some specific school in mind which needs to have an instrumental program initiated or expanded, outline the means you would advocate for use in that particular situation.

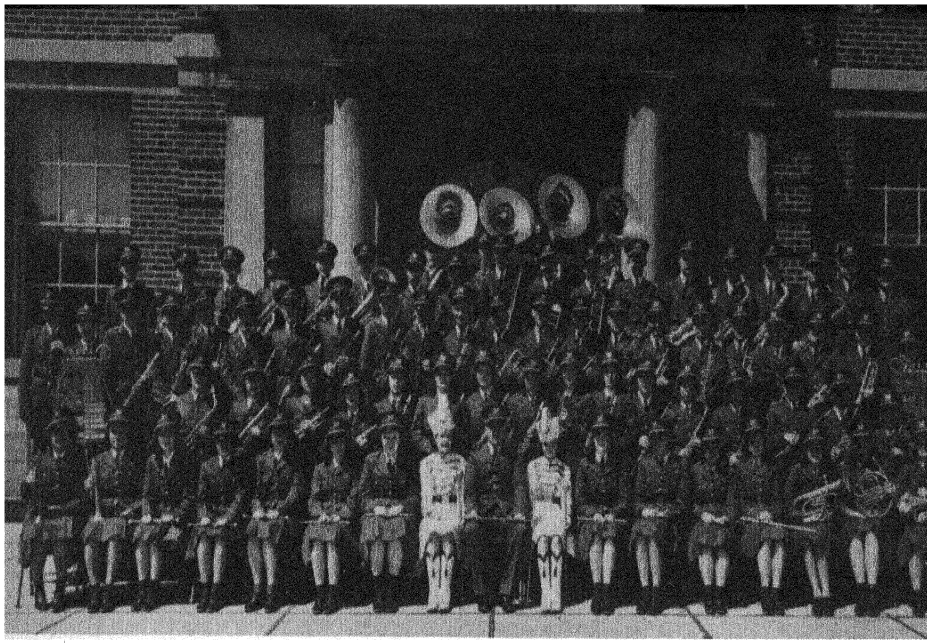
8. Describe and, it possible, actually present with several instruments an "instrumental demonstration" which you would like to have in a junior or senior high school either in starting an instrumental program or in renewing interest at the beginning of or end of each year. If you cannot play all the necessary instruments, ask a "specialist" to assist you.

9. Unless you have completely solved the problem as to whether all instrumental activity in the high school should be on a credit basis, it might be worth while to have a debate by four students on this subject. There are still a large number of schools in which much of the instrumental music is carried on outside the school day and without credit.

10. What do you think of the idea of requiring teachers of one aspect of music to have at least one class in quite a differept aspect, even when there is a sufficiently large staff to make this unnecessary? Is it a good or a poor plan to have the band, the orchestra, a glee club or a chorus directed by a musical teacher whose main work is in an academic field such as chemistry, history, or English?

The Band, Elkhart High School, Elkhart, Indiana.





Senior High School Band, Belmont, Massachusetts.
Developed in three years.

XI

The High School Band

We may well begin our discussion of specific forms of musical activities with the band, because although later than the orchestra in attaining a position of importance in the high school music program, it today probably interests more students than any other musical organization. Bands and orchestras serve different purposes, make different demands, and develop different advocates. Both are certainly valuable in the high school program. Consequently it is sometimes difficult, when it is not desirable or feasible to have both, to decide which should be started first or which is to be continued if both are already in existence. While the orchestra has always utilized both boys and girls on practically an even footing, it is only recently that girls have been admitted to full membership in the band.

The band is a lustier organization than the orchestra if for no other reason than that it produces more tone. It is more spectacular, more often in the public eye. Until recently it played simpler and more predominantly rhythmic music. Even today, when a number of organizations are striving devotedly to be worthy of the name of Symphonic Band, compositions suitable for such ambitious groups are relatively few, in comparison with the wealth of material available for orchestra. But each year more good numbers especially written for band are being made available and eventually there will be a fine band library.

The band makes such a strong appeal to youth,[1] it can contribute so much to the life of a community, it can be developed into a creditable organization so much more quickly than is possible in the case of an orchestra, and it is so valuable in producing good wind players for the orchestra, that we shall discuss it before we take up the orchestra.

Whether the high school band is a new organization or a continuation of a preceding organization, there will always be problems of building or expanding the group. These problems, while related, are sufficiently different to require separate discussion.

I. Building A New Band in the High School

It is entirely possible to start a band in the high school in either the ninth or the tenth grade and to develop it into a creditable group in two or three years. To accomplish this there must be, (*a*) intelligent support by the student body, parents, school administrative officers, board of education, and public; (*b*) promising players; (*c*) suitable instruments in proper number and variety; (*d*) adequate music and other material; (*e*) a sufficient amount of available time for rehearsals; (*f*) a satisfactory place for rehearsal; and (*g*), especially, capable and enthusiastic instruction and guidance. We shall touch briefly on each of these items.

(*a*) Understanding and appreciation of the many benefits accruing from a good band will do much to aid in the formation and continuance of this organization. The band should be both a result and a cause of this appreciation. Before a band is organized, the music supervisor, through conversations with students, parents, business men, service clubs, and school officials,[2] by newspaper articles, possibly by formal addresses accompanied by the playing of a band from a neighboring community, should have created enough interest so that actual plans for forming a band shall come as the result of a "public demand." If this demand also carries with it assurance of moral and financial support the success of the undertaking is much more probable. Service clubs may supply funds for providing certain large and expensive instruments which individual parents would seldom feel justified in buying. A mothers' organization, Friends of the Band, may furnish the material and make uniforms. Boosters' clubs may assist with transportation when out of town concerts are given. Administrative officers of the school will, of course, be involved in all these undertakings, even if the funds are not supplied directly by the school board. As soon

[1] See Appendix I for statements made by high school students as to what band work meant to them.

[2] For a discussion of the Band Instrument Demonstration, which may be used both for building a new band and continuing an existing band, see 2a below. For a stimulating account of how two mothers obtained adequate recognition for music in the program of a private high school see "Music and The School Board" by Barbara Rex in the October 1940 issue of *The Atlantic Monthly*.

as the band is able to perform adequately, it should appear both in and outside the school as frequently as is consistent with a well-balanced educational program for the members. The band is supported by the community and it should make returns to the community both through its individual members and through the organization as a whole.[3]

(*b*) By the phrase "promising players" we do not mean necessarily exceptionally bright boys and girls, but rather the usual run of students who are given a fair chance to learn to play. The different band instruments call for varying degrees of skill and personal qualities; in general it may be said that there is a band instrument suited for practically every boy and girl. But time and favorable conditions are essential for the development of individual skill and ensemble adjustment. Interest and support of the group mentioned under (*a*) above, must be reinforced by interest and support from the school administrators so that the band has a "place in the sun" in which it can form and develop without too many hindrances. Recognition of its peculiar educational values, such as are presented in the preceding chapter, should result in program adjustments, housing facilities, credit recognition, and opportunities for performance which are consistent with its relative place in the entire program of the school. This will include consideration of the fact that the band is not necessarily a competitor against other activities but is supplementary to them; that, for example, a boy may desire to belong to both the band and the basketball team, that a girl may be interested both in the band and the debating team; and that, except in schools with an abundance of musical students, some of the players may be members of both band and orchestra. To state it in another manner, elective subjects or activities in the high school instead of being all scheduled at the same time—as frequently happens—should be grouped in at least two divisions so that students may have more than a single choice. We return to this question of time under (*e*) below.

(*c*) The fact that the band is designed primarily for outdoor rather than indoor playing has a controlling influence upon the instrumentation of the organization. The music must be made on instruments which are easily transported. Consequently the piano, which, as we shall see when we discuss the orchestra, may be both a blessing and a curse, is automatically debarred from the band. Its readiness to fill in for any missing instrument [4] must be dispensed with, and single voiced instruments must be supplied to produce the necessary tone. A band, in other words, must from the very first be a comparatively well-balanced and self-sufficient organization. There must be solid four-part harmony in the middle register, with extensions or doublings above and below; there must be a pronounced battery to emphasize the rhythm; and there must be at least a few instruments whose chief function is to add tonal contrast to the fundamental

[3] For discussion of free and tuition instrumental classes see M.E.N.C. *Yearbook* for 1934, pp. 193-198. See also Appendixes F, H, and L.

[4] This filling-in by the piano is utilized in some band series by stimulating band players to practice their parts at home, with piano accompaniment.

structure. In pioneer situations substitutions will sometimes have to be made for necessary instruments but these should be considered as temporary makeshifts.

Obtaining this necessary variety of instruments, with a number of them multiplied for tonal balance, is seldom if ever possible entirely through purchases made by individual parents. Many of the instruments are so specialized, so bulky, so expensive, or so lacking in possibilities for solo or home use that parents are, and should be, reluctant to select and purchase them for their children, at least until it is evident that this is wise because of the particular talent of some child or for some other special reason. Parents are usually willing to buy a cornet, a snare drum, a clarinet, a flute, a baritone, a trombone, a saxophone, or even a French horn long before they will put money into an oboe, a piccolo, a bassoon, an alto clarinet, a mellophone,[5] an E-flat or BB-flat bass or sousaphone, or most of the percussion instruments. But without practically all of these instruments a good band is impossible. Consequently the rare and bulkier instruments must be supplied either by the school or by some agency other than the individual parent. (See Appendix L.)

Typical of the standard of a varied instrumentation maintained by leading musical educators is the following quotation from the specifications laid down by the University of Wisconsin in its plan of recognizing, for university entrance, credits gained in high school band:

Band (elective), laboratory type, five periods per week, ½ unit.

A student cannot get entrance credit for both band and orchestra taken at the same time.

The following minimum instrumentation is necessary for accredited bands:

6 B-flat clarinets	4 cornets or trumpets	2 French horns
1 flute and piccolo	1 baritone	2 tubas (1 E-flat, 1 BB-flat)
1 oboe	2 trombones	2 percussion
1 bassoon		

Instruments are added in the following order: 2 or more B-flat clarinets, 2 French horns, 1 trombone, 1 E-flat alto clarinet, 1 bass clarinet, 1 small E-flat clarinet, 4 Saxophones (B-flat Soprano, E-flat Alto, B-flat Tenor, B-flat Baritone).

In school music competition-festivals as arranged by the National School Band Association,[6] the instrumentation of the large band (90 players being the prescribed limit) is judged by the following:

[5] One prominent band director, who read this chapter in proof, commented, "I am not sure I would list the mellophone since it is such a poor instrument and its use is to be discouraged in all bands."

[6] The complete booklet costing fifty cents and containing rules, music lists, and general information is published each year through the offices of the Music Educators National Conference, 64 East Jackson Blvd., Chicago.

Standard Instrumentation for Symphonic Band

5 flutes (One or two interchangeable with piccolo).	4 or more B-flat cornets.
2 E-flat clarinets. (Two E-flat clarinets may be replaced by two additional C or E-flat flutes, or one E-flat clarinet and one or more C or E-flat flutes.)	2 or more B-flat trumpets.
	2 Fluegelhorns.
	4 to 8 French horns.
	4 to 6 trombones.
24 or more B-flat clarinets.	2 to 4 baritones.
2 alto clarinets.	2 E-flat tubas.
2 bass clarinets.	4 BB-flat tubas.
2 or more oboes. (One doubling English horn when called for in score.)	2 string basses.
	1 harp (if available and called for in score).
2 or more bassoons.	1 set of timpani.
5 saxophones. (Soprano, alto or two altos, tenor, baritone and bass. Large Bands may double this number.)	3 other percussion.
	Total 75 or more players.

(*d*) Instruments to be effective must be supplemented by certain material furnished by the school. Abundant music,[7] carefully preserved by being kept in folios and conveniently filed and cataloged is much more economical for advancement in music reading and preparing of varied programs than a limited amount of material purchased and retained by the players.[8] Good solid wooden or iron non-collapsible stands are greatly to be preferred for use in the school although the players may well be expected to provide their own collapsible stands for events away from the school. Uniforms are most desirable, if not actually essential for parade and concert purposes. Although some part of them, such as sweaters, may become the permanent possession of the players, the more distinctive material should belong to the school, for, with repairs and additions, it may be used for several seasons.[9] At the end of each school year (spring and summer) all uniforms should be professionally cleaned and stored until the band's first public appearance in the fall. Providing, replacing, cleaning, and storing of uniforms is frequently taken over by a parents' or citizens' organization without expense to the school. A standard B-flat tuning bar and a metronome should also be provided by the school.

(*e*) While a daily period for band rehearsal is justifiable in view of the great educational, social, vocational, and community values of a well conducted organization, and is profitably used by many strong band groups, this does not always mean that each player has to reserve five periods a week for band. Two,

[7] In the November 1936 issue of *The School Musician*, an article about the band in Fort Stockton, Texas (population between three and four thousand) states that, in the rehearsal room of the special high school band building (see illustration on page 433), "Music shelves extending to the ceiling provide ample space for the two thousand dollar music library."

[8] We present in Appendix J a bibliography of Contest Numbers which is typical of the wealth of material now available.

[9] Some schools provide the players, boys and girls, with caps and capes only, and ask the players to wear clothing of a dark or neutral color that will go well with these distinguishing articles. (See Appendixes G and H.)

or possibly in special cases, three, rehearsals of the full group may suffice if the other periods are well utilized for rehearsal by special sections—brass, one day; woodwind another day; and percussion [10] or special instruments or soloists on the remaining day. By this arrangement most of the players are required to be present only three times a week. The instruction may be given by the leader alone or by assistants on various instruments, ranging from professionals, if these are available, to the first-chair players of the organization.

The particular daily hour in the program assigned to band will depend on many factors—the total school day, the distances pupils come to school, the relation of the band to the orchestra as regards credit and membership, the size of the music staff, the place assigned to music in the entire school set-up, available rehearsal places, etc.[11] When possible, the first hour of the school day, even the period before the one when most of the classes assemble, is to be preferred because it starts the day excellently and usually most easily avoids conflicts with other subjects. Somewhat less desirable is the noon period and probably least desirable is the period at or after the close of the school day.

In addition to the meetings of the full band, two or, preferably, more times a week, and of section instruction once a week, there should be, if possible, some individual instruction even if it be but for 15 minutes a month. In that brief period matters which need special adjustment usually appear much more quickly than in any group meeting.[12]

In some schools, participation in both the band and the orchestra during the same year is discouraged by refusing double credit. This ruling frequently results, when adequate teaching force and suitable quarters are available, in having both organizations scheduled at the same hour. In defense of this procedure the principal often maintains that double membership results either in undue demands upon a few talented players, usually with less interest in one organization than in the other, or the reduction of the number of times each organization meets each week, thus lowering the quality of the work done and hence the value of the membership. The band or orchestra director, or directors, on the other hand, will usually maintain that by this ruling one or both of the organizations will be weakened musically and some of the more talented and interested players will be deprived of essential practice and experience. The directors maintain that while for secondary instruments and the more popular principal instruments, it is possible to have enough players so that there need be no duplication of the leaders of the sections in the two organizations, it is very difficult to get enough players of the rarer instruments such as horns, oboes, and bassoons to avoid some duplication in the two organizations. Moreover, taking a strikingly different point of view, they state that competent performers on one instrument frequently desire to learn something about another instrument and, hence,

[10] See Ludwig, W. F., "The Drummer—The Forgotten Member of the School Band," M.E.N.C. *Yearbook* for 1935, p. 277.

[11] See Swift, F. F., "Instrumental Music in School Time." M.E.N.C. *Yearbook* for 1937, p. 313.

[12] See Williams, A. L., "Trends in Instrumental Class Instruction," M.E.N.C. *Yearbook* for 1935, p. 256.

like to play their main instrument in one organization and a different one in another organization. The justice of these claims has sometimes resulted in a modification of the strict ruling and has permitted some shifting of players. There is a strong tendency on the part of general educators, however, to encourage increased numbers of players so that duplication or playing of two instruments may be reduced to a minimum and the musicians thus given time to pursue a broad program of studies in addition to their music. Questions of this kind should be carefully considered in a joint conference by the general administrative officers and the music instructors before the rehearsal hours of the band and orchestra are set and the programs of individual students are made up. In the end, as has been stated before, the deciding factor must be the best education possible of the pupils involved.

(*f*) Satisfactory housing for rehearsals implies not only a gathering place for the band in which it may play advantageously—as to blending of tone, ability to see the director, and avoidance of undue disturbance to other school groups—but one to which the materials for the rehearsals may quickly be brought. If the room is not one in which stands and chairs may remain set up, there should be space in or near the room where they may be left until the next organization needs them. In adjoining rooms or cabinets [13] there should be storage space for instruments, especially the larger ones, and for uniforms and music. It is desirable to have, as we shall indicate in our chapter on room plans, an office for the instrumental staff which shall be near the main rehearsal room, small practice rooms and various storage places, and which, if possible, shall command a view of the entire set-up. It is unfortunate that band rehearsals often must be held in an auditorium which is used for many other purposes. The resulting program conflicts, the disturbance of other classes, the constant moving of equipment with the inevitable consequent breakage and loss—all these are a serious handicap in the attempt to make the band a co-operating and welcome educational factor in the school program. If the music department, especially the instrumental section, can be provided with a special building, a separate wing, or a portion of the top floor of the school, everybody will be able to work more effectively. (See building plans on pages 414-433.)

(*g*) The broad and dignified educational program for the band which has been set forth thus far is based on the supposition that the instructor assigned to carry it out has adequate qualifications for this important work. He must be musician, teacher, counselor, and administrator combined. He must play at least two instruments of the band well and must understand the problems connected with all the other instruments sufficiently well to give help at least to beginners. He must know the modern teaching books for band, which stress early participation in the playing of pieces with the resulting motivation for technical study

[13] Several recent building plans reject the special instrument room as wasteful because of the inevitable crowding and substitute for it a number of recesses built into unusually wide walls or partitions which surround the rehearsal room and which are all easily accessible simultaneously. (See picture of rehearsal room of Springfield, Mo. orchestra, page 435.)

which grows out of these numbers, and he must have sufficient acquaintance with the great variety of material which may be used for the pep band, the marching band, the popular concert band, and, finally, it is to be hoped, the symphonic band. His various duties will call for instruction not only in the playing of the instruments, in the deportment of the players at rehearsals and concerts, but also in parading and maneuvering in more or less intricate patterns on the march and on the field.

The marching and maneuvering of the band is of course carried out through directions given by the drum major. Most of these should be in accord with army routine, and candidates for the position of drum major should if possible be instructed by someone who has had military experience. Good carriage and precise movements in normal tactics are much more desirable and educational than involved formations. The baton technique for display and for the purely musical commands may to a large extent be left to the more ingenious drum major candidates to work out for themselves.

The minimum movements which the band must learn to execute precisely involve start marching, stop marching (halt), left turn, right turn, counter march, start playing, and stop playing. While at rest, the group must be able to guide right, to cover off, and to stand at attention and stand at rest.[14]

The band director must confer with pupils and parents regarding the selection of an instrument and, often, for its purchase. He must advise pupils regarding avocational or vocational careers in music and must be able to lay out a practical and attractive program which will bring about the desired status. He must have business and administrative ability to supervise or, if absolutely essential in emergencies, to handle efficiently comparatively large sums of money involved in concerts and purchases of instruments and equipment. All such matters must be taken care of in a manner to maintain the respect of students, parents, citizens, and school administrators. Moreover, all these qualities of leadership must be present not only in the well developed school system but also,

[14] In the bibliography, helpful books on the marching band are listed and reference may here be made to articles in *Yearbooks* of Music Educators National Conference, Vol. for 1931, p. 184, and for 1934, p. 188.

We present also the following section from the 1938 Competition - Festivals Bulletin of the National School Band Association.

MARCHING COMPETITION

As one of the very important functions of a band is parade or marching work, the National School Band Association will sponsor a Marching Competition in connection with the Regional Competitions, in order to raise the standard of the marching done by the high school bands.

The required movements for the marching competitions are as follows: 1. Forward march—while playing and while not playing; 2. Halt—while playing (continue to play after the halt) and while not playing; 3. Column right—while playing; 4. Column left—while playing; 5. Countermarch—while playing; 6. Diminish front—while playing; 7. Increase front—while playing; 8. Choice of right oblique, left oblique, column half right or column half left—while playing; 9. Start playing and cease playing—while marching.

Movements 3, 4, 5, and 8 to be executed with an interval of not less than two paces (60 inches), measured from center of the position to center of next.

even if in a lesser degree, in the case of a small organization in a small high school. In fact the smaller the staff the greater the number of functions which must be combined in one individual instructor.

II. Continuing an Existing Band

All beginnings may be difficult, as the proverb says, but beginnings are usually more challenging than "continuings," if this coined parallel word be permissible. There are advantages in having the remnants of a band which was formed in a preceding year, but the enthusiasm for an untried venture is lacking unless some new element can be provided. The teacher who is to succeed in carrying forward into the next year what remains of a previous organization must both overcome the disadvantages of not inaugurating the band and utilize the advantages of having a group already started. We shall examine these two angles briefly.

(*a*) A continued band needs reinforcing, especially at the beginning of the year. The discovering of new players is frequently sufficient reason for having an instrumental demonstration at an assembly period very early in the fall, or late in spring if the band is to continue playing during the summer months. These new players may be recruited from students who have just entered the school, but also very often, from students who have been in the school a year or more. They may already have heard a demonstration but may not have been, for some reason, sufficiently moved by it to join the band. A second demonstration, stressing the accomplishments of the band during the preceding year, may lead them now to apply for membership. In addition to this immediate purpose, the demonstration may serve from year to year as an excellent instrumental appreciation lesson for the many listeners,—student, faculty, citizens—who are not directly interested in playing on instruments but who are all indirectly, at least, to be considered as supporters of the band. Consequently, in addition to demonstrating what the requirements are for playing the various instruments, the instructor should point out what each instrument contributes to the band ensemble in tonal or rhythmic quality.[15]

(*b*) Some effect of freshness, of beginning, with its resultant enthusiasm for a new organization, will be produced by the readjusted membership—recent recruits, rearrangement of "chairs" due to graduation of some of the members and rapid development of old members who have improved greatly during the summer, and, finally, the installation of the officers for the year, who should be desirous of making the season show an advance over previous accomplishments.

[15] For a much more complete discussion of the Band Demonstration, with a wealth of practical suggestions, see Chapter V of the Manual for the Church and Dykema *Modern Band Training Series*, C. C. Birchard & Co., Boston.

All such additions and changes should be capitalized by being definitely announced and possibly even accompanied by some formal ceremony.

(*c*) Likewise, changes or expansions in the equipment and material to be used during the year should be brought to the attention of the band. Different or new instruments provided by the school or individuals, should be shown, demonstrated, and briefly discussed. Names of compositions to be studied and programs contemplated should be announced, at least in part, to the members at the opening of the year. It is wise to have a three-year cycle of compositions for established bands so that different music is studied each season—this to include not only the principal numbers such as the test pieces to be used in state and national contests (a combined list of these is printed in Appendix J) but also the "warm-up" numbers such as marches. For football rallies and games the well known school songs will probably be retained from year to year unless something better can be found.

(*d*) All these various items—new members, new officers, new distribution of players, new instruments, new material—should be utilized to build up a feeling of a new program. This may mean more concerts at home or in neighboring communities, a better schedule of rehearsals, a higher standard of performance, the developing of greater individual skill through the formation of small ensemble groups, more attention to individual instruction, or any other means which will capitalize the interest in doing something different or better than was accomplished formerly. The instructor who keeps himself responsive to the changing desires of youth and who conceives of each year as a challenging opportunity for the particular group of students involved and, finally, who sees his work as a cycle of activities in which, every three or four years, the personnel is completely changed, will find that he can give great variety to the activities from year to year. Let it not be forgotten that this variety is to be utilized not merely for the sake of novelty, but as a powerful means for arousing that interest which is the best incentive to a high type of study and accomplishment.

The four preceding topics are intended to suggest means by which the appeal to newness may be utilized. The six which follow stress values based upon continuing established groups.

(*e*) While there will always be some new possibilities in students who have not yet entered upon instrumental study, the main sources of replacement in the high school band will be those children who have started playing while in the grades. The director should know just what he may expect from the children who enter the high school from his own school system. This may best be accomplished by making a survey twice a year of the instrumental activity from Grade III through the high school. Information should be collected on the following points: how many children are studying instruments either privately or in school classes (the only way of insuring strong organizations later on); what instrument or instruments a child plays; who owns the instruments; whether or not the player is merely taking lessons or is also a member of an organization in or

out of the school; and, finally, as far as possible, what progress he has made.[16] With this information before him, the high school director with the coöperation of the music teachers in the grades, should be able to simplify greatly the matter of replacements in the high school band and also strengthen music in the grades by increasing the number and variety of instruments.

(*f*) Capable high school band members who remain in school may be utilized as assistants and heads of sections. By this means desirable routine can quickly be taught to newcomers with great profit to the entire organization, including the older members. Some of them should be utilized as librarians and their services enlisted during the summer vacation to get the music in shape for the new season and to repair and file the music of the preceding season. Some of the players who are selected as section heads may be given responsibilities in connection with small group rehearsals. Many of the capable members of the preceding band, especially those who are looking forward to music as a profession, should be encouraged to take up a second instrument, preferably one of a different family. Occasionally when the school program permits, these players may be encouraged to play in both the band and the orchestra but for all except a few special students, as was pointed out earlier in this chapter, this procedure is at least questionable. It may be good for organizations which are struggling to establish themselves on a high level of performance but, for most children, membership in two organizations makes undue demands on effort and time. While playing a string instrument in the one and a wind instrument in the other organization would be a desirable experience, most children would better content themselves with playing during different portions of the year two sharply contrasted instruments in one organization—or, better yet, let such a pupil play in a small ensemble. Moreover, any band or orchestra instrument combined with piano will usually be found to be both interesting and valuable.

(*g*) Although we shall devote a special chapter to the subject of small ensemble groups, they should be mentioned here because they are a valuable means of developing an established band. Playing in small groups should be encouraged not only with the more capable performers, but with every member of the band. When feasible, an occasional rehearsal period may be devoted to dividing the entire band into small groups which meet in various niches of the school for ensemble playing. Band members who are already formed into established ensembles may be delegated to direct the playing of the less capable groups, but in general the players should learn to carry on their work in the spirit of chamber organizations, that is to say, they should direct themselves. The music played by these subdivisions of the band should be largely, if not entirely, sections of the regular repertory which lend themselves to small group playing. Special chamber music groups, which may develop from these small groups, will be discussed in Chapter XIII.

[16] For a more complete discussion of this idea, together with two sample charts, see articles on "Enrollment Surveys as an Aid to the Instrumental Music Teacher" by A. D. Lekvold and W. B. Hitchner in the M.E.N.C. *Yearbook* for 1937, pp. 297-300.

These groups are similar to sectional rehearsals but differ from them in that instead of having all the players which comprise one section of the band, there are in each group only a few instruments, possibly only one from each of several sections. For the sectional rehearsals some schools in or near large cities provide specialists as instructors who serve as part-time assistants to the director.

(*h*) The presence of former members in the groups will enable the director to carry along all rehearsals, both full and sectional, at a steadier pace than is possible with a new group. When a composition is first taken up it should be played as a whole, without stops for errors. From the very first, there should be at least a modicum of feeling for phrasing and interpretation, of responding to variations in tempo and dynamics marked in the music or indicated by the conductor. A few capable leaders scattered throughout the band, who respond to the conductor sympathetically, will aid greatly in spreading this spirit of complete playing at all times. These same players should help new members adjust themselves to the morale of the interested group during those periods of drilling upon difficult passages when only a part of the band is playing and the rest refrain from disturbances which would retard progress. The tried players, in other words, must help socialize the rehearsal, and thus unify the group.

(*i*) The rehearsal periods may be made more interesting and the playing more effective if the director constantly keeps in mind the fact that the players are surrounded by a multitude of opportunities for developing their appreciation and listening abilities. While the variety of pieces played and the inequalities in musical powers of the band members make it impossible and undesirable to have a formal scheme of ear training, much can be done by incidental references to what is happening. Securing purity and balance of tone, which is the foundation of all good band playing, is largely a matter of developing keen listening. Bringing out the melodic line of one group of instruments while subduing another is much more effectively done if the players realize that this is not mere mechanical following of dynamic marks, but is a means of achieving an interpretation. The correcting of a misprint or the emphasizing of one tone in a chord more than another is frequently clarified by calling attention to the harmonic structure. A tricky rhythmic pattern in one part, considered by itself, is frequently simplified by relating it to what is being played in another part.

Supplementing this idea of using the band rehearsal not merely to lead the players to produce a series of individual tones which make a good show at a concert but which leave with the players little more than a consciousness that they have played their part, instead of a feeling of delight in the well-knit musical whole which has been built up, we call attention to the increasing use of recorded music as an aid to better rehearsing. In many schools the equipment for the band room includes not only a phonograph (frequently combined with a radio) from which the students can hear good performances of the numbers which they are about to study or which they have already begun, but also re-

cording machines into which the band plays from time to time so that records of their own performance can be played back to them for careful analysis. An experienced supervisor of instrumental music [17] has so well summarized the values of this type of recorded music that we quote him verbatim:

> Experience has shown that, through the use of carefully selected recordings, certain values fundamental in teaching instrumental music are more definitely established and skills more quickly acquired, with a consequent reduction of the time required for drill. Some of these values are: improvement of metrical and phrase rhythm; improvement in pitch concepts, both unisonal and harmonic in relationship; more complete feeling for the mood and spirit of the composition; acquisition of restraint and recognition of the need for developing reserve in approaching climaxes, with consequent discrimination in the judicious use of dynamic resources; finer sense of harmonic balance, with artistic evaluation of important and secondary parts in relation to melody and accompaniment—in fact, all elements of artistic interpretation; and finally, conducting and playing techniques which are necessary for adequate performance. Excellent recordings afford a resource for studying fine examples of the art at leisure, with repetition at will, in combination with the score, which is invaluable to the teacher or the student.

It is evident that the validity of the above paragraph rests upon the use of recordings of not only the particular pieces, but, if possible, the exact arrangement which the band is studying. It is very probable that, within the next few years, co-operation between the publishers of band music and the manufacturers of phonograph records will make more of this type of material available. Undoubtedly this would result in not only better playing but heightened appreciation and keener listening.

(*j*) We should consider another distinct advantage of carrying over from the previous year a good nucleus of a band—its availability for early and frequent performances. Nothing is more welcome at the opening school assembly than a short program by the band. School officials, the student body, and the players are all inspired and united by it. This same effect can be produced again and again throughout the year provided the material is appropriate to the occasion and is well played. To bring this about there must be adequate time for rehearsals and a good library of varied material. There is a close relationship between these frequent successful appearances, and the allotment of time for rehearsals. A daily rehearsal period seems reasonable to the administrative officers if the band notably contributes to the morale of the school. Parents who see their children eager to play and growing in power will support the plan of giving a generous allotment of time to the band. Players who know they are to perform soon for an audience are impelled to work more steadily and more intensively.

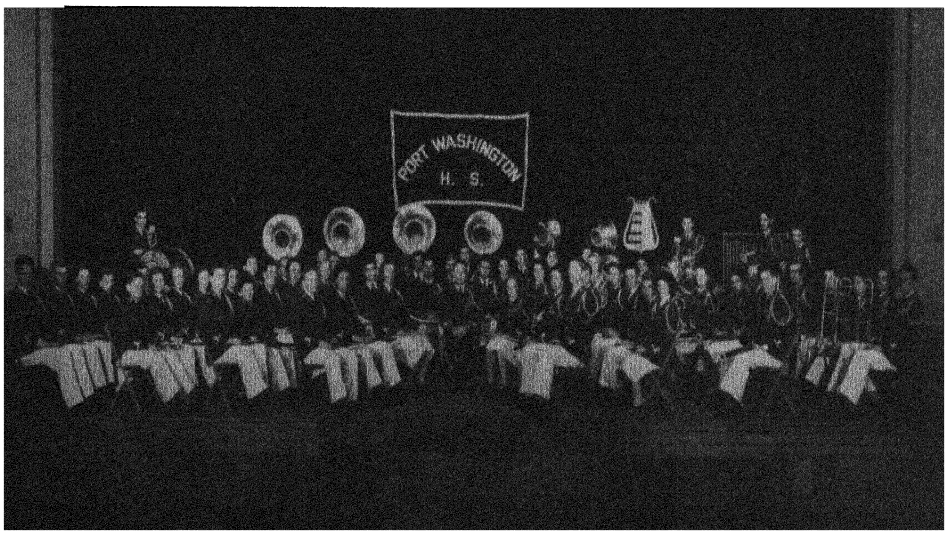
But the conductor of a band must realize that unless each performance is a creditable one, all the advantages mentioned above will gradually be dissipated. The band should appear only when it can "make good." This means that the

[17] Ruddick, J. L., "The Use of Recordings in Teaching Instrumental Music." M.E.N.C. *Yearbook* for 1938, p. 298.

director must be able to judge of the powers of his players under the stress of public performance. He must be able to sense what will please his audiences —always remembering that good performance will render palatable a much higher grade of music than will pass muster with mediocre performance. He must remember that while both novelty and appropriateness increase appreciation, noble music, adequately performed, fits into almost any program. Nevertheless, the band library should contain material of wide scope—compositions of various degrees of difficulty, of many types of appeal, of suitableness for seasonal, festival, and commemorative occasions, and with many different kinds of instrumentation from full band down through various ensembles, to solos for practically every instrument. All of this material the conductor must know intimately—from having studied, conducted, and, if possible, from having actually played it.

Finally, we repeat and expand somewhat the statement that there should be a definite relation between the quality of the playing done by the band and the amount of time allotted to it for rehearsals. When the band serves as a means of developing appreciation of good music, not only for the players but for the student body as a whole, it deserves consideration not merely on the basis of what it contributes to the education of its members but also for what it contributes to the development of taste and standards for the school and the community. For a certain type of morale almost any kind of snappy, showy, noisy band music will do fairly well, but for the morale which includes consideration for beauty and fineness in other than physical matters, only good music well played will suffice. When there is assurance that such will be the contribution of the band, the band master has good reason for asking and receiving liberal time in the program. For such an organization a generous daily rehearsal period is not too much.

Port Washington, New York, High School Band.



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TOPICS FOR DISCUSSION

1. If you were initiating an instrumental program in a high school and could organize either a band or an orchestra but not both, which would you choose? If you came into a school system which already had a good band and a good orchestra, but which was obliged to drop one or the other from the program which would you recommend dropping?

2. Are all the fourteen points mentioned by the students in Appendix I included in the 43 items listed in Chapter X? Check your answer by trying to assign each of the fourteen to one or more of the headings in Chapter X. What significant likenesses and differences do you find in comparing the two lists?

3. So many items are discussed in this chapter that it is difficult to see them in relation to each other and to the general topic unless the outline of the chapter is fairly clearly grasped. After making such an outline consider such questions as the following: Do the two large subdivisions adequately embrace all the material? Do the seven subheadings under the one and the ten under the other adequately present all material on the high school which you think should appear in a general text? Are the appendixes supplementing this chapter desirable and helpful? Do you find in the additional readings you have consulted material which you think should have been included in this chapter? Do the many pictures of bands scattered throughout the book give a sense of reality to the prose discussions?

4. Does it seem to you to be a legitimate and desirable educational procedure for the supervisor or high school teacher definitely to attempt to "stir up interest so that actual plans for forming a band shall come as the result of a 'public demand' "?

5. Does it seem to you an advantage or a disadvantage that it is not feasible to have the piano as a band instrument?

6. It will be helpful in learning to recognize instruments and judging the adequacy and general tonal balance of bands if you will make a point of checking their instrumentation on the basis of the two formulations printed in this chapter. If you cannot come into contact with the actual organizations you may get many important facts from studying photographs of bands. Bring in to your class for discussion, lists of the instruments in several—say, five—strikingly different organizations.

7. Two difficult questions with which the authors have wrestled in writing this chapter are (1) the amount of time a player in the band ought, in justice to the rest of his school and home program, to devote to the organization during the year, and (2) whether a player should be encouraged to be a member of both band and orchestra at the same time. What is your opinion of what they have written?

8. Every high school music teacher is at some time involved in problems of room designing and planning. If, instead of beginning his study of buildings and equipment only after he is asked for advice, he has been thinking about these matters for several years, his counsel will be sounder. The authors, therefore, suggest careful scrutiny of the floor plans printed in this volume and a comparison of them with layouts which you find in various schools. As a definite problem you might prepare a report on the facilities for instrumental study in the building in which you now are. Are they excellent, medium, or poor? What changes would be necessary to improve them? (You may wish to read Chapter XXIX before completing your answer to this question.)

9. From the discussion in this chapter make a check list of desirable qualifications for a band leader; assign numerical values totalling 100%, and then evaluate with your scale a number of successful band leaders and also some of the members of your class who aspire to be band leaders.

10. What, in your opinion, are the advantages and disadvantages of trying to involve band members in duties other than playing?

11. Is it wise and feasible to try to develop the "appreciation and listening abilities" of the members of the band? Do you approve of using phonograph records as a means of introducing players to a composition they are going to study? Will both of these practices not weaken the responsibility of the students for working out material by themselves?

Rural school band in Claymont, Delaware.
Many of the small town and rural district schools of Delaware (all of which are supervised by the state director of music and his assistants) have bands.

XII

The High School Orchestra

In reference to the instrumental program in the high school the orchestra may be considered as a development and expansion of the band. At various times it makes use of all the band instruments—but treats them differently. What was primary in the band becomes secondary in the orchestra, because the place of honor is now given to a new class of instruments—the strings. With them come a delicacy, an agility, and a peculiar, intimate, personal quality which are difficult if not impossible to obtain from the band. Sonority, possibly better than any other one word, characterizes the threefold tone resulting from the brass, wood-wind, and percussion instruments of the band. But for the orchestra, no single word suffices to describe the astonishing variety of tone colors that issue from its combination of four families of instruments, dominated always by the strings. Up to the present time the orchestra, rather than the band, has generally responded to the composer's desire to give instrumental expression to the deepest emotional experiences of human beings. The available repertory for the orchestra is therefore much more extensive and more varied than that for the band—in spite of numerous band arrangements of compositions written originally for orchestra.

Orchestra and Band Compared

While it takes time and devotion to develop either a good band or a good orchestra, and while in their simplest aspects the main instruments of the orchestra, namely the strings, can perhaps be played with less effort than the brass instruments of the band, it is still true that these brass instruments can be played reasonably well by children in a much shorter time than is needed to play the strings reasonably well. From this it follows that preparation for a good high school orchestra must begin earlier than for a good high school band. For many reasons, therefore, it is much more difficult to develop from the beginning, in a three-year or even a four-year high school, an acceptable concert orchestra than it is to develop an acceptable concert band. We are thus faced with the paradoxical condition of considering the orchestra as a development of or advance on the band, whereas the orchestra should be started earlier than the band! How can the paradox be reconciled? Can the answer be, having an elementary orchestra before an elementary band and an advanced band before an advanced orchestra? Our succeeding discussion should throw some light on this problem.

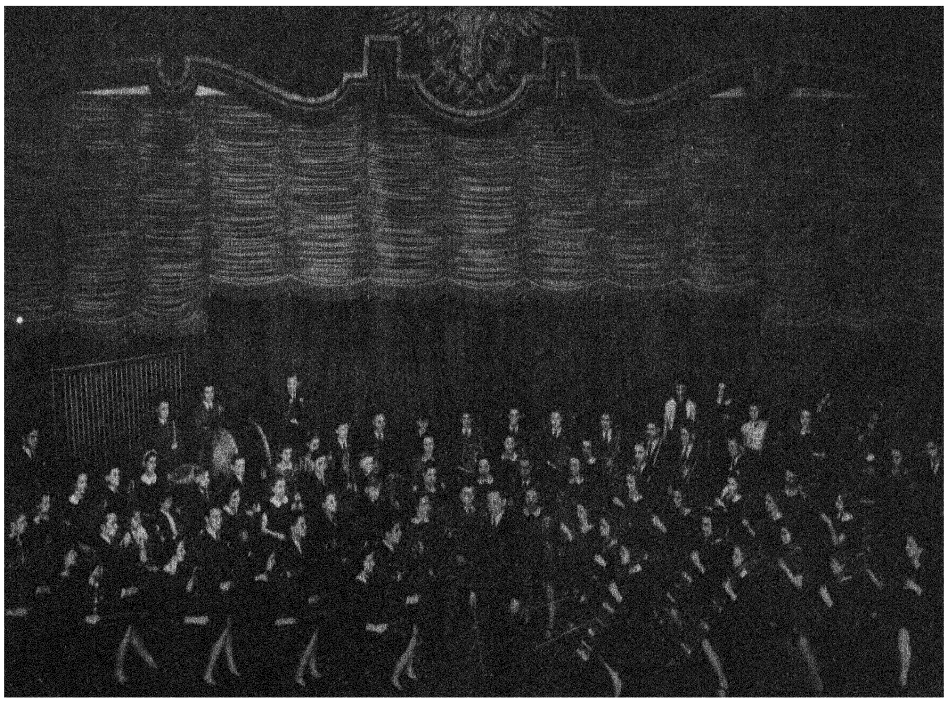
A section of the George Washington High School Orchestra, San Francisco, broadcasts from the Educational Exhibit Room at the Treasure Island Exposition.

The values of the orchestra for its members duplicate in many respects those produced by the band. There is the stimulation which comes from group participation in the production of something beautiful; there is the discipline produced by necessary and joyous co-operation in an exacting but rewarding

task; there is the pleasure of making a social contribution to many listeners; there is the feeling of self-expression by collective playing; there is the consciousness of saying something with the group that is mightier than anything an individual could say; there is the satisfaction of bringing to successful fruition the toil of many hours of application. But there are also differences between the effects produced by the two organizations. The band, being primarily an outdoor group, should stir youth because of its vigor, its sonority, its elemental appeal; the orchestra, primarily an indoor group, should stir youth because of its variety, its refinement, its intimacy of appeal. Possibly rhythm demands attention first from the band, and melody from the orchestra, although both of course embody all the elements of music. The band is more "showy" than the orchestra, as is well indicated in the current practice of clothing all band members, both boys and girls, in striking uniforms, whereas the orchestra members seldom, except occasionally for special events such as contests, wear anything different from their regular dress. The band thus stresses the parade appeal much more than the orchestra does. With such a varied group as every high school includes there is evidently a valuable function for both band and orchestra. Both organizations may move youth deeply. Each will have its devoted admirers. Both may aid greatly in the development of youth.

Although the orchestra grew into an organization of symphonic proportions in the high schools of our country considerably before the band received com-

Whiting, Indiana, High School Orchestra



parable attention, the band, during the years 1920 to 1940 found such favor that in many communities it is now challenging the orchestra for supremacy. This popularity is due to a number of factors: (1) the valuable social function served by the band at outdoor athletic contests, especially football games; (2) the pomp and show of the band when it gives a concert; (3) radio programs of fine symphony orchestras which set standards that are practically impossible for high school groups to attain; (4) the much greater difficulty, as already noted, of developing a fine orchestra, compared with the developing of a fine band. What is, therefore, to be done? Shall we grant first place to the band in the music program of the high school, help it along its triumphal path and allow the orchestra to "play second fiddle"? This may be inevitable, but the loss would be so great that the authors of this book believe everything possible and legitimate should be done to avoid such a catastrophe. In the endeavor to avoid it not only is there a good chance of saving the symphonic orchestra, "the noblest Roman of them all," but we may save the many orchestras of less than symphonic proportions which might gradually be abandoned if the advanced group were to lose its prestige. Doubtless, moreover, the small ensembles which we shall discuss in our next chapter, would be seriously affected were the symphonic orchestra no longer held up as an ideal. What is to be done? How shall we respond to the call, Save the Preeminence of our Orchestra?

Strengthening the Orchestra

First, we must provide a larger number of string players. The orchestra cannot exist without plentiful strings, and plentiful strings cannot exist without an orchestra. Where are these players to come from? Largely from the school itself rather than from the home or the private studio. The ability to play a string instrument, even if only moderately well, prepares for so much enjoyable activity throughout life that a large number, possibly a majority, of the children in the schools should have had actual experience with at least a violin. Plentiful stimulating material and ingenious methods for beginners are now so easily obtainable that such a desirable state of affairs is not at all difficult to bring about. While the starting of these players can begin in the high school, and if it has not been attended to earlier, should take place there, it is much more effective in producing good players if it is begun in the grades. It is not extreme to say that there is a suitable string part for practically every child who wishes to play in an elementary orchestra. From such a generous sowing of seed eventually a good crop of players for the advanced orchestra should gradually be gathered. (See Appendixes G and P.)

Second, because advanced players are inevitably a selection from a large number rather than from an intensive development of all the members of a small group of beginners, we must see that the best of our beginners move along faster than the rest. String or any other demanding instruments require a combination of innate talent or natural fitness, and persistent application based on

interest, will, skillful guidance, or favorable circumstances, which cannot be completely determined before or even during the early stages of playing. However skillful, watchful, and wise instructor, he must still, in a large number of cases, allow "time to tell" who will develop into solid timber for building the advanced orchestra. Some educators provide work for players who are advancing at different rates of speed. They hold that were it not for the fact that there is now published orchestral material for simultaneous performance by players of varying abilities we should be obliged, in order to keep all the players happily and profitably engaged, either to form separate units according to ability, or to dismiss from the continuing group those players who could not meet the advancing standards. These educators point out that eventually, of course, there will be regrouping and even dismissal, or rather, dropping out, since the plan they advocate will gradually indicate the wisdom of the very poor players trying something else. But the possession of two, three, or four parts of varying degrees of difficulty in one ensemble permits players of varying degrees of talent and application to remain in the original organization a considerable length of time, and thus receive a high degree of personal pleasure and educational development. From the large number of beginners there should rise to the top a goodly number of capable and devoted players who will be fit candidates for the various string positions in the advanced orchestra. Perhaps it should be remarked, however, that not all instrumental instructors find this procedure either desirable or practicable.

Third, we must attend to the providing of future wood-wind, brass, and percussion players in the advanced group. This should be taken care of by the beginning orchestra just discussed, unless, *after* it is well under way, an elementary band is organized. The band, being adapted to using a much larger number of these players than can be assimilated by the orchestra, may serve the same purpose of refining such players for the advanced orchestra as the elementary orchestra does for string players. Fife, drum, and bugle corps may also be helpful in attracting beginners from whom advanced players may develop. Band material adapted to simultaneous use by elementary players of varying degrees of ability is now available, so that large numbers of beginners may take part with immediate pleasure to themselves and with the possibility of developing into advanced players. This organization may well be started in the senior high school if it has not been undertaken earlier, but it is better to begin it in the junior high school.

Fourth, the comparatively modest demands made upon wood-wind, brass, and percussion players in the elementary band and the elementary orchestra must be increased so that some of these players will be adequate for the advanced orchestra. Promising members of the elementary groups may receive the necessary training by entering the advanced band or orchestra as players of 2nd or 3rd parts. Such a procedure is possible only if there is close co-operation between the directors of the various organizations. When the same director is

Part of the string section of the Los Angeles All-City Senior High School Orchestra.

Part of the brass section of the Los Angeles All-City Senior High School Orchestra.

in charge of the advanced band and the advanced orchestra and also serves in an advisory capacity for the elementary organizations, this co-operation should be easily obtained. In large school systems which employ separate directors for the band and the orchestra, and in situations which require students to restrict themselves to membership in a single instrumental organization, difficult problems may arise. What shall we do when there is only one oboe, one clarinet, one bassoon, one French horn, one timpani player capable of handling the solo passages in the advanced band or the advanced orchestra? The usual answer is, play in both organizations. But there may be circumstances when this is not possible or at least not desirable. Hence there must be co-operation between the organizations and more players must be started on these instruments so that later there will be more than a single performer who can handle the difficult solo passages.

Fifth, the music studied by the advanced orchestra must be sufficiently challenging and rewarding so that the players are attracted to the organization. As has already been pointed out, great orchestral music expresses certain human strivings and ideals in a way never equalled in any other type of music. Youth is singularly responsive to such music when it is adequately performed. We have abundant evidence in the United States that high school orchestras built from properly prepared pupils and directed by seasoned capable musicians, can play with surprisingly fine results much of the great music of the world and enjoy it with a remarkable keenness and depth of appreciation. Youth is ready, yes anxious, to enter into the higher realms of musical performance. All that is needed is right preparation, started early enough and continued wisely and intensively. (See Appendix K.)

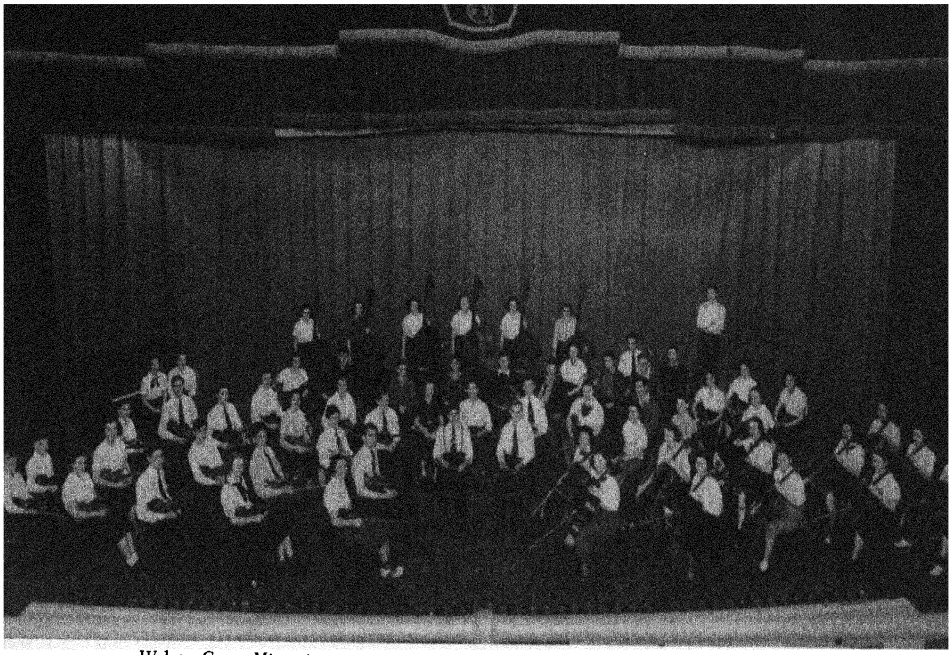
Qualifications of Orchestra Players

We are now ready to consider somewhat more in detail what the preparation of the high school orchestra players should be. Great changes have taken place in the attitude of schools toward the agencies for preparing pupils to become members of an orchestra. While the school still welcomes the aid of the home and the private teacher, it is no longer, as it formerly was, completely dependent upon this aid for the producing of a large and well balanced orchestra. The director is now usually capable of giving elementary instruction upon every orchestra instrument and is sufficiently prepared on one or two of them to give advanced instruction. A number of school systems provide, on a free or small fee basis, part time instructors who are specialists on instruments which the director has not time or ability to teach. Instruction in the grade schools, usually and properly, prepares enough players to fill the ranks caused by the departure of graduates from the high school. As has already been stated, only by this means can string players obtain sufficient instruction and experience to play the advanced music which now appears on programs of the better high school organizations.

Nevertheless, children who enter the high school without having had instrumental instruction in the grades should still be given the opportunity of starting on an instrument. There is already material, as has been noted before in this chapter, which permits the simultaneous playing of good music by absolute beginners, plus those who have had a year or two of experience, and those who are advanced players. It is very probable that, before long, arrangements of a considerable amount of standard symphonic material will be made for schools to meet our educational needs. Most of the great composers wrote for professional orchestras in which all players were supposed to be equally adept. When the members of an orchestra can be chosen on this basis, in other words when they are all good performers and all good sight readers, standard symphonic music can be studied and performed under defensible conditions. But in the usual high school orchestra, with its players of strikingly varied powers, many members of the group play under conditions which would not be tolerated in other high school classes. Sometimes the talented are bored because the music is too simple or too familiar, and sometimes the mediocre are taxed far beyond their powers because they are not yet ready for the difficult material which the advanced players desire.

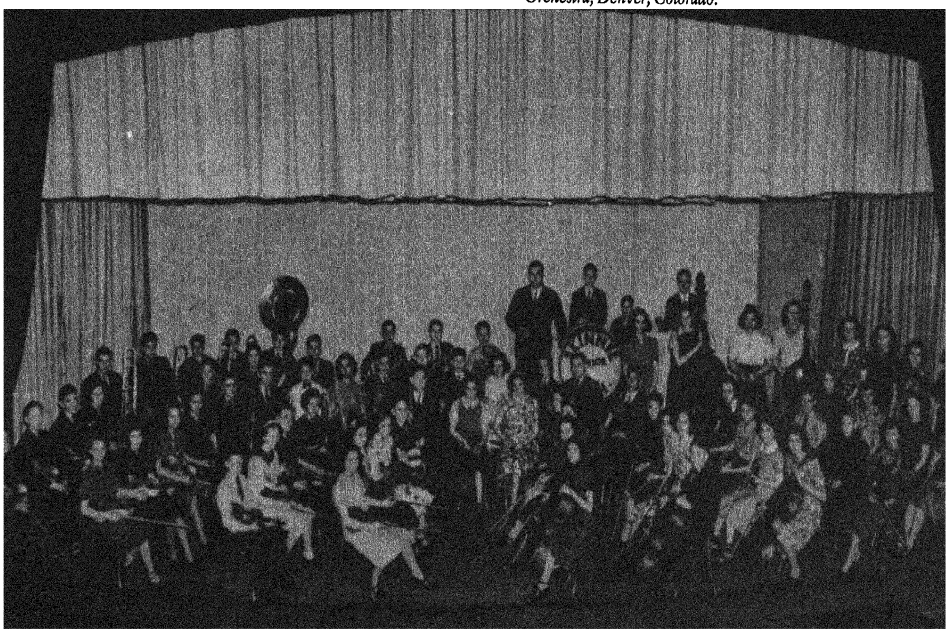
A number of our present-day American composers are writing definitely for high school orchestras, sometimes on specific request. As they become acquainted with the capabilities of young people they should be able to obtain the effects which they desire and still keep their technical demands within the abilities of the players. This idea of writing with consideration for the technical limitations of the players seldom occurred to the older writers for professional organizations; yet we know that some of the standard composers such as Haydn, especially in some of his chamber music, occasionally wrote very simple parts for players who were not very expert—such as himself as 'cellist in a string trio. Men like Hindemith today are showing that good music can be written with parts of varying degrees of difficulty. Capable arrangers therefore will doubtless eventually produce arrangements of many of the classics which will greatly extend the educational uses of these invaluable works. All of this discussion, however, is not intended to rule out the use of standard music when it can be played adequately by high school orchestras in its original form after a reasonable amount of study and practice. This desirable condition is rightly the goal of every ambitious director.

In addition to practicing and playing the compositions which the orchestra is preparing, each member should receive instruction which will aid his general musicianship and make him capable of finer performance in the future. This instruction should be given not only in the full rehearsals but in sectional meetings and, in some cases, in private lessons. Whatever the total amount of time assigned to the orchestra in the school, only a portion of it should be devoted to rehearsals by the entire group. The remainder should be apportioned to groups, sections, and individuals, as the needs of the organization dictate and as the time and the resources of the director and his assistants permit. Some-



Webster Grove, Missouri,
High School Orchestra.

Skinner Junior High School
Orchestra, Denver, Colorado.



times all the strings or the wood winds or the brasses or the percussion will meet separately; sometimes two or three of these sections will be combined; sometimes the entire orchestra will be divided into groups or even small orchestras; sometimes the first violins or other instruments playing a single part will be separated from the rest; occasionally two or three players working on a single part will be separated from the rest; at times two or three players or individuals may be scheduled for particular help; some directors have so arranged matters that within two or three weeks every member of the group has at least a short private lesson. The technique of class instruction has improved so amazingly in the past twenty years that there are now many excellent orchestral players in this country who have received all their training in the public schools, largely in groups. It may safely be maintained that for most children, class instruction can be made more efficient than private instruction.

Whatever the means by which the players obtain their power—individually or in groups, with a private teacher or with the school staff—it is essential for the adequate playing of the best music that the members realize the importance of their task. Playing good music requires concentration, devotion, and skill. Each of these three attributes must be present to a considerable extent before a student is permitted to join the orchestra and each attribute must develop as he continues his membership. Previous instruction is important, of course; but excellent preparation may degenerate into poor performance, or careless players may develop into valuable members of the group, depending on the manner in which the high school orchestra is carried on.

The Conductor

We shall have occasion later to discuss the responsibilities of the conductor. At this time we need only say that he to a large extent determines not only what progress the group makes but what the devotion, concentration, and skill of the individual members will be. Insofar as he can imbue the group with a feeling that each member is important, in fact indispensable, he is making for growth. Insofar, moreover, as this idea becomes the moving one in members of the group there will be cheerful acceptance of the duties assigned to each player. When there is friction about what instruments this person shall play; to what part that one shall be assigned, and which chair another shall occupy, the conductor is usually to blame. We must make vital the conception that the orchestra is made up not of independent players, but of co-operative factors. Only when violinists, for example, are willing to qualify themselves for the viola section can there be that development of the inner voices which is essential for bringing out the full orchestral tone and for supplying the necessary type of accompaniment for solos by other instruments. Only by such possibilities of interchange of instruments is it possible for the orchestral conductor to insure himself against casualties which frequently happen in even the best of groups. Uneasy lies the head of the conductor who has no replacements when one or two players drop out of a section.

To this spirit of devotion there must be added a willingness, a desire to sense the intentions of the composer and to bring them into realization. Fine orchestral playing is impossible unless the group as a whole is swayed by a searching for the message of the composer and is trying so clearly to embody it that it will in turn be transferred to the listeners.

Devotion and concentration are the parents of skill, but the conductor must make certain that the players who are admitted to the orchestra have enough latent or native musical ability so that devotion and concentration under proper guidance will actually produce the needed skill or technique for interpreting the music adequately.

Selection of Orchestra Members

There is no easy procedure, no simple formula for determining musical aptitude for success as an orchestra member. The necessary qualities probably embrace intellectual grasp, emotional responsiveness, tonal and rhythmic sensitivity, the possession of appropriate physical characteristics, and especially the will to learn. But these may be present in such varying proportions in different successful individuals that the investigator is frequently puzzled in deciding how much of any one of them must be present in order to justify definite prophecy. (In Chapter XXV Tests and Measurements are discussed.)

In another section of this book we have discussed Tests and Measurements. At the end of this chapter we shall give references to studies on the importance of specified physical characteristics. Every instructor will have gathered a more or less complete series of examples of the effect of interest in bringing success. All of these items and others should be considered in selecting members for an orchestra, but certainly to these factors should be added another which may be still more important, namely, a consideration of the methods of work of the individual instructor. Some conductors produce excellent results with slow but willing workers and lose the interest of highly intelligent but impatient players. Others get along well with talented students but discourage those who apparently have little talent. No conductor should take it for granted that under his guidance all students will succeed, especially when some have been selected on a basis that has been formulated by another conductor. Leadership is individual and the leader must study himself as well as his human material.

Instrumentation of the High School Orchestra

Capable composers for the orchestra have in mind the particular resources of the various instruments, and score their music so that the desired effects are produced by playing the music exactly as written. That adequate instrumentation is possible even in small schools, provided there is competent instruction and sympathetic co-operation by parents and administrative officers, has been demonstrated in a large number of cases throughout the country. The plan of the University of Wisconsin for giving credit has already been discussed in our

chapter on the high school band. The parallel requirement in orchestra is as follows:

Orchestra (elective), laboratory type, five periods per week, ½ credit per year.

Those high schools wishing to receive University entrance credit must present evidence (a) that the instrumentation is such that constructive orchestral development is possible; (b) that instructors have sufficient practical training to carry on the work.

The minimum instrumentation enabling students to receive credit is the following:

2 first violins	1 string bass	1 bassoon
2 second violins	1 flute	1 trumpet (or cornet)
1 viola	1 oboe	2 French horns
1 cello	1 clarinet	1 trombone
	percussion	piano (optional)

John Adams High School Orchestra, Cleveland, Ohio, as it appeared at the Music Educators National Conference, Los Angeles, 1940. (See Appendix M.)

Three woodwind players from the San Francisco Public Schools.

In augmenting the above group, first add to the strings, which may be increased to standard symphonic proportions, paying special attention to see that violas, cellos, and basses are increased in a ratio to the violins.

Add next, second clarinet, second trumpet, second bassoon, second oboe, second flute, second and third trombones, third and fourth horns.

The music played by this group may be simple but must be musically worthwhile. The foregoing instrumentation is sufficient for a balanced ensemble in each choir, and on this basis the adequate performance of symphonic literature may be approximated. Perfect intonation and balance, good tone, accuracy of reading and expressive performance are the objectives.

From the 1940 edition of the pamphlet of State and National School-Music Competition-Festivals, we quote the following: (See also Appendix M.)

Standard Instrumentation for Symphony Orchestra

While no specific rating will be given by the judges for instrumentation, any wide deviation from the standard instrumentation listed below will affect the general rating to whatever extent it affects the balance and general effect of the performance.

16 to 20 first violins.
14 to 18 second violins.
10 to 12 violas.
8 to 10 cellos.
8 or 10 basses.
2 or 3 flutes (one doubling piccolo when called for in score).
2 or 3 oboes (one doubling English horn when called for in score).
2 to 4 clarinets (2 firsts and 2 seconds). One player on each part in solo passages, or one player may double on bass clarinet.
2 to 3 bassoons (1 first and 2 seconds. One may double contra bassoon).
4 to 6 French horns.
2 to 4 trumpets (2 first and 2 seconds, one on each part for solo passages).
3 trombones.
1 tuba (preferably CC or BB-flat).
4 percussion players (1 timpani, 3 drums).
1 or 2 harps, when called for in score.
Total 79 or more players. 90 players is the prescribed limit.

Suggested Instrumentation for School Orchestras, Classes A, B, C

CLASSES			INSTRUMENTS
A	B	C	
18	16	14	First violins
16	14	12	Second violins
12	10	8	Violas
10	8	6	Violoncellos
10	8	6	String basses
2	2	2	Flutes
2	2	2	Oboes
2	2	2	Clarinets
2	2	2	Bassoons
4	4	4	French Horns
2	2	2	Trumpets or cornets
3	3	3	Trombones
1	1	1	Tuba (preferably BB-flat)
4	4	4	Percussion (1 timpani, 2 or 3 snare drums)
1	1	1	Harp (when called for in score)
89	79	69	

The above suggested instrumentation can be varied according to the demands of the score. When more woodwind or brass players are called for in the score, some of the string players can be omitted.

There are, however, occasions when substitution is necessary, at least temporarily, for instruments which either cannot be obtained or which cannot be played adequately. Under these circumstances the director, instead of using a fixed rule, should study the situation—considering the demands of the music and the ability of his players—and should do the best he can in the circumstances. This procedure is recommended because it requires consideration of each composition and each orchestra, and because it avoids the stereotyped substitutions which make all compositions sound much the same, and also tend to delay indefinitely the preparing of players who will gradually do away with substitutions.[1]

Types of Orchestral Material

The providing for complete instrumentation in the case of the high school orchestra makes possible the use of material which otherwise would have to be completely avoided or played with undesirable substitutions. This statement applies not only to compositions which call for a wide variety of instruments which are utilized both in the ensemble and in small groups of various sections, but also to compositions which were written originally for a small group of instruments. Many of the compositions which we shall list in the succeeding chapter on small ensembles can be used on an orchestral program by doubling the parts. An excellent example of this is the frequent appearance of the Andante Cantabile by Tchaikovski which instead of being played by a string quartet for which it was originally written, is played by multiple quartets or by the entire string orchestra. (For extensive lists of orchestral material see Appendix K. Compare the list for 1938 with that for 1940 and note the large amount of duplication.)

The orchestra should also include in its repertory compositions which involve solos for one or more instruments, such as double or triple concertos, or the many concertos for solo instruments, including the piano. Moreover, it is extremely valuable to include accompaniments to vocal numbers—solos, duets, trios, quartets, and choruses. These provide important experiences, not only be-

[1] In the 1925 *Yearbook* of the Music Educators National Conference, J. W. Fay presents, always, it is noted, with decided reservations, suggestions for substitutions which were sometimes necessary in the high school orchestras at that time.

"It remains only to indicate possible substitutions which however are not all equally desirable. The violin, flute, oboe and C saxophone may interchange parts freely. B-flat instruments in the treble clef, such as the cornet, clarinet, and either soprano or tenor saxophone may do the same. In the bass clef the baritone, trombone, bassoon, cello, bass, and tuba have the same doubtful privilege. Any E-flat instrument may play music written in the bass clef by imagining a treble clef and adding three sharps or deducting three flats, and the reverse is also true. Any bass clef instrument may play E-flat music written in the treble clef by changing clefs and adding three flats or deducting three sharps.

"The muted cornet may imitate the tone of the oboe, and either the cornet or the trombone may produce a tone similar to that of the French horn by blowing into a derby hat. By reading in the treble clef and playing like a violin minus the E string the viola proves to be an even more pungent substitute for the oboe than the violin. If your French horns have no part they may play from the second violin part by making the transposition for C horn, or from the viola part by reading it like a horn in D. If you have no English horn, try the E-flat alto saxophone or muted cornet, for bass clarinet substitute the B-flat tenor saxophone, for contrabassoon try a tuba or baritone saxophone; and if you have no wood winds at all get a little harmonium and you will find admirable parts in some editions calculated to make you forget all your troubles."

cause they present a new type of difficulty—principally counting rests and following the vagaries of the soloists as well as subduing the orchestra to the demands of the solo voice—but also because they tend to unify and co-ordinate the various types of musical activities in the high school. Finally, we should state that when the study of harmony and theory has progressed to such a point that some of the students are able to write or orchestrate compositions worthy of performance by the high school orchestra, these should also be included in the programs.

Rehearsal Routine

The rehearsal should not differ materially from that of any good high school class. It should begin and close as promptly as a class, and the work of the period should proceed as smoothly and effectively as in any other class. To insure all this a definite minute for starting should be announced. This should be based upon the possibility of all the members being in their places after having come from a wide variety of other appointments; on the possibility of stands, music, chairs, podium, and other accessories being in place; on the various players having obtained their instruments and having done such preliminary or final tuning as the director desires before he takes charge; and, finally, upon the director having planned his work so carefully, and having arranged some definite and simple scheme of procedure—usually by marking on the blackboard or bulletin board the numbers to be studied that day—that there is no need of any of the players putting questions to their mates or to the director. It is usually best to have the final tuning after the first number has been played, with such preliminary warming up and tuning as the players can do without the supervision of the concert master or the director. During this first number the instruments will have adapted themselves to the temperature of the room, and players will have adapted themselves to the spirit of the music group.

No set rule regarding the number of pieces to be played or the placement of them in the period can be given. In general, however, it may be stated that the last few minutes of the rehearsal should be devoted to something which comes to a fairly complete close, and which can be played sufficiently well so the players depart from the rehearsal with a sense of creditable accomplishment. Every period should contain something comparatively simple—either because it is on the basis of elementary sight-reading or because its difficulties have been mastered in previous rehearsals; and also something difficult enough to try the powers of even the best players thus making them realize that they must give their very best effort to the rehearsal. Like the attire of the bride in the old rhyme, there should be something old and something new—some polishing of music begun earlier and some sight-reading material. The amount of time devoted to technical drill will depend largely upon the number of periods available for orchestra work each week. If there is a daily period—as more and more often is becoming the rule in the better high schools—three or two of these periods should be devoted to small group sectional rehearsals, and two or three to

rehearsals of the entire orchestra. When lack of rooms or of instructors, or some program difficulty makes it necessary to assemble the entire group each time, it will be essential to include technical drills in the full rehearsal; but because of the great variation in the problems of the various instruments and players, such drills will be carried on under serious handicaps and the ideal arrangement is to have technical drill carried on in small, homogeneous groups.

In some school systems the members of the organization are required to pay a small sum, such as 50¢ each half year, for the purchase of new music. Whether it is obtained this way, or by grants of money from the school board, or from the proceeds from concerts, or from the general fund of the high school, a library of two hundred or more selections for the orchestra should be built up as soon as possible. This permits the inclusion in every rehearsal period of that activity which is a delight to all ambitious students, namely, sight-reading of interesting and demanding numbers. While the director should each year add to the library material that has never been played in that high school, there may well be planned a review of material played two or three years previously. The material of the year immediately preceding should usually be stowed away until a considerable number of new members have been added to the orchestra who are not acquainted with it.

The Use of Recordings in Teaching Instrumental Music

The radio and the phonograph can be distinctly helpful in stimulating the work of the high school orchestra. They not only have the indirect value of increasing the appreciation and interest in professional playing, but they serve as a stimulus to improve the playing of high school music. While it would be unwise to attempt no music which the players have not heard played by a good organization, the director need not fear that listening to a record of good music will weaken the initiative of his players. The help that comes from getting a general idea of the spirit of the composition and some of its nuances is accompanied by a desire to play in a shorter time difficulties that would usually be extended over a much longer period, if no inviting model has been set before the players. We may also mention again the recent development of making recordings of what the students are playing.

For a very helpful discussion of this whole subject the reader is referred to an article by J. L. Ruddick in the 1938 *Yearbook* of the Music Educators National Conference, pages 298-300. We have already in our preceding chapter quoted one of his meaty paragraphs; we add now two others because there is quite as much reason for making recordings of school orchestras as of bands.

> Recording equipment has the following uses: (1) teacher improvement, through self-analysis or with the aid of supervision; (2) teacher training, in service or prior to service; (3) measuring changes in teaching, pupil progress, or different types of instrumentation; (4) diagnosis of problems by the pupils themselves or by the teacher; (5) making and giving standardized tests; (6) research in the fields of methods, classroom procedures, materials, and learning accuracy and speed; (7) recording

the progress of a group from week to week or from year to year; and (8) increasing objectivity in the evaluation of teaching. We are now entering an era of development in which many of the problems suggested above will be studied, and we are not able to determine the extent to which solutions will be found; but the recording equipment now available opens the way for many studies which promise much for the development of instrumental music in the next decade. . . .

Outcomes in the form of skills attained, as well as the functioning of knowledge acquired, are brought into tangible form through recordings, and appreciations in terms of skills and knowledge, in addition to the purely aesthetic values of performance and composition, are vitalized and may be turned back into the learning process more effectively. The expressions on the faces of students when listening to recordings of their own playing and also the comments which they make concerning the technical and interpretive aspects, show growth in appreciation centered upon the actual musical values. Five minutes of listening seems to be worth hours of verbal instruction and drill on technical problems, and appreciation is strengthened immeasurably without the 'talking-about-music' method, especially when the self-recording is compared with a professional recording of the same composition. This is really a combination of appreciation through performance and appreciation through listening.

The Orchestra and Music Appreciation

It is almost an axiom to state that orchestra players who have worked upon good music skillfully conducted have increased their appreciation of that music. This is in itself a good reason for doing all we can to enroll in the orchestra as large a number as possible of pupils who can fit into the organization. The mere playing of good music, even in the humblest capacity, does so much to make it a part of the child's life that his taste for music is inevitably influenced for the best. Some directors devote a portion of their rehearsals to a very definite, appreciative interpretation of the material being studied. They do this, not only because it adds to the general culture of the players, but because it improves the actual playing. Some of these same directors emulate the radio music appreciation hours by using the orchestra to illustrate talks on appreciation which are given the entire high school, usually as a preliminary to a concert by the organization.

The Orchestra and the Community

Closely connected with the use of the orchestra as a means of developing appreciative powers is the idea of using it to strengthen the social consciousness and responsibility of its members. Just as the creative artist is one who is so sensitive to beauty, so conscious of the richness that it brings to life, that he wishes to share it with others, so the wise and skillful orchestra director will teach his young people to find pleasure in public performances from time to time. The public program of orchestral music (combined, of course, when desirable, with choral numbers, or pieces by the band) should add dignity to the work of the organization, and a sense of civic co-operation between school and community. (For a more complete discussion see Chapter XXIV and the various parts of Appendix W.)

The Responsibility of the Director

The value of every section of this chapter, every desired achievement of the orchestra and its members, is dependent upon the personality, musicianship, preparation by and the devotion of the conductor. He must be a fine human being, a good scholar, an asute student, and a wise teacher and leader. He must know his community, his school system, his students, his music, and his many duties as a conductor. Some of these qualifications are well exemplified in his attitude toward his orchestral scores. It is not too much to expect that unless he is handicapped in memorizing or in conducting under the strain of a concert, he should be able to go through his final program with no score before him. Memorizing the score is more than a difficult piece of work: it is a guarantee that he will have studied in advance just what is required of each instrument and just what is needed in order to blend and balance the various instruments properly. The conductor who comes to his concert—and to many of his preceding rehearsals—with his score memorized has a fund of accumulated ideas and a freedom from distractions of the moment which enables him to give his full attention to the task immediately before him.

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TOPICS FOR DISCUSSION

1. While it is difficult to understand and appreciate all the tonal differences between a band and an orchestra, some attempt to realize these differences is fundamental in formulating one's educational theories regarding the respective places of these two organizations in the high school music program. Make a list of a half dozen types (or specific compositions) which are your favorites when played by a good band; now do the same with orchestral material. Compare the lists. Do any of the same compositions appear in both lists? If not, try to get two phonograph records of a composition, one played by a band, the other by an orchestra. What differences do you notice? How well do the first and third paragraphs in this chapter indicate the contrasts?

2. Do the authors in the second paragraph sketch what you consider a paradoxical condition and do they suggest a practicable solution?

3. In the light of the information you have, are the authors justified in stating that "in many communities the band is now challenging the orchestra for supremacy"? What bearing does the first sentence in Chapter XI have on this question? Shall we grant first place to the band in the music program of the high school?

4. How adequate do you consider the five suggestions given for saving "the preeminence of the orchestra"?

5. Do you believe a good orchestra can be developed and maintained if there are no facilities for starting string players in the grades? Do you know of any high school in which it has been accomplished?

6. How valid do you consider the discussion of the considerations which composers of earlier days had in mind when they wrote their music? What do you think of the idea that arrangements of the classics to make them more readily playable by high school students are justifiable? What do you think Haydn, Mozart, Beethoven, and Brahms would think of the idea if they were living in the United States today?

7. Do you think the authors have been as fair and as enthusiastic in writing about the preparation of orchestra players as they were in writing about band players? Quote sections from this and the preceding chapter to justify your answer.

8. How feasible and desirable is it to expect some of the stronger violinists "to take their turn in the viola section"? If you approve of this idea would you go as far as to extend it to the 'cello and even the bass section? What about the various positions for the left hand?

9. Apply to the orchestra, No. 6 of the Topics for Discussion in Chapter XI.

10. Do the same with Topic 11 in that chapter. Do the additional paragraphs quoted from J. L. Ruddick make your discussion now different from what it was before?

11. Do you think the orchestra should ever perform for the citizens in any place other than the high school building? Should it ever play in another town? What are the arguments for and against your answers?

A horn quartet in the Chicago schools.

The Wells Sisters Trio of Portsmouth High School, Portsmouth, Ohio.

XIII

The Small Instrumental Ensemble: Chamber Music

Definition

Although the usual dictionary, somewhat too simply, defines chamber music as vocal or instrumental music adapted to performance in a chamber or small-audience hall, musical usage has given it a more restricted meaning, namely, music, commonly instrumental, in comparatively independent parts for a few performers with but a single performer to each part.[1] Thus it stands midway between solo performance and the large ensemble—orchestra or band. It draws its inspiration from both of these activities, but is not absolutely dependent upon them. Conceivably a player might be a good member of a chamber music group without being a good soloist or a good orchestra or band member. But both the soloist and the ensemble player would be helped by being a member of a chamber music group. The player in a small ensemble—numbering from two

[1] Scholes in his *Oxford Companion to Music* maintains that chamber music "includes all seriously intended instrumental music for two or more instruments played with one instrument to a 'part'—and it includes nothing else. A concert of music of this sort is a 'Chamber Concert'."

to ten or twelve players—must assume the responsibility of the soloist in being able to play alone, adequately, and interestingly, but must at all times, even in his solo passages, conceive his playing in terms of the needs and rights of other members of the group and subordinate himself accordingly. Each player must be able to be both leader and follower, both pace-maker and loyal companion. Consequently he must at all times not only be interested in what the other members of the group are doing and are going to do, but he must actually hear what is happening in all the parts all the time. Such an obligation is definitely different from the usual self-preoccupation of the soloist, who commonly assumes that the accompanist must follow him, and the orchestra or band member, who almost inevitably is so immersed in the playing of his section that he hears little more than the one part he is playing.

Some Comparisons

There are certain peculiar advantages which chamber music has in comparison with solo playing and especially large ensemble playing. (1) With a minimum of players, it still gives the feeling of a complete group, as a distinct change from the comparative monotony of the solo and from the unindividualized mass of the large ensemble. It is a good example of *multum in parvo.* As Charles W. Hughes, in *Chamber Music in American Schools,* says:

> Expression in chamber music is not a matter of masses but of individuals, and the kind of co-operation which it demands is of a freer, more individual kind. Each instrument of the group has something to say in turn. While a good performance demands that each player subordinate himself at the right time, it also calls upon him to take the lead when his part has something of importance. In short, we may say that the emphasis in chamber music is rather on initiative and on individual intelligence while the larger groups depend to a greater extent on group cooperation.

(2) The constant increase of available material affords great possibilities for the development of individual responsibility. Contrary to the usual conception of chamber music, which restricts it to a few standardized forms, such as the string quartet and the wood-wind ensemble, modern educational procedure includes a large number of combinations under the term chamber music. The statement that any combination of instruments would be satisfactory, is unwarranted. But certainly, as we shall indicate later, the variety of combinations is much greater than is ordinarily utilized. Burnet C. Tuthill writes illuminatingly on this matter in the *Yearbook* of the Music Educators National Conference for 1930 (page 60).

> The great advantage of chamber music lies in the infinite variety of instrumental combinations available, making possible a chamber music organization in each musical home, no matter what instruments are represented. Of course the ideal combination is the string quartet, with the trio for violin, cello, and piano following after. But think of the many other groupings that can be made with or without piano. There

> are sonatas for almost every instrument with piano, and now the wind instruments are coming into their own with a sizable literature. This is especially true of the flute and the clarinet with the piano. There are many trios for wind and string instruments with piano and quite a literature is springing up for combinations of the wind instruments. Beethoven has given us three duets for clarinet and bassoon; there are a number of trios for flute, oboe, and clarinet; there are sonatas for two clarinets and many works for two, three, or four flutes.

(3) Chamber music is feasible and is needed both in the small school and in the large school; in the school which has a very rich offering of instrumental music, and in that which has very little. It may serve as a fairly good substitute for the band or orchestra when the size of the school does not permit the forming of these very large organizations; it is a desirable, in fact a necessary supplement to the band and orchestra, in order to keep alive in these large organizations the spirit of artistry which predominates in the small ensemble. (4) Participation in a small group develops a self-critical attitude far more rapidly than membership in a band or orchestra. In the large group one or two players may "smear" or omit a difficult passage without its being noticed by audience or even director, but such a fault cannot be overlooked in the small group. Likewise, marks of expression ignored by a few players in a large organization will usually be covered by the predominant tone of the group, whereas the same error in chamber music becomes a noticeable fault. The orchestra or band player shrinks from criticism which singles him out from the group; the chamber music player expects and welcomes it. Chamber music playing both exalts each player by the prominence given to his part and humbles him by the responsibility to perform adequately a part which is his alone. (5) Whatever the status of the large organization, the small group may exist on either a voluntary or a required basis. Some band and orchestral directors require the members of their organizations to play in small groups either in or out of school time; others merely recommend and encourage the formation of these groups as a desirable extra-curricular activity. (6) Chamber music is particularly effective in strengthening the tie between the students and the school both while they are in school and after they leave it. Even in these busy days of many appointments for young people it is not particularly difficult during or after school years to get together three or four persons who have tasted the pleasure of small ensemble playing. But even when there is much interest among the members of the band or orchestra, it is almost impossible to get them together except at scheduled school rehearsal time, while to assemble a full orchestra or band group after school graduation is unthinkable. Chamber music is the best guaranty that playing will continue after the organizing, routine, and guidance of the school have been left behind.

Values

The values of chamber music may be grouped under five headings: social, institutional, educational, musical, and civic.

Social: Playing in a small group tends to develop consideration and appreciation of others. No group can play well unless it is unified in its interpretation and its desire to have each player accomplish the best that is in him. Each individual is able to shine only as the rest of the players are able to do their parts adequately; conversely, the group as a whole can be effective only as each part is effective and fits into the entire scheme. Since each player contributes more, comparatively, in a small group than in a large group, the responsibility for fitting his part into the whole by considering the entire structure, is increased.[2]

Institutional: But the performers play for the institution which they represent, not only for themselves. The school, by offering opportunities for young people to get together and by aiding them in their individual and ensemble powers, is demonstrating what is being done in one branch of its program. As the players succeed, the institution also has a measure of success. The group by its mobility and small size, is able to appear more frequently and in a greater variety of places than is possible with the usual large school groups. The institution may by its small groups increase its touch with the community and thus make further returns to the citizens for what they have contributed in taxes. The development of this institutional and community responsibility should be closely allied to the social feeling discussed above.

Educational: Whether or not the players in these small groups make music a vocation or an avocation, they are receiving valuable educational training in persistence, accuracy, and adaptation—qualities valuable not only in music, but in every field of endeavor. Making chamber music beautiful demands teamwork of a high order. Moreover, even in its elementary stages, it is favorable to the developing of a type of self-criticism, of self-education which results in a recreative activity that often continues far beyond school years. The ingenuity of chamber music players in forming and continuing groups involving their instruments is traditional.

Musical: Chamber music is significant musically not only for itself but for the stimulation it gives to other music. It is the purest—some people say the coldest form of music because it is great music presented with the fewest instruments. Every tone is essential. There is a minimum of doubling, of piling up parts for other instruments. There is a minimum of tone; the louder and more strident instruments are seldom used; quiet, rather than noise, is the chief means of obtaining effects. Careful, attentive listening is constantly demanded of players and listeners. Nevertheless, the musical message may range from the very simple to the highly complex. Elementary material played by beginners may be beautiful and satisfying to players and listeners. But Beethoven, throughout his maturity, used both chamber music and great symphonies to embody his most significant reactions to life.[3] The article on Chamber Music in *Grove's*

[2] "It is of the essence of true chamber music that an equality of importance, as between different instruments, shall be recognized." Scholes, op. cit.

[3] A study of early chamber music is an excellent means of increasing enjoyment of the larger and more difficult forms of the 19th and 20th centuries. Small dances and suites are excellent preparation for the great works of Beethoven and Brahms. As one writer remarks: "The best way to study music history is to play it."

Dictionary of Music and Musicians states that Beethoven "seemed in his later years to regard the quartet of strings as one of the most perfect means of expressing his deepest musical thoughts. He left some of the greatest treasures of all music in that form."

Civic: Possibly because its devotees learn to value it so highly, chamber music is the embryo from which many large musical organizations grow. Players in the small groups and listeners to the music they make, frequently become missionaries for extending the appreciation of the world's great music. Again and again they appear as patrons of orchestras, choruses, and concerts. They tend to become real friends of music. This is primarily because they have really learned how to listen to music. Chamber music presents with its few instruments the forms and musical devices of the larger forms. The sonata, the trio, the quartet, etc. are built along the lines of the symphony. Chamber music with its few melodic lines gradually develops a closeness of attention to what is happening in the total musical fabric that is almost completely missing with listeners to large groups who have not had this experience. Having known the pleasures of music, lovers of chamber music naturally wish to have more music available for more people. The schools by developing chamber music groups may thus be preparing them to make important civic contributions later.

Instrumental Chamber Music Combinations

Although there is much vocal material which might properly be classed as chamber music we shall at this time restrict our discussion to the instrumental literature. In the following list of possibilities we indicate with asterisks the classical combinations of instruments, for which there is available a considerable amount of printed music by master composers. The material for other combinations consists usually of arrangements by modern musicians of music originally written for other instruments. Many of these arrangements are very simple and are suitable for players of only moderate ability. But much original chamber music is also simple enough for amateurs.

I. Strings

Two instruments—*violin and piano; *cello and piano; 2 violins; violin and viola; violin and cello; viola and cello; 2 violas; 2 cellos.

Three instruments—*violin, viola, cello (the string trio); *violin, cello, piano (the piano trio); 3 violins; 2 violins and viola; 2 violins and cello; 3 violas; 3 cellos; 2 cellos and double bass; piano, violin, viola; piano and 2 violins

Four instruments—*2 violins, viola and cello (the string quartet); *violin, viola, cello and piano (the piano quartet); 4 violins; 2 violins and 2 violas; 2 violas and 2 cellos; 2 violas, cello, and double bass

Five instruments—*2 violins, 2 violas, and cello (the string quintet)—

sometimes with 2 cellos instead of 2 violas; *2 violins, viola, cello, and piano (the piano quintet); 2 violins, viola, cello, double bass; 3 violins, cello, and piano; 4 violins and piano.[4]

Six instruments—2 violins, 2 violas, 2 cellos (the string sextet) 2 violins, viola, cello, bass, piano.

Concerto Grosso: This consists of material for duplicated string quartet with a small ensemble of two, three, four, or possibly five solo wind instruments.[5]

II. Wood Winds

Two instruments—2 flutes; 2 oboes; 2 clarinets; 2 bassoons; flute and oboe; flute and clarinet; flute and bassoon; oboe and clarinet; oboe and bassoon; oboe and English horn; English horn and clarinet; English horn and bassoon; clarinet and bassoon; any one of these instruments and piano.

Three instruments—Flute, clarinet, bassoon; oboe, clarinet, bassoon; oboe, English horn, clarinet; oboe, English horn, bassoon; any 2 of these instruments and piano.[6]

Four instruments—Flute, oboe, clarinet, bassoon; oboe, clarinet, English horn, bassoon; any 3 of these instruments and piano.

Five instruments—Flute, oboe, clarinet, bassoon, and French horn (the mellow tone of the horn frequently admits it into ensembles designated as "woodwind"). Many groups of four instruments from those named above are used to form quartets. The piano is frequently used also with any three of the instruments. The terms "clarinet quintet," "horn quintet," etc. usually refer to a string quartet with the addition of the instrument named. Mozart has a quintet for oboe, clarinet, horn, bassoon, and piano.[7]

More than 5 instruments—The following list of the instruments used by the Brooklyn Civic Woodwind Ensemble is typical of larger combinations except

[4] Schubert's great C Major Quintet calls for a second cello, but Mozart's five beautiful quintets employ a second viola. Schubert's well known quintet, *Die Forelle*, calls for a double bass in addition to the string quartet. Schumann's beautiful Piano Quintet in E-flat major employs a string quartet and a piano.

[5] The Orchestra of the New Friends of Music of New York for its 1938-39 season during which it presented Brandenburg Concertos and the Orchestral Suites of Johann Sebastian Bach consisted of 7 first violins, 6 second violins, 4 violas, 4 cellos, 3 double basses, 2 flutes, 2 oboes, 1 bassoon, and 2 French Horns.

[6] Mozart wrote eight trios involving a piano. The delightful and unusual one in E-flat, No. 7, for clarinet, viola, and piano deserves special mention. Of this Eric Blom, in his volume on Mozart, writes: "It is a great work, in which the somber color of the wind and the string instrument, as well as the affection Mozart had for both of them, called splendidly knit and emotionally fully charged music from him." He is particularly moved by "the astonishingly tense minuet in this wonderful work."

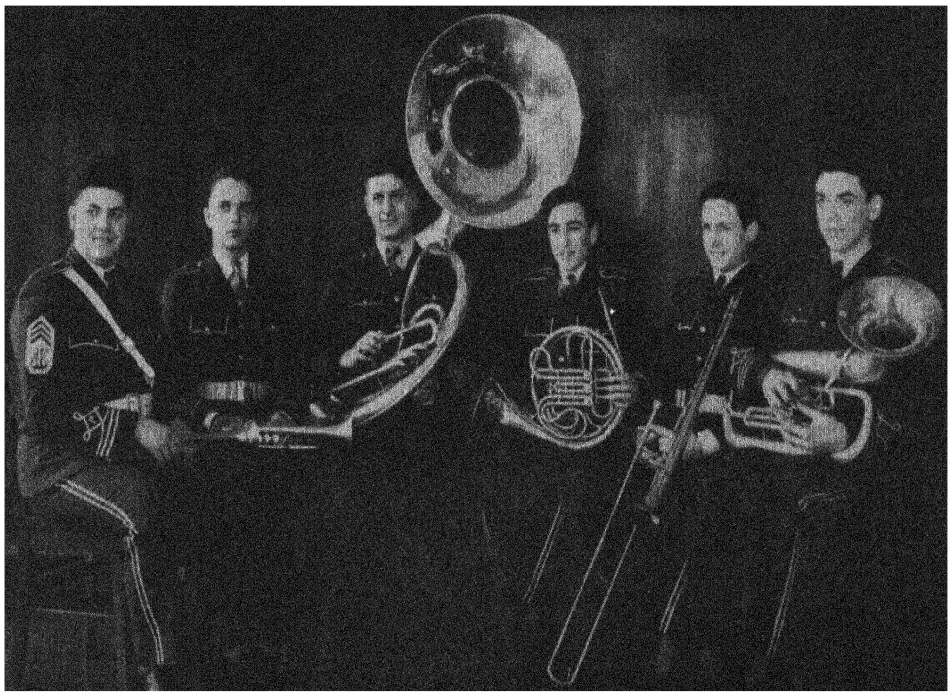
[7] "The Quintet in A major for clarinet and strings ranks with the clarinet concerto which is in the same key, as one of the finest of Mozarts instrumental works." Eric Blom: *Mozart.*

that frequently there are only 2 horns instead of 4 that this group uses: 2 oboes, 1 English horn, 2 clarinets, 2 flutes, 2 bassoons, 1 contrabassoon, 4 French horns. Haydn wrote an octet for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons; Mozart's serenade No. 1 in E♭ major uses the same combination.

III. Combinations of String and Wood-Wind Instruments

The older composers so frequently indicated that their compositions could be played by either string or wood-wind instruments that it is very easy to make the substitution of a flute for a violin in many of the combinations listed under I above. The clarinet, likewise, may frequently be substituted for the viola and the bassoon for the cello. Many of Bach's two- and three-part inventions and fugues reveal unrealized beauties when played by either strings or wood wind alone, or by combinations of strings and wood wind. Handel wrote 24 overtures for 1st and 2nd violins, viola, cello, 2 oboes, and 2 horns with a *basso continuo* to be played on a Harpsichord. Haydn wrote a series of London trios for two flutes and violoncello; Mozart, quartets for flute and strings and oboe and strings, and a series of five dances for two violins, bass, flute, and drum; Telemann has a presto for flute or solo violin and strings. Brahms wrote a "Horn trio" which calls for violin, piano, and French horn, but for which he provided an alternative viola part as a substitute for horn. For other interesting numbers in this class of string and wind instruments, see page 143 of *Chamber Music in American Schools,* by Charles W. Hughes.

Proviso High School Brass Sextet,
Maywood, Illinois.



IV. Brass Instruments

Two instruments—2 trumpets, 2 horns, 2 trombones, 2 baritones, or any 2 different instruments of these four.

Three and four instruments—In the above list replace 2 by 3. The number 2 may also be replaced by the number 4, but the mixed quartet is by far the commoner. This appears in a variety of forms, such as 2 trumpets or 2 cornets, and two horns; trumpet, cornet, horn, and trombone, or baritone. The quartet of trombones is celebrated for playing of chorales and hymns at Christmas time.

Five instruments—The addition of a tuba to the mixed quartets above, gives a depth and sonority comparable to the effects of Russian choirs in which the *basso profundo* doubles the ordinary bass an octave lower.

Six or more instruments—Groups of more than 6 instruments usually double at the same pitch one or more of the parts.

V. Percussion Instruments

This group seldom appears alone, although multiple drums are very effective for short passages, and can occasionally be used for rather complete fanfares. Moreover the addition of percussion instruments with various pitches, such as xylophones and marimbas, could produce many combinations, because melodies are possible.

The commonest combinations, however, are drums, fifes, or piccolos; drums or oboes, or English horn, or clarinets or bassoons; and drums with trumpets or bugles, or other instruments of the brass family. When a number of kettledrums are available some interesting effects suitable for occasional placing upon a program are worthy of consideration.

VI. Ancient Instruments

We shall later in this chapter present as footnote 11 a program of music of an earlier period, together with some remarks concerning the instruments of that time. There is at present considerable interest in reviving for use today several of those early instruments. Although much of this enthusiasm has been stimulated by the research and musical activity of an Englishman, Arnold Dolmetsch, and his family, musicians

[8] The following program of 18th century music was played in this country by the Cologne Chamber Music Trio. Their instruments were the harpsichord, the viola da gamba, and the transverse flute and recorder.

Trio Sonata in D major	*Leclair* (1697-1764)
Sonata C minor for flute and figured bass	*Frederick the Great* (1712-1786)
Harpsichord solos:	
"Vom Himmel hoch"	
Toccata	*Vivaldi*
Gavotte	*Unknown*
Presto for music box	*Haydn*
Variations of "Morgen kommt der Weihnachtsmann" for flute, viola da gamba and harpsichord	*Mozart*
Intermission	
Sonata C major for viola da gamba and harpsichord	*Handel* (1685-1759)
Fugato, etc.	*Rameau* (1683-1764)

in other European countries have also added their influence.[8] Although the original instruments are seldom available, there is increasing interest in the use of present-day reproductions of the old viols, harpsichords, and clavichords with their unusual tones.

It is quite possible that there are in a number of American towns well-to-do patrons of music who would present to the high school a set of these old instruments if the director of music gave evidence that he would see that they were wisely and widely used. This would be a delight not only to the fortunate players upon them but to the many audiences who through the music played would be given an insight into one aspect of the social life of the 16th, 17th, and 18th centuries which can not be obtained in any other way.[9]

VII. Simpler Instruments

In England and Germany the recorder [10] or ancient flute and the home-made pipes constructed from bamboo have received a large amount of attention. In America flageolets, sturdily constructed so that they are dependable in unison passages, are receiving increasing favor. All of these instruments are being used not particularly because they are ancient instruments but because they, like many more modern instruments, are easy to play. It is surprising how delightful many of these simple instruments—flageolets, harmonicas, mandolins, guitars, and even ukeleles—are when nicely played in small ensembles. The use of such instruments frequently provides a musical expression for students who for various reasons are not qualified for the symphonic instruments and also provides a second or third instrument, of a lighter nature, for the players of the symphonic instruments.

VIII. Vocal and Instrumental Ensembles

Mention of the Old English viols above may serve to recall that for a long period the instrumental music was used largely to accompany the voices

[9] From the seventeenth century, teaching became an important resource of the musician. From this period, as the complementary half of the preceding statement, comes the recognition of music as a social accomplishment. An earlier day had recognized music as the accomplishment of the gentleman. From this time on there was an increasing desire on the part of the middle class to take to itself what had formerly been one of the privileges of the nobility.

In the seventeenth century the result seems to have been one of the golden periods for the music lover. Music was in general not technically difficult. Instruments were widely played and frequently an enthusiast would play several, passing at will from one to the other. Professional virtuosity had indeed appeared, but the amateur had plenty of music suited to him and apparently pursued his own path. Music was made where one lived whether that meant Versailles, Whitehall, or a well-to-do home in Amsterdam or London.

Hughes, op. cit., p. 15.

[10] During the 1938-39 and 1939-40 concert season in the United States the Trapp Choir from Austria was heard in some delightful "family concerts." In addition to vocal ensembles the family, which consists of the mother, five daughters, and two sons, presented pleasing performances of representative compositions for recorder ensembles, including a trio sonata by Telemann for two recorders and harpsichord and a suite by Kasper Ferdinand Fisher for recorder choir, viola da gamba, and harpsichord. (See illustration of recorders on page 124.)

by merely doubling the voice parts. This is still a very good idea which might occasionally be profitably used by both singers and players today. There has been a tendency lately, however, for composers to write vocal music for which there is provided not so much an instrumental accompaniment as an instrumental obbligato. The following are examples of some of the forms in which such material is found: single or double quartet or small chorus with four-hand accompaniment either at one or two pianos; wth one or two violins; with horn; with string quartet; with wood-wind ensemble; with miscellaneous instruments, such as a guitar or mandolin, triangle, castanets, solo violin, solo flute, solo clarinet, or many other combinations. Many examples of music for small vocal ensembles with unusual instrumental accompaniments are listed in appendix E.[11]

[11]As an example of the manner in which vocal and instrumental music may be combined we present the following:

AN EVENING OF RENAISSANCE MUSIC.

A representative program of Sixteenth and Seventeenth Century Chamber Music by the Van Buren Players of Old Instruments and the Morley Singers.

a. *Chest of five viols*
   Mr. George Whitehead's Gaillarde — *Dowland*
   Sir Henry Umpton's Funeral — *Dowland*
   Courante — *Brade*

b. *Voice and viols*
   Lachrymae antiquae — *Dowland*
   Cuckoo — *Nicholson*

c. *Chest of five viols*
   Pavan — *Tomkins*

d. *Morley Singers*
   Matona, lovely maiden — *Lassus*
   I know a young maiden — *Lassus*

e. *Recorder and lute*
   Congida il mio bel sol — *Tromboncino*

f. *Morley Singers*
   Welcome, sweet pleasure — *Weelkes*
   In these delightful, pleasant groves — *Purcell*
   Now is the month of Maying — *Morley*
   Wassail song — *Williams*

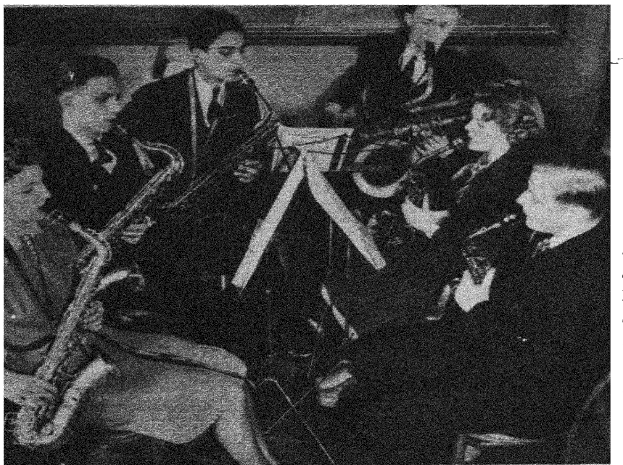
g. *Chest of three viols*
   Fantasy — *Henry VIII.*
   Fantasy — *Morley*

h. *Voice and instruments*
   Griping grief — *Edwardes*
   Mistress mine — *Byrd*

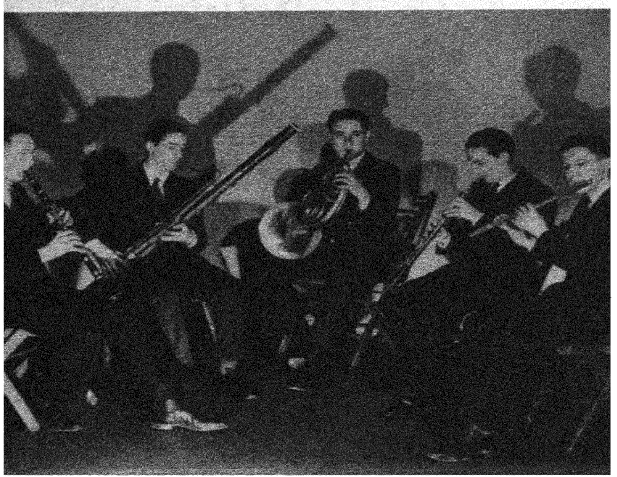
i. *Chest of five viols*
   Fantasy — *Jenkins*

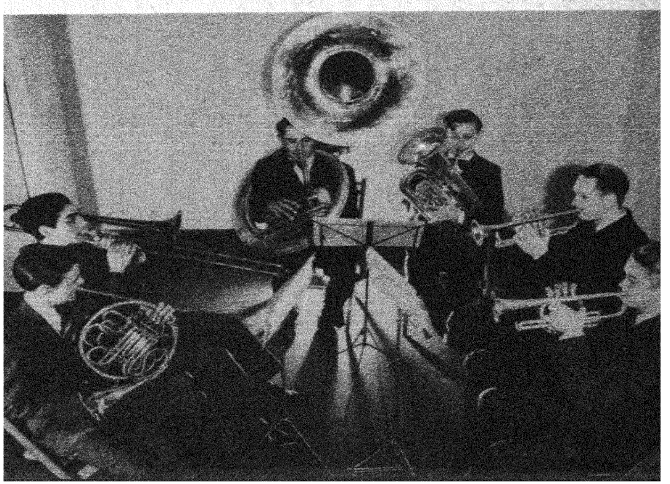
j. *Morley Singers*
   Rounds

The music played was composed and first performed in the time of Shakespeare and Bach. The Chest of Viols, which includes a first treble, second treble, alto, tenor, first bass, and second bass, were made in 1600 and are now as rare as Cremona Violins. The Virginal, which was placed on a table, was made by Dolmetsch. The "broken music," mentioned by Shakespeare in his plays, is music played on a few of the instruments in the whole consort or chest of viols. The notable authorities on this music are: Christopher Simpson, in his *Compendium of Ancient Music*; John Mace, and the contemporary Arnold Dolmetsch, in his book, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries revealed by Contemporary Evidence* (1915), with its accompanying album of illustrative compositions. The Viols and Lutes require a special, but not a virtuoso technique, since the music is usually in the first position or on the six open strings. In this "Golden Age" of the musical amateur, everyone with any social standing played and sang in the home.



Small ensembles drawn from bands and orchestras are encouraged in the Chicago, Illinois, high schools.





Difficulties in Developing Chamber Music in the Schools

If it is so easy to find suitable music for a large number of students to play and if the benefits of chamber music to the individual, the school, and the community are so desirable, why has so little been done with this musical activity in the schools? There are two types of answers, first, the answers that deal with the general proposition of initiating something distinctly different from what is usually done; and second, those that apparently concern rather fundamental conditions. As to the first, we may point out that those musical groups are now in the ascendancy which involve large numbers of students. Restricting ourselves to instrumental organizations, we need only refer to the two preceding chapters in which we have pointed out how natural it is that the band and orchestra should involve many players—(1) to insure complete instrumentation; (2) to dazzle or astound administrators and parents; (3) to involve large numbers of players of varying musical powers; and (4) to cut down teaching costs by having many students taken care of by a single instructor at one time.

Regarding the second type of answers as to why it is difficult to develop chamber music in the schools, we shall list five significant obstacles and shall then suggest how these may be overcome, at least in part. (1) Since the practice and performance of chamber music makes great demands upon individual initiative and responsibility and upon active coöperation and devotion between players, it is not strange that the passive amusements which have recently been developed in our mechanical age should to most young people seem more attractive. *Dolce far niente!* (It is sweet to do nothing!) The radio, phonograph, motion and sound pictures require such a minimum of effort on the part of the listener that it is only the more sturdy and determined young people who will put them aside, and devote themselves to making their own music. (2) Largely through the three agencies mentioned above, there has been developed not only an attitude of letting others amuse us, but also the idea that in music at least only the highest standards of performance deserve to be given serious consideration. The star system, the use of big names, the constant parading of the highly professional and specialized performance, and the ease with which all of this material is available have tended to make the amateur first self-conscious, and then discouraged regarding his own feeble efforts. Moreover, the natural tendency of the professional to play only virtuoso compositions which will dazzle the listener by their intricacy and difficulty has tended to make the amateur feel that the simpler music within his reach is not worthy of the attention of other listeners, even if it should afford a little delight to him when he plays it. (3) Associated with the two foregoing ideas is the far-too-prevailing conception that community music—by which term is meant every kind of music of, by, and for the people—must necessarily be on a very low level. We too frequently restrict the term to "mass singing." The great wave of community singing which swept the country during the later years of the World War, 1917 and 1918, was a remarkable social phenomenon. It was very effective at

the time and it had great potentialities for future development. But in the succeeding twenty years the fervor of those singing years was almost completely lost, and little was done to advance the singing of the people by improving and refining it. Community singing still means the using of the simplest and most "popular" grade of material for every type of gathering, irrespective of the musical power of those present. The idea that community singing should always be on the highest level possible for any particular group is seldom observed. We are equally remiss regarding popular playing of instruments. Although in almost any group of a dozen or twenty people there are two or three persons who have at some time had some skill on an instrument, it is seldom utilized in social gatherings because of the limited idea of what can be done in community music. We do not realize or at least we do not act as though we realized how much good music and consequent pleasure could be produced if in every home there were simple instruments which could be played by guests. Music for six hands at one piano or eight hands at two pianos will stir into new life and enthusiasm not only the oldsters who "used to play," but the youngsters who will be inspired to learn to play. (4) The usual school program is unfriendly to arranging for the many meetings of small groups that an adequate chamber music program demands. The usual high school schedule which requires a rather large number of children in any class; the school architecture which plans rooms on a basis of classes of from 25 to 40; the unwillingness of the administrative officers to take the time to supervise many small groups—all of these factors necessarily make the possibility of scheduling extensive chamber music rehearsals difficult, if not impossible. (5) Finally, the inadequate preparation in chamber music of a large number of the music instructors must be mentioned. Not only have they not had the actual routine themselves of playing in small groups; not only do they not know intimately the extremely varied, widespread, and hard-to-obtain material; not only have they never had experience in making arrangements or slight adaptations in available material to meet the needs of the various groups; but more important even than these, they have not yet sensed the unusual and far-reaching benefits which may come not only to the larger organizations in the school, but to the individual students after they leave the school. In other words, most instructors, due frequently to pressure from administrators and parents, are so much concerned with producing significant and, too often, showy immediate results that they do not give sufficient thought to the important questions of the after-school effects of musical activities, which probably is the ultimate reason for the far greater attention which our schools should devote to chamber music.

A few suggestions may be made as to how to overcome these given difficulties. (1) Music instructors must study current methods of athletic directors in the colleges and high schools. While not doing away with football, basketball, track, and baseball, which involve large numbers of players in spectacular performances, the physical education directors are doing all they can to develop intramural sports for small groups and even individual games and physi-

cal exercises. Many of these directors have come to the conclusion that these latter activities by the great mass of students are more important for the development of the health of the student body than spectacular contests. Moreover, they believe the future health of the students is more dependent on the smaller events than on the larger ones. The music directors must learn that while for the present the large bands and orchestras may be necessary for big events, these make small provision for the musical life of the students after they leave the high school. Only as students learn to make music for themselves can they be sure that after they leave school they will have "music wherever they go." (2) This same revision of outlook is necessary regarding standards to be applied to chamber music material and performance. Dr. Charles W. Hughes, in the publication previously referred to in the notes, points out the curious fact that in the reviving of chamber music of the 16th and 17th centuries, its Golden Age, modern-day professionals have made use almost exclusively of the more difficult compositions, while the greater part of the material of those centuries was so easy that it could be played by the amateurs of the day. While it is true that in social circles of Elizabethan England, for instance, the ladies and the gentlemen who came together at each other's homes were able to sing and play, it is very evident from the material which has been preserved that they were not all virtuosi.[12] Much of the music widely used then could be played very satisfactorily today by high school students of moderate ability. Moreover, as a number of contemporary composers (e.g. Bartok and Hindemith) and arrangers have demonstrated, it is possible to write excellent music today in which there are parts of such varying degrees of difficulty that both the talented and ordinarily gifted player can perform in the same composition at the same time with satisfactory results. As we use the too-slightly-known material already available, and add to it material adapted to the growing number of chamber music players today, we shall find ever-widening opportunites for our high school students.[13]

(3) As we transfer the center of musical interest from the high school with its demands for a large number of players on a great variety of instruments, to the homes where only a few players on the more easily obtained instruments are needed or desired, we shall find we can have a much greater variety of community music; our Sunday schools and churches can have players as well as singers

[12] Much early chamber music was written for amateurs. Johann Rosenmuller (1619-1684), for example, wrote some "Studenten-Musik" which is well adapted for even elementary players. The simplicity of so much of the music written before 1800 has a good effect upon players in enabling them to play not only the notes but to maintain standards of rather finished playing.

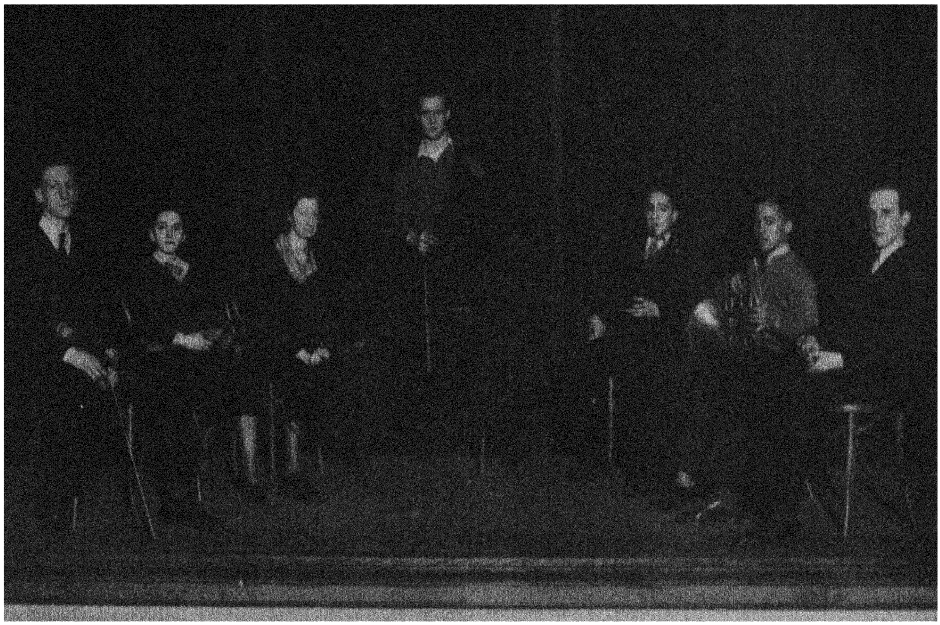
[13] Music as a part of folk life died with the growth of an industrial civilization. We are asked to revive it. To carry out this task successfully music must call upon psychology to a greater extent than ever before. Its task is not the relatively simple one of teaching the singing of songs or the playing of an instrument, but the building up of folk ways which incorporate music as part of life. Music must become so much a part of school life that the child out of school will find it only natural to continue to make music, to listen to music, and to value music. Hitherto music teaching has drawn chiefly on those elements of psychology which deal with developing skills. It must increasingly study the problem of developing attitudes and appreciations which will guide and stimulate the use of the musical skills which we develop in the schools.

Hughes, op. cit., p. 45.

for the hymns and chorales; our school gatherings can have orchestras of adults to provide a portion of the program, while the school children provide the rest. In one school it is a common practice when an operetta is given by the young children, for the parents, formed into a chamber orchestra, to play the overture, and the children to give the operetta with piano accompaniment. (4) Chamber music is in line with the trend of individualizing the programs of high school children. It makes no greater demands for elastic schedules and special meeting places than the project method, laboratory assignments, individual reading reports, small group excursions, and many other specialized units now demanded by many other school subjects. Some rural high schools have already made provision for a large number of small music rooms which are suitable not only for piano practice, but for the rehearsal of groups of two to six students. By this means children from the country who do not have a music teacher near home nor a piano on which to practice are able to continue their private musical education in the school. (5) The growing emphasis in teacher training courses on the individual musicianship of students who are preparing to teach music in the schools, means that ere long we shall have our schools staffed with teachers who know the literature through having performed it themselves. Teachers already in service are getting some of this same training as they attend summer school and as they come into contact with these developments in their music educators' conferences, and in the reading of music magazines. There is already sufficient literature available to those who have a good general musical background and who desire to prepare themselves to carry on chamber music groups.

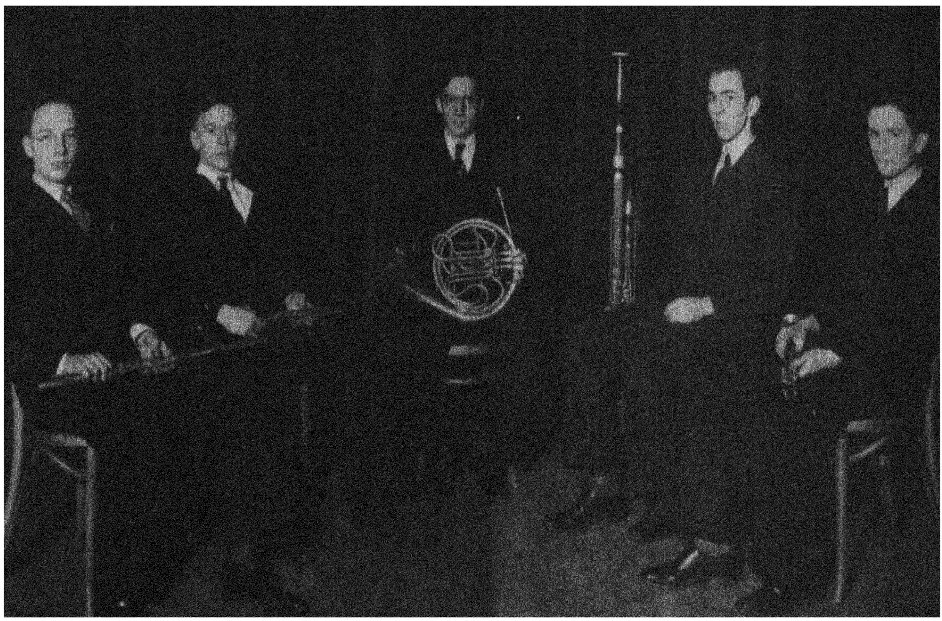
Who Shall Engage in Chamber Music?

We have met this question of membership in connection with band and orchestra. Here, as there, the obvious answer: select only the best players, if not wrong, is at least open to debate. But whatever the practice regarding the larger organizations, the common opinion of music directors and high school principals regarding chamber music groups is that only talented and serious students should be permitted to engage in this special activity. This opinion is based upon the idea that participation in chamber music, at least as far as the school is concerned, should come as a reward for faithful and successful participation in the larger instrumental organizations. Such a procedure usually adds to the demands made upon the best players, for the first oboe, flute, clarinet, trumpet, horn, and other outstanding players would naturally be included in the favored small groups. But, of course, they are also needed in the orchestra and in the band! This condition typifies the difficulties which arise when *ability* alone is made the criterion for membership. If instead, we decide membership on the *student's need,* we have a very different condition. If the basis is not what the organization needs, namely, capable players, but what the *student* needs, namely, a program of music activities selected according to what is best



The Peabody High School Instrumental Septet,
Pittsburgh, Pennsylvania.

The Perry High School Woodwind Quintet,
Pittsburgh, Pennsylvania.



for him in the light of his entire program instead of merely the musical activities of the school, we have what is educationally sound and defensible.

What would happen if such a program of membership were followed? If we did not find a comparatively few students carrying the main responsibilities of band, orchestra, and chamber music groups? What is to be said for the often hard-pressed director who apparently cannot maintain his various organizations at a high standard unless there is considerable doubling of players? Is not this the only legitimate answer?—he must have more material so that he will still have capable first-chair players for all of his organizations without making undue demands upon a few players. Certainly the values of participating in chamber music groups are so significant, certainly this activity is so defensible not as a rare product or end but as an educational means of developing good musicianship, (and surely there is enough suitable material for a wide range of ability), that we ought to be able to include some beginners, some fairly well started players, and some who are advanced. We are dealing here not with a select activity for a few but a powerful educational force for many.

Chamber Music Study with Phonograph Records and Radio Broadcasts

The phonograph and the radio have brought a new type of help and inspiration to chamber music players, in that these mechanisms can supply the whole to which as many parts may be added as there are listening players. The Home Symphony, a regular winter broadcast, has systematically developed an idea which has been used informally for many years. It is said to have been suggested by the story of a high school French horn player who was compelled by illness to remain at home while the final rehearsal of his high school group was being broadcast, as a means of advertising the forthcoming concert. As he, at home, heard the music, he picked up his horn and played his part, thus engaging in the final rehearsal. The home symphony idea utilizes a small orchestra in the broadcasting studio with a director who announces just what is to be played, in an inexpensive collection which has been prepared for this particular broadcast, indicates some of the difficulties which will probably arise, especially in the matter of changing tempo, and then has the metronome tick forth two measures before players in the studio and in homes scattered far across the country, begin to play. In any one home there may be but a single player, industriously working on some part which may not be very important in itself but which is a necessary contribution to the whole as played by the audible orchestra in the studio or the unheard companions scattered far across the continent. In a very real sense, music by this means unites the people.

The same idea may be utilized by any player in connection with any musical record or broadcast, provided only that the edition used by the amateur corresponds with the one used by the broadcasting orchestra, and that all the instruments are tuned to the same pitch. But the almost universal use of inter-

national pitch A 440 makes it possible with a tuning fork to have one's instrument always at the proper pitch for playing with radio or phonograph (76 revolutions a minute.)

Rehearsing the Chamber Music Group

Just as playing in a small ensemble differs from playing in a large group, so there should be distinct differences in the method of rehearsing. It should be less formal than in the large group, yet more intensive. There should be less strict discipline from without, but much more from within. Even though the time allowed for school rehearsing of the small group does not exceed that for the band or the orchestra, in fact, may be less, the total amount of time that the players devote to these activities carried on by themselves will usually exceed that given to a band or orchestra, if the instructor has done his work well. It is hardly feasible for a band or orchestra to gather informally in the school or the home without the director, but that is exactly what should happen with the chamber music group. Even when the director himself is a member of one of the small ensembles, he must remember the need of these frequent meetings, and should not hinder the players in their desire to get together frequently by themselves.

The two guiding principles for small group rehearsals are keen listening and constant consideration for the other players. Careful tuning is essential in any group, but it reaches its highest point of necessity in the small group. In an orchestra when sixteen or more violins are playing a unison passage alone or with the violas or cellos, it is expected there will be considerable "breadth" to the tone due to the fact that the instruments are not all exactly in tune. Such a condition must not exist in chamber music playing; each instrument must be in tune with itself and in tune with the others.

In the orchestra or the band the conductor to a large extent determines the balance of parts. In the small ensemble the players themselves must attend to this matter. One of them, usually that one to whom the melody is predominantly assigned, may act as the leader, but since he is also a player his judgment should be modified by what the other players suggest on the basis of how the ensemble sounds to them. Although for concert purposes it is desirable to prepare compositions with a fixed assignment of parts, it is wise during practice periods—or, more truly stated, when the players perform just for themselves—that there should be rotation of leadership and, so far as possible, rotation of parts played. To insure giving proper prominence to the melody as it passes from one instrument to another, it is very helpful at several stages in the mastering of a composition to have only the melody played, now by this instrument when the composer has given it "the lead," now by the next, etc. When all the instruments play together it will then be clearer what relative prominence is to be given to the various instruments.

In all of this it is evident that the players must listen not only to what is in

Trombone Quartet, Proviso High School, Maywood, Illinois.

Iowa City, Iowa, Brass Sextet.

the score, but should be guided by the knowledge they have gained from hearing other music and from a study of the life and purposes of the composer. They listen, in other words, not only with their immediate senses, but with their accumulated experience. The form and development of the composition frequently decides the dynamics, phrasing, and expression of a passage at the beginning or the middle or the end. Study of the history of music, acquaintance with other music contemporaneous with the composition which is being played, knowledge of the peculiarities of the work of the particular composer involved; in other words, comparative musical history will frequently help decide moot questions of performance today. Chamber music players must do more than play their notes; they must play all of the music suggested by the notes interpreted by as broad a background as they can construct.

The function of the school director or coach for these small groups is therefore less one of telling the players what to do in the actual playing than it is of helping them to give consideration to matters—present to the sense, and also available only after reading and research—which will make the young players more capable of guiding themselves. Chamber music, in other words, is less like a class lesson with assigned reading and problems which have already been worked out by the instructor, and is more like a project in which a single player or a small group is stimulated to work out something which requires research. The more the responsibility for adequate results can be placed upon the players rather than upon the teacher, the more educational and the more far-reaching the activity will be.

Chamber Music Groups and the Community

The developing of players who have learned to perform music for themselves with little or no direction from the teacher, must eventually have a great influence on the music of the community. We have already in discussing *Values,* indicated some of these efforts. In concluding this chapter we shall mention two other efforts—the developing in the players of a great hunger for continuing the making of music, and in the listeners of a taste for larger forms in music. Anyone who has experienced the joy of companionship in a chamber music group is apt to develop an insatiable appetite for that sort of thing which will lead him to ferret out kindred souls wherever he may be placed.[14] Thomas Whitney Surette speaks of another influence which may come from small group playing. "If in every community there were groups of people who played chamber music together, and if these would permit their friends to attend when they practice, the symphony would soon find plenty of listeners. Such rehearsals would give an opportunity to hear difficult passages played over and over again; there would be time for discussion, and above all, for reflection. Every

[14] Robert Haven Schauffler, an enthusiastic cello player, tells of his running after a viola player whom he saw in a French village during War days. That viola player was necessary for a string quartet which Schauffler was trying to get together!

town and village should have a local chamber-music organization giving occasional informal concerts." [15]

It is the fervent hope of the authors of this book that the material of this chapter may help to increase interest in chamber music and thus deepen and enrich the love of music for its own sake.

LISTS OF CHAMBER MUSIC MATERIAL

In the 1st, 3rd, 4th, 5th, and 8th of the books listed below under references for additional reading, will be found much information regarding chamber music. Since these books are not readily available we refer to a pamphlet published by the Music Educators National Conference, 64 East Jackson Boulevard, Chicago. This is a list of Music Material for Small Instrumental Ensembles. It costs but 15 cents and contains the names and a brief description of about 900 compositions very helpfully classified. Since this list is being constantly augmented by American publishers it should be supplemented by consulting the free announcements and catalogues which the publishers listed in the pamphlet will send upon application. An important new publisher of chamber music is Music Press, Inc., New York City.

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Westinghouse High School Brass Choir, Pittsburgh, Pennsylvania.

TOPICS FOR DISCUSSION

1. Two factors apparently enter into the modern definition of chamber music—(1) amount of tone in comparison to room space and (2) number of players to a part. After you have formulated a definition which seems to you adequate, use it as a measure to determine which of the following groups should be announced as chamber music: (a) 6 violins playing a melody in unison; (b) the same six violins playing a composition written for three voices; (c) violin, viola, and cello playing the same composition; (d) flute, clarinet and bassoon playing the same composition; (e) flageolet, mandolin, and guitar playing the same composition; (f) two trumpets and two horns playing *Sweet and Low* in four parts; (g) four persons playing an eight-hand arrangement for two pianos of a movement from a symphony; (h) string quartet and piano playing the Schumann Quintet; (i) the Schumann Quintet played with two instruments on each part; (j) the Schubert Quintet played by 2 violins, 1 viola, and 2 cellos; (k) the Schubert Octet played by 2 violins, viola, cello, contrabass, clarinet, horn, and bassoon; (l) the Overture to the *Marriage of Figaro* played by 3 first violins, 2 second violins, 1 viola, 1 cello, 1 bass, 1 flute, 1 oboe, and 1 horn.

2. Which ensemble would be most helpful for beginning players—a large one, such as a band or an orchestra, or a small one, such as a chamber music group? Does the answer to this question depend merely upon individual preference or is a principle involved?

3. Can you, after making a comparative tabulation of the values of membership in large and small instrumental ensembles, decide which is the more valuable (a) for the individual player (b) for the school (c) for the community? If you, as director of music, find you have not time to develop both to which one would you devote yourself? What factors in the school or community would influence your decision?

4. Providing the amount of time involved is practicable is it desirable for a player to be a member of both a large and a small ensemble simultaneously?

5. Does the section entitled *Values* seem to you a well-balanced statement or is it conceived too much on the basis of advanced rather than elementary players? Can you, from your observations or reading, substantiate with examples each of the five values?

6. A long list such as that of "Instrumental Chamber Music Combinations" may be easily passed over as being only for later reference. A worth-while mental exercise is to try to figure out why these particular combinations of instruments should have been favored and especially why those marked with an asterisk should have been most widely used. This would involve questions of balance of tone, likeness combined with variety of quality, availability of instruments and players, total tonal range of instruments, etc.

7. Much of the music mentioned in this chapter, both in the main body of the text and in the foot-notes, is available on phonograph records. With the assistance of a local phonograph dealer a class might easily have, for example, its own "Evening of Renaissance Music" or many other types of period musicales. Would you approve of this?

8. Can the members of the class in which this chapter is being discussed demonstrate how to overcome difficulties in organizing chamber music groups by actually canvassing the possibilities in this class and forming enough chamber music groups to involve all or practically all the members thus including advanced and beginning players, using both instruments which are already played rather well by some of the group and instruments which are played only slightly or not at all?

9. Is there enough difference of opinion in your class to warrant a friendly debate on the question "Who Shall Engage in Chamber Music"?

10. Is it feasible to allow every member of a chamber music group to state his ideas of how the music by the group should be played or is it necessary to select a leader who shall make all the criticisms?

11. The final paragraph of the chapter implies that the practice of chamber music should develop the "love of music for its own sake." Just what is meant by this expression? For what else can one love music? Should the effect of chamber music be different from the effect of other kinds of music?

XIV

The High School Dance Orchestra

The justification for organizing a dance orchestra in the high school is that many schools provide an opportunity for dancing as a part of the recreation program.[1] In some schools no special music is furnished, one of the pupils playing the piano—often in exceedingly nondescript fashion. In such a case the school dance is usually looked down upon by the pupils, and if there is a choice between a dance at school on Friday evening and a dance in some hall downtown, they choose the latter as being more glamorous. And who can blame them when the differences are such as the following? In the school, plain, often ugly, surroundings; poor playing on an out-of-tune piano; strict and often unsympathetic chaperonage; an early closing hour. In the commercial dance hall, a brightly lit and gaudily decorated place especially arranged for dancing; a good professional dance band; no chaperons who must constantly be considered, and as late a closing time as parents will tolerate. Who wouldn't choose the latter?

In order to compete with outside dances some schools make every effort to provide an interesting "party" at frequent intervals. Committees are appointed to decorate the room—probably the spacious gymnasium; a good dance band is engaged, younger teachers are selected as chaperons, and an attempt is made to provide them with partners so that they may have a happy time too. All this is good; but there is one thing that might make it still better—a capable school dance orchestra (or band—whichever you prefer to call it). This saves expense, provides an outlet for certain pupils whose tastes run in the direction of jazz music, and elevates the school party considerably above the ordinary commercial dance. Then too, the organization of a dance orchestra usually has a good psychological effect on many members of the student body, making them feel that the school is not quite so remote from their needs and desires, and thus actually tending to make them feel more kindly toward the really serious parts of the school music program.

Dangers

To offset the advantages we have been emphasizing, there are several disadvantages, perhaps dangers. The making of a good dance orchestra is not a simple task. It requires players who are adaptable and who are willing to work faithfully on material which cannot properly be assigned a place in any other portion

[1] Compare the justification given in Appendix Z.

of the high school music program. Neither teachers nor pupils can justify on an educational basis the time necessary to train professional dance players. The high school dance orchestra can rightly be only a marginal activity with occasional appearances in school activities.

Consequently, the playing of such a group is on a far lower plane than that on which other high school music groups operate. The performer in a dance orchestra, both in the high school and in all except the best professional groups, often plays very carelessly. His tone quality is frequently poor, and, in jazz music, ugly, unrestrained tone quality is actually at a premium. Faulty intonation is common. The player reads his music carelessly, and much of the intriguing power of "swing" music is due to the fact that the player invents notes and produces effects that are not indicated in the score at all. From the standpoint of the serious musician, the artistic effect is distressing; yet even mediocre swing music is considered by the adolescent to be excellent for dancing. Its careless manner begets freedom and abandon in all who hear it and it certainly affords both the performer and the dancer almost unlimited opportunity for expressing their less restrained feelings and ideas.

If the high school pupil is practicing "quality" music several hours a day and playing in an orchestra or band in which real music is studied under the direction of a fine musician, and if he regards his hour or two a week of playing "swing" as more or less of a joke, then probably no particular harm results. But if he devotes many hours to playing jazz music, his performance of serious music is likely to suffer—especially because he is an adolescent with tastes and habits still largely unformed.

The danger that we have been discussing affects the player only; but there is a second risk, namely, that if the dance orchestra is exalted to too-high a place it may adversely affect the musical taste of other pupils than those who are playing. Jazz music is very popular for certain types of dancing and as a background for light conversation. But it has little value as art, and it is hard to imagine an audience of intelligent and discriminating people giving the same attention to such music as they gladly give to a symphony concert.

Jazz music impresses the musical listener as being essentially superficial; it is rhythm and tone quality "glorified" by a thousand tricks and contortions; it is foot music; it reaches back into the jungle. But art music springs from a deeper source; it must be played as nearly as possible as it was conceived by the composer; it has its origin far back in the mind and deep down in the heart; its interpreter—if he be a real artist—thinks of nothing but the work he is performing, and he becomes so thoroughly imbued with the spirit of the composer that he makes us feel as he feels about it. In concentrating on such music, both performer and listener lose sight of everything else; they frequently become spiritually exalted, lifted high above ordinary everyday affairs. This is the esthetic experience and it is this that gives music its tremendous power in the hearts of men and women. But no such effect is experienced in response to jazz. Our heads bob, our fingers tingle, our bodies sway, our feet tap—or glide

rhythmically over the floor; but our minds go roving here and there and everywhere, and if our heart is involved it is usually because of our partner rather than because of any beauty in the music.

So jazz music and art music are at opposite poles of the musical earth. In most respects they contradict one another. And the devotee of the one is likely to be the scorner of the other.

Educationally too, they are antagonistic. If a boy practices jazz an hour a day and art music an hour, in which direction will his taste be formed? Music will probably be influenced by the principle long ago enunciated in finance: bad money drives out good money. Actually jazz—both "sweet" and "hot"—tears down what the music educator is trying to build up; and it is because the pupil often hears so much more jazz than real music that his artistic taste tends to deteriorate. The school is not responsible for all this jazz of course; and we teachers have little influence on the music of home, street, and movie. But we must recognize the existence of these environmental factors, and we must not give in to popular clamor when pupils—yes, and parents too—beg us to allow "popular music" to have a larger place in the school program. Let the school concern itself with influencing students to choose higher activities than they would without the guidance of the school. *Let the school provide desirable types of experience that are not adequately supplied by other agencies.* The average pupil certainly gets ample experience with dance music outside of school, and the music educator need not worry lest the pupil's experience be deficient at that point! Some teachers, desirous of helping their students to evaluate popular music rightly, occasionally permit it to be introduced or referred to in order to compare it, generally to its disadvantage, with music of the masters. This procedure may be educationally sound in the case of a strong teacher, who knows his music and who knows how to guide his pupils. But popular music introduced into the school is like dynamite—it must be handled carefully.

So we come back to this: The high school dance orchestra is justifiable for social reasons; but, educationally, jazz music is usually destructive and therefore the dance orchestra must not be allowed to have too large a place in the music department. It is to be considered, rather, as the humorous or the social side of music, and the music educator takes the responsibility of organizing a dance orchestra only because he wishes music to minister to the social needs of the school at as many points as possible.

Principles

1. *Ugly tone quality and careless intonation are unjustifiable and should be frowned upon.* Here we have the most sinister influence of modern "swing." *Much of it exalts ugliness.* In the school, at least, let us have *clean* playing. Fortunately, certain professional dance bands are famous for their beautiful tone quality, their clearness and precision, their variety of artistic effect; and it is

these groups that should be set up as the ideal for high school dance bands. Other professional organizations revel in producing ugly, raucous tones; their style is "extreme," their effect artistically is nil. Such dance orchestras should be derided rather than emulated, and of course this extreme style is never to be followed as a pattern by high school groups. In other words, "sweet jazz" is probably less harmful educationally than "hot jazz" or "swing."

2. *Extreme compositions and arrangements are to be avoided.* When a dance orchestra makes a music lover shudder by the effects it produces either one or both of two things may be to blame. The first is referred to in the foregoing paragraph; the second is the target of our arrows at this point. The ugliness of jazz music is often due to the composition itself; but more often it is the particular "arrangement" that is to blame. If the director of the high school group himself makes arrangements, his objective ought to be beauty of melody and harmony, scintillating crispness of rhythm, and variety and ingenuity of tone quality; rather than hard and ugly tones that call one to the jungle rather than to the sweetness and light of modern civilization. In choosing dance music, the conductor of a high school group ought to search for compositions that make the head bob, the fingers tap, and the feet restless; rather than those that pander exclusively to the desire for sensual dancing. The presence of such a desire *also,* but not *only,* must be recognized even in the case of "innocent" adolescents. This is plain speaking, but we have pretended too long that sexual desire does not exist in high school children, and the time has come for recognizing its presence—but not for pandering to it. Dancing often has a certain sexual appeal—this must be admitted frankly; but it is not all sexual by any means, and it is as a stimulus to rhythmic movement—movement that is both graceful and expressive—that jazz can be justified.

Shall jazz arrangements of "classical music" be performed by the high school orchestra? After mature consideration and recognizing the fact that this is a moot question, the authors would advise against such arrangements. On the whole they believe that a distorted version of a fine composition does more harm than good, so they prefer to serve "the classics" pure or not at all.

3. *Search for more artistic material,* just as you do in the case of your glee clubs and orchestras. When looking for good music in the case of these other organizations you usually discard ten compositions for each one selected. The range of dance orchestra material is of course not so wide, and yet there is considerable choice; so don't pick the first piece that comes along just because it happens to be one that is popular at that moment. Do not limit your choice to the individual pieces which are written especially for dance orchestras, but consider some of the more tuneful dance tunes from the better musical comedies by such writers as Jerome Kern, Rudolph Friml, Irving Berlin, Cole Porter, George Gershwin, Rodgers and Hart, and Hoagy Carmichael—to mention some of the more talented writers of this generation. You will naturally have to cater to a certain extent to the pupils' desire for "the latest hit," but if this

latest tune happens to constitute a particularly ugly composition with especially undesirable words, you can easily get them to deride it if you set the stage well. To hear the teacher read the texts aloud sometimes shows up the absurdity of bringing such material into the school—even for an evening dancing party.

4. *Make a study of the older types of dancing and get your school to demand variety in its dances as they demand it at other points.* If you give it a good first send-off, old-type dances will become popular and the pupils will actually welcome an interspersion of such dancing. But you will have to be a good psychologist to bring about such an attitude. Do not neglect to point out that some of the "hot" dances favored and demonstrated by modern exponents are almost exact reproductions of old country dances.

Another method of getting away from the all-jazz type of school dance is to persuade the physical education teachers to coöperate. Ask them occasionally to put on an exhibition dance of specially prepared numbers, and urge them to come to the parties from time to time and teach the dancers a folk-dance. Folk dancing is growing in popularity as a means of healthful amusement and exercise.

By these various means the high school dancing party can be made a more interesting and a less objectionable affair than it frequently is.

5. *Give careful consideration to the question of membership in the orchestra.* Members of a dance orchestra, like saxophone players, usually select themselves. Devoted and capable ones are born, not made. The delight in the emphasis on rhythm and unusual sound effects which marks the true dance orchestra player and which makes him willing to give hours to practicing and playing for dances, is usually found to a high degree in only a comparatively few high school students. Moreover, it is seldom combined with a love of serious or "quality" music. Occasionally we find a performer of fine music who professes to enjoy jazz also, and we have very rare instances of outstanding dance players who devote a portion of their energies to classical music. But these are noteworthy exceptions and they are practically always mature performers. High school players are usually strongly for one or the other type, not for both, although it is natural that youth should be interested in many types of music.

Whatever may be the case with mature musicians, it seems evident that during the formative years of the high school the main interest of these young musicians should be focussed upon music which is the expression of a healthy and altruistic attitude toward life. Outside the school, commercialism and materialism predominate in the environment of many of these young people. Jazz in general is a lusty expression of this more ordinary and possibly lower plane of living. Insofar as high school music can develop a love of finer things, it will aid young people to meet more valiantly the banal and sordid aspects of life. As this book is being written, the world is aghast at the spectacle of a terrible war. Who can doubt which type of music will aid in giving a better perspective on the duty of generous and considerate human beings, the music of the dance

hall, or that of the *a cappella* choir, the string quartet, and the symphony orchestra?

In building a dance band, therefore, the high school teacher will give preference to those students who would probably form such an organization by themselves if they did not have the opportunity in the school. Additional members may be drawn from students who do not and probably never will have a deep interest in serious music and possibly also from some of the more capable musicians who are so well established in the pursuit of beautiful music that they may safely give a little time to playing dance music as recreation. Some students of this latter type will be attracted to the dance orchestra as a means of acquiring a skill that will quickly produce financial returns, and this may be the only feasible means for them to earn the money necessary for continuing their education. But in general, serious students of music who plan to continue it as an important force in their life after school, either as professionals or amateurs, should be advised to restrict their contact with popular dance music, whenever possible, to using it for dancing and not for developing their musical attainments. Every experience leaves its mark upon us, and although this mark may not be "a path in the nervous system," as William James used to teach us, yet it is some kind of a record, some sort of an influence that affects our future thoughts, our actions, our very being. For many, if not most young people, swing music tears down the thing that the study of serious music, artistic music, builds up. He who would make the highest use of music must consistently strive to build himself up; he must avoid influences that tear down.

6. *The group must be rehearsed as a unit in order that they may achieve absolute "oneness" in feeling and playing.* For this reason some leaders would object to the system of substitute players advocated elsewhere in this chapter, and would prefer to train two entirely separate organizations, these to alternate in playing during the evening. In addition to rehearsing together, however, it is often desirable to hold sectional rehearsals just as in the case of a "serious" orchestra. The players must learn to play in perfect tempo and it may be necessary in the early stage to use a metronome in order to bring this about.

7. *Employ a professional leader.* Unless the teacher of high school music is himself experienced in dance orchestra playing or directing, it will be better to employ a professional dance band man to train the high school group. When this is not feasible, selected phonograph records may be provided as models for the young players to emulate. But whatever procedure is adopted the regular music teacher should be present at some of the rehearsals and he should have general oversight of the project; but unless he has done the thing himself or will give considerable time to acquainting himself with dance music—doubtless more than the rest of his duties will permit—he will not be able to produce really good dance music.

8. *The dance orchestra plays for school affairs only.* Some directors of school dance orchestras have gone so far as to book their groups for outside

dances. There is always a certain demand for this, especially among the members of the group, who like to "make a little money on the side" in this way. But the objections are so many that our advice is that when the dance orchestra is organized, the principal and the music teacher agree that they will mutually support one another in enforcing a regulation that the high school dance orchestra is not to accept commercial engagements. Such a regulation will not be popular; but if each player who is admitted to the group enters with the understanding that this organization is just like the band, the glee clubs, and the other musical ensembles in that it exists as a part of the school and for the sake of the school only, then it will be possible to enforce the rule without dissension. But it will require close co-operation between principal and music teacher; and the matter ought to be made entirely clear, not only to these two, but to the players, parents, student body, and townspeople.

The authors feel also that it will be far better for the high school music teacher to discourage his pupils from playing in outside dance orchestras. There is difference of opinion about this and some music teachers even go so far as to try to get "jobs" for their pupils in commercial dance bands. We believe this to be bad educational policy because it will not only interfere with the individual pupil's artistic development, but, because of the late hours, it may be injurious to his health; and it is certainly not conducive to high scholarship. The atmosphere of many of the places where professional groups play is certainly anything but desirable from the standpoint of having adolescents develop into fine persons. The authors do not wish to moralize unduly, and their slogan, in general, is "Live and let live." And yet the adolescent ought to have a certain amount of protection so far as control of environment is concerned, and certainly the atmosphere of the average night club is not sufficiently wholesome to make it desirable for one whose emotions are strong but not as yet disciplined, and whose ideals and habits of life are still in a state of flux, responsive to whatever influence the environment of the hour may happen to offer.

9. *Arrange a system of substitute players.* The pupil's chief objection to playing in the dance orchestra is that the player does not have a chance to dance. One of the authors knows a young man who had played in dance orchestras ever since he was 15, but who at 21 found himself feeling awkward and ill at ease while dancing. He became a professional jazz orchestra performer—but he did not learn to dance!

One remedy for this sort of thing is to have twice as many players rehearse as are to play for the dancing. Each player, in other words, has an understudy or substitute; and at a dance, each player at regular intervals leaves his place in the orchestra and goes out on the floor to dance. In this case the regular player may dance as much as half of the time if he so desires. An advantage of such a system is that since the whole activity is socialized, the question of money payment does not come up at all. We feel that it is a mistake for the school to pay the high school dance orchestra—just as much of a mistake as it would be to

pay the regular orchestra to accompany the operetta; or the band for playing at a football game!

An objection to this plan has been voiced by a professional dance orchestra musician who claims that the personnel of a "swing" orchestra must not change too often if they are to preserve that absolutely unified feeling which makes swing music so fascinating to its devotees. But the high school dance band cannot rival the professional organizations in any case, and the authors feel that there is more gain than loss in the plan they have suggested.

10. *Do not give school credit.* It will usually be possible to organize a school dance orchestra without the question of credit arising at all. We recommend that such a group meet only once or twice a week, and after school hours. There will be hard work at the rehearsals, of course, but the whole project is thought of as extra-curricular—if the teacher takes pains to direct the enterprise in that way. Modern dance music is not educational in a legitimate sense, and the more clearly this is understood by all, the less harm the project of a dance orchestra in the high school is likely to do.

11. *Let the school buy the music.* The ideal plan is to have the dance orchestra handle no money at all. To make this easier the school should buy the music just as it does in the case of other musical organizations. In this case the music will belong to the school and will be stored with other school property. If such a plan is followed, the insidious proposal that "we play a few professional engagements for the sake of raising money to buy music" will never come up.

Watkins Glen, New York,
High School Dance Band

Practical Suggestions [2]

1. *Number of Players:* Modern stock arrangements, meaning arrangements made by the publishers and offered for general sale, are so written that they can be used by combinations ranging from the smallest useful one of eight players to the largest of sixteen players. The most popular amateur combinations, however, usually carry from ten to twelve players. Sometimes when only a very few players are available, passably good dance music may be provided by a very small number of performers. If, for example, you have a vibra-harp (or a piano), a banjo, and a string bass, these three will be able to provide plenty of rhythm for an occasional dancing party; and if you can provide piano, drums, cornet, tenor sax, and guitar, that will, in many situations, constitute real luxury.

2. *Instrumentation:* This depends upon the material available, but the following combinations are suggested:

Eight pieces: two alto saxes and one tenor sax; one trumpet and one trombone or two trumpets; piano, drums, string bass (or possibly a tuba). (The saxes should double on clarinets.)

Nine pieces: three saxes (same as above); two trumpets and one trombone; piano, drums, and bass.

Ten pieces: three saxes (as above); three brasses (as above); piano, drums, bass, and guitar. A fourth sax—probably another tenor—may be used instead of the guitar to add variety to this combination or a second trombone could be used.

From this point up to the largest combination of sixteen it is either a matter of adding a clarinet to the four saxophones and increasing the number of trumpets and trombones; or using a few strings for color; or both. It is usually unwise to use less than three rhythm instruments, and since dancing depends mainly upon rhythm, a section of four is to be provided if possible.

In adding violins to the dance orchestra we have found from observation that it is not a good plan to try to use them in a smaller combination than the ten-piece group outlined above. Violins in a dance orchestra are used more for color than as real melody instruments, and for that reason they should not be included until the sax and brass sections have a full complement of players. But adding a section of either two or three violins to the ten- or twelve-piece combination lends greater variety and a pleasing distinction to the combination. Sometimes violas and cellos are used in larger professional groups. The double bass is of course considered mainly as a percussion instrument.

The full combination of sixteen players often consists of the following: two altos, one tenor, and one baritone in the sax section—possibly with a clarinet added; three trumpets and two trombones in the brass section; two or three violins in the strings; and for the rhythm section, piano, drums, guitar, and string bass.

[2] These suggestions were provided by two men who have had extensive experience in conducting, playing in, and arranging for, dance bands.

3. *Seating:* The sections should be kept together, the saxes in the front row, the brasses in the back, and the rhythm section either to the left or right or behind the brasses. The following diagram will illustrate the principle.

Trombone	1st Trumpet	2nd Trumpet	Drums	Bass
2nd Tenor Sax	1st Alto Sax	3rd Alto Sax	Guitar	Piano

4. *Arrangements:* Stock arrangements of all the latest numbers are always available at any music store and are usually very well written. They may be played as written, or, in the case of a clever leader, changes may be made to break the monotony of an evening's playing. Improvised modulations may be used from one chorus to another, or solos by different members of the orchestra may be featured at times. Solo improvisation is to be encouraged if skilfully done. Other simple but effective methods can be worked out according to the type of number being played.

5. *Playing Together.* The band must be rehearsed as a unit. The rhythm section is the foundation for the dancing. Section rehearsals save time in regular rehearsals. Ability to play notes together *in perfect tempo* should be the main objective. Use a metronome in practicing with the rhythm section.

Note: For an illuminating description and evaluation of a dance orchestra in an eastern school see Appendix Z.

REFERENCES FOR ADDITIONAL READING

Introductory Note: The authors regret that apparently little has been written which bears directly upon the subject of the high school dance orchestra. Practically all the material listed below pertains to the theory, practice, and influence of modern popular dance music in general and makes little or no reference to the playing of it by high school students.

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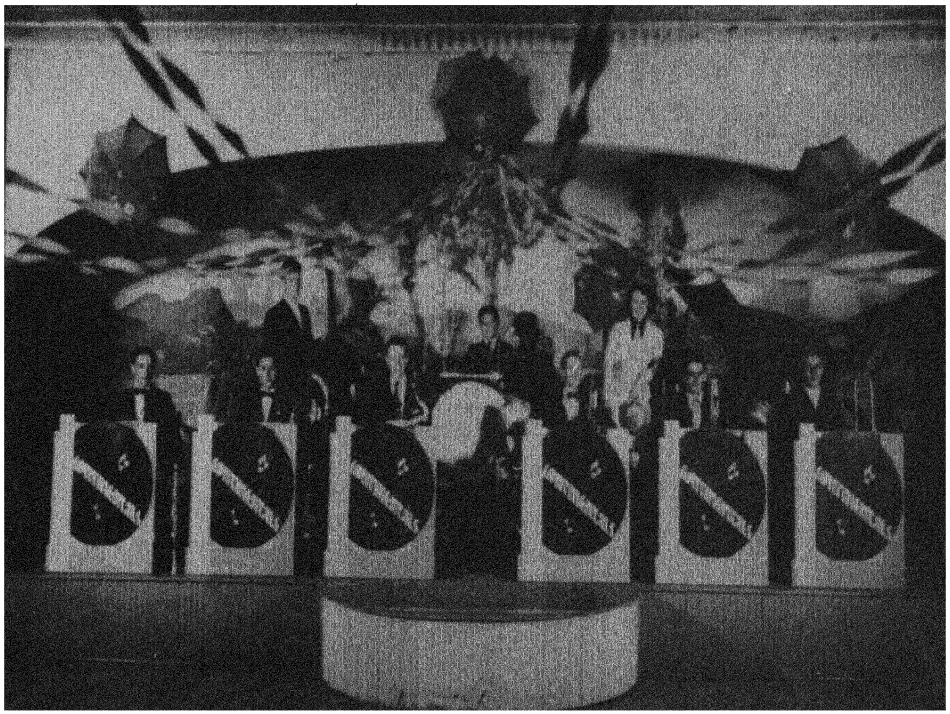
10. Of the numerous articles in current magazines we can give only the titles, the names of the magazines, and the publication dates of a few.

1937. *Etude:* "Swing, Swing, Swing, Last Word in X Music," December. *New Republic:* "Man With Blues in His Heart," July 14; "Piano in the Band," November 24. *New York Times Magazine:* "From 'Turkey Trot' to 'Big Apple'," November 7. *Time:* "Jazz Symphony," December 20.

1938. *Colliers:* "Getting Away With Murder," March 5; "All American Swing Band," September 10. *Etude:* "Hour of Charm," October; "Symphony A Day," November. *Good Housekeeping:* "Swing Grows Up," October. *New Republic:* "Swing," February 16. *New York Times Magazine:* "Swing It, Even in a Temple of Music," January 16; "Higher Soars the Swing Fever," August 14. *Saturday Evening Post:* "Killerdiller: Life and Four-four Time of Benny Goodman," May 7. *Time:* "200,000 Jitterbugs," September 5.

1939. *Colliers:* "Now Take the Jitterbug," February 25; "Swing Band is Born," May 20; "Dark Magic," June 24; "So You Want to Lead a Band?" September 9. *Etude:* "Eight Years Abroad with a Jazz Band," April; "Hot and Hybrid," June. *Musician:* "Who's Got the Button?" March; "Four-four Time On the High C's," March; "Swing Glories in Its Humble Origin," April. *New York Times Magazine:* "From 'Hearts and Flowers' to 'Jeepers Creepers'," March 26; "Dancing Schools in Swing Time," April 12; "From 'Castle Walk' to 'Minuet in Swing'," July 2; "Swing," November 19. *Saturday Evening Post:* "Music Is A Business," December 2. *Time:* "Jitterbugs in Jersey," March 6.

"The Continentals,"
Albuquerque, New Mexico, High School



TOPICS FOR DISCUSSION

1. The authors are aware that the subject of this chapter is of a highly controversial nature and that any discussion of it will be influenced by the emotional attitudes of those who read it. To establish proper perspective we therefore suggest that each person who enters into the discussion shall first clarify his attitude or sympathy regarding questions such as the following: Do you approve of modern dancing, for yourself, for high school pupils? Does it make any difference in your attitude whether this dancing takes place in the home, the school, or a public dance hall? Do you, in general, approve or disapprove of jazz or swing bands for popular dancing?

2. The reason for including in this volume a chapter on the high school dance orchestra is found in the first sentence of the chapter itself. Does this seem to you an adequate justification? Do you think the authors have kept their material in line with the topic which they announce in their first sentence?

3. In many schools the music teacher is not consulted regarding music which is used at the "party." Would you approve or disapprove of such a state of affairs?

4. The increasing vocational stress in high school music has been cited as one reason why the school should encourage students to form high school dance bands and to seek employment in professional dance groups. Does this seem to you wise educationally and economically? Should the high school teacher of music be equally pleased if he has students who develop into professional opera singers or symphony players or members of a "name" dance band? Does your answer to this latter question change your answer to the one which precedes it in this topic?

5. If you admit the premises set forth in the first two paragraphs of this chapter, do you agree with what the authors have written under the topic of dangers? Is a student who devotes considerable time to membership in a dance band liable to be harmfully affected by it? Would it be worse for a boy who plays or a girl who sings in the group?

6. The concluding paragraph of an article by A. O. Andersen (listed in references for additional reading) is as follows:

> Jazz has come to stay. We might just as well recognize it now as later, and we might just as well make up our minds to steep ourselves in it as soon as possible. We are bound to be beset by it sooner or later for there is no getting away from it. All good things come from an humble beginning just as has jazz, and it has developed so rapidly and so logically that we must give it credit for being something really worthwhile as a national expression.

He is referring both to listeners and to composers. Does his point of view seem at variance with the discussion of the second danger in this chapter?

7. Do you agree with the practice referred to in the last two sentences of the second paragraph before the discussion of *Principles*?

8. Make a brief tabulation of the eleven headings discussed under *Principles* and assign to each one of them a numerical grade indicating how valid you consider that principle to be. Compare your marks with those given by other members of the class.

9. If it is possible to do so, obtain the opinions of some members of a professional dance band on the five practical suggestions which conclude the chapter.

10. In the light of what the authors have presented and the discussion which these or other topics have produced, formulate what you would do regarding the high school dance orchestra in some particular high school with which you are well acquainted.

XV

Rehearsing for the Concert: The Combined Instrumental Rehearsal

Although in other portions of this volume, the authors have somewhat incidentally discussed certain specific aspects of rehearsing,[1] we wish at this time to present some general considerations which are applicable to all types of rehearsals, and also to present plans for bringing together for one combined group instrumentalists from a number of organizations.

Origin and Significance of the Term "Rehearsing"

A valuable suggestion regarding the purpose of rehearsing is found in the fact that the word is derived from the Old French, and means "to harrow over again." "Harrow" means "to cultivate, to break the soil into small parts, to remove the weeds, to prepare for seeding and growing." Applied to music this means that after the students have obtained a general idea of a composition, they rehearse it or cause it to grow into permanent and perfected form by breaking it down into its constituent parts, working with these, taking out errors and thus allowing the seed or germ from which the composition developed, to come to fruition. With this conception in mind the conductor should therefore strive to have his musicians feel that they are husbandmen who are helping the composition to grow into the form conceived by the composer.

Rehearsing is justifiable whenever there is need of further development or of assuring that gains previously made shall be retained. It has two aspects, the eliminating of the harmful and the incorporating of the good. The removal of errors is essential but this negative aspect is not sufficient. Primarily, the good or the better should be used to drive out the bad or the poorer. The plant will not grow if nothing is provided but the removal of stones and weeds. Moisture, nourishment, warmth, and sunshine must be added. Pointing out errors, criticizing faults must always be supplemented or balanced by calling attention to what has been done well, even if it be no more than the making of an effort, and by giving warmth and appreciation for all steps in the right direction. Grass grows best when there is plenty of sunshine, and high school students likewise thrive upon judicious and kindly appreciation. But appreciation must be sincere and well-founded. This frequently calls for breadth of view and keenness

[1] See chapters IV, VI, VII, VIII, IX, XI, XII and Appendixes U and W5.

rather than, as is frequently thought, for flattery, even untruthfulness. Literary critics of today still quote with approval the saying enunciated by Pliny the Elder nineteen hundred years ago, "No book is so bad but that some good may be got out of it." Good crops can be grown in poor soil if it is treated properly. This treatment, both in agriculture and music, must be constructive and co-operative, giving the help that is needed and adapting this help always to the particular needs of the situation. When the conductor has established the feeling that his performers are to be guided not merely to satisfy his wishes or whims but to realize the purposes of the composer as these are revealed through devoted application, the right spirit of rehearsing has been established. Rehearsing then becomes what it should be,—a creative process in which conductor and performers share. A capable conductor of course has much to contribute to the members of his organization. But he is short-sighted almost to blindness if he fails to realize that high school youth with its idealism and its high hopes also has much that, properly used, can contribute to the very objects which the devoted conductor is seeking.

The Combined Instrumental Rehearsal

The authors wish now to indicate how these general ideas may be applied to one of the most perplexing rehearsal problems, namely, bringing together in a large instrumental ensemble representatives from various schools.[2] We select an instrumental rehearsal because it is more complicated than a vocal one in that it involves so many external *things*. The vocalist carries his instrument with him wherever he goes, and it does not have to be tuned, adjusted, or put in a case after the rehearsal. He does not use his hands in manipulating it and he therefore does not need a music rack. Much of the time he stands while practicing, so he may not even need a chair. Singing is not quite so simple as we seem to imply, but it is certainly less complicated in the amount of external apparatus it requires.

Instrumental rehearsals vary greatly as to the circumstances under which they are held. For example in planning a rehearsal of a civic orchestra which has no regular meeting time and whose members never come together except when called for a particular occasion, many more items have to be considered than would be necessary in planning a rehearsal of a high school orchestra which meets daily within school hours at a certain period and in a certain place. In order to be as helpful as possible this chapter will present suggestions complete enough to apply to the most complicated rehearsal. Although some of the suggestions will not be pertinent in the case of the more regularly scheduled rehearsals, it is hoped that the completeness attempted in our presentation will give the reader insight into and preparation for the problems confronting him in planning and conducting any type of instrumental rehearsal.

[2] By special permission we are drawing liberally from an article on the instrumental rehearsal by Professor Arthur L. Williams in the *Music Educators Journal* for December, 1931.

Preliminaries

Our inclusive discussion will be conceived for a meeting which involves people who come from rather widely separated places. This type of meeting occurs most commonly in connection with festivals, or combined all-city, all-county, or all-state groups. Since every well-conducted rehearsal is important, it should be planned so that each member of the organization can be present. Setting the time should involve consultation with the members regarding their wishes and engagements. Some person designated to do so, such as the secretary of the group, should have prepared as complete a schedule as possible of probable conflicting activities, whether in school or community at large. Whenever feasible a series of dates should be arranged if a number of combined rehearsals are to be held. When date, hour, and meeting place have been set, it is wise to have this information placed on the calendars of all other organizations which might schedule conflicting engagements. There is more chance that this rehearsal time will be kept free if it is known by these other groups. If conflicts are inevitable, a time should be fixed when the fewest members will need to be absent. In schools, the large number of special assemblies and meetings held both inside and outside of school hours, makes it desirable frequently to consult the general school schedule before setting a time for a special rehearsal. By anticipating possible conflicts and especially by consulting those who are responsible for other groups, much trouble may be avoided.

As discussion with the members will quickly demonstrate, the most desirable place of the rehearsal often depends upon the time at which the rehearsal is scheduled, and vice versa. Both must therefore be considered simultaneously. Some of the points to be discussed in choosing a place are:

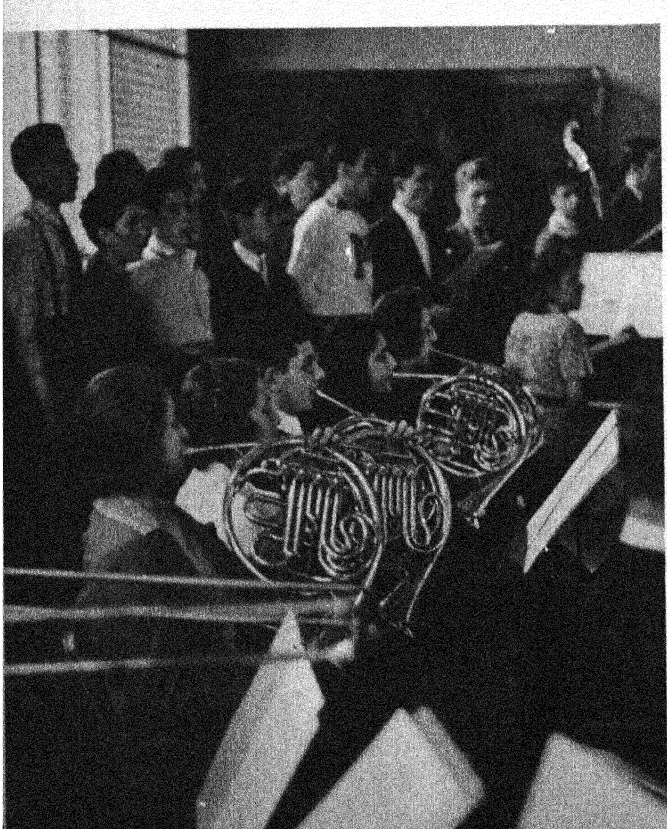
(a) *Location.* Is the place centrally located with respect to the distances the members would have to travel? (It would naturally be unwise to choose a place which requires the majority of the members to travel a great distance, when a more central place is available.)

(b) *Accessibility.* Although centrally located for all members, is it easily accessible by good roads, car lines, busses, etc.? Thus, due to local conditions, a place not centrally located may be more accessible than another place more centrally located.

(c) *Accommodations.* Does the rehearsal place have the necessary accommodations and modern conveniences, making it a desirable place to meet? This might involve such matters as parking space, location of rehearsal room (first floor or above), elevator service, rest rooms, eating places, etc.

(d) *Size.* Is the place of rehearsal adequate in size, this depending upon the number of members expected and the volume of sound to be emitted? A place may be so large that the members and the sounds they produce are entirely swallowed up in the vacant space. Or it may be too small to accommodate the performers without crowding; the sounds emitted then become a grand jumble. Much of the success of the rehearsal depends upon choosing the correct size of rehearsal room.

Los Angeles All-City Junior High School Orchestra, Section Rehearsal.



Vocal and Instrumental Ensemble rehearsal, Music and Art High School, New York City.

(e) *Equipment.* How much of the equipment necessary for rehearsing is located in the room chosen? This involves such matters as chairs, music racks, pianos, etc. Other essentials are good lighting, adequate heating, good ventilation, and the like. A room equipped with sound-absorbing walls and ceiling is much more desirable than one with hard plaster surfaces. When essential equipment is lacking, plans for obtaining the needed equipment should be considered before the place is finally chosen. Curtains or burlap hung over plaster walls will make a great difference in sound effects.

Notifying the Performers

After deciding on place and time, the next step is to see that everyone involved is notified. This may be done in any one, several, or all of the following ways, depending upon the kind of rehearsal and the number of participants. Civic organizations frequently have addressing apparatus that may be used.

(a) *Oral Announcement.* Oral or spoken announcement may be effective when it is known that all, or at least a large number, of the members will be present at a certain meeting. Where this is the only type of announcement, it is important that every member of the group be present when the announcement is made. A member of the organization, carefully selected for the purpose, can often "put over" an announcement more effectively than the leader. Some leaders use every opportunity to notify or remind individuals of an announced rehearsal at casual meetings on the street or in other public places, others definitely avoid this procedure because they think it places responsibility on the wrong person. Choose the method you find most effective.

(b) *Written Announcement.* The written announcement may take the form of a letter or card to the members, giving important information such as purpose, time, and place. This may be sent to each member through the mail, or merely posted on various bulletin boards, if it is known that all the members regularly consult these boards. When using the latter method, attractive announcements may be provided by using colored papers, pencils, and inks. When announcements are to be read in meetings, they must be carefully worded and written. It is desirable for the person sending in the announcement to sign the notice, thus giving it authenticity.

(c) *Printed Announcement.* When we mention printed announcements, we are thinking about publishing the announcement in a community or school newspaper, but of course the letters or cards sent to individual members may be printed also, especially if the school or the civic organization involved has a print shop or other means of printing. Great care should be used to write legibly any announcement sent to newspapers for publication. Whenever possible assign some one person to make contacts with the newspapers because personal connections often insure more cordial treatment of the notices. From such contacts a "story" or article about a rehearsal or a concert may develop.

(d) *Telephone Announcement.* When there is not sufficient time to use the mails, the bulletin boards, or any of the other ways we have suggested, and

when the group involved is small and the members are located in scattered sections, a personal announcement over the telephone may be considered. Seldom, however, does every member have a telephone; and even if he has, it is unlikely that all the calls will be completed. A plan whereby certain persons are given the responsibility of calling several others speeds the task. But even so a telephone announcement of a rehearsal should be resorted to only in an emergency.

Planning the Program for the Rehearsal

What is done at any one rehearsal should be guided by the ultimate aim (in this case conceived to be a successful concert) and by the immediate aims, these being worked out in reference to the contribution they will make to the final objective. As was pointed out in Chapter X, these *musical* ends will be used to promote *social* and *personal* ends or objectives.

Some of the elements which enter into the program for the rehearsal are:

(a) *Purpose of this rehearsal.* Is the group just being organized into a unit; is this the final gathering when the finishing touches are necessary for the concert; or is it a meeting in the midst of a series? It is evident that what is done will depend upon the immediate purpose. The forces and the material must be surveyed before intensive work on individual items can profitably be undertaken.

(b) *The status of the members.* This will be influenced partly by the answers to the questions in the preceding paragraph and partly by the ability and previous experience of the performers. In making his rehearsal plans, the wise leader considers the individuals in the group as well as the group as a whole. The reactions of both individuals and the group as a whole must be visualized. Every member should be benefited in some way by the planned program. Written records or reports of what has previously been done must be supplemented by observation of what the players can now do.

(c) *Material available.* If the powers of the players are not known by the leader, and if the numbers to be played at the concert are not yet definitely settled, it is most desirable to have available compositions of at least three grades of difficulty which may be used to determine what the combined group can do. Something that can be played quite satisfactorily at this first rehearsal should be used even though it is not suitable for the final concert. This will serve to acquaint conductor and performers with one another and it will indicate what should be included on the final program better than will a series of compositions which are all too difficult for adequate performance at this early stage. On the other hand, if the program is already made up, the conductor should try out various pieces or movements until something is found within the immediate powers of the players. It is evident therefore, that before a good rehearsal plan can be made, a list of the material available for use must be considered. Some estimate, at least, must be made as to whether any given item is suitable and whether there are sufficient number of copies of the parts.

(d) *Tentative time allotments.* For this it is necessary not only to know the length of each piece of movement, but also how much time should be devoted to it. It is necessary to anticipate difficulties which may arise, so that time may be allowed for the working out of problems the solution of which is desired during the rehearsal. This involves a careful study of conductor's scores, and often the individual parts for various instruments must be studied as well. The proper length and distribution of time for the rehearsal program can be planned only when the approximate timing of each detail is also taken into consideration. But the human element in both conductor and performers is so variable that the sensitive, alert leader must always feel free to change his carefully thought out time allotments—shortening here and lengthening there—as the best development of the players and the rehearsal demands. But let no one take this last sentence as an excuse for making no advance plans!

(e) *Arrange the Order of Presentation.* Taking into account all the various things to be done during a rehearsal, what is the best order in which to arrange the different items? The teacher must visualize the whole procedure from the standpoint of the players' interests and the aim of the rehearsal. With real thought given to the sequence, such matters as the best place for tuning, roll call, sight reading, tryouts, familiar numbers, and the like, may be arranged with real intelligence and foresight.

(f) *Write Plan in Definite Form for Later Comment.* When the sequence of events has been decided upon, it should be recorded in a plan book. If the planned program is placed on the left-hand side of a page, the opposite right-hand side of the page may be used to report and comment upon what was actually done during the rehearsal. Taking this objective attitude toward his own plans and accomplishments aids the conductor greatly in analyzing the successes and failures in the plan already made and in deciding what shall be done in the future. Some conductors find it helpful to have the final plan written on a blackboard in the front center of the rehearsal room where all the players may see it. This frequently saves time by avoiding confusion and the difficulty of making directions heard. Other directors dislike such a scheme because it takes away the desirable element of surprise and the opportunity of at least appearing to adapt the procedure to the needs and desires of the players. But even if the program of the rehearsal is not revealed to the players, and even if what is planned is altered considerably, some definite sequence of events should be in the conductor's mind when he starts the rehearsal.

Preparing the Equipment for the Rehearsal

Before the meeting place is selected, it is essential to ascertain what equipment is available as well as what, if any, additional equipment may be needed. It is necessary to arrange for all racks, chairs, etc. to be set up before rehearsal time. The janitor usually has immediate charge of all equipment in his building. Therefore, after permission for the use of the building has been

secured, arrangements must be made with the janitor. Matters of this nature should be attended to by the librarian and other members of the group. The janitor should work under the librarian's direction. The latter will see to it that the janitor has a list of the equipment needed, stating what, when, where, and how. He will make certain in advance that all written directions are understood, so that additional equipment which must be brought in from some other place is provided for in ample time. The directions for the janitor include such matters as: Time the place is to be open; lights needed; ventilation needed; chairs, racks, etc., necessary; time rehearsal will be over, etc. A janitor's fee is proper if his services are needed at times when the building is not ordinarily open. When a fixed amount for the use of a building is charged, it usually includes the janitor's fee.

If there is no regular librarian, one or more temporary librarians should be named for the rehearsal. But as soon as possible a regular librarian should be appointed. Since this is a most important duty, great care must be exercised in selecting librarians. Much time will be saved if written directions are provided, these giving information about the location of the music, how it may be checked and prepared, how many sets or folios are needed, how many members will have to be supplied with music for outside study, how many and what kind of instruments will be used, how many additional parts need to be ordered or copied, suggestions about distributing and collecting the music, directions for checking out music to members who wish to use it for practice before the next rehearsal, how to keep a record showing where every individual part is at all times, etc. It is often possible to give the exact number of chairs and racks, as well as the kind of parts to be put into certain folios, if irregular. If the exact number of players is not known, additional folios should be provided in excess of the probable number needed. The librarian must also become responsible for the conductor's scores and know where they are at all times. He usually cares for the director's baton, music rack, tuning bar, etc. His directions should include a copy of the program which he—or someone designated by him—is to write on the blackboard before the rehearsal, if this plan is adopted.

Assigning the Duties for the Rehearsal

(a) *Before the Rehearsal.* Few janitors have the time or ability to place the equipment in the exact position desired. Therefore, it is wise to select several members of the organization who agree to arrive a few minutes early so as to carry out these duties. Some of the assignments are: Unfold and place chairs, unfold and place racks, prepare and place larger instruments (timpani, drums, string basses), etc. When equipment has to be brought from other places, responsible individuals must be assigned to arrange for its transportation to and from the rehearsal place, with ample time allowed for preparing the instruments for use in both places. Written directions, including placing charts, will save much time and energy. Finally and most important, the music for the players must be placed on the proper stands. Each duty should have its direc-

tions listed on a separate card, so that it may be assigned to a different helper, when desired.

(b) *During the Rehearsal.* When such matters as announcements, re-tuning, ventilation, etc., need to be cared for during the course of the rehearsal, they may be assigned to various members beforehand, and they should of course be carried out in a quiet and orderly manner.

(c) *After the Rehearsal.* The return of equipment to its proper place after the rehearsal is as important as getting it in place before the rehearsal. Make a definite assignment of duties. An opportunity for worthwhile training may be made use of by having the same individuals who set the equipment return it. There is less chance for music or equipment to be lost or misplaced if such provisions are made.

How to Conduct a Rehearsal

(a) *Know your plan.* Your plan will be of little value to you unless you are very familiar with it. This involves all the points discussed earlier in this chapter, meaning that you have studied your scores carefully and that you know that everything has been done to prepare the rehearsal.

(b) *Arrive early.* By arriving some minutes ahead of the hour for beginning, the director will have time to adjust himself to the surroundings, greet the members as they arrive, answer any questions, and see that there is no slip in the arrangements.

(c) *Begin on time.* Most people fret and become irritable when time is wasted. Therefore, begin exactly on time whether all are present or not. A properly arranged program will place items which are attractive from the players' viewpoint at the very beginning of the rehearsal. Make those who are late feel that they have really missed something, if you wish to decrease tardiness.

(d) *Follow the planned program.* The plan should be followed unless it proves to be inadequate. Sometimes an emergency arises which makes it impossible to realize the aim of the rehearsal without altering the program. This means that the director must be constantly alert, sense every situation, and be resourceful if substitution becomes necessary.

(e) *Keep the rehearsal moving.* Disciplinary problems are less apt to arise if everyone is kept profitably busy. Do not waste time. Speak clearly, definitely, concisely, and tactfully. *Do not allow talking, tuning, or tooting while you are speaking.* Listen to your speaking voice: Is it pleasant to hear? Can it be understood easily? Make all baton movements clear, meaningful, expressive. The way the conductor does things will be reflected in the way his players respond. Stop any disturbance the moment it begins. Disorder nipped in the bud will never flower.

(f) *Dismiss on time.* Rehearsals begun on time can easily be dismissed on time. If you always close promptly, your players will not "watch the clock." Aim to close the rehearsal in such a way that each individual feels that some-

thing worth-while has been accomplished, and that real enjoyment has been experienced in the doing.

Additional Suggestions

Since there may be a slip in even the best planned program, it is wise to have an alternative item in readiness. Circumstances over which you have no control may prevent the following out of your plan. For example, a group of essential players may be prevented from attending because of a severe storm; or perhaps you, as director, may be taken ill. (A student conductor or assistant conductor might save the day!) A little thought as to what might be done in various emergencies may save a rehearsal from failure. Cultivate resourcefulness as well as preparedness.

In the case of a first rehearsal, it is necessary to plan the position of each individual. For example, who shall be concertmaster, or which clarinetist shall play first and which one second? Perhaps there will be no question among the members themselves as to what part they are to play. Therefore, the director must learn as much as possible about each member and plan a seating order which is both personally tactful and musically satisfactory. Arranging the seating for the first rehearsal may be done in one of the following ways:

(a) Allow the players to sit where they choose during the first meeting, announcing a tryout for places later.

(b) Look up the record of each individual and place him according to the ability and experience shown by his record.

(c) If the person has been a member of the organization at some previous time, or a member of a similar organization, give him preference over the new players.

(d) Hold a brief tryout on a carefully selected short passage in any section where there is difficulty in arranging the order.

Aim to get everyone seated satisfactorily and working well within the shortest possible length of time. The seating positions should always be temporary, and they should always depend upon merit.

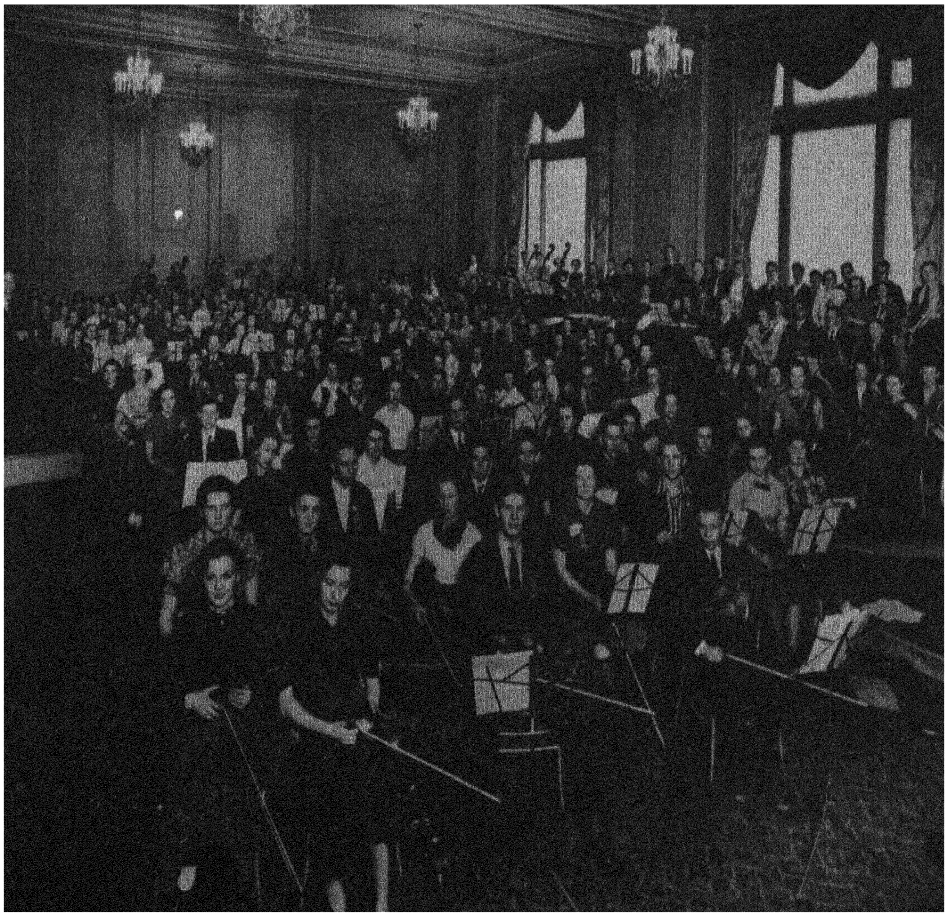
The necessary plans leading to the next rehearsal should be considered so that announcements may be made during the present rehearsal. This may prove to be a timesaver for everyone concerned, often eliminating the necessity of sending announcements by any of the ways mentioned previously. Provision should be made for notifying absentees. Sometimes a list of these is posted, with an announcement of the next rehearsal. A postcard sent to each absentee is usually effective. If a player is worthy of membership, his absence is detrimental and should be looked into so that its recurrence may be prevented.

The follow-up of the rehearsal includes the recording of what was actually done. When compared with the plan, it may reveal points where improvements should be made the next time. There is little danger of making this record too full.

Conclusion

Planning takes time but it is worthy of the most valuable place on your schedule. A person may be fairly successful without it, but he is always more successful with it. Remember that it is not how fast we go in our effort to get to a certain place, but rather the direction in which we go, that really counts. It is the time spent in thoughtful planning of our work that gives us the right direction in which to go.

An All-Northwest High School Orchestra, 1937.



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10. Wilson, R. B.—*The Technique of Orchestral Conducting.* Macmillan & Co., New York, 1937.

TOPICS FOR DISCUSSION

1. In the footnote to the first paragraph of this chapter references are given to seven other chapters and the appendix. Did you find helpful material on rehearsing in each of these references? Are there other chapters in which pertinent material might be found? Does it seem to you too sweeping a statement to say that most of the chapters in this book have bearing upon the question of how to get the greatest values from rehearsing?

2. Does the study of etymology interest you? (Whatever your answer to this question, try to find time to dip into two books which interest a great many people, *The Wonder of Words* by Isaac Goldberg and *The American Language* by H. L. Mencken. They may affect your present views.) Does the discussion of the origin of the word *rehearsing* bring any fresh point of view to this familiar term? What is the difference between conducting and rehearsing? Compare the two terms on the basis of their original meanings.

3. What bearing, if any, on the question of appreciation as presented in the third paragraph of this chapter do these old Kansas lines have?—

> There is so much good in the worst of us,
> And so much bad in the best of us,
> That it hardly behooves any of us,
> To find fault with the rest of us.

4. Have you ever been a member of a group so conducted that it actually demonstrated this sentence from our third paragraph? "Rehearsing then becomes what it should be,—a creative process in which conductor and performers share." Is this a condition which may prevail only occasionally or might it be present often or even always with a very good conductor?

5. Before you attempt to apply the suggestions regarding combined instrumental rehearsals, sketch out either alone or with the aid of some of your classmates four or five

[8] The *Yearbooks* may be purchased from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

strikingly different situations involving players from organizations that ordinarily do not come together. Consider, if possible, some of the following:

An orchestra drawn from a county with mainly rural population.
A very large city.
A state festival.
A national organization.
An inter-high school orchestra.
An out-of-door community Christmas celebration.
Massed bands at a National Guard encampment.
A combination of professional and amateur musicians for a mammoth patriotic demonstration.

Attempting to apply the material to strikingly different organizations will test its validity.

6. After you have decided on your four or five different groups as suggested in the preceding topic, state how you would solve for each of them the five problems presented under *Preliminaries*.

7. In the light of your own experience as a member of a musical organization, arrange in order of effectiveness the four types of announcements discussed under the heading *Notifying the Performers*.

8. Get into touch with as many conductors as you can and try by informal conversation to ascertain what their practices are regarding the first five items discussed under *Planning the Program for the Rehearsal*. See if you can discover any relation between the definiteness of their planning and the success of their rehearsals.

9. The final suggestion given under *Planning the Program* is used by many people in a variety of situations besides rehearsals, such as: regular teaching, conducting of interviews, working out a vacation trip, making a budget for the year, etc. What do you think of the idea? Would you endeavor to follow it if you were in charge of an important combined instrumental rehearsal?

10. Is there a conflict between the ideas presented under *Preparing the Equipment for the Rehearsal* and *Assigning the Duties for the Rehearsal* and the frequently repeated saying "If you want a thing well done, do it yourself"? What procedure would you follow if you were in charge of the large rehearsal?

11. What do you consider the most helpful material in the final two pages of this chapter? Are there some portions which definitely do not have your approval?

XVI

Individual Lessons Under Outside Teachers

Importance of Individual Study

The development of school orchestras, bands, glee clubs, and *a cappella* choirs has already proved to be a wonderful boon to the musical life of America. Through it high school music has in a mere decade or two been miraculously transformed from a thin and spindling sapling to a strong and mighty oak which in another generation seems destined to become a great forest, "spreading out over all the earth." But this astonishing growth of school organizations is apparently resulting in one retrogression which seems to the authors to be deleterious.

Early in this century there was inaugurated a movement to allow high school credit for lessons and practice in piano, violin, flute, trumpet, and other instruments—sometimes in singing as well; and thousands of pupils began to avail themselves of the privilege of studying music under a private teacher, the work being counted toward high school graduation. There were difficulties, of course, and many questions connected with accrediting practical (or *applied*) music have even today not been fully answered. But reasonably effective machinery was being developed and more and more success was attending the various plans under which different schools put the idea into operation. Then came the rapid rise of school organizations, and at the present time many high school pupils who are musically inclined are kept so busy singing in glee clubs and choruses, playing in bands, orchestras, and other ensembles, and attending classes in theory and "appreciation" that all the time that can be devoted to music—and all the credit that can be earned in music—is used up; and there seems to be little chance for the sort of concentrated, individual study of an instrument that is so desirable, both for the sake of the individual pupil and for that of high school orchestras and bands.

We are not so much concerned with the singer, for here the instrument itself is immature and it is often actually better not to study singing under a private teacher during the high school period—although the prospective singer might well be taking lessons in piano and practicing an hour or two a day!—or electing voice class. But the instrumentalist's progress is seriously impeded, for if he is ever to develop into a real player he ought to be practicing two or three hours a day during his entire high school career. Under present conditions his school day, however, is completely filled with classes and study periods, and if he wants

to practice his instrument he has to do it before school in the morning when he ought to be sleeping, after school at night when he ought to be playing games outdoors, or after dinner at night when he ought to be reading, studying other lessons, or going to a concert, an occasional movie, or a social affair.

Fifteen or twenty years ago, when there were but few musical opportunities in most high schools, the pupil often elected individual study of music because there was little else that he could do to earn credit in music. Today the school fare is so rich—so far as music is concerned—that individual study is often crowded out; or else the pupil works too long a day and is cheated out of recreation which he needs for both physical and social reasons if he is to develop into an all-round man or woman. Many bands and orchestras have only a few members who are taking individual lessons, and thus the organization does not play so well as it might because, after all, the quality of the group is determined by the quality of its individual members.

How To Insure Individual Study

What is to be done? There is no easy answer; and there is no single answer that will apply to all cases. But we offer a few suggestions.

Sometimes relief may be obtained by requesting the board of education to allow 5 or 6 units of credit in music (out of 15 or 16) instead of the 3 or 4 units now allowed by many schools. But here we run into two dangers: (1) lack of all-round development on the part of the prospective musician; (2) inability to meet college entrance requirements. If the school should allow as many as 6 units of credit (out of 16) in music, then the 10 units of academic subjects would have to be chosen very carefully so that the pupil may surely come to know something of English, a bit of history, perhaps one science, and at least one foreign language. And in planning the pupil's course the matter of college entrance requirements must be taken into consideration. Many colleges allow two units of entrance credit in music; some allow four; a few allow none. If the pupil expects to go to a music school he can usually count on having more music credit accepted than if he plans to attend a liberal arts college. But if he is to take a scientific course he must be especially careful in planning his entrance credits, anticipating the probability that no credit whatever in music will be accepted. All this may seem to some music teachers to be none of their business, but they are wrong. *It is the music teacher's business to help each pupil who is seriously interested in music to plan his high school course so that he will not only have the kind and amount of music that is appropriate to his particular needs, but in order that the pupil's all-round development as a person and as a possible future college student may be insured.*

In some cases the student may be persuaded to take an extra year for his high school course. This is particularly desirable in the case of the younger boys and girls, and instead of graduating at sixteen or seventeen it will be far better for such pupils to remain in high school until they are seventeen or eighteen.

Lane Technical High School,
String Quartet, Chicago, Illinois.

Most children graduate too young, and few of them are sufficiently mature during their senior year in high school to grasp and digest the material they are studying—either in music or in other fields. And they will make much more satisfactory college and conservatory freshmen if they are a year older—especially if good private teachers are available so that the two or three hours of practice per day may really count for something in the development of skill and musicianship.

But often the pupil will not consent to the extra year; and parents, too, are often reluctant not to have John or Mary "graduate with his or her class." If the teacher has any idea of proposing such a thing, therefore, he must do it as early as possible—perhaps in the first year of high school, or even while the pupil is still in junior high school. And he must make the approach adroitly to both pupil and parents. If an extra year of high school becomes available, this will not only make a place for individual music study but it will often give the pupil a chance at another academic subject or two. Perhaps he has had two years of French, likes it, is good at it, and is now able to elect a third year and thus achieve such reading and conversational power as will make the language a permanent enjoyment and asset throughout his life. Or he may have had a year of United States history but knows nothing of the history of Europe; and this extra year will enable him to elect European history. Or a course in botany, or physics, or another language—or even geometry!

In the case of those who cannot have an extra year, the program for each of the four years must be carefully planned so that the pupil may get as much as possible out of his high school work, both in music and in other subjects, and may at the same time be prepared as well as may be for what he is to do after graduation.

If the pupil is seriously interested in music and perhaps expects to go to a music school, he must in some way find room for individual study even though this makes it necessary for him to leave out some of the high school music courses that he would like to take—or that his teacher wants him to take. The important thing is that he shall early learn the lesson that "one can't do everything and do it well!" Sometimes it is the teacher who must make the sacrifice, and in certain cases it may be desirable to have a fine pupil drop out of orchestra or band for the sake of taking private lessons and practicing by himself an hour or two a day. This again will seem foolish to some teachers of high school music; but it is not foolish, and the teacher must learn to look out for the welfare of the individual pupils and not merely for the welfare of his band or orchestra. On the other hand, it is entirely reasonable for the school to have a regulation that those who are earning credit in applied music must play or sing in the high school organizations if they are needed and are asked to do so by the high school teacher of music. But the rule should sometimes have exceptions made in its application.

Credit

How much credit shall be given for work done under outside teachers, or, for that matter, for any kind of individual work? (Sometimes the teaching is done by a member of the school faculty.) The answer is: it depends on the number of lessons per week, and upon the amount of practice. The ordinary high-school subject such as English or history usually includes a class that meets every day and that requires from 45 to 60 minutes of outside preparation. In other words, the pupil spends from an hour and a half to two hours a day on the subject, five days per week, for a year; and this gives him what is called "a unit" of credit. (Some schools require 32 or 64 or 128 "points" or "credits" but the basis in practically all schools is four units per year for four years—counting the 9th grade as the first year; in other words, 16 *units* required for graduation.)

In the case of "applied" or "practical" music, the pupil should do approximately the same amount of work, namely, from an hour and a half to two hours a day, five days per week. If he takes two half-hour lessons per week (or one one-hour lesson) and practices from an hour and a half to two hours per day, that will be about right. Of course he will probably do more, and many a high school student puts in three hours a day, with two lessons per week besides and yet expects only one unit of credit per year. But suppose the pupil is only mildly interested in piano or cello or trombone and yet wants to work for credit? In this case he will probably practice only an hour a day and take one lesson per week: for which he will receive a quarter unit per semester or a half unit for the year's work. (Some schools give credit in applied music only for a full year of work.) This, of course, only if the work is well done and the student is given a passing grade.

But who shall decide which pupils have done sufficiently good work so as to

be entitled to credit? And who will determine the grade or mark which each pupil is to receive? Well, the easiest way is to have the school provide an examiner—or several examiners—who will hear each pupil play or sing, and on the basis of his performance together with the private teacher's report will grant or withhold credit and will assign a high grade or a low one in accordance with his judgment of the pupil's progress. If this plan is adopted, the examiner should be employed and paid by the school; he should be unbiased—if possible being brought in from some other place; and he should probably hear the pupil play without seeing him so that the performance may be judged on the basis of musical merit alone.

In some places the teachers are certified by the board of education or by the State Department of Education, and in this case the examination is sometimes dispensed with. But such a plan often leads to jealousy and unhappiness on the part of private teachers who cannot be certified for technical reasons, and the best scheme is probably the individual examination—whether or not the teacher is certified by the state.

Let it be remarked in passing that the justification for asking that the school pay the examiner's fee is that in the case of the outside teacher the parent pays the lesson fee out of his own pocket and in addition usually provides the instrument on which the pupil practices; so the board of education is relieved of all expense except the examination fee and thus actually saves money through allowing pupils to earn credit by working under teachers who are not employed by the school.

Finally, let us urge that whatever scheme be adopted for determining the pupil's credit and grade, the plan include the following items: (1) a report by the teacher at least once in two months, indicating the regularity with which the pupil has taken his lessons and a grade upon the quality of his work; (2) a report from the pupil stating the amount of practicing that he has done each week; (3) a statement from the parent concerning the pupil's attitude, his faithfulness, etc. Such a three-fold report is to be sent to the high school principal at regular intervals during the year and this will give the school at least some idea of how the pupil is progressing. All the reports for the year will naturally be placed in the hands of the examiner as he hears the pupil play at the end of the year, thus giving him certain additional items on which to base each individual pupil's grade. (In the three parts of Appendix N extensive quotations, including forms, are given regarding plans in the schools of San Francisco, Schenectady, and Pittsburgh for accrediting private study pursued outside these schools. Appendix O discusses the general basis for determining the amount of school credit.)

Theory and Applied Music

Some educators object to allowing credit for applied music by itself, and in many schools and colleges individual work in playing and singing is recognized

only when accompanied by a course in music theory. While the authors do not support the attitude of those who look upon applied music simply as the learning of a skill, yet they are convinced that the study of playing or singing will have far greater educational value if the pupil is at the same time learning the fundamental facts about the construction and notation of music, and especially if he is learning these facts through himself attempting to create musical compositions. Such items as key signatures, major and minor scales, the names and the sounds of musical intervals, the common tempo and dynamics terms and their abbreviations, the essential facts concerning forms and styles—all these ought to be growing familiar to the student who is learning to play piano or violin, and the only certain way to insure his learning them is to require him to take a course in theory while he is studying applied music for credit.

No one scheme is to be recommended as "best," but the authors feel that it would be entirely reasonable to require the pupil to take a half unit of music theory for each unit of applied music that is to be counted toward graduation. But in some cases this may not be feasible, and if the school is small and the teaching force limited so that no work in theory can be offered, they would still urge that applied music be credited even though no theory course accompanied it. In this case, however, the private teacher should be required to have the pupil learn at least such fundamental items of music theory as are to be found in any one of several small manuals [1] now available. Even in the small town it will then be feasible and entirely in order for the supervisor of music to set an examination in terminology or "elementary theory" at the end of the year, credit for applied music to be conditional on the pupil passing such a test satisfactorily.

Manual Dexterity, or Musicianship

Many educators, particularly members of college faculties, regard applied music as merely a skill; and they scorn it as a subject for either entrance or college credit. Playing the piano or the violin is compared by such persons with running a lathe or manipulating a typewriter.

Let us admit frankly that some teachers of applied music still devote their instruction almost solely to the acquiring of manual dexterity. The pupil learns to do certain mechanical things very perfectly and at a very high rate of speed, and the aim is to startle the listener by the performer's virtuosity. Often the player knows virtually nothing about the inner content of the compositions he is performing; and frequently he knows very little about *music*, even after several years of intensive work during which he has acquired a large amount of what is called *technique*. The authors agree with Randall Thompson [2] and many others who feel that applied music is not worthy of college credit when it is conceived of in this way. They would go even farther and state their conviction

[1] *Handbook of Musical Terms* by Gehrkens, published by Oliver Ditson Company, is inexpensive and reasonably comprehensive.

[2] *College Music*, published by The Macmillan Company.

that such a type of applied music is not worthy of high school credit either; nor is it worth the large sums of money that are frequently paid for lessons! But they do not believe that this conception of applied music is the prevalent one and they challenge the findings of Mr. Thompson as an investigator. While it is true that some teachers still limit their instruction in applied music to the acquiring of digital dexterity, the authors believe that the great majority of instructors now have a far broader attitude toward their function as teachers and that there is a growing tendency, particularly among teachers of piano, for the instructor to regard his task as the inculcation of musicianship, the instrument being simply a medium through which the pupil becomes more and more able to express what he is learning about *music.*

In studying a Bach invention, for example, he will learn something about polyphony, and he will begin to understand and to thrill to the weaving together of melodies into a tonal texture. In studying a Haydn sonata, he will learn what the monophonic style is, and he will get an equal thrill from apprehending the beauty of a single line of melody supported by chords. He will also learn something about the expressive use of plain, solid harmony; and he will begin to understand the difference between *sonata* and *sonata form,* between an *andante* and a *minuet.* In practicing hymn tunes and folk songs, he will become acquainted with period structure, and the terms *antecedent, consequent,* and *song form* will begin to take on meaning. If he continues his study to the point of attempting a Beethoven sonata, he will come to thrill to the combination and interpenetration of the monophonic and the polyphonic styles; and if he takes up a piece by Debussy or Ravel he will learn not only to attune his ear to a different concept of harmony, but to appreciate the use of harmonic color in producing atmospheric and other realistic effects. And certainly from all this he will get at least a rudimentary idea of the styles of the different composers, so that when he hears a Bach fugue he will at any rate know that it is not a Chopin nocturne!

We submit that this is teaching *music;* it is inculcating *musicianship;* it is developing genuine *appreciation of music;* and it is not to be scoffed at as a mere mechanical skill which is unworthy of high school or college credit.

But the teacher of applied music must make certain that he is really teaching his pupils on the basis of this ideal; and we music educators in the public schools —who were the first as a class to take a more enlightened attitude toward this and many other matters connected with the teaching of music—*we* must see to it that our high school pupils are taught music and musicianship, and not merely manual dexterity. *When properly taught, applied music is the most important single phase of music study because it exemplifies our basic principle, namely, that we learn by doing rather than by standing by and talking about, or even by listening.*

"I know because I have experienced," said John Dewey; and the only way one can really learn to know music intimately is to make it himself. That is why we begin by teaching the little child to *sing* instead of lecturing to him *about*

singing or having him learn notation first. That is why bodily movement is the modern approach to the study of rhythm. That is why piano classes and orchestras and bands are so important: they are *practical* music—opportunities for learning to do by doing. And that is why individual applied music study in the high school is the core of the entire enterprise. It is the pupil's chance to learn to express himself musically through more and more perfect playing on an instrument, under the wise and skillful guidance of a teacher who knows both music and the instrument and who devotes himself to teaching the pupil a thoroughly integrated combination of these two—music and performance.

All this must be known to the music educator who is teaching in the high school, and it must become known to the music educator who is teaching outside of the high school if the latter's pupils are to earn high school credit. How is this latter aim to be accomplished? Well, in the small place, by having the music supervisor talk in friendly fashion with each private teacher, perhaps asking him to read this chapter or some similar material. In the larger place, by calling a meeting of all the private teachers in the community, explaining to them the scheme of accrediting applied music, telling them what the basic ideals are in such work, asking in a friendly way for their co-operation, giving them an opportunity to ask questions or to make suggestions. The method of approach will vary, but in some fashion or other the teacher working outside the school—whether or not he has pupils who are earning credit—must be imbued with the higher educational ideals, and especially along the line that we have been discussing. Progress is being made, but the high school teacher of music must take more responsibility in the matter in order that progress may become more rapid. *The more enlightened private teaching we have, the better accompanists, finer instrumentalists, and more intelligent theory students shall we find in our high school groups.* So this is a matter of immediate importance to us, not merely a subject for academic discussion. Let us act!

The Pupil's Part: The Practice Hours

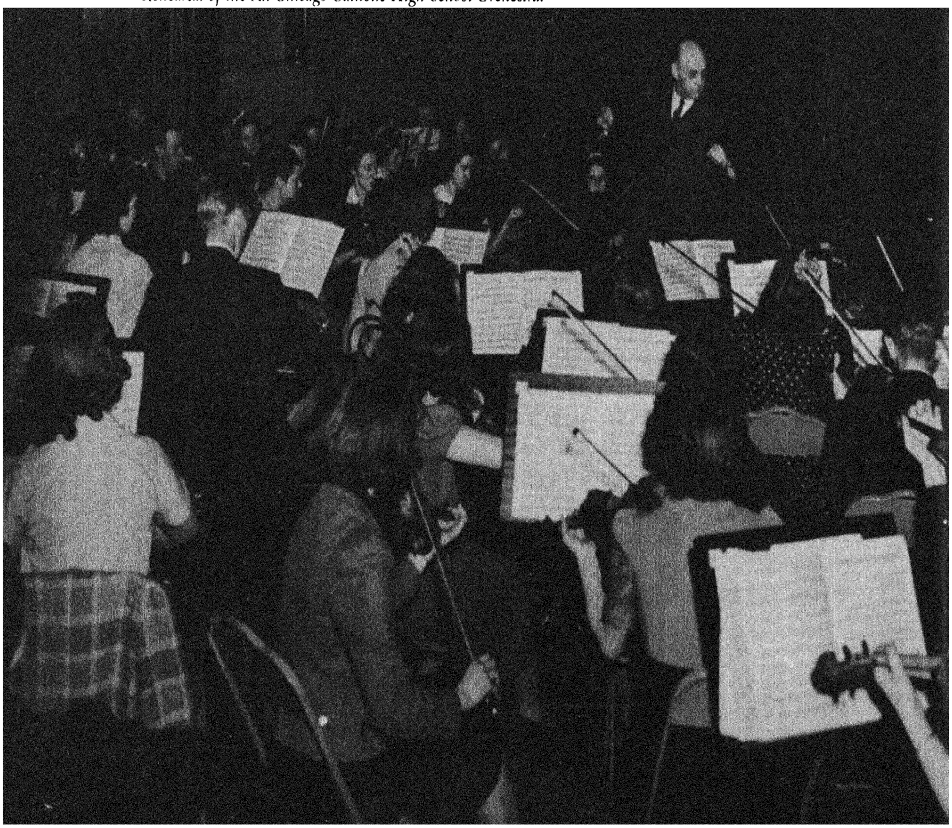
Finally, one of the most important things is to help the pupil use his practice hours efficiently. Most music students waste a large proportion of their practice time because, instead of watching for progress, they watch the clock. Now, of course one must keep the matter of time and of other appointments in the back of one's mind even while practicing; but it frequently happens that appointments and other things, instead of being kept in the *back* of the mind, are allowed to come to the very front. Thus they obtrude themselves in the pupil's consciousness, and instead of constituting an insignificant item they assume a core position, become the focal point.

But what ought to be the center or focal point in the pupil's consciousness? It should be *the progress that is being made in perfecting what one is doing.* "Yesterday I could not play this passage without making at least one mistake; today I can do it perfectly almost every time; tomorrow I shall have it letter per-

fect. Yesterday I could play this scale evenly and perfectly at a speed of 120; today I can do it at 126 or 132; and by next week I shall have it up to 144. Last week I could not play this waltz with the lightness and daintiness that its mood demands. Today I can see a great improvement in my performance and I shall continue to work at it until it is exactly right. At the beginning of this hour I stumbled at one or more points on this page; now I can play the entire page without an error. This week I am going to memorize the entire movement—that is my stint."—And so on.

What it comes to is merely a matter of setting up a goal and then exercising one's discrimination and one's will power so that each successive repetition brings one a little nearer to that goal. The older idea was to repeat a passage a certain number of times, or to practice so many hours; the assumption being that after so many repetitions or so many hours of effort one would suddenly and miraculously have acquired the ability to play a Chopin etude or a Beethoven sonata! But such a miraculous result never eventuated unless the pupil was practicing and studying with a purpose. And since many students had no purpose except to put in the time, therefore, in many cases, not much was accomplished.

Since the music student must spend so much time working by himself, it becomes increasingly important that he learn to criticize his own efforts; that in

Rehearsal of the All-Chicago Catholic High School Orchestra.

a sense he become his teacher's assistant. In other words, he is to evaluate and criticize his own performance, praising himself when he has made improvement, scolding himself for stupidity, analysing his difficulties, diagnosing them, searching for remedies. Such an attitude will make the pupil's practice far more interesting, more exciting; and it will enormously speed up his progress.

It is part of the teacher's business to help the pupil to develop habits of efficient practice, and if he takes no responsibility for the pupil's work between lessons except to praise him when he has improved or scold him when he has made mistakes, he is failing utterly to take advantage of one of his most important assets, namely, the pupil's own interest in growth eventuating from self-criticism.

Let us help our pupils, therefore, to set goals for themselves, and to work toward these goals by means of searching analysis and self-criticism; instead of merely asking them how many times they repeated a certain passage or how many hours they practiced. Here is yet another task for the private teacher; and another responsibility for the high school music teacher, for once again it is the music educator within the school who must frequently set the pattern for the music educator outside. But the task is well worth doing, and the results will bring great joy to all three concerned—the private teacher, the high school teacher, and, most of all, the pupil. The parent, too, will come in for his share of rejoicing, for he will be getting more for his money!

REFERENCES FOR ADDITIONAL READING

Introductory Statement: This chapter, being conceived for consultation in many parts of the country, has avoided too great details as to forms and other specifications to be used in reporting on outside music study. Many local and state regulations have already been formulated which will influence procedures in any given locality. Teachers who are formulating plans should ascertain whether there are already regulations in effect that need to be observed or modified. Special help will be found in the particular formulations printed below as well as in the listed additional readings.

Regulations Concerning High School Credit for Music Study, issued by the State Commissioner of Education, Trenton, New Jersey.

School Credits for Applied Music Study Under Private Instruction, issued by the Superintendent of Schools, Philadelphia, Pa.

Application and Report Cards for Applied Music Study, issued by the Superintendent of Schools, Pittsburgh, Pa.

A set of forms used for many years in the Oberlin Public Schools is to be found in the volume entitled *An Introduction to School Music Teaching* by Gehrkens (C. C. Birchard and Co.). See also our Appendixes N and O.

1. Bogardus, Emory S. and Lewis, Robert H.—*Social Life and Personality,* Unit 8, Art and Social Harmony. Silver, Burdett Co., New York, 1938.
2. Boswell, Helen—"High School Credit for Applied Music Under Private Teachers," in MENC *Yearbook* for 1937, p. 98.
3. Briggs, Thomas H.—*Improving Instruction,* Chap. VII, "Some Principles of Supervision," Chap. XII, "Purposes for Pupils." The Macmillan Co., New York, 1938.
4. Butler, Harold—"Results of the Meeting of Presidents of State Music Teachers Con-

ventions" (including recommendations for four-year courses in Piano, Violin, etc.), MTNA *Proceedings* for 1921.
5. Church, Esther—"Use of Tests and Measurements in Grouping Music Students of the Junior High School," *Music Supervisors Journal,* December, 1929, p. 79.
6. Committee Report—"High School and College Entrance Credits in Music," MENC *Yearbook,* 1931, p. 294.
7. Davison, A. T.—*Music Education in America. What is wrong with it? What shall we do about it?* Chapter IV. Harper and Brothers, New York, 1926.
8. Dykema, Peter W.—*Music for Public School Administrators,* Chaps. IV-V, Appendix I. Bureau of Publications, Teachers College, Columbia University, New York City, 1931.
9. Earhart, Will—"Some Present Usages in Accrediting Music in High Schools," MTNA *Proceedings* for 1915.
10. Erb, J. Lawrence—"The Problems of College Entrance Credit in Music," MTNA *Proceedings* for 1934.
11. Hood, Marguerite—"State Courses of Study in Applied Music," MENC *Yearbook* for 1935, p. 178.
12. Howard, Mrs. Alice—"A Feasible Credit Course in the Small High School," MENC *Yearbook* for 1931, p. 260.
13. Jones, Archie—"The Status of Music as a Credit Subject" (with bibliography), MENC *Yearbook* for 1935, p. 167.
14. McConathy, Osbourne—"The Public School and the Private Music Teacher," MTNA *Proceedings* for 1930.
15. Mursell, James L.—*The Psychology of Music,* Chap. VII. W. W. Norton & Co., New York, 1937.
16. Randolph, Harold—"Co-operation in Music Education," MTNA *Proceedings* for 1919.
17. Report of National Research Council of Music Education—"High School Credit Courses in Music," *Music Supervisors Journal,* May, 1929, p. 29.
18. Research Council—*Plan for High School Credits,* Bulletins Nos. 2 & 8. Mus. Ed. Nat'l Conf., Chicago, 1922.
19. Stiven, Frederick—"The Relation of the Private Teacher to the Secondary School Program," MENC *Yearbook* for 1935, p. 173.
20. Symposium on "Applied Music as a School Subject," with papers by Will Earhart, Charles H. Miller, and Frank A. Scott, MTNA *Proceedings* for 1919.
21. Symposium on "Mutual Relations of Public School and Private Music Teachers," MTNA *Proceedings* for 1924.
22. Tremaine, C. M.—*The Giving of High School Credits for Private Music Study, A Survey.* National Bureau for the Advancement of Music, New York City, 1924.
23. Weaver, Paul J.—"High School Music Credits," MENC *Yearbook* for 1929, p. 138.

TOPICS FOR DISCUSSION

1. Was the plan of granting school credit for lessons under outside teachers in operation in the high school which you attended? If it was, did you take advantage of it? If it was not, would you have used it if it had been instituted?

2. If you were a parent, what would be your response if your son or daughter in the high school said he did not want school credit for private piano lessons because he desired in addition to his piano lessons to continue all the school studies his classmates were taking?

3. If in the case stated in topic 2 your child finally agreed to drop one high school subject how should the decision as to which subject to drop be reached?

4. How accurate a picture of conditions as they now exist is set forth by the final sentence in the second paragraph of this chapter?

5. If practicing for outside lessons is required for but five days in the week, does the final sentence in the third paragraph seem to you overstated? Do you approve of restrict-

ing to week-end nights the activities mentioned in the final section of that sentence?

6. What is your opinion of the suggestion that students who study music under outside teachers should take five instead of four years for their school course?

7. Do you approve of the suggestions regarding the amount of credit for outside study? What changes would you make in the regulations suggested? Sketch the content and form of the various report cards you consider essential.

8. Is not the plan of requiring theory study or participation in band or orchestra in the high school, as a condition for granting credit for outside practical music study, an additional burden instead of a help? Will it not simply increase the study load of the student whom we are trying to free for outside study?

9. How much of the information and insight suggested in the paragraph on page 232, beginning "In studying a Bach Invention," did you have in the high school? Would good teaching make this feasible for most high school piano or violin students?

10. How desirable and feasible is it to teach high school pupils to carry on their applied music work in the manner described under the section headed "The Pupil's Part: The Practice Hours"?

11. How does the contribution to social life and personality made by school class room music compare with that made by outside private music instruction?

XVII

Piano Study in the High School

Our preceding chapter has dealt with an exceedingly important group of high school music students, namely, those who are taking private music lessons. As was indicated, it is the conviction of the authors that efforts should be made to increase the number of students in this group by helping them to get even greater values from this type of study. But there are two important potential groups of piano students who are not included in that discussion: (1) Those who although they had piano lessons while they were in the grades have discontinued them and are gradually through disuse losing such skill as they had built up, and (2) those who reach the high school without ever having studied piano. There are so many values in playing the piano even moderately well that we shall devote a chapter to the discussion of what may be done with these two potential groups. In this discussion we shall necessarily mention the even greater values which can be realized by more advanced players, both because we shall occasionally involve those who are discussed in the preceding chapter and because it is our hope that a few advanced players will be produced by rededicating to the piano some of the pupils who, probably because of not taking private lessons, might otherwise have made only slight progress with this wonderful instrument. But our discussion will essentially be restricted to that playing of the piano which is guided and made use of by the school music teacher. In most cases it will consist of using and extending the power gained in preceding piano study but, if piano classes are carried on, it may cover instruction by the teachers in the school. In treating our topic under three headings—(a) incidental ensemble playing, (b) the piano class for high school beginners, and (c) the advanced piano class—we shall constantly have in mind the following values: social usefulness, developing of general musicianship and appreciation (including knowledge of musical literature and reading facility), and pleasure in music for its own sake. These topics, however, will not be treated separately.

Our discussion of the small instrumental ensemble (Chapter XIII) frequently included the piano because this instrument is in many cases a most desirable adjunct to chamber music. Some schools have already wisely recognized this excellent opportunity for utilizing the potentialities of their better pianists. But few schools have taken cognizance of the possibilities inherent in ensemble music which involves the piano only. This form permits the use of many more pianists in useful activities and thus frequently keeps alive the self-respect and interest of players who find no place for their pianistic ability in other school music organizations. We therefore warmly approve piano duets calling for two

players at one piano; two-piano numbers —one player at each piano; and eight-hand playing,—two players at each of two pianos. Each of these combinations has its own peculiar values. While, due to its availability, the single piano with two players is most frequently used, and while a large amount of excellent piano duet material is available, the most important combination from an artistic standpoint is probably that of two pianos, with one player at each instrument. Although most of the music for nearly all the other combinations has been arranged from the original score by some musician other than the composer, there is already available a very attractive library of two-piano music written especially for that combination. The reason so many composers have been drawn to this form is doubtless to be found in the greater freedom and naturalness permitted to each player and the interesting tonal combinations which are possible. Each player has full use of the keyboard instead of being restricted to a limited portion as is essential when there is more than one player at an instrument. Edvard Grieg, for example, wrote but one number for the old type of piano duet, a rather conventional arrangement of *Sigurd Jorsalfar,* but he wrote unusual and thoroughly delightful second-piano parts for four of the Mozart sonatas. It is a most interesting musical experience to hear these Mozart sonatas performed by a player at one piano exactly as they are when used as solos, and then to hear in addition a player at a second piano produce at the same time another piece in complete tonal and rhythmic agreement with the Mozart original. But, lest our stressing two piano music be considered as depreciating the older type of piano ensembles, let it be said that the four- and eight-hand arrangements of the standard symphonies and overtures are still a source of great musical satisfaction and a marvelous preparation for listening to the full orchestral versions. Music that calls for more than two players at the instrument—such as three players at one piano or six at two pianos—is valuable less for its artistic qualities than for its social and sight-reading possibilities and the opportunity it gives, sometimes in very simple form, of becoming acquainted with symphonic and operatic literature.

Commendation should be given to the piano in music definitely written for it in connection with other orchestral instruments. Very high in musical content are the sonatas for piano and one other instrument, and the indispensable trios, quartets, and quintets in which the composer conceived the piano as an essential instead of an accompanying or filling-in instrument. In these combinations we have some of the finest music of the great composers, music which commands the attention and devotion of the most advanced performers. Such numbers are not usually within the powers of high school students, but fortunately there is an abundance of simpler material adapted to many degrees of ability. The thirty-one trios of Haydn, the seven trios of Mozart, and the three early trios of Beethoven are all excellent for study by the more advanced high school musicians. Of more recent composers, Hughes says,[1] "Only Bela Bartok seems

[1] Charles W. Hughes, *Chamber Music in American Schools* (Freybourg Printing Company, Inc., Mount Vernon, N.Y., 1933).

to have found the art of writing music which is at once simple and modern." (Much of the material listed in Appendix E, Choral Music with Somewhat Unusual Accompaniments, includes interesting piano parts.)

Class Piano Instruction in the High School

Students who are capable of playing the piano for the type of chamber music we have mentioned are, of course, not beginners. But that does not mean that they do not need guidance or even direct instruction. The high school can do much to preserve and develop piano playing ability which has been acquired while the children are in the grade school but which too frequently is lost because it is not wisely used during the high school period. Class piano instruction is usually thought of only in connection with beginners of a very tender age, such as children in the third, fourth, and fifth grades. But it is entirely feasible to have class piano instruction for students who have studied for several years, as well as for beginners in the junior and senior high school [2] and even in adult life. Several recent publications have been prepared especially for adult beginners at the piano. (See lists of material at end of this chapter.)

The conducting of piano classes for students in the secondary school should be different in many respects from the procedure used with younger children. Pupils in their teens are more generally intelligent and have better command over their physical organs—their minds, their eyes, their fingers, their bodies. In practically all cases they enter the high school piano class because they themselves desire it, rather than, as is frequently the case with younger children, because parents arrange it after little or no consultation with the children. In any case high school youths have had so much more contact with music that their sense of the value of ability to play the piano is much better than that of their juniors. The ability to play attractive piano solos at social gatherings in the school, home, and elsewhere is a valuable asset. In addition, the high school boy and girl have been in many situations in which the ability to play the piano would have been helpful,—a harmonization of some familiar song, an accompaniment for singing, or some simple tune for dancing. Membership in a theory or harmony class is greatly helped by the ability to play on the piano the written work required in such a class. As we have stated in Chapter VIII, all members of voice classes should be able to play the accompaniments to their simpler solos. In other words, there is much greater potential motivation for the high school piano class than for the grade school class.

Using the Functional Approach

In the statement just made is to be found the cue for planning the instruction of a high school piano class. It should be much more definitely "functional" than the class for younger beginners. That is to say, what is done should have

[2] "I believe in piano class work for all children some of the time, for most children most of the time, and for some children all of the time." Nellie C. McCarty (see References, page 248).

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Beginning piano class, adult education class, South Orange-Maplewood, New Jersey.

many more connections with ideas and events outside the music class than is necessary in the case of young children. While, as modern methods have demonstrated, the child of six to ten years of age will make better progress if the instruction is "functional" on his level, he is somewhat more compliant than are older pupils and he may acquiesce in having merely a succession of unrelated pretty pieces or exercises, provided his teacher commends him. The beginner of eleven years or older needs to be stimulated by having the piece which he is learning to play be something that he and his companions sing, or the high school orchestra plays, or that he has heard about over the radio or otherwise.

The use of material of this kind calls for both more frequently revised lists of printed music and much greater encouragement of playing by ear than is common in older methods. The first item is exemplified by some of the recent piano books intended for adults. These contain simple arrangements of many songs which are found in the ordinary community song book and which are

familiar to young people through frequent singing—*Annie Laurie, Auld Lang Syne, Old Folks at Home, Jingle Bells, My Bonnie, Aloha Oe, I've Been Working on the Railroad,* and the like. Doubtless if the books could be revised often enough and if copyright restrictions could be obviated there would also be included some of the more recent popular songs or ballads. There might well be, in addition, simplified arrangements of well known themes from the more tuneful grand operas, the better known symphonies, and other concert works, including piano solos. The basis of selection in these constantly altered piano books should be the inclusion of only such tunes as are, or might easily be, in current use in the musical life of the high school student. Lamb's *Tales from Shakespeare* have long served as an introduction to the plays in their complete form, and there is a very legitimate call for a similar treatment of great music arranged so that it may be played at least in outline by high school beginners on the piano. In the meantime properly qualified instructors will be able to find considerable material in isolated publications or will be able to guide the pupils in extracting playable reductions from available complete versions.

Not infrequently some of the more ambitious members of a high school orchestra who become interested in what other players are contributing to the tonal structure, will brush up their early, neglected piano playing so that they, unaided by the rest of the orchestra, may explore the harmonic and melodic material which surrounds the parts they play in the orchestra. The reawakened or newly vitalized interest in playing the piano as an aid to greater appreciation of orchestral music may, with intelligent help from the high school piano teacher, develop on the part of a fair number of pupils into delight in playing piano music for its own sake. This of course would necessarily require a strengthening of their technical command of the piano.

Playing by Ear

Supplementing the use, for reading, of melodies that are at least partially familiar (there will always be a sufficient number of new features so that there is some reading at sight—first, second, or third sight) should be the very definite development of playing by ear. The well known authority on piano teaching, Angela Diller,[3] speaks convincingly on this point:

> The matter of hearing is certainly one of intelligence, and an ear that is able to apprehend relationships of pitch, rhythm, time values, timbre, dissonance and consonance, etc., can be acquired to a certain degree by anyone who is willing and interested enough to undergo a systematic course of training. As an educator has said, "If we don't play by ear, what in heaven's name do we play by?"
>
> We read music, not notes. Therefore it is necessary to understand music before we attempt to do any reading. In the history of the race, writing obviously came before reading. So we train students to write what they hear, and then read what they have written.
>
> Rote teaching—the most important aid to early piano study—makes it possible for a student to play far more difficult music than at the moment he can read. Rote

[3] MTNA *Proceedings,* 1932, pp. 143-147.

pieces are useful and desirable teaching material, from many standpoints. If properly presented, they are very easy for a child to play, though they would be difficult or impossible for him to read. Technically, the child gains keyboard freedom and a sense of pianism that he should be acquiring as early as possible.

Playing by ear naturally involves the use of singing—first with the voice and then with the fingers. Fortunately, this procedure of playing what has been heard, rather than what has been figured out painfully from what has been seen in the printed notes, long frowned upon as an enemy of developing reading power, is now accepted as a valuable aid to the advancement of musicianship. In fact, it is now believed that good music reading involves the ability to hear, at least in a general way, what the printed notes sound like before they are played. James L. Mursell [4] illuminatingly amplifies this idea:

> All playing should be playing by ear. So one great and essential task of piano instruction is to teach the pupil to hear aright.
>
> The pupil must learn to listen to the musical effects he is creating; not to the broad outlines of such effects only, but to the finest and most intimate detail. He must learn to be dissatisfied unless he can at all times hear everything that is going on.

Playing by ear, therefore, embraces not only playing the melody from present or past hearings but also the filling in of the other parts, from a single bass tone to complete chords. This procedure, moreover, is closely akin to original composition and tends to stimulate it. Raymond M. Burrows [5] justifies a practice which has frequently been condemned:

> All piano instruction requires free activity at the piano. The mother who forbids a child to touch the piano until he has regular lessons is no more harmful than the teacher who orders the pupil to practice only on the work assigned. Inquiry into the early lives of good musicians shows that most of them—in spite of admonitions from parents and teachers—spent hours browsing around the keyboard, reading everything in sight, experimenting, playing by ear, finding harmonies, and improvising.

There are many little piano books available to help the student progress from the adding of a single bass tone to chords in their root position, inversions, and in broken arrangements, and finally, to the adding of simple contrapuntal secondary melodies. With all of this there should be greater use of rhythmical bodily movements—both the freer movements of the dance and the more controlled movements of such systems as Dalcroze Eurythmics. We regret that this important subject cannot be treated at length here. Brief discussions will be found in other texts written by the authors of this volume, and at this point we add a pertinent quotation from James L. Mursell: [6]

> Our feeling of rhythm depends upon the total coördination of the entire body. Rhythm is an affair first of the muscles rather than the mind. That is to say, it does not depend upon time or number, but on the sense of a pervasive and orderly swing. And we grasp it best by way of large sweeping movements of the large muscles.

[4] MTNA *Proceedings*, 1934, pp. 37-45.
[5] MENC *Yearbook* for 1937, pp. 319-325.
[6] MTNA *Proceedings* for 1934, pp. 37-45.

The Advanced Piano Class

By this somewhat misleading title we refer merely to continuing instruction in the case of pupils who play the piano sufficiently well so that they do not need that routine elementary guidance which characterizes the procedure in dealing with beginners and near-beginners. Our pupils are now old enough to understand, in spite of misconceptions which they may have acquired, the truth of the statement in the Foreword of Enid Grundy's helpful pamphlet, *The Happy Pianist:*

> A fixed idea that all pleasure in music must be paid for in advance by hours of "drudgery" deters many who "learned music" in their school days from even making a beginning as *amateurs*. The more serious undertake their studies in a spirit of penitential devotion, befitting martyrs. This is wrong. Music study should be joy, right from the beginning, and the *amateur* should live up to his true title of *lover*.

Not all of our young people will need to meet regularly as a class piano group. Some may with great gain continue their development as pianists largely by participating in chamber music groups. It is even possible to have two or three players who take turns playing the piano part. The application needed for playing in a chamber music group may well serve to keep alive that interest and power which is so liable to deteriorate when high school boys and girls cease regular piano lessons. Accustoming them to use their instrument for chamber music playing will do much to form the habit and especially to develop the need of continuing their piano playing for years after they leave the high school. Moreover, it should be pointed out here in passing, that the availability of piano players who enjoy ensemble work with other instruments and who are capable sight readers will be a great help in preventing players upon violin, viola, cello, flute, clarinet, and other chamber music instruments from gradually abandoning their playing after they leave the high school.

But these "advanced" pianists in the high school might well be brought together as a piano group if an instructor is available who can give the stimulation and direction they need. In addition to playing for each other and with each other in piano ensembles they might well, following the procedure which Franz Liszt used so effectively with his artist pupils, listen to the instructor or some of the more proficient members of the class play and demonstrate problems which occur in their chamber music groups. Associated problems, such as improving sight reading of the piano part, reading the parts of the transposing instruments, harmonization, transposition, and improvisation might provide enough material actually to justify the designation of this group as an advanced piano class. Of course every meeting should include the playing of some ensemble piano music such as that discussed in the second paragraph of this chapter. Raymond M. Burrows, who has successfully conducted classes with students who are far beyond the beginning stages, points out some of the differences in this newer type of group instruction: [7]

[7] MENC *Yearbook* for 1937, pp. 319-325.

The piano class is not merely a place where students learn the mysteries of musical notation and acquire the skill of virtuoso finger technique. It is a place where listeners, performers, and composers are developed. It is a place where music is both understood and felt. It is a place where the joy of musical participation is discovered. It is a place where the strength of making music as a social activity is realized. It is a place for broad fundamental techniques and for fine subtle appreciations. It is a place for creative activity. It is a place for the development of *musicianship*. The emphasis placed on such important needs as sight reading, playing by ear, and improvisation do not replace the importance of the commonly established goal of a repertory of pleasing piano pieces played for their own sake. An interesting result of class piano instruction has been that students are able to play a larger repertory because of the added facility and musicianship they gain from playing for each other and from abundant reading practice and playing by ear.

High school years offer the final opportunity for starting, retaining, and extending the possibilities of our young people with that king of instruments, the piano. No single musical skill is so potent in insuring and developing power and interest in music as the ability to play the piano. It is of the greatest importance that our high school music programs shall give adequate attention to greater use of the piano by our young people before they finish their school life. (For formulation of standards of achievement see section V of Appendix A7.)

TYPICAL MATERIAL

Books and Easy Material for High School Beginners (solo)

Ahearn, Blake, Burrows—The Adult Explorer at the Piano. Willis, Cincinnati.
Anderton, Margaret—Adult Beginners Album: Dvorak, Tchaikovsky, Beethoven, Schubert. B. F. Wood Music Co., Boston.
Anon.—Classical Album of Original Piano Pieces for Early Grades. Boston Music Co.
Blake, D. G.—Chord Playing at the Piano. Willis, Cincinnati.
Blake, D. G.—Tales and Tunes from Grand Opera. Willis, Cincinnati.
Cobb, Harold C.—Polly Wolly Doodle. Clayton F. Summy, New York.
Cowell, Henry—The Irishman Dances. Carl Fischer, Inc., New York.
Diller, Angela and Page, Kate—The Diller-Page Song Book, 30 familiar songs to play and sing. G. Schirmer, Inc., New York.
Eckstein, Maxwell—Let Us Have Music for Piano. Carl Fischer, New York.
Felton, William M.—Grown-Up Beginner's Book. Theo. Presser Co., Philadelphia.
Fleming, Margaret—Shadows in the Water. Oliver Ditson Co., Philadelphia.
Gest, Elizabeth—Through all the Keys with the Great Masters. Boston Music Company.
Haydn, Surprise Symphony; Beethoven, Seventh Symphony. Boston Music Co., Boston, Mass.
Kasschau, Howard—Famous International Tunes. Schroeder & Gunther, Inc., New York.
Laurence—Happy Moments from the Music of Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn, Brahms. English publication. C. Fischer, American agents.
Look-and-Play—Everybody's Look and Play Piano Book. (Keyboard Harmony). Weaver Piano Co., York, Pennsylvania, and Carl Fischer, New York.
Mana-Zucca—The First Month at the Piano. Clayton F. Summy, New York.
Mason, Mary Bacon—The Adult Approach to the Piano. Oliver Ditson Co., Phila., Pa.
McGrath, Dorothy—Bagatelle. Carl Fischer, New York.
Miessner—Master Melodies. Miessner Institute, Chicago.

Oxford Piano Course—Beginners Book for Older Pupils. Oxford University Press, New York.
Roland, Earl, arr.—Vermeland, Tunes of the Nations. Clayton F. Summy Co., New York.
Rovenger, Leopold W.—Famous Strauss Waltzes. Schroeder & Gunther, Inc., New York.
Schelling, Haake, Haake, McConathy—Oxford Piano Course. Carl Fischer, New York.
Sibelius, Valse Triste (arr. by William M. Felton)—Theo. Presser, Phila.
Sousa, John Philip—The Stars and Stripes Forever, El Capitan, and other famous marches, simplified for beginners. John Church Co. (Theo. Presser, Phila.)
Thompson, John—Bach Album. Schroeder & Gunther, Inc., New York.
Thompson, John—Introduction to the Classics. Schroeder & Gunther, New York.
Whitemore, Cuthbert—The Hundred Best Short Classics, Book 1. Carl Fischer, New York.
Williams, John M.—Favorite Melodies for the Adult Beginner. Boston Music Co., Boston, Mass.
Williams, John M.—First Book for Adult Beginners. Boston Music Co., Boston, Mass.

Easy Duets, Four Hands, One Piano

Bach-Crosby—30 Chorales. Schroeder and Gunther, New York.
Gest—Miniature Duets from Master Overtures. Boston Music Co.
Gest—Miniature Duets from Master Symphonies. Boston Music Co.
Godowsky—Miniatures in Six Volumes. Carl Fischer, New York.
Greim, Helen A.—Jig. Carl Fischer, New York.
Inghelbrecht, E.—La Nursery (4 volumes of French Folk Songs arranged in modern idiom). A. Z. Mothot, Paris, France.
Kasschau, Howard—Famous Foreign Tunes, Famous American Tunes, Piano Duets from the Masters. Schroeder and Gunther, New York.
Kasschau, Howard—Famous Symphony Themes. Schroeder & Gunther, Inc., New York.
Loew, Josef—Teacher and Pupil. Carl Fischer, New York.
Loomis, Harvey W.—After the Lesson, 2 vols. C. C. Birchard and Co., Boston, Mass.
Pierné, G.—Album pour mes petits amis. Alphonse Leduc, Paris, France; Associated Music Publishers, New York.
Stravinsky—Five easy pieces. Henn, Geneva.
Stravinsky—Three easy pieces. Henn, Geneva.
All publishers have duets which may be considered.

Easy Material, Six Hands, One Piano

Macgregor—Popular Rounds. Willis, Cincinnati.
1. Row, Row, Row Your Boat
2. Three Blind Mice
3. Follow Me
4. Frere Jacques

Schultze, Max—Les 3 Inseperables: Vol. I, 16 Classical Pieces. Vol. II, 18 Dances and Marches, published by Henry Litolff's Verlag, Braunschweig, Germany. A. P. Schmidt, Boston, agents.
Schirmer, Fischer, Summy and Associated Music Publishers (foreign) have other collections.

Eight or Twelve Hands, Two Pianos

Macgregor—Italian Dances. Schirmer. (Easy)
Macgregor, Helen—Three Pieces for Piano Ensemble, Spinning Song, 2 pianos, 12 hands. G. Schirmer, Inc., New York.
Macgregor, Helen—Pije Kuba, 2 pianos, 8 hands. G. Schirmer, Inc., New York.
More advanced material of symphonies and overtures may be obtained from the more important music publishers, in American and foreign editions.

Medium Difficulty, Four Hands, One Piano

Beethoven—Sonatas for Piano Duets.
Brahms—Waltzes and Hungarian Dances.

Debussy-Durand—Transcriptions of Favorite Debussy Piano Pieces. A. Durand Fils, Paris, France.
Friml, Rudolph—Four Easy Pieces for Piano, Four Hands. G. Schirmer, Inc., New York.
Moszkowski—Five Waltzes, Op. 8. Schirmer.
Moszkowski—From Foreign Parts, Op. 28. Schirmer.
Mozart—Sonata for Piano Duet.
Saint-Saens—Marche Militaire. A. Durand Fils, Paris, France.
Schubert—Sonatas for Piano, Four Hands.

Schirmer, Summy, Fischer, and other American Music publishers, as well as representatives of foreign publishers, have various arrangements for four hands of standard symphonies and overtures.

Medium Difficulty, Four Hands, Two Pianos

Bach, Johann Sebastian—Pastorale, ed. by Guy Maier. J. Fischer & Bro., New York.
Bach—Three Pieces arranged by Cyril Scott. Boosey and Hawkes, London, Associated Music Publishers, New York.
Bach-Gest—Chorale, Jesus Bleibet Meine Freude. Schirmer.
Bach-Maier—Sicilienne. J. Fischer and Bro., New York.
Bizet, Georges—Jeu d'enfant. Imported from France.
Chaminade-Adams—Andante. G. Schirmer.
Clementi, M.—Two Sonatas. Peters Edition.
Couperin—The Little Windmills. Schirmer.
Couperin—La Letiville and Le Juilliet. Oxford Press.
Debussy-Delvincourt—The Little "Nigar." A. LeDuc, Paris, France.
Gliere—Op. 61. Twenty-four pieces. Affiliated Music Corp.
Grainger—Blithe Bells. Schirmer.
Guion—Sheep and Goat. Schirmer.
Gurlitt, C.—Eight Melodious Pieces and Three Rondos. G. Schirmer.
Harris—The Gallant Music Box. J. Fischer.
Keenan, Gertrude—Wooden Shoes, Two pianos, four hands. Boston Music Co., Boston, Mass.
Keenan, Gertrude—Paddy, the Fiddler, Two Pianos, four hands. Boston Music Co., Boston, Mass.
Mozart-Saar—Suite from Serenade, No. 7. G. Schirmer.
Rameau, J. P. arr. by P. Luboschutz—A Gay Melody. J. Fischer & Bro., New York.
Repper—The Dancer in the Patio. Birchard, Boston.
Schumann, R.—Sicilienne. Op. 68, No. II. J. Fischer & Bro., New York.

More Advanced, Two Pianos, Four Hands

Arensky, A.—Waltzes.
Brahms—Variations on a theme of Haydn.
Brahms-Hughes—Transcriptions of works by Brahms and other composers. Published by G. Schirmer.
Chopin—Rondo.
Maier, Guy—Transcriptions of Brahms Waltzes, Chopin Etudes, etc. Published by J. Fischer & Bro.
Mozart—Sonata for Two Pianos.
Mozart-Grieg—4 Sonatas with 2nd piano part. Peters Edition.
Mozart-Busoni—Magic Flute Overture. Breitkopf and Härtel (Associated Music Publishers, N. Y.).
Rachmaninoff, S.—2nd Suite. Breitkopf and Härtel, Leipzig.
Saint-Saens—Variations on a theme of Beethoven.
Schumann—Andante with Variations.
Schumann-Maier—Scherzo from Piano Quartet in E Flat. J. Fischer & Bro., New York.

REFERENCES FOR ADDITIONAL READING

Note: The *Yearbooks* are published by the Music Educators National Conference, 64 East Jackson Boulevard, Chicago, Illinois. The *Volumes of Proceedings* are published by the Music Teachers National Association, 227 Dalzell Avenue, Ben Avon, Pennsylvania.

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3. Diller, Angela—"Class Piano Teaching." MTNA *Proceedings*, 1932, pp. 142
4. Dykema, Peter W.—"Music in the New Problem of Leisure." MTNA *Proceedings*, 1930, pp. 100-109.
5. Dykema, Peter W.—"The Piano Class Teacher: Trainer or Educator." MENC *Yearbook*, 1933, pp. 153-161.
6. Dykema, Peter W.—"The Relation of Piano Class Instruction to the Rest of the Instrumental Program in the Schools." MENC *Yearbook*, 1932, pp. 186-190.
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11. Healy, Lillian—"Methods for Developing Rhythmic Feeling in the Piano Class." MENC *Yearbook*, 1935, pp. 290-291.
12. Kroeger, Ernest R.—"Changes in Piano Teaching in Fifty Years." MTNA *Proceedings*, 1928, pp. 121-128.
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14. Mason and Burrows—*Answers to Criticisms of Piano Class Instruction*. Nat'l Bureau for the Advancement of Music, New York, n.d.
15. McCarty, Nellie—"Some Fundamental Principles of Piano Class Teaching." MTNA *Proceedings*, 1938, pp. 40-45.
16. Miessner, W. Otto and others—"Report of the Sub-Committee on Class Piano Instruction." MENC *Yearbook*, 1928, pp. 324-343.
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18. Miessner, W. Otto and others—"What is Happening to the Piano." MTNA *Proceedings*, 1930, pp. 181-197.
19. Mursell, James L.—"The Psychology of Piano Teaching." MTNA *Proceedings*, 1934, pp. 37-45.
20. Nash, Grace H.—"Modern Trends in Piano Teaching." MTNA *Proceedings*, 1930, pp. 158-166.
21. Rodgers, Lois C.—"Adapting Piano Class Methods to the Philosophy of Education." MENC *Yearbook*, 1935, pp. 287-289.
22. Rubin-Rabson, Grace—"Studies in the Psychology of Memorizing Piano Music." *Journal of Educational Psychology*, May, 1939.
23. Schwin, Helen L.—"Twenty Questions About Piano Classes." MTNA *Proceedings*, 1934, pp. 228-235.
24. Tremaine, Charles M.—"Trends in Group Instruction." MTNA *Proceedings*, 1931, pp. 109-116.
25. Whiteside, Abbey—"Experiencing Music with the Piano." MTNA *Proceedings*, 1938, pp. 27-32.

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TOPICS FOR DISCUSSION

1. Is the ability to play accurately and artistically more important for the piano soloist than for the piano ensemble player? What reasons can you cite for your opinion?

2. In a chamber music ensemble which calls for piano, upon whom, providing one person is to be selected, would the responsibility for directing it most naturally fall, the pianist or one of the other players? Would your choice depend upon factors not mentioned in the question, such as the ability of the pianist, whether he is a regular member of the group or simply asked to play this particular composition, etc.? Would the music score from which the pianist reads be a factor in making the decision?

3. Do you know piano literature sufficiently well to discuss the comparative musical effectiveness of arrangements of the same composition for the four combinations mentioned in the second paragraph of this chapter? Do you think there are times when each type should be used? Would you approve of music for twelve hands, i.e., three players at each of two pianos?

4. As yet no books and only a few papers on class piano instruction in the high school have been published. If you were asked by your high school principal or superintendent of schools to indicate what could be done with piano instruction in the high school, what would be your reply? Your answer or the outline you would submit should be used on a study of what has been accomplished with piano classes for younger children, concerning which much has been written. (See especially in the above references numbers 2, 3, 6, 7, 8, 9, 13, 14, 16, 19, and 22.) This material should then be reviewed and adapted to high school students according to the ideas presented in this chapter.

5. To make the above topic more concrete, try to apply it to four or five definite fellow students whom you knew quite well while you were in the high school. Suppose they had expressed the desire to begin or revive piano study while in the high school. What would have proved effective in their various cases?

6. Is the advanced piano class as discussed in this chapter a desirable and feasible activity to which the qualified high school music teacher should devote time and effort?

7. Do you know of any high school students who, after having studied piano during some of the years they were in the grade schools, ceased taking lessons and even playing when they were in the high school? What measures would have resulted, at least with the more musical students, in saving the power they had already acquired and even adding to it?

8. Does the validity of this chapter rest upon the ability of the high school music teacher (if there is only one) to play the piano well? What, if anything, could be done if he were a good violinist or trumpeter and could play the piano only slightly?

9. Are you convinced of the great value of "playing piano by ear"—at least in the sense in which Miss Diller uses that phrase? There appeared some time ago a small piano instruction pamphlet called "Everybody's Look-and-Play Piano Book." This sought to teach beginners (especially adults) to play chord accompaniments to familiar songs by following photographs of where the fingers were placed in the keyboard for various chords. Is this a good idea? Is it in opposition to playing by ear?

10. Would you, as a high school student, have welcomed the aid to your piano playing which is suggested in this chapter? Would you try to carry on anything of this sort if you were in charge of a high school music program?

XVIII

Training the School Accompanist

To be a really good accompanist one must be more than merely a good pianist. To be sure, adequate playing technique is a fundamental requirement; but in addition the accompanist must be a sensitive, intuitive person, responsive to the thoughts and feelings of others; he must be a good all-round musician; he must be able to read music fluently; and he must be willing to subordinate himself to the soloist—in other words, he should be amenable to suggestion.

The Accompanist as Pianist

To accompany well one must have a certain freedom in the use of one's medium—usually the piano. Therefore the first essential is that the accompanist shall be able to play the piano. It frequently happens that a child in the grade schools shows a special aptitude for music and, having already begun piano lessons, he plays the piano for school songs with evident enjoyment and considerable unction. If the teacher feels that such a pupil has sufficient ability along both general and musical lines, he will encourage him to study more intensively, will perhaps advise him with respect to a suitable teacher. He will keep an eye on this pupil as he progresses through the grade schools, will perhaps see to it that he is given a chance to play a solo at an assembly in the junior high school, and will coach him a little as he plays accompaniments for the general music class or the glee club. And always he will encourage him to study the piano, for unless the child develops reasonably adequate piano technique during his earlier years he will never become a satisfactory accompanist during his senior high school days.

The Accompanist as Sensitive Personality

But it is perfectly possible to have adequate playing technique and yet not be a good accompanist. To accompany well one must be intuitive, must be able to feel how another person feels; to know without being told just what another's attitudes and desires are. This is a little like and yet different from two people who live together as husband and wife and who need to adjust each to the other if the marriage is to be happy and successful. But in the marriage relationship or in any other situation in which two people have to live or work in "close quarters," the adjustment is mutual; while in the case of soloist (or conductor) and accompanist, it is the latter who must do most or all of the adjusting.

Some people are by temperament utterly unfitted to accompany. They are perhaps highly endowed so far as intellect is concerned, but they are not sensitive to the thoughts and feelings of other people; they are liable to say and do the wrong thing; they are not intuitive. The accompanist must be able to sense the thoughts and feelings of another. He must "have the power of knowing without recourse to inference or reasoning"—to quote Webster. He must possess that elusive and indescribable thing called *insight.*

Certain persons are highly endowed with this capacity. They sense how others think and feel, and they adjust their words and actions to the thoughts and feelings of these others. They are sensitive and imaginative in all their relationships with people. They are tolerant because they understand the motives that lie behind the actions of others. They can anticipate and, therefore, at least in a measure, control responses in other people. They quickly establish rapport with a person whom they meet for the first time. And when they act as accompanists they are so closely *en rapport* with soloist or conductor that it almost seems as though the two were one—and so they are, so far as artistic intention is concerned, for the accompanist senses the interpretation that the soloist or conductor feels to be artistically correct and subordinates his own ideas to the point where his responses are completely subject to the demands of the soloist. Thus soloist and accompanist become *one* because the latter merges himself in the former so that absolute unity of interpretation is achieved. We are of course referring here to the accompanist of long experience; but the ideal must be recognized and striven for even during school days.

Some high school musicians show extraordinary aptitude in following the signals of their teacher-conductor because they have been highly endowed at birth with the germ of intuitional power. This germ should be fostered and encouraged to develop for personal reasons, but especially so if the pupil aspires to become an accompanist of even the high school glee club.

Intuition as a method of learning has not been sufficiently recognized anywhere in modern life, and in our educational system it has been completely ignored. This is to be regretted when considering the needs and the happiness of people at large; but in the case of the artist—or even the near-artist—it is actually catastrophic in import. The artist must think, but he must also feel. He must be able to reason, but even more must he be able to intuit. Else he is only half an artist—and in this case half an artist is *not* "better than none"!

So the accompanist must develop whatever germ of intuitive insight he has in him to start with; he must try to feel how another thinks or feels, without explanation or reasoning; he must learn to phrase with the soloist, to feel subtleties of shading and nuance as the soloist or conductor feels them; he must literally live and breathe with the person whom he is accompanying. All this, of course, without much talking and without any scolding. The accompanist who has to be *told* how to do things is not a good accompanist; and he who has to be *scolded* for artistic lapses is no accompanist at all. (We are here assuming that the soloist or conductor is an impeccable artist; but sometimes it is the accompanist who

has artistry and the soloist who bungles—or even the high school conductor! For this difficulty we have no remedy—except higher musical standards for teachers of music.)

The Accompanist as Musician

One great difficulty with amateur accompanists is that they are often good pianists without being good musicians. We do not mean this literally, of course, for a really good pianist is always a good musician. But many persons play the piano so that the effect is reasonably satisfactory to the undiscriminating listener without really *understanding* the music.

To be an accomplished accompanist requires musicianship of the first order. This includes among other things an understanding of the structure and texture of the music, its harmony, its counterpoint, its form and design. It involves the power of evoking auditory imagery so that one may be able to hear with one's inner ear while no tones are actually sounding. It necessitates broad knowledge of the various schools of composition; the different national styles; the peculiarities of the various individual composers, including both classical and modern. And it demands of the accompanist that he shall know a large number of standard compositions, their traditional tempo, their accepted styles of interpretation.

All this again presupposes the mature musician,—the professional. But the high school accompanist must have the ideal put before him and must work toward this ideal even though he never expects to be a professional musician. It is only as the amateur comes to emulate the perfection of the artist that genuine appreciation develops in him; and in order to accompany even reasonably well, the high school boy or girl must come to an appreciation of music such as a "mere pianist" often does not think it necessary to have. So here again the high school teacher will encourage the promising child to strive to achieve at least a modicum of musicianship in addition to his growing ability to play the piano. He will advise him to take a course in harmony and to work especially hard at keyboard harmony. He will suggest that the pupil try his hand at transposing, beginning with a single melody and persisting until he can play an entire song accompaniment a half or a whole step higher or lower, as occasion may demand; he will suggest that the boy or girl read books about music—its history, its structure; and he will encourage him to attend concerts as frequently as possible, perhaps studying some of the compositions with him in advance. Now that so much more good music is available through the radio, the ambitious student may well provide himself with pocket scores of string quartets, concertos, and symphonies. Even listening to piano pieces with the score before one is an exciting experience.

In all these ways music will come to be a living, pulsating, engrossing experience; a language that the pupil can both speak and understand; a delightful way of filling many hours with happiness that might have otherwise been spent in reading trash, in silly conversation, or in adolescent brooding. Thus is the accompanist trained in the beginnings of musicianship. In material such as that

listed in Appendix E the accompanist frequently becomes a vital performer in an instrumental ensemble.

The Accompanist as Reader

The good accompanist must be a master of musical notation, able to read at sight quickly, accurately, musically. This might seem to be implied in what is called musicianship, and the good musician is usually a good sight reader too; but in the case of the accompanist such ability is rightly considered to be a *sine qua non.*

Most players and singers who do not read well have simply not bothered to learn. They have been able by hook or by crook to "get by" without learning to read fluently, and because reading at sight is difficult for some, their friends have assured them that certain musicians *could* read music and others *couldn't.* This is nothing short of silly. To be a master of English one must be able to read and to write it as well as to understand the language when spoken; and to be considered a master of music without ability to read it fluently—unless there is some physical defect—is absurd.

What, then, shall be done in the case of the high school boy or girl who has all the earmarks of a budding accompanist but who cannot read fluently? The answer is: *Induce him to practice sight playing.*

It is practice that makes perfect, today as always; but of course it must be intelligent practice or perfection will never arrive. The pupil who is willing to work at learning to read for an hour every day during an entire year will—if he works intelligently and has the proper background of piano playing ability, together with some knowledge of harmony—improve unbelievably. Of course, he must be able to play the piano, and he must have good general intelligence with at least reasonable quickness of perception. But, granting these things, almost any pianist can become at least a fairly good reader.

In advising the high school musician about this matter, the teacher will emphasize the following points:

1. The material used for practice must be easy enough so that the pupil is able to play it fairly well the first time and almost or quite perfectly the second. This may mean using children's songs with only one part at first.
2. A large quantity of material must be provided, the plan of practice being to go through each composition only once or twice or, at the most, three times. As the pieces become more difficult it may not be possible to play them perfectly the second or third time because they are technically too difficult, and of course many matters of interpretation will be left unfinished; but it is the *reading* of new music that we are practicing, so, after two or three times through, the composition will be abandoned and another one read. If, however, the pupil cannot play the piece reasonably well by the third attempt, the material is too difficult for reading purposes and something simpler should be found.

3. Hymnals, children's song books, volumes of community songs, children's piano music, easy solo songs—all these constitute excellent material for practice.

4. Ensemble playing is good training for sight reading. The members of a string quartet are almost always good readers, the reason being that they spend so much time in reading the quartets of Haydn, Mozart, and Beethoven. The pianist in a violin-cello-piano trio or other small ensemble usually becomes a good reader. So do the members of a two-piano team. Accompanying is excellent in itself because so much of the time the accompanist is required to read new material. Therefore encourage your budding accompanist to play hymn tunes in church or Sunday school; to spend a Sunday afternoon with a book of piano duets with his chum, or to become a regular member of some small ensemble.

5. Following a score while listening to the radio or a phonograph record is excellent and should be encouraged.

6. The secret of reading music is the same as the secret of reading language—one must read the notes in groups so as to apprehend the meaning of the individual units as parts of a larger whole. This implies that one must look ahead and take in the material by phrases; and here one's knowledge of harmony stands one in good stead, for if one understands the texture of the music he is often able to "guess" at what some of the notes must be. This is not really guessing; it is *knowing by context*—a perfectly legitimate device which is constantly and efficiently being used in reading language. In reading English one sees only a part of each word; as a matter of fact, one does not see some of the words at all. One sees certain "high spots" in the sentence —words and parts of words—and *knows* what the rest must be. The illiterate musician has to read every note of every chord; but the musicianly musician reads a large part of the material by knowing from the context what these unread notes must be. He reads by phrases, and his knowledge of harmony, counterpoint, and rhythmic structure enables him to skip half of the actual notes and still read accurately. *He looks ahead constantly so that his musical mind may group the tones properly before his fingers play them.* For the high school musician all this may be summarized in the words "Look ahead, and use your harmony."

7. Encourage your accompanist to think of the form of the composition and especially to be on the lookout for repetition—exact or with variation. Encourage him to look for contrast too—contrast of key, contrast of mode, contrast of rhythmic structure, contrast of mood and style. All this will increase his grasp of musical meaning and thus it will directly improve his ability to read.

8. Insist that your accompanist read the signs and terms pertaining to tempo and dynamics as well as the notes. The old idea of "putting in the expression after the piece has been learned" is now a matter for derision. The "expression" is a part of the music—it is the music itself; and it would be just

as sensible to leave out an occasional note or even to omit a few measures here and there as to read new music without any reference to tempo and dynamics indications. Urge your pupil who is learning to read, to see *everything* on the page—pedal signs; tempo and dynamics terms; fingering: not merely notes and rests, sharps and flats.

9. Urge your pupil never to begin playing a new piece until he has looked at it carefully for a minute or two, has carefully noted its key signature and determined whether this stands for major or minor; has gone through the first few measures in his mind, noting measure signs and general rhythmic structure; and has set the tempo. Now let him begin, and let him play the entire piece without stopping, at the correct tempo—or as nearly so as he can—and as perfectly and artistically as possible.

It is by such means that the pianist becomes a good sight-player, and if these directions are followed, almost any reasonably good pianist can train himself to be a good reader.

The Accompanist Must "Play Second Fiddle"

Finally, the accompanist must be able to subordinate himself to another, must be willing to take suggestions, must be ready at all times to subdue his own ideas and feelings and accept those of the soloist or conductor. He must even sometimes be willing to interpret music in ways that may seem wrong to him. And he must be able to do all this wholesomely.

The egocentric person never makes a good accompanist. He may be an excellent pianist and a fine musician, but his interests center about himself and it is impossible for him to "play second fiddle" to another. Such a person is to be discouraged from becoming an accompanist. He should be a soloist or a conductor, for these need precisely such qualities. But the accompanist must be a follower, not a leader; and the combination of these two qualities is seldom found in the same person. Occasionally it is, however; and the fact that one is a good leader does not necessarily mean that he is thus barred from being a good follower. The odds are against it, however, and in general one is either a leader or a follower, rarely both.

The high school pupil who plays the piano well should be given a chance to accompany as a part of an all round musical experience. But if he shows himself to be stiff and unyielding in his playing, or, worse yet, if he proves to be belligerent in attitude, prone to argue, unready to take suggestions, then it will be far better to encourage him to do solo playing rather than accompanying. You might in time be able to train him to be a good accompanist, but everything is against it—and it would be a long, hard struggle.

Even though the accompanist must "play second fiddle," the experience of playing accompaniments is nevertheless a thrilling one—just as participation in any ensemble performance is, and in the case of high school pupils it is only the hopelessly egocentric who are barred from its satisfactions.

A Class in Accompanying

In the small school the teacher knows all the talented pupils, and here it will be easy to keep track of those who play the piano well and to provide opportunities for them to accompany. The teacher will then take the responsibility of coaching such pupils in the fine art of accompanying, making pertinent suggestions concerning tone, legato, pedalling, phrasing, watching and following the soloist or conductor. But in the large school where there are a number of music teachers, a class in accompanying may well be provided. The members of such a class will meet regularly, as other classes do, and they will receive credit for their work. The teacher will plan each lesson carefully, providing varied experiences in sight playing, in ensemble, in accompanying soloists, in following a conductor's beat. The teacher of such a class should himself be a good accompanist, and often he will demonstrate by his own playing how a thing is to be done. The size of the group must be limited to about a dozen, and only those who are reasonably good pianists and are recommended by their piano teachers will be admitted. Under these conditions such a course in accompanying will be highly valuable and its effect upon the artistic performance of the various ensemble groups will be enormous.

But if such a course is not feasible, then the conductor of glee club, chorus, and assembly must expect to spend considerable time in coaching his accompanists. He will provide them with the music in advance; he will work with them on certain accompaniments before these compositions are sung; he will sometimes meet the accompanist after the first rehearsal of a composition and hear him play the music alone, making suggestions concerning tempo, dynamics, counter melodies, accents, and the like.

In the very small school the teacher may find that there is no pupil who plays well enough to accompany the vocal group. What shall he do? In the first place he remains cheerful and optimistic rather than beginning his work in the new situation by scolding. If he can play well enough, he will himself play the accompaniments as a temporary measure. If he cannot, then unaccompanied singing will necessarily be the order of the day. Meanwhile he will inquire as to whether there is not some high school alumnus in the community who might enjoy playing accompaniments during certain periods. Or perhaps there is a piano teacher who would be glad to do it, partly for the sake of the experience, but also because it would be good advertising.

In the meanwhile the high school teacher of music will find out which pupils have studied piano at least a little and he may be able to induce some of those who have stopped lessons to begin again, thus providing for accompanists in the future. He may even find it necessary to teach some of them himself. In any case he will probably organize a class in accompanying so that by another year several pupils may be ready for the work.

"But why," you ask, "should I take so much trouble to have a mere accompaniment played well? After all it is the voice parts that constitute the really important thing." To which we reply: "Next to the conductor, the accompanist

is the most important factor in bringing about an artistic performance of a choral work. And sometimes the accompanist is even more important at this point than the conductor. So the trouble you take to provide and train a good accompanist is merely a sensible and practical way of insuring a more perfect performance. If you do not know this—and act on your knowledge—you are merely being short-sighted."

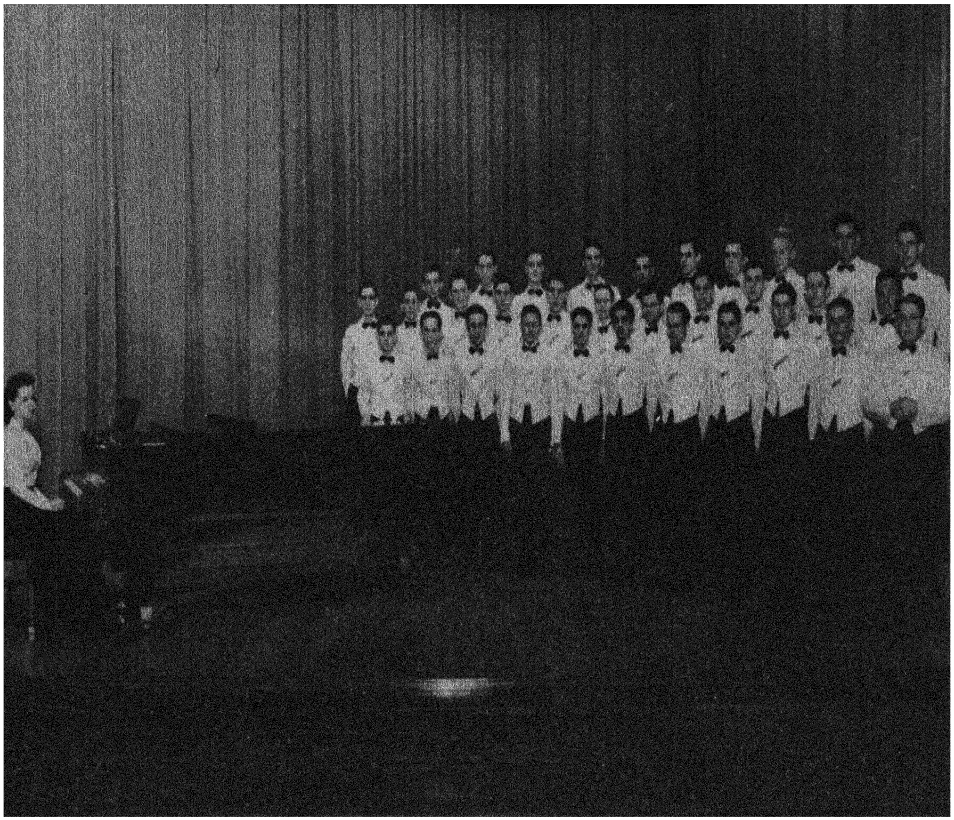
Alternate Accompanists

In closing, the authors recommend that in the larger schools two pianists be appointed for each accompanied group. This will give twice as many pupils a chance to have the invaluable experience of playing accompaniments and it will provide for having an alternate present at all times. In the case of vocal groups, the accompanist who is not playing should sing—unless his voice is *too* bad! He will accompany better if he himself sings with a choral group, and such a dual program will make the experience doubly valuable to him.

In very small schools the second pianist will sometimes be a younger pupil, one of lesser experience—an understudy in fact. In this case the younger pupil will sit beside the older one during the rehearsal, following the music; and the first accompanist will take considerable responsibility for teaching his understudy. Such coaching will increase the first pianist's ability too, just as all teaching has a tendency to develop the teacher quite as much as the pupil.

Accompanying is so valuable a developmental experience that the teacher may well take considerable trouble to provide opportunities for his talented pupils to play accompaniments. Often it will be possible for the teacher to bring together a school singer or instrumentalist and a school pianist who do not know each other and who might never have become acquainted had not the teacher brought them together. Sometimes an adult singer or player in the community would be glad to have the services of a good accompanist from the high school —especially if these services were free. Here is a splendid opportunity for a music teacher to act on the doctrine of individual differences by providing his talented pupil with yet another opportunity for developing his particular powers and interests.

Accompanying is a fine art, and, as we have pointed out, the accompanist has much to do with the artistic success of the performance. Let us take the trouble, then, to select our accompanists with discrimination and to train them with both intelligence and ardor.



Boys' Glee Club with girl accompanist,
Wichita, Kansas, High School North.

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TOPICS FOR DISCUSSION

1. All the material in this chapter is colored by the ideas suggested in the final paragraph. Does that paragraph seem to you a well considered statement regarding the significance of the accompanist? Is your answer based upon accompanists whom you have actually observed or upon conditions as you wish they might exist?

2. In the first paragraph five requirements for an excellent accompanist are listed. Do they all seem to you equally important? If not, list them in the order of their importance. If you had to choose an accompanist from three people each of whom had in a high degree only three of the five requirements—these three being different in each case—which of the three accompanists would you prefer to have assist you?

3. Are the requirements for good solo playing and for good accompanying so contrasted that a person who excels in the one cannot necessarily excel in the other? If in a new situation you were trying out several people for accompanying, would you select the one who played the best solo?

4. How early do the qualities that makes a good accompanist appear in the child? Have you ever known grade children who were good accompanists? If a fourth grade girl during recess or other free periods attracts a number of children to the piano to sing school and popular songs while she plays, does that constitute a fairly reliable indication that she will develop into a good accompanist in the high school?

5. What examples can you cite which justify the words *sense, insight, en rapport,* and other terms used in the section on "The Accompanist as Sensitive Personality?" If you know of accompanists who embody these qualities in their playing, do they display them in mat ters other than accompanying?

6. Are the good accompanists whom you know also good musicians in the sense that they have well-developed general musicianship in addition to their ability to play the correct keys on the piano?

7. Does sight-reading ability seem to you very important for an accompanist? Would you not be content to have an accompanist who did not read well but who would take a piece home and work on it so faithfully and so long that in a few days he could play it from memory and thus be free to keep his eyes on the conductor constantly?

8. No matter what your own sight-playing ability is, test out the suggestions given for improving it by devoting fifteen minutes a day for two weeks to the various procedures suggested. At the end of that time your experience will provide significant data for discussion of the validity of these suggestions.

9. Why are quotation marks placed around the phrase "playing second fiddle" each time it is used in this chapter? Is it because that is an orchestral term and this chapter deals only with accompanists at the piano? Do the orchestral members who play second violin necessarily "play second fiddle"? Consult the dictionary for the definition of the phrase "second fiddle." Would a school orchestra leader welcome that definition in building his organization?

10. Do you approve of the suggestions of going outside the school for accompanists? Have you observed such practices? How did they work out?

XIX

Theory Courses in the Senior High School

The function of theory study in the high school is to clarify the structure, texture, and notation of music in order that the pupil may become more intelligent both as listener and performer. Creative work enters the picture, not because it is expected that any large number of pupils will become composers, but because the act of creation is so strong a motivating force. In the college or conservatory theory course it is presumed that at least a few of the students will become seriously interested in composition, but even there the large majority will derive from their theoretical work values that will contribute to better listening and performing. The frank recognition of this fact by the theory teacher will often cause him to adopt an entirely different viewpoint in planning his courses.

Up to about fifteen years ago most theory courses assumed that each member of the class was interested primarily in learning to write academically correct harmony and counterpoint, probably with a vague idea of eventually becoming a composer. This was a false assumption—false in a twofold fashion. In the first place, most harmony students have no expectation of becoming composers. They take harmony and counterpoint as one means of developing in themselves *musicianship*—which means first of all a command of the language of music from the standpoint of both eye and ear. And, in the second place, composers do not often eventuate from the study of academically correct harmony and counterpoint.

So the teacher of music theory in both high school and college must begin to think about his pupils—their musical needs at present and their probable use of theory in the future, instead of teaching them academically, as in the past. Such a change in emphasis will promptly bring about a change of attitude in the theory pupil, and instead of disliking the subject he will probably become highly enthusiastic. The reason theory has so often been disliked is that it was taught conventionally rather than intelligently.

What Music Theory Is

The term "music theory" refers, in general, to the *facts* or formulations about music as opposed to composition and performance. But two inconsistencies are to be noted in this definition—it includes both too much and too little. The term *theory* as used in referring to courses offered in music schools, often includes composition; again, the material of musical acoustics is usually not listed as "music theory" but is offered as a subdivision of physics. "Music theory" often

includes also such courses as sight singing (or *solfège*) and ear training (or dictation), as well as keyboard harmony—the latter including playing by the pupil of harmonic formulae, the improvisation of harmonic accompaniments to given melodies, and the like. However, these "inconsistencies" merely represent slight variations from the main emphasis in theory courses, and in general our definition stands: *Music theory is a body of facts and principles about the construction and notation of music.*

"Music theory" is therefore seen to be a broad term, embracing scale construction and key signatures, major and minor; intervals, including their names and sounds; chord construction and combination, including the harmonization of melodies and basses; the invention of original melodic and harmonic material both on paper and at the keyboard; the analysis of harmony heard, as well as keyboard performance of harmony imaged or conceived; practice in adding melodies to a *cantus firmus,* that is, counterpoint, this sometimes preceding, sometimes following, and sometimes accompanying the study of what is called "harmony"; and the analysis and the composition of forms, from period through canon and fugue to sonata. Courses in theory usually include also specific experience in sight singing and ear training, and somewhere along the line the pupil learns—or should learn—the common tempo and dynamics terms, with their abbreviations; embellishments and their signs; and the names and significance of many types of compositions such as *suite* (including the various dances), *concerto, symphony, motet, chorale, mass, oratorio, opera, recitative, aria, lied, madrigal, nocturne, overture, toccata,* and the like. He will naturally become acquainted with such terms as *a cappella, cadenza, harpsichord, divisi, coloratura, nuance, obbligato, staccato, tenuto,* and *pizzicato.* When he has completed several years of well integrated work in music theory he will know not only the names of the various musical forms, their subdivisions, their notation, but he will have become both aurally and visually aware of a mass of textural and structural effect ranging from the extremely simple to the highly complex. He will recognize and be able to name and notate the various items when he hears them, and he will become increasingly aware of the structure and the texture of all the music that he hears or performs. He will have acquired skill in singing or playing at sight all ordinary intervals, rhythms, and harmonies. If he is gifted on the creative side, he will be able to put into notation any musical ideas that may come to his auditory consciousness; and he will know how to mold his ideas into conventional designs such as two- and three-part song forms; rondo, fugue, or sonata—if he advances sufficiently. He will understand references to the construction or interpretation of music in books that he reads or in conversation in which he participates; and if his work has included a course in orchestration he will be able to cast his ideas into ensemble form, writing correct and legible scores for a chorus with orchestral accompaniment, a string quartet or a wind ensemble, an orchestra or a band, or for any other combination, as his fancy and power may direct.

All this is a part of *musicianship,* and anyone who aspires to be a musician

must in the course of time acquire these and many similar facts and skills. The theory course is simply a "controlled environment" in which the pupil learns them more quickly.

Theory in the High School

"But," you ask, "what has all this to do with high school music? We are not training professional musicians, we are merely helping boys and girls to develop into amateur musicians, hoping that they will come to love and appreciate music so well that they will want to continue to play or sing after leaving high school." To which we reply: To *perform* music intelligently one must be a musician; yes, even to *appreciate* music one must be something of a musician; and one becomes a musician, partly through practicing much fine music for the sake of performing it adequately; partly by mastering its notation and becoming aware of its structure and texture, its forms and styles; partly by hearing a great deal of standard music and learning to listen more closely so as to become aware of a larger number of musical effects; partly by studying its history and literature and thus coming to understand the various periods in its development, together with the forms and styles that grew out of these different periods; and partly through practice in original composition—from simple song forms to fugues and sonatas. Each of these has its function, but they are all so intertwined, so interdependent, that there is much overlapping, and no one can say that this particular item belongs exclusively to *performance,* that one to *theory,* and this other, to *composition.* The instructor in piano will teach his pupil a certain amount of theory, and surely the theory teacher will not only include a large amount of original composition, but will consistently refer to the student's work in applied or performed music for illustrative material. Every music teacher gives his pupils work in notation, in terminology, in ear training. There is no place for "compartmental teaching" in music education. The different phases are all intimately related to one another in actual usage, and they must therefore be taught in music classes as interrelated and interdependent parts of the same whole—*Music.*

However, it is sometimes desirable to isolate some special phase of a subject in order to give it additional temporary emphasis. So for practical purposes we usually organize specialized courses in terminology, in sight singing and ear training, in harmony or counterpoint, in fugue or orchestration or composition. These special courses have a far larger place in the professional music school than they can possibly have in the high school; and yet, remembering that the musician must acquire many special items of knowledge and skill, and that even elementary performers must make at least a beginning at acquiring musicianship, we unhesitatingly state our conviction that there is a place for courses in music theory in the high school and that a fairly large number of students should be advised or required to take such courses.

We have suggested in a previous chapter that pupils who are earning credit in applied music might well be required to take a course in theory to accompany their practical work. But we will now go further and state our conviction that

any high school pupil who is seriously interested in music and who wishes to become either a skillful amateur musician or a professional one, ought to look hard at the theory courses before he passes them by. Of course his election of such work will depend a good deal on how the class is taught in his particular school, and if the teacher does things in the old-fashioned, conventional, *theoretical* way, with little application to the rest of the pupil's musical life—then we shall not be surprised if the latter scorns "theory" and takes instead what is called "music appreciation." But if the theory teacher understands his business he will *make* his course one in appreciation, for appreciation means increased love and understanding, and certainly a well conducted theory course will have great influence in this direction. (Compare procedure outlined in Chapter V.)

Theory courses, both in high school and in college, are often thought of as dry, uninteresting affairs, the work being taken merely because it is required. But this is a very short-sighted view. Music theory is not dead material—it is alive; it devotes itself to organizing the facts of music and music notation in such fashion that they may be more readily assimilated. It is not to be divorced from real music; it is merely a temporary emphasis upon certain aspects of music, for practical purposes. Sight singing, ear training, terminology, harmony, counterpoint, fugue, orchestration, composition—all these are fascinating if they are taught functionally, if the pupil sees and exults in his increasing mastery of musical materials, and especially if the emphasis, whenever feasible, is upon creative work so that the pupil has a chance to express his own original ideas in the medium which he is in the process of mastering.

"But how," you ask, "can inspiring courses of this sort be planned and organized? When I took harmony in college I disliked it and so did everyone else, and I have hesitated to inaugurate high school courses in theory because I was afraid my pupils would so dislike the work that in the end no one would take it." To which we reply: Here, as always, it is only the genuinely fine teacher whose work eventuates in enthusiasm and in growth. But there are certain fundamental principles on the basis of which every teacher must do his teaching if the theory class is to fulfill its mission; and since we cannot outline specific courses because conditions are so different and the training of theory teachers as well as their opinions as to the most advantageous order of events in theory classes are so diverse, we shall have to content ourselves with providing a statement and a brief discussion of a few of the most important general principles. The individual teacher will then take stock of his own situation, review and reconsider his knowledge of theory and his personal notions concerning the teaching of it, and plan experiences for his pupils that seem to him feasible and sensible. One thing is certain: the teacher must throw away the idea that theoretical work in music is beyond the intelligence of high school students and that they will dislike it; and he must come at once to the point where he believes that his pupils can learn theory, that it will be highly profitable and enjoyable for them to take the courses, and that it will be great fun teaching them. In other words, the teacher must become an enthusiast, else nothing worthwhile will happen, and theory will remain the dull, dead, difficult subject that it has always been in most schools.

General Principles for the Theory Teacher

1. *Music theory must be functional.* This is actually the core principle of the entire scheme. Students shun tasks that seem to have no connection with life —and by *life* the pupil means *his* life, not his teacher's or his father's; and the growing spirit of independence that we educators are doing so much to foster in our pupils gives them the courage to challenge anything whose purpose they do not understand at once. That is why Latin, Greek, and mathematics are having such hard going both in the secondary school and in the university. Fortunately, in many subjects the instructor has no difficulty in demonstrating the function of what he is to teach, and if the course is well motivated the pupil is attracted to it and works eagerly. But if the teacher has no other inducements than: "Do it because I tell you to;" or, "It is in the course of study, therefore you must take it;" or "If you don't do it, you will be punished—or you will fail;" —well, the most we can say is that under these circumstances we are even sorrier for the teacher than for the pupils, for their fate is merely purgatory, with the hope of passing on to something better; but the teacher's life is hell indeed, with no chance of relief in the future!

The really fine teacher of music theory is fortunate. Almost everyone loves music, and since the facts of music are intimately related to music itself as "a thing of beauty," the teacher has only to use his ingenuity to make the relation a little more evident. When studying the common chords, for example, he will have the class sing simple chord formulae; will have various individual pupils play the single chords in different registers of the piano; will himself play every chord succession in different keys; will ask the members of the class to find all the tonic or dominant chords in some simple song; will show how readily these can be used on the piano to accompany a large number of songs; will suggest that the class invent a short melody and then add chords to it as a background, etc. All this is exciting. It is dealing with music. It is teaching us to observe and is enabling us to appreciate things that we had never dreamed of. It is inspiring to search out more and more of these interesting relationships in the music that we play and sing and listen to.

This is what the authors mean when they state that the core principle is that every item of what is called *music theory* must function in some way in the musical life of the student outside the theory class.

2. *Artistically attractive material must be employed.* The whole point of music is that it is beautiful—it gives esthetic satisfaction. How nonsensical, therefore, to employ dull, mechanical material in music education classes! Such "music" bores pupils, develops in them a feeling of indifference. Now, one of our main objectives is to arouse in our pupils an attitude of enthusiasm, of love for the art. So in selecting dull melodies for use in sight singing and ear training classes; in emphasizing the merely mechanical type of chord construction and combination in our harmony classes; and in insisting too rigorously on rules and regulations all along the line, we are simply defeating our own ends. Almost everyone loves beautiful music; we give our pupils dull, ugly music, and we are

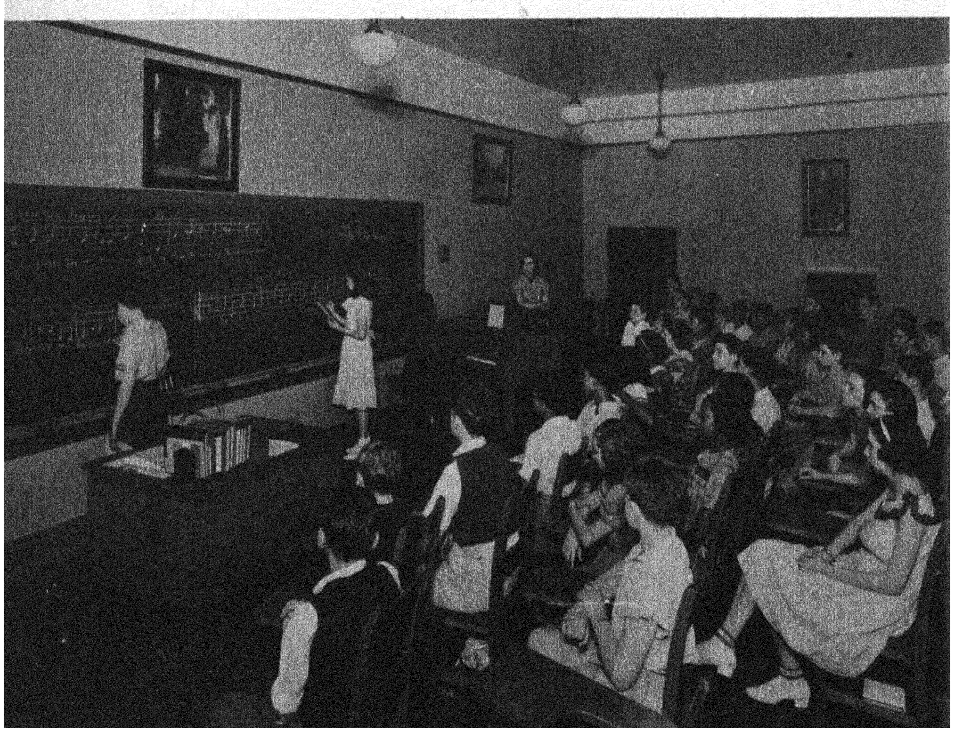
astonished and grieved that they remain indifferent. "What fools these mortals be!" (Dare we substitute *teachers* for *mortals*?)

3. *Encourage the pupil to use musical material he already knows.* Practically every item studied in the high school theory classes has already been encountered by the student in music that he has previously heard, sung, or played. But, like *Le Bourgois Gentilhomme* who learned from his tutor to his great astonishment that he had been speaking *prose* all his life, the student is usually unaware that in material familiar to him are to be found examples of most of his theoretical study. To cite a few simple examples: his grade school and community songs are written in a great variety of *key signatures* because of the various ranges and pitches, as he will discover if he tries to write them down; these same songs are written in several different *modes* or *scales,* as a comparison and tabulation of the tones of *America, When Johnny Comes Marching Home, Old Folks at Home, Auld Lang Syne, Coming Through the Rye, The Miller of the Dee,* and other songs will disclose—one good test of the presence of the five-tone or pentatonic scale being whether it can be played entirely on the black keys of the piano; musical terms indicating tempo and dynamics are indicated or implied in every song he knows, as the attempt to provide certain ones with satisfactory marks will demonstrate. Let them note the *primes* in *The Lost Chord* and *In the Time of Roses;* numerous *seconds* in Beethoven's *Hymn to Joy* or Offenbach's *Barcarolle;* thirds in *Lightly Row* or the opening theme of the *Blue Danube Waltz;* fourths, with which many songs open—such as, ascending, *Merry Life* (*Funiculi-Funicula*) and *Triumphal March* from "Aida;" descending, *O Come All Ye Faithful* and *Soldiers' Chorus* from "Faust;" fifths, in many bugle calls, especially Siegfried's horn call and the Flying Dutchman's call; sixths, in *My Bonnie* and *We're Tenting Tonight;* sevenths, in the refrain of *The Screw May Turn* from "Yeoman of the Guard," *I hope* in Barnby's "Crossing the Bar," and the beginning of the final phrase in *Where'er You Walk;* octaves in Wagner's *Pilgrims' Chorus* and Massenet's *Elegy.* The tonic chord opens *The Star Spangled Banner* and *Proudly as the Eagle.* The reason for frequent confusion in the chorus of *My Bonnie* is found in the identity of chord progression in measures 1, 2, 3 and 9, 10, 11; whereas measure 4 has a IV chord, measure twelve has a II chord with a major third. These are but a few examples of various items of theory which students can easily find in music they know. Searching for illustrations of the ideas discussed in the class will not only add freshness to the group study but will make the student observant of many other musical matters, will sharpen his listening, and will help greatly to improve his general musicianship.

4. *Creative effort is to be encouraged.* Almost everyone likes to do something original, to create something of his very own; and the desire to invent, to create, is one of the most potent of all motivating drives. It is also one of the most direct and efficient methods of learning, and we challenge John Dewey to refute our contention that "I know because I have created" ought to be placed on an equally high pedestal with his famous dictum "I know because I have experienced."

Presenting "The Blue Wigwam," Herron Hill Junior High School, Pittsburgh, Pennsylvania.

Theory class in Pittsburgh, Pennsylvania, writing the original operetta, "The Blue Wigwam."



Some subjects do not lend themselves well to creative effort, but music does. Creative work is feasible at many points in theory courses, and we contend that nothing motivates theoretical work so well, and nothing serves as so strong a drive in the direction of efficient learning as does original composition.

In studying terminology the pupil will come to understand such terms as *antecedent, consequent, period,* and *song form* far better if he has invented examples of all these. (Here sight singing and theory will correlate beautifully, for the teacher has only to suggest that the various "composers" in the class write their compositions on the board for the rest to sing at sight.) In the harmony course, the astute teacher will encourage his pupils from the very beginning to write hymn tunes and other little harmonized songs, praising those that show any originality. And certainly, later on, the pupil who has written a *rondo,* a *theme and variations,* or a *fugue* will understand these forms far better than one who has merely memorized a definition or analysed a number of examples. What a thrill to write a rondo or a fugue of one's own; to play it for teacher and classmates, or parents; and to hug it to one's heart as though it were one's child—as indeed it actually is, even though born from the head and the heart instead of from the loins!

The urge to create is strong in most people, and in the act of creation one often becomes literally incandescent with desire and power to express, so that the learning process is enormously speeded up. Let the theory teacher ponder these facts and then act in accordance with his best judgment, rather than contenting himself with following traditional methods of procedure.[1]

5. *Eye and ear must be brought into close co-ordination.* The great tragedy of the older theory teaching was the fact that it consisted exclusively of paper work. In other words, it trained the eye only, the ear usually being entirely ignored. But the theory class of today emphasizes ear training as well as eye training, and its motto is that famous slogan of the school music educator: "To learn to see what we hear and to hear what we see." Not all teachers of theory have adopted this enlightened attitude, but the trend is strongly in that direction and it is being hastened by the rapid introduction of keyboard work in the harmony course.

The aim today is to develop auditory imagery in the pupil so that when he thinks "tonic chord" he is not merely *seeing* a chord on the staff but is *hearing* a combination of tones consisting basically of a major third with a minor third over it. Similarly, when looking at the harmonized melody that he has written in his blank book, he will hear what he sees, just as though he were playing it at the piano. And in the end he will come to the point where any musical score which falls under his eye will arouse auditory imagery, so that he will actually *hear* the music with his "inner ear" as he looks at the notes. Not everyone will have the power to do this completely, of course, but almost everyone has enough talent to do at least some of it. *Else he ought not to be taking a music theory course!*

[1] See Appendix Q for examples of creative music in the Los Angeles high school harmony classes.

The high school is a far better place than the college to begin such an emphasis as we have just been advocating, but the grade school is a still more appropriate place. The better teachers of piano classes have long recognized this, and their pupils often do "stunts" that astonish us. But the same sort of thing can be accomplished with almost any group of children, and the music teaching of tomorrow, all along the line, will emphasize ear training—and especially the co-ordination of ear training with eye training—to a far greater extent than is the case today.

6. *All music education must be integrated toward artistic effect.* In a preceding paragraph we said: "The whole point of music is that it is beautiful"—it gives esthetic satisfaction. We were thinking then about the necessity of selecting *attractive* music rather than *dull* music. But the principle applies with equal force at other points.

In the harmony class the teacher has often confined his praise exclusively to the statement: "Your exercise is correct; you have violated no rules." That is why certain individuals who had creative genius never got on well in the harmony class! A modicum of laws and rules there must be of course, here as elsewhere in life; but usually there are too many of them; and often the least important are emphasized most and the most important, omitted.

The highest law in any music class is this: "It must sound well." Of course we admit freely that attitudes toward what "sounds well" may change as we go from Bach and Beethoven through Brahms and Wagner to Schoenberg and Stravinsky. But if this is what you are thinking as you read these lines you are merely quibbling. You know what we mean, and the only question is whether you will be astute enough to obey the law that we have thus exalted.

It must be beautiful! Therefore in the sight-singing class the teacher will not content himself with searching out music of artistic merit, but in addition he will inspire his pupils to sing this music with good tone, with perfect ensemble, with clean-cut attack and release. All this will probably necessitate a correct singing posture on the part of both teacher and pupils, and such posture will bring in its train a more alert mental attitude so that progress will be noticeably more rapid. Similarly, in the work at the keyboard, the teacher will dictate his material with beautiful tone, fine legato, and occasional nuance; while the pupils, as they engage in the practice of "keyboard harmony," will play their chords with clean, careful touch so that the effect may be one of tonal loveliness as well as of correctness. But, instead of this, one often hears ugly, raucous tones in the sight-singing class, and harsh banged-out chords in the keyboard-harmony course. Even the teacher frequently forgets the principle and frequently plays the piano with hard and careless touch, obviously thinking only of the intellectual correctness of what he is playing and not at all of the artistic auditory effect—the beauty or ugliness of the sounds that come forth.

Let the emphasis throughout the theory course—yes, and throughout all music study—be upon the production of *beauty,* and there will be far more inspired teaching—and far fewer bored pupils.

Elementary Music Theory

If only one course in theory is possible it may well be called "Elementary Music Theory," this to include such items as the following: (1) scales and key signatures—major and minor; (2) tempo and dynamics and other common musical terms, including spelling and pronunciation; (3) sight singing—unison and in parts; (4) easy dictation—tone groups, melodies, harmonic formulae; (5) intervals—their names and their sounds; (6) chord construction and combination, emphasizing creative work; (7) original melody writing; (8) transposition; (9) the elements of form and design.

Such a course should run as a "solid," meeting daily throughout a year, with about an hour's preparation for each class. With this amount of study there will be time for considerable work in harmony before the end of the year. But if this is not feasible, a smaller amount of work will be planned for, the class meeting two or three times a week—with outside preparation, of course.

In studying material which is intrinsically uninteresting and yet which must be mastered—such as, for example, the learning of key signatures, interval names, and the like, the teacher will use various devices to maintain the morale of the class. In the first place, he will always plan to work on drills for short periods at a time and usually near the beginning of the hour, when the pupils' minds are fresh. In the second place, he will carry on such activities in a brisk, lively manner, avoiding like the plague the dragged-out, sing-song type of recitation during which the members of the class wriggle and twist—or become bored and sleepy—while the teacher attempts to extract from a pupil who has not studied his lesson, a key signature or other bit of knowledge which he does not possess and therefore cannot divulge. In the third place, the teacher will make some use of good-natured competition, inspiring the pupils to vie in friendly fashion with one another. And finally, he will weed out all drill material that is not functional, for why go through the agony of learning a thing unless it is to be used?

In the study of tempo and dynamics terms the teacher will find that his pupils learn more readily and remember longer those terms which seem to have derivative significance. The fact that *allegro* means "cheerful," that *adagio* means "at ease," and that *andante* means "going" or "walking" should be played up. Pupils will like the study of these terms better if their derivation has to be searched out, and they will respond well also to the suggestion that they look for examples of the terms being studied in their piano or violin music, or in the compositions that are being learned by orchestra, band, or choir. Correct spelling and pronunciation are almost as important as definition, and the teacher must make certain that his own usage is unimpeachable in these particulars.

In teaching sight singing, it is important that the pupil go through a large quantity of material. The reason we read English a great deal better than music is that we have read so much more English than music. Of course the *quality* of the practice is highly important too, but the fact remains that most people do not read music well because they have not read enough music!

So far as method is concerned, probably the most important single suggestion with respect to the sight-singing class is that the pupil be trained into the habit of always reading ahead of where he is singing. (The same holds true in playing.) So the command "look ahead" will be one of the first directions the pupil hears. But before he gets through he must form the habit of *always* looking ahead —even without command. It is only by looking ahead that one is able to grasp the music phrase-wise, and the phrase-wise approach is the only intelligent way of studying any music.

Here, as always, the teacher should use the most interesting material available. Most music which is found in sight-singing books is pretty dull stuff and the pupils are not to be blamed severely for not being keener about singing it. Original melodies invented and written on the board by individual pupils are usually popular with the class, and are often of surprisingly good quality.

There should be individual work from the very beginning, and as soon as part singing is begun—and this should be quite early—the pupils will sing duets, trios, and quartets. This again will stimulate great enthusiasm—if the teacher does not allow the silly fearfulness of a few to spoil the whole thing.

In the course of the year the teacher will see to it that the pupils sing in many keys, both major and minor; and that there is practice in the use of all the ordinary rhythmic combinations. All pupils should of course learn both treble and bass staffs, the girls naturally singing an octave higher when reading from the bass staff.

Whether or not syllables are to be employed is a moot question. On the whole, the authors favor their use, but their prejudice is not a violent one and any teacher who objects to syllables and believes that he can get better results without them will feel free to use his own system. But let him make certain that the pupils do not depend too much on help from the piano or the teacher's voice!

"Dictation" means that the teacher plays or sings; the pupils listen and write. The great difficulty here is that the pupils usually begin to write before they have really listened. The teacher must train them to concentrate on the auditory effect until an auditory image is formed; then to translate this auditory image into a visual one as they write the notes on the staff. This applies particularly to melodic dictation of course. Let the melodies be complete little tunes as soon as possible and let the pupils think of both intervals and rhythm. The melodies should be very short and easy at first until the pupils are no longer *afraid* to listen before writing. Nothing in the dictation class is so important as the development of this habit of concentrated listening to music. A certain amount of analysis takes place during the listening, but the pupil is mainly concerned with memorizing the melody so that after the teacher has played or sung it he may now repeat it in his "inner ear" as many times as he needs to in order to analyze it fully and transcribe it accurately into notation.

Here, too, the quality of the material is important and the teacher will often search out and dictate themes from well-known classics, phrases from songs, etc.

It is excellent practice for the pupil to put into notation familiar songs such as *America* and *Old Folks at Home,* which he can sing or "image" but which will often puzzle him when the need arises to write them on the staff.

In teaching intervals, the conventional names—*perfect fifth, augmented fourth, major third,* etc.—must of course be taught as the pupil sees the intervals on the staff. But in addition to this an attempt should be made to have him learn the sounds also, in order that "major third" and "perfect fifth" may arouse *auditory* imagery as well as *visual.* This belongs in the department of sight singing of course, and it is suggested that practice in reading music and in naming its intervals should be closely correlated. In fact, all along the line, theory must be consistently integrated with practice or it will always remain barren of result. Music is a thing of the ear, and if notation, construction, and style are to mean anything to the pupil they must be related to auditory effects and auditory imagery. It is because this principle has been so consistently disregarded that harmony, counterpoint, and form have come to have the reputation of being "dry" subjects—subjects which one must take because they are required and because one needs to be able to say that one has had them; but subjects that are of no practical use and therefore soon forgotten. Such an attitude is nothing short of ridiculous and the teacher of music theory may well hide his head in shame at having bungled his teaching to the extent of having inspired so wrong a feeling about one of the most interesting and profitable phases of music study.

We have already emphasized the desirability of stressing creative work in the harmony class, so no more need be said on that subject. But perhaps we ought to direct attention to the value of original melody writing. This can be introduced very near the beginning of the course, and the teacher will find the activity both popular and profitable. If the members of the class are fairly elementary in advancement, the teacher may begin by giving them an antecedent to which they will add a consequent. But if the pupils have had good instruction in grade school and junior high school, he may at once give them a short lyric, asking them to invent a suitable melody for it. The first time or two this will be done in class, different pupils suggesting various musical phrases to accompany the lines of the poem, the teacher writing these on the board and the class choosing the one they think the best; but very soon he will give them a poem and ask them to write a melody as part of their home work. Or he may ask them to look up poems for themselves, bringing them to the teacher for approval. And there will certainly be a budding poet or two in the class who will want to write their own poems—God bless them!

Some of the pupils will be instrumentally inclined and the violinist may prefer to write a melody for violin rather than a song. And why not? "But," you ask, "is it all right to have different pupils do entirely different things?" And we reply, "It is not only all right, but it shows that the teacher has something of the divine spark in him!"

Transposition is easily motivated by the fact that songs will often be too high or too low and must be rewritten in another key to make them suitable for use.

The boys may transpose a song from treble staff to bass, and the girls, from bass to treble. All the pupils will be interested to know that the clarinet, the trumpet, and the French horn are transposing instruments; and they will be eager to learn to transpose parts for these instruments.

Someone will probably want to write a new school song, and someone else may ask for the privilege of making an arrangement for band or orchestra of a song that already exists. The teacher will have to supervise such a project closely of course, but the experience will be highly educational for the pupils.

Harmony may be introduced contrapuntally by having the pupils combine two melodies. At first this may be little more than an interval study. For example a cantus or first melody of three tones may be given, such as *b a g*. Then the students originate, entirely in their heads, without using an instrument, a melody which will go well with these three tones, either below or above them. They sing them to the class who "image" the combination and pass judgment upon it.

The study of form or design is the most complicated topic in our list, and at best we can only make a small start at it in the high school. All music students must learn, however, that form in music is merely orderly planning instead of a hit-or-miss throwing together of tones, rhythms, and chords; and they must become aware of *repetition, variation,* and *contrast* as the three ingredients of musical form. The period, composed of antecedent and consequent, is the natural place to start, but even in an elementary theory class the pupils will be able to go on to the smaller song forms, to rondo, to theme and variations, and perhaps even to an elementary appreciation of fugue and sonata. But this will depend on the musicianship and the pedagogical skill of the teacher, hence a specific goal can not be set up here. The authors feel, however, that awareness of form in music and some specific knowledge of the chief classical forms is one of the most fascinating subjects in the entire study of music and they urge teachers of music theory to include at least a modicum of material involving the construction and analysis of forms in even the elementary courses.

. . . . . .

A year's work in music theory such as we are advocating will open up vistas that will make high school students so much more intelligent, so much more discerning and discriminating, that the result will be not only increased delight in music on their part, but far greater satisfaction for their other teachers—if the course be taught functionally! And a second year of theory, during which the emphasis is upon learning to *hear,* to *write,* and to *play* more and more complicated harmonic and contrapuntal effects—such a course, taught by one who is both a fine musician and an inspiring teacher, will develop in our high school pupils a type of musical power and discrimination that is at present almost entirely unknown—even among students in our best conservatories.

PARTIAL LIST OF THEORY AND HARMONY TEXTS USED BY PUPILS IN VARIOUS HIGH SCHOOLS

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8. Findlay, Francis—"Music Theory in High Schools," in MENC *Yearbook* for 1934, p. 243.

[2] The *Proceedings* may be secured from the Music Teachers National Association, 217 Dalzell Avenue, Ben Avon, Pa.
[3] The *Yearbooks* may be secured from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

9. Heacox, Arthur E.—"Music Theory in the High School," *Music Supervisors Journal,* Spring Issue, March, 1931, p. 19. MENC, Chicago, 1931.
10. Heacox, Arthur E.—"Recent Introduction of Theoretical Instruction in Our Schools," in MTNA *Proceedings* for 1928, p. 207.
11. Horms, Carl—"Theory Classes in High School," *School Music,* Jan.-Feb., 1933, p. 9.
12. Kessler, Hubert—"The Study of Strict Counterpoint as an Introduction to Harmony," MTNA *Proceedings* for 1935, pp. 143-151.
13. McEachern, Edna—*A Survey and Evaluation of the Education of School Music Teachers in the United States,* pp. 122-128. Bur. of Pub., T.C., Col. Univ., New York, 1937.
14. Mursell, James L.—*The Psychology of Music,* pp. 137-148, 258-284. W. W. Norton & Co., New York, 1937.
15. Sleeper, Mrs. James T. (Gladys Pitcher)—"Theory in the High School," in MTNA *Proceedings* for 1918, p. 233.
16. Wedge, George A.—"The Practical Application of Music Theory," in MTNA *Proceedings* for 1925, p. 87.

TOPICS FOR DISCUSSION

1. Can you, for the moment, disregard the material that has been presented in this chapter and recall which of the following impressions usually comes to your mind when the term *music theory* is mentioned? (a) Was it pleasant or unpleasant, (b) helpful or harmful—or colorless, (c) concrete or abstract, (d) practical or lacking in useful application, (e) clear or confused, (f) welcome or repugnant?

2. If you have notably changed your attitude toward the study of music theory, what causes have brought this about? If you still have about the same attitude, to what do you attribute the lack of change?

3. What steps would you take to bring about a change in the attitude of high school students who enjoy singing and playing but who dislike all study of music theory?

4. In three parallel columns, intended to contain the theory study in three successive years of high school courses (as many times a week as you think it ought to be scheduled), distribute all or such parts as you consider desirable and feasible of the items listed in the second paragraph of this chapter.

5. Do you support or combat the second sentence in the section headed *Theory in the High School,* beginning *To which we reply?* Is it a fair and practical statement or is it unreasonable and fanciful? Is it a stimulating or a discouraging ideal? Think of some high school glee club—either one of which you were a member or one which you have taught. What would the members of that club think if you read or explained the sentence to them and maintained that only such students as met that suggested qualification should be permitted to remain in the organization?

6. What do you understand by the sentence, "There is no place for 'compartmental' teaching in music education" to mean? John Dewey in the first chapter of his book "Art as Experience" discusses very unfavorably what he calls "compartmentalizing" art. Possibly the reading of the first portion of that chapter will help interpret the sentence we have quoted from our chapter. Possibly a good dictionary will suffice. Possibly you may not need any help beyond our chapter.

7. Consider again the eighth topic for discussion in the previous chapter. Think of some friend of yours who was interested in music but who did not study it intensively in the high school. In the light of what he or she is now doing would it have been wise for that person to have replaced with a music theory course some other elective course which was taken in the high school?

8. Are the six "general principles for theory teachers" of such a nature and of such value that you would like to embody them in your theory teaching? Will any or all of them seriously affect your "personal notions of teaching theory?"

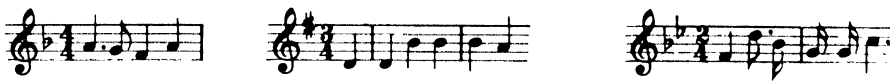
9. Do you consider each of the six principles equally important? If not, what percentage would you assign to each?—the sum of the six percentages having a total of 100. Now, either with your varying percentages or with 16⅔% for each of the six principles, evaluate the music theory teaching to which you have been exposed. Now compare this with what you plan to do in your own teaching.

10. Can you list five different instances during the past week in which the music theory you have at your command has been "functional?"

11. Can you cite any examples when theory teaching was more effective for you because, instead of "dull mechanical material," "artistically attractive material" was employed?

12. From a list of 10 possible topics suggested by various members of your class select one or two that interest you most and then have each member of the class give the most striking and significant examples drawn from musical material he already knows (Principle 3).

13. Try to improvise in a song or a piano piece a small three-part song-form on one of the following themes:

a. b. c.

14. With the printed music of a simple hymn or *America* before you, try to identify the errors or changes your instructor playing it on the piano will make in the melody or one of the harmony parts.

15. Does the sixth principle seem to you a wise and practical one or is it merely a pleasant thought that represents a desirable ideal, if you have plenty of time, but is not necessarily essential?

16. Does your experience support the statement, "Pupils will like the study of these terms better if their derivation has to be searched out"? Ask the English and the Latin teachers if the children enjoy word-study.

17. How vividly can you "image" the interval of a fifth as it changes from perfect to augmented, to perfect, to diminished, and back to perfect? Is it half, a third, a fourth as clear as when you hear it played on the piano? Practice this—and other intervals such as the four kinds of thirds—for a week and see if your power of tonal imaging does not notably increase.

XX

Courses in Music History and Appreciation

History of Music as a suitable study for inclusion in the secondary school curriculum was at the beginning of this century almost as firmly entrenched as the study of Theory. Many high schools and colleges granted credit for it long before they placed appreciation courses on a credit basis. In her "Survey of the Status of the School Music Program in Cities of 100,000 and Over," [1] written in 1936, with data covering the school year 1934-35, Grace V. Wilson summarizes certain subjects in the following statements:

> History of music is combined with music appreciation in seventy-nine schools. Appreciation was listed as a separate class by seventy schools. Theory is combined with chorus in sixty-four schools and is presented as a separate class in seventy-five schools. Appreciation and theory are given in separate classes more frequently than are any of the other subjects.
>
> Although credit has been granted for the study of music in high school since 1906, it has always been given in a haphazard manner and very little, if anything, has been done to standardize it. Of the schools that replied to the query concerning credit, practically all state that theory, history, and appreciation courses carry one credit a year.

There are still many high schools and colleges which are willing to grant credit for the study of music history but not for the performance of music. The early recognition of music history was doubtless due to its definiteness, its measureable attainments, to the fact that it was usually presented with a textbook, was studied by means of specific assignments, principally of reading, and was "examined" by prepared papers and factual tests.

Since the beginning of the present century, musical illustrations reproduced by mechanical means have done much to make real, references to music which in the earlier days were restricted to word descriptions, except when the instructor was able to play excerpts on the piano. Moreover, it is only recently that some instructors who play the piano well have been willing to substitute phonograph records for their reproductions on the piano of symphonies, operas, and oratorios.

The teaching of history of music has been influenced not only by this introduction of more numerous musical examples but, more significant still, by the ideals and ideas of the music appreciation movement. These influences may be summarized under two headings: first, the using of music, instead of historical comment about music, as the ultimate basis for knowledge about

[1] Master's thesis, Northwestern University, 1936.

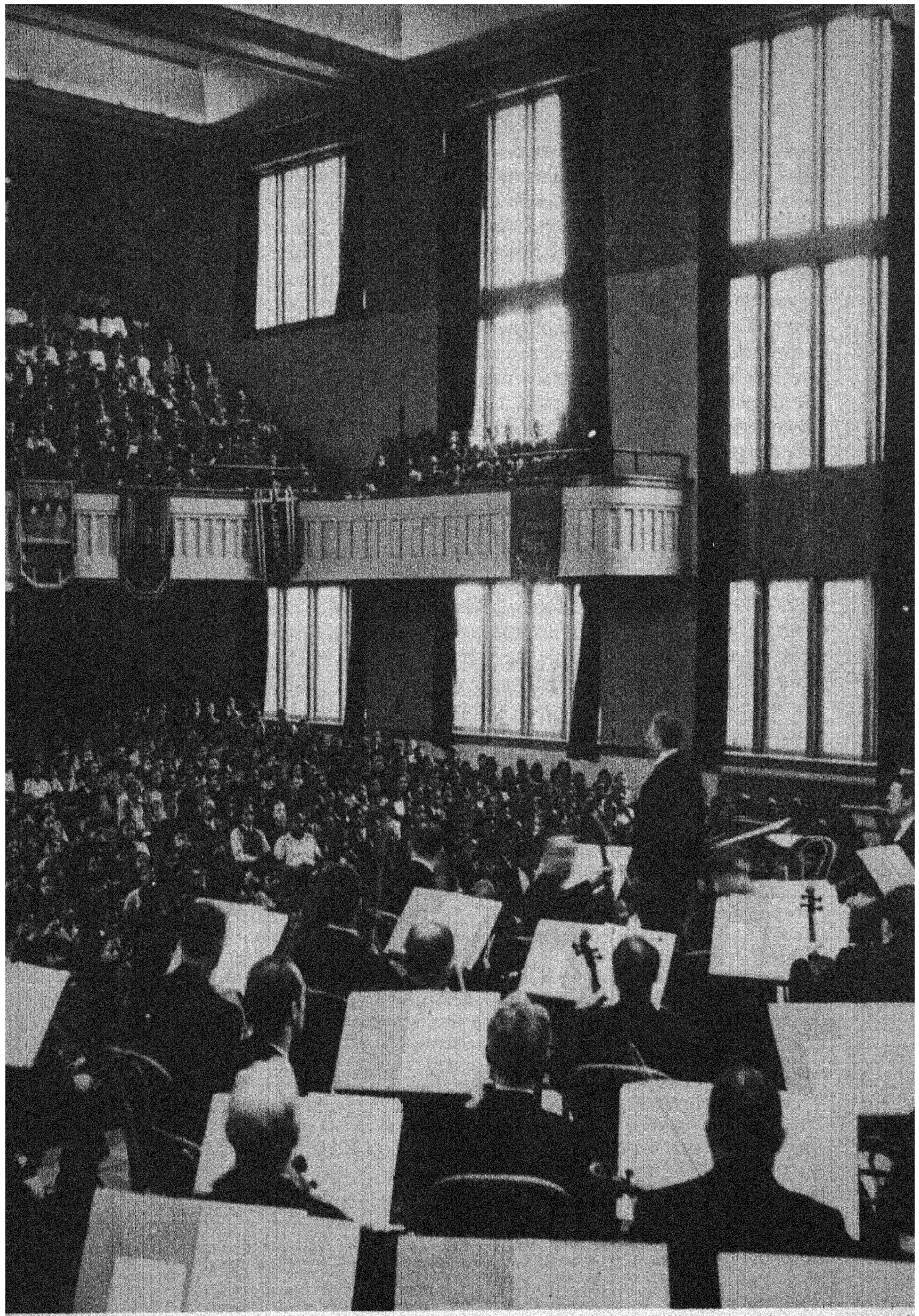
music; second, the belief that instead of there being practically only one standard of attainment regarding insight into the development of music (which, in the older study of music history, is assumed to be the ability to grasp the facts in a textbook presentation) there are actually many types of attainment, some of which do not necessarily involve reference to a text book. Therefore, it is possible to present effectively to very young children not only material for music appreciation but even elementary aspects of the history of music, all of it being gained through the ear instead of the eye. The application of this procedure to high school pupils has followed naturally.

These two influences have tended to bring music history and appreciation closer together and thus to wipe out that sharp distinction which formerly was drawn between them. In many cases it is now difficult in some institutions to differentiate the two terms. It is frequently maintained that the study of history of music is useless unless it results in greater appreciation, and that appreciation is vague and unstable unless the material studied is seen in its historical setting. It is quite possible that this amalgamating of the two types of music study has proceeded too far and that, while acknowledging the necessary close relationship, we ought to maintain that there is at least a difference in emphasis which may rightly be differentiated. History is primarily interested in tracing the development of ideas,—always, it is true, with recognition of the significance of these ideas. Appreciation, on the other hand, is primarily interested in the moving quality of the material under consideration at the moment,—although, necessarily, this should be influenced by what historically preceded and followed the material being considered. History, therefore, sacrifices some depth and intensity in order to get more breadth and length of vision; appreciation sacrifices related factors in order to intensify the pleasure of the present. Ferguson rightly emphasizes the interrelations of art with life:

> It is impossible for the hearer to value the Eroica symphony at its full worth ("appreciation" is evaluation) merely by observing its themes as such, and pursuing their rhetorical evolution throughout the piece. There are countless implications and characteristics in this music which can only be apprehended by one whose awareness of the symphonic form includes an awareness of the long process of its growth. To this broader appreciation there can be no other than the historical approach.
>
> The larger purpose of the historian, always implied but seldom persistently expressed, is to present this account of the past as an explanation of the way in which things of the present came to be as they are. But the average student, confronted with the mass of detailed fact which delineates a past epoch, and confronted, too, with an ultimate examination which will test his knowledge of fact, misses this implication. In the field of music, especially, he fails to grasp, beneath the surface of fact, the actual working of the historic forces which brought about the changes he observes in musical practice. For anything he can see, men merely tired of the old and evolved the new out of that same desperation of boredom which he feels as he peruses the so-called history of his art.[2]

Whatever the differences between the two, the study of music appreciation and

[2] Quoted by special permission of the publisher from the Foreword to Donald N. Ferguson's *A History of Musical Thought*, F. S. Crofts & Co., New York, 1936.



St. Louis, Missouri, Symphony Orchestra playing for Vashon and Sumner (colored) High Schools, 1940.

the study of history of music are alike in that both are concerned, not with the making or performing of music by the students of these subjects, but with the content of music which has been or is being made, usually by some one other than those who are listening to it. (See Appendix R.)

It is doubtless true that complete musical experience involves listening, performing, and creating. But not all of us can have this complete approach to music and it is by no means certain that every one would get more enjoyment out of music if he strove to perfect himself in all three approaches. Apparently many people through misdirected efforts in performing and creating have lessened the enjoyment which is obtained in listening to music and frequently have not been compensated by the gains made in the other approaches. On the contrary, a very large number of musically endowed persons can testify that well applied efforts in all three approaches have added greatly to the enjoyment of each of the three. Other chapters in this book deal with the values of performing and creating music and we shall therefore for the rest of this chapter devote ourselves to the subject of listening.

Listening is by no means a small subject. It embraces the complete musical activity of by far the largest number of people who come in contact with music and calls for much greater activity than is usually attributed to it. The famous passage concerning music in the moonlight dialogue between Jessica and Lorenzo, in the fifth act of *The Merchant of Venice,* begins with the following lines:

Lorenzo: Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
Jessica: I am never merry when I hear sweet music.

Without holding either Shakespeare or his two rapturous lovers responsible for fine distinctions in single words in this passage, we may still point out that Jessica, at a time when she was much more interested in her newly consummated love than in music, speaks of *hearing* music and not of *listening* to it. Probably she was occupied with too many other matters to *listen* to music then. For our present discussion it is important to draw a sharp distinction between the two words and in this we are supported by the makers of dictionaries. *Hear,* according to Webster, means "to perceive by the ear; to apprehend or take cognizance of by the ear," whereas *listen* means "to give close attention with the purpose of hearing; to give ear; to hearken." *Hearing* would apparently, then, be largely physical and involuntary, responding because of arresting outside stimulus. *Listening,* on the contrary, would be mental, voluntary, guided by an inward desire to ascertain what is going on outside us. It would be hearing developed to a point where it is guided by purpose. Assuming that this is a valid distinction—admitting, of course, that two words so frequently used tend to lose fine shades of meaning in ordinary speech—let us examine some of the results of this differentiation.

Hearing music would simply mean that a person is aware that music is sounding in his vicinity. Nothing is required of him except that he be conscious that the music is there. His attention may be on something entirely different—on the football game or some other school activity while he hears the music program in the auditorium; on his food, in the restaurant; on his partner, in the dance hall; on his studies or his fancies, as he sits before the fireplace with the phonograph or the radio sending forth sweet but not too insistent sounds. On the other hand, when he listens he must direct his attention to the music that is being made—seeking to identify the tune; to discover characteristic tonal or rhythmic patterns; to follow the form or structure; to identify characteristics which will disclose the composer; to compare this composition with others which he has heard; to catch the flavor, the spirit, the message of the music, etc.[3]

Listening is thus a conscious, a directed, activity, which may utilize all the present powers, all the acquired feeling and knowledge, which the individual possesses. It frequently involves more of the spiritual and emotional being of an individual than performing does. The player or singer may be so concerned with his physical activities or so troubled with the reading and the interpreting of the printed score or making his physical organism do what the conductor or some other performer may desire that he cannot grasp or even intelligently attend to much that the composer has embodied in his music. Lillian L. Baldwin [4] convincingly amplifies this idea:

> While performance brings joy, it also brings responsibility and self-consciousness and destroys the perspective of the composition as a whole. Music reveals itself fully only when we are free, when we are willing to be still and know.
>
> Art is long and one of its unique values is the preservation of life and of beauty in the mind. This being true, art appreciation becomes much more than passing pleasure. It, too, preserves beauty, in memory clear and definite that feeds reflection and makes recognition possible. Musicianly listening, which registers the details of musical beauty, turns the instant joy of mere hearing into music memory, a durable satisfaction.

Ensemble players, moreover, frequently become so enamoured of their own instrument that when they listen to a composition, even when it is performed by another organization, they attend almost entirely to the sounds that come from their kind of instrument.[5]

Having made clear our general conception of what is meant by listening, and having indicated that it is the heart of all history of music and appreciation

[3] "I persist in believing there is nothing that may be brought into the study of music more thrilling to the mind and to the emotions than the ability to seize with the memory the actual material, the themes or figures or motives of any fine work, and to follow this material in its development and its uses throughout the course of that work. There is all that the composer has said; there is his imagination, his creative ability, his skill, and his power; and until we are able to follow that in his own terms, we have not made the first step in understanding him." Roy Dickinson Welch, "Youth's Approach to Music," in 1933 MENC *Yearbook*.

[4] In the Thirty-fifth *Yearbook*, Part II, National Society for the Study of Education. (See Reading References.)

[5] Trombone players, for example, are seldom interested in the first four symphonies of Beethoven because the master did not include that instrument in his scores until he wrote the fifth symphony.

study, let us now consider how these two subjects should be treated in the high school program of music. Two conditions should be borne in mind: first, that listening is inevitably involved in other musical offerings beside the two we are now discussing; and, second, that there are great differences in the musical powers of high school students. We may add to the statement concerning our first condition, the oft-quoted words "every music lesson should be a lesson in appreciation." If this were extended, as it might easily be in the light of our earlier discussion, to "every music lesson should be a lesson in music appreciation and history," we might well wonder whether there is any place for classes in these specific studies, or classes in which learning to know music through listening is the principal aim. But we have already referred to this idea when we pointed out that the performer is necessarily so concerned with many other matters that listening to the composition as a whole for its musical content is very difficult, if not impossible.[6] If, as is apparently the case, even advanced performers need, for full appreciation, to listen when their attention is not divided between what concerns them personally and what the composition as a whole is presenting, it seems probable that everybody might profit from participation in a well conducted appreciation or history class. And while we gladly acknowledge that very vital work in appreciation and history can be done by the director for the members of the choral and instrumental groups in connection with the actual performing of compositions, it is evident that it will always be difficult to obtain from this type of presentation the time and attention needed for leisurely listening.

As for the second condition, we may say that there are in general three types of high school students; (1) that smaller number who have little interest and ability in music; (2) the very large number who like music and have some skill in it; and, finally, (3) those few who have so much interest and power in music that they wish to devote considerable time to it. The latter class includes the better performers in the choral and instrumental groups and the students of

[6] Edith Rhetts Tilton, Educational Director for the Detroit Symphony Orchestra, who during several summers was in charge of music appreciation at the National High School Music Camp, reports that the lectures which she gave to the members of the orchestra on the compositions which they were performing were very warmly approved by the young artists who often gave evidence of having had brought to their attention much material of musical significance which had entirely escaped them while they were playing their parts.

Lillian L. Baldwin reinforces this report in these trenchant words: "If we are to justify our contention that a few minutes snatched from a chorus or orchestra rehearsal, or even a course in music history or theory, is not adequate preparation for the appreciation of music as literature, we must be able to point out exactly how and where the special class in appreciation differs from these other musical activities. In the first place, the special class has its own special and different purpose, which is the cultivation of intelligent enjoyment of music. Second, the intelligence which is to add to enjoyment must come from two types of knowledge—knowledge about music and knowledge of music itself. The knowledge of music necessary to complete enjoyment should be presented from an appreciative rather than a scientific point of view. It is no more necessary that the listener be able to analyze all the tonalities and modulations of a composition than that he be able to make a working drawing of the inside of the piano on which it is played. But to be able to recognize a clever rhythmic pattern, an effective change of key or a choice of instrument as the cause of his enjoyment of a piece, ah, that marks the difference between appreciation and merely "liking" music. Summing it up, then, one might say that the feature which distinguishes an appreciation class from all other musical activities is that here, history, biography, theory, and illustrative playing and singing become means to an end which is neither knowledge nor performance but intelligent enjoyment of music. MENC 1938 *Yearbook.*

theory of music; the large group includes the bulk of the membership in the various performing organizations; and the first group consists of students who seldom engage in any music activity unless it is required of them. All three groups will have that study of music appreciation and history which is included in the required General Music Class (usually in the seventh and eighth grades when there is a separate junior high school organization of seventh, eighth, and ninth grades and frequently in the ninth grade when there is a separate four year senior high school organization), in any required chorus, and in any required Assembly which includes some music activity. Thus even (1) the least musical of the students may have had presented to them, if teaching conditions are right, the necessity of their making some conscious mental effort if they are to profit as much as they can from the music which they will inevitably hear during the rest of their lives. (2) The larger number of students, through their voluntarily associating themselves with musical activities beyond those which are required, should have developed what Will Earhart calls the "listening ear." If the instructors have made the most of their opportunities, many of these students will desire to supplement their incidental training in listening by entering a class—in appreciation, history, or a combination of these with theory [7]—which would enable them greatly to strengthen that activity which will be their principal delight in after years, namely, enlightened listening. (3) For the third class, the especially musical students, a well rounded course in the history of music, stressing intelligent, appreciative listening, is a necessity for insuring the greatest enjoyment in listening to music and, in fact, for producing the best singing and playing by these young people. As to whether such a course should be made available in the high school or should be reserved for college or conservatory will depend upon local conditions and the number of students who are free to elect such a course.

Our discussion of the two conditions bearing upon appreciation and history indicates that the authors believe that for most of the high school students these subjects should be introduced incidentally but very definitely as a part of the quiet listening in courses or activities whose main emphasis is upon something other than listening, usually upon performing or creating. (Of course, performing involves listening, but this is not the main reason for performing.) For those students (of groups two and three, above), who wish extra help in developing their intelligent listening and who can include a special course of this kind in their program, the high school should offer a combined music history and appreciation or an advanced General Music Class in which the historical development of music will receive considerable attention. The separate music appreciation course which is offered in many high schools might well, from the "functional" viewpoint, now widely advocated, be absorbed in other courses—in more leisurely conducted performing groups, in the theory or harmony courses, in the General Music Classes, in the musical assemblies and school programs. Since it is evident that only a small number of students will

[7] Such as the Advanced General Music Class described in Chapter V.

be prepared for the developmental study which is typical of the historical approach and since we are desirous of giving to all high school children as much training as is feasible in intelligent listening to music, it is probable that in most high schools, excepting only those with a large enrollment of students interested in music, it will usually be wise not to have a separate course in the history of music. It may be necessary, therefore, to include in other musical activities much if not all of what we shall shortly discuss concerning the content and procedure of the history of music course.

In fact, with the growing number of offerings or separate courses which solicit the registration of high school students, it is obvious that many cannot be included in the programs of even students who would like to take them. In our chapter on Correlation and Integration we shall indicate by what means more music can be introduced with subjects or topics which now are studied by the general high school student with little or no involving of music. Moreover, for that goodly number of students in every high school who are much interested in art another solution for crowded programs is worth considering. Might they not, instead of pursuing a general history course, enter upon a special course which would stress the history of the arts, in the same period covered by the general history course? It is quite possible that a broadly treated course in the history of art might entail a study of much if not most of the essential material in the general history course. Experimentation along this line is urgently needed.

Before we treat more fully what should be included in the study of the history of music, let us examine certain fundamental ideas regarding appreciation of music. The 1936 Edition of Webster's Dictionary gives eight definitions for the word *appreciate:*

1. To judge with respect to value
2. To set a just value on
3. To feel a warmth of satisfaction and approval in regard to
4. To be grateful for
5. To be critically and emotionally sensitive to the esthetic values of
6. To be fully sensible of, usually as having experienced something similar
7. To be cognizant of through the senses
8. To increase the market price of

Many of the misunderstandings which occur in educational discussion would be lessened, if not dissipated, if the disputants would agree on which definition they refer to when they use the word appreciate. Those who are guided by the third definition are frequently not much concerned with the details involved in endeavoring to meet the specifications of definitions two and five.

Let us therefore state that the authors of this text, while not disregarding the warm emotional tone stipulated in the third definition, believe that it is inadequate for the appreciation of music without the thoughtful consideration and contemplation involved in the second and fifth definitions. Appreciation, we maintain, is pleasant vision founded upon reality rather than upon fancy. It is

largely emotional but it is colored and guided by some intellectual or, at least, contemplative element. It always involves some enthusiasm and some wonder and, in that sense, it is "caught rather than taught." It is based upon curiosity and the play spirit and thus tends to release our emotions and give a sense of satisfaction and rest. It is friendly and social, making us desirous to share our pleasure with others. It is exalting in that it fills us with a feeling of energy, inspiration, and a desire to be fine. By thus raising the spirit to exult in what is well done, it has great possibilities as an incentive to right conduct.

What are the elements in music which bring about this appreciative spirit? What shall the listener seek to evaluate rightly? Reduced to their lowest terms these are the skillful use of musical material which involves only repetition and contrast, the same thing and something different. After a first fragment of music has been heard, all that the listener has to do to grasp the musical message is to relate what he now holds more or less exactly in his memory to what follows, to determine whether the new material is the same thing over again or something different. But there are so many shades or hues of likeness and difference, such an infinite variety of patterns which composers may weave with slight or great variations, that there is apparently no end to the possible combinations which may attract us.

If we list the various elements by which these repetitions and contrasts may be presented, we find that they are essentially five; rhythm, melody, harmony, tone color, and design. Since design, or form, or structure, is the means by which the other four elements are utilized and held together, and since the endeavor to trace this and hold it in mind necessitates that the listener shall give constant attention to the music, it is probably the most important aspect in all study of the appreciation of music. Because it requires a grasp of a composition as a whole, because it calls for attention from beginning to end, it is the great incentive for active, focussed *listening* instead of passive, aimless *hearing*. Form or design is recognized as fundamental in all other arts but it is frequently almost completely neglected or devitalized in the study of music. One legitimate test of good music appreciation teaching is whether the listeners have pleasure in following the evolution of the musical composition, in other words, in watching the form develop. But the study of form or design and the four other aspects of music listed in this paragraph is but a means of proceeding to that for which all five exist, namely, the message, meaning, or general intent of the composer.[8]

Turning now to the work in history of music we may point out that the difference between a story of music, such as is frequently introduced into Appreciation study, and a history of music, is that to the mere relating of events as

[8] "As we have already said, however, the whole purpose of music is not achieved by satisfying the instinct for form (which is another name for completed efforts toward tone- and rhythm-organization). Music expresses feeling, and is thus related to other media of expression, from which it may borrow, and by which it may to a large extent be conditioned. The music of the Greeks, to an extent hardly imaginable today, was conditioned by its intimate association with poetry." Donald N. Ferguson, Foreword to *A History of Musical Thought*, F. S. Crofts & Co., New York, 1936. (Quoted by permission of the publishers.)

it is presented in the former, the latter adds a more or less causal or philosophical explanation as to the dependence of one event upon another. We quote a third time from Ferguson because he vigorously strengthens this idea:

> The current literature of appreciation presents the forms and processes of musical structure as self-existent, arbitrary facts, originated by creative genius, and authenticated by the theoretical analyst. But the history of music reveals that these forms are not arbitrary at all, and that both the forms and the expressive values of music are, to a great extent, a result of the endeavor to represent, through these forms, a wide region of thought and feeling which is originally quite unrelated to music. Like language or any of the other arts, music is a conventional utterance, assuming, in different periods, the form to which it is constrained by its relation to other existing conventions of life. It has, to be sure, its own intrinsic laws, dictated by the nature of the musical substance. But it grows, not by virtue of these laws but in spite of them. That is, the forms of music are to be understood as a product of the fertilization of music through the world of human experience. Genius is the agent, not the source, of such creations.[9]

But we must not forget, on the other hand, that there is danger of overemphasis on the evolutionary point of view. One may become so preoccupied with tracing the course of what is becoming that he values too slightly what is. Gray writes trenchantly:

> The almost exclusive preoccupation of musical historians with questions of formal and idiomatic evolution has had many dire results, and none more so than the habit it has engendered of regarding a whole school or period as leading up to one or two outstanding figures, in whom all the virtues and qualities of their predecessors are presumed to be contained. It is certainly no exaggeration to say that in consequence for most people, for most cultured musicians even, the whole of music is represented by a bare handful of names, and our concert programmes are practically confined to the merest fraction of the world's masterpieces.[10]

The music appreciation approach is, at least for beginners, the sauce which makes the developmental idea in the history of music palatable and digestible. As Gray points out, it is a peculiar contribution of twentieth century thought that we have learned to appreciate the contributions of earlier days in terms of what they meant to the people who produced them. Instead of regarding everything foreign as inferior because it is not like the products of our own day, our aim, he says, "is rather to preserve the element of strangeness, unfamiliarity, and even uncouthness, of a primitive or exotic work of art; indeed, it is often precisely this aspect of it that affords us the greatest pleasure." The study of the history of music, however, helps set up standards by gently insisting that we make sure we are dealing with material that was significant to the people who produced it and thus probably had some causal relation with what followed it.

In the endeavor to clarify this causal relation between significant musical examples the study of music history has been approached in several different ways.

[9] Donald N. Ferguson, Foreword to *A History of Musical Thought*, F. S. Crofts & Co., New York, 1936.

[10] Quoted by permission of the publisher, Alfred A. Knopf, from *The History of Music*, by Cecil Gray, p. 3.

These may be summarized as (a) the chronological, proceeding in the order of time from early days to the present; (b) the reverse chronological, beginning with the music of today and gradually working backwards to the music which preceded it; and (c) the center of interest or unit of study procedure [11] in which the start is made with any compositions which make a strong appeal to the students, and then studying music relationship—chronologically, reverse chronologically, or likenesses irrespective of time in which the material appeared. The first approach, by far the commonest, has the advantage of studying the material in the order that the music itself developed, but it frequently involves the disadvantages of considering compositions that are so remote that they seem to have no bearing upon music of today. The reverse chronological has the advantage of starting where the student presumably is, as regards his interests; but the disadvantage of becoming so involved in local and transitory material that it is difficult to select music that is related to preceding important musical history. Consequently the students too often fail to make natural and interesting connections with the important music of earlier days. The third approach, beginning with the music of a composer, or of a period, or of a type which interests the students, may have the advantages of both the other approaches if the teacher is able to guide the study so that music selected for the approach is closely related to that which it preceded and succeeded. A class for instance may begin with the dance music of today and study the dance music of one hundred, two hundred, three hundred years ago, and the influence exerted upon other forms of music in the various periods. By this means most of the important developments of music in the past four hundred years will have been touched upon. If to this topic is added a study of the origins of the various compositions which are included in the year's program of a good high school *a cappella* choir, most of the historical development which is missing from the dance-music studies will now be taken care of. Other points of departure which may appeal to a class in the history of music may be found in some of the broadcasts of the symphony orchestras. The projected plan of one of the great music festivals at some center near the local high school will usually present a sufficient variety of works so that a good historical sequence can be developed. One high school uses as its point of departure compositions which are included in the year's program of the orchestra, the band, the glee club, or the *a cappella* choir.

Whatever the approach selected, it is essential that the following conditions be met whenever possible: (a) that the point of departure shall be music that has vital interest for the students; (b) that from the initial material there shall be natural connections with other compositions that are appealing to the students and that are helpful in building a picture of the development of music; (c) that the music which is to be studied shall be available for repeated hearings by the students in class and individually. This usually means that it shall be obtainable on phonograph records, that it shall be included occasionally on broadcast programs, and that moderate price scores and piano reductions can

[11] For a more complete discussion see chapter XXVII, Correlation and Integration.

Los Angeles Junior High School students working on a model orchestra made from pipe cleaners. Their own original drawings, made after hearing the "Nutcracker Suite," are in the background.

be placed in the hands of the students either by the school, the library, or modest individual purchases; (d) that some, at least, of the compositions to be studied shall be attractive enough and practicable for high school organizations to perform; (e) that helpful interpretive material on the level of the students shall be available either in reference books in school or in a public library or in a textbook for class use, (f) that this material shall be of a sufficiently provocative nature to stir in the students the desire to talk about it. Discussion, which is music criticism in the making, should form an important part of the class period;[12] (g) that whenever possible there should be already prepared, or within the power of the students to prepare, programs by individuals or by small groups—musical, dramatic, literary, etc.,—which shall serve to emphasize some of the important features of the study; (h) that the making of notebooks, illustrated with musical, literary, historical, and comparative art material shall seem a logical, necessary, and enjoyable procedure in connection with the topics and music studied; (i) that there be in the advancing years of the high school some progress in difficulty or at least in effort or concentration demanded of

[12] "After the child has learned to listen, feeling and thinking his way through the music, he should be encouraged to talk about his experience. Nothing is worse for one's musical taste than half-formed, suppressed opinions. Only when crystallized by expression and polished by contact with the opinions of others do musical judgments have much value. The child is quick to form opinions of the music he hears. He likes to talk about his experience and is usually quite honest in his criticism. While we are tempering his crude judgments with knowledge, we should do everything in our power to preserve this natural honesty and to keep him from growing up into the type of adult who dares not speak of last night's concert until this morning's paper has told him what to say. But we must also make him understand that his opinions are interesting to others only when backed by reasons, and that opinions are exactly as good as the thoughts from which they come." Baldwin, N.S.S.E. 35th *Yearbook*, II, pp. 91-98.

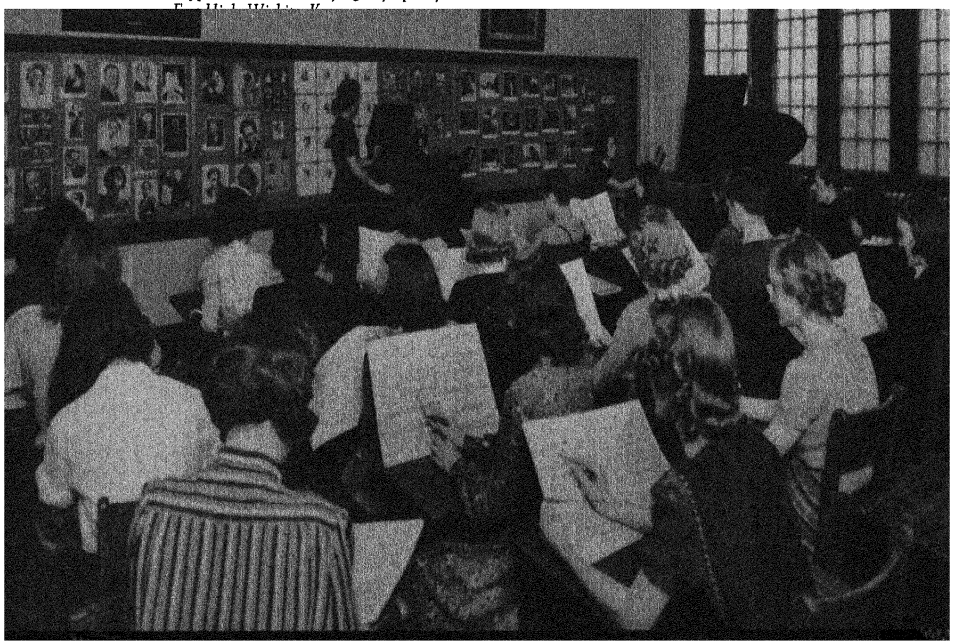
the students. In an address which he delivered before the Music Educators National Conference, Professor Thomas H. Briggs, representing the viewpoint of the administrator in general education, issued this vigorous challenge:

> It is my judgment that appreciation is not by and large as well taught as technique. The weakness seems to me to lie primarily in the fact that teachers as a rule have inadequate understanding of what people without a high degree of special training do when they enjoy music and what are the gradual steps that they should take in climbing upward to higher stages. Because teachers have long ago climbed these steps or because of genius have lightly run up them, they need to use their imaginations and to observe sympathetically to learn how elementary ordinary practice is and how slowly it advances to higher levels.
>
> Another weakness in the teaching of appreciation seems to me to result from the failure of the courses steadily to increase in difficulty. There is too often a continuous repetition of the same elementary performance. This criticism is proved by the otherwise admirable radio lessons in appreciation. Not even the laziest pupil continues to enjoy doing over and over again simple things that he can do perfectly well if he wishes to and tries. But everyone enjoys accepting new challenges that seem worth while, exulting in the increased strength that each successful achievement brings. Such subjects as mathematics and Latin have a tremendous advantage in their orderly procedure from the difficult to the more difficult, each challenge still within the powers of those who will work at them. Music can learn something from their persistence and popularity.[18]

In all appreciation and history of music courses, stress is being laid upon the

[18] Reprinted in the *Yearbook* of the MENC for 1936, pp. 42-45.

Music Appreciation Class studying a symphony



necessity for abundant use of music material, in contrast to the older reading-and-talking about the music without actually having it present. The phonograph and the radio have done much to stimulate this movement. Lately, the increase of performing ability of the high school students in vocal and instrumental lines has led to the introduction of much music made by the students, especially in small groups and by individuals. Printed textbooks are not used so much as formerly, nor so slavishly followed. Discussion and the making of notebooks by the students is becoming much more common. The published notebooks prepared by adults are accepted as helpful suggestions, but not as adequate substitutes for the notebooks which the pupils themselves make.

It is evident that to obtain the results which have been suggested in our preceding discussion there must be teaching of a high order. The conception that the main if not the only requirement for an Appreciation and History teacher is the placing of records on a phonograph and allowing the children to enjoy themselves, was never an accurate one and it is today more inadequate than ever. There is still, of course, a great need of phonograph records. We might almost say that the more music we hear over the radio and in the concert hall the greater the need of scores and phonograph records as preparation and follow up.[14] But the playing of phonograph records is only a small part of what the teacher has to do. Primarily his function is to prepare his students for intelligent, inquisitive listening. He must therefore be well prepared in music and in history. He should be an adequate performer as well as listener; the more adept his performing is, the more he will have to pass on to his students. He must not only know, but he must be able to make his students grasp, to the best of their ability, that music developed, not in a vacuum by itself, but as part of a full life.[15] History of music is therefore but a portion of the history of

[14] Many schools and colleges are increasing their facilities for listening to records. One of the best improvements is the phonograph table. This consists of a specially built table in which there have been placed three or more phonograph turntables, each one equipped with from two to four pairs of earphones. So quiet is this equipment that from one to four people may be listening to music in an ordinary reading room without disturbance to their reading neighbors. Since the sound is transmitted only through the earphones, two, three, or four listeners may hear the material from a single turntable with a record. With six turntables as many as twenty-four people may be listening to music at the same time, as given out by six phonograph records.

[15] "Specialized studies cut music off from its natural connection with the spiritual and material world, and leave out of consideration the fact that it is only one part of general culture. The state of general culture in a particular epoch is, in turn, dependent on the state of life, on the political history, the geographic conditions, and the language of a country. Music consequently has an essential relationship to all these subjects. Furthermore, it rests on an underlying scientific basis that involves physics and mathematics, and it has ties, more or less close, with literature and the other arts. Poetry, architecture, sculpture, painting, dancing, acting, and the industrial arts have affected music and have in their turn been affected by it. Philosophy, aesthetics, and meditation on the inner meaning of human life and art also draw music into their compass. But as it is generally studied nowadays music has too much the status of an anatomical preparation. We look at it very minutely—microscopically, in fact; we dissect it and analyze its appearance, but the true object of our study forever escapes us. . . . As to the relation of music to general culture, the fine arts, social conditions, and the structure of society in different ages, a few casual, unsystematic remarks must suffice by way of introduction. Terms like antique, medieval, Romanesque, Gothic, Renaissance, baroque, rococo, empire, romantic, neoromantic, conservative, futuristic, modernistic, impressionistic, expressionistic, nationalistic, radical, and so on, have special well-defined meanings in the history of culture, fine arts, and literature. Those meanings are also reflected in music, and a long list might be given of composers and works that illustrate these terms." Hugo Leichtenritt, *Music, History, and Ideas*, Introduction. Reprinted by permission of the President and Fellows of Harvard College.

life.[16] John Dewey in his *Art as Experience* maintains that art products are the perfected records of man's most significant experiences.

Probably no one subject is more valuable for the well qualified teacher of history and appreciation of music than esthetics. This is gradually being included as a definite study in the training courses for music teachers and supervisors and already the effects of this study are being incorporated in high school music teaching. These effects may be summarized under two headings: first, insist on the point that the beauty of an art product resides in itself rather than in matters associated with it; second, emphasis on the fact that art, by constantly presenting idealized products of a rich and striving life, tends to elevate the spirit and round out the character. A slight explanation of these two ideas will serve to close this chapter.

Art, and especially the art of music, has far too often been enjoyed not for itself but for matters associated with it. We become so interested in the story of the piece, the conductor, the performer, the anecdotes concerning the composer, that frequently the music serves only as a springboard for plunging us into the consideration of many matters other than music. We must always remember that whatever may have stirred the composer into expression, he chose music as the best means of conveying to others what he considered the significance of the experience. The message of music therefore is to be found in the minute study of the music rather than in things that are external to it. Complete listening to the music, in other words, is the best key to the composer's intentions, even though we often are guided in a preliminary way as to what we should expect, by studying how it fits in with the general development of the art and what particular events or conditions influenced the composer in his writing.

Since the art product represents the essence of what the artist had to give, based upon selection and rejection of many possibilities, and since the final form represents as near a satisfactory consummation as he could achieve, contact with great music should give us the pleasure and satisfaction that comes from the association with anything that is the product of significant endeavor. As our pupils are taught to gain power from associating with any developed worthwhile character, from any task carried through to its satisfactory conclusion, so they should gain strength from the realization of the manner in which the composer has molded his music into a finished form. And since music was written to be grasped by the ear, here again, careful listening is the key to the composer's message.

[16] "All the Arts should have but one single purpose and should contribute as much as it is within their own particular power to do so to the highest of all the Arts—the Art of Living." Hendrik Willem Van Loon, in his dedication to *The Arts*, Simon and Schuster, New York, 1937. Reprinted by permission of author and publishers.

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TOPICS FOR DISCUSSION

1. Are the reasons given in the first paragraph of this chapter for favoring the inclusion of history of music in the secondary school curriculum still valid today? Do you support the practice mentioned in the third sentence?

2. What are the relative advantages of musical illustration presented by the phonograph and by the piano playing of the instructor?—provided he is a good player. Does the advantage depend on the type of music being illustrated or is one always more effective than the other?

3. What distinction do you make between History of Music and Music Appreciation? Should they always be sharply differentiated? Should they always be definitely amalgamated? If your answer to both the two latter questions is "no," when would you differentiate them?

4. How true does the statement of Donald N. Ferguson on page 277 concerning the full appreciation of the Eroica symphony seem to you? Is it in conflict with the oft quoted line of Emerson's, "Beauty is its own excuse for being?"

5. Granting that there is a definite distinction between hearing music and listening to it, do you think there is a legitimate place for each? When would you use the one and when the other? What is your practice regarding radio music?

6. When do you listen better, when you are performing or when you are attending to some one else performing? Or would you maintain that this question might better begin with the phrase, "When are you more conscious of a composition as a whole?"

7. Have you ever been a member of a performing organization in which the director occasionally took time to talk about the significance of a composition you were working on? Did you welcome it or did you react in the manner of the symphony orchestra player who thought the director talked too much? (See an amusing article by Oscar Levant in the October 1939 *Harpers Magazine*.)

8. Does it seem to you that the need of definite training in music appreciation is equally great for each of the three types of students listed on page 281? If not, how would you state their needs?

9. Do you agree that for most students appreciation and history of music should not be studied in a separate course but in connection with some other subject or activity? If so, indicate how the needed help in intelligent listening would be provided or developed. If not, demonstrate how all the other essential elements of their education would be worked in.

10. Of the eight definitions of appreciation quoted from Webster is there any one that, in relation to music study, satisfies you? If not, would any combination do?

11. In your own listening to music, how many of the five or six elements or aspects listed on page 284 do you endeavor to attend to? If you omit some, do you do so because of your inability to handle them all during the performance of a composition or because attempting to utilize all of them would harm instead of help your enjoyment or appreciation?

12. The quotation from Ferguson on page 285 is not easy to restate in your own words. Still it is worth attempting. After you have done this successfully, try to give examples from the history of music which confirm or refute Ferguson's contention.

13. Have you had experience with the three different approaches to the study of music history? Can you summarize the advantages and disadvantages of each? Is it possible to provide equally well for each approach the nine conditions listed on pages 286-288?

14. Do these questions which constantly strive to involve your own thinking and expression, seem to you a fitting application to this chapter of the point of view expressed by Miss Baldwin in the foot-note on page 287?

15. Is the quotation from Leichtentritt (page 289), on the relation of music to other subjects, too advanced in its scope to permit the application of it with high school students?

XXI

Radio as a Potential Force in Music Education

Radio is restoring the ear to man. Since the invention of printing, the eye has dominated in education. But what we hear moves us, stimulates our feelings more than what we see. Just as in ordinary life the ear brings us information concerning much that the eye cannot see, so, in art, hearing is bound up with more intimate, more stirring feelings than those which sight brings to us. Seeing may be believing but hearing is more moving. To music, the art of sound, man has always turned for sensations which might reveal to him the secrets of his deepest dreams and aspirations. Radio, by its extensive use of music, has exalted listening and has expanded our imagination.

It would seem, therefore, that radio and music should be ideal companions and that the word "potential" in the title of this chapter should be deleted. Unfortunately, such is not the case. Radio is a fickle friend, or perhaps it is those who use the radio who are fickle and too easily diverted from their early devotion. Television with its appeal to the eye is seeking to dislodge the ear from the preeminent place which it might have obtained with the radio alone. Moreover, even before television appeared on the scene, radio, by the abundance and variety of its gifts, had caused many turners of the dial to hold as cheap and common what a few years ago had been considered something extraordinary, something precious.

The schools have been much slower than the homes in making use of the radio, and the high schools have lagged behind the grade schools, both because we have had less experimentation to guide us and because high school pupils have used the radio more at home. Any discussion of radio and the musical development in the high school is concerned with a potential force. Moreover, we must remember that for most of the high school pupils radio involves only more or less casual and undirected listening. The various other aspects of music included in the high school program—playing, singing, reading, writing, composing, and interpreting—are seldom if ever involved in the usual radio listening. Each of these phases of music makes different demands upon the learner, so that instruction in each of them by radio involves different problems.

The perfected radio can under favorable conditions transmit satisfactorily over almost any distance the sound of a single human voice or instrument, small combinations, and even groups as large as a symphony orchestra or a medium-sized choral organization. It can insure that these will be heard with better blend and more even and beautiful tone quality than is possible for most of the listeners in the ordinary auditorium. It can be heard simultaneously and ade-

quately by an infinitely larger number of people than could ever be gathered together in any one place. It can bring into the home or schoolroom, practically in successive moments, material that is being produced in widely separated places. It can do all this at a cost that is so small as to be almost negligible. Radio has already made much of the best music of the world as free as air for thousands of listeners, and apparently this development is steadily increasing.

Is Radio Entirely Beneficial?

In being so generous with what it offers, radio has made it easy to do away with the restraints which have been associated with at least formal listening to music. There is one important difference between the radio audience and the audience in the concert hall. Radio has made the person in control of the individual receiving apparatus a monarch of the air, at least to the extent that he has absolute control over what he shall *not* hear. In the concert hall, conventionalities of quiet, of remaining seated, or waiting at least until a distinct portion of the music is concluded, serve to restrain conversation, inattention, and moving about. How many performers on the platform, or music instructors in the classroom would survive the cutting off of their singing or speaking in the middle of a syllable with the same equanimity with which the radio accepts such treatment? The radio listener may be as dependent on the whims of the program-maker as is the listener in the concert hall, but the former with a twist of his dial and at no extra expense can join another audience in the same city or in one far distant long before the latter can pull on his overshoes. The flying carpet of the *Arabian Nights* is a caterpillar compared to the speed with which the radio can transport us.

With these possibilities and limitations in mind, let us examine the results with some of the various phases of music activity which we have listed. Naturally, we consider first, listening for its own sake, listening whose objective has been reached when we attend to it. What is going to be the effect upon the awed silence which Stokowski, Toscanini, and other great leaders expect in the concert hall, if we have the logical expansion of the present not infrequent practice of turning on symphony-orchestra programs as accompaniment to bridge parties? With the master of the house following a popular ballad program on the radio while he reads the Sunday paper; with the high-school student studying Latin while the strains of jazz pour from the radio cabinet; with the family eating Sunday dinner and talking casually while the Philharmonic Orchestra plays the Franck *D Minor Symphony;* what is going to be the attitude of the high school student when urged to give that complete absorption in the music which is said to be necessary for appreciative listening to the best music? The true music lover is disturbed when in a restaurant he hears an orchestra play other than light music for an accompaniment to eating and talking, but he always has the privilege of going to the proprietor and protesting about the wrong kind of music. What control is there to be over thousands of lords and ladies of creation in their own homes who use the most sublime music as an accompaniment to chatter?

St. Louis, Missouri, high school pupils from Blewett and Soldan, listening to a concert by the St. Louis Symphony Orchestra at Soldan.

We often hear quoted with approval the remark which Theodore Thomas made in defending his practice of repeatedly placing on his programs material which at that time was little known: "Popular music is familiar music." The ease with which audiences today listen to material which was difficult to assimilate in Thomas' day, abundantly justifies his slogan; but we need to place beside it another well-known saying, "Familiarity breeds contempt." Even the best music may be heard too often or under the wrong conditions. The sacred costumes and ceremonies of the church would lose their impressiveness if displayed constantly and inappropriately. There is nothing that is so impressive that it may not be parodied or mocked and rendered of little account. Beautiful occasions are beautiful both because of themselves and because those who view them as beautiful come with a certain portion of that spirit already in themselves. Emerson has said that we shall find no wonders in our travels unless our minds carry the possibilities of wonders when we start. We may be sure that unless we approach music with a feeling of reverence it will produce little of reverence in us. The music memory contest a decade or two ago made a great contribution to music study because of the newness of the material which it brought to the children in our schools. Its weakness was disclosed, however, when that over-familiarity with the compositions, which unimaginative teachers considered necessary for the passing of the tests involved in the contest, led children to weary of the very compositions which at first they had greeted with pleasure. The radio

may make listening to music more difficult because it has become common, if not stale, through over-repetition and through wrong use during some or all of the repetitions.

Is Appreciation Bestowed or Acquired?

It has been said that appreciation is caught, not taught. The element of truth in this statement obscures what is false or at least incomplete. Certainly one may teach himself to appreciate fine music and may avoid the boredom which comes from the misuse of fine music if he consciously guides himself to select and attend to music which has more than surface beauty. No one ever learns to appreciate deeply great pictures, great music, or great art of any kind if he does not penetrate into details that are commonly overlooked. School and home must co-operate in developing habits of quiet, attentive, whole-hearted listening. Books of program notes and analyses are helpful at certain stages, and eventually, when there is enough interest and enough musical understanding, the score of the music being played will help greatly in focusing the mind on what is being heard. Every masterpiece contains such a wealth of details which are fascinating and in fact necessary for full appreciation of the music, that even complete attention will fail to grasp them except after several hearings. Grace Van Dyke More writes [1]

[1] "Music Education by Radio in the South," in MENC *Yearbook* for 1938, pp. 223-224.

Typical Pacific Coast school audience listening to the Standard School Broadcast.

> Among the procedures mentioned for bridging the gap between classroom teaching and out-of-school listening, three appear to be considered the most effective. All are quite generally familiar, but are worth repeating here: (1) planning a definite time when pupils report on and discuss their out-of-school listening; (2) having them write reviews of radio programs for the school papers; and (3) using bulletin board announcements of programs with pictures of the artists and organizations performing.

An extension of this idea is described by Arthur S. Garbett [2] in explaining the set-up of the Standard School Broadcast conducted on the Pacific coast:

> A small instrumental ensemble is used for illustrative purposes, piano and strings, with woodwind, brass and percussion instruments added, so that in the morning at school students may become acquainted with such instruments individually as a preparation for hearing them collectively during the evening Standard Symphony Hour, when they listen at home, with parents who may themselves have heard the morning lessons.

When the broadcast is heard in the school, it is essential that it be preceded by sufficient study of the composition to be heard so that the music will seem fairly familiar and the listeners will be seeking to solve some more or less definitely formulated questions. Mr. Garbett, in the article just referred to, writes of "the powerful incentive given to creative activities on the part of the student in fields other than music." He continues:

> Many teachers of correlated subjects use the Standard School Broadcast in connection with their own project-teaching. The result is that every year brings forth a proliferation of paintings, poems, designs, costumes, modellings and craftwork owing direct inspiration to the radio broadcast. Each student listening interprets such ideas as he gains from the broadcast in terms of his own medium of self-expression—writing, painting, modelling, as the case may be. Thus radio becomes a direct incentive toward creative expression. Much depends on the classroom teacher, of course; but where she makes the effort, the student ceases to be merely a quiescent listener, absorbing information coming from the outside, and becomes instead an active participant, listening quietly for the time being perhaps, but ever on the alert for ideas to use in his own creative efforts.

Large or Small Listening Groups?

While in the early days of school broadcasts the programs were heard in auditoriums for a large group of children, it is now generally believed that this plan is decidedly inferior to that of having smaller groups, if possible each in its own classroom. Certainly in the high school the group should not be larger than can be conveniently seated in the regular music room. The smaller group makes possible a more thorough and individual preparation thus making for better listening. In a large group there are inevitably a few children who are not interested and their listlessness or inattention reacts unfavorably upon the others even when they are interested. Occasionally with a small group and with skillfully prepared comments which accompany the music that is broadcast the

[2] "Development of Creative Music by Means of Radio," in MENC *Yearbook* for 1936, pp. 330-332.

occasion seems so intimate and so like the original performance that the students will speak to the radio outlet in reply to the questions or remarks which issue from it. This is peculiarly true with local broadcasts which we shall discuss later.

Before we leave this subject of listening to the radio in school and at home, let it be said with great emphasis that another and necessary procedure for enjoying the radio is to have periods of silence, periods when the radio is turned off completely. Silence is needed both for contrast with the programs—even the best of them—and for allowing what has been heard to sink in, to be recalled or reheard inwardly; in a word, to be made part of ourselves. The right kind of radio music is a blessed thing, but silence is also blessed. And some silence is needed both before and after fine listening! (See Appendix T.)

What Beside Passive Listening?

We have discussed listening to broadcast material as an end in itself; let us consider some other possibilities of music education by radio. The many rugs thrown back in the livingrooms of our homes indicate that music heard from far away may produce action. Dancing and dancing classes conducted over the air are well established. Those effervescent young men who bubble out comments on the setting-up exercises in the morning evidently believe that they can approximate the directions needed to keep their unseen charges at their tasks. Many of their remarks addressed to hypothetical strugglers in the studio actually have pat application to at least some of the home-dwellers who are listening in. Given enough listeners, there will always be some who make almost any mistake that can be imagined, and the mention of this mistake by the announcer not only gives a vivid feeling of personal application to the one who happens to make it, but also develops a sense of superiority for the many who do not make it.

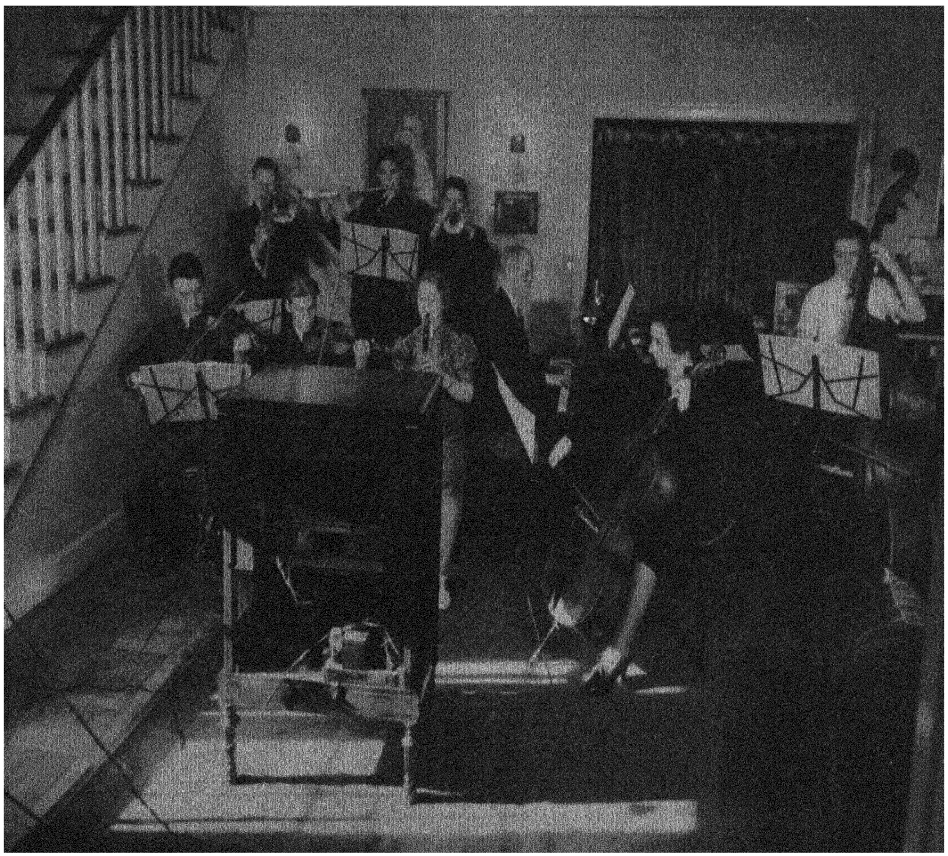
One of the most useful musical accomplishments and one which large numbers of people would like to possess is the ability to direct music, to conduct. There are hundreds of amateur song leaders throughout the country—leading Rotary, Kiwanis, and other men's and women's service clubs—who would welcome the attractive course in conducting which might be given over the radio. There would also be, especially if good music is used, enough general interest in the program to attract many listeners who would not attempt the actual conducting movements. When schools are organized for radio instruction, high-school students and teachers could gain much from a conducting class taught by an acknowledged expert. The contest numbers of some of the great competitive festivals for chorus, band, and orchestra involving hundreds of organizations with thousands of members, might with great profit be used for demonstrating points in a conducting class.

It is necessary that the musical score be used as an aid not only in conducting but in general listening. In the concert hall the lights are usually extinguished or lowered so that it is impossible for the audience to follow program notes or

printed scores. In the home or the classroom, with the listener in the full light, this is extremely simple. As a consequence music stores have already felt a call for scores for piano and even full orchestra, especially in the miniature editions of symphonies, tone poems, oratorios, and operas. With the English text before him, the meaning of the song or chorus will be clear to the listener whatever language the singers use, or however badly it may be pronounced. As a result, it is already possible to get much more discriminating and intellectual enjoyment from many concerts by sitting at home than by going to the music hall. For training in conducting that is to advance beyond the elementary stages, the radio listener must have before him a duplicate of the score which the broadcaster uses and to which he refers in explaining his directions and criticisms.

All of the activities thus far mentioned involve less personal and intricate

One of America's well-known composers gathers his family and neighbors to play with the Home Symphony as it comes over the radio. See Appendix S for correspondence.



activity on the part of the student than do playing, singing, writing, and composing. Can these also be taught by radio? Scientific study has demonstrated that in general similar groups of people make similar mistakes. What we have just said regarding physical training and conducting applies equally well to singing. It is probable that if a teacher were to broadcast the instruction which would be needed by a chorus of 250 in New York state, it would be very suggestive for a group of the same size in Kansas or California; the directions which he gives to a group of 40 children in a rural school, his comments and the reaction of the children, including their mistakes and their efforts to correct them, would to a large extent be applicable to many other groups of forty children in other rural schools widely removed from the first one. In so far as group work can be carried on successfully in any one spot, the procedure may be broadcast with the certainty that it will be helpful in other similar conditions. This will be especially true if the students in all of the centers have before them the same printed material. Evidently then, the need, as far as teaching singing, reading, writing of music is concerned, is to have books which are conceived in terms of radio instruction.

This plan of teaching singing has already been successfully demonstrated with phonograph material. The children follow in their books what the phonograph plays. First, they listen to a song by a soloist or a group of singers with piano or orchestra accompaniment. After a time the accompaniment alone is repeated and the children sing with it. Even part-singing is taught by this method —the children singing a second, or alto, melody while the phonograph plays the original, or soprano, melody, or vice versa. Then the children may be divided, the phonograph stopped, and the two parts sung without accompaniment. Beautiful tonal models, exquisite accompaniment, and the necessity of singing steadily with proper rhythm and tune are thus provided. It is obvious that all of these advantages are equally possible with the radio.

Playing Instruments with Radio Broadcasts

One of the most vital means of using radio to stimulate high school instrumental musicians, as well as others who were qualified to take part, was the *Home Symphony* half hour conducted for several seasons under the direction of Mr. Ernest La Prade.[3] He wrote the following about it in the early stages of the project. (See, in Appendix S, comments from some of the listeners who participated.)

> The "Music Participation" radio program has a threefold purpose: First, to supplement the splendid instrumental work now being done in our schools; Second, to furnish an outlet for the enthusiasm of amateur instrumentalists; Third—the most important,—to encourage and facilitate the carry-over into post-scholastic life of the musical interest and skills acquired by our young people in their high school orchestras.
>
> What we propose is to broadcast each week a half-hour program of orchestral music, in which anybody who plays an orchestral instrument—or the piano—can

[3] "A Music Participation Program," in MENC *Yearbook* for 1936, p. 329.

participate. The programs will be published in advance for each series of ten broadcasts, and will be mailed without charge to anyone requesting them. The program leaflet will also give the prices of orchestral parts and the sources from which they can be obtained; and you may be interested to know that a plan has been worked out with the music publishers whereby a complete set of parts for the series of ten programs can be offered, through local dealers, at approximately one-third the usual retail price. By this arrangement, the total cost to the participant for a series of thirty broadcasts would be $2.00.

The compositions have been selected from the contest lists of the National School Orchestra Association. Members of school orchestras will therefore have an opportunity to rehearse their parts at home, with a professional orchestra offering standard interpretation in the matter of tempi, phrasing and so forth.

Amateur musicians—who are more numerous than is generally realized—will have an opportunity to indulge in that chief delight of the music lover, ensemble playing.

But the most valuable outcome of the project will, we believe, be the encouragement it offers to graduates of our high school orchestras to continue their practice of music after they leave school. Groups may be organized for joint participation in the broadcasts. We shall offer to help in the formation of such groups by establishing contact between individuals in any community; and our fondest hope is that such beginnings may lead to the foundation of local orchestras.

Professor Joseph E. Maddy [4] discussed in 1934 a radio project for giving elementary instruction in singing and in playing band and orchestral instruments. Although most of the radio participants were grade children, the work was in some cases pursued by students in rural high schools in which there was no teaching of music:

In spite of the encouraging results which so far have characterized the work at the University of Michigan, three disadvantages of radio music instruction must be recognized: the teacher's inability to watch the students, his inability to hear the students, and the lack of individual help which would benefit the students. The first two disadvantages are largely overcome by having a beginning class in a room adjoining the studio where the students can be watched through windows and progress checked by assistants. By correcting the common errors of this group the same errors of the invisible students are corrected, and they usually appear at the same time.

The advantages must not be overlooked. The first is that the student has good tone quality to imitate. Second, the necessity of playing or singing smoothly in order to keep with the radio is beneficial. Then, too, the ensemble feeling is developed by singing or playing along with the broadcast music furnished by the studio group. The advantage of supervision and co-operation of parents, since mothers nearly always listen at home while students are taking the lessons at school, aids the pupils' progress. The elimination of expense, since the radio lessons cost nothing except a few cents for the instruction booklets, makes it possible for many a student to learn to play some instrument who might otherwise be debarred the privilege.

I include a number of pertinent questions regarding music lessons with the answers which seem satisfactory to me.

1. *How far can radio lessons take the pupils?*

After ten lessons some pupils are far ahead of others, and from the experience we have had it is advisable to limit the lessons to that number.

[4] Education on the Air, *Fifth Yearbook* (1934) of the Institute for Education by Radio, pp. 99-100.

2. *What is the purpose of radio music lessons?*
Radio lessons are prepared to interest pupils in music who would not otherwise become interested.

3. *Will radio lessons cut in on the private teacher?*
No. Probably not one of more than forty thousand radio pupils in Michigan would have been sufficiently interested to pay for music lessons at first, while thousands of them are now regular music students, paying for lessons.

4. *Will radio classes replace music teachers in the schools?*
No. Many music teachers have been engaged to carry on music classes begun by radio, but in no instance has a music teacher been dropped because of the availability of radio lessons.

5. *Are radio classes of any advantage to schools having regular music instruction?*
Yes. The radio lessons are refreshing to teachers and pupils, and the emphasis on good tone quality and correct breathing serves to reinforce the efforts of the supervisor.

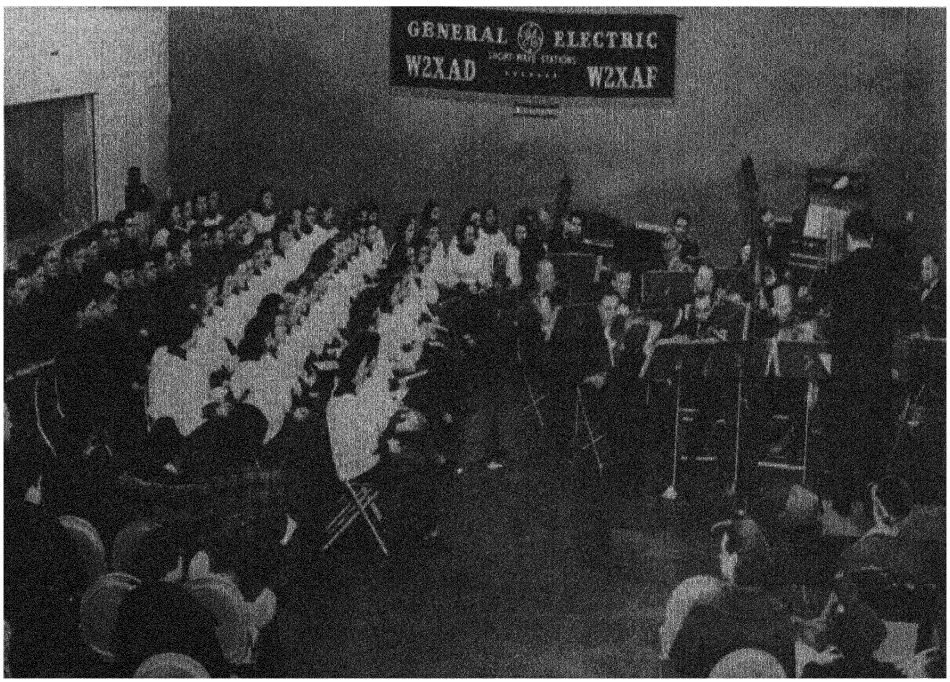
Pupil Broadcasting

Up to this point our discussion has dealt mainly with what pupils may gain at the receiving end of the broadcast. Now we wish to consider what they can gain from the sending end. Opportunities for the schools to broadcast programs are increasing rapidly. Some national chains have a regular program which features high school organizations, such as the Music and American Youth Series. Many stations which cover one or two states such as those operated by state universities make frequent use of school organizations. An increasing number of large city school systems broadcast several hours each school day, usually through a co-operating arrangement with a local commercial station. Participation in broadcasts should have and increasingly is having two very beneficial effects: first, it is leading the organizations who may have the chance to appear to include in the material they are studying numbers which will be suitable for broadcasting; second, it is stimulating the organizations to perfect their work to a point of artistry that formerly was reserved for music contests. In fact, this pitting of themselves against the ideal of their possibilities in the broadcast may prove to be an excellent substitute for that pitting themselves against other schools which is the essence of the contest. There are so many excellent educational possibilities in preparing a music broadcast that we shall discuss them briefly.

In the broadcast sound alone counts. In the school auditorium or a concert hall the attractiveness of youth and the personalities and the friendships of the performers frequently serve to excuse mistakes or blemishes in the performance. In the broadcast, however, since the performers are unseen and unknown to most of the listeners, their work is judged entirely by its sound. Rehearsals, therefore, stress this point. The director or supervisor or anyone who passes judgment at rehearsals strives to be as impersonal and objective as possible. When the rehearsal is held in the broadcasting studio, the best place for forming judgments on the performance is not in the studio but in the control room in which the sound is exactly what will be heard by the listeners in the homes. Since this type of rehearsal can only be had occasionally, it is fortunate that an adequate substi-

All-Maryland High School Orchestra, 1938, broadcasting a program.

Mount Pleasant High School Choir of Schenectady, New York, broadcasting a program of South American music.



tute may be found in making records of the performance. Many schools are finding the portable recording machine an invaluable aid not only to the preparing of broadcasting programs but the criticizing of all performances as they near completion. (See illustration on page 106.) Tone quality, balance of parts, blending, dynamics, enunciation and pronunciation, timing, all of these are permanently registered on the record and can be studied over and over to the great advantage of the performers.

Mr. Ernest LaPrade from his long association with the Music and American Youth Broadcast, makes the following helpful statements [5] concerning one technical matter which is frequently overlooked by school musicians:

> One of the most essential functions in the preparation of a musical broadcast is the clearance of musical numbers by the copyright staff of the network. Music in the public domain may be broadcast freely, but it often takes an expert to determine whether a given composition is or is not in the public domain. Music published more than fifty-six years ago is unprotected by copyright in the United States; but a later arrangement of it may be protected, and that arrangement may not be broadcast except by agreement with the copyright owner. The broadcaster is interested, therefore, not only in the compositions to be presented in any program, but also in the editions to be used.

Finally, the social possibilities of the broadcast should be noted. These include not only the stimulation of the performers to bring about the best performance of which they are capable, not only the feeling of pride and satisfaction that they have used their talents to do something for other people, many of whom of course are strangers, but also the unifying effect that the preparation and presentation of the broadcast may have upon the relatives and friends of the performers. Mabelle Glenn, director of music in Kansas City, Missouri, in an illuminating paper on "Utilizing A Broadcast as a Community Aspect" summarizes this social aspect in the following paragraph: [6]

> The announcer had said, "In twenty seconds we begin." In reality, the whole enterprise had begun months before when the program of songs had gone into every fifth and sixth grade in the city, and to every junior high school, with a letter telling of the broadcast and saying that those children whose tone was best, whose diction was perfect, and whose singing was most artistic would be the ones to participate. This preparation, which was carried on in all schools, made the broadcast important to many students, teachers, and principals. And what is of interest to children in the schools is carried with them into the homes.

In the light of the effects suggested in this chapter are we not justified in thinking that the schools can gain greatly from what radio is prepared to give to them and quite as much if not more from that they can give to radio? Each type of use has been but slightly developed by high school teachers of music, so that one of the challenges for the future is the title of this chapter, "Radio as A Potential Force in Music Education."

[5] "The Broadcaster and Music Education," in MENC *Yearbook* for 1938, pp. 210-214.
[6] In MENC *Yearbook* for 1938, pp. 224-225.

REFERENCES FOR ADDITIONAL READING

I. *Articles and Books*

1. Clark, Robert—"Music Education vs. Radio and Dance-hall Rhythm," *Music Educators' Journal,* May, 1937, pp. 33-34. Mus. Ed. Nat. Con., Chicago, Ill., 1937.
2. Dunham, Franklin, Leader—Round Table Discussion on "Listener Participation" in *Education on the Air, Yearbook* of the Institute for Education by Radio, pp. 110-125. Ohio State Univ., Columbus, 1937.
3. Dykema, Peter W.—"Teaching Music by Radio," in *Education on the Air, Yearbook* of the Institute for Education by Radio, pp. 330-341. Ohio State Univ., Columbus, 1937.
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6. Glenn, Mabelle—"Utilizing a Broadcast as a Community Asset," in MENC *Yearbook* for 1938, pp. 224-225.
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8. Hill, Frank E.—*Listen and Learn: Fifteen Years of Adult Education on the Air.* Amer. Assn. for Adult Education, New York, 1937.
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17. Morgan, Russell V.—"Going on the Air," in MENC *Yearbook* for 1938, pp. 215-217.
18. O'Steen, Alton—"Educational Music Broadcasts," *Education on the Air,* 1939. Ohio State Univ., Columbus, 1939.
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22. Various Authors—"Radio: The Fifth Estate." A symposium of thirty articles on: (A) Broadcasting Systems; (B) The Service of the Radio; (C) Current Questions in Broadcasting. In the January 1935 issue of *The Annals of the Amer. Acad. of Polit. & Social Science.* 3457 Walnut St., Philadelphia, Pa.

[7] These *Yearbooks* may be secured from Music Educators National Conference, 64 East Jackson Blvd., Chicago, Illinois.

II. *Pamphlets, Manuals, etc.*

1. State Broadcasting Notes: Many of the universities maintain broadcasting stations and send out, on request, programs and teaching suggestions. Inquiry at your state university will usually bring information on the facilities available to you.

2. *The News Letter.* A monthly bulletin bringing information to teachers about radio, motion pictures, and the press. Sent free on request. Address the editors, Bureau of Educational Research, Ohio State University, Columbus, Ohio.

3. *Radio Manual, Glossary of Radio Terms, Handbook of Sound Effects,* and *Catalogue of Educational Radio Script Exchange.* Washington, D. C.: Federal Security Agency, United States Office of Education Radio Project. These helps to amateur producers are available on request.

4. Co-operating Teachers and Staff of Evaluation of School Broadcasts Project. *How to Use the Radio in the Classroom.* Washington, D. C.: National Association of Broadcasters, 1939. Free through local radio stations.

5. Koon, Cline M. *The Art of Teaching by Radio.* Washington, D. C.: United States Government Printing Office. Price 10 cents. May be obtained from the Superintendent of Documents, Washington, D. C. Deals chiefly with preparation and broadcasting of educational programs.

6. *NBC Presents.* A monthly listing of educational and cultural programs of the NBC networks. Free on request to the National Broadcasting Company, 30 Rockefeller Plaza, New York City.

7. *CBS Student Guide.* A monthly schedule of Columbia Network programs of educational and cultural interest. Free on request to the Columbia Broadcasting System, 485 Madison Avenue, New York City.

8. *NBC Music Appreciation Hour.* An Instructor's Manual, price 25 cents, and a Student's Notebook for each of series A, B, C, and D, price 10 cents each, are published annually and copies may be secured by writing to NBC Music Appreciation Hour, National Broadcasting Company, 30 Rockefeller Plaza, New York City.

9. *The American School of the Air.* The Columbia Broadcasting System issues a free teacher's manual and classroom guide which may be obtained by writing to the American School of the Air, Columbia Broadcasting System, 485 Madison Avenue, New York City.

10. *Standard School Broadcast.* Standard Oil Company of California, 225 Bush Street, San Francisco, California. Teacher's manual for this music appreciation broadcast available on request.

11. *Rochester Civic Orchestra.* Student's manual for the radio concerts available from Howard N. Hinga, Board of Education, Rochester, New York.

TOPICS FOR DISCUSSION

1. Do you agree with the statement—"What we hear moves us, stimulates our feelings more than what we see"? What examples can you cite in support or refutation of it?

2. On the basis of your immediate observations, do you consider radio a far-reaching educational force or do you think it is primarily an entertainment device? How does it function in your own life? In the lives of your parents? In the lives of the high school students you know?

3. Do you know of any people who use the radio for other purposes than passive listening—that is to say, who do anything with what they hear? Try to mention examples other than dancing, even if you cannot cover all the aspects mentioned near the end of the third paragraph in this chapter.

4. What are the trends in the use of the radio? Is it being used more and valued more in the home and in the school or is it losing its appeal? Do you consider it a good idea to make plans for using it more in high school teaching?

5. Point out the truth and the falsity in the statement "Appreciation is caught, not taught."

6. How valuable do you consider the procedures listed by Grace Van Dyke More? Are they consistent with the plan used for the Standard School Broadcast?

7. There are evidently arguments on both sides of the alternative, large or small listening groups in the school for broadcast programs. Which plan seems to you more desirable? Are these questions involved?—"better a little than nothing;" "what you do, do well;" "order is nature's first law;" "listening is a social as well as an individual act."

8. What do you think of the Home Symphony idea (i.e. people in their homes playing along with an orchestra which broadcasts from a remote station)? What comments occur to you from looking at the photograph reproduced on page 299? (The American composer at the piano is responsible for many songs, including *"There is no Death," "Give a Man a Horse He Can Ride,"* and *"K-K-K-Katy."*)

9. What do you think of the plan of giving high school pupils definite direct instruction in music by radio in matters other than ordinary appreciation? A number of suggestions for other types of instruction are given in our text. Are any of them feasible? How would you handle the situation if you were in charge of the reception in your school?

10. Can you see any application for high school use of the plan for teaching instruments by radio which Joseph E. Maddy has used mainly with rural school children? What changes, if any, would be necessary? Is Dr. Maddy's plan valuable only for beginners?

11. Can any of the suggestions for broadcasting by pupils be used for high schools which have no opportunity to do active broadcasting?

XXII

Concerts, Contests, and Festivals

Sir George Grove, in his *Dictionary of Music and Musicians,* maintains that the word "concert" was originally "consort," and meant "the union or symphony of various instruments playing in concert to one tune." The words *consort* and *concert* were in earlier days used synonymously. John Milton, who we are told "had been a musician since his childhood and had had unusual opportunities of hearing the best music in England," evidently used the words interchangeably. He ends his fine poem, *At a Solemn Music,* written in 1633, with these lines:

> O, may we soon again renew that song,
> And keep in tune with Heaven, till God ere long
> To his celestial consort us unite,
> To live with Him, and sing in endless morn of light.

Concerts, as a friendly combination or union of singers and players presenting a musical performance of a varied and miscellaneous program, are characteristic of the offerings high school students present to their mates and the public. We have already in several of our chapters mentioned such concerts and have interwoven suggestions for making them interesting to performers and listeners by embodying in them variety, development, and climax. We are hearing much in recent years about the art of flower arranging and we may well give thought to the art of building such music programs that each number shall help display advantageously those that are adjacent to it. Scattered throughout this volume are numerous programs which may now with profit be considered solely from the viewpoint of their construction. Other sections of the book present much pertinent material on such topics as rehearsing, business arrangements, program covers, and the like. (We refer especially to Chapters IV, V, XV, XXVI, and Appendixes A 10, E, M, Q, R 1, R 2, and W 6.) We, therefore, shall in this chapter give chief consideration to matters which have not yet been discussed, namely, contests and festivals.

High school music contests today are vieing with athletic contests in the interest they create and in the effects they have upon school and community. Winning or losing frequently becomes so important that educational values are forgotten. There have even been cases in which the tenure of the music director, like the football coach, depended largely upon the success of his team. The

contest, at least in its rawer forms, tends to set up standards of comparative value, that is, the superiority of one group over other groups.

The festival, on the other hand, being less dramatic, frequently seems on the face of it to be less significant. Instead of being a battle, it is a holiday, a co-operative enterprise. The stress is not now upon the prowess of the leader in drilling his team so that it outpoints its rivals, but upon the contribution which the young musicians can make to a shared project. The opponent to be overcome is the challenge of the music. Victory consists in deeply stirring participants and auditors by the beauty of the massed tone.

Here are two contrasting ideas, two vital forces. Each has played an important role in the development of mankind and each doubtless has a place in the development of high school music. It is the purpose of this chapter to inquire whether one is inherently better than the other, whether one should precede the other, or whether the one which is to be used depends upon the conditions which exist in any given high school. We shall, moreover, endeavor to ascertain whether there are weaknesses in each plan which can be remedied in the light of many experiments which have been conducted in our country during the past quarter of a century.

The Lineage of the Contest

The history of music contests is a long one. Although the Olympic Games which date back to the 6th century B.C. were primarily athletic meets, there probably were included some lyric events, both literary and musical. The Welsh Eisteddfod, devoted largely to competition in singing and in the performance on musical instruments, is mentioned as early as the 7th century although its permanent rules were not established until the 12th century. Vigorously revived early in the 19th century after a hundred years of slight activity, it has spread throughout the world wherever there are people of Welsh descent and has had many imitators among other peoples. The Festivals or Tournaments of Song instituted in Germany by the Minnesingers (12th and 13th centuries) and Meistersingers (14th, 15th, and 16th centuries) were, as faithfully represented in Richard Wagner's *Tannhaeuser* and *Die Meistersinger,* devoted to competitions between individual bards. The Musical Competition Festival, with its first meeting at Stratford, England in 1882, has had, especially since the organization in 1921 of the British Federation of Musical Competition Festivals, great influence on practices in the United States. The aim of the Federation as stated by its Central Board is "to provide decent and elevating occupation for the spare time of adolescents at the critical age, encourage boys' and girls' clubs to establish musical branches, help form village, town, and factory choirs, develop hidden musical talent by means of school orchestras, provide conductors' classes and thus add to the somewhat scanty supply of trained leaders, and set up a lending library of orchestral parts, whereby the taste of village and industrial string and other bands and orchestras will be improved by making good music available."

In the United States, until well into the 20th century, musical competitions

were restricted to the German Saengerfest and the Welch Eisteddfod and the participants were drawn almost exclusively from adult organizations. Probably the first widely used competition in our schools was the music memory contest, the first city-wide observance being held in 1916. The Inter-Collegiate Glee Club Contests, initiated at Harvard in 1913, and The Associated Glee Clubs of America, organized in 1924, both influenced the spread of musical competitions between high schools.[1] By 1926 statewide high school music contests were being carried out in about twenty different states.[2] In 1926, under the auspices of the Committee on Instrumental Affairs of the Music Supervisors National Conference, the first National School Band Contest was held in Fostoria, Ohio. Beginning in 1928 the National School Band and Orchestra Associations compiled lists for solo and ensemble music which was to be used by the various competitors. In 1937 the National School Vocal Association began compiling music lists for state and national competitions, including mixed chorus, accompanied and unaccompanied; male voices; female voices; small vocal ensembles. At a meeting held in January 1937 the National School Band Association adopted a regional competition plan by which the country was divided into ten regions, holding a competition conducted under national rules and with national standards of adjudication in each region.[3] Today the competition movement is more or less strongly entrenched in every state in the union.

Description of the Contest

The contest, as its name implies, is a match between competitors who, by various devices, are grouped into various classes so that each contestant is, presumably, competing against someone who has about an equal chance of winning. To this end, specifications are set up regarding the age and school years of individuals, and the size and experience of groups; and restrictions are made regarding the material which is to be performed. The items to be marked are frequently announced in advance. The marking is done by one or more adjudicators who are recognized authorities and who usually are drawn from territory outside of the region from which the contestants come. The winners are given awards which in the early days were substantial material or money but which are now, generally, banners, certificates, or mere announcements of placements. All of these items and several others will be discussed in detail later in this chapter.

It is evident that we have here the outlines of a game which may be hard fought and that therefore there will be varying opinions regarding its value. Its advocates quote the business slogan "competition is the life of trade" and

[1] Frank A. Beach in an address on Music Competitions (MTNA *Proceedings*, 1925) states the All-Kansas Music Competition Festival, a contest devoted to music in the public schools, was organized in 1912.

[2] See Hollis Dann, "Musical Competitions and Their Results," MTNA *Proceedings*, 1926.

[3] See Historical Sketch (Anonymous) entitled "The Development of School Music Competition" in MENC *Yearbook*, 1928, pp. 426-431. (For lists of material see Appendixes C, J, and K.)

recall that all life is filled with competitive factors. The child, they maintain, must therefore be trained both to win generously and to lose graciously. They point out that competition arouses wide interest in participants and audience and that it makes prolonged preparation endurable and greatly sharpens the discrimination of what is good and what is poor. They assert that the contest more than any other one factor is responsible for the great advance in the quality and quantity of school music in the past quarter of a century.

Opponents of competition agree that it is a driving force, but maintain that the evils it produces outweigh the benefits. They point out that in each class there is but one winner and many losers and that therefore there are more who are disappointed than are gratified. They deplore the focussing of attention of both participants and audience upon winning a place rather than enjoying the music. Competition may be the life of trade but it is the death of music, they say. Instead of uniting people it separates them. It is, moreover, detrimental to the regular school work because the contest material, being made the goal of achievement, makes all the rest of the music study seem uninteresting and of little worth. They even go so far as to assert that the apparent advances made with competition are really retreats which must be counteracted by building up in the individual schools a love of music rather than a love of winning. Before we attempt to balance these opposing points of view, let us examine another type of music meet from which the competitive element is largely, if not entirely eliminated.

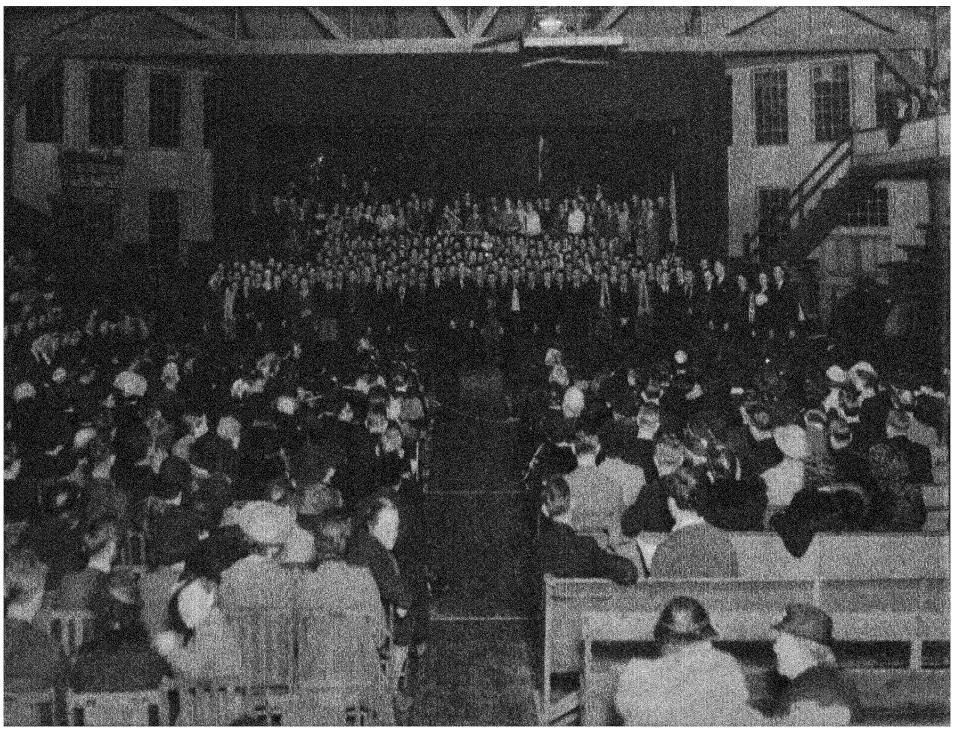
Description of the Festival

The term festival, as we shall soon see, has been used to describe a great variety of events, some of them even approximating what we have just described as a contest. But since the use of the term in this country arose originally in connection with concerted musical events which made little or no use of the competitive element, we shall at this point use the term festival as though it were sharply contrasted to the term contest or competition. A *festival* may therefore, tentatively at least, be defined as a joyous occasion when various groups co-operate in a program of music which in magnitude certainly, and impressiveness possibly, surpasses anything that any one of the participating groups alone could produce. This term properly describes the musical events carried out in many of our universities in the spring when the university forces which have given comparatively small concerts earlier in the year are now augmented by choruses from neighboring towns, by a visiting symphony orchestra, and by imported soloists. Similar community affairs have been produced for a number of years during the summer and the fall. Parallel events take place around graduation time in some of our large cities when the various high school orchestras and choruses are combined for imposing concerts. The New England High School Festival has for several years brought together in the spring of the year, four or five hundred school musicians from all parts of New England. These are

formed into a symphony band, a symphony orchestra, and a choral group. The young people are usually together from a Wednesday evening through Saturday afternoon with rehearsals morning, afternoon, and evening, and a gala concert at the end. In the state of Montana, after ten years of competitions fostered by the Montana Interscholastic Music Meet, the matter of furnishing entertainment became so great a problem that no town felt equal to taking care of the great mass of young people who came to the Meets. In 1936 Marguerite V. Hood, then State Supervisor of Music in Montana, wrote as follows: "To take the place of the discontinued competition, small festivals were started in several sections of the state, and nearby schools were invited to send each a musical number for the festival program. These festivals have increased in size until now the combined numbers participating include more students than took part in the contests. These are free festivals and no attempt is made to set any type of standard in the quality of music used or of work done, except in case of massed ensembles for which numbers are assigned. No ratings are given and no suggestions or helps are made to teachers except in connection with tempos, etc., for massed ensemble numbers. These festivals have been held for five years." [4]

[4] Marguerite V. Hood, "Can the Festival Take the Place of the Contest?," MENC *Yearbook*, 1936, pp. 344-347. (See also Appendix U.)

County Music Festival for High Schools in Clinton County, Ohio. An annual affair for eleven centralized high schools, music in charge of nine supervisors.



From these random examples—random because, as might be expected, the festival idea calls for much less extensive organization than the contest does—we can see that we are now considering something far less strenuous than the contest. More than ten years ago John W. Beattie, now Dean of the Music Department at Northwestern University, compared the two kinds of meets in the following tolerant words: [5]

> You have county, sectional, state, and interstate contests. I dare say that you long for national and international events. Well, such events are not without their value. I have participated in them from every standpoint, that of organizer, promoter, participant, and judge. You cannot advance any argument in their favor to which I could not agree. But just between us, are there not some present who are alive to their defects and possibly a trifle fed up on the whole business? If there are, to those brave souls I say, why not declare a musical armistice for at least one year in order that you may devote yourselves to a type of musical enterprise which will retain practically every good feature of the competition while minimizing the bad ones? Try the festival for a year or two. Let it be a single school affair, a joint city meet, or a gala event in which several cities participate. It may involve many children and please a large public and without half the wear and tear on the nervous system brought on by the contests.

The advocate of the co-operative festival maintains that this is an event which is consonant with the kindly, social spirit of music. It permits participation by a much larger number than can possibly enter a contest. It has a place for the widow's mite of the small school as well as the magnificent contribution of the large school. It thus greatly broadens the social and musical outlook of a large number of participants. Strain and self-consciousness which are inevitable in the contest are almost entirely eliminated in the festival. The criticisms and suggestions made for the inexperienced conductors of the various groups are welcomed and remembered because they are offered in a constructive rather than a fault-finding spirit, and because they seek to carry the participants a little farther than they were before the meet, rather than merely to try to determine in what respects they are weaker than the few superlative performers.

Advocates of the contest reply by admitting that while the festival may have some good features it has many bad ones. It may be pleasanter for a time but its benefits are not so permanent or far-reaching. The festival, they hold, strikes at the very root of all progress, namely, individual responsibility. The very fact that it admits the strong as well as the weak furnishes an excuse for the indolent to neglect that type of preparation which is indispensable in the contest. They point out that festivals rapidly lose their power of stimulating the participants and thus deteriorate and disappear while the contest continues vigorous year after year. The contest tends to weed out inefficient teachers while the festival often effectively protects weak teachers. Finally, they maintain that the contest can easily be varied from year to year to include a large number of fresh compositions, the ability to perform unfamiliar music at sight, to be familiar with significant matters concerning the history and development of muisc, and thus

[5] "The School Festival," in MENC *Yearbook* for 1929, pp. 352-359.

in general to make for the continuous development of all-round musicianship; whereas, the festival seldom requires much more than passable preparation of a comparatively small amount of standard musical material which is suitable for mass performance. As before, we shall defer balancing of these conflicting arguments until we have examined the third type of musical meet.

The Combined Competition and Festival

With so many arguments both for and against the two forms of music meets it is not strange that some effort should have been made to preserve the values and avoid the weaknesses of each. Whether or not the British Competition Festival has always combined the two ideas is not known to the authors of this book, but their acquaintance with a number of examples during the past quarter of a century indicates that such a combination has long been characteristic of that institution. In the United States there is at present a strong trend toward a merging of the competition and festival ideas as they have been differentiated earlier in this chapter. It will probably be several years before a commonly accepted formula is evolved. Our description, therefore, of a combination, while based upon actual competition festivals, may not successfully prophesy what will happen in the next decade. But we safely assert that a portion of the meet will be devoted to competition by individuals and groups and another portion to rehearsing and performing by larger groups, made up of most, if not all, of the participants in the competitive events. A considerable portion of the material used for the competitions which, let us say, take place in the earlier part of the day, may be drawn from the material which is to be used by the combined groups in the latter part of the day, when, for instance, it is planned to have as a climax of the meet a performance of a larger work like Handel's *Messiah,* Bach's *B Minor Mass* or Elgar's *Apostles* or Wagner's *Lohengrin* or Verdi's *Falstaff* or Parker's *Hora Novissima* or Kelley's *Pilgrim's Progress* or Hanson's *Merry Mount,* or any other European or American work involving chorus, orchestra, and soloist. Many, if not all, of the numbers will be assigned, as required or optional selections, to the various classes for individual groups which will compete in the contest. By this means the members of the combined choruses will come to the rehearsals with the more difficult and taxing numbers well prepared, there will be a wide selection of soloists to sing important solo numbers either individually or in unison groups, and most of the difficulties in the orchestral accompaniments and concert pieces will have been intensively studied. In the combined rehearsals the conductors who have served as adjudicators earlier in the day, will have the opportunity not only of welding into a homogeneous whole the contributions of the various participants, but also to point out in a constructive spirit what might have been done by various groups or individuals to improve what they presented in the competitions. Most of these comments will be presented without mentioning specific groups or individuals because the rating sheets dictated during the competition will later be sent to the various schools. Now and then, however, contestants who have satisfactorily presented what the adjudicator and

conductor considers a model performance may be singled out to give a standard which the others can emulate. A capable and experienced conductor can often transform his rehearsal into a huge master-teacher's class, participation in which will seem to the high school student such a privilege that the question of the winners in the competitive features no longer monopolize interest and attention. The picture here presented is by no means a visionary one. The authors from actual experience can testify that results of this kind have already been realized many times both abroad and in this country. On the other hand there is much to be done before this balance between competitions and festivals can be realized.

Before we proceed to our final question of how each community shall decide which of these three forms is best for its immediate purposes and just how the values of the competition and festival shall be realized, we need to consider many important subsidiary questions which affect one or more of these three forms of meets.

Administrative Details Common to Music Meets

(a) *Organization.* To insure the widest participation, to avoid misunderstanding and favoritism, and to provide for an equitable distribution of labor, it is essential that there be a central organization committee made up of members who neither participate nor are directly responsible for those who participate in the competitive features of the meet. If the affair is confined to a single school, the central board should consist of the principal and some of the teachers who are not engaged in the preparing of the participants; if it is a city-wide affair, the superintendent and the supervisor of music should assemble a committee from the teaching staff and the public, which excludes the teachers of the participating groups; the county supervisor of music, the director of music in the teachers college or the university, the state director of music, or combinations of some of these drawn from different states or from sectional or national organizations, should be the nucleus of organization groups for more extensive meets. The teachers colleges have been very active as organizers and have made a very valuable contribution. They have recently wisely made special efforts to involve supervisors and other administrative officers in the schools in order to insure more democratic organization. The planning and carrying out of a large musical meet involves not only a great amount of work but the necessity of complete impartiality.

(b) *Finances.* Money is needed for a great variety of purposes, such as the printing and mailing of announcements and registration blanks; correspondence regarding eligibility; adequate publicity; compensating the adjudicators; engaging artists for concerts when these are provided; purchasing music for student participants; providing transportation, food, and lodging for participants; supplying secretarial, clerical, janitorial, and other help.

Revenues may be obtained from some or all of the following sources: registration fees paid by individual participants, organizations, or schools; fees paid by the audience for student events or for concerts given by imported artists; contribu-

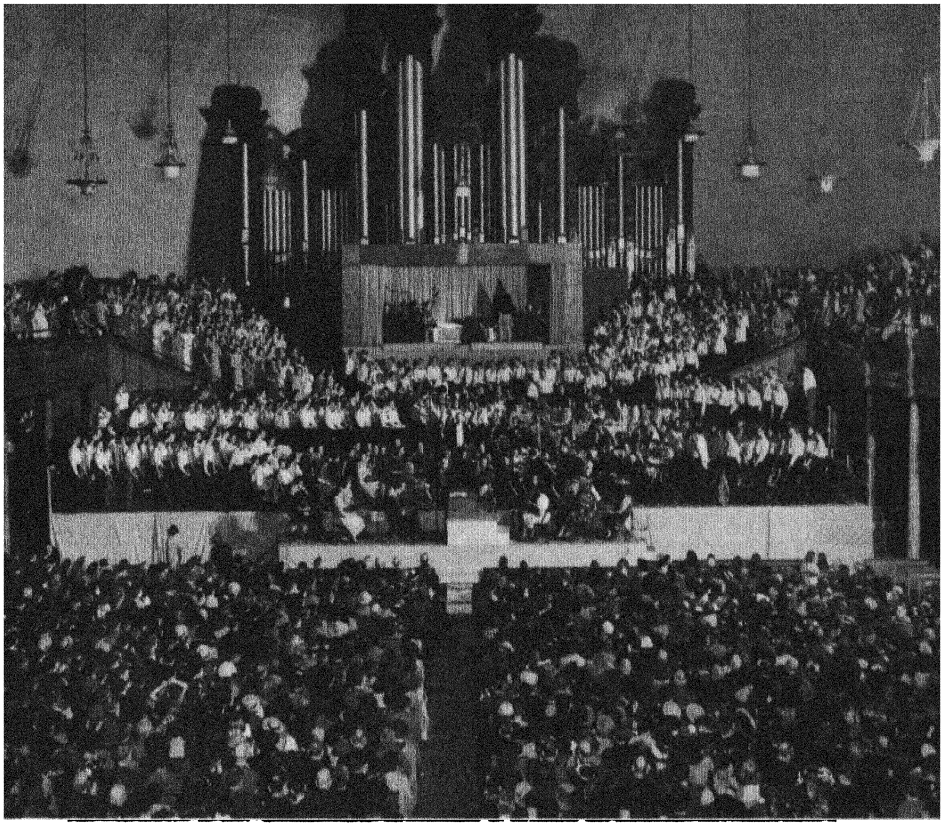
tions from interested individuals and business organizations; grants both in money, housing, and staff service by sponsoring institutions; and finally, complete or partial contribution of lodging and meals by the citizens. These matters of financing are usually divided between the central board and local committees, the former being responsible for expenses involved in the town in which the meet takes place and the latter for expenses incurred in the community. The problems of the finance committees, of the central board, and of the local communities not only determine whether the meet shall take place but frequently its educational value. Inadequate funds, funds long delayed, and especially funds obtained by undue pressure, may so worry the children and so disgruntle parents and businessmen that the enthusiasm for performance is almost extinguished. The most successful because the most fair and educational plan seems to be to allot to participating musical organizations a certain sum from the General Organization Fund to which they, like other high school organizations, have contributed in fees or by the proceeds from their entertainments. For expenses at the meet itself the finance committee will draw from the sponsoring institution which charges it to its general education fund; from business organizations which charge it to advertising and somewhat stimulated business, and from other sources depending on specific conditions.

(c) *Events.* The number of events in which the high school student may take part may vary from one, singing in a massed chorus for a festival, to the almost indefinite number, running sometimes into the hundreds,[6] of a great contest. The development of the number of events in any given locality is dependent upon what the schools already have done and what those in control of the meet consider to be desirable; in other words, the *supply* of the school and the *demand* of the Committee. The mere announcing of a new event almost invariably attracts some participants even though they have never engaged in that type of activity before.

Boys and girls glee clubs are foundational and from these easily follow mixed glee clubs, *a cappella* choruses, madrigal groups, quartets, trios, duets, and soloists. Parallel developments may be expected from the band and the orchestra.[7] Sight reading, dictation, music history and appreciation, original composition, band maneuvering, baton twirling, conducting, and other events also appear in

[6] The Twenty-Second Annual Musical Competition Festival announced for Winnipeg, Manitoba, beginning April 1, 1940, lists 212 events or classes grouped under the following 20 headings: 1, Choral Societies; 2, Church Choirs; 3, Other Adult Choirs; 4, Adult Vocal Ensembles; 5, Solos; 6, Junior Choral Classes; 7, Junior Ensembles; 8, Junior Solos; 9, Girls and Boys; 10, School Choruses; 11, School Class-Room Choirs; 12, Other Children's Choirs; 13, Action Songs and Singing Games; 14, Pianoforte; 15, Organ; 16, Strings; 17, Chamber Music; 18, Winds; 19, Bands and Orchestras; 20, Original Compositions.

[7] A very unusual Competition was held several years ago at Fargo, North Dakota, and Moorhead, Minnesota, under sponsorship of the businessmen who constituted a fine men's chorus drawn from the two cities. The events were not specified in advance but were entirely dependent upon what participants offered. Any individual or group might enroll. If there were two or more enrollments for the same type of event, a Class was arranged so that like events would be presented at a single session. However, if there was only one entry for one kind of event that constituted a Class by itself and the adjudicator marked it in comparison with hypothetical competitors. As a result there were such curious entries as the family groups (one consisting of eight brothers), inmates of a home for victims of infantile paralysis, farmer's grange orchestras with most unorthodox instrumentation. This particular experiment has not yet been repeated.



Salt Lake City festival chorus and orchestra selected from the lower and upper division high schools. On a specially constructed stage is the final scene from "Tannhauser" which was presented in pantomime, while the chorus sang the condensed score. The performance took place in the historic tabernacle. All of the 1000 singers do not show in this picture inasmuch as some were seated in the balcony. There were 81 players in the orchestra. Audience of 6000.

the programs of some competitions. As stated above, the basis for deciding what events shall be included is a combination of what will interest and attract teachers and students and what will be of educational value to them.

(d) *Classification of participants.* Standards of eligibility range from willingness to allow any individual or group to compete with any other individual or group, to extremely complicated methods for equalizing the contestants. There is a strong tendency to simplify this matter of classification by basing it solely upon the size of the school. The New England Classification Plan of 1934 was based upon four factors: (1) The age of the players, (2) their school age, (3) their experience with the instruments, and (4) the local support of school music as evidenced in the presence or absence of credit for music study towards graduation.

These factors were not estimated to be of equal importance but were figured relatively at 30-30-35-5 points respectively.[8] At first this plan seemed satisfactory; it certainly did cover the conditions in irregularly organized groups. The criticism was that it was too mathematical to be easily handled by music supervisors, and also it could be manipulated to force what was considered an advantageous classification for a particular group.

There is a marked tendency in several states to require that all participants in a high school contest shall be under twenty-one years and shall be doing undergraduate work with good or passing grades in at least three subjects. In some states that maintain a state-wide contest, only the winners in district elimination contests are permitted to take part.

(e) *Choice of selections.* Material to be performed consists sometimes entirely of selections designated by the central committee, sometimes entirely the free choice of contestants, sometimes the choice of the contestants from a list of alternatives suggested by the committee, and sometimes a combination of required and choice selections. The most satisfactory plan seems to be the latter because it gives a common basis for judging all competitors and also allows them the opportunity to select something that is particularly adapted to their powers. Without some common basis of comparison the adjudicator frequently finds it extremely difficult to rank the competitors fairly.[9]

There are few matters in connection with the musical meet which are more important than selections to be studied and presented by the young participants. The right sort of music well interpreted will have a great effect upon musical taste. With this in mind the central committees work long and earnestly at the task of providing adequate material. In recent years they have been greatly aided by the committees on vocal and instrumental affairs of the Music Educators National Conference. We have already presented in various chapters in this volume selections from the committees' lists which will indicate how effectively they have done their work. Central committees should consult not only current but former lists of these various committees when they are deciding on material for their musical meets. It is, of course, necessary to indicate not only the name of the selection and the composer but also the edition or editions which are approved by the committee and hence required of the participant.

(f) *Interpretation of the music.* There are two points of view regarding the responsibility for interpreting the music and these roughly represent the contest and the festival ideas as we presented them earlier in this chapter. The first maintains that since the local organization is to be marked according to its interpretation, it alone should be held responsible for it; the other maintains that enough is being required of the young people if they are held for the proper

[8] For complete discussion with several examples worked out, see article on "Contests and Festivals in New England," by Harry E. Whittemore, MENC *Yearbook*, 1934, pages 278-283.

[9] Frank A. Beach tells of this perplexing early experience: "Shortly after arriving in Kansas, I was asked to judge a county music contest. It was a never-to-be-forgotten experience. The mixed quartet event included a variety of selections, one, 'Come Where the Lilies Bloom,' with its numerous la's, la's, was sung not so badly. The next number was the 'Hallelujah Chorus,' in which the four voices vied with each other in fortissimos and prestos."

presentation of a well understood standard interpretation. The first conception leaves the local conductor to work out his ideas as best he can from the printed score; the second arranges by conferences and even demonstrations to set before the director a good interpretation so that he may have a model that will at least suggest what the judges will have in mind when they adjudicate. The former plan calls for little more than the printed announcement of the material which is to be used; the latter contemplates one or more meetings at a central point for the various local directors. In charge of this conference, sometimes with a group of young people with whom he can demonstrate, is someone, possibly the adjudicator himself, who can speak with authority concerning the interpretation of the material. In a few cases this chairman of the meeting arranges to go to the various communities to work with the leader and his own particular groups of young people. This second plan, which is of course essentially the co operative idea of the festival, is simply an extension to the contest of the aid which the local conductor receives from the composer in the dynamics and other marks of expression in the score, from the conductor of a professional organization which has made phonograph records, from the radio presentation which is almost inevitable with good standard music in almost any form, and finally from such relevant musical experiences as the local conductor may have had. It is evident that the students will profit most from the conductor who has the most to give in the way of interpretation.[10]

(g) *Transportation and housing.* In the musical meets which draw their participants from a small area (small, in these bus and automobile days, being an ever-expanding term) these two items are so closely interrelated that they almost merge. It is not uncommon for young people to drive in and out the same day for a musical gathering which is fifty or more miles away. Special buses do not balk at taking groups to meeting places a hundred and fifty or two hundred miles away But while these methods of transportation are much cheaper than the railroad, they entail greater hazards and discomforts and call for much more supervision.

In smaller towns the young musicians can usually be taken care of in the homes of citizens, one, two, or sometimes more in each home. While this also saves expense and while under favorable conditions it may be a valuable social experience for both hosts and guests, it is not always a happy one. When funds are available, the use of dormitories or hotels with adequate chaperonage is usually the most satisfactory arrangement. In a number of the best organized musical gatherings the various directors are held responsible for knowing the

[10] A local director said to the adjudicator after the results of the contest had been announced, "Last year I won two first places and a second and a third. This year I have the same number of entries but did not receive an award or a mention in any of them. And, still, this year I am better satisfied than I was last year." When the adjudicator asked for an explanation of this unusual state of mind, she replied, "Last year no explanation was given as to the reason for the decisions. This year you have so clearly explained what you consider desirable and necessary for good results that I know just what to do in preparing for next year. If you adjudicate here again, I am sure I shall be able to equal or surpass my record of last year." It may be added that at the next contest she fully justified her prophecy.

whereabouts of each performer at all times during the musical meet so that they may be easily summoned, on special call if necessary.

(h) *Assembling places.* A difficult but exceedingly important item is the providing of places where the participants may assemble. This involves provisions for wraps, for dressing rooms and toilets, for the storing of the larger instruments, for tuning instruments, and for brief rehearsals. In all of these arrangements it is essential that there be a definite time schedule so that the same room may be assigned to several organizations for specified periods. While it is sometimes considered desirable for organizations to have the privilege of rehearsing on the stage on which they are to perform, this is seldom possible under conditions that are sufficiently normal to make it worth the trouble involved.

(i) *Timing of events.* It is surprising what forethought, careful organization, and insistence on following schedules can do not only in making a musical meet move smoothly, but in maintaining interest and enthusiasm of participants and listeners. On the other hand, it is discouraging to note how demoralizing indeterminate waiting for an event is for everybody concerned. Punctuality makes for perfection; tardiness develops carelessness. But it is better to maintain a schedule by allowing one or two minutes more than an organization needs than it is to keep all groups in a nervous state by scheduling so tightly that the least unexpected incident throws everything out of gear. Moreover, as we shall point out when discussing adjudicators, adequate time must be allowed for the recording of comments if the best educational results are to be insured. Finally, it should be noted that officials, adjudicators, and conductors, quite as much as the students, need to meet the time schedules.

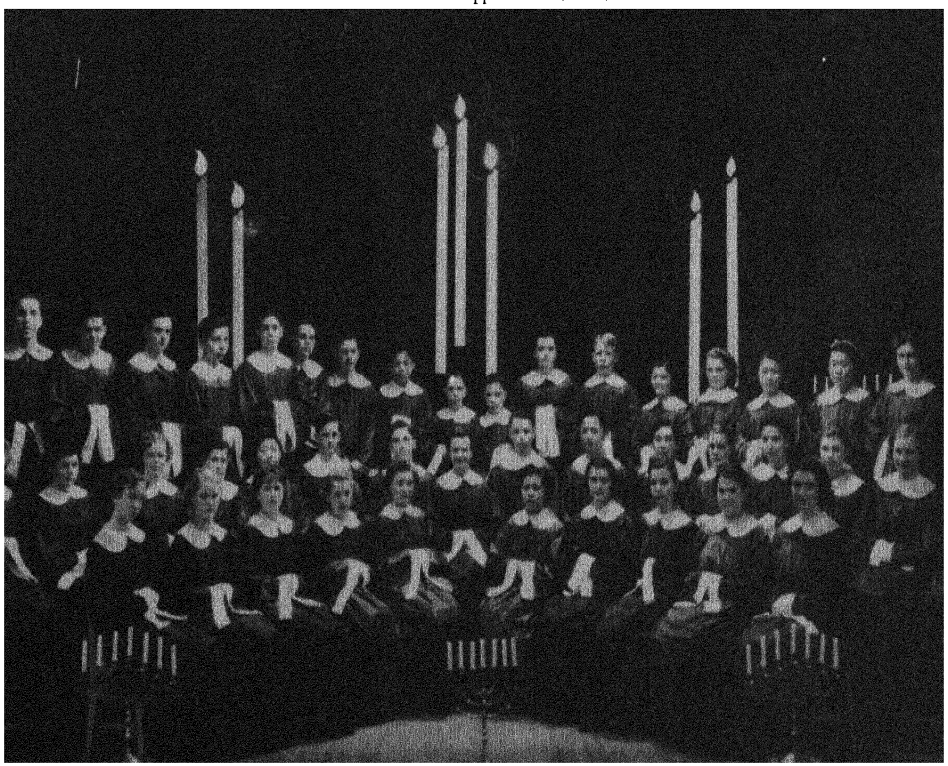
(j) *Presenting the events.* To save time, to avoid mispronunciation of names, and to insure impartiality it is better to identify participants in an event by displaying on the platform the number which represents the performer rather than making an oral announcement. Numbers may be assigned in each class in the order of registration and these, printed on the program, will quickly identify any performer in whatever order he may appear in his event. As soon as the performers or, rather, their representative reports on the day of the performance, he may draw for position in the program. From the record of the drawings the assistant on the stage will know which identifying number of the participants as listed in registration order should be displayed and the audience by checking against their numerical list of participants will be able to identify the performer and learn what institution or town he is representing. At the beginning of each event a placard naming the class or group to be heard is also posted on the stage and allowed to remain there until all in that class have been heard. Doorkeepers should be instructed to allow no one in the audience to enter or leave while a number is being performed.

(k) *The audience.* Frank A. Beach in 1925 wrote a characteristically kindly and understanding paragraph on this subject which still describes conditions which prevail at the best contests.

One of the essentials of a music contest is the audience. The growth in sympathy, interest, and musical discrimination of a contest audience is one of the interesting results of competitions. An increasing number of music lovers, amateurs, and middle-aged folk who are "attracted by the eternal call of youth" make up this group. The courteous attention given to the poorest as well as the best bespeaks an interest in the cause of music and an appreciation of the amenities of life. Again, to quote Mr. Fowles: "The performance at a competitive festival may be a pleasant and helpful discipline in the art of listening and this not only for the audience but for the competitors whose interest in a particular branch of music will be deepened and broadened by the repeated numbers of phases of musical effort. The mass of mankind loves music which is perfectly familiar. The listening in silence to repeated performances of the same selection is an unusual opportunity for developing discriminating appreciation. The single rendering of an unfamiliar work at a concert rarely brings any degree of musical understanding." I have in mind a man whose interests outside of his several commercial affairs are few. This business man attended continuously every session of a four-day music competition. Though boasting of no musical training, he takes pride in keeping his own rankings of contestants and it is complimentary both to him and to the judges that their final decisions are usually in accord. In the older contests an undercurrent of sympathy pervades the sessions; this is felt by the judges, contestants, and audience. A single evidence is the hearty and spontaneous applause that greets all contestants and the courteous attention given to a failing contestant. The average recital audience could learn much from attendance upon one of these events.[11]

[11] Beach, Frank A., "Music Competitions," MTNA *Proceedings*, 1925, p. 247.

Ketchikan, Alaska, High School
A Cappella Choir, 1937, Christmas Concert.



Combined student orchestra and chorus of Los Angeles schools performing in the shell at Hollywood Bowl.

(1) *Systems of marking.* Almost as many systems of marking are used as there are judges. In general, however, they may be classified under two headings: those which proceed on the principle (a) that the whole consists of the sum of the parts; and (b) that the whole is greater than the discernible or markable parts. The first group might be called the "mathematical additioners" and the second group the "general impressioners." The first group maintains that it is not only possible and desirable, but absolutely essential that any performance be analyzed into a certain number of items; that the items be assigned numerical values, and that the perfect scores for the various items should sum up to one hundred or a perfect performance. In reply to this Daniel Protheroe, veteran adjudicator of many music contests, wrote: "I will say at once that I am decidedly opposed to the mathematical system of adjudicating, as I cannot believe that art can be judged by figures. I may add, however, that I am not a 'figurative' being, and in mathematics, I am, as a friend said of himself, 'always slow but not sure'. There are elements in an uplifting choral performance, for example, that cannot be explained or defined by a series of figures: the expressive color, soul-uplifting climaxes, and the subtle mysticism of an occasional phrase. Art is Heart." [12]

While extreme advocates of either point of view will find it hard to accommodate themselves to the use of the other system, it is probable that for most people a middle of the road course is most effective. In spite of the difficulties of minute subdivisions into topics and even minuter assigning of numerical values

[12] Protheroe, Daniel, "The National Eisteddfod of Wales," MENC *Yearbook*, 1927, p. 299.

to each subdivision,[13] practically everybody will succeed better if he makes a judgment of a performance as a whole but, in doing so, is conscious of many elements which are involved in the whole.

The following are some of the items or phases in the musical performance which need to be considered by the judges, whether they mark by parts or by the general impression or whether they assign numerical numbers or give a general classification or ranking (to be discussed below): (a) faithfulness to the printed score; (b) adequacy of technical equipment for producing what the composer wrote; (c) beauty of tone including intonation; (d) rhythmic flow; (e) balance of parts,—when there are several voices or instruments or when there is an accompaniment for a soloist; (f) fitness of interpretation; (g) general effect as an art work. Other items which are sometimes included are appearance and stage deportment, instrumentation, conducting, and many aspects of technique depending on the instrument or instruments involved.[14]

Frank A. Beach, whose breadth of experience and sanity of judgment made him a leader in many phases of musical meets, has made a particularly valuable contribution in the matter of marking. While still holding to the necessity of giving definite consideration to various aspects of performance such as those which have just been listed, and while still believing that a rough numerical ranking was helpful in indicating relative total accomplishments, he was desirous of avoiding that hair-splitting which was frequently necessary when various contestants had to be arranged in numerical order, each one somewhat higher or lower than the rest. He therefore introduced a group rating system which permitted the placing of more than one contestant in the same award and did not require the adjudicators to specify point by point why each one received his rating. Mr. Beach's plan has been widely approved and used, although sometimes with only five instead of his seven ratings. (See report in MENC *Yearbook*, 1930, pages 257-258).

[13] "Sometimes the figured standings were so close that the winners were determined only by carrying the figures out to four decimal places. The directors losing by three or four ten-thousandths of a point naturally were dissatisfied." Harry E. Whittemore, "Contests and Festivals in New England," MENC *Yearbook*, 1934, p. 279.

[14] Lee M. Lockhart records that in the spring of 1934 he was handed a judge's score sheet and asked to report his impression according to the following headings and subheadings worked out for a state band and orchestra contest: Factors of good performance. *Tone:* (1) Beauty, (2) Smoothness, (3) Control, (4) Richness, (5) Volume, (6) Balance, (7) Intonation. *Technique:* (1) Precision, (2) Fluency, (3) Articulation, (4) Ease of execution. *Interpretation:* (1) Style, (2) Phrasing, (3) Tempi, (4) Adherence to tradition, (5) Melodic underemphasis, (6) Melodic overemphasis, (7) Expression. *General Effect:* (1) Spirit, (2) Sincerity, (3) Taste, (4) Contrast, (5) Tonal contrast. *Stage Deportment.* "Constructive Criticisms for Contests and Festivals," MENC *Yearbook*, 1935, p. 279

In the 1940 *Pamphlet for State and National School Music Competition-Festivals* (MENC Chicago, Illinois) the following statement of points to be judged is given: *"Interpretation:* Adherence to the traditional interpretation of the composition, inclusive of tonal balance and precision, phrasing, rate of speed or tempo, expressional features, etc. *Tone:* Beauty of tonal quality of the various instruments and of the band or orchestra as a whole. *Intonation:* Correctness of pitch, or playing in tune. *General Effect:* The artistic effectiveness of the performance. *Sight Reading:* Accuracy in reading and flexibility in following the conductor."

Highly Superior	Honor Rating I
Superior	Honor Rating II
Excellent	Honor Rating III
Good	Honor Rating IV
Average	Rating V
Below Average	Rating VI
Inferior	Rating VII

(m) *Judges or adjudicators.* Whatever the system of marking used, its effectiveness depends upon the marker, formerly called the judge in America but more recently, in accordance with British usage, the adjudicator. There is, moreover, a strong tendency to follow the British plan of a single adjudicator for most of the events rather than a group of adjudicators. This plan stresses the authority and wisdom of one experienced person in contrast to the impersonality which was supposed to make more impartial and representative the combined judgment of three less illustrious persons. One expert adjudicator is better than three mediocre ones because all the performers are thus judged by the same set of standards. It is essential, however, that this one adjudicator be not overburdened. Adjudicating is a taxing job, and the necessary urbanities may disappear with weariness and hurrying. After two and a half or three hours the adjudicator should have a rest period of at least an hour. Such a plan usually means that there must be some one to relieve him who is equally capable at least in the fields assigned to him. Someone has truly said, "a contest is no better than its judge."

In an address to the Music Educators National Conference in 1934 a visitor from England who has had wide experience in adjudicating said in part to his American audience:

> An adjudicator must know his subject intimately; he must have the faculty of quick analysis, of terse expression, of discriminating between essentials and less-essentials, of constructive criticism. I have had the privilege of training a number of our young adjudicators, and I always say to them that they are, in measure, physicians, and while there may be a great deal wrong with the patient, it is unnecessary to say all that is wrong with them. You want, first of all, to grasp the essential thing. It is no use to tell a man he has an ingrowing toenail if his heart action is bad. All the young adjudicators make that mistake.
>
> There is rarely a performance but contains at least a modicum of goodness. To grasp at what is good and build on that, and not to let the bad obfuscate the good, that is part of the art of adjudicating. The adjudicator must be quick in sympathy, but forthright in judgment; not afraid to condemn what is bad, but generous in his welcome to what is good.
>
> His sincerity must be unquestioned. Apart from music, he must have some sort of intellectual and cultural background. The mere academic musician is worse than useless, for music happens to be an art as well as a science, and an art with its roots deep in the heart's core of human sensibility. He must understand human nature as well as the nature of music. He must have a sense of humor, for, lacking this, he is sure to lack a sense of judgment. Never trust a man who has not a sense of humor.

> Even if we could find the perfect adjudicator, that one, were he honest to himself, might well say, "I do not claim to be right; I only claim to be honest." Adjudication given in that spirit can hurt no one who does not deserve to be hurt; that is, it can only hurt people who, by reason of their own poverty of spirit, stand in need of such discipline.[15]

(n) *Adjudicators' Comments.* Stress on the educational aspects of both contests and festivals has led to the devising of plans by which greater use can be made of the experience of the adjudicators. Instead of asking them merely to rank the participants, explanatory comments and suggestive and constructive criticisms are requested. To assist in making these comments specific and vivid, each adjudicator is provided with a secretary who sits with him during his judging and who records, in shorthand preferably, his comments either during the performance or immediately after it is finished. These comments are typed and returned to the adjudicator who, with the leisure and perspective following the meet, revises them for publication. They are then grouped according to the schools from which the various events come and are sent to the principal or director of music for such use as seems most desirable in the various circumstances. Some of the central committees follow the example of the larger British festivals and publish all of the comments in a booklet, a copy of which is sent to each participating school and is also available for general circulation. The study of these comments is extremely valuable for directors and performers, for by this means they are at least able to understand the basis on which the adjudicator has made his rankings.[16]

(o) *Announcement of results.* Here again there is great variation in procedure. Sometimes the ranking alone is given either by the official in charge of the stage or by the adjudicator himself. This announcement may come immediately after an event, at the close of a session, at the end of each day, or at the close of the entire meet.[17] In connection with each of these plans more or less extensive comments by the adjudicator may be given in addition to the announcement of the ranking. The amount of adjudicating assigned to any one person usually decides when the announcement will be made. If conditions can be made sufficiently leisurely, the best plan is probably that which permits the adjudicator to make his complete announcement at the conclusion of an event when all contestants and listeners are present and the various performances are fresh in mind.

[15] Sir Hugh Roberton, *Adjudicators and Adjudication,* MENC 1934, pp. 266-269.

[16] One English publishing firm (Paterson Sons & Co. of Glasgow, Edinburgh, and London) asked a number of adjudicators to expand their comments into general discussions so that they might be more widely helpful. These were then published in a series of fourteen festival booklets edited by F. H. Bisset. The full list of them is as follows: (1) Church Choirs, H. Walford Davies; (2) Mixed Voice Choirs, Female Voice Choirs, Male Voice Choirs, Hugh S. Roberton; (3) School Choirs, Herbert Wiseman; (4) Action Songs and Singing Games, F. H. Bisset; (5) Solo Singing, Ernest Newman; (6) Hebridean Song and the Laws of Interpretation, (7) Scots Folk Song, (8) Lowland Scots Pronunciation, all three by Marjorie Kennedy-Fraser; (9) Boys' Choirs, Sydney H. Nicholson; (10) The Violin, Editha G. Knocker; (11) The Pianoforte, Frederick Dawson; (12) The Art of the Spoken Word, Mrs. Tobias Matthay; (13) The Art of Silent Expression, Louie Bagley; (14) The Scottish Country Dance, Jean Milligan.

[17] At a contest in one of our states the sole adjudicator at the close of three days had no opportunity to announce the results until shortly after midnight on the third day. He continued speaking for an hour and a half and held the large audience until the very close of his announcements. This was a *tour de force* which fortunately for all concerned is now considered bad practice.

An ideal example of this leisurely adjudicating was observed at a competitive festival held in a rural village in England. There were six entrants in a class entitled "Madrigal Singing by Novices." After the sixth group had sung, the adjudicator gathered all the contestants about him and told them how happy he was to hear adults who had the opportunity of starting their participation in a festival with such lovely music as the English madrigals. He then told them something of the history of the madrigal and pointed out that the fa-la-la sections were a characteristic feature and that the light joyous manner of singing these sections was the most important single test of the power of a choir. He then demonstrated how he would sing one section of the test piece and, following this, asked all the contestants to sing with him. Gradually he added a little that preceded and a little that followed the section until all the choirs were singing the entire madrigal very well and a joyous spirit prevailed. Finally, when both he and the participants had apparently forgotten about the ranking, he announced the placements.

(p) *Awards.* Formerly very substantial prizes were won in tournaments of song—expensive trophies, sums of money, and even, as Wagner has depicted in his operas, fair wives. In our country the schools have favored banners and loving cups with pins or certificates to individual winners. At present the mere announcement, oral and written, of rank attained seems adequate recognition.

Passing Judgment on a Musical Meet; What Shall a School Do?

The devoting of more than half of this chapter to a discussion of the administration of musical meets, largely competitive ones, may have raised so much dust that our main problem, what should be the attitude of any given school toward relating its music program to that of other schools, may have been obscured. Will the music of one school be helped or hindered if it is carried on without reference to what other schools are doing? If the answer to this question is "hindered," as the practice of most of the strong school systems in our country seems to indicate, shall the interrelations be along the lines of a contest, a festival, or a combination of the two? The authors believe that it is wise for most schools to maintain more or less regular interrelations with neighboring schools, but that the form of this relationship depends upon the conditions in each school. We shall close this chapter by a brief discussion of some of these conditions and thus suggest what type of musical meets are called for.

Satisfaction with one's work often leads to smugness. Isolation easily develops carelessness. Overemphasis on the kindly, contemplative aspect of music may lead to neglect of necessary attention to serious study and the perfecting of necessary technique. A music program which avoids public performance because of the strain it puts upon the performer is nearly always a careless or impartially developed program. Even performance for friends "who understand the difficulties under which the music is prepared," is too often taken as an excuse for doing nothing particularly well. Teachers and administrators often

have a higher opinion of their accomplishment in music than it deserves, simply because no capable person has evaluated it honestly for them. Finally, many institutions have rejected the idea of any musical meet because although they may have been justified in taking such a stand years ago, they might well change their ideas if they knew of the many improvements which have gradually been brought about.

A well-run contest develops an alert learning spirit; it focusses attention on many matters which would otherwise be overlooked; it leads to a realization that while the spirit of the music is always the ultimate end, this can be assured only when the music is satisfactorily presented; it demonstrates that a competitive performance is simply a more advanced and better performance than one gives for friends or schoolmates; and finally, it emphasizes that all values are comparative and that those people progress most who insist on comparing their work with the best in their class. Carol M. Pitts, herself a successful choral director of wide experience, states that she looks to music competitions for the following values: "(1) Stimulation and motivation; (2) growth of student and teacher; (3) opportunity for measurement; (4) critical evaluation and constructive criticism." [18] C. Stanton Belfour, Executive Secretary, Pennsylvania Forensic and Music League, University of Pittsburgh,[19] summarizes desirable conditions as follows: "A sound program of music contests has certain requisites which can be cataloged: (1) Include in the program only those events which are 'legitimate' in the music education curriculum, (2) anchor the contest to the schools and obtain the co-operation of leader of school music, (3) vary the program so that it will appeal to many schools and attract wide participation, (4) co-ordinate the contest work in the state by co-operating with all of the various agencies so that the program will be unified, (5) emphasize the exhibitory features of contests so that they are events of a public nature rather than mere tests or examinations, (6) obtain competent judges (always from the school music field rather than from the professional groups), since a contest is no better than its judge, (7) devise the regulations in such a way as to assure the participation of bonafide high school students. Do not burden the schools with too much 'red tape,' (8) introduce educational features when possible, such as sight reading and clinics, (9) confine all business communications to public school officials; avoid commitments to interested relatives and friends, (10) prescribe test pieces throughout in order to assure better adjudication and standards, (11) withhold release of test pieces within reasonable limits in order to avoid too much sustained preparation."

If the keynote of the contest is evaluation of what *has been done* by the participants before the meet, the keynote of the festival is demonstration of what *can be done* by the co-operation of many forces under an outstanding director. So much is accomplished in the 180 or 200 days of the school year that a feeling

[18] MENC *Yearbook*, 1936, pp. 349-350.

[19] In an address entitled "What Have Contests Done For Music Education?," MENC *Yearbook*, 1936, pp. 340-343.

of monotony, of day-by-day grind too frequently result. Most of the important and lasting impressions of life are made by our red-letter days or hours. Holidays should be more than cessation from regular work; they should be summarizing or illuminating days. Likewise the singing or playing of a small group may seem unimportant compared to the perfected music which is heard over the radio or in the motion pictures. But when the contribution of one room or one school is added to that of many others, the result is a great wave of tone which each contestant enjoys heartily because he has contributed to it. Again, while the day-by-day comments and directions of the music teacher have gradually lost novelty and even authority, the words of the festival director seem fresh and important and frequently, because they duplicate what the regular teacher has said, make the preceding work in the home room seem more significant. Finally, the more leisurely and kindly spirit of the festival may be a welcome relief for schools that have had an overdose of the contest.

John W. Beattie [20] drolly but keenly describes the plight of the harassed director who must constantly produce bigger and better operettas and contest groups.

> His plight reminds one of that ancient tale of the Chinese who set fire to the house every time they wanted to roast a pig. He has to stage the operetta in order to raise money enough to finance the trip to the contest. He burns up a lot of energy chasing children through the intricacies of stage deportment and the absurdities of slap-stick comedy and cheap music to the end that he may buy a bassoon or a pair of French horns. He lost the orchestra contest last year because he lacked those instruments. Or he needs the money for payment of entrance fees, transportation, meals and lodging, or what not. So he familiarizes a fine lot of children with "Tulip Time," "Pickles," or "The Love Pirates of Hawaii" in order that they may sing Bach, Schubert, or Mendelssohn in competition. After the months of devotion to these two projects he is a wreck physically and nervously. If he does not rank well in the contests he has to worry about a new contract. Where in the world will this harassed individual find time, energy, and inspiration enough for the promotion of a project which should be the culmination of his year's work, The Spring Festival?

It is interesting to note that there is a strong tendency to combine certain features of the contest and the festival. The introduction of the co-operative clinic as a part of the festival is a decided advance upon the perfunctory gesture of performance by massed bands which for several years was the only festival aspect of contests. The contest idea is reflected in the giving of an opportunity in the festival for individual groups to sing individual numbers which had been "adjudicated" and rehearsed by the festival director in the presence of all the other choruses before it was sung on the final program. In many sections of our country there is a very close approach to the English contest-festival idea described earlier in this chapter, in which the time of the meet is about equally divided between contests and rehearsals of massed groups. Possibly the day is not far off when it will be difficult to find a meet that is composed entirely of contests. In the issue of the *School Music Competition-Festivals Manual* for

[20] In "The School Music Festival," MENC *Yearbook*, 1936, pp. 352-359.

1941 there appears for the first time an extended section discussing the "festival feature." We quote the following significant sentence: "The festival may be planned as the climax to the two- or three-day contest period, when students can be brought together under the direction of well-known conductors to participate in an inspiring program without consideration for the ratings or awards earned by individuals or groups."

In closing we suggest an answer to the queries raised in the third paragraph of this chapter. Instead of having an unalterable answer as to whether the school should take part in a contest, a festival, a combination of the two, or in no one of them, should we not rather expect each school through its administrative officers, certainly in consultation with its student body and probably also the parents and teachers association, to decide each year, or short series of years, just what treatment the school's musical program needs? If there is inertia and incompetence to be overcome, probably the stimulation, even the shock, of a contest is needed; if in the opinion of a well qualified music educator who has made a survey of the school's program, the work is proceeding well, or if there has been overstimulation due to excessive or unwise contest participation, the quieter regulation of the festival should be prescribed; if conditions are normal, as we hope they will increasingly become in the high schools of our country, the combination of contest and festival should probably be taken along with other ordinary spring tonics.

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TOPICS FOR DISCUSSION

1. How valuable in your opinion is the intense spirit which is frequently manufactured in connection with contests? Do you approve of the pep meetings which precede many football games and of the welcoming parties which greet the return of the contestants, especially when they have won a victory? Do you consider the action of the University of Chicago abolishing football as a major sport, in December, 1939, a good or an unfortunate event for that university?

2. Have you had experiences in your own life which are comparable in their significance for you to the effects of a great contest or a great festival as these are defined in the opening paragraph of this chapter? How important comparatively did musical events and the non-musical experiences seem to you when they occurred? Have these relative values persisted in your estimate in the intervening years?

3. What would be your answer to the queries propounded in the third sentence of the third paragraph of this chapter?

4. Try to ascertain from one or more persons who have taken part in music contests their evaluation of the effects of these contests upon them and their development in music.

What do you think of utilizing competition in musical meets, in usual classroom activities, in home life, in business? Is it a helpful or a harmful influence?

5. Make a list of all the non-competitive festivals in the United States that you can learn about and try to obtain from someone who has attended one or more of them a statement of the values of these festivals, especially in comparison with contests.

6. A recent non-competitive festival in a Maryland county was made up of the following program:

Seven girls' choruses each of which, like all the other groups, came from a different school and sang a different composition under its own director.

Five boys' choruses.	One clarinet solo.
Five mixed choruses.	One trumpet duet.
Two boys' quartets.	One violin duet.
Two soprano solos.	One piano solo.

Two combined orchestra numbers by groups who had learned the compositions under the county instrumental teacher who also directed the combined groups when they, for the first time, met as an orchestra at the festival.

A concertized version of an opera (*Carmen* one year, *Martha,* another year) sung by the combined mixed chorus of four hundred voices from all the schools, accompanied by the combined high school orchestras reinforced by members of the orchestra from the college in which the festival was held.

The audience participated in the singing of one chorus from the opera and also in the *Star Spangled Banner* which opened the entire program.

At the close a visiting adjudicator spoke briefly to the audience concerning the significance of the festival. He also provided comments on each of the numbers in the program which were sent to the supervisor who had prepared them.

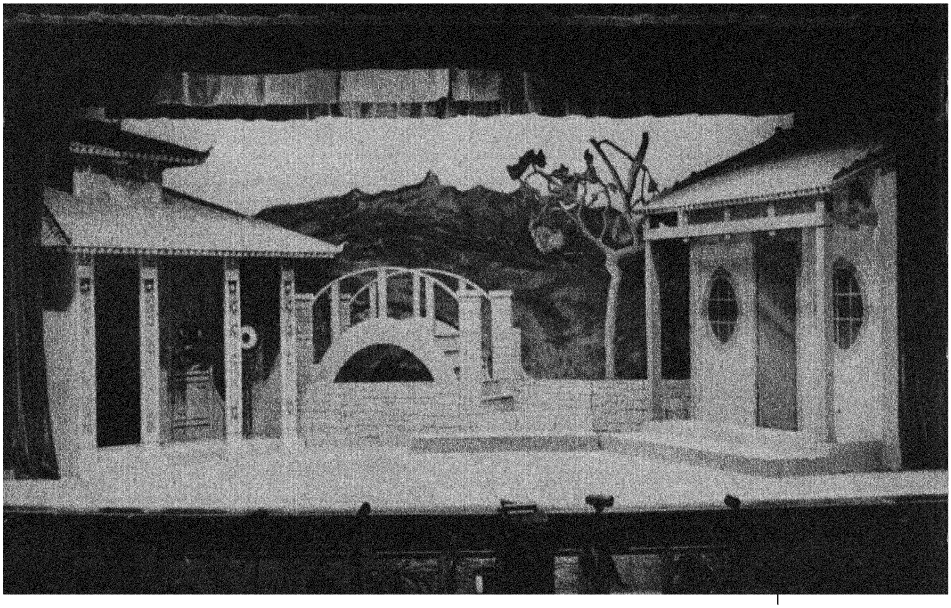
There were thus thirty items on the program which was completed in about two hours and a quarter. What are to you the strong and the weak points of this set-up? Would you like to have your school participate in such a festival? Would you choose it instead of a contest?

7. Does the combined competition and festival seem to you to retain the values of both types of meets while obviating most of the evils?

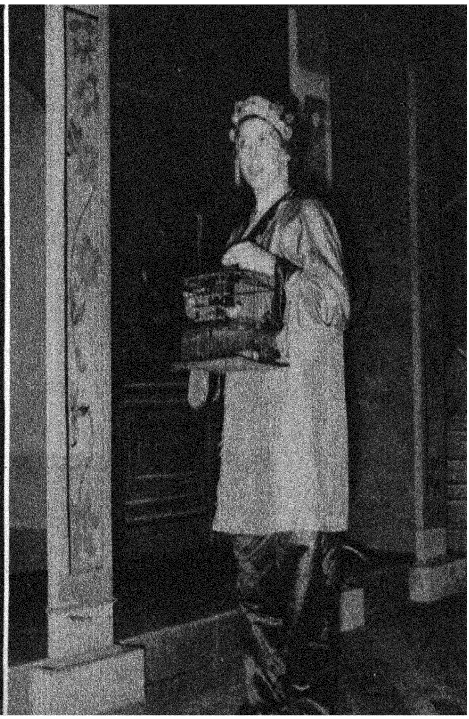
8. Select any two strikingly different topics of the sixteen presented under administrative details and discuss the adequacy of the brief treatment included in this chapter. Suggest improvements which you would like to see made in the text.

9. Recently there has been a tendency to include in musical meets one or more clinic sessions at which an experienced conductor (usually a visitor who also serves as adjudicator) works with selected groups or combined groups to demonstrate how their performance could be improved. This is observed by the members and leaders of other groups and free discussion is encouraged either during or after these clinic periods. Does this idea seem to you a good one? Could it be used equally well in connection with a competitive festival and a non-competitive festival?

10. Outline what your program regarding music meets would be in a five-year period if you were a director of music in some specific town with which you are well acquainted.



The A Cappella *Chorus of Washington High School, Milwaukee, Wisconsin, presents the operetta, "Yellow Lantern."*



XXIII

The Operetta — Pros and Cons

Objections

Why is it that so popular an activity as operetta [1] production is viewed with indifference by many music educators? The answer is three-fold:

1. Because most operettas are trashy in both libretto and music and of little or no value as music education.

2. Because in any kind of a musical play music has to share honors with the plot or story, with acting and dancing, with costuming and stage setting, and other matters; it is therefore harder to put on a performance that is musically impeccable because the interest of the performers and audience is so divided and scattered.

3. Because it takes so much extra time and involves so much additional work on the part of the instructor and participants.

Values

Nevertheless, the operetta is here to stay because it is a play and all the world loves to see a play or to take part in one. Moreover, in spite of its musical limitations, the operetta has certain social values and integrating effects that make it an important type of enterprise, especially where musical interest is at a low ebb and where something needs to be done to build morale.

Operetta as a project is capable of welding into unity the various interests of the entire school in a fashion that almost no other enterprise seems able to accomplish. And because it is given under the auspices of the music department, it often results in a certain departmental prestige that is highly valuable—at least potentially. In many small schools music has had an exceedingly subordinate place as compared, for example, with athletics. This is often largely the result of poor teaching and lack of initiative on the part of the music department; but whatever its causes, it has been and still is a condition to be reckoned with in many schools. In a school of this type the musical offerings are often thought of as belonging to the music teacher and a small group of musically interested pupils; so, instead of being proud of "our orchestra" even as we are proud of "our football team," the pupils think tolerantly of Mr. A's orchestra or Miss B's glee club. Such an attitude is frequently the result of the principal's indiffer-

[1] An Italian word meaning *small opera*; not to be confused with "musical comedy."

ence toward musical matters; and the feeling of the parents and other citizen concerning music usually corresponds with the attitude of the pupils and thei principal.

What is to be done? Well, eventually the music department will have to b built up by bringing in better teachers, by providing better facilities, and b offering a larger number of musical opportunities. But as a temporary measur the staging of an operetta may be used to stir the school from its apathy to at leas temporary interest—perhaps even of enthusiasm.

The Operetta as a Project

One of the important educational ideals of the present is that the school shal be thought of as a segment of life, with its various teachers, students, and de partments co-operating wholesomely and efficiently in the direction of producin a happy and healthy organization so far as the school as a whole is concerned Correlation, co-ordination, and integration are the watchwords of the day, and i selecting valuable experiences for the pupils the teachers search out projects i which several departments may co-operate. The operetta is such a project and i spite of its musical shortcomings the producing of a musical play has large an important educational values. Here the departments of music, English, an speech will find vital means for collaborating. Here, too, is a situation in whic the help of the physical education and the manual training teachers is needed The art department will take care of the posters, the printing department wil see to the tickets and programs; the Writer's Club will be asked to provide cop for the town and school papers; the business department will look after th finances. In fact, if the music teacher is an alert and efficient organizer he wil have practically every other teacher in the school—including the principal an the janitor!—doing *something*, and the effect of all this will be magical, both i giving the music department prestige and in binding the entire school into close unity, to say nothing of advertising the school and its music department—and o raising money to buy robes for the choir or a sousaphone for the band! (For a remarkably complete description, in a small space, of an operetta project in a high school of Akron, Ohio, see Appendix V.)

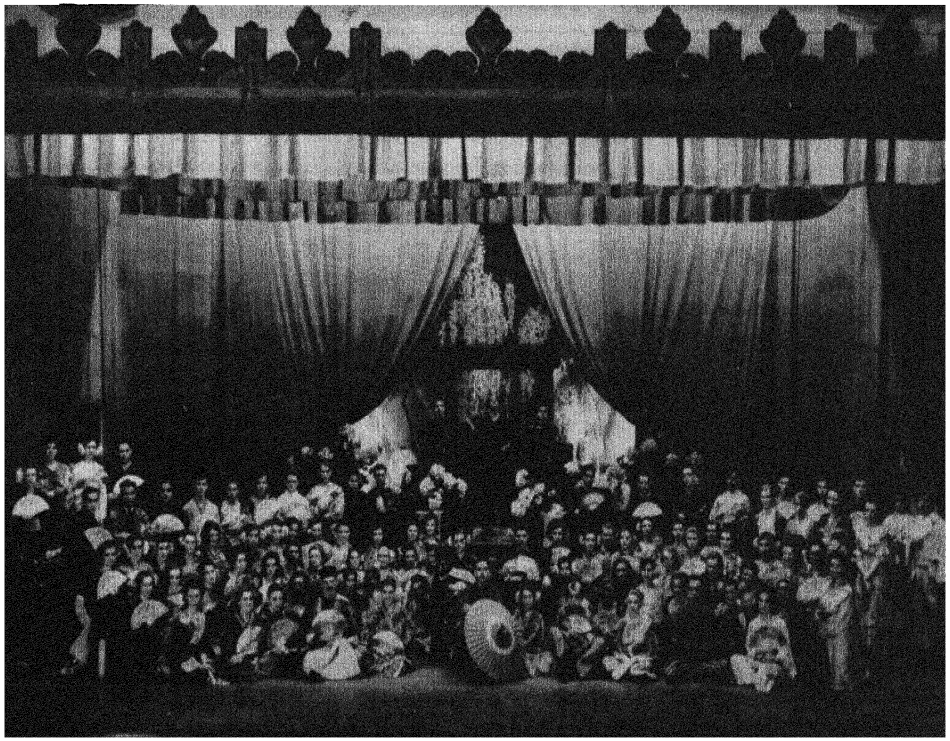
Selecting the Operetta

Let it be admitted at once that if the libretto and music of an operetta are o acceptable quality in the judgment of educators who set a high standard in these matters, the project of presenting an operetta has legitimate educational values. In such a case the operetta stands as a musical project without the necessity o apology or explanation. But how seldom are these things true! How often do we music educators find it necessary to explain that we searched but could find noth ing better than the trashy work finally chosen; that we are doing it only because the pupils demand it—or because the school needs the money; and that we shall be only too happy when the performance is over.

To such an apology the authors would reply as follows: Yes, we know that most operettas are trashy, and if we were grading them by means of letters we should mark very few with an *A*; a slightly larger number that we could conscientiously mark *B*; a larger group that would be graded *C*, and all the rest *D*, *E*, or *F*. This latter division would probably constitute three-quarters of all available operettas, and we recommend that all these be discarded ruthlessly and that you make your selection from the remaining quarter—those that may be graded *A*, *B*, or, at the least, *C*. Try to discover one that you can rate as *A* in quality. If you cannot find such a one of the proper degree of difficulty, then select one that you would grade at least *B*. Choose a *C* operetta only as a last resort; and discard without compunction all those that you would grade *D*, *E*, and *F*.

We suggest this procedure to you in all seriousness, and in considering any kind of musical material we urge you to think of it as being *excellent, good, fair,* or *poor*—and marking it (in pencil if it is borrowed!)—; then eliminate all compositions marked *poor,* selecting your music from the piles marked *excellent* or *good* if possible, and deciding on *fair* material only as a last resort—probably because all the compositions marked *excellent* or *good* are too difficult.

High School Operetta, "The Mikado," by Gilbert and Sullivan as given in Charleston, West Virginia.



Such a system of rating is desirable in all music education situations, but is nowhere more needed than in the selection of operettas—except possibly in the choosing of band pieces—and these two groups of material are the poorest in quality from an artistic standpoint, of any music used in the public schools today. Let us openly stigmatize low-grade compositions by actually marking them POOR; and notify publishers and music dealers that we are not interested in such material; that we will return it if they send it to us "on selection," and that we will consign it to the paper basket if they insist on sending us free sample copies.

The selection of a suitable operetta is a major project and should be regarded as such. If you wait until a few weeks before it is necessary to begin rehearsals, you will probably choose a bad one. But if you start searching during the summer, playing and singing through a dozen or more, it is not impossible to find a good one.

The Gilbert and Sullivan operettas may be used as a convenient standard of measurements. All of them, both in sparkling clean humor setting forth an interesting tale, and in attractive, appropriate music which becomes a cherished lifelong possession, are of the highest class and may well be marked *A*. It is a significant experience for both performers and audience to be involved in operettas of this degree of excellence. In order of increasing difficulty of production they, in their original versions,[2] run about as follows: Pinafore, Trial by Jury, Sorcerer, Mikado, Pirates of Penzance, Patience, Iolanthe, Gondoliers, Princess Ida (based on Tennyson's *Princess*), Yeomen of the Guard, Ruddigore.

A Chance for Creative Work

If you can't find a good operetta adapted to your needs, make one up. Some of the most successful operettas that have been put on in recent years represent original work on the part of either teacher or pupils—or both. Sometimes the teacher concocts the plot and writes the lines—or persuades the instructor in English to do it. The music is then composed by the harmony class or by some other group. Often some of the songs that are being studied from the regular song book can be worked into such a scheme. Occasionally a wide-awake operetta club takes the entire responsibility for inventing the plot, writing the libretto, and composing the music. This is good fun—and excellent musical experience. It may not result in a Grade *A* operetta, but it will have the status of a *project* to be criticized as such and amended under guidance. So the authors recommend that the plan of creative work in operetta production be extended into many more schools. In some cases, the music may actually be better in quality than that to be found in some published works. But even if it is not, the educational experience will be valuable. *Since we must give operettas, let many more of them be the original creations of high school pupils.*

[2] Several of these have been published by American school-music houses in abridged and simplified forms.

Cast of the opera, "Pinafore," by Gilbert and Sullivan, meeting in a home for the first rehearsal. This was an all-county project for Medina County, Ohio. Chorus of forty. Thirteen high schools were represented in the final performance.

Making Plans [3]

Having chosen an operetta or provided for the writing of one, call a group of people together and MAKE PLANS. The personnel will depend upon the size of the school and upon other conditions, but the following persons should at least be considered in deciding upon its membership: The principal of the school; the other teachers of music—if any; the teachers of English or dramatics or both; the presidents of the student organizations such as glee clubs and the like; the presidents of the various classes—senior, junior, sophomore. If some special group such as an operetta club is primarily responsible for putting on the performance, this group will probably hold a meeting to make preliminary plans, other persons being invited as may seem desirable and feasible.

At the preliminary meeting the person in charge will announce the operetta to be given and will describe the work and explain why it was chosen.

The date of the performance will be discussed and a committee appointed to look up the school and the community calendars so that our date will not

[3] Compare the suggestions given below with the procedure outlined in Appendix V

conflict with that of some other important school or town event. Other committees will be discussed and probably some of them appointed. Additional members for the general planning group will be decided upon. The teacher will state when rehearsals are to begin and will announce the arrangements for having the accompaniment played at the performance. If the orchestra is to be used and if the parts have to be rented, this detail will be discussed and arrangements made for securing the orchestration. If the operetta has been composed by some school group, it may be necessary to secure the services of an outsider in orchestrating it. Possibly it may seem best to have the accompaniment played by a pianist with perhaps a small group of orchestral instruments used occasionally for the sake of color. The teacher will state what the leading parts are and the choice of soloists will be discussed. Possibly "tryouts" will be decided upon and a committee appointed to hear all the candidates and to make a preliminary (or a final) selection.

If there is spoken dialogue, a plan will be made for securing assistance from the dramatics teacher in coaching the players. If there are dances, the teacher of physical education should be called in to help.

These are some of the things to be considered at the first meeting, and at subsequent meetings of the same group many other details concerning publicity, lighting, ushering, and the like will be considered. Group action is better than individual action for two reasons: (1) the interaction of several minds usually produces a better result than is secured when only one mind is at work; (2) the larger the number of people who work at a project, the more interested persons there are and the more likely the project is to be successful.

Further Suggestions

Conditions are so different in different schools that it is not feasible to give explicit directions for any particular production. But the following practical suggestions are made by the author[4] of one of the best known books on producing a school operetta:

Preliminaries

1. Survey carefully the local resources of your school. Find out how much co-operation you can get from the administration and associate teachers. Examine the stage facilities; appraise the dramatic and music talent; estimate the expenditures.

2. Establish a definite and sound educational objective to motivate your production, then select your operetta to fit your group of students and the material limitations of your situation. Keep in mind the appreciative standard of your prospective audience. Obtain the advice of a small committee of sympathetic teachers in making your final decision.

3. Study your score and libretto carefully. Put on paper your plans for development of the production.

[4] Kenneth Umfleet, "Operetta Production," published by C .C. Birchard and Co.

4. Share the producing responsibilities by delegating certain duties to capable and responsible assistants.
5. Adopt a policy of tact, firmness, patience, enthusiasm.

Beginnings

1. Call a meeting for all interested in the production, and explain the plot, the characters, and other production needs.
2. Give adequate tryout notices.
3. Plan a regular routine for requiring a number of "stunts" to be done by each applicant. Obtain from these, evidences of music and dramatic ability, a sense of kinship for the particular part, the capacity for concentration, for perseverance, for growth, for willingness to co-operate.
4. Publish your results on a bulletin board after you are quite sure of your decisions.

Rehearsals

1. Plan and schedule rehearsals carefully. Divide them into units with definite objectives in each rehearsal.
2. Make the first rehearsal inspiring and enlightening; generate enthusiasm and show how the various parts of the plot and music are related.
3. Begin rehearsals on time; accomplish something definite; end on scheduled time.
4. Begin early to get actors to live their parts, to keep in character while on the stage.
5. Require prompt picking up of cue lines.
6. Conduct final rehearsal before a small audience if possible; for example, before the ushers, the ticket committee, anyone interested but not directly connected with the acting.
7. Provide rest for yourself and the cast before the "show."

Scenery and Costumes

1. Simplify all stage apparatus and costuming.
2. Study the effect of illusion, effects at a distance in artificial lighting.
3. Take advantage of the adaptability of portable stage sets and cut-outs arranged against a cyclorama or neutral background.
4. Make judicious use of light; avoid bright white light; select colors carefully.
5. Attention to appropriate color and style lines are more important in costume problems than texture and minor details.

Afterward

1. Publicly acknowledge the assistance of *all* your helpers.
2. Smile upon mistakes and blunders.
3. Balance your budget, and take an inventory of your efforts and those who worked with you.

Schenectady, New York.

High school pupils give Gilbert and Sullivan's operetta, "Patience."

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TOPICS FOR DISCUSSION

1. When there are points both for and against a proposition, plan, or project, how do you balance the arguments?—by the number, by the weight, or by cancelling one against another? Do you perhaps disregard the arguments placed before you and decide the question according to your own personal experiences? For instance, what is your process of determining whether you are *against* or *for* operettas? Whether or not you would promote them if you were in charge of the music in a high school?

2. Do you think the authors have been fair-minded in presenting the arguments on the subject of the chapter? If not, which side, in your opinion, do they favor? Do you agree with their preference? Has the chapter presented any arguments which you had not considered before?

3. What is your evaluation of the project idea as worked out in the Akron operetta described in Appendix V?

4. Do you think there are any operettas which meet the qualifications set up in the first paragraph in the section headed *Selecting the Operetta?* See how many operettas the members of the class can name that will receive the approval of the group.

5. In order to test out the process recommended in the section just mentioned try to make out a list of operettas which the class will agree should be marked POOR.

6. If the plan of activities for the class in which you are will permit it your group might well outline and prepare a portion of an original operetta. How would you recommend that the class go about it?

7. How valuable for high school production do you consider the Gilbert and Sullivan operettas? Here is a different arrangement of eleven of them according to what some teachers consider the order of difficulty. Compare it with the one given on page 336, and if you know the operettas, make your own arrangement. What ideas cause the different placements?

1. Trial by Jury
2. Pinafore
3. Patience
4. The Sorcerer
5. Iolanthe
6. Pirates of Penzance
7. Mikado
8. Ruddigore
9. The Gondoliers
10. Yeomen of the Guard
11. Princes Ida

Get acquainted with as many as you can. If time permits have portions of several of them sung by small groups of your classmates—each group being responsible for one operetta. On the basis of all the information you can obtain criticize the list as to its arrangement in order of difficulty.

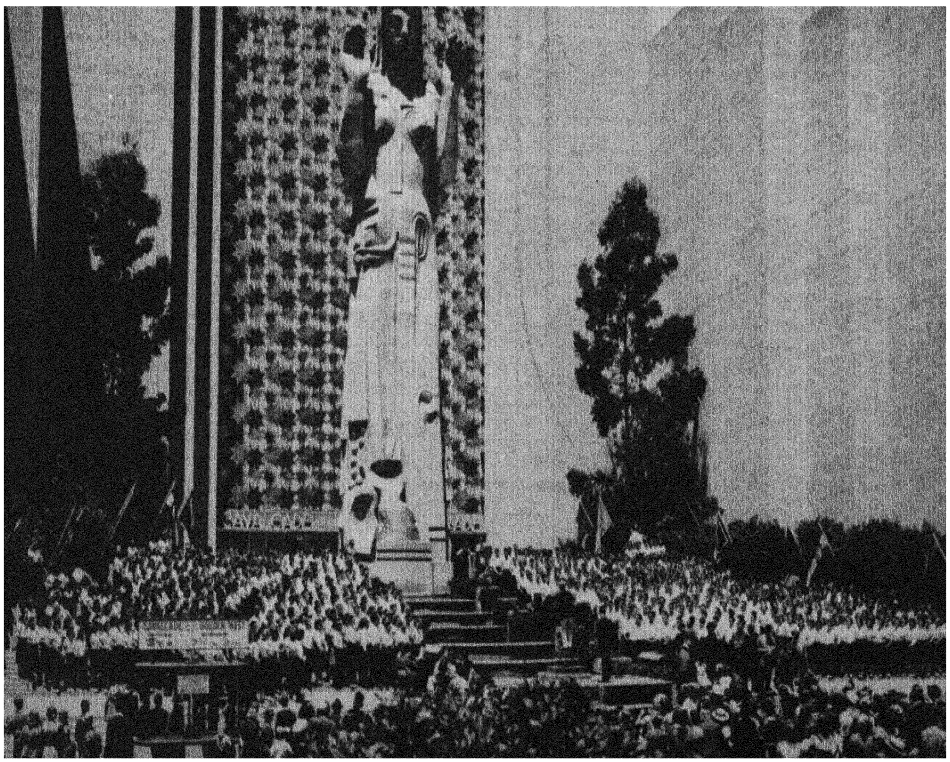
8. Compare the suggestions given by the authors regarding the preparing and producing of an operetta with the idea presented in Miss Payne's article in the Appendix concerning the production of *The Emperor's Clothes*. Are the treatments similar or unlike? Are both helpful?

9. Select an operetta which you consider suitable for a particular school situation and outline a plan for presenting it.

10. What are the relative values of operettas and cantatas? If possible get acquainted with one or more of the following so that you can use actual material as examples of your ideas.

Converse, *Peace Pipe*
Lester, *Christmas Rose*
Smart, *King Rene's Daughter*
Gounod (Arr. Loomis), *May the Maiden*
Clokey, *Childe Jesus*
Cowen, *Rose Maiden*
Page, *Old Plantation Days*
Clokey, *When the Christ Child Came*

Chorus of ten hundred and fifty-six from Junior High Schools, Oakland, California, at the Golden Gate Exposition.



XXIV

High School Music in Relation to the Community

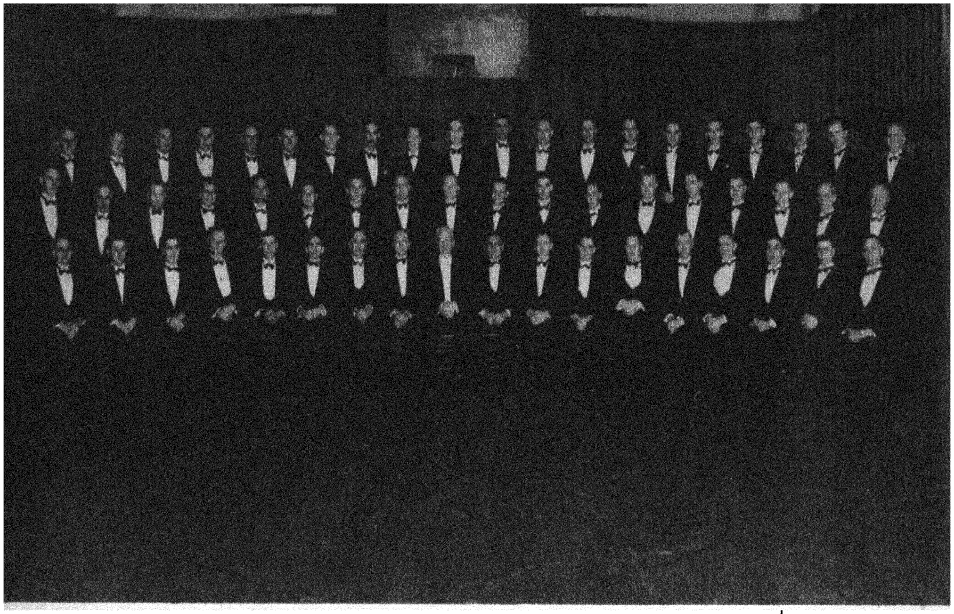
This topic is generally considered only from the viewpoint of what students, usually in groups, may contribute to the community. While this is only one aspect of the topic, it is an important one.

Music is a possession the chief value of which is realized when we give it away. The surest way in which the musician can be assured of having skill and even enjoyment in music is by performing for others. Just as Antaeus renewed his strength each time he touched the earth, so musical organizations are renewed each time they give a satisfactory performance of good material for an appreciative audience.

These two qualifications are however essential: that the material be high in quality, and that the performance be artistically excellent. Nothing is more unfortunate for young musicians than the presenting of inadequate performances, especially if these, due to the ignorance or mistaken loyalty of the audience, are received with applause. High school musical organizations should not be used to support "getting by" as a standard of living. Intelligent and appreciative audiences help in avoiding this evil. America as a whole needs to learn how to listen attentively and discriminatingly—which means appreciatively—and to express its evaluations honestly, applauding when a good thing is well done and at least keeping silent when the material is shoddy or poorly done.

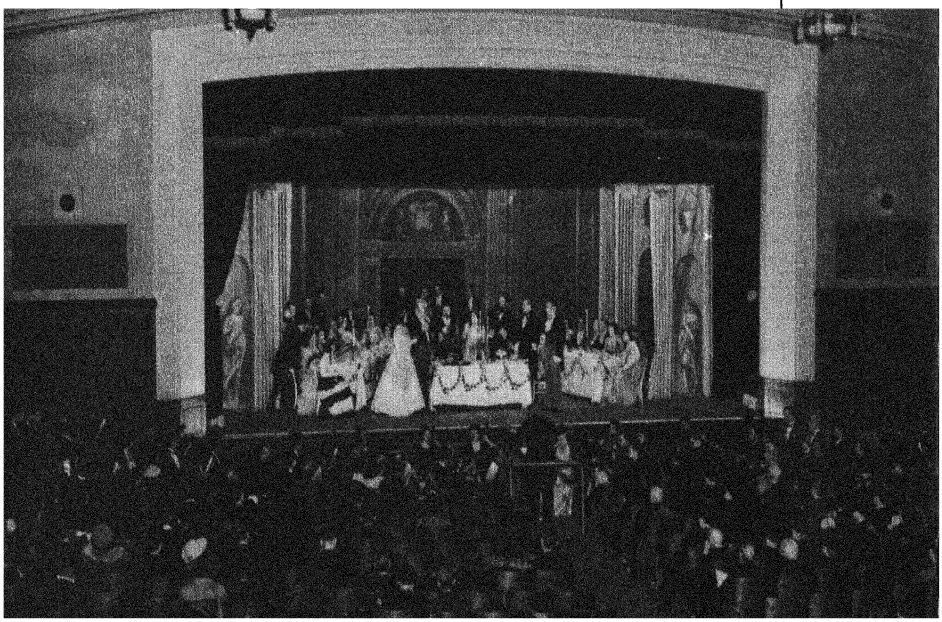
Our citizens provide generously for the education of our children. High school students are old enough to understand the financial burdens which secondary education places upon the community. It is quite possible that an understanding of this contribution which the community has made to their development may be strengthened to the advantage of their study, if they accept the theory that "he who receives shall also give." Musical skill developed in the high schools is one of the most simple and acceptable means of showing gratitude to the taxpayers for the advantages of high school education. But giving which injures the giver soon defeats itself. (See Appendix W1 for formulation of Pittsburgh, Pa., attitude toward participation by high school pupils in community music affairs.)

Having stated briefly the case for service which may benefit the community, let us examine other equally important aspects which are often overlooked. Considering a situation from a new viewpoint is frequently a revealing and helpful process. High school music is usually evaluated by the music staff or the general administrative officers. They are the ones who decide whether time, equipment,



Community Music in Flint, Michigan. The Norton Male Chorus, a large proportion of whom are graduates of the city high schools.

Flint, Michigan, Civic Opera and Orchestra performance of "La Traviata," given entirely by local talent drawn largely from high school graduates.



and instruction shall be devoted to this or that type of musical activity. What might be the result if the students were consulted regarding such questions? What might be the result if their evaluation were considered not in terms of words which they might speak while they are still in the high school,[1] but in terms of their attitude towards music after they leave the high school? Might we not with profit examine the place that music holds in the lives of high school alumni? What has carried over from school? Do adults continue the standards and practices sought in the school? Do they think that the school gave them proper preparation for music in their later lives? The authors of this volume naturally cannot speak regarding the graduates of particular schools—although they recommend that local teachers seek information from their own graduates —but they can report concerning trends in adult education today which have bearing upon high school practices.

The present movement for adult education promises to have significant effects not only upon the adults for whom it is primarily planned but also upon the high school, which immediately precedes, and in some cases, coincides with the adult education years. Adult education today, although it is carried on in public school buildings, is quite a different matter from the day school for adolescents or from the usual evening school which has been in existence for many years. The contrasts with the day school are evident. The differences between the old and new evening schools may be summarized by indicating the differences in students. The old evening school was intended primarily for students who were but slightly educated and who were endeavoring to atone for enforced or willful neglect during youth. It was typically a "make-up" school. Characteristic classes were English for foreigners, tutoring for naturalization or Americanization groups, and training for various trades and vocations. The standards were set by the schools to meet vocational or citizenship requirements.

Characteristics of the Adult Education School

While some of these purposes and activities still appear in some of the adult education schools today, they are not the outstanding features. These latter are prompted mainly by the desires of people who already have a rather good education—high school and college graduates predominate, at least in the schools adjacent to metropolitan areas. They enroll to continue their education for the immediate rather than for the future satisfactions which interesting study brings. The underlying motive is the desire to know and to utilize more of a constantly developing world. Wilbur C. Hallenbeck states the case succinctly: [2]

> The present adult education movement has arisen out of the pressures created by recent social trends and the realization on the part of many adults that their resulting needs might be met by further education. Its organized aspects have been

[1] Consider the student's statements regarding Band reprinted in Chapter XI.

[2] In the *Teachers College Record* of October, 1939, in which he presents from various contributors, eight articles devoted to the general subject, Frontiers of Adult Education.

effected by adults themselves in co-operation with socially alert and forward-looking educators to meet these needs. Adult education is found in many forms, under a great variety of auspices, dealing with a wide range of fields of knowledge and experience. It seeks to perform a number of basic social functions: filling in gaps in essential educational backgrounds of adults; assisting people to make more effective and more satisfactory adjustments in their vocational lives; developing understanding and adaptation in the great variety of human relationships that a complicated civilization makes necessary; introducing people to the wide array of cultural opportunities which afford resources for richer living and which may be enjoyed as leisure time increases; and developing a growing understanding of the complex social, economic, and political problems of the day in order to make more effective citizens of our democracy.

Two Additional Appeals

It is difficult to determine all the causes for this remarkable movement which has drawn literally hundreds and in some communities thousands of people to the school center once and sometimes twice a week.[3] The functions which Hallenbeck mentions are enough to explain most of the appeals; but two others should be mentioned. First, the enjoyment of going to school and taking exactly what you want and as long as you want it; and second, the abolishing, both by actual experience and by the experimenting of psychologists, of the ridiculous idea, widespread during the 19th century, that after a person has reached the age of twenty-five his learning period is practically over. Thorndike, and more recently Lorge, have demonstrated conclusively that, provided there is interest, "people over forty years learned almost as well as younger adults" and that moreover, older people have the advantage over youngsters of more easily finding reasons for being interested. In other words, "interests can be learned and taught." [4]

Dickerman states [5] that the following courses apparently draw the heaviest enrollments: "Public Speaking, Diction, Correct English, Creative Writing; Social, Civic, and Economic Problems, including Current Affairs; Psychology in its various branches; English and American Literature, the Modern Novel, Book Reviews; Languages, especially French; Interior Decorating, Homemaking, Gardening, Budgeting; Typing and Shorthand; Wood and Metal Crafts, Art, Photography, Music Appreciation; Contract Bridge, Dancing, Recreation of different kinds." [6]

[3] South Orange and Maplewood, New Jersey, two adjoining suburbs of New York City, with a combined population of about thirty-five thousand, have an adult education school which attracts between three and four thousand people every Tuesday night during the first half of the school year. During the second half, the attendance runs between 2000 and 3000.

[4] See Lorge, Irving, "Psychological Bases for Adult Learning;" October, 1939, *Teachers College Record.*

[5] Dickerman, Watson, *Outposts of the Public Schools,* pp. 39-40.

[6] In the 1939-40 *Announcement of the South Orange-Maplewood Adult School* previously mentioned, the music courses include appreciation of music, class piano instruction, and a course in elementary harmony with special emphasis on experience at the piano. The appreciation course is given by a number of well-known visiting lecturers. See illustration of piano class in Chapter XVII.

Music in the Adult School

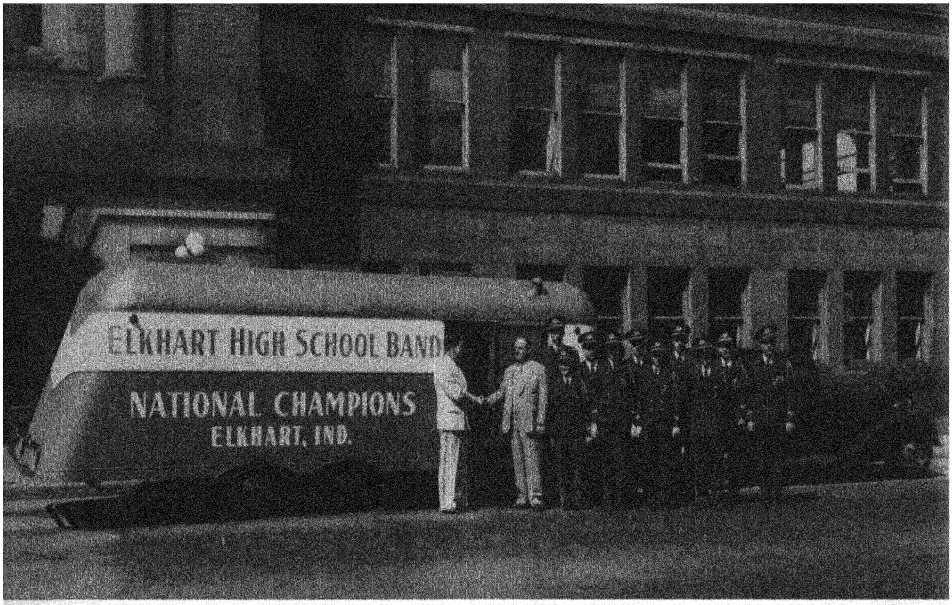
While without more intimate information than this tabulation affords it is unfair to draw final conclusions, we may still hazard a few observations concerning music. Music in the adult education school seems to be less an advance over high school offerings than a duplication of them. While the favorite offering, Appreciation of Music, is doubtless presented more elaborately in the adult school than in the high school, it is also open to all, whether or not they have had any training in listening to music. The theory and piano classes are mainly for beginners. When there is singing, it is usually in the form of the community chorus open to everyone. Probably music is in much the same condition as the other subjects enumerated. In a great popular movement with classes meeting but once a week and seldom involving much outside preparation, beginning courses open to anyone will doubtless predominate for several years, if not always. But the question which arises in the mind of the music educator as he contemplates the offerings in a great popular cultural institution is, "What is the carry-over or continuation in adult life of high school music?" Granting that there may be important developments in the adult education movement for other than beginning courses, is it not desirable, even necessary, that we inquire as to what can be done to carry into adult life musical powers which have been developed in high school students. Is it necessary that the high school for most of the students should represent the peak of their ability and interest and that graduation should be a beginning of a long continued decline in both ability and interest? An attempt to answer this question constitutes the theme of this chapter.

The time devoted to music in the high school is not necessarily wasted, since it is hardly probable that three or four years of happy association with music will cease to have some beneficial effects in later years. We are concerned with the question as to whether high school music cannot be so conducted that it will be practiced after graduation much more than it is at present and whether the stressing of community relationships during the high school years will not tend to bring abut this result. What effect upon high school music teaching would the establishing of greater community relationships have?

What Motives Guide Modern Teaching?

There are two significant tenets in both the progressive education movement and the adult education school, namely, that interest heightens and social significance dignifies learning. Is high school music teaching making sufficient use of these two ideas?

Our chapter on Correlation and Integration has pointed out that increased interest is the aim of efforts to extend the relations of a central topic. But unless some of these extended relations are attractive to the student, they will prove not only not helpful and illuminating but actually harmful because burdensome. The same statement applies to the many devices used for developing self-activity



Two means of transportation; the special truck for the Elkhart, Indiana, band, and the railroad train for the All-Chicago High School A Cappella *Choir en route to the North Central Conference.*

in the school. It is possible to push children so hard for suggestions as to what to do that they rebel and lose interest. The classic story of the child in the progressive school who said to the teacher one day, "Do I have to do the things I want to do whether I want to or not?" indicates that there are times when children welcome suggestions from sources other than their own evolving minds. But in most high schools teachers are so bound by course requirements that they tend to dictate just what the student shall do. A child becomes largely a solver of problems, a doer of tasks set by the teacher rather than a willing worker seeking ends dictated by interests which start from his own or other people's ideas. Some direction by the teacher is necessary and desirable but it should be given in a co-operative spirit, as pointing to a solution of the child's troubles. The progressive school and adult education movements in their full embodiment indicate that the main function of the teacher is to assist the pupils to master difficulties which lead to attractive ends not far removed. Is it not, therefore, probable that one of the reasons why there is so little continuing in adult life of musical activities begun in the high school is that due to the predominance of large group activities the individual interests and powers of the student are largely lost if not entirely disregarded in carrying out group projects? We shall later discuss how individual interest and especially initiative can be developed to such an extent that the graduate will not feel so incapable of continuing music after graduation.

The Social Significance of Public Education

Although it has long been theoretically accepted that the only justification for the enormous cost of public education is the contribution it makes to the welfare of the state or community, this contribution was generally conceived in terms of the culture of the individual student, the making of a well-informed, skillful person. Only during this century has the conception of the social significance of education, the producing of capable and devoted citizens, received sufficient recognition to bring about corresponding revisions of curricula and methods of instruction. The study of local industries; the setting up of discussion forums; the instituting of various plans of self government; the development of school excursions—sometimes, with high school students, extending over several days and involving considerable travel; various experiments with plans for part-time school and part-time work: the vitalizing of parent-teacher associations; the involving of high school students in city planning and surveys; the installing of high school students as municipal officers for a day; the using of students as traffic officers; the providing of practice for high school students as workers in playgrounds, kindergartens, and nurseries,—these are only a few examples of attempts not only to break down the barriers between school and life but also to give greater motivation to school study. Music has shared in this movement. Mabelle Glenn in her early years as Director of Music in Kansas City, Missouri, wrote most illuminatingly [7] on the newer point of view.

[7] Glenn Mabelle, "The School Administrator and the Music Program," MENC *Yearbook*, 1928, pp. 65-71.

> The school administrator begins by thinking in terms of the community itself. The central thought of his staff, to which the director of music belongs, must be to weld the whole community into an effective unit rather than to make the schools a unit in the community. Knowing that a school system cannot function fully in a social vacuum, the administration makes plans beyond the school room. School activities of today are as wide as the social contacts of the pupils in the school, and the superintendent has a right to expect his Music Department to function toward these social aims in education.
>
> This plan must not only be concerned with organization in curriculum activities but must reach all of the social contacts of the child, for music activities in the class room which do not carry over into home, churches, clubs, concert halls, places of recreation, and amusements are not activities of such a nature as to be a vital force in life.

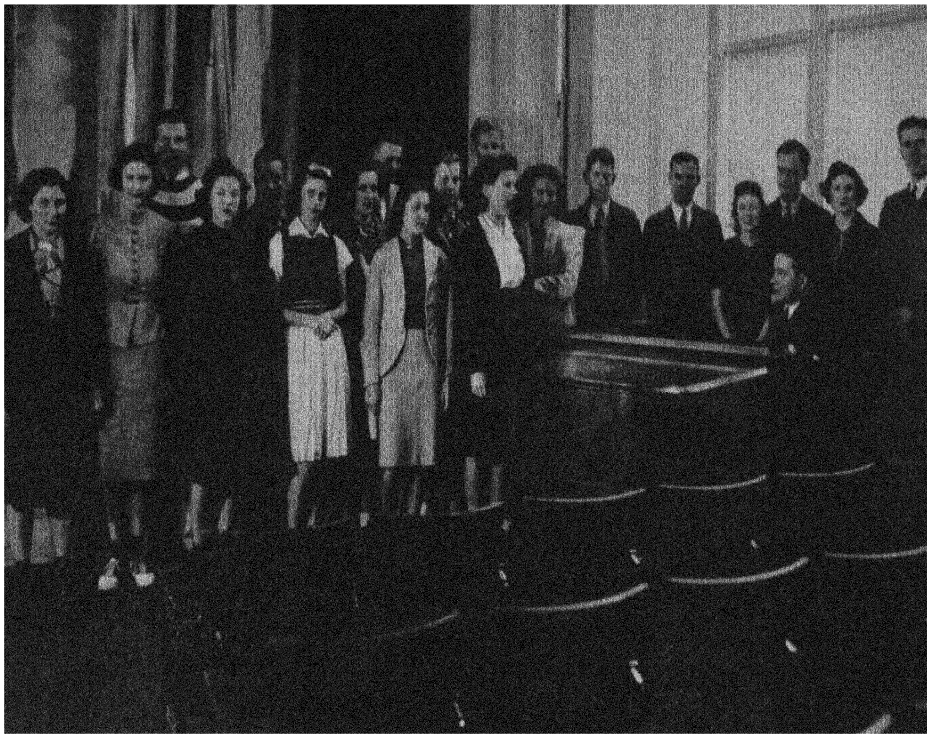
The natural pleasure which children have in being associated with grown-ups should be and can be developed so that it is a vital force in the life of the high school student. Music is a particularly advantageous subject for such use. While in most adult activities, especially business affairs, adults have experiences which make them more capable than youth, these discrepancies do not so generally appear in cultural matters. Adolescents can readily develop in the schools, for instance, musical skills which are distinctly superior to those at the command of most adults. The girls' glee club, the *a cappella* choir, and sometimes even the boys' glee club, sing better than the usual adult parallel organizations. In the instrumental field there is no comparison between the high school organizations and the usual amateur adult group and frequently with adult semi or even fully professional groups. There is therefore no need of condescension, of patronizing, of making allowance for youth, when good high school musical organizations participate in music of the community.

But the health and the viewpoint of youth must be carefully considered. Participation must not be excessive, it must be arranged under conditions which make it a real contribution, and the director must be skillful enough to obtain a type of appreciative response which appeals to young people. Right contacts with the life of the community can do much to bring satisfaction and raise standards for youth.

Immediate and Future Values

There are thus two phases of the subject of high school music in relation to the community which need to be interpreted and expanded in this chapter. These are: what relations shall exist which are worthwhile to students still in the high school?; and second, what relations shall be effected during the high school years which will find their fuller fruition after graduation? These topics are so intimately related that a complete separation is both impossible and undesirable.

We have already in preceding chapters mentioned the desirability of high school musical groups giving performances for the community both in and outside the building, and have insisted that the time, place, and number of these



"Bridging the Gap"—between music in the school and music in the community. The picture shows officers and director of the Crowley, Louisiana, Choral Club as they visited the Crowley high school for the purpose of inviting the seniors of the high school chorus into the civic organization upon their graduation.

shall be determined by balancing the values and the costs. Students undoubtedly are under obligation to make some return for the educational opportunities which are provided at public expense, and they doubtless gain valuable experience in meeting standards of public performance and in sensing that they have made some social contribution. But these demonstrations of what the school has developed must not be extended to such a point that the health of the students is endangered, their morals threatened, or their zest for school activities undermined. Demonstrations are justifiable and desirable insofar as they are educational in view of the entire program.

But participation by entire high school groups is possibly the least important part of the topic of this chapter. Participation of the individual in community activities which he personally selects is probably much more significant, not only because the sum of these individual contacts exceeds those made by large groups which can only occasionally be brought together; but, more significant still, because the individual has the possibility of continuing these contacts long after the high school organizations to which he may belong have been dissolved

or rebuilt with new members. A large high school instrumental organization may appear before the public in a half dozen or more concerts during the school year, but individual players may be members of dozens of small instrumental groups in homes, churches, clubs, and other organizations. The glee clubs, the *a cappella* choir, the operetta club may give two or three public performances a year but individual members may appear weekly in the church choirs and may help innumerable other large or small choral groups for years after high school graduation.

How Can Individual Community Contacts Be Established?

While it is scarcely possible for the high school teachers of music to guide their individual students into all of these community groups, it is most desirable that the teachers acquaint themselves with as many as possible and do all in their power to establish desirable relations for the students. Pupils should be encouraged to tell their mates about their outside musical activities. Leaders of community musical organizations may be invited to address assembled students at special occasions once or twice a year and if possible at these times to bring their organizations to demonstrate the type of work that is done. Choir festivals, concerts by combined men's clubs, massed industrial and commercial musical groups, and various other community gatherings should receive the co-operation of the school if for no other purpose than to acquaint students with musical opportunities which are now or will be in the future open to them. Attention should be drawn to programs by music settlements in schools of music. In fact, cumulative and constantly renewed records of all musical organizations should be kept and occasionally discussed in the high school music organizations. Lists of chamber music enthusiasts should be constantly revised and made accessible both to the public and to high school students. Church choir membership of high school students should be encouraged.

Some Newer Developments in Church Music

During the present century there have been many efforts to attract young people into church choirs, the most striking being the instituting of the Minister of Music. Under this plan a well qualified musician is placed in charge of all music activities throughout the church and is ranked as an Associate to the regular pastor. His duties consist not only in improving and extending the musical activities but also in using these as a means of strengthening the religious life of those taking part and thus increasing the church membership. For instance, to the musical activity which formerly comprised the entire scope of choir membership, are now added social and religious activities, on the theory that interest in the general work of the church makes the expression of the music produced more sincere and significant. The rehearsal of any church music organization commonly involves some devotional exercises conducted either by the musical director, the minister of music, or by the pastor or other assistant. In some churches the rehearsal is scheduled at supper time in the

church, and a complimentary meal is provided for all the members by funds from the church treasury or by donations. The rehearsal can be completed in time to leave the larger part of the evening free for private engagements. In some churches either as a substitute for this supper or in addition to it, each member of the church musical groups receives a private lesson in voice or upon the instrument he plays, in recognition of his services. These lessons are given by the minister of music and may be very effective in the development of talent in the young people. The beautiful singing of these volunteer chorus choirs, with soloists drawn from the group; the effective playing of orchestras and chamber music groups in the Sunday School, Young Peoples Society, and special church services; and especially the devotion to the church of the members of these organizations, furnish abundant evidence of the vital place music may play in the lives of young people. In order that the school and the church musical efforts reinforce each other it is essential that there be good musicians in both institutions and that these co-operate. In some cases the school musician also has charge of the music in one of the churches. This naturally has some advantages because it insures common standards in the school and in at least one of the churches. The disadvantage lies in the fact that it can be in only one of the churches and that even in this one the activities of the supervisor are more limited than would be the efforts of a leader who could devote his entire energies to the church. But, necessarily, ministers of music can exist only in rather large churches or in the smaller ones where one minister can combine his other duties with the directing of music.

What we have said regarding the desirability of church choir membership might be applied to other civic groups. It probably would be wise if every musical high school student were to participate in one or possibly two musical organizations outside the school, providing always these are the type that reinforce and supplement his high school work rather than nullify it. Good outside activities of this kind should be encouraged by the high school teachers for the authority and ease additional practice will bring to the high school student and especially for the assurance they will give that the musical activity will continue after graduation.

Significance for High School Music

But there is still another reason why the high school music teacher should welcome this participation in outside organizations, namely, for the light it throws on questions as to what music activities should be included in the high school and how they should be conducted. So few of the students will later use music for vocational or professional purposes that while these students should be given special opportunities and responsibilities in the regular classes, they need not be segregated from the rest of the students. The high school teacher may well proceed on the belief that both during the high school years and after graduation the main value of music will rest in what it contributes to a richer and happier life rather than to the making of a living. Since this is exactly the

standard of value which the usual student applies to what he does with music outside the school, the high school teacher should study with the keenest interest the actions and comments of the students regarding outside music. The keen teacher who can obtain free and honest expression from his pupils may find much indirect and sometimes much direct criticism of high school music activities when these are compared with music that interests the pupils outside the school. Thomas H. Briggs, a recognized authority on secondary education, has spoken pertinently regarding this outside music.[8]

> All my own thinking about education is guided by two very simply stated principles. The first one is that the primary duty of the school is to teach people to do better the desirable things that they are likely to do anyway. Another duty is to reveal higher activities and to make them both desired and maximally possible. What are the musical activities in which people actually engage outside of school? In limited numbers they sing and play on various instruments; in larger numbers and more frequently they listen to others play and sing; and they think and talk about music. What do they play and sing? To what do they listen? Of what do they talk? and how do they carry on these various activities? Answers to such questions give raw curriculum material. After evaluation it is to be arranged for teaching; and then the first challenge is to teach pupils to do better than they otherwise would do those things that seem to you most desirable.
>
> In addition to this, the second principle demands that the school should reveal to pupils higher activities—higher types of music, better ways of singing or playing, better ways of listening and responding, and better ways of thinking and talking about what they have heard. This in some measure the school has always done, frequently, however, attempting the revelation on a level higher than the pupils are ready to appreciate and to approve. Unless they are made to desire these higher activities and to seek mastery over them, the teaching is likely to be ineffective and futile. It is what pupils are inspired to seek after compulsion ceases that counts.

It is probably not too strong a statement to maintain that the high school teacher should constantly be evaluating his work in terms of what influence it may exert on what the pupil will do with music outside the school. Mursell maintains [9] that "the vitality of any scheme of education turns on the extent to which it is an agency for favorable social adjustments." This must mean that music should help make better citizens, not merely that students should become musical amateurs, helpful as that normally is. In the making of life happier for the individual, social responsibility must be increased. This enriching of the lives of the students must begin while they are still in school. Future connections must be prepared then. To wait until students are about to graduate to talk about alumni musical organizations is to delay far too long for effective results. The future adult singers and players must be forming while the young people are still in high school.

The high school music teacher may also, from the comments of the students on outside musical activities, obtain insight into the reactions of citizens and mu-

[8] Briggs, Thomas H., "Music in Secondary Education," MENC *Yearbook*, 1936, pp. 42-45.
[9] Mursell, James L., "Principles of Music Education," NSSE 35th *Yearbook*, pp. 3-16.

sical leaders of the community and thus may establish valuable connections for tying together the school and the town. The men's and women's clubs, the business and professional leaders, and parents in every walk of life will be drawn closer to the school and its activities as the music teacher learns of their reactions to the children's music in and out of the school. From such connections may come the formation of clubs which will sponsor the band, the orchestra, the *a cappella* choir or other organizations, and will sometimes provide equipment which might be difficult to obtain from the board of education.

The Attitude of the High School Teacher

One legitimate test of the adequacy of both school and community music is the extent to which they mingle and reinforce each other. To bring about such a condition the high school music teacher should set an example in showing consideration for other music leaders. The schools naturally receive more attention from the public and the press than private teachers do. The school music teachers can therefore afford to be modest, to shun personal publicity and comparison of public and private music activities. Co-operation with community leaders and high standards of work in the school are the best means of uniting town and school and unifying the program of music during and after school years. Helping to publicize what others outside the school are doing will generally develop a desire on their part to co-operate with the schools.

The Springfield, Missouri, Civic Symphony Orchestra. (See article in Appendix W5.)

What Makes Alumni Organizations Succeed?

In conclusion, the authors wish to state that they do not consider the ideas advanced in this chapter to be new or revolutionary. Many, if not most, good teachers have long recognized the necessity of considering community aspects in their high school music teaching. Moreover, there have been many attempts to establish musical groups composed of high school graduates. Some have flourished for a short time only. Those that live seem to draw their strength from such factors as the following: (1) Desire to continue pleasant and significant relations established in the high school. A capable, understanding, and socially-minded director in the high school may make alumni participation seem to be a natural and almost inevitable condition. (2) Ability, based on experience, of some of the graduates to form and conduct a musical organization. The democratic organization of high school music groups with significant social responsibilities, including serving as assistant conductor, business manager, librarian, etc., not only develops leadership qualities but makes the using of them after graduation a natural and almost inevitable condition. (3) Contacts during high school with community musical events such as uniting with adult choral or instrumental groups, often form ideals and establish relationships that make membership in post-school groups natural and almost inevitable.[10] In sum, we repeat that the continuing of high school music after graduation depends upon favoring conditions having been set up in the teacher, the students, and the public. If in addition there is some vigorous adult music lover, or small group of musicians, or a municipal agency that welcomes and aids the formation of alumni groups—such as a chamber music devotee, a group of amateur adults, a general high school alumni association, a well developed and broad-gauged municipal, civic, or community music organization or recreation commission, a state or nation wide organization such as the National Federation of Music Clubs, Associated Glee Clubs, Men's and Women's Musical Fraternities, or a Competitive or Festival Organization, alert in developing and maintaining musical organizations and responding to any efforts of high school graduates,—the chances of avoiding the frequent cessation of musical activity after graduation will be greatly lessened.[11] But the most important of all of these elements is the stirring in our students of the love of music for the joy of participation. Inner satisfaction rather than external urging is the main motive which leads to the continuation of music-making after graduation. Some school systems find that the instituting of Saturday morning groups for talented pupils serves excellently as an introduction to membership in community groups after graduation. (See Appendix P.)

[10] The Flint, Michigan, plan which provides that the same individual shall be director of music in the high schools and executive director of the community music association, makes for ideal relations between school and post-school music.

[11] This aiding of graduates is of course more general in urban communities. But it is significant to remark that musical activities for adults are steadily increasing in the Agricultural and Home Economics Extension Service which the United States Department of Agriculture maintains throughout the nation. Brunner reports that in 1939 "all but eight states had programs in general recreation; drama was part of the program in 26, music in 20." (*Teachers College Record,* October, 1939.)

As a pertinent close we insert a quotation from Henry W. Holmes,[12] Dean of the Graduate School of Education at Harvard University, which reinforces the fundamental conception of this chapter.

> Our public education must accomplish the enormous task of adjusting each succeeding generation to our civilization, with all its complexities; and this it must do without exploitation of any class or group and without presenting unnecessary obstacles to progress toward maximum economic productivity, the achievement of social justice and efficient government, or the attainment of beauty, truth, and brotherhood among us.

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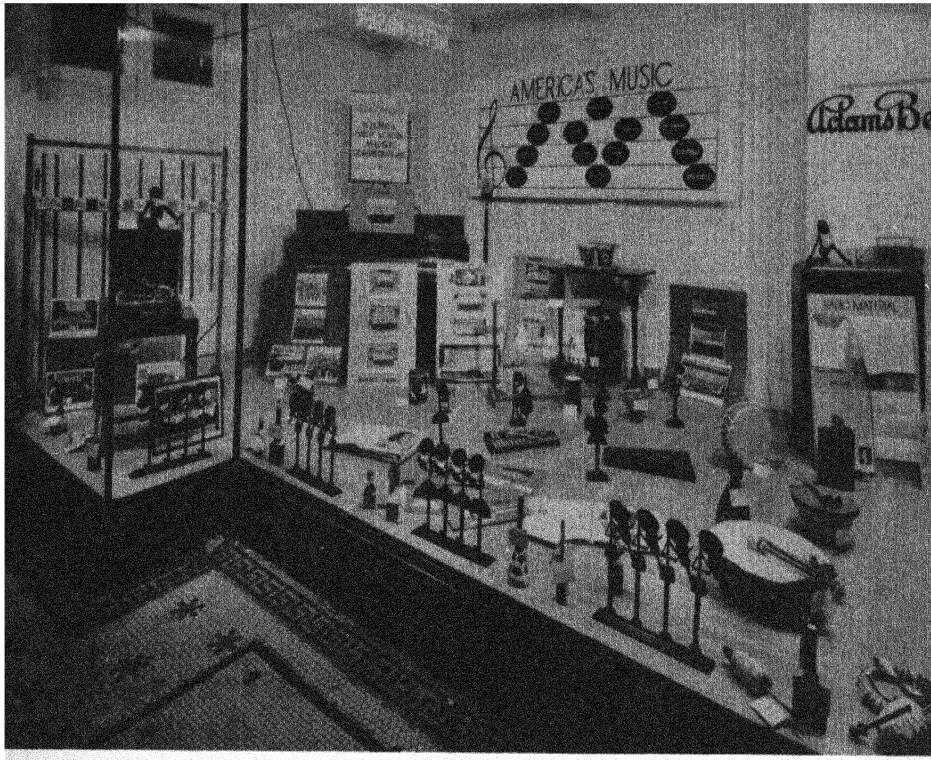

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TOPICS FOR DISCUSSION

1. How does music compare with other high school subjects in regard to the contribution which it should and does make to the welfare of the community?

2. Is it any more true of Music than English, Mathematics, History, Science, Art, and Physical Education that "we possess only that which we give away"?

3. Considering the value for you of public musical performances in which you have taken part does your experience confirm or refute the contention in the third paragraph of this chapter that the two qualifications mentioned are essential?

4. Do you approve or disapprove of the regulations set up in the Pittsburgh formulation regarding outside-school participation printed in the Appendix?

5. Can you recall sufficiently clearly your ideas while a high school student to formulate what changes you and your fellow students would have suggested regarding the offerings and management of the high school if the principal had asked your advice? Would you have suggested more or fewer changes in music than in other subjects?

6. Many of the adult education schools announce that they will consider favorably the presenting of facilities for any course or subject which is requested by a number of students sufficient to form a minimum class group. Does this seem to you a wise policy? Would you advocate a similar provision in the high school?

7. What would be the gist of your contribution if you were asked to compare the capacity for learning of grade, junior high, senior high students, recent graduates, and adults of thirty years or over?

8. Is there any connection between the elementary or beginning music offerings which seem to characterize the adult education schools and the tendency of private music teachers to start again from the beginning when pupils from other teachers come to them? Is *method* of particular importance in singing, playing, and writing music?

9. As you recall your high school music study does it seem to you that sufficient use was made of the social significance of music and that you were given sufficient opportunities for developing individual initiative?

10. Based on your own experience and your observation of the effects upon other high school students does it seem to you that the giving of musical performances by high school students outside of the school building produces more favorable or more unfavorable effects on the students?

11. Do you consider it a legitimate demand upon high school music that it assist in establishing desirable individual community contacts for members of the musical organizations? What happened in your case? What would you have done differently if you had been the instructor of yourself as a high school student?

12. If the subject appeals to you, request your instructor to arrange for a forum discussion by the class members on the topic "Getting greater musical and religious values from the church choir."

13. To what extent does the music program in the high school which you attended meet the two standards proposed by Briggs? What might have been done to improve the program along the lines he suggests?

14. Make case studies of two or three high school teachers of music from the point of view of their efficiency in promoting desirable community relations through their high school teaching.

15. As a means of summarizing this chapter, formulate how effective for you and some of your classmates your high school musical activities were in preparing you to continue your music after graduation.

XXV

Tests and Measurements in Music Education

Whither Bound?

Activity does not always mean progress. Being busy does not guarantee accomplishment. The man lost in the woods may get home sooner if instead of blindly thrashing forward, he pauses, surveys the situation, gets his bearings, and then with sun or compass pointing the way, makes toward his goal. Experienced woodsmen give this terse advice to the novice: When you don't know which way to go, stop, build a fire, climb a tree, make a big noise,—and wait till your smoke or yelling brings some one who will lead or direct you to the place you seek.

By Their Fruits They are Known

Teaching and learning are not necessarily co-existent. Just as salesmen are not always selling, so teachers are not always teaching,—if we measure their activities by results. Each may draw his salary for having put in his time, but ultimately each must prove his worth by the effects produced upon someone or something other than himself. The ascertaining of this effect, the finding out whether the desired result has been brought about, is the essential function of all tests and measurements.

Education Must Produce Desired Changes

What is it that education is endeavoring to produce? It is, essentially, change or development. Our school system exists for the purpose of making the child different from what he would be if it were not for the influence of the school. The function of tests and measurements applied to the school is to ascertain the capabilities or talents of the pupils, to decide what changes or developments should be sought, and to discover to what degree these changes have been brought about. Schools and teachers are justifiable only insofar as they bring about desirable changes in the pupil. To the extent that they or any parts of their equipment or subject matter fail to bring about desired and desirable changes in the child, they are unnecessary and in fact harmful, because they may be crowding out something which could produce these results.

The movement for testing and measuring is closely associated with the process of interrelation or socialization. The egocentric individual is primarily inter-

ested in himself; the self-centered school cares only for what its pupils do; the individualistic teacher or supervisor is concerned with what he does in his department irrespective of what anyone else is doing in other departments. The socially-minded individual evaluates what he is doing by comparing it with what someone else is doing. The socialized school strives to relate its work to society and to learn whether its results are on a par with those of other schools. The broad-minded educator is concerned with the question as to whether his students are making as good progress as other students make under like conditions. Comparative studies result. The term "normal" begins to be heard. The word "average" takes on significance. Tests and measurements are invoked. A strong tendency toward marks and grades commences to sweep over the system. Valuable in proper proportions, the use of tests may become distorted. The man lost in the woods may spend so much time getting his bearings that darkness falls upon him before he resumes his journey. So easy is it to confuse the passing of formal examinations with the gaining of power that unless carefully guided, the satisfying of certain external requirements rather than internal growths, may eventually completely distort the whole development of a school system. In the minds of many people this is the inevitable result of tests and measurements. Especially are musicians, stressing the uniqueness of their subject-matter, inclined to believe in this calamitous trend of events. It is the purpose of this chapter to show that music and music teachers may profitably make use of the recent findings with regard to tests and measurements.

Breaking the Shackles of the Past

To broaden our viewpoint let us survey briefly the history and development of the present movement for standardized tests. As a preliminary we may state that it is a part of the conservatism of the school to reverence the past. The Chinese with their worship of ancestors have no monopoly on the exalting of what has been. All of us unconsciously assign great weight to matters of tradition. For example, few can escape the tyranny of the printed page, which represents the crystallization of what has been. Who, in his beliefs and in his actions of today, is not constantly continuing ideas and processes just because they are traditional? The person who questions an idea or an established custom is the exception rather than the rule. The teacher who insists on considering not merely how or what to teach but what the results are after the teaching has been properly done, is very rare. We are inclined to characterize as insurgent anyone who questions present arrangements, who insists that what now *is* does not adequately represent what should be. Thus, when just before the beginning of this century, (in the *Forum*, Volume 23, pages 163-172, 409-429) J. M. Rice published articles on "The Futility of the Spelling Grind" and insisted that teachers were blindly following the fetish of daily drill on the spelling of isolated words, he so shocked the great majority of both educators and parents that the magazine was almost disgraced. Only a few of the stouter-hearted souls were willing to champion this iconoclast. Nevertheless, an impetus was given

to the movement for placing the teaching of spelling not on the basis of what any particular teacher, supervisor, or superintendent thought wise in a particular locality, but upon what the demands of life in general made necessary for our children throughout the entire country. While there had of course been tests and examinations for centuries before Mr. Rice's article and the experiments which accompanied it, we may with much truth assign to his awakening call the impetus for the movement of extensive comparative studies which since then have been carried on in various parts of the country.

Further force was given to the movement by an article on "Schools of Sixty Years Ago," by John L. Reilly in the Springfield, Massachusetts, *Republican* for November 12, 1905. In this and in a more extensive later report headed "The Springfield Tests 1846-1906—A Study on the Three R's," he proved conclusively that although our children today are carrying on a much more complex program than that prescribed for the schools of sixty years ago, and although far less attention is being given to drill upon spelling, nevertheless our children are not only as proficient in spelling today as the children were then, but are actually more capable, even with the recondite and comparatively useless lists of words which were used as tests in the 1846 examination questions.

Some Testing and Measuring Developments

The procedure emphasized by these studies, namely, that of testing with the same questions children who have been taught in different places under different conditions and even in different years, may be taken as one of the main ideas of the present movement. Let us glance at some of the developments, first surveying the general field before turning to music. In the meantime we may find many suggestive parallels which are still to be applied to music testing. The first definite formulation of the modern type of standardized tests was set forth in an address by Professor E. L. Thorndike in December 1909, and ever since that time he has been a leader in the movement. In the past quarter of a century there have been surprisingly extensive developments in this type of study. Practically every subject in the curriculum has been studied, and questions and projects to measure it have been formulated.

Moreover, the general powers of both children and adults have been subject to examination in the so-called intelligence tests. These latter were first brought to attention by the Frenchmen, Binet and Simon, in 1905, and reached their widest application during the world war. In America the most widely recognized revision of the Binet test is that made by Professor Lewis M. Terman and his associates at Leland Stanford University in California. Any one in educational circles who is not familiar with this type of test should become so. The term "intelligence quotient" or I.Q. is now understood even in common conversation. For the sake of absolute clearness let us state that the I.Q. is obtained from the chronological age, that is to say, the period covered since birth, compared with the mental age. The latter is found by assigning after much study and many experiments, a certain degree of progress in general powers to a given age. A

child, for instance, who has a mental age of 5 is supposed to be able to answer certain questions or to react properly to certain situations. At 6 and all other ages above this, he is supposed to be able to solve increasingly difficult problems. The Intelligence Quotient (I. Q.) is the designation given to the ratio obtained by dividing the mental age of the one examined by his chronological age. A fourteen year old child who has a mental age of fourteen would have an I.Q., then, of 14 divided by 14, or 100. On the other hand, a precocious ten year old child with a mental age of 14 would have for his I. Q. 14 divided by 10, or 140. If a 14 year old child has a mental age of 10, his I. Q. would be 10 divided by 14, or 71.

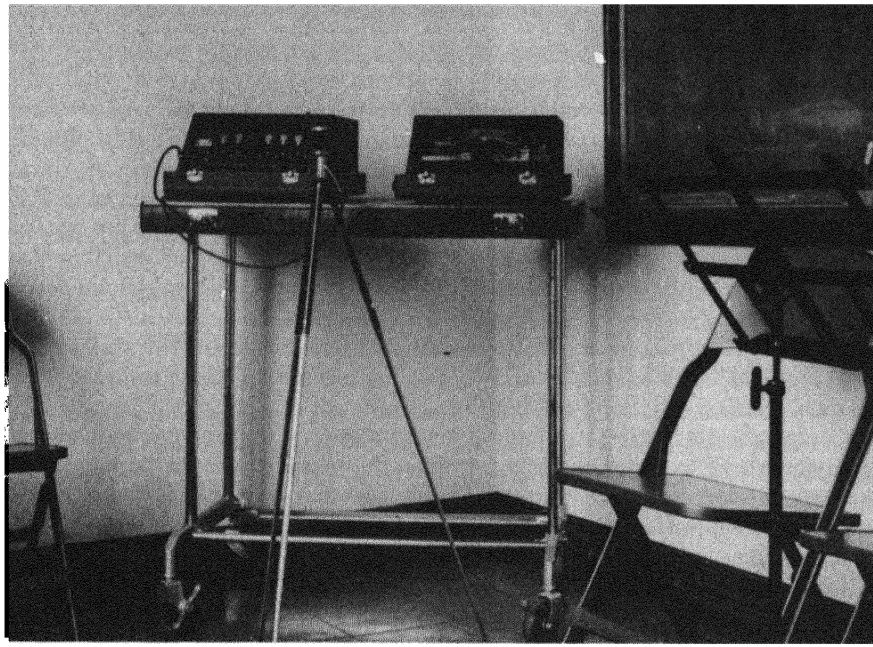
Further studies in testing have tended to split up within different subjects special aspects, such as power and speed. In arithmetic and handwriting, for instance, teachers are interested both in the amount of work which the students can do and the correctness or fineness of it. In composition there is by no means entire agreement as to which child has done the better, the one who has written an essay of two pages, filled with good thoughts but in a careless handwriting, or the one who writes but a single page of equally good material very neatly done.

Other subjects of examination have been the process and the result. Some teachers, having in mind ultimate ability, insist that children in certain elementary stages shall solve problems by a designated method, while others, believing that each individual must eventually discover his own best method, are interested only in the child's obtaining the correct result.

There are tests which require individual examination, and those which may be given to large groups. The necessity of the latter was demonstrated in the late war, when literally millions of men had to be tested. They were first run through the large sieve of group testing, and then, when necessary, were put through the fine strainer of the individual test.

Can Musical Ability Be Measured?

If these general measuring principles were applied to music we might expect parallel investigations and formulations—for instance, an M. Q., a *musical quotient*. This might indicate the relation between a person's musical development at a given period compared with the development of normal human beings at that period. But musicians, in common with most artists, tend to be distrustful of any such concept, and, indeed, of the whole movement toward scientific tests and measurements. This attitude is probably due to their belief that the essence of their art is a certain indefinable and, hence, not measurable quality. To be musical, they maintain, is to possess a certain quality of spirit; and they ask who can catch and weigh such an essence? Two players press the same keys on the piano for approximately the same periods of time, as indicated in the score, and yet one performance is musical and the other is not. Who is keen enough to indicate the factors which cause the difference and, especially, who can tell how to change the one so that it shall be as beautiful as the other?



Tone Discrimination Machine used for testing and training in the schools of La Salle, Illinois.

There is enough plausibility to all this to make one at once reject the idea that musicianship can be measured or weighed with the ease and certainty with which we determine height or weight, size or shape. But to admit this much is not to dispose of the attempt to test and measure certain aspects of susceptibility and performance in music. Caution does not always dictate complete rejection. We must rather be curious and open-minded.

Testing and measuring is simply a means of evaluating. Evaluating is based upon comparison. In all art comparison has always existed and therefore at least some semblance of testing and measuring seems possible. Teachers apparently have always used some type of examination as a means of determining what progress their students have made in proceeding from a stage in which they knew less to one in which they knew more. Does it not seem probable that as time goes on finer methods of measuring will naturally be developed in music as well as in other subjects?

Tests Compared with Examinations

The scientific movement for testing or examining is only about half a century old. Starting in the last decade of the 19th century, the principal development for those definite formulations which are now known by the name

of Standardized Tests have been made largely in the 20th century. Three characteristics may be mentioned as distinguishing these scientific tests from ordinary examinations. (a) A test is based upon subject matter which is more general in its bearing or application than the local or immediate material usually covered in an examination. This evidently is a relative rather than an absolute standard. In America the first testing, in this general sense, was carried out, about 1895, by the editor of one of the great magazines of this country, *The Forum*. J. M. Rice traveled to various parts of the country and tested children on their ability to spell certain words. Up to this time teachers had based their spelling tests on the particular words which they had taught their children. Rice was the first person to conceive the idea of making a list of words that should be known by children of specified ages and then testing them on that list without their first having had the opportunity of studying it. He was testing, in other words, the general ability of children to spell when they had progressed to various ages or grades in the school system. Insofar as his material was of general interest and value and was arranged and given to children of the same age or grade level, and insofar as the results were studied comparatively, it approached the status of a scientific test.

(b) As far as possible a test is administered under like conditions every time it is given. On the other hand, examinations vary according to the ideas of individual teachers. Sometimes children are allowed to have their books in front of them, to consult the dictionary, to ask the teacher questions, to take an indefinite amount of time, to be marked upon the general idea rather than specific expression, to be rated for type of thinking rather than accuracy of calculation. A test specifically states just what is to be said and done by the teacher, just what the children are to have available in the way of help, just how much time is allowed, and insofar as possible, what other conditions are to prevail. Uniformity of procedure thus becomes a second determining characteristic of tests.

(c) The evaluation of results is based on a much larger number of cases in a standardized test than in an ordinary examination. The one may involve hundreds or thousands of children while the other is given to a score or two only. The larger number serves to minimize particular disturbing factors which may be very important in local examinations. Children in one school may have taken an examination just after a stimulating program, a disturbing local event, a game or a fire, the advent of the green apple season, or some other experience which has kept them from doing their best work. Tests given in various schools will certainly not all be affected by such breaks in a program. Even if conditions are normal, a certain teacher may have a fixed mark in her examination of 60, 65, 70, or some other stated figure which she regards as adequate or passing. She may mark on only the number of questions which the majority of children have been able to answer. She may consider certain questions as of greater importance than others. Whatever standard of attainment she may set up, it is usually based entirely upon what the immediate group involved has done and upon her interpretation of their accomplishments. The scoring of a test, on the other

hand, is based upon the accomplishments of so many children that inequalities in the application of the test tend to disappear. The large number of results obtained are combined into what are called "normal attainments" or "norms," and these are then used as the standard for measuring what any individual child has done. Very few of the older examinations fail to use one hundred as being the standard against which all marks should be measured. Standardized tests, on the other hand, are practically always made on the theory that a perfect score or one hundred per cent is practically impossible because certain of the questions are purposely made more difficult than children of the age involved should be expected to answer. Hence an attainment of eighty or eighty-five percent may rank as excellent. Conversely, lower marks than 70 or 60 per cent do not represent failure but indicate where the makers of those marks stand in relation to many other children.

What Has Been Done in Music Testing?

Although it is difficult to obtain specific figures, a study of various lists of tests indicates that there are about three thousand which bear upon subjects which are included in public education, and that about fifty of these, or one sixtieth of the total, relate to music. When we narrow the field to consider the problems of music education, we are astonished to find that our music educators are lagging far behind leaders in other fields. In 1935 Dr. Max Schoen made the following startling assertions: [1]

> My survey of the present status of the psychology of music leads me to the conclusion that the development of scientific music research in this country is a credit to the psychologist and a disgrace to the public school music educator. The disgrace is two-fold: first, in that the school music profession has made next to no use of the rich treasure of scientific music literature in its bearing on school music; second, in that school music people have made next to no contribution to the problems of placing music education on a scientific basis. In this respect school music is the orphan of school subjects. Since the advent of the scientific movement in education some twenty years ago, there have been reported in educational journals 221 studies on arithmetic, 436 studies on reading, 415 on language, 126 on spelling, 62 on writing, and not one on school music. I have counted some 300 experimental studies on music made in the last ten years, which does not exhaust the number. Of these not one bears directly on school music, and not one of them is by a person engaged in school music.

While this may be an unduly pessimistic view of the situation today, and while there have been certain important events and developments since Schoen made the above statement, it is still decidedly worth while to give careful consideration to what he says. It is true that music educators have but slight acquaintance with scientific music literature and it is true that they have as yet made but slight contributions to the scientific study of music education. On the first point, fairness demands that recognition be given to the difficulty of obtaining the existing scientific literature. Most of it appears in technical journals

[1] Schoen, Max, "School Music and Scientific Research," MTNA *Proceedings*, 1935, p. 53.

not readily accessible and a considerable portion of it is not available in English. Secondly, although many school musicians are using a limited number of the available tests and are doing some original experimenting with them, few, if any, school music educators have either the time or the training for the necessary patient and painstaking research.[2] Fortunately, three helpful books which summarize a large quantity of research in psychology of music are now available.[3] A standing committee of the Music Educators National Conference is devoted to research, and its members hope to stimulate the undertaking of some valid studies among the members of the Conference. In the remainder of this chapter we shall attempt to survey the more significant accomplishments in the field of tests and measurements as they relate to the high school, and we shall make suggestions as to work which may be carried on with profit both to present and future high school students.

Education Seeks Changes

It is generally accepted that the aim of education is to bring about desirable changes in those who are being educated. (Such a statement, of course, implies also the retention of what is good. This idea has already been referred to when in another chapter we presented the two functions of education as formulated by Briggs.) The measure, then, of the effectiveness of educational procedure is

[2] Dr. O. I. Jacobsen, himself a patient music investigator, presented in the April 1933 issue of the *Music Supervisors Service Bulletin* an imposing list of problems in music research. It is reproduced here with the idea that it may offer suggestions for teachers in high schools and colleges who would be interested in undertaking a serious study of a musical topic, either one of these or some other.

"Absolute pitch memory. Acoustics, Acoustics of wind instruments, Aphasia, Aphasia as related to vocal music, Apparatus construction, Application of Weber's law to musical tone, Appreciation experiments, Art standards, Attack and release in musical performance, Attributes of sound, Auditory acuity, Auditory fatigue, Auditory illusions, Auditory imagery, Auditory space, Beats, Bisecting intervals, Bone conduction of sound, Cadence preferences, Care of the voice, Characteristics of the musical and unmusical, Chord synchronization, Combination tones, Conditioned reflex as related to harmony, Conducting, Consonance and dissonance, Creative music, Deafness and musical ability. Development of musical ability, Duration influence on timbre, Ear training, Effect of training on musical talent, Emotions in music, Eurythmics, Expression and interpretation of music.

Folk-song characteristics, Frequency of musical words in literature, Function of vocal cords in speech, Harmonic balance, Harmony preferences, Hearing tests, Hearing theories, History of public school music, Inner speech, Insect Music, Intensity discrimination, Intensity control, Intensity tests, Interval frequency and variation, Interval sense, Intonation of valve instruments, Introspection applied to music, Investigation methods, Learning motivation and laws applied to music, Localization of sound, Major and minor mode emotional effects, Masking effect of tones, Melody characteristics, Modified phrase ending, Motility tests applied to music performance, Music evolution, Music memory functioning, Music memory tests, Music philosophy, Music research, Music tests, Musical ability of children, Musical ability of various races, Musical aesthetics, Musical appreciation, Musical form development, Musical inheritance, Musical performance characteristics, Musical symbols development.

Origin of music, Origin of speech and song, Peripheral vision influencing music reading, Physiology of the speech organs, Pitch discrimination tests, Pitch control, Primitive music, Psycho-analysis of musical genius, Psycho-galvanic reflex to music, Psychology of hymns, Psychology of music teaching, Quarter-tone music, Radio in music, Reactions to music, Reading music, Resonance, Reverberations, Rhythm control, Rhythm tests, Rote-singing characteristics, Scales, Sight-singing tests, Speech sounds, Surveys of music, Synaesthesia, Tempered scale, Tempo, The Tremolo, Timbre, Time interval discrimination, Tonal attributes, Transfer of training in music, Vibrato, Vocational and avocational guidance in music, Vocal music characteristics, Vocal technique, Voice Registers, Volume, Vowel formants, Weber's law applied to musical sound."

[3] *The Psychology of Music,* by J. L. Mursell, W. W. Norton and Co., New York, 1937. *The Psychology of Music,* by Carl E. Seashore, McGraw-Hill, New York, 1939. *The Psychology of Music,* by Max Schoen, The Ronald Press, New York, 1940.

to be found in the changes which it brings about in students. When we apply this idea to music instruction we are faced with the necessity of subdividing musical power into certain aspects. This seems a natural procedure, but it is nevertheless one that has long been neglected. Musical power, musicality, musical aptitude, musical knowledge, musical skill,—all these have long been lumped together under the vague term "being musical." While there have long been subdivisions of musical study into history, theory, technics, esthetics, and the like, the question of what is meant by "being musical" has never been adequately investigated until the present century. It is now quite generally recognized that there are three distinct aspects which must be considered in developing a musician, namely, sensitivity or feeling, skill or ability to do or manipulate, and knowledge or information about.

The Contribution of Carl E. Seashore

The outstanding American name in the psychology of musical talent is that of Carl E. Seashore. His main contribution is probably his having collated earlier studies which had demonstrated the need of revising the heretofore largely undifferentiated conception of musical talent, and breaking it down into a number of elements, finding in these and the measuring of them, the best indication of what may be considered musical endowment. His second contribution is the still disputed or at least unsettled contention that musical capacity is very largely inborn and practically remains unchanged in amount throughout life. This means that if we could measure the child when he is born regarding his possibilities for music, we might predict what he would be able to do as an adult.

There have been two objections to this latter conception, the one being that in many cases our powers do change greatly under the influence of environment or training; and the other that even though our potentialities are determined at birth, there is an enormous difference in the amount of use which we make of our talents. This latter contention is accepted by Dr. Seashore without relinquishing his original claims. But to most inquirers the implications of the two positions are quite different. They maintain that the important question is, can training or growth improve ability? Certainly experiments have shown that even in that most vital of all the Seashore tests, namely, the discrimination of pitch, it is possible for a subject to increase his score greatly,—some investigators say almost 100%—through repeated trials or through development. A number of teachers have carried out experiments along this line, not all of them carefully controlled but at least sufficiently so that the results seem worthy of serious consideration. They have found that, for instance, a boy who begins to play the oboe may at first have apparently rather poor pitch discrimination and actually rate low in the Seashore tests; but after an interval of six months, a year, two years, he may show decided advancement for a considerable period, the advance usually becoming smaller as the time increases. Undoubtedly there appears in applying the Seashore tests, that error which is common in all testing,

namely, the error due to unfamiliarity, unaccustomedness, and lack of ease. There is frequently a change in the results of the Seashore tests when these elements are overcome. Nevertheless, these tests have demonstrated their value in illuminating certain aspects of musical powers. We shall discuss them in greater detail later.

What Can We Measure in the Realm of Sensitivity?

There have been many studies of sensitivity to various elements of music. Pitch, duration, intensity, and timbre or quality, dependent respectively on the number of air vibrations per second, the prolongation of these vibrations, their amplitude, and the number and character of overtones formed by them, have been so thoroughly examined and so skillfully manipulated that wide or minute variations in these elements, either singly or in combination, may be produced at will. It is thus possible to determine very accurately how fine distinctions a person can make in these four fundamental attributes of tone. Much has also been done to measure the ability to discriminate groups of tones arranged in melodic, rhythmic, and harmonic patterns. As soon as there is a succession of tones it is evident that memory is involved in addition to immediate sensitivity. A beginning has been made in the measuring of musical taste. Since, however, this involves fitness, adequacy, pleasure, or agreeableness, and since all of these are based on standards of comparison which are more or less individual in their nature, it is evident that no such objectivity or finality of measurement is possible to an extent easily attainable in the case of the four elements of tone mentioned above. Therefore, regarding the first of the three aspects of music education, namely, sensitivity or feeling (omitting the emotional element), we may say that we are able to test and measure very well pure sensations or nervous impacts, but that we are still far from being able to test and measure the individual's evaluation of them either singly or in combination. In other words, measurement of the sensory is well within our control, but measurement of the esthetic still eludes us.

What Can We Measure in the Realm of Skill?

Regarding the second aspect, skill or ability to manipulate, we are in much the same position as that described in the preceding paragraph. We can measure fairly well certain factors which are necessary in interpreting music, especially in playing or singing. We can determine the length, strength, and quickness of fingers and hands and arms. We can examine the mouth and the other portions of the head used in singing and in playing on a wind instrument. We can determine the power to produce and sustain a tone; we can demonstrate—can even present graphically—the power to produce and maintain tones at the proper pitch. We can measure the extent of the field covered and the rapidity of adjustment to new fields made by the eye in reading music. We can record relations between what the eye sees and what the rest of the body does in producing what is called for in the printed score. We can register the amount of

energy used in performing music. We can make very minute comparison between the physical elements involved in the performances of definite passages by various artists. But after we have made all these measurements and comparisons, we still have to acknowledge that it is the animating motive back of them which unifies and synthesizes,—which makes a lovely interpretation—rather than the mechanical fitting together of these physical elements. Mechanical dolls, hypnotized Trilbies, and formally drilled school children may be trained to give astonishing performances of a few compositions, but the effect of a personal expression—the heart of all moving performance—will still be absent. Therefore, it may be said that measurements of skill indicate potentiality but do not guarantee that the powers will be adequately used. Still it is evident that for teachers and students the knowledge of what may be done by human organs is extremely important in deciding what should be attempted.

What About Measuring Knowledge?

The third aspect of music education, knowledge or information about, involves material of the type that forms the larger part of the tests in many other subjects and hence is easily taken care of. In fact, most music examinations, seeking information, might develop into general tests if they were sufficiently broad in their scope and were widely enough used. There have been many attempts at producing standardized tests of musical knowledge, but curiously enough, thus far, there have been very few which have gained wide recognition. Two reasons may be mentioned: First, the tendency to overstress items that have only local importance; and second, the tendency to confuse knowledge with the other two aspects mentioned. To know about something is different from being sensitive to it and from being able to use it for performance. Students may read about a composition but not be able to follow its musical elements when it is heard. Appreciation is very different from musical knowledge although it is dependent upon it. Again, students may have a mathematical conception of note values but not be able to apply it to artistic playing or singing.

Available Tests: A. Musical Sensitivity

With these general considerations before us we are now in a position to review somewhat critically the various tests which may be used by a high school teacher. The measuring of fine motor reactions, which is essential for an accurate diagnosis of skills, requires more complicated and delicate apparatus than is practical for use in most high schools, although good psychological laboratories are provided with them. Doubtless, in the future, instruments and norms will be made available for use in the high schools. In the meantime teachers will find that there are many simple observations which can be formulated for use in determining fitness for the playing of various instruments.[4] Music reading

[4] Prescott and Chidester in their book, *Getting Results with School Bands*, present in Chapter III, "Adaptation Tests and Instrumentation," many helpful and practical suggestions involving physical tests and other considerations which should be kept in mind when an instrument is decided upon for a member of the school band.

ability—which is, of course, another type of skill—has been measured both directly and indirectly as will be indicated in the tests to be described below.

1. The more important tests of musical sensitivity, frequently described as musical talent, are two in number, the first devised by Seashore, and the second by Kwalwasser and Dykema. The six original Seashore records were issued in 1919. They sought to measure the following aspects of musical sensitivity: first, pitch discrimination—ability to distinguish differences in highness or lowness of tones ranging from a difference of 30 vibrations a second to ½ a single vibration; second, intensity discrimination—the differences in loudness or softness; third, time discrimination—the period which elapses between sounds; fourth, consonance discrimination—whether two tones blend or sound as though they were suited to each other rather than as warring with each other; fifth, rhythm discrimination—the ability to distinguish between recurring groups of sounds in various rhythmic arrangements; sixth, tonal memory, a test which seeks to measure how many isolated or non-melodic tones a person can hold in his mind with sufficient clearness so that when the series is repeated with a single note differing he can indicate which of the tones has been changed.

2. In 1939 these tests were revised and issued on Victor records as *The Seashore Measures of Musical Talents,* by Carl E. Seashore, Don Lewis, and Joseph G. Saetvitt. They are now divided into two series, each measuring the same six factors: pitch, loudness, time, timbre, rhythm, and tonal memory. One series of three 12-inch records "is designed for use with unselected groups or classes in general surveys;" the other, of the same length, "is designed for the testing of musicians and prospective or actual students of music." It will thus be seen that the factors to be tested in the new measures are the same as those in the original tests except that consonance has now been replaced by timbre, tone color, or tone quality. This is similar to the item introduced in the Kwalwasser-Dykema Tests described below, except that in the Seashore tests the various tones are produced mechanically or synthetically by adding various overtones to a given basic tone, whereas in the K-D tests the various tones are produced by playing upon different actual musical instruments.

3. The Kwalwasser-Dykema Tests, usually called the K-D Tests, consist of ten parts, each filling one side of a 10-inch Victor record. In addition to the items just listed in describing the Seashore measures (*quality* being substituted for *timbre*) there are tests of tonal movement or resolution, taste, and tonal imagery of rhythm and of pitch. The latter two tests, in addition to measuring tonal and rhythmic discrimination, measure the child's ability to decide whether the differences heard are properly presented in the music notation printed on the test sheet. They thus furnish an indirect measurement of music reading ability. An extended comparison of the Seashore and K-D tests appeared in the July, 1933 issue of the *Musical Quarterly,* which is recommended as being an impartial and illuminating discussion. In general it may be stated that the Seashore measures are longer, more exact, and less interesting for the child. From this it follows that the Seashore tests are better for a thoroughgoing investiga-

tion; the K-D tests are better for a quick preliminary survey. (It is planned to issue a revision of the K-D tests in 1941.)

B. Musical Achievement

1. The Beach Music Tests were issued in 1930 by the Kansas State Teachers College in Emporia, Kansas. Various items are presented in musical notation or words and the students or subjects are asked to select the correct answer from three or more printed choices. The eleven parts of the test deal with: (a) Knowledge of music symbols; (b) Recognition of Measure; (c) Tone Direction and Phrase Similarity; (d) Pitch discrimination; (e) Recognition of different pitches as related to syllable names without notation; (f) Rhythm, note values within the beat, within the measure; (g) Staff notation as related to printed syllable names; (h) Correction of staff representation of a heard melody, inserting of time signatures, and naming titles of familiar songs printed in notation; (i) Writing of syllable and pitch names; (j) Writing of key signatures; (k) Matching names of composers and artists and brief characterizations of them. Norms are available for grades III through VIII separately and for high school as a unit.

2. The Drake Musical Memory Tests were issued in 1934 by the Public School Publishing Company, Bloomington, Illinois. There are two forms, A and B, each containing twelve melodies with two or more variants of each. The subjects do not see the printed version but are to determine from hearing whether the variants differ in key, time, or melody. The test is intended for use in grades III through XII.

3. The Gildersleeve Test was issued in 1933 by the Bureau of Publications, Teachers College, Columbia University. There are five parts: four in the test proper, and one in a preliminary section which is not a test, but which gives some valuable background material. The first of the four test portions has to do with knowledge about how instruments are played; the second, with music notation; the third, with musical terms, composers, and compositions; and the fourth, with the ability to identify familiar songs from the printed notation. The fifth, or additional section, on the first page, seeks to ascertain something of the child's attitude toward music and various aspects of teaching. The test, though short—it can be given in about twenty-five minutes—produces a surprising amount of information. Norms are available for grades IV through the high school.

4. The Hutchinson Music Tests were issued in 1924 by the Public School Publishing Company, Bloomington, Illinois. Six groups of short phrases from familiar songs, four in each group, are presented for silent study and recognition. Below these are printed the names of eight songs for each set from which the student is to select the four correct names. The tests are intended for grades VII through XII.

5. The Knuth Achievement Test in Music, for recognition of certain rhythmic and melodic aspects, was issued by the Educational Tests Bureau, 720 Washington Avenue, Minneapolis, Minnesota, in 1936. Ten sets of four-measure

melodies are handed to the subject in printed form. Each melody in a set begins with the same two measures but has a different closing two measures. The subject is to decide from hearing, which of the four possible endings has been played. The test is intended for use in grades VII through XII.

6. The Kwalwasser-Ruch Test of Musical Accomplishment was published in 1924, revised in 1927, by the State University of Iowa, Iowa City, Iowa. With multiple choice questions and other types, it presents the following ten tests: (a) Knowledge of Musical Symbols and Terms; (b) Recognition of Syllable Names; (c) Detection of Pitch Errors in a Familiar Melody; (d) Detection of Time Errors in a Familiar Melody; (e) Recognition of Pitch Names; (f) Knowledge of Time Signatures; (g) Knowledge of Key Signatures; (h) Knowledge of Note Values; (i) Knowledge of Rest Values; (j) Recognition of Familiar Melodies from Notation.

7. The Moon Diagnostic Tests in Harmony, published by L. R. Jones 227-9 East Fourth Street, Los Angeles, California, seeks to determine students' progress in the theory of music.

8. The Otterstein-Mosher Sight Singing Test, published by the Stanford University Press in 1932, presents twenty-eight graded melodies for individual sight singing together with specific directions for marking and evaluating the subject's performance of them.

Utilizing the Results of the Test

After these or other tests have been given, what shall be done with the results? This problem is similar to the one which confronts the physician after he has read his clinical thermometer. The music teacher may well follow the example of the physician in endeavoring to supplement his direct test with all the general information which he can obtain. One student may make a good showing in a talent test but not be a good singer because of some physical disability which is not revealed by the test; another may possess all the physical and intellectual powers necessary for playing a certain instrument very well but have such an aversion to that instrument that he probably would make very little progress with it; a third may have remarkable native gifts for composition but lack power or desire to give to it the study necessary for success; still others may have both the power and the desire to succeed in music but lack the necessary time, strength, or equipment. But if the instructor has all of this information he can advise and frequently help these students much more effectively than he could if the perspective made available by a combination of tests and of general information were lacking.

A good testing program gives both comparative and absolute information. When there are more applicants for a musical organization than can be accommodated; when there are not enough instruments to go around; when the type of instruction requires a smaller group than the list of applicants; when there are not enough costumes; not enough places in the school bus or space on the school stage,—in other words, when there must be a choosing of the best instead

of including all who wish to participate,—the results of musical tests furnish one excellent means of deciding who shall be excluded. When there are more applicants than can be accommodated, one factor in making selections should be the probability of success as disclosed by the tests. Opportunities for all children who desire to participate in musical activities should be provided but not at the expense of capable students who might thus be hampered in carrying on study for which they are eager and well adapted.

Likewise, even when parents and children have the means and the desire to undertake music study, and when they would not be crowding out other students who are worthy, the music instructor, from his knowledge of the absolute minimum of ability to do even moderately well, can more wisely advise whether a certain type of study should be undertaken. While a certain amount of exploratory endeavor is desirable for everyone in any line in which he is interested, advance information regarding future success is valuable in avoiding unwise, overprolonged efforts. A little piano study, for instance, is probably good for almost everybody. But the frightful mortality in piano study must mean not only that we need to improve our methods of teaching—class piano lessons have amply demonstrated what they can do in developing motivation—but also that there are many children who do not possess the ability to go as far on that instrument as their parents would like. It is a kindness, frequently, to both parents and children to open up new fields, either in some other aspects of music or in some other art, when a continuation of tests and actual study over a short period has demonstrated that success in a certain type of activity is practically impossible.

But probably more important than either the deciding of membership in an organization or the re-routing of the zealous, unendowed students, is the use of test results to guide the teacher in what he should rightly expect individual students to accomplish. For instance, if an entering class of a hundred students are tested during the first week by a combination of talent and achievment items, the teacher may expect to find some such distribution as the following: here are ten to fifteen per cent who are very talented and well prepared, they should do excellent work in the material we are to study; here are a like number who are so poor natively and have had so little training that very little should be expected from them; in addition to these two groups there will be three others: those who approach the best, those who are almost as low as the poorest, and those,—usually a rather large proportion,—who are about average. On the basis of what the average students will do, those in the upper two groups are worthy of commendation and hence, of good marks, *only if they do considerably better than the average;* while those in the lower two groups are entitled to commendation and fairly good marks if they do almost as well as the average students.

Tests should go further than to furnish these general ideas. Musical ability is made up of such distinctly different items which not only may but usually do occur in most people in unequal degrees, that it is not at all uncommon to find musicians who are strong in one aspect of music, only fair in another, and perhaps decidedly weak in a third. Dr. Seashore has so consistently stressed this

idea that in the 1939 *Manual* for his "Measures" he cautions against averaging the scores. Each score, he maintains, "is but an item in the musical profile." "Thus if we measure the sense of rhythm and find a very superior performance, the conclusion is not that the subject is musical; it is merely that the individual has a very superior sense of rhythm." Similar statements might be made about other aspects. There are many capable instrumentalists who not only cannot sing with a pleasant tone but frequently cannot sing with true pitch. It is not impossible to have a discerning music critic who can neither sing, play, nor compose. It is probably true that all of these people who show such sharp rises and falls in their music profiles could have had many of them considerably smoothed out if they had had proper training. But on the other hand, it is also possible that the endeavor to have them do everything well might have resulted in stunting of the aspects in which they were particularly interested. So we close this chapter by comparing again the music teacher with the physician—he must use every means which time and his other duties will permit, to become as fully acquainted as possible with the powers of his students, and then he must treat them as wisely as his superior knowledge, his experience, and his strength make possible. (See Appendix X for a discussion of the use of tests in the Rochester schools.)

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TOPICS FOR DISCUSSION

1. In general what type of people do you admire most, those who are quick to act or those who are slow to act? Is your own tendency in an emergency to do something at once or to size up the situation before you do anything? What attitude toward this matter is taken in the first paragraph of this chapter?

2. If the sentence "Teaching and learning are not necessarily co-existent" is true how is a teacher to know when his pupils are learning?

3. The fourth sentence in the third paragraph seems to assign a reasonable and desirable function to tests and measurements. Do you find anything malicious about it? If not, why do so many people object to tests and measurements in music education?

4. This often quoted statement is attributed to Prof. E. L. Thorndike: "Whatever exists, exists in some amount and, therefore, theoretically, at least, is capable of measurement." This certainly applies to weight, height, distance. Does it also apply to color, perfume, memory, affection? What about kindness, love, enthusiasm? Does everything, theoretically, at least, fall within the province of tests and measurements?

5. What is your attitude toward I.Q.'s? Do you have a high or a low regard for them?

6. What is your opinion of the possibility of measuring musical ability? Would you rather have the question read "measuring some aspects of musical ability." Would you prefer "musical sensitivity"?

7. Can you state clearly the differences between an examination and a test of music ability? Can you cite examples?

8. Formulate judgments on the musical (a) sensitivity (b) skill (c) knowledge, of yourself and a half dozen of your classmates.

If several of you make individual judgments and write them down on separate sheets of paper without signing your names, and if the results are tabulated, you will have a good idea of the varying estimates made when there is no fixed standard.

9. Obtain, if possible, copies of some of the music tests mentioned and take them yourself so that you may have an intimate first-hand knowledge of them and thus be in a better position to judge of their worth for your pupils.

10. With the knowledge you have gathered about available tests, formulate what use you would make of them, if any, in connection with various high school musical organizations.

XXVI

The Psychological Planning of Instruction

Every teacher and conductor plans his work; but often he plans it from too narrow a point of view. He is likely to think only of subject matter and to forget the learner. Subject matter, moreover, is usually considered from the standpoint of the development of problems, and often these are interpreted only in the light of the instructor's own attitudes and desires. He selects music that *he,* the teacher, likes. He provides drills and routines that *he* believes should be mastered. He decides on the sequence of events in the lesson from the standpoint of his own experiences and attitudes; or else, conscious that he has the subject matter well in hand, he leaves the entire order of events to the inspiration of the moment.

In contrast to this logical type of lesson which centers about subject-matter and which is guided largely by the instructor's own conceptions of what is interesting and important, we have the psychological type. By a psychologically planned lesson we mean one that has been thought through by the teacher as to its effect upon the psychology or the mental reactions of the pupil: a lesson or rehearsal in which the music selected and the activities to be undertaken are guided both by the teacher's desire to lead his pupils forward, and by his recognition of the present status of the pupils and the needs which are evident to them —*their felt needs.* In the well-planned lesson the teacher will consider not only what he is to give or do but how it will be received. He, therefore, does not neglect the pupils' moods and attitudes, their physical capacities, their other interests.

If we are generous we may designate the somewhat blind and teacher-centered procedure described in our first paragraph as a logical or subject-matter-controlled plan; whereas in our second paragraph we have described the pupil-centered procedure which is designated as the mind development or psychologically controlled plan.

The difference between a logically planned lesson and a psychologically planned one is, then, that in the former the teacher thinks *only* of the next logical step in the unfolding and development of the subject he is teaching; while in the latter he *also* takes into consideration the fact that his pupil is a human being with desires, aspirations, prejudices, moods, and physical limitations; to say nothing of the fact that this particular subject is probably only an incident in his busy life instead of a dominating interest as it may be in the mind of the teacher.

Fine teaching is always a *leading*, a *guiding*, a *human*, in fact a *social* process, rather than merely a directing, a driving, an impersonal, a self-centered one. The two important functions of the teacher are, first, to get his pupil to the point where he wants to learn; and, second, to guide the learning process so that it may be efficient and may have desirable outcomes.

All this the teacher must not only know, but must put into practice. So before teaching a lesson or conducting a rehearsal, the instructor will do more than decide on page numbers or select and study music. That, of course, he will do, and he will choose material that appeals strongly to him, for unless the teacher likes the music—and knows it thoroughly—he cannot teach convincingly or effectively. But in addition, he will by some means find time to pause and think quietly about his pupils. He will remember his previous contact with them, will recall their attitude toward the lesson or toward some particular composition. He will take into consideration the time of day and the place from which the pupils have come, and will try to imagine their mood as they enter the rooms. He will set a reasonable task for them so that although they will be busy every minute of the hour, they will nevertheless not be crowded to such an extent that the lesson is pervaded by a sense of hurry. He will plan the period in such a way that the pupils will go away happy, not only because they have been interested in the activity, but because they feel that they have learned something which they consider significant, have progressed toward some desired goal or have actually reached it.

A few minutes spent by the teacher in advance of the lesson in visualizing the participation of the pupils; brief notes on the plan or order of events jotted down to remind him at the beginning of the lesson what he has decided to do and to help him to get quickly into the proper mood for this particular group of pupils;—in such items is found the essence of psychological planning. Here also is the essence of efficiency, for the very core of efficiency is looking ahead, anticipating events, and thus controlling them.

Why do so many teachers fail to give adequate attention to the human element, the personal touch, in teaching? No single answer can be given to this question. In general, however, the reasons might be grouped under two headings: (1) preoccupation with other matters, often legitimate, even desirable; (2) unconsciousness or ignorance of certain important modern principles of scientific teaching. Under the first heading we may note the absorption in subject matter which is frequently found in a strongly artistic nature. Such a person may become so interested in working out the details of a piece of music with his group that he does not notice that they are getting tired and restless, perhaps even a little bored. *His* interest in music is dominant; *theirs* is usually only incidental. They are immature and can work only for a short period before becoming weary; he is an adult and can stand long hours of teaching; or perhaps he is so fascinated by the music that he is not conscious of weariness. Such a teacher may need only to be made aware of his failure to hold the attention of his students; to be helped to understand how the minds of younger students work, in order to

start him upon the study of certain principles of effective teaching which will assist him in developing in his pupils more of that enthusiasm for music which burns in him.

But there are other musicians who are rather scornful of formulated principles of teaching. They have heard of pedagogy and pedagogues and are suspicious of both. They believe that knowledge about music and ability to perform music are sufficient for all teaching situations. They frequently believe that absorption in music rather than regard for the pupils, is the key to successful teaching. Such a teacher may regard himself as an artist and may consider himself superior to the system and convention of the school. He rebels at "working by the clock." He looks down upon certain of his fellow teachers, who it seems to him are working so much by rule of thumb that they become routine artisans rather than inspired artists. To a certain extent he is right. We all need to retain our enthusiasms, our artistic ideals; but these enthusiasms and ideals are often of an individual nature which cannot be used as sure guides for the directing of large numbers of pupils. We need to check our enthusiasms with the experiences of successful teachers who have learned how to utilize and adapt their fervor. The treatment of one individual may be much more flexible than the treatment of a group. The school as an institution demands a grasp of group, if not mass, psychology of which the individual artist is too often unaware.

A certain amount of system and efficiency we must have, or there would be no schools—and the artist musician would have no position! He must be willing to adapt himself to group organization in school, in community, and in life in general. He must so arrange his teaching that it does not fail because he neglects the human side of life by over-exalting subject matter. This implies more than "pedagogy"—although we shall a little later in this chapter have something to say in defense of that abused term. It includes punctuality, dependability, cooperation with officials and with other departments, support of teachers' organizations. Of course it demands skillful planning of your work. Such planning will involve looking ahead for a period of years in asking for funds for the purchase of instruments; it will include some system that will insure variety and comprehensiveness in the purchase of music; and it will dictate a carefully-thought-through lesson plan for each teaching period.

To be sure, the artist is right in looking askance at teachers who have made a fetish of system. Such persons have carried planning to an unwarranted extreme; they have become slaves to details of method; they always do a thing in exactly the same way; they plan every minute of each day, and they carry out the plan with inexorable precision; they make a program for every lesson and never deviate one iota from it. They are so systematic and so efficient that they become utterly mechanical. *They are not artists and they do not inspire their pupils with a burning desire to create beauty.* They are mechanics, they are engineers; at best they are scientists. The true artist may well scorn them, for they have no place in the scheme of *education through music* that we are advocating. But *their* super-efficiency, *their* exaltation of system and method must not be

taken as an excuse for inefficiency on *our* part. The artist-teacher will combine a high regard for the inspirational aspects of music with practical means for imparting this to his pupils. We come, therefore, to a consideration of some fundamental principles of lesson planning.

Principles

1. Every lesson period or rehearsal is to be regarded as a meeting point between the mind and feelings of the teacher on the one hand, and the mind and feelings of the pupils on the other. The subject matter of the lesson is the connecting link between the two minds.

Teacher — — — (subject) — — — Pupil

But if the subject matter is merely the connecting link, then how fundamentally necessary it is that the teacher should know, not merely the link that is to connect him with the pupil, but the pupil to whom the link is to connect him. This brings us again to Charles Farnsworth's idea of "education through music." It is the *pupil* who is to become "educated"; the medium of education is *music;* and the teacher is merely the motivating agent who is responsible for seeing to it that music shall actually "educate" the pupil.

So we come back to the old idea that the verb *teaching* governs two objects, direct and indirect; one signifying what is taught and the other to whom it is taught. "The teacher teaches children music"—which might be paraphrased to read, "The teacher teaches children through the medium of music." The inference is clear: *The teacher must know children as well as music.* If he takes the trouble to investigate his pupils and become acquainted with them as persons, he should be able to devise lesson plans that will work.

2. In formulating the lesson plan for a particular day, the teacher will have in mind the general objectives of the course and the specific objectives of that particular week or month. His general objectives will be many and various, but at this particular time he will to a certain extent disregard most of them and will concentrate particularly on one or two, which by this unusual emphasis will come to seem very important and will stand some chance of being achieved. Among the various objectives in the glee club, for example, the teacher will for some particular month select tone quality and correct posture as two things that are especially to be kept in mind and on which he, while still carrying on other necessary parts of his instruction, will keep hammering away at every rehearsal until improvement in the direction of the ideal results.

In addition to this general objective for the week or month, he will set a certain "stint" for the day, and having informed his pupils what he expects to have them accomplish during the lesson period, both pupils and teacher will work harder to accomplish this much than they would if no specific "stint" had been set. It is perhaps not advisable to tell pupils in every case just what the teacher has in mind, but certainly more will be accomplished if the teacher has made a definite formulation.

The practice of writing the order of events on the blackboard is not a bad

one if it is considered as a means rather than an end, and hence subject to change when desirable. The teacher who has difficulty in sticking to the program that he has planned is advised to do this until he has corrected his lack of system. He will find himself deviating from the plan less frequently if the pupils know what they are expected to accomplish!

3. In thinking through his lesson program, the teacher should visualize in his imagination the room in which he is to teach, its furniture and equipment, and especially the pupils who are to occupy it at that particular time. In planing for the first event he will consider the mood in which they will probably enter the room, and he will arrange for an experience that will get them as quickly as possible into the proper mood for music—and for work. If there are forty in the class, their minds will be running in forty different directions as they enter, and the teacher's task is to get them all to run in somewhat the same direction. The teacher often assumes that his pupils have been thinking of nothing but music since their last lesson under him; whereas, as a matter of fact, they have been thinking about a thousand other things. His task is to get them to put all these other things aside, temporarily at least, and concentrate on music during this period. If he knows in advance that this is part of his job he will plan his first item—and his first words!—more astutely than he often does. Even the teacher who plans carefully often fails; but the one who does not plan fails still more often.

4. One of the most important contributions of psychology to education is the emphasis on what is known as "the law of effect." This merely directs attention to the fact that the effect which an experience has on us has a great deal to do with our attitude toward a proposed repetition of the experience. The child who on a trip to the city got lost and found himself cold and hungry among strangers will not have the same eagerness to return to the city for another trip as the child who had a happy day with his mother, a fine dinner, and much pleasureable excitement.

Commonsense would seem to indicate that the teacher should always plan his work, and especially the close of the lesson, with this "law" in mind. But frequently he forgets it altogether, works his pupils too hard, scolds them at the end for their mistakes and their slender accomplishment—and wonders why they are not more eager for the next lesson. Plan your work so that something tangible is accomplished, something that the pupils will recognize and exult in; and have them do something at the close of the period that will tend to make them leave the room in a glow of happiness, of satisfaction, sometimes of elation. This "something" may consist of some favorite composition sung or played once, "just for the fun of it;" or it may be the cessation of hard work on some piece that is being learned. Sometimes it is a lovely new composition which is read over just once with the promise that we shall have the pleasure of working at it next time. *The close of the period is as important as the beginning and it should be planned just as carefully.*

5. Finally, plan-making involves gathering together all materials that will be needed so that everything may be ready and in order when it is time to begin

work. This includes notifying the accompanist if necessary, and providing him in advance with the music. Most important of all, it demands that the teacher himself shall study the music in great detail so that he may be ready to teach it with enthusiasm, with authority, and with full attention to his pupils.

It is the teacher who looks his pupils in the eye who accomplishes most and who has least trouble with bad behavior on their part. In order to look them in the eye, he must have the music in his head! So we close our chapter with this advice: *Above all, know your music, or whatever your subject-matter may be, so that you may be able to teach it with inspiration and authority.*

FOUR SPECIMEN LESSON PLANS

I. A Vocal Lesson in a Lower Grade (15 or 20 minutes)

1. The pupils sing a familiar song—one they like; when feasible, one that they themselves have chosen.
2. They work on a new study song, concentrating on some detail that is exemplified in the song—for example, a rhythmic figure with which they have had difficulty.
3. They listen to part or all of a performance by the teacher, a visitor, or a well prepared member of the class, or a phonograph record which illustrates the same detail in either a vocal or an instrumental composition.

II. A Vocal Lesson in a Higher Grade (20 minutes)

1. The teacher, after very briefly establishing connections with what was done at the previous meeting, announces a new song and the children begin to work at it immediately.
2. During the last six or eight minutes they sing three familiar songs which have been selected by a committee of pupils previously appointed or elected.

III. Program for a Music Assembly (20 or 25 minutes)

1. A familiar song—one that everyone will be sure to like. If feasible have this song and some or all of the songs that are to follow, related to a common idea such as the music of a country, a season or holiday, or anything interesting that will tend to unify the period.
2. A new part song to be worked at until it is appreciably more perfect. Before taking it up, recall the troubles of the previous period and suggest that if these are overcome the song will be mastered.
3. If the part song was melodic in style, introduce now a strongly rhythmic song, probably one that is familiar, perhaps humorous, possibly in unison.
4. A lovely melody that will run through their heads as they go out; one possibly that they will hum or whistle.

IV. Band Rehearsal (1 hour)

1. A familiar choral or other slow moving composition for tuning up (5 minutes).
2. Some exercises that cover matters for which the students already feel the need (5 minutes).
3. A new composition which is to be read through at sight and then worked at for perfection of detail (25 or 30 minutes).
4. A partly learned piece which is to be refined at various points and then played as perfectly as possible as a whole (20 minutes).
5. A familiar march or other lively number (5 minutes).

In the case of an instrumental rehearsal, the time necessary for taking instruments out of cases, tuning, and for putting them away must be taken into consideration. But these things frequently are given more time than is justifiable. In such matters the music teacher must develop efficiency both in himself and in the pupils. *Let mechanical matters be taken care of as quickly and efficiently as possible so as to provide a maximum of time for artistic development.*

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TOPICS FOR DISCUSSION

I.

Consider the three following statements and decide whether each is true or false.

A. There are many types of logical ideas which may be used to govern the development of a subject: chronological; order of size or complexity or difficulty; alphabetical; geographical.

B. The logical method is not necessarily a poor method—it is poor only when it does not meet the needs of the learner.

C. When the logical method fits the needs and interests of the learner it becomes psychological as well.

In the light of your decision—which should be made after reflecting on both the contents of this chapter and your own experiences—proceed to the classification of the 13 alternatives presented below, and any others you or other members of the class may formulate.

II.

Consider each of the following devices and decide which ones are predominantly logical and which are predominantly psychological. Also state under what circumstances any one of these plans might change its classification:

1. The chart of note values which commonly appears in instrumental instruction books showing the subdivision of a whole note into halves, quarters, eighths, etc.

2. Teaching the names of the lines or spaces of the staff by making a word, phrase, or sentence with the letters, e.g., *F A C E*; Every Good Boy Deserves Fun; or the names of the flats in the keys with this, Boys Eat Apple Dumplings Greedily.

3. Teaching beginners in music study all the twelve keys at once by the circle of fifths (C G D A etc. to C-sharp or D-flat, A-flat, etc.).

4. Presenting history of music in chronological order, i.e., from ancient to modern music.

5. Presenting history of music in reverse chronological order—i.e., starting with music of today and going back to ancient music.

6. Starting history of music with any music the pupils are interested in and working both ways from that as their interests may dictate.

7. Studying history of music by skipping around to any composers that interest the pupils and paying no attention to developments or relations between composers.

8. Studying in alphabetical order the Italian marks of musical expression.

9. Building a booklet entitled, "A classification of the musical terms which I have met during this school year."

10. One of the series of beginning band books contrasts two methods of approach as being technical and functional and compares them to two methods of learning to play a game, such as baseball—one by getting into the game from the very first and improving one's skill while playing; the other by learning separately to catch, pitch, bat, etc., before playing. What relation does this distinction bear to our discussion of logical and psychological procedure?

11. Selecting pieces for two-piano playing which require one or both performers to study separately before playing with the other part; or selecting music which can be played fairly well by both persons from the beginning and gradually increasing the difficulty.

12. Having the teacher decide what songs or pieces are to be studied, or having a committee of students make the decisions whether by themselves or in consultation with the instructor.

13. Having the teacher place on the board a definite order of pieces she expects the pupils to study or tasks to be accomplished; or placing a list of alternatives from which she asks pupils to choose what is to be done or the order to be followed in covering all the material.

XXVII

Correlation and Integration: Help or Hindrance to the Music Program?

What is the significance for high school music of recent striking tendencies for general curriculum revision? At this period when music seems to be coming into its own as a high school subject with recognition far in advance of anything that has been accorded to it before, are we facing the prospect of curtailment of courses and removing from the music instructors the determination of what is to be taught and how it is to be presented? Can the teachers of music and the arts no longer remain aloof from the discussions of general educational philosophies and practices which they in the main have been content to leave to the principals and teachers of the academic subjects so long as the art subjects were allowed to develop in their own way? When in 1934 the Music Supervisors National Conference changed the name it had borne for 27 years to the Music Educators National Conference, did it indicate that all teachers and supervisors of music were to proceed from the position of championing a single subject for its own sake to considering it in the light of its contribution to the general educational program? Adequately to answer these questions will require that we enter upon a general educational discussion which to some of our readers may seem to involve too great a digression from the main subject of this book. We trust that readers who follow us in the ensuing discussion will feel that our apparent detour is actually part of the main thoroughfare and that we shall soon be able to go ahead at full speed because of the broader vision we have gained.

Educational Changes Which Followed the 1914-18 War

The World War has doubtless been held responsible for many more events and movements than it actually produced. But the years 1914-1918 and those which immediately followed them are so convenient to remember and actually were the beginning of so many readjustments in so many fields, including education, that we may well choose this period for the beginning of our discussion. Certainly between 1920 and 1930 the contrast between the so-called *subject* curriculum and *experience* curriculum was for the first time so sharply drawn that it was generally recognized and evaluated by American educators. Let us discuss briefly the significance of these two terms.

Music related to social situations in two scenes from Flotow's "Martha," presented in an abridged form by students of the Parsons, Kansas, High School, and a scene from Clokey's "Pied Piper of Hamelin," presented by high school students assisted by grade school children.

Subject Matter Curriculum

By subject curriculum is meant bodies of knowledge so organized for teaching purposes that in their separate fields they present to students the best of what has been thought, said, and done in those particular fields. English, ancient languages, modern languages, history, mathematics, various branches of science, art, music, physical education—these are some of the subjects which have been prepared for comparatively independent presentation to high school students. Acquisition of knowledge about these subjects and skill in using some of them are the ends sought by the subject curriculum. The source of instruction is largely, if not entirely, to be found in books which record the formulations of scholars. The teacher decides what ought to be learned and the better pupils obediently follow the direction of the teachers. If the pupil masters the minimum prescribed amount he is passed in the subject. If he passes a certain number of these prescribed subjects, he graduates and is thus considered educated so far as that level is concerned.

By 1930 these conceptions had been crystalized into practices and devices which gained wide acceptance and which still persist in a large number of our schools. The exaltation of subject matter instead of the development of the individuality of the child as the principal means of educating pupils, was largely responsible for that specialization which resulted in departmental teaching. The platoon system endeavored to apply to the junior high school and down even to the lowest grades, the idea that the pupils would be helped most if in each subject they were taught by a specialist. The unit-of-study or project-of-work idea from which the Dalton and Winnetka plans were fashioned likewise held to the conception that education consisted solely in acquiring a certain amount of knowledge. This same idea resulted in the practice of semi-annual and even quarterly promotions. In other words the pupil could continue through grades and high school and thence to college, simply by the acquisition of well defined blocks of knowledge. *What he knew was what counted: not what he was or did.* Knowledge alone was power. Most of the standardized tests were based on the same conception. Dominating all these ideas was the worship of the intelligence quotient (I. Q.) as the one dependable means of deciding the immediate worth and future success of the child. These were reigning conceptions in 1930 and they are by no means abandoned today.

The Experience Curriculum

The experience curriculum, on the other hand, is based on the idea that education consists not in the acquiring by the pupil of a certain amount of organized knowledge but in his making such relationships between himself and his environment that he is able to live satisfactorily. Education, therefore, is primarily reconstruction rather than acquisition. Since every individual differs from every other one and since his environment—physical, mental, social,—is

also different, it follows that education must be adapted to the needs of each individual. Consequently the curriculum cannot be determined in advance by such a simple process as apportioning for learning certain sections of recorded knowledge but must rather consist in making possible for the learner conditions or experiences which will enable him to adjust his life so that he may live happily and effectively. Power rather than knowledge is the goal. While knowledge may contribute to this goal it does not necessarily do so. The contention of the subject-matter curriculum that knowledge is power is accepted by the experience curriculum only with empirical reservations.

The Progressive Education Movement

Although the ideas which underlie the experience curriculum have appeared in the writings and practices of many educators in the past and although from the beginning of the twentieth century, a few schools were organized in the United States to demonstrate them, the Progressive Education Association, organized in 1918, brought together for the first time a large number of educators who were dissatisfied with the subject curriculum.

Colonel Francis Parker and Dr. John Dewey had already in their laboratory schools in Chicago during the latter part of the 19th century, sought to place the emphasis upon the life of the child, especially his life in relation to other human beings.[1] They were primarily concerned with the developing of the individual possibilities of each student. Their ideas at first did not attract the attention of independent thinkers except in a few private and public schools, but eventually they gained sufficient following to form the Association, which has grown steadily and in 1940 enrolled members from every part of our country. This Association has had a tremendous influence on current educational practice.

We shall conclude our general educational survey by summarizing certain of the ideas which are needed for a background in discussing correlation and integration as they affect music in the high school. McCall [2] gives his interpretation of the objectives of education in sixteen theses, the more striking of which are the following:

> Education should aim to increase the quantity of human happiness and satisfaction; pupils are happiest when they are realizing their own present, uncompelled, wise, worthy, and strong purposes. So long as the purpose is the pupil's own purpose, it is not essential that he originate it: it may be suggested by home, community, the school environment, another pupil, or the teacher. The pupil should be led to consider both the happiness resulting from the moment and the happiness resulting from the consequences of the moment. But this is a decision for the pupils, not the teacher, to make, except for those decisions necessary to protect life and those pupils who are unable by their own efforts to secure minimum justice. Knowledges, skills and all such inert subject matter should be regarded as means and not as ends, much as we regard books

[1] In April, 1899, John Dewey delivered three lectures before an audience of parents and others interested in the University of Chicago Elementary School. These were revised and published in January 1900 in a little book called *The School and Society.*

[2] McCall, William A., *Measurement,* Macmillan Company, 1939.

and baseball bats. A pupil's purpose is more likely to be a worthy one if it is realized through co-operative activity; the best way to provide for a pupil's future is not to aim to give him a mastery of much knowledge and many skills, important though these be, but to help him grow a rich set of purposes.

Integration and Other Recent Terms Defined

The word integration, reverting to its root meaning of an integer or one, signifies the unification of subject matter and unification of the individual with or through subject matter. Various types of knowledge instead of being departmentalized are to be interrelated so that each aspect is illuminated or interpreted by others. But until the learner has changed his ideas and his behavior in accordance with his new knowledge, integration is not completed. In fact, leading exponents of the idea of integration such as L. Thomas Hopkins and the Committee on Integration associated with him in the Society for Curriculum Study,[3] maintain that it would be nearer to the correct conception if the noun form, *integration* were replaced by the verb form, *integrating,* to indicate that the process of interrelating subject matter and behavior is never completed. The educational conception looks forward not to a finished or completely integrated state but to one that is constantly alive, is constantly integrating, that is, being adjusted or integrated.

Finally we need to make clear the meaning of a number of terms which are used in modern educational discussions.[4] Long before the time of Herbart, educational thinkers objected to the over-rigid "compartmentalization of subject matter," [5] with its tendency to emphasize the separateness of various bodies of knowledge. The Herbartians, with their term "apperceptive mass," in connection with Froebel's term "self activity," insisted that we learn only as we bring former experiences to bear upon the new experiences or ideas. Gradually the word "apperception" was replaced by "correlation," which stressed the need of introducing related subject-matter so that the principal topic under discussion should be more widely and clearly understood. From this followed "project teaching" and the "socialized recitation" in which one large topic was to be illuminated by supporting material from other areas and this material was to be supplied not only by the teacher but by as many members in the class as could be led to make contributions. From this followed the use of the "unit" idea which insisted that any subject such as mathematics or foreign language was to be mastered not by grasping portions of a continuous belt or stream of subject-matter but by encircling sections which were comparatively complete in themselves, at

[3] See the report of this Committee as formulated in the volume, *Integration, Its Meaning and Application,* by L. Thomas Hopkins and others, D. Appleton Century Company, New York, 1937.

[4] At the New York meeting of the Music Educators National Conference, Milton C. Potter, Superintendent of Schools, Milwaukee, Wisconsin and past President of the Department of Superintendence of the National Education Association, delivered an address on the subject: "Orchestrating the Curriculum," which much more vividly and completely discussed the ideas which are summarized in this paragraph. (See MENC *Yearbook,* 1936, pp. 21-25).

[5] John Dewey in his *Art as Experience,* published in 1934, is still crusading against "compartmental conceptions of fine art."

least to the extent that they could be marked off into segments or units.[6] Stress on the contributions of the child, on his learning by doing, has led to the use of the term "activity program," while emphasis on the need of the child's assimilating what is being studied and putting it to use in his own living has been embodied in the word "integration." This, the latest and possibly the most complete of all the terms, has already been discussed and thus may serve to end our general education introduction. Superintendent Potter [7] ventures to add another term which to him is the most satisfactory one, namely, *orchestrating*. Later in this chapter we shall have occasion to refer to this idea briefly, but we heartily recommend the reading of Superintendent Potter's complete discussion. The following brief quotation will give a suggestion of his point of view:

> Proper balance in the child's curriculum of studies and activities is exceedingly important just as it is in orchestration where each instrument is obligated to produce in its own individual timbre a rhythm and tone of proper quality and volume which yet must not be permitted to overshadow other instruments. Music, the organization of sound for beauty, is the medium in the presence of which all other subjects come into harmony. It serves as the catalytic agent without which there can be no fusion of the various parts of the curriculum.

The Application to Music

Let us now examine the bearing on music in the high school of these general education ideas. Music and the arts, one might conclude, will be welcome in so far as they integrate the student, that is, aid him to conceive as a whole or an integer his present and future living both as an individual and as a member of society.[8] Such has proved to be the case. The movement towards integrated programs has created so many new demands for music that one might almost think the teachers of the older established subjects had just discovered that music could help greatly in illuminating their ideas. Although at first the contribution which music was called upon to make was little more than variety or color, thus being largely an external or decorative feature, it was not long before it was recognized as contributing something more vital and essential. Frequently it served to summarize a situation not only through the text of a song, but, more important, through the emotional tone of the music. This latter effect was particularly no-

[6] "Course material is valuable 'only as it is analyzed into significant units of learning which generate adaptations in the pupil and in that way contribute to his adjustment.' The unit may be a unit of material or a unit of skill, such as culture facts of a given area in space and time or learning to play a number on the flute." Morrison, *The Practice of Teaching in the Secondary School*, quoted by Potter, op. cit.

[7] Potter, MENC *Yearbook* for 1936.

[8] "Education is the process by which man adapts himself to his environment and adapts his environment to his reasonable needs. The goal of public education is to assist this effective living in American environment. The public school, as the recognized educational agency of American society, has the responsibility of furnishing a selected environment. It seeks definitely to foster that way of living which harmonizes the welfare of the group with the welfare of the individual. It seeks to use, with profit, the experiences of the past, to deal intelligently with social changes of the future." Fresno, California, Course of Study as reported by Lenel Shuck in MENC *Yearbook*, 1938.

ticeable in the music which the students themselves performed, because the nature of this art demands that it be remade, relived, each time it is used. This itself is an integrating experience insofar as the attempt is successful. Louis W. Curtis, Director of Music in the Los Angeles schools pithily reinforces this idea: [9]

> It may be said that experimentation in the program of unified learning which the new education, by means of a core curriculum, seeks to develop, has revealed many hitherto unsuspected relationships between the general academic subject and the fine arts, including music. This important discovery has given to music an increased value in the eyes of the general educator, but to the music specialist it has meant only reaffirmation of the conviction that has long been his that music's worth lies not only in its own intrinsic beauty, but also in the contribution it makes to the life situations which the school seeks to parallel. For it has long been obvious to the thoughtful music educator that music can bring to many areas of learning elements of interest and enrichment that would be lacking if music were omitted from the activities through which the learning is going on. In some such learning situations, the function of music might be to furnish the emotional content, to establish the spiritual tempo, as it were, of the activity, to vivify and vitalize the learning through expressive experience. In other situations, music would have an intellectual function that would consist of supplying a part of the art background for the unit of interest upon which the student is engaged. It is probable that many such units, particularly those centering around a social studies core, would be incomplete without a contribution from the field of music. It would be impossible, for instance, to acquire an adequate picture of the culture of a nation without a consideration of the music of its people, nor could the character of a historical epoch be accurately sensed without an acquaintance with the manner in which the people of the period expressed themselves musically.

The Art Experience Described

Before proceeding further with our specific discussion of music in the integrated program, let us review briefly some characteristics of the art expression. When does music, painting, poetry, or any other art arise? Fundamentally when some individual has had an experience which is precious to him, which he wishes in some way to record and, as nearly as he can, to make permanent. In a measure this tendency is present in all of us. We go through a great struggle, a period of noble aspiration, through any beautiful or otherwise memorable experience and we naturally desire to have some record of it; we like to preserve it in some expression. If this expression is given without thought, without control, it may be little more than a shout or a gesture. When thought is given to it and when we have sufficient technique, a song, a picture, a dance, a poem, or a drama may eventuate. Two results are thus produced: First, we have something to contemplate and cherish—to serve as a reminder of our great experience. Second, we have an external expression which may be shared by others. There is both a gain and a loss in this latter condition. The gain lies in the fact that the expression and thus to a certain extent the original experience can be made known to many persons other than the artist, so that they get at least some

[9] "Music and the Core Curriculum," MENC *Yearbook*, 1938.

glimpse of what is frequently experienced only by a rarely sensitive soul. The loss appears when people content themselves with the external expression without being concerned with the inner experience which brought that expression into being. The appreciation of any art demands a spirit of concentration, quiet, receptivity; of undergoing or integrating stimulated by the attempt to create *or recreate* an art expression. We shall return a little later to the subject of original expression, but we wish to emphasize here the peculiar value of music in an integrated program because the nature of this art allows such large numbers of people the opportunity of participating in the recreating of a musical art work, either by singing or playing.

An art work is always primarily concerned with the significance of an experience. The artist emphasizes this detail and omits that one in order that he may present what is most meaningful or moving to him. The art work is therefore a condensed, a core presentation of an experience or series of events. Will Earhart [10] with his characteristic philosophic acumen clearly states the case:

> Reality and Aesthetic Response: If we look at the moon and say that it is round, we think we register a "fact." If we regard it and say that it is beautiful, we think we register something less valid. But since the factual, as the affective, merely records a transaction between a certain type of organism (ourselves), something outside the factual is nothing more than a subjective registration—precisely as is the beautiful. The Depth of the Factual Compared with the Aesthetic: The Aesthetic appears to involve us more deeply than does the factual. If only half alive, I can see the factual aspects of matter. Only when we are most alive, when we respond in greatest depth and volume, is the factual submerged and integrated in the tide of response that we know as aesthetic.

When, therefore, adequate music is found and used in a general unit of study, it may serve to focus and summarize the significance of many details. In thus unifying the study, in making the student feel that he has grasped the significance of the whole, music has done its part in integration.

Integration May Aid Music

And this is not all. The other subjects are not alone in benefiting from this use of music as an integrating factor. Music gains also. As we have frequently pointed out in this volume, good high school music entails a large amount of intensive study and devoted practice. Unless well and interestingly handled, technical study may become wearisome and forbidding to the high school student. The goal of enjoyable performance may appear too remote. Music, vitally reinforcing an integrated program by serving as the expression of interesting, worthwhile people, serves as an incentive for young performers to apply themselves with new ardor to their musical tasks. Lilla Belle Pitts [11] excellently summarizes this point of view:

[10] "To Justify or Not to Justify," in MENC *Yearbook* for 1933.
[11] "The Place of Music in a System of Education," in NSSE 35th *Yearbook*, Part II.

> Music is not a body of knowledge to be acquired through study; it is not a technique to be mastered through practice; nor is it an aggregation of facts to be memorized. To be sure, such factors may enter at some time into a loving pursuit of this art, but Music is the experience of the race objectified in permanent form for the enhancement of life and for the elevation of human thought. It is to be loved for its beauty, sought for its charm, lived with for its delightful companionship, and served because it inspires devotion.

Selecting Music For Integration

In our preceding sentence we have implied that care must be exercised in selecting music to be used for integration with other subjects. It is evident that vital interrelations can exist only when there are one or more like elements in the subjects to be related. In the schoolroom, connections have been made by using every type of association, ranging from the trivial and insignificant to the vital and illuminating. Some examples will particularize these general statements.

The following quotation is from an article on "Significant Relationships of Music to Other Subjects" by Peter W. Dykema in the 35th *Yearbook* of the National Society for the Study of Education:

> We may well pass over that association of events that consist of merely simultaneous occurrence. Unless there are connections between events other than identity of date, the relationship is unimportant. Who, for instance, would maintain that "The Man on the Flying Trapeze," which had great vogue in the United States during the spring of 1934, embodied anything that interprets significant aspects of the national tastes and aspirations of this period? It is true that for a short time it was a part of our popular musical life, but such a slight part that the citing of it to children of the next generation as typical of our musical interests would be obviously absurd. Likenesses of time or place, then, are not enough to establish significant relationships; the excuse for dwelling on them here is that these likenesses alone have been frequently the basis of the "correlations" set up in schools between music and history.[12]

For purposes of reference we may list the elements in music which may serve to establish significant relations with other subjects. These are found, first, by analyzing music to determine which of its elements may be used to form these

[12] Reinforcement of this idea is found in another quotation from the excellent article on "Music and the Core Curriculum" by L. W. Curtis in the MENC *Yearbook* for 1938. "To force music into a unit of work to the theme of which it has no plausible relationship is as indefensible as to omit it from an activity in which it is manifestly inherent. And yet there are many instances when such an intrusion on the part of music is demanded, on the theory that every unit of work must have its musical interpretation. Closely related to the problem growing out of the inclusion of music in units of work to which it is not appropriate is that which concerns the unavailability of material for certain units to which music definitely is appropriate. It is impossible, for example, to secure much authentic music material for units of study dealing with ancient cultures. It is possible, but nevertheless difficult, to devise activities of genuine musical worth that will adequately express for high school students the spirit of the machine age. The question that arises here is this: In view of the difficulty of securing an authentic musical experience from these units, because of the lack of suitable material, is the substitution of inappropriate material justifiable in order to provide some form of musical activity, since music is basically inherent in the units under consideration? Here again an adherence to the principle of appropriateness is strongly urged. Let us not make the mistake of the teacher who presented to a class studying Byzantine culture, Beethoven's "Turkish March" from *The Ruins of Athens* as music appropriate to the subject. When questioned concerning the suitability of her selection, her inquisitor was informed that she had been unable to find any Byzantine music and so had used the Beethoven march, which she declared was appropriate, since after all, ancient Byzantium is now modern Turkey, and Beethoven did name this composition "The Turkish March." The visiting supervisor in despair, found his only consolation in the fact that the class did not sing "Turkey in the Straw."

relationships, and then adding to these elements certain matters regarding the origin and use of music. We thus obtain this list of eight items: (1) form, or structure; (2) rhythm; (3) melody; (4) harmony; (5) tone color or quality; (6) emotional and intellectual content; (7) national characteristics (place); and (8) the period when it was produced (time).

> Music may frequently be helpfully related to other arts through similarity of expression given to common moods and through similarity of workmanship in the form and structure of the varied embodiments. In many of the more recent song books, especially those equipped with a teacher's manual, there are suggestions given for integrating music and literature, and also music and art. Thus, with Palestrina's anthem *Adoramus Te,* the suggestion may be given that the students be shown certain religious paintings such as Fra Angelico's *Adoration of the Angels,* reproduced in the Perry pictures. When the Gettysburg Address is being studied (either spoken or sung) Violet Oakley's picture of Lincoln delivering the speech, and Saint-Gaudens' statue of Lincoln are suggested as helpful in accentuating the significance of the address. In some books, the selections recommended are often those that suggest moods that are unlike the music under discussion, even directly opposite to it; contrast, in other words, is deemed a useful relation to develop.[13]

The music used may be contemporaneous with the period under discussion or of some other period, provided always that it has as many as possible of the significant relationships just mentioned. It may be produced by phonograph, radio, or performed by a portion or all of the class; occasionally it may be an original composition by one or more members of the class. For reasons already stated, music which is performed adequately by the members of the class is usually much to be preferred to music which they merely hear. For the same reason music created by the class as a whole rather than by a single member may be still more effective through the pride produced in self-activity. Original song composition in the grades has been very effectively developed in many communities, but the creation of music by high school students, in spite of a few outstanding successful examples, has been unduly neglected. The creative act is such an excellent example of integration that great strides seem probable in original musical compositions by progressive high schools. The act of composing a vocal or instrumental number (and to a lesser degree interpreting music which someone else has written) demands the focusing of all of one s powers, both in the original conception and in embodying this conception in notation that correctly indicates how what is desired shall be produced by others. Moreover, the satisfaction which comes from the completion of such a task represents a wholehearted happiness that is seldom paralleled in other school activities. L. Thomas Hopkins [14] expands this idea in a felicitous statement:

> Creativeness is essentially this: the self thoroughly and purposefully aroused and acting unitedly in response to the stimulus of a whole experience. If creative activity did no more for youth than bring it happiness, this would in itself afford the arts a

[13] Dykema, P. W., op. cit.
[14] Hopkins, op. cit.

> sufficient reason for being. Organic responses entail work that delights the child as a means of harnessing and directing his exuberance to an end that he desires. They result in the beauty that justly brings gratification. A girl sitting quietly holding her brush before her paintings was asked by her teacher if she were tired. "No," she replied, "just satisfied." Adolescence, more than we recognize in practice, demands the delight of creative work. In addition to satisfying a biological need, creative pursuits bring new and enlarging interests. In proportion as these are absorbing and social, the adolescent gains an assurance of adequacy and is articulated into his widening world.

In the end the test of any program of integration will be found not in the cleverness with which teacher or pupils develop ingenious relationships between various aspects of a subject being studied, nor even in the validity of these relationships seen from the viewpoint of an adult, but rather in the sense of interest and significance of the project as a whole which is aroused in the pupil. As he grasps the subject as a unit and is moved by it, integration is justified. We have tried to show that music can not only be helpful in bringing this about but is frequently the simplest and most vivid means of doing so.

What Does Integration Contribute To The Music Program?

All the pages of this chapter have bearing upon the subject which we have announced: Correlation and Integration; Help or Hindrance to the Music Program. For the Music Program, as this volume abundantly proves, is worthy of consideration not only for what it can contribute to the rest of the life and curriculum in the high school but for that abundant life which exists in the music classes considered by themselves. What, then, does Integration contribute to the Music Program? We have made many references to these benefits but they may well be summarized here. The integrated program (1) tends to illumine the interpretation of music by emphasizing many applications to life situations which often are overlooked by the musician; (2) it tends to broaden music teachers and students through their contacts with other fields of learning and other instruction; (3) it frequently results in bringing students and teachers in other classes into intimate contact with music who otherwise through the elective system might have no music whatsoever in their regular program; (4) it may through public performances present music in a new and favorable light to parents and community; (5) as a result of the above mentioned influences it may cause the music instructors to review with new understanding their entire plan of music instruction and thus to make desirable readjustments; (6) it offers at least a partial solution of the increasingly perplexing problem as to how a pupil confronted with the abundant offerings in the modern high school shall formulate a program which is not too complex and demanding, but which still embraces a goodly proportion of the subjects which every alert student desires to include in his course.[15]

[15] In the 1938 MENC *Yearbook*, J. L. Mursell in an address, "Enrichment of Elementary School Music Through Integration," parallels this presentation on a different level.

Guarding Against Music Losses

But these possible gains are not obtained without losses or without at least the possibility of losses. Why are so many music educators distinctly opposed to, constantly suspicious, or merely tolerant of the idea of integration? If our preceding discussion is well founded, the lack of support by music educators must be due to their failure to understand the purposes of the integration movement or to the inadequate or even unfair treatment of music in integration projects. Music educators realize that music plays many parts in life, some of them extremely small but many of them of great importance. They are quite willing to help with the small tasks provided adequate provisions are also made for the large ones. They believe that music makes as large a contribution as any other subject to the pupil's adjustment of himself to the demands of his personal and social life. But to accomplish this, music must have its place in the sun, its opportunity to develop on equal terms with other studies and activities. Music educators, moreover, in addition to insisting that music shall not always be subordinate, not always in the fringe, not always simply a pleasant but unnecessary decoration, also maintain that even for these minor contributions much more time and effort is required than teachers not skilled in music apparently conceive. Music in an integrated program not only frequently demands prolonged searching for material; special treatment of it to make it available for the particular group; considerable time for the mastering of it by the executants; but also a skill in vocal and instrumental performance which cannot be guaranteed by the occasional demands of the integrated program. The necessary techniques for what seems to the non-musician a very simple task are often obtainable only through prolonged application to other material which is preliminary to what is needed for the integrated program requirements. A class which is studying Finland may well desire to have the members of the group play Sibelius's *Finlandia* but this is quite out of the question unless there are enough players who have had sufficient individual and group instruction to cope with the difficulties of the Sibelius score. It is for reasons such as these that music educators doggedly maintain that while music, not only willing but anxious to co-operate in the plan of the integrated program, as far as possible, must not lose its identity in such a program and must not surrender its claims to become an important, in fact, indispensable integration core. In other words, the *a cappella* choir, the orchestra, the band, the theory class, and other musical activities discussed at length in various chapters of this volume, are sufficiently broad in their relations to the lives of the students to be set down as centers of integration.

How May Music Equitably Contribute?

Let us therefore summarize conditions under which music may fairly contribute to the high school program of integration.

1. In all important projects a well-rounded musical expert shall take part in the discussions in which the project is formulated, and shall be free

to attend the sessions of the group using the music, often enough to assist in the adequate inclusion of music.

2. In the music teacher's program this subject shall be given the proportionate recognition which is allotted to teachers of English, history, or other subjects involved.
3. Equal recognition shall be given to the students for the preparation of their music contributions.
4. Provisions for musical material, such as reference books, printed music, procuring of instruments, etc., shall be made again on a basis paralleling the provisions for English, history and the like. (The making of bricks without straws may be defensible in illustrating the troubles the Hebrews had in Egypt, but its parallel in providing music for integrated programs frequently produces results that are anything but justifiable educationally.)
5. Contributions from musical groups outside of the class which is working on a unit of study shall be arranged sufficiently in advance so that the orderly progress of this group shall not be seriously interfered with.

It is evident that these five conditions contemplate an arrangement by which there shall be mutual respect and co-operation between the teachers of the various subjects in the high school. When an integration topic arises from any one of them, the instructors in all the others should gladly make such contributions as they can, knowing full well that benefits will be mutual. When, however, as will often happen, a topic is chosen which makes but slight use of subjects other than the one in which the topic arose, the necessity for interrelating will be greatly reduced and the direction will rest very largely with a single subject teacher. In relation to music this means that there will constantly be two streams of musical activity,—those in which music forms practically the entire subject of study and those in which music is but one contributing factor.[16]

Examples of Music in Integrated Programs

All that remains before closing this chapter is to cite some examples or experiments with integrated programs. Martha Alice Mackenzie of the San Bernardino, California High School, gives this example of correlation with English.[17]

[16] Chester R. Duncan in an address, "Music in an Integrated Program," MENC *Yearbook*, 1938, discusses problems connected with the installation of the basic or core program which has had considerable vogue in the extreme western part of the United States. His paper is based largely on replies to a questionnaire sent to forty-five school systems "which were reputedly developing an integrative curriculum." He summarizes his findings in the following statements: "My present thinking on the subject is that there is no call for us to make a choice between total abandonment of specialized music on the one hand, or to keep aloof from the integrative aspects of the program on the other. I believe that for the present we should maintain our special provisions for music instruction and at the same time lend every assistance and encouragement possible to the integrative program. In other words, just because special provisions for music exist in the school is no reason why the director of the integrative program should exclude music from that phase of the work."

[17] "Fusion of Music with Academic Subjects," in MENC *Yearbook*, 1935.

Greater interest can be aroused by having the class hear music which is linked definitely with the literature of a particular period. For example: The ballet music from *Faust,* by Gounod, may be used to create desire for a fuller knowledge of the life of the Egyptians. The ballet opens with the "Dance of the Nubian Slaves." *Salammbo,* by Flaubert, describes Carthage and introduces pictures of slave-life and the Nubians. The theme of *Cleopatra and the Golden Cup* introduces the famous queen of Egypt. In this connection the student might read *The Life of Cleopatra* by Plutarch, from which Shakespeare derived his *Antony and Cleopatra.* The "Antique Dance" brings forth Aspasia. She was a highly cultivated woman who greatly influenced Pericles and the ruler of ancient Athens; one should read Plutarch on Pericles and histories of Greece in the Periclean age. During the dance of Cleopatra and her slaves, Lais appears; she was a professional beauty to whom the Corinthians built a statue. The charming "Mirror Dance" of *Helen of Troy* will lend interest to the reading of *The Iliad, The Odyssey, The Aeneid.*

John L. Wilsbach [18] gives some information regarding a graduating exercise undertaken largely to save the expense of an imported speaker, which was reported in a Holyoke, Massachusetts newspaper as follows:

Holyoke High School Class of 1932 Graduates in Poet's Corner of Westminster Abbey
Class of 340 Is Graduated in Shrine of English Literature

This year the graduating class has chosen for its theme "Cultural Epochs in Civilization." The departments of history, music, household arts, manual training, and oral expression are carrying the brunt of the burden. A feature common to both last year's program and that of this year, is that practically all of the material used has been and is being taken out of work normally covered during the progress of the school year. The setting of the Abbey was painted by the students.

Briefly, the epochs of culture and the phases to be touched upon this year are: Egypt—the cradle of civilization; Greece—with her contribution of beauty, truth, and freedom; Rome—the giver of law and order; Palestine and righteousness; the Middle Ages, with people clinging to the hope held out by religion; the Renaissance and new learning; and finally the modern age and its contribution of science.

The media by which this program is to be carried out are pictured slides and action, such as living pictures, tableaux, and short dramatic sketches with chorus as well as orchestral accompaniment.

W. A. McCall has been instrumental in publishing a hundred or more pamphlets which contain reports of successful teaching projects on a great variety of topics taught to children from the primary grades through the high school. In his Editor's Preface Dr. McCall writes: [19]

Every teacher knows that it is one thing to have a knowledge of sound educational principles and a very different thing to make them function in the presence of forty diverse and distracting pupil personalities. All the teachers of the nation are engaged in a vast experiment to discover better ways of incorporating these principles in practicable materials and procedures.

The Lesson Unit Series has been established in order that teachers may share with one another those discoveries which promise to make both teaching and learning happier and more effective.

[18] "Projects in the Interrelation of Music and Other High School Subjects," in MENC *Yearbook,* 1933.

[19] Teacher's Lesson Unit Series, Bureau of Publication, Teachers College, Columbia University. The pamphlets are sold at prices averaging about twenty-five cents each.

> Teachers scarcely need to be reminded that the best use of the lesson units will be for general guidance only. They will find in them many rich suggestions, a variety of helpful alternatives, and such immediately available and dependable basic procedures that their minds may be sufficiently free from strain to germinate ideas, recognize fertile leads, and do genuinely creative teaching.

Only a few of the units center around music but many of them make use of music. Even from those which make no mention of music, suggestions may be drawn which would be helpful for the construction of units involving music. For instance, pamphlet number 97 contains two units, the first devoted to social science and the second to the contributions of modern science to our civilization, both being planned for grades IX-XII. There are many helpful references. Of the social science unit the author, P. Merville Larson, writes:

> The outline covers six units of study: The Family, Religion, Education, Government, Business, and Social Problems, the last being in turn divided into Population, Crime, Poverty, and Defectives. The purpose has been to give the students a broad view of these institutions and problems, with the ultimate objective, Tolerance.

Macon E. Barnes in his unit on Modern Science presents a very illuminating account of how the project was initiated in the first and second meetings of the club. This is followed by sections which describe the teacher's preparation of the study guide; what happened at the third class meeting when the class reported on the books which they had found available for reference; what was done by both the teacher and the pupils during ensuing study periods; what developed during the conference after material had been gathered, and finally how the pupils organized the units.

In pamphlet number 98 three units are presented: The Correlation of History, English, and Latin (grade IX) by Marian W. Campbell; Roman Civilization (grades VII to IX) by Virginia B. Smith; The Rise of Modern Italy (grade VIII) by W. Harry Snyder. In addition to a clear presentation of the procedure used in developing these units, very helpful references are given which might well be used by the teacher of music in the fitting of activities into units based upon any of these topics.

Pamphlet number 96 is devoted entirely to music. Lilla Belle Pitts presents in great detail the material used in connection with a unit on Primitive Musicians in the New World and another on Music in an Ancient World, both of them worked out in junior high school classes. Jean Mackie Gray has a unit on Scenes Famous in Songs, which she developed with a fifth grade. Miss Pitts presents her Activities and Materials under the following headings: Singing, Listening, Performing, Creating, Reading Assignments, Pictures, and Notebooks. There are also sections on integrations with other school subjects and educational results and appreciative attitudes developed. In addition to a bibliography for children there is one for teachers. As our final paragraph we quote the point of view which apparently animates this vivid teacher in her devotion to the integrated program.[20]

[20] Lilla Belle Pitts, "The Advantage to Music of an Integrated Program," MENC *Yearbook*, 1938.

The more I study the philosophy of integration the more I am convinced that it is not a scientific, but an aesthetic approach to education. Like the artist, the makers of integrated programs tend to clarify and to simplify by omitting nonessentials, by selecting the significant and then composing and harmonizing these elements in communicable and appealing form. Furthermore, the art analogy holds in their purpose, which is to move and to stir to life the art spirit, incipient to a degree in every learner of life. And the art spirit, in essence, is the creative instinct, restless, searching, daring, resourceful, persistent, inventive and eventually self-expressive.

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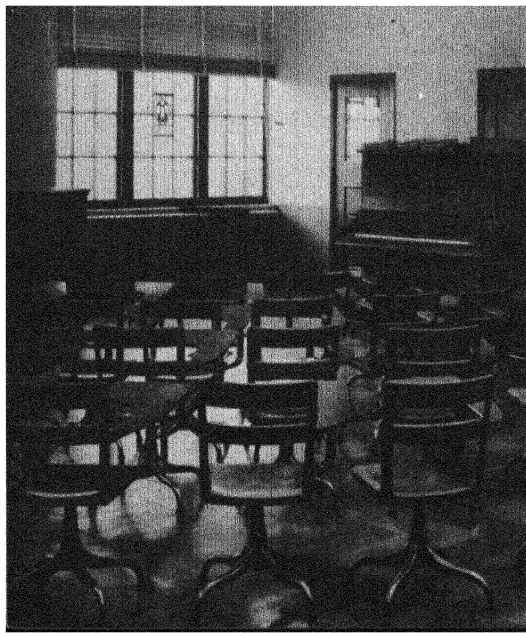


Equipment of the music room in La Salle, Illinois.

TOPICS FOR DISCUSSION

1. Does the material in the early part of this chapter seem to you so largely theoretical that it has no present significant bearing upon the music program in the high schools with which you are acquainted? If your reply to this question is negative, cite the events or circumstances which make you believe that the topic is already a vital one. If your answer is an affirmative one, state why you think the authors have devoted so much space to this topic.

2. Using as criteria the distinctions set forth in this chapter, classify educational institutions, with which you are familiar, as espousing the subject matter curriculum or the experience curriculum. Include in your survey secular and religious education as you have come in contact with it from your childhood to the present day.

3. Have a "Spelldown" or a "Definition Bee" with all of the general educational terms mentioned under the heading *Integration and Other Terms Defined.* If you are not satisfied with the information given in this chapter, you are at liberty to draw upon the dictionary or other educational texts to support your views. It probably will be necessary to have an adjudicator or judge to decide disputed points. What are the arguments for and against having music taught by a general subject matter teacher or by a music specialist? Do these same arguments apply to the teaching of English, mathematics, and history?

4. Have you had the experience of observing a high school teacher of another subject who involved music in her work and prepared and directed the musical offering herself? If so, describe the results and compare them with what you think might have happened if a music teacher had been in charge of the musical portion. Is one plan always better than the other?

5. What specific examples can you give to prove the truth of the following sentence from the quotation under the heading *The Application to Music?*—

> For it has long been obvious to the thoughtful music educator that music can bring to many areas of learning elements of interest and enrichment that would be lacking if music were omitted from the activities through which the learning is going on.

6. How adequately, in your opinion, do the authors cover the ground in the section headed *The Art Experience Described?* Does the text reflect what has happened in your experiences with art?

7. Do you consider the examples given under *Selecting Music for Integration,* namely, "The Man on the Flying Trapeze" and Beethoven's "Turkish March," to be as unsatisfactory as the writers who mentioned them apparently did? Can you cite other examples which you have seen used that had as little justification for integrating as these two?

8. Do you consider the treatment of Palestrina's "Adoramus Te" and Henry Hadley's setting of the "Gettysburg Address," mentioned later in this same section, more satisfactory? Can you cite other examples of satisfactory uses of music for Integrating?

9. Use as criteria for testing the value of any material mentioned in the discussion of topics 6 and 7, the six headings which are given under *What Does Integration Contribute to the Music Program?* Upon how many examples is the class fairly well agreed?

10. Does the material printed under *Guarding Against Music Losses* and *How May Music Equitably Contribute* seem to you half-hearted, grudging, and non-co-operative? Can a good integrating program be developed if the music teacher insists on maintaining the ideas presented therein?

11. Select one or two of the examples presented in the final section and evaluate them as to whether they are satisfactory both from what they contribute to the general education of the student and the forwarding of the music program in the high school.

XXVIII

Practical Hints on Conducting

Conducting consists of leading a group of singers or players in the rendition of a musical composition. The conductor indicates the tempo, the dynamics, the rhythmic structure and mood of the composition by more or less conventional movements of arm and hand—usually with a baton; but above and beyond this conventional time-beating is the visible manifestation of the conductor's inner personal response to the music which he is interpreting. His feelings are indicated by changes of facial expression; by significant movements of arms, hands, trunk, and head; and by various muscular tensions and flections of the entire body. Thus, through suggestion rather than words, the conductor inspires the performers to render the music in accordance with what he considers its proper interpretation.

The First Two Elements in Good Conducting

Good conducting is, first of all, *clear*: there must be no possibility that the conductor's signals will be misunderstood. The chorus or orchestra will begin exactly together because the conductor has given a signal that is easily seen and readily followed. They will stop precisely together for the same reason. They will sing more loudly or more softly, more slowly or more quickly, because the signals by means of which the conductor demands these effects are *clear*.

Good conducting is, in the second place, *expressive*. The conductor is always conducting a musical composition, be it folk song or symphony; and he is making obvious to others his reactions to the general mood of the piece, its formal structure, as well as the *feelings* aroused in him by the music, expecting in this way to evoke in those whom he is conducting an intellectual and emotional response that is at least somewhat akin to his.

A Difficulty To Be Overcome

Most of us have been trained from youth to repress our feelings. In the old days the child who sat still was referred to as "good"; and the lively, imaginative, inventive boy or girl was constantly being scolded and told to "be good." Our ideas of "goodness" and "badness" have changed considerably since the turn of the century, and today children are much more natural, far freer, and infinitely more expressive than they used to be. While they are small, that is; for as soon as the child grows to the age of nine or ten he learns that he cannot safely show his feelings and desires for fear of censure or at least misunderstanding. So he

begins to develop a protective armor consisting of a conventional type of facial expression, a repressed and artificial physical demeanor, and a habit of concealing his real feelings and allowing to come forth only those types of speech and action that will be approved by parents, teachers, and other adult associates.

When children are alone together and are certain that no adult is eavesdropping, they sometimes leave off this mask of artificiality and get rid of their constraint to such an extent that they express themselves freely. At such times the child who is thought to be self-conscious, awkward, and quiet, even to the point of being "tongue-tied," often becomes voluble in expression, lithe and graceful in body, and dominating in leadership. But when he returns to his home or school, he once more assumes the role of a self-conscious "good" boy or girl. As adolescence dawns and waxes, the fear of expressing oneself freely grows apace and finally by the time the boy has become a man, he has grown so thick a protective armor that many an individual lives on for forty, fifty, sixty years longer without ever again showing his real self even to a single other human being.

The conductor must lead his chorus or orchestra by *revealing* to them his deepest feelings and by expressing through appropriate movements the mood as well as the structure of the music. So in order to conduct well the individual must release himself from any fear of revealing his true inward state, and must bare his very soul to his followers.

It is this revelation of an artistic soul that constitutes real conducting, for the conductor works largely by suggestion. It is not so much the words he uses to convey his feelings and ideas, as the significant movements of his arms and trunk, and the mobile and expressive power of his face, for these give his chorus or orchestra a true insight into the workings of both his mind and his spirit. If these workings are portrayed with sufficient vividness by his body and if they are accepted as appropriate and authoritative, we who play or sing follow our leader gladly. Often we do not know with our *minds* exactly what the conductor wants, nor even what responses we are making to his demands. Sometimes it is almost as though we were hypnotized; as though another mind—a master mind—were controlling our reactions. This extreme type of control is of course experienced only when one is performing supremely moving music under the direction of a genuinely great personality.

Suggestion, then, is the psychological basis of conducting, and the real power of the conductor inheres in his ability to express his feelings so vividly that he virtually dominates the artistic response of his followers through the significance of his gestures and the vividness of his changes in facial expression.

The Third and Fourth Items

In the third place, good conducting is *sincere.* It is the conductor's real self, his inner spirit, that is responding to the music. It is not just a superficial striving for effect, but the frank and genuine response of a musically sensitive personality to the thought and feeling of a musical composition. The conductor studies

the music, masters it, allows it to take possession of him, to enter into him. Now he grants us the inestimable privilege of sharing his innermost thoughts and feelings with regard to this particular composition. It is the very soul of the artist that is stripped naked before us; and through such a revelation of himself—if he is a real artist—he also enables us to catch a glimpse of the soul of the master mind that created the composition. All this must be *sincere* or it represents the very essence of futility.

Finally, good conducting exalts the composition and the composer and gives them the center of the stage, while the conductor stands aside with a sweep of the arm and exclaims "Lo, a masterpiece!" This is closely related to *sincerity,* and yet a conductor may be very sincere and yet terribly *obtrusive.* If he makes movements that are either noticeably graceful or objectionably awkward; if he talks so that his voice can be heard by the audience; if he—or she!—dresses so strikingly that one thinks of the conductor's costume instead of the music;—all these and similar things result in the conductor obtruding himself and thus constituting a barrier between the music and the audience. *Good conducting is unobtrusive.*

Great Conducting

In addition to these four factors, *great* conducting is *inspiring.* It lifts us up —both performers and listeners—so that we forget the dullness and the pain of everyday life and are vouchsafed the priceless privilege of living—for a brief moment at least—in a world of ecstacy. The great conductor is not merely an excellent musician, he is a great personality, and such a one has power to thrill, to carry us to the very heights of sublimity, that is godlike in its scope. But there are only a few of these, and when we ordinary mortals meet one we fall on our knees in reverence, humbly whispering, "Lead us, oh Master, where thou wilt, and we will follow." *Great conducting is inspiring as is almost no other human experience.*

So we come to our formula: The conductor must be an excellent musician; he must be artistically sensitive; he must be a strong and versatile personality; and he must have the power of revealing and expressing ideas and feelings with his body so that, *by suggestion,* appropriate states of feeling and intellect may be aroused in the performers whom he is conducting. In so inspiring his followers, he must not obtrude himself to such an extent that the audience forgets the music in observing his antics. Therefore we say again: *Good conducting is clear; it is expressive; it is sincere; it is unobtrusive.* Great conducting, in addition to these four things, is inspiring, exalting—to both performers and audience.

The Teacher's Growth as Conductor

In addition to studying music continually and indefatigably, the ambitious teacher will seek various other means of personal growth so that he may become an even more forceful and authoritative leader and inspirer. He will read widely —both in literature about music and in other fields; he will seek contact with

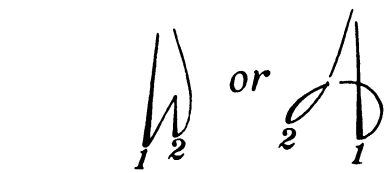
fine people—both musicians and others; he will travel; he will attend concerts and festivals; he will affiliate himself with teachers' organizations and participate in their meetings. And as he grows finer and wiser as musician and personality, he will develop greater strength and confidence, he will forget his petty fears and his narrow attitudes and he will thus grow steadily in strength and charm of character and personality, all this will make him a more effective and a more forceful leader.

Finally, if our teacher of high school music is to become an excellent conductor, he will study the art and technique of conducting. *To learn to conduct well, one must practice conducting.* Many excellent musicians do not conduct well. Many conductors of high school bands, orchestras, glee clubs, choruses and choirs do not succeed in evoking the finest musical responses from their organizations because they have never really learned the technique of conducting; they have never tried to analyze the movements and signs used by the best conductors; *they have never intelligently practiced conducting!*

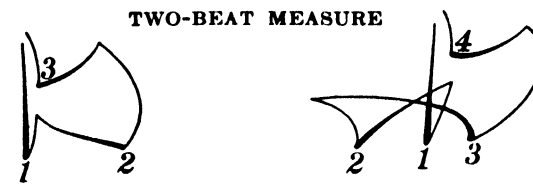
Anyone who has at least reasonably good musicianship and a strong sense of leadership can learn to conduct. *But he will have to practice conducting;* and even as in the case of the self-taught golfer who decides that the time has now come to get beyond the "90 class" and who finds that the golf "pro" to whom he goes for advice tells him to forget all that he has been doing and start all over again; so the *fairly* good conductor who wishes to become a *really* good conductor, one who gets the maximum of musical response from his ensemble group—such a one will often have to discard many of his hit-or-miss habits and practice for hours on "the technique of the baton." This is not a treatise on conducting and the most we can do in a single chapter is to give the ambitious teacher of senior high school music a few bits of practical advice.

Practical Hints for Increasing the Efficiency of Your Conducting

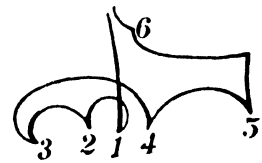
1. Use the conventional baton movements as a basis. These are as follows:



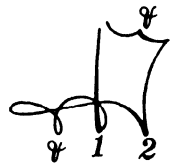
TWO-BEAT MEASURE



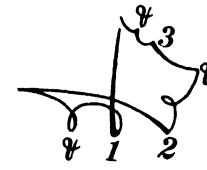
THREE-BEAT MEASURE FOUR-BEAT MEASURE



SIX-BEAT MEASURE



VERY SLOW
TWO-BEAT MEASURE



VERY SLOW
THREE-BEAT MEASURE

2. Keep the baton moving throughout the beat, but let there be a *point* to each beat. At this "point" the muscles contract and the baton moves toward the bottom of the beat as definitely as the hammer moves toward the tack head. Having reached the "point," the muscles instantly relax and the baton makes a free and varying movement toward the bottom of the next beat, where the muscles again contract as the "point" is reached. This alternation of contracting and relaxing muscles gives the beat definiteness on the one hand, and continuity and flexibility on the other. Each beat is clear and precise; and yet the rhythm *flows*.

Often the *poor* conductor's beats are like the hops of a rabbit—jerky and awkward. But they should rather be like the loping of a gazelle. Continuous movement through the beat represents the *flow* of the rhythm, and most musical rhythm flows gracefully and continuously. Therefore, jerky, spasmodic movements on the conductor's part are *wrong*—wrong because the conductor's movements are expected to represent the music, rather than the awkwardness, the ineptitude of the individual who is trying to conduct. Cultivate a long, flowing beat at first; practice on slow movements (such songs as "Believe me if all those endearing young charms" and "Lead, Kindly Light" are excellent to work with); take off most of your clothes so you will feel free and unrestrained, and do not hesitate to employ movements of exaggerated size while practicing; feel the forward surge, the continuous flow of the music, closing your eyes if necessary and "letting yourself go" a bit; make certain that your wrist, elbow, and shoulder are all free. If your wrist is stiff, lay the baton aside for the time being and practice wrist movements. See to it especially that the wrist bends backward as the arm swings back toward the ear before it comes down on the accented beat of the measure. If it still refuses to loosen up, try the following: let your arm and hand hang at your side and shake the hand loose; now pat your left arm with

the right hand, noting how the wrist bends as you "pat"; now take up the baton and strike an imaginary point in the air as though cracking a whip. Look at the wrist and concentrate on your muscular and kinesthetic sensations as you do these various things; now try again to "beat time" with your wrist as free as it was when you patted your arm and cracked the whip. Hold the baton between thumb and forefinger, and do not let the other three fingers touch the stick at all at first. This will relieve the pull of the muscles across the wrist and will tend to loosen it.

Such freedom of the wrist as we are advocating will give your beat a delicacy and a precision that simply cannot be achieved when only the elbow and shoulder joints are used. *It is just as impossible to conduct with precision and delicacy of nuance if the wrist is stiff as it is to play the violin with elbow and shoulder movements only.* For this reason we urge you to make a real effort to free your wrist, practicing ten or fifteen minutes a day for six months if necessary to attain your goal.

3. In preparing for an attack, proceed as follows:
   (1) *Imagine* the sound of the opening measures of the composition, hearing the tones, feeling the mood and tempo. (Close your eyes if necessary, in order that you may have actual auditory imagery.) *You must be able to hear the music in your inner ear and to feel the tempo in your muscles before the sounds actually start.* This will give you the general mood and the tempo and will thus prepare you for conducting the attack. (It is assumed of course that you have previously studied the music until you know it thoroughly.)
   (2) Now raise yourself to a commanding posture, with baton high, elbow well away from the body, trunk free—and *feel yourself to be the master of the situation.* Look your performers in the eye and wait for them to get instruments in position or bodies erect for singing.
   (3) When every eye is upon you—and not before!—give a slight preparatory movement and then let the baton *drive* toward the point of attack. If the composition begins on the strong beat, the preliminary movement is upward and the attacking beat downward; but if it begins on a weak beat the preliminary movement is toward the right and the attacking beat is down to the left. In either case the baton is to be held near enough to the face so that the members of chorus or orchestra may be able to see your eyes as well as the baton; or, rather, the baton as well as your eyes! It is through the medium of the eye that the conductor, like every other type of leader, establishes rapport between himself and his followers, and it is psychologically silly for the conductor to stand before a group of musicians with baton held as far away from his face as possible. He is holding their attention with his eyes, and the baton should be placed at such a point that the performers can see both eyes and baton—if the conducting movements are to have the greatest efficiency.

Select two songs such as *America* and *The Star Spangled Banner* and practice the mode of attack that has just been described. This will give you a feeling of power and confidence such as you have probably never before had, and will result in such precision of attack that you will be delighted—as will your musicians and your audience also.

4. In conducting a release, make certain that every eye is upon you and that your performers can see both your baton and your eyes. Now make a quick movement upward, followed immediately by a quick movement downward, the baton driving toward a point again, with absolute confidence on the conductor's part that precisely at this point the performers will cut the tone off. If the released tone is to be followed at once by another tone, as often happens, the cut-off movement will be upward or toward the right in order that the baton may be in the proper place for conducting the attack on this next tone. The precise *release* of a chord is as important in ensemble music as the precise *attack,* and we suggest that the conductor practice the final phrase of a number of songs until he gets the knack. Let him also look up a dozen or two songs with holds in them and practice cutting off the hold and at once proceeding with the next phrase. "Practice makes perfect"—in piano, in golf, in bridge, *and in conducting!*

5. Conduct with a baton unless the group is very small. There is a fad just now of conducting without a baton, the assumption being that the conductor will then be more free and will accordingly conduct more expressively. But this is a wrong assumption. The violinist must have a bow, the king must have a mace, and the conductor must have a baton! The baton is not only a symbol of authority, making its holder feel that he is more of a leader; it is also a means of extending one arm and hand so that the beat may be more easily seen and therefore more readily followed. In addition, the baton actually makes the small, subtle movements of hand and wrist more visible and therefore easier to follow. A movement of the hand that is not more than in inch in scope, when transferred to the tip end of the baton becomes half a foot or more long. It is thus more easily followed, just as "low gear" transmits the whole power of the motor to a motionless car with greater effectiveness than "high gear" does.

   With a small group of seven or eight or a dozen the conductor who has trained his singers or players and who wishes to conduct just as unobtrusively as possible, may get as good results without a baton. But the larger the group, the less they have rehearsed under this conductor, and the less experienced they are, the more is baton conducting desirable. If this is true, then the conductor of high school bands, orchestras, glee clubs, choirs, and choruses should use a baton practically all the time. *It is pos-*

sible to conduct gracefully and expressively with baton in hand, and we advise you strongly to practice until you can do it.

6. Train your left hand to supplement and reinforce your right, rather than letting it merely repeat what the right hand does. Most amateur conductors do the same thing with both hands: if the right hand moves downward, the left hand moves downward too; if it moves outward or upward, the left hand follows. This is harmless if the right hand can do everything there is to do, but where there is more to do than one hand can manage the conductor should be able to call on the other one to help. To accomplish this end the conductor must have trained his hands to act independently of one another so that while the baton hand is busy at its task, the other hand may be called upon to indicate a change in dynamics, an entrance, an accent, or any one of a dozen other things. Use the left hand for making the attack more forceful if you like, but let it hang by your side the rest of the time *except when it has some definite function of its own to perform.*

7. When studying your music preparatory to conducting it, note and mark the spots that will probably be difficult for your performers and work out specific methods of conducting such places so that your signals will be perfectly clear and therefore easily followed. In practicing piano or violin, the student often has to "take certain passages to pieces," analyzing them, slowing down the tempo, finding special techniques for making them easier to play and therefore more perfect. The conductor does not often do this but he might well emulate the performing musician in this respect, thus saving many repetitions at the rehearsal and often insuring a far more perfect performance.
   In preparing to conduct choral music, the conductor must also make a careful study of the words. In many cases the text contains the key to almost the entire expression of the music—its tempo, its dynamic level, its subtleties of nuance, of shading. And in all cases the singers produce their effects by singing words made up of vowels and consonants which must be sung in such a way that the most favorable tone production is insured, that the rhythmic values may be well delineated, and that the text may be understood—at least in part!—by the audience. All this imposes upon the choral conductor an immensely difficult task—a task which he can perform adequately only if he studies the words just as carefully as he studies the music. The implication is, of course, that the really fine choral conductor must be a singer and must have studied diction from the singer's standpoint.
   Study the text therefore, read it aloud as expressively as you can, *sing* the various parts, and mark certain places that must be done in particular ways. And do all this before even your first rehearsal of each composition.

8. Finally, let the conductor always stand in a commanding posture, with

his eyes on his performers and with his baton easily seen by all. Frequently when the conductor taps on the desk for attention he looks so little like a commander that but scant attention is paid to him. And often the beat is so low that the members of a large chorus who are sitting near the back simply cannot see the beat. After trying faithfully for a time to wriggle or rise into a position where they can see, such singers finally give it up and do the best they can by following the voices of those in front. *The conductor must feel like a leader, he must look like a leader, and his beat must be easily seen or it cannot be followed.* By "feeling like a leader" we do not mean an ostentatious and bumptious type of leadership. As a matter of fact the best conductors are usually friendly and relaxed except during "big moments" in the music. But they have a certain quiet confidence in themselves that is an absolute *sine qua non* if the conducting is to be authoritative; and they hold their batons high enough to be seen.

. . . . . .

Of such stuff is good conducting made, and the high school director of orchestras, bands, choruses, and glee clubs who takes these bits of advice to heart and begins at once to analyze his own conducting and to practice daily in order that he may increase his conducting technique—such a one will find that the singing and playing of his groups will improve noticeably. Good conducting is conducting which produces the best possible musical response, and to achieve that power well repays serious attention and effort.

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26. Wodell, F. W.—*Choir and Chorus Conducting*. Theodore Presser Co., Philadelphia.

TOPICS FOR DISCUSSION

1. What application, if any, to the general idea of conducting does this old saying have—"A man convinced against his will is of the same opinion still"? How is the conductor to "inspire" others that there are no unconvinced wills?

2. Is it sufficient if the conducting is clear and expressive? Must it not also be appealing so as to gain support? Can this usually be taken for granted? Have you known cases in which the conductor had to gain the endorsement of his pupils before they would respond even to clear and expressive conducting? When such was the case was a "disciplinary" problem involved?

3. How powerful is "suggestion" in conducting? What examples can you cite?

4. On the basis of the four or five essentials discussed as characterizing good or great conducting, evaluate a number of conductors whom you have observed. Do not hesitate to include some of your classmates whom you may evaluate on the basis of what they promise to become if they develop their present powers adequately.

5. Did you ever take a course in conducting or did you just "pick it up"? Have you practiced baton technique as one practices piano or violin?

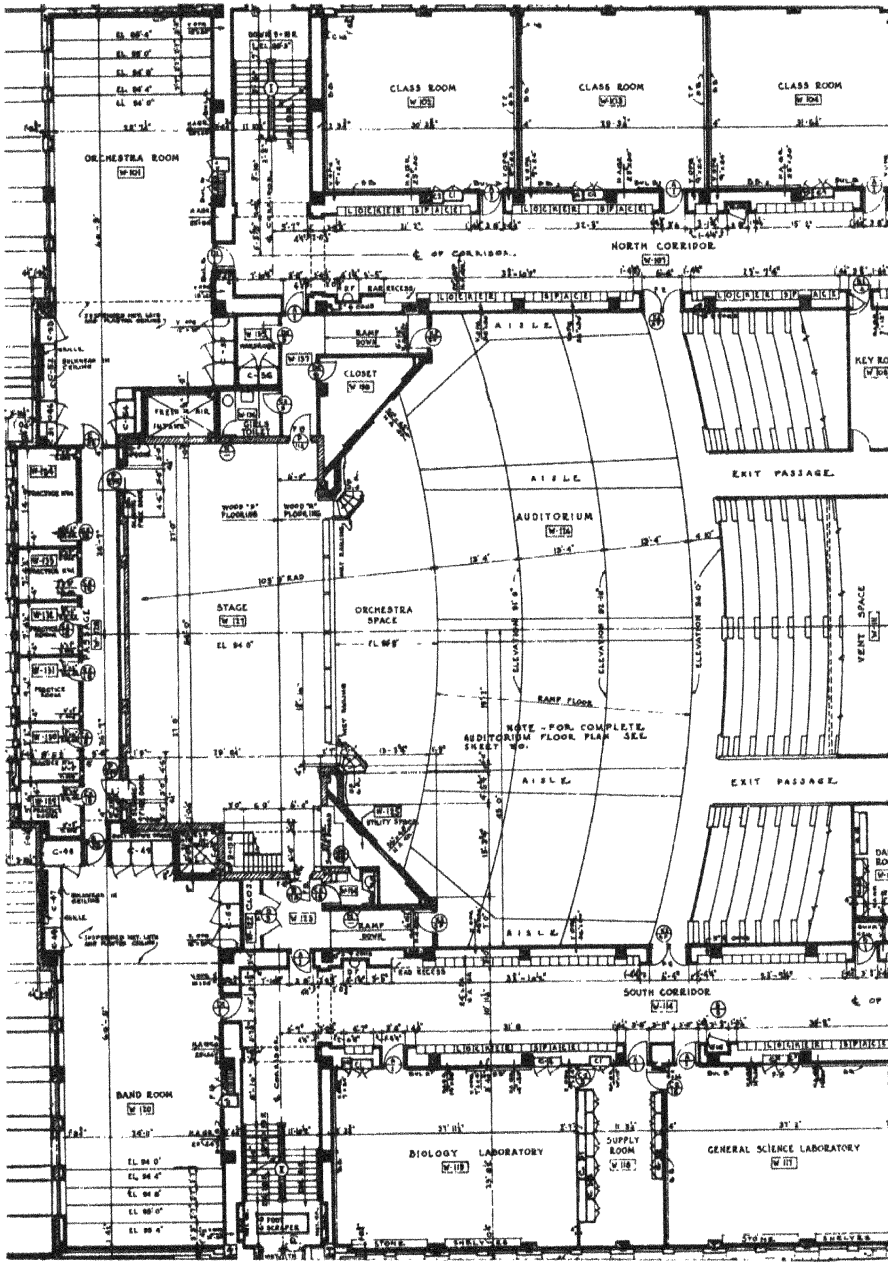
6. What do you think of the authors' statements about using a baton? Have you ever thought that a certain conductor whom you know might get better effects with a baton than he is getting without one? What basis have you for such an opinion?

7. Do you sometimes hear orchestras, bands, and choral groups that do not perform well just because they are not being well conducted? Do you ever feel that you could make them sing or play better if you were the conductor? If so, is this because you are merely a strong leader, or because you have practiced conducting and have definitely trained yourself to do certain things?

8. Some conductors use the left hand for the following purposes: (1) to reinforce or "double" the right hand, thus adding importance if the right hand alone has been doing the conducting movements; (2) to indicate the sustaining of a tone for more than one pulse—the right hand in the meantime continuing to mark the pulses; (3) to suggest interpretation or marks of expression, while the right hand, with the baton, marks the fundamental rhythm. Exemplify these three uses with several songs.

9. In various text books you will find diagrams of the movements made by the baton or hand for the various meters. Compare them with those printed in this chapter and also with the movements of conductors you have observed.

10. Some conductors, when a composition begins with a pulse other than the strong one (indicated by a down beat), start their beating with light or shadow movements for the pulses which would precede, in an actual measure, the first tone, and then beat vigorously for the first sung or played tone. What do you think of the idea? How would you start *The Marseillaise*?



Portion of the floor plan of the auditorium and surrounding rooms in the Pulaski High School, Milwaukee, Wisconsin. Note generous space allotted to music activities.

XXIX

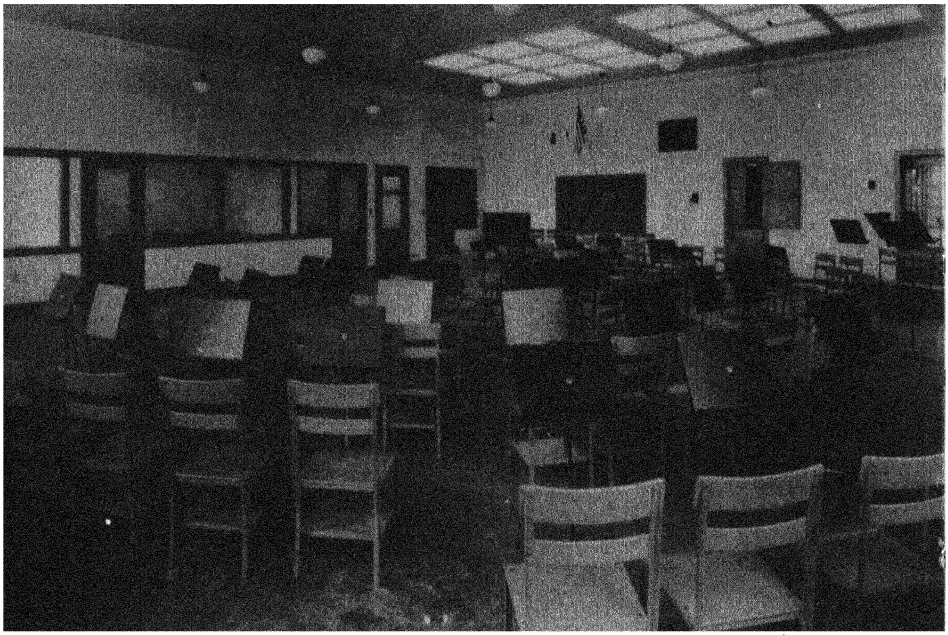
Housing and Equipment

Provisions for housing and equipment should be and usually are made on the basis of the use to which they are to be put. An ancient author on the elements of architecture wrote, "Well-building hath three conditions: commodity, firmness, and delight." Many of our older school buildings are good to look at, are staunchly built, but are sadly lacking in commodiousness, convenience, and utility for many of the high school subjects. That this discrepancy between building accommodations and curriculum needs is due to a failure, at the time these buildings were planned, to understand how certain subjects were to develop in the school program, is shown by the strikingly different plans of modern school buildings. Music and several other subjects, therefore, except in communities which have recently erected high school buildings, are suffering from the problems of maladjustment which arise when the endeavor is made "to put new wine into old bottles."

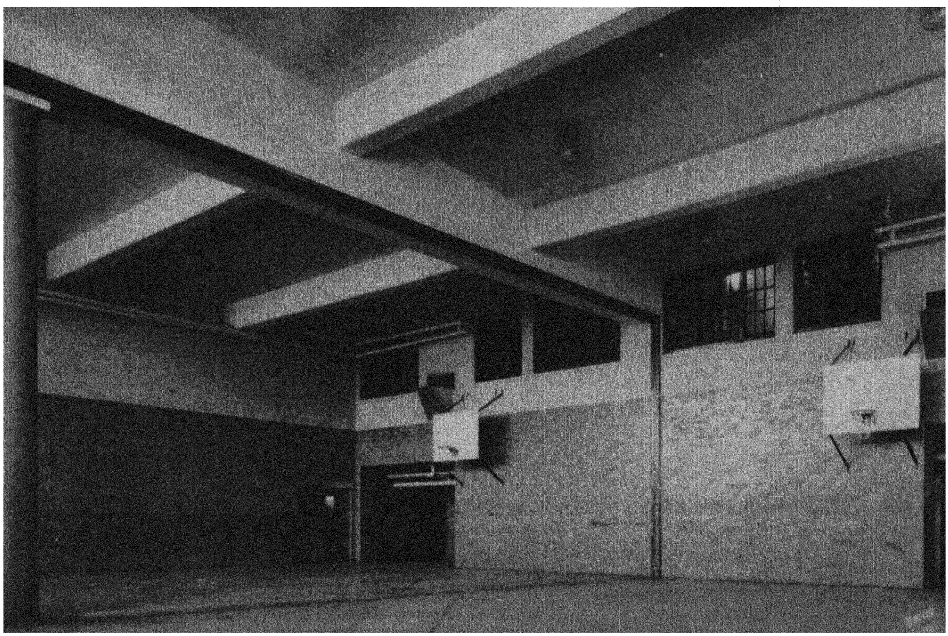
With the development of music instruction from a very incidental supplementary activity to an independent subject of great extent and variety, it is not strange that plants which were constructed with no special thought for the needs of music, should have made many readjustments necessary. Oftentimes these adjustments were only temporary makeshifts because provisions could not easily be made for the desirable artistic surroundings and particularly for the special need of soundproofing the music classes—to protect both themselves and their neighbors.[1]

This chapter, therefore, should discuss both what can be done to make adequate provision for music instruction in buildings constructed with no thought of music; and also what accommodation should be provided for music when plans are drawn for new buildings. Naturally, the ideals of a new building will influence attempts to readjust arrangements in old buildings. Frequently the most desirable conditions are possible only if they are given consideration very early in the planning of a new building. Nevertheless, a capable school architect should be consulted when an earnest effort is being made to alter an old building so as to provide for the needs of a modern high school music program.

[1] "When music courses were added to the high school curriculum the music teacher was assigned to the ordinary class room, and where crowded conditions prevailed he was given any nook available. I have taught in a hall room under the stairs, in a store room, and in a laboratory where the pupils wrote their harmony exercises on slate-topped tables with water and gas connections at their elbows. I know a school where the chorus classes are held in the auditorium which has direct ventilating connections with a gymnasium beneath; the result is that when the chorus practices it is almost impossible to hear the singing because of the shouting and whistling of the athletes below." Oscar Demmler, "Administrative Direction as Seen by the Music Instruction Staff," in Music Educators National Conference *Yearbook*, 1928.



Music room in Copernicus High School, Hamtramck, Michigan, and gymnasium in Sherman School, Milwaukee, Wisconsin, acoustically treated with Celotex.



We shall divide our discussion into six topics some of which will require subdivision: I. Shape and size of music rooms; II. Location; III. Acoustical treatment; IV. Light and ventilation; V. Equipment; VI. Provisions for storage of equipment and material.[2] Topic VI will not be treated separately but will be touched upon in connection with the other topics.

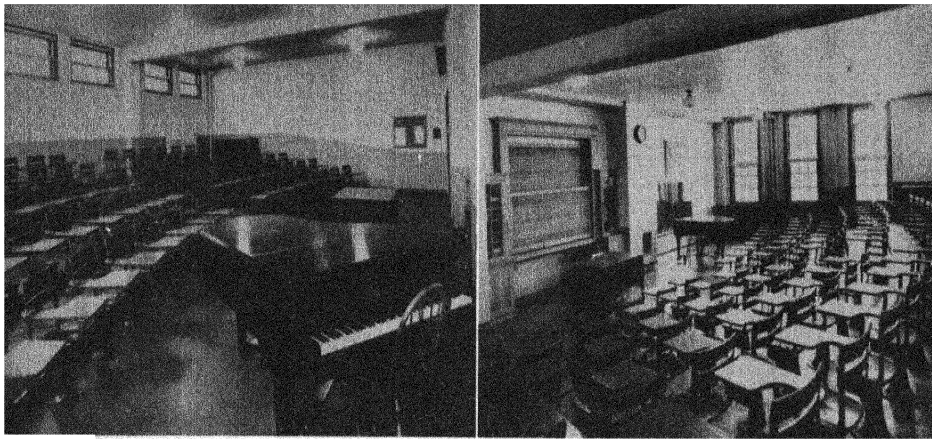
I. Shape and size of music rooms.

Music activities take place both in rooms which are devoted solely or largely to music and in those which are also used for other purposes. The school auditorium is the largest and most important example of the second type and we shall discuss it first.

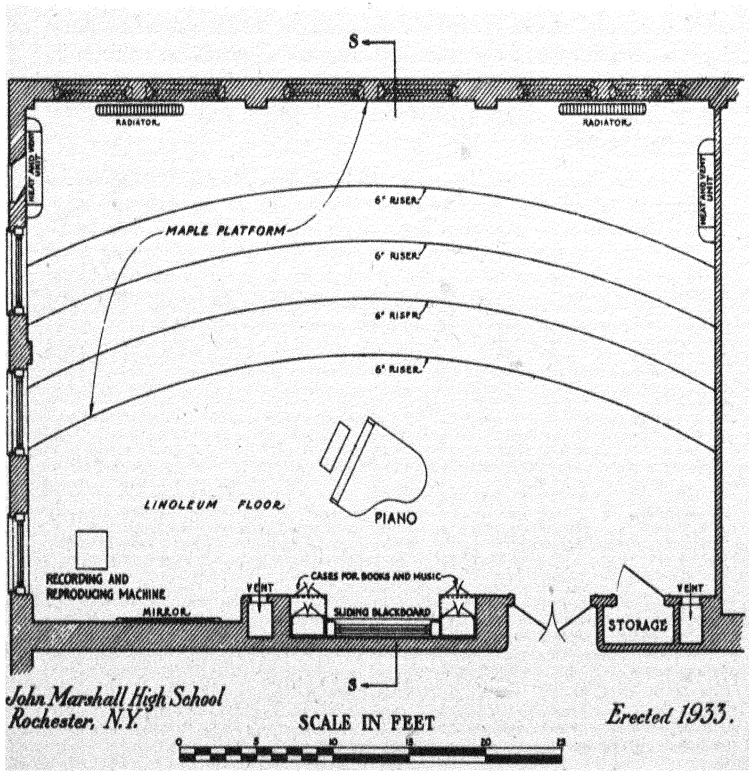
The school auditorium should be used as much as possible for large assemblies and as little as possible for small groups. It is seldom satisfactory as a rehearsal place for small group singing because of the sound distortions produced by the empty auditorium. It is inconvenient and usually costly in breakage when used as a rehearsal room for band or orchestra. It is about as poorly adapted for other music classes—appreciation, theory, and other small groups—as it would be for a class in English or mathematics. But when music is to contribute to important school gatherings, as should often be the case, the auditorium arrangements should be such that the needs of vocal and instrumental groups can be met without undue strain on performers, listeners, and janitorial staff. At times it will be desirable to have large groups of vocalists on the stage and instrumentalists either on the stage or in the pit.

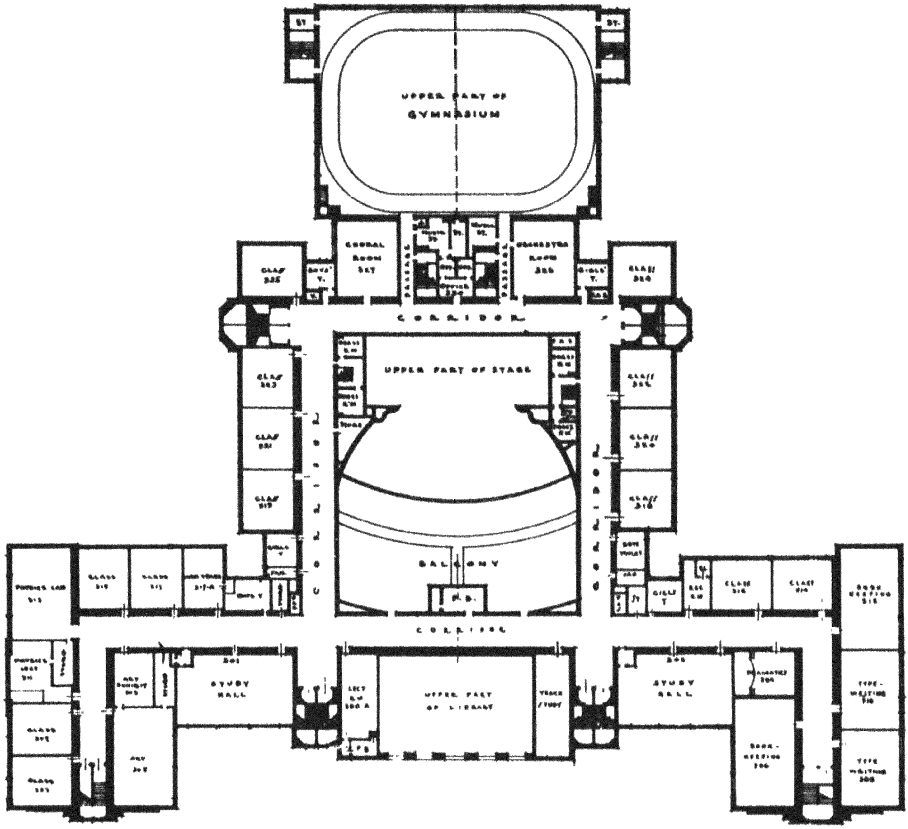
> In the Music Education Research Council *Bulletin* Number 17 previously referred to, the following specifications are recommended for the auditorium stage: (a) The width of the proscenium should be not less than 48 feet, (b) risers for the chorus should be provided with convenient storage room nearby, (c) lighting should be provided for the back of the stage as well as the front, (d) a small blackboard (36″ x 48″), for transmitting instruction to musicians on the stage, should be so placed that it may be easily visible without being seen by the audience.
>
> That the needs of various subjects frequently are in conflict with the ideas which usually determine the size and shape of the auditorium is well demonstrated by the following quotations from an article, in *The American School and University Magazine*, on "Equipment for School Dramatics," by Theodore Fuchs (author of *"Stage Lighting,"* Little, Brown, & Co., Boston, 1929). "The principal function for which most auditoriums seem to be designed is to serve as a general assembly place for the entire student body of a school, without much regard as to what will take place once it has been assembled. * * * If for school assembly purposes the seating capacity of an auditorium must exceed 1,000, it will usually prove unsuitable for dramatics purposes. * * * If there is any thought of providing that most vicious of combinations,

[2] While there are many general references on the subject of school buildings, and several short articles on the special needs for music, by far the most complete special treatment is found in the Music Education Research Council *Bulletin*, Number 17, obtainable from the Headquarters at 64 East Jackson Boulevard, Chicago. We shall make numerous references to this bulletin and heartily recommend the purchase of it by all administrators who are interested in the topic which it covers, namely, *Music Rooms and Equipment*. The report treats the following topics: (a) Location of music rooms with relation to other classrooms; (b) Size of music rooms; (c) Types of music rooms for various uses; (d) Music, instrument, and uniform storage; (e) Acoustical treatment; (f) Lighting and ventilation; (g) Equipment; (h) Auditorium stage and equipment.



Photographs and floor plan of vocal music room in the John Marshall High School, Rochester, New York.





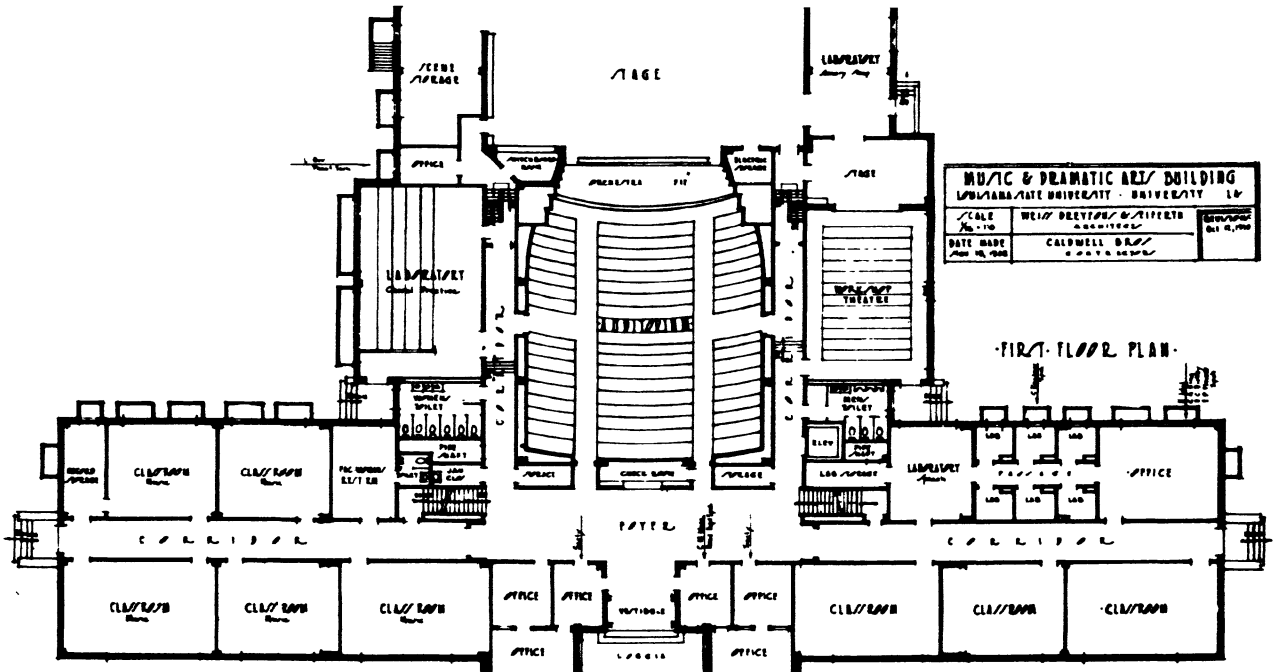
*Mackenzie High School, Detroit, Michigan. The music department occupies the west wing on this floor, and adequate provision has been made to take care of all the needs of that group. Facilities include two offices for the use of the instructors, a vocal music room, an instrumental music room, a music library, and adequate storage rooms.**

*Mackenzie's facilities for instruction in music are probably the most complete in the city, including an instrumental music room, a vocal music room, an instrument storeroom, and a group of offices for the use of the instructors. In addition, the sound-proofed dressing rooms attached to the auditorium are available to music students as individual practice rooms.

The instrumental music room is large enough to accommodate a 70-piece orchestra or band and is equipped with permanent risers so placed as to afford each performer an unobstructed view of the director. Walls and ceilings are treated with acoustical material.

The vocal music room is similar to the instrumental room, differing mainly in that it is provided with permanently fixed opera seats in place of the movable chairs used in the latter. Like its companion room, it is equipped with risers. Both are furnished with a piano and an adequate supply of music stands, metal filing cabinets, and sheet-music cabinets for storage purposes.

In close proximity to the instrumental music room a storeroom has been built which permits students to secure and return their instruments without the necessity of making a lengthy trip through the halls.



Music and Dramatic Arts Building, Louisiana University. The great virtue of the whole plan is its extreme simplicity. The first floor has all the classrooms, theatre, choral practice room and workshop theatre. The second floor has all the studios, the library, dressing rooms, sound motion picture with costume storage, costume making and practice teaching. The third floor has forty individual practice rooms, recording, sound control, and a large room in which the entire school of music has its general ensemble and from which the major broadcasting is done, this seating a full symphony orchestra, double chorus, left and right, equipped with all instruments needed.

namely, gymnasium and auditorium, dramatics should be completely omitted from the school curriculum unless it can be provided with a separate auditorium of its own. * * * The width of the proscenium opening is very important, both intrinsically and as a basis for most other important dimensions of auditorium and stage. For school dramatics purposes the proscenium width should range between 30 and 35 feet. The tendency in school auditoriums is to provide extremely wide prosceniums, sometimes 50 feet or more. This is unnecessary for auditorium purposes in general, and is certainly a detriment to dramatics. The height of the proscenium opening should be in suitable proportion to its width, ranging from one-half to two-thirds of the latter, but preferably nearer the upper limit. * * * The depth, or the length, of the auditorium should usually be approximately the same as, but never more than one-fourth greater than, its width."

The orchestra and band pit should accommodate from fifty to sixty players and to avoid taking too much space in the auditorium may be so constructed that a considerable part of it is recessed under the stage instead of being all in the auditorium. Plentiful electric outlets, at least one for each two players, with hooded music stands, should be provided both in the pit and on the stage. Bulletin Number 17 states, "The ideal arrangement is to place the floor of the orchestra pit on a lift, preferably in two sections (front to back) which permits raising the floor sections to any desired level." By this arrangement, if the players are to appear in full sight of the audience, they need not be seen until all are in their places ready to play.

Additional quarters which are intended primarily for other subjects, but which are used for some music activities, include the gymnasium, science laboratories, and speech or dramatics rooms. In each case, even if the rooms have been acoustically treated to accommodate the large body of music tone, one or more of the following conditions will interfere with the music work: difficulty of installing, removing, and storing musical equipment, especially instruments; deterioration of any instrument such as a piano which remains in the room; inadequate seating of large groups which need to be on different levels; disturbance of other classes; confusion when special rehearsals are needed. Before this chapter is completed we shall try to demonstrate that, in the end, provision of special space for music activities is more economical than attempting to fit them into rooms not intended for the purpose.

Space which is utilized entirely or mainly for music ranges from a general music room which serves a great variety of purposes, to special rooms (1) for choral groups, (2) for band or orchestra, (3) for small instrumental groups, (4) for theory or appreciation and history, (5) for piano classes, (6) for voice lessons, (7) for individual practice, (8) for offices, and (9) for storage. We shall treat each of these briefly.

General Music Room

Since this room may be used for any and all activities in the music program until more specialized rooms are provided, and since the best arrangements for one activity may not be best for another, a compromise plan must be devised.

The room should be long enough to accommodate at the rear a moderate sized class (twenty to thirty) on three or four levels. In front of this should be an open space for rehearsals of small instrumental groups. Either at the front or at one side of the room space should be provided for piano, radio-phonograph, teacher's desk, and music cabinet. There should be blackboards on the front and side walls. At the rear there should be a lantern projector. A commodious closet for storage is also essential. In Bulletin Number 17 a plan is given of an all-purpose music room provided for the Platoon Schools in Pittsburgh, which with adaptations may be used for the general music room in small high schools.

Special Rooms. (1) for Choral Groups

In contrast to the general music room just described, this choral room should be wider than it is long. It should be calculated on the basis of six square feet of floor space for each pupil. The seats should be on risers and should be arranged in a semi-circle. If possible the windows should be at the back. See illustrations of such a room in the Rochester, N. Y. schools, page 418.

(2) *Orchestra and Band Room*

Although the greater tone volume of the band makes it desirable that it should have a larger room than is necessary for orchestra (we shall discuss this later when considering location of music room) the two organizations so frequently must meet in the same room that we discuss them together. Bulletin Number 17 states, "Each player requires nine square feet of floor space for himself, his intrument and his music stand. The number of cubic feet of air space should be at least 20% per person more than for the ordinary classroom, or 250 cubic feet instead of 200 (average for schoolrooms)."

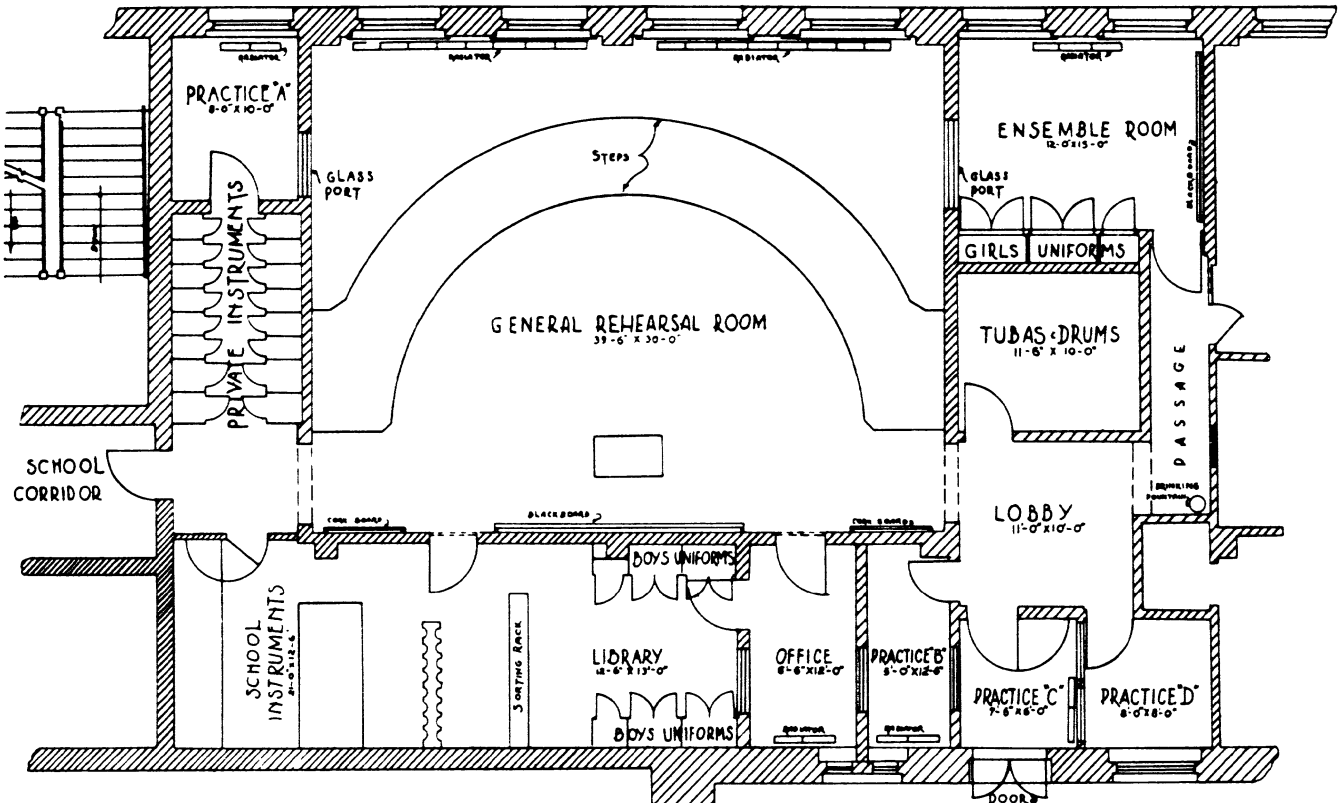
"The general plan should be similar to that of the ideal chorus room except that the floor risers must be 60″ wide to accommodate instruments and music stands in addition to the students. The back (higher) riser should be 72″ in width to accommodate unusually large instruments, such as string basses, kettle drums, and harps."

(3) *Rooms for Small Instrumental Groups*

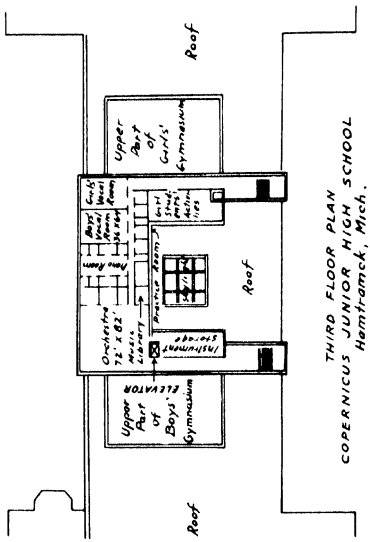
Sectional rehearsals, small ensembles, and instrument classes can get along very well in any room the size of the usual classroom or even smaller provided there are no fixed desks or chairs and the room is so located or so treated acoustically that the sounds of the musician will not unduly disturb other students.

(4) *Theory, Appreciation, and History Room*

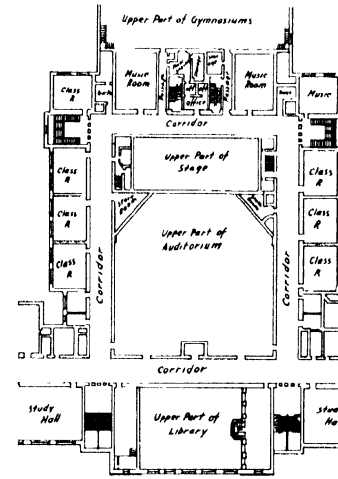
The ordinary classroom will be satisfactory if acoustically treated and equipped with piano, radio-phonograph, music cabinets, stereopticon, bulletin board, ruled staves on some of the blackboards, adequate storage space, and musical decoration.



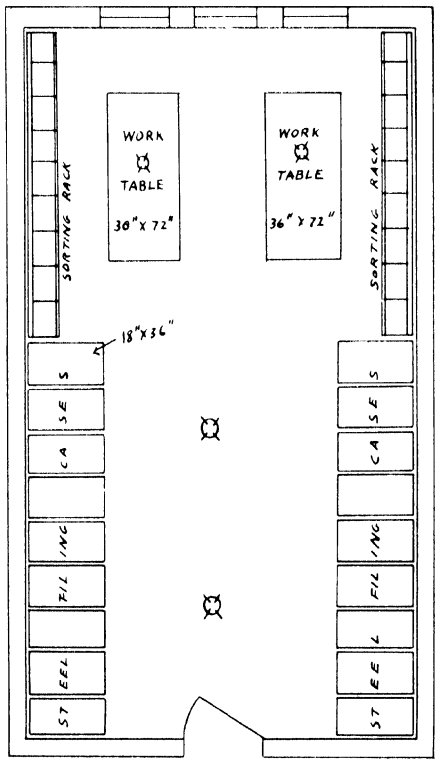
Floor Plan, Instrumental Music Department, Collinwood High School, Cleveland, Ohio.



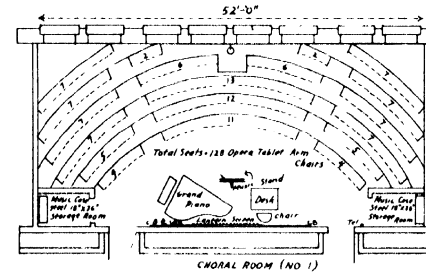
THIRD FLOOR PLAN
COPERNICUS JUNIOR HIGH SCHOOL
Hamtramck, Mich.

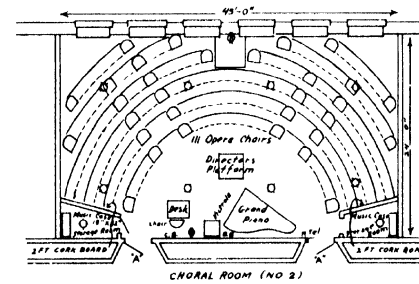


THIRD FLOOR PLAN
COOLEY HIGH SCHOOL
Detroit, Mich.



LAYOUT FOR MUSIC LIBRARY ROOM





STANDARD EQUIPMENT · · MUSIC ROOMS
BOARD OF PUBLIC INSTRUCTION
Pittsburgh, Pa.

(5) *Room for Piano Classes*

The ordinary classroom can be easily converted provided there are no fixed desks or chairs. The distinguishing feature, of course, is the presence of several pianos, at least two, and such substitutes for pianos—sound or soundless—as the resources of the community and the needs of the music instructor direct. As many as sixteen players must often be accommodated at one time.

(6) *Room for Voice Lessons*

Voice classes may be adequately taken care of in any room of classroom size in which there is a piano and open space for movable chairs.

(7) *Practice Rooms*

These are well described in Bulletin Number 17. "If rooms are provided for individual practice they should be so located and constructed that supervision may be easily maintained without interruption. The usual sizes are:

(a) For band or orchestra instruments, 6′x8′.
(b) For piano, with provision for one other instrument, 8′x10′.
(c) For two pianos, piano and phonograph or radio, with provision for small ensemble, 10′x12′.

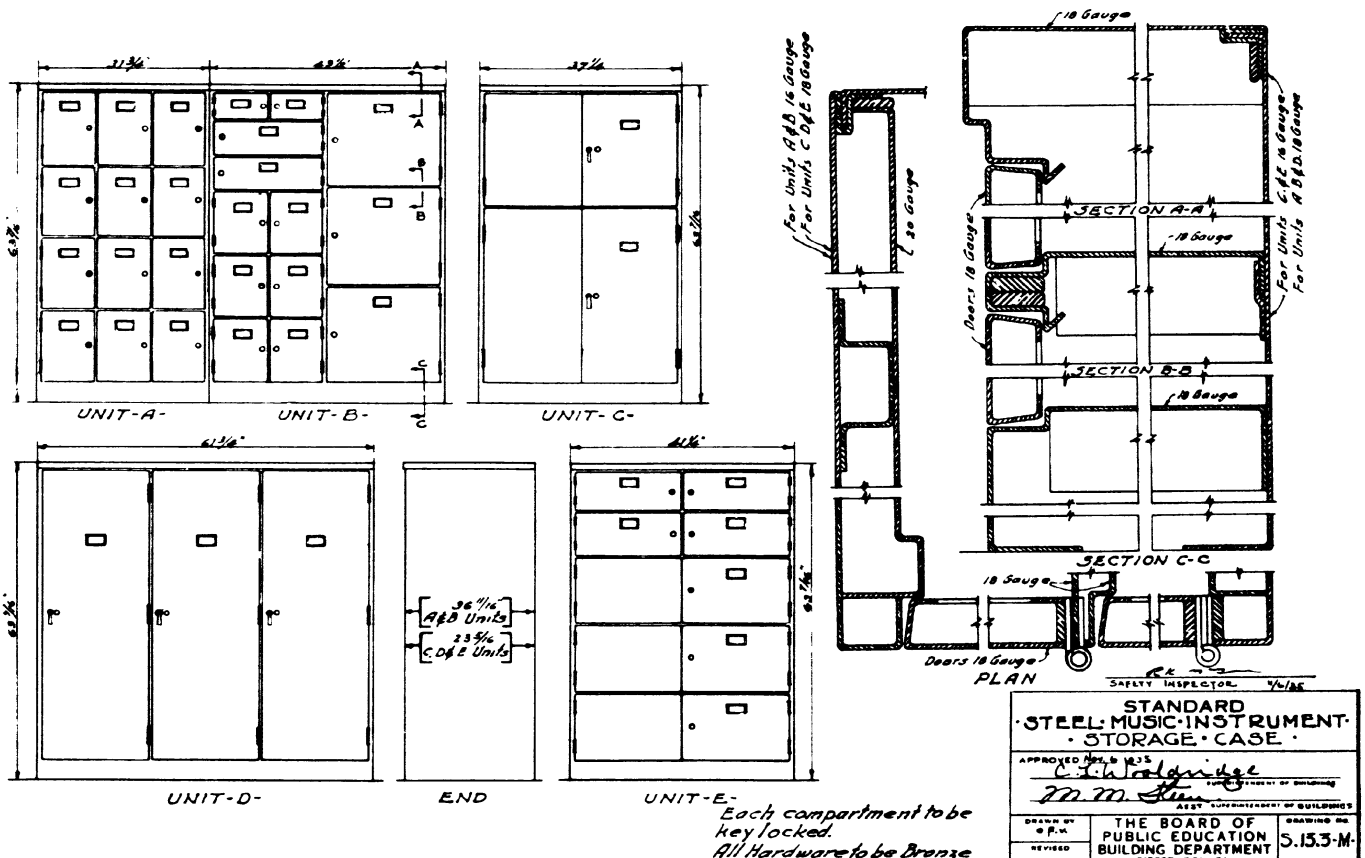
These rooms are usually built in series along one side of a large room or along a corridor, with outside windows for ventilation and double glass windows and/or doors facing the music room or corridor to permit observation without interruption. The rooms should be acoustically treated and insulated against sound transmission to other rooms."

(8) *Office Space*

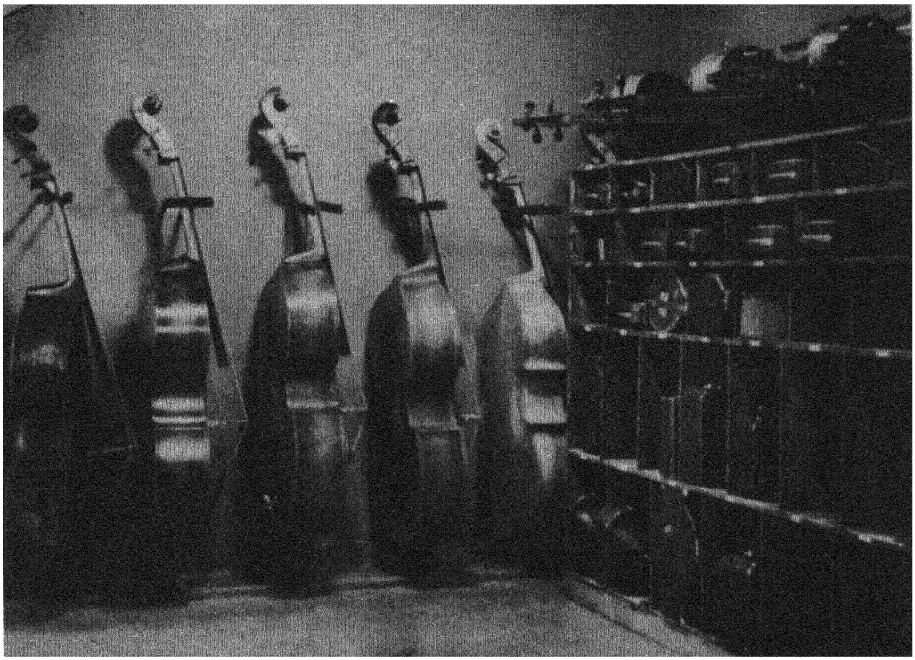
As the music program expands the need of adequate office space for the staff quickly makes itself felt. Economy and educational effectiveness in handling the expensive equipment and the many trying situations which constantly arise with large numbers of musicians are greatly facilitated with good office accommodations. An essential is provision for conferences with members of the community because no other subject makes more frequent and effective community contact. The size and equipment of the office space will depend upon the number in the music staff, all of whom should be placed near each other.

(9) *Storage Space*

This may well be divided into two rooms, one for instruments and the other for music. The instruments should be stored in lockers, preferably of steel, of number and size to accommodate various shapes and sizes. There are available large combined cabinets which permit the storage of each instrument in its own particular locker. The music library room should contain shelves for the storing of bound books, filing cabinets for sheet music, and sorting racks for distributing



Steel Music Instrument Storage Case, Pittsburgh, Pennsylvania.



Storage of instruments in La Salle, Illinois, and Whiting, Indiana.

music into various folders to be used by the players and for regrouping it for filing after being used. There should also be a work table for stamping and repairing music.[3]

II Location of Music Rooms

Location should as far as possible increase the convenience of the music department and decrease the inconvenience to the other departments. The first requirement suggests such a grouping of music activities that students pass from one to another and that both students and their equipment may be easily transferred from their rehearsal room to the place of performance. This requirement would be met if the activities were carried on in any place in or out of the main school building in which adjacent soundproof rooms were available. The second provision, however, necessitates easy access to the school auditorium in which most of the public music performances take place. Bulletin Number 17 presents five alternatives which we quote without, however, being able to include its helpful floor plans and comments concerning actual examples in various high schools.

1. That the music room (or rooms) be located adjacent to and on the same floor level as the auditorium stage, with instrument storage room and music library between the stage and the music room.

2. That music room (or rooms) be located on a floor above the balance of the building, as close as possible to the auditorium stage, with wide stairway or elevator for convenience and safety in transporting musical instruments between music room and auditorium.

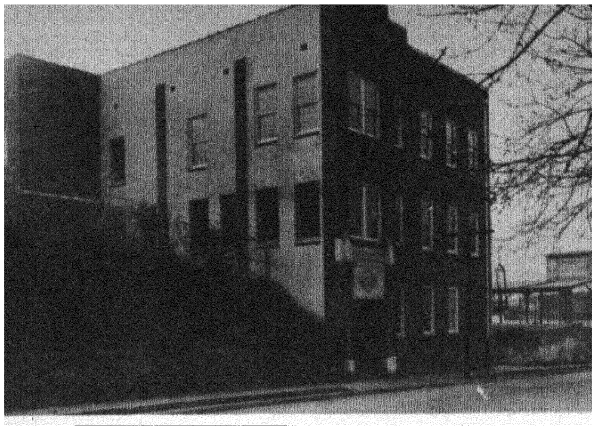
3. That music room (or rooms) be located at one end or corner of the building, as near as possible to the auditorium stage, with corridors, storerooms or stairways separating music rooms from other classrooms.

4. That auditorium stage be planned for use as a music room, sound-proofed and with instrument storage room and music library adjoining. This plan limits the use of the auditorium for other activities during music classes but is entirely satisfactory for music classes, provided adequate lighting, movable risers and other equipment are included and adequate provision is made for storing such equipment. The principal objection to the use of the auditorium stage for regular classes is that of frequent interruptions of classes because of the many uses for which the auditorium is needed.

5. That gymnasium be so constructed that it will serve as a music room, through acoustical treatment of walls and ceiling and by providing adjacent rooms for instrument storage, music library and for storage of chairs, music stands, band uniforms and movable risers. (All gymnasiums should be acoustically treated, whether they are to be used for music classes or not, for the reason that annoying reverberations interfere with any type of activity.)

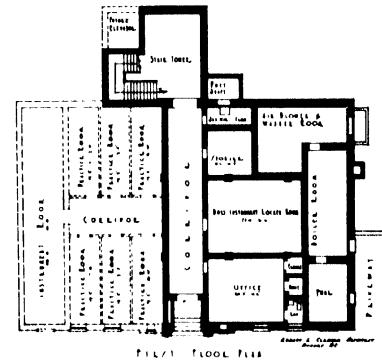
To these should be added another provision which has been growing in favor recently, the placing of all or the more stentorian portions of the music activities in a separate building. This solution is effected by the renting or purchasing of

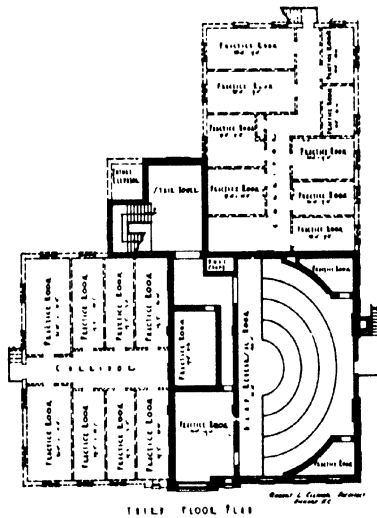
[3] Bulletin Number 17 contains not only fuller discussion of these points but also illuminating photographs and floor plans.

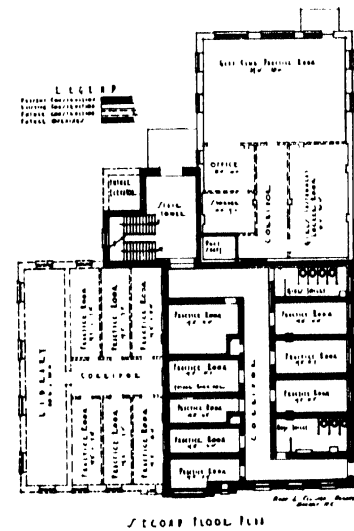


Band building of the Lenoir High School, Lenoir, North Carolina.

Floor plans of the Lenoir High School Band Building







a building near the high school, such as an adjacent residence which can easily be remodeled, or more simply the erecting on a portion of the high school grounds somewhat removed from the main structure, an inexpensive building consisting principally of a large rehearsal hall. This plan has many advantages in connection with the band because it permits the members of the organization to obtain their equipment for football games and other outdoor affairs without going in to the main high school building. (See illustration S, pages 429 and 433.)

III Soundproofing and Acoustical Treatment

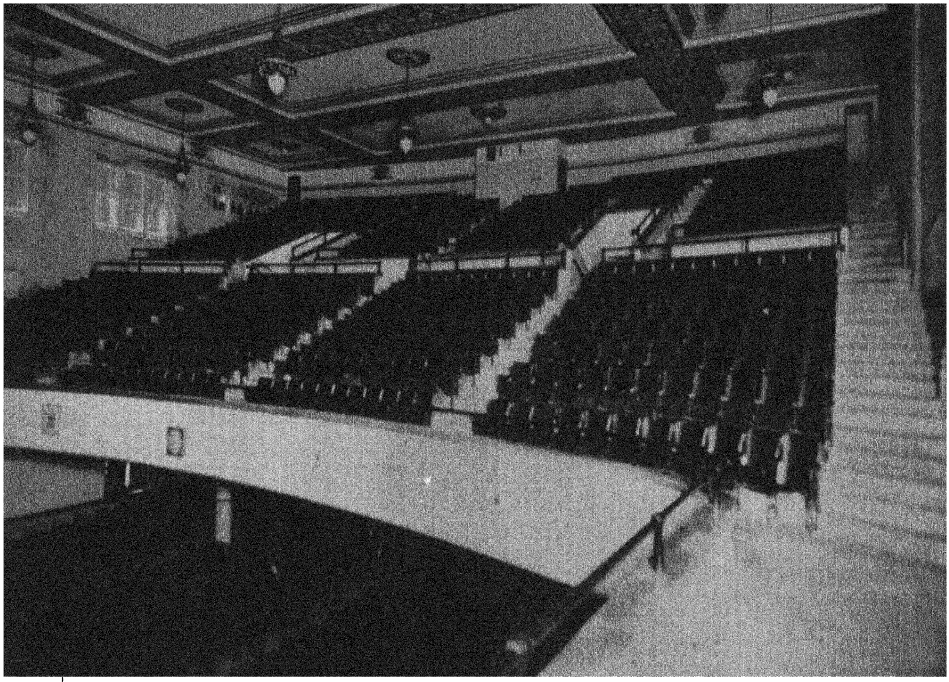
These two related topics, especially the second, are treated at length in Bulletin Number 17. We content ourselves with reproducing the material on soundproofing and refer to the complete bulletin for the second subject:

> It is extremely difficult and expensive completely to confine the sounds of a music room to the music room. The most accepted methods are to line the walls, ceiling and floor of the room with sound-absorbing materials; leave air spaces between the walls, ceilings and floors (this is of little avail unless all supports and connecting members are of materials which are non-conductors of sound), and by filling in space between walls, ceilings and floors with sound-absorbing materials. The following suggestions may be helpful.
>
> 1. Place the music rooms in such a way that they are separated from other classrooms by corridors, stairways, storerooms or rooms other than classrooms.
>
> 2. Use materials in the walls, ceilings and floors which do not serve as conductors of sound. Wooden studdings and joists serve to conduct the sound and should be avoided. If wooden studdings and joists must be used they should be sawed, leaving an air space between, so that they cannot convey sound.
>
> 3. Provide air space between the layers of wall, floor and ceiling materials. Filling in such air spaces with loose sand and gravel is recommended by certain acousticians.
>
> 4. Use sound absorbing materials on the two walls, ceiling and floors of the music room.
>
> 5. Provide each doorway with two doors, one opening each way, with door frame sawed to prevent sound transmission through the frame.
>
> 6. Provide separate ventilating ducts to the music room to prevent the air ducts from carrying the sound to other classrooms.

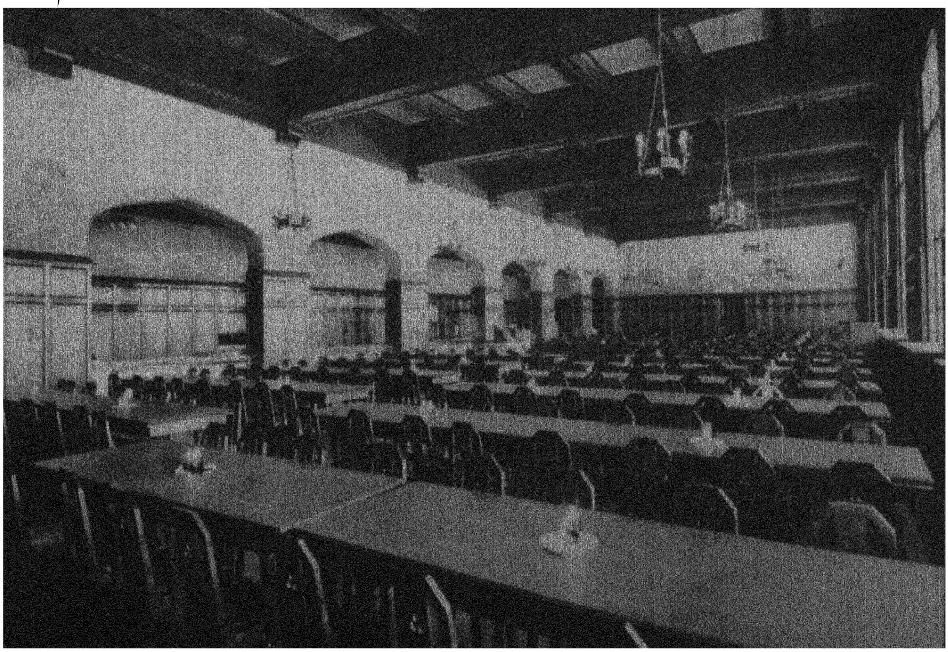
IV Lighting and Ventilation

The softer and better diffused illumination that comes from indirect lighting is very desirable for all music rooms. In the orchestral pit and in other places in which special arrangements are needed for darkening a portion of the auditorium music stands with hooded lights should be provided.

Controlled rather than direct ventilation through the opening of windows is much to be preferred, to insure an even temperature (68°) and to prevent the extremely troublesome drafts which may derange the music as well as put the instruments out of tune.



Auditorium in Roosevelt High School, Des Moines, Iowa, and cafeteria in Grosse Point, Michigan, acoustically treated with Celotex.



V Equipment

(a) Chairs. A straight back chair with a tablet or desk arm and receptacle for extra books or music is preferable for rooms intended for choruses, appreciation and history, and theory classes. For instrumentalists a straight bent-wood chair is most desirable. String bass players need wooden kitchen stools. "Players of certain wind instruments may use chairs with drop desk arm lowered, therefore a room which is used for both chorus and instrumental music groups should be partially furnished with drop desk arm chairs and partially with straight bentwood chairs, with extra folding chairs available if needed." (Bulletin Number 17)

(b) Raised seats. When singers gradually rise above the level of the conductor instead of being on a flat floor looking up to the director on a platform, they are in a natural position for singing, do not obstruct each others view, and can hear the voices of the other singers much better. Risers are available in folding equipment from manufacturers or may be easily built in movable form for use within the building. (See photographs and plans used in Tacoma schools, Appendix H.)

(c) Pianos. Upright pianos may be used in small music rooms but for most musical activities a small grand is to be preferred. "Auditoriums and large music rooms should be provided with large size grand pianos, mounted on special roller frames or trucks [4] to facilitate moving about without damage to piano-legs or floor. Heavy cloth covers with fasteners should be provided for all pianos. Provision should be made for storing stage piano in anteroom off stage." (Bulletin Number 17.) All pianos should be kept tuned to A 440.

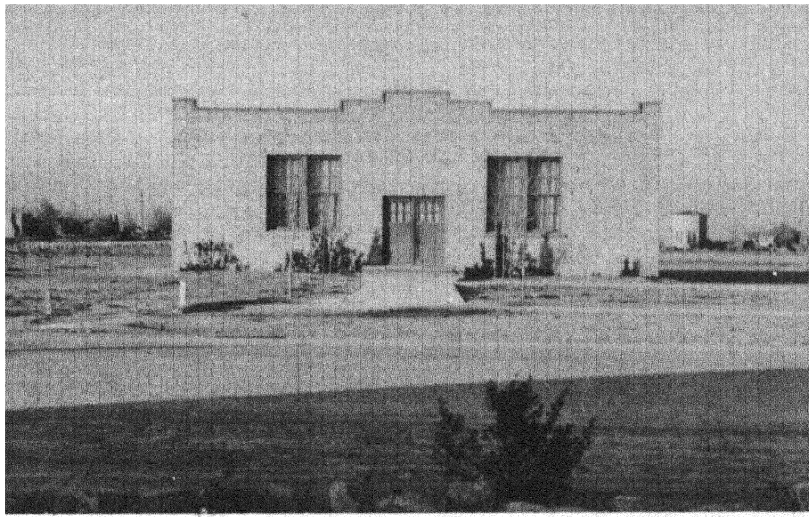
(d) Radio, phonograph, recording instruments. Many of the school buildings are installing loudspeaker systems by which radio programs may be tuned in to any room. It is essential that there be a good phonograph in each of the main music rooms. We have already in the chapters on vocal activities recommended the installing of a recording instrument. This can be used for many other classes and groups.

(e) Music stands. "Standard equipment for all band and orchestra rooms should include strongly built, heavy-base, all-metal music stands, sufficient for the needs of the largest band or orchestra class. Stands with adjustable desk angle are required for the director and for players of a few types of instruments. For all others those which are adjustable only as to height are recommended, inasmuch as there is one less thumb-screw to be lost." (Bulletin Number 17)

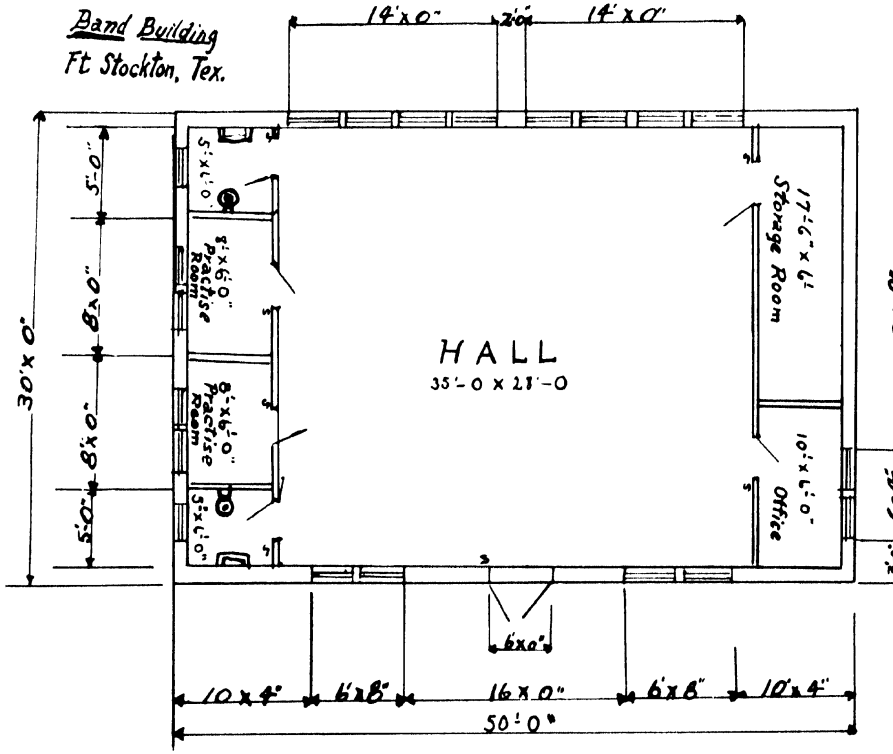
(f) Band and orchestra instruments. This subject has already been discussed in our chapters on instrumental organizations. A more complete discussion is found in Bulletin Number 17.

(g) Other equipment. In Bulletin Number 17 will be found a discussion of music room furniture, special accessories, filing cabinets, sorting rack, and instrument lockers together with photographs of several of these items.

[4] For information write Tonk Bros., 623 South Wabash Ave., Chicago.



Photograph and floor plan of the high school band building in Fort Stockton, Texas.



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TOPICS FOR DISCUSSION

1. Recall your general impressions when you first approached and passed through a modern high school building. Did you more or less consciously compare it with the building which you attended as an adolescent? Did you think of it in terms of "commodity, firmness, and delight"? To satisfy you most completely, in what proportions would you have liked those elements to be present?

2. Is the tone of the footnote which presents a quotation from Oscar Demmler one of discouragement, rebellion, or good-humor? What do you think the attitude of a music teacher ought to be today if he is obliged to teach under conditions similar to those described by Mr. Demmler?

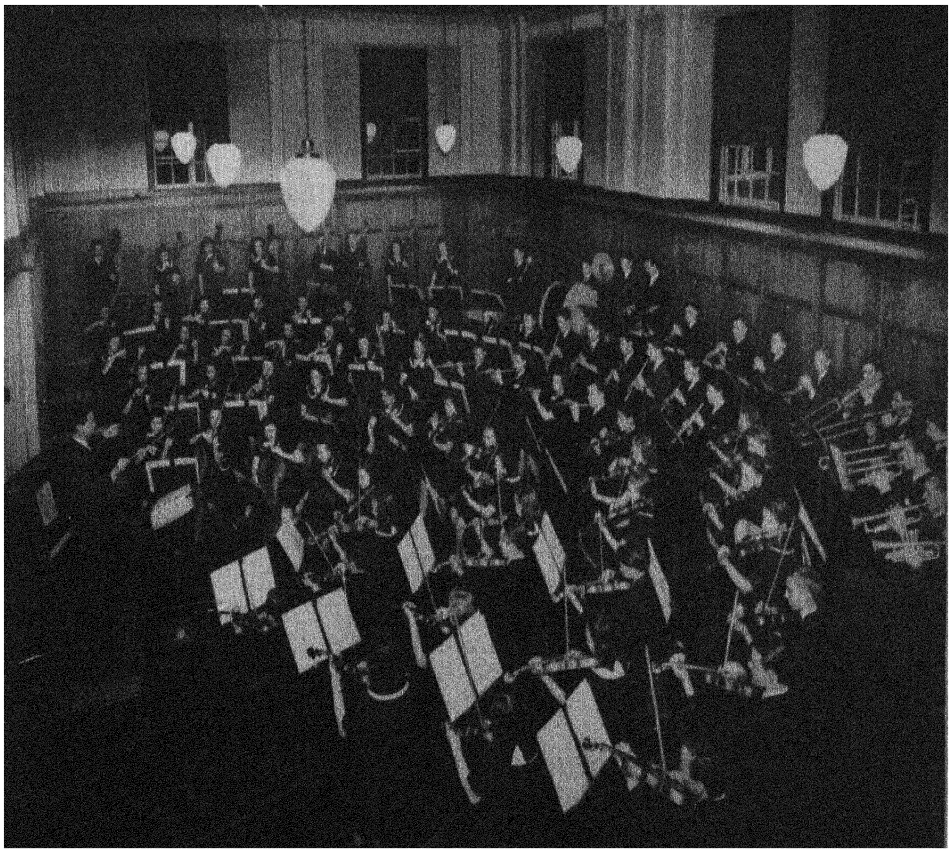
3, 4, 5. Select three of the six topics listed in the fourth paragraph and indicate what could be done in some old high school building to make facilities in each of the three topics better.

6. On the basis of the specification given in the text for auditorium stages, evaluate those which you have observed. In doing this, always have in mind the possibility of suggesting readjustments in old buildings and making plans for new buildings. Examine the illustrations and floor plans printed in this volume. Are all equally adequate?

7. Gather such information as you can on acoustical treatment of rooms, auditoriums, gymnasiums, corridors, etc. Be inquisitive about churches, motion picture theatres, concert halls, etc. Ask the physics instructor if he has any material for demonstration purposes. If you get in touch with manufacturers they will doubtless assist you, possibly with photographs and samples.

8, 9, 10. Study carefully three or more floor plans, using accompanying photographs if these are also available, until you have a clear idea of what they contain. Then compare them with actual rooms you can examine and discuss the relative merits of the real rooms. From all of this study, formulate more or less definite plans which you might submit if you were asked for ideas to be used in the construction of a new high school building.

Rehearsal of the Springfield, Missouri, High School Symphony Orchestra in their regular meeting room. The walls are sound-proofed so that even a 125-piece band rehearsal results in well differentiated tone production. Notice that instead of having a separate room for storage of instruments, closets to accommodate them are built around three sides of the room. Double-basses have closets immediately adjacent to their position in the orchestra.



XXX

Administration and Supervision

I

Although this volume is concerned very largely with teaching music in the high school, it necessarily must take cognizance of certain other matters which affect that teaching. This fact accounts for the matters which are to be discussed in this chapter. Administration and supervision set the stage for each act of the teaching process. While, in general, the term supervision refers to activities which touch the teacher very directly in his work and the term administration refers to educational and business activities which are more impersonal, further removed from the classroom, we shall not attempt to make a sharp distinction between them.[1] We shall, however, think of the superintendent of schools and the principal of the high school as primarily administrative and the supervisor of music and the head of the music department in the high school as primarily supervisory. All of them unite with the teacher in the task of educating the child.

If we accept as the aim of education the leading of the child so to live that he will benefit himself and his community, in other words, will enjoy a rich socialized life, it is evident that all of these school officials should be deeply interested in the contribution which music can make.[2] But this contribution must be considered in the light of all other phases in the entire educational program —the effectiveness, the cost, the feasibility, and the best means of insuring it. It is evident that the administrator is involved in the four functions of supervision which are listed in the 1930 *Yearbook* of the Department of the National Education Association, namely, (1) Inspection, (2) Research, (3) Teacher Training, (4) Guidance.[3] On the other hand, the supervisors and teachers of music should temper requests for additional teaching and additional equipment with some knowledge of the budget problems which are confronting the super-

[1] "In the field of music education, as in all other parts of a well-rounded curriculum, it is impossible to separate administration from supervision." George L. Lindsay, MENC *Yearbook,* 1934, p. 98.

[2] "If we accept the philosophy that it is the business of education to teach people 'how to live,' then surely music must occupy an important place in our program. To really live we must have means by which we can both consciously and unconsciously develop our personalities." Zed L. Foy, MENC *Yearbook,* 1935, p. 45.

[3] For a summary of this formulation and that of the Department of Elementary Principals, see articles by R. V. Morgan and Earle Connette in the MENC *Yearbook,* 1937.

intendent and the principal.[4] The sooner the barriers between administrative, supervisory, and teaching courses are broken down the better it will be for education. There has been far too much assuming that the superintendent and principal necessarily could not intelligently discuss subjects like music and art, which apparently require special supervision and teaching, and far too much assuming that in any subject the details of instruction in the classroom were so minute and multitudinous that the principal and superintendent could not be sincerely interested in them. Likewise, the problems of the administrators have been too often pictured as so remote from the knowledge and interest of the teachers that common discussion was impossible. Nevertheless, the taxpayer, who frequently is much less educated than the educational officials, was, because of his children, supposed to pass judgment on all phases of the educational system. It is right that the taxpayer should be interested in administration, supervision, and teaching and it is also right, since all three of these activities are parts of the educative process, that the educational authorities all along the line should be interested in what their confreres are doing.[5]

II

Having stressed the need of unification, we may now examine a little more in detail the particular functions of the four types of offices we have mentioned. We begin with the superintendent, for he stands midway between the school and the public. Ultimately, the conditions for teaching music in the high school depend upon the superintendent's interpretation of what music, ideally considered, can contribute to the individual, the school, and the community, and just what modification of that ideal program must be made due to local conditions, such as the demands or wishes of the community, the total school budget, the amount that can be allotted to the high school, the portion that may be assigned to music, and finally, the capability of the music staff. Nearly all, if not all, of these factors are dependent upon the last named item, for in so far as the music staff is able to demonstrate the value of music, its status and all the other factors mentioned will change. In another chapter, we shall discuss the relation of music to the community. Here we shall speak of the need of educating administrative officers regarding the significance of music in the high school.

Superintendents and principals allot money, staff, space, equipment, time, and credit, to various subjects in accordance with their conception of the importance of the subject. Frequently, this conception is largely determined by custom and tradition. Since the beginning of this century, approximately, there has been a decided tendency to revaluate the various means of educating. Cur-

[4] Administrative officers are guided in the formulation of their local financial policies by general studies such as those issued by the National Education Association from time to time; e.g. Research Bulletins for 1923 Vol. I, No. 3, Teachers' Salaries and Salary Trends in 1923; Vol. III, Nos. 1 and 2, Public School Salaries in 1924-1925; Vol. IV, Nos. 1 and 2, The Ability of the States to Support Education.

[5] Teachers College, Columbia University, publishes a series of small volumes especially written to interpret for administrators the various school subjects. See list of references at end of this chapter.

riculum revision has become the fashion. We now hear that there should be constant curriculum revision. All subjects have been scrutinized and in the more progressive systems, music has fared very well. But too frequently the new place assigned to music has come as a result of vague impressions obtained by the administrative officer from general social conditions rather than from careful study stimulated and directed by those who ought best to know, namely, the music teachers and supervisors themselves. If music teachers, as is frequently the case, have found themselves with new time allotments and new demands for the presentation of music, it is because the administrative officer has based these changes on a general educational principle rather than on a knowledge of the peculiar possibilities of music instruction. It is to be hoped that in the future, music educators will take much more seriously the problem of aiding general educators to know more about music.

The supervisor or teacher who complains that he can get very little accomplished because the superintendent or principal is unsympathetic or uncooperative and the public is not interested, is indicating clearly either that he is inefficient as a teacher of music in the school or that he has not taken sufficiently seriously his responsibility of educating principal, superintendent, and public.[6] We make no attempt here to differentiate this educational function of supervisor and teacher. That must be worked out according to local conditions. We make no allowance for heavy teaching schedules which apparently allow no time for educating anyone other than the children. We simply state that it is an acknowledged procedure in the treatment of all diseases to attend to the root of the trouble as well as to the surface manifestations. Fine performance and enthusiastic participation by the children is one of the best means of "selling" school music to administrators and the public but it frequently needs supplementing by personal contacts with the teachers and supervisors. Conferring on work being done, soliciting advice and comment—frequently obtained only after long waiting or waylaying, sending programs and tickets for all your entertainments, calling attention to significant articles in local newspapers and national magazines, expressing the hope that certain radio programs will be heard, seeing that parents who have made complimentary remarks pass them on to principal and superintendent, arranging for educational discussions of music in faculty meetings,—these and other means must be used to supplement and interpret the good work done in the school.[7]

III

The curriculum of the high school is in a state of transition. Although it will probably never be so radically changed in a short period of time as was the

[6] The music educator in his relations to the general administrative officers may well consider the celebrated dictum of the composer-conductor, Gustav Mahler, "There are no bad orchestras; there are only bad conductors."

[7] For a helpful expansion of these ideas, see "The School Administrator and the Music Program" by Mabelle Glenn, MENC *Yearbook*, 1928, pp. 65-71.

case with the junior high school in the first third of the twentieth century, there is little doubt that by the end of this century the three- or four-year senior high school will be a very different institution from what it was at the beginning of the century. Whatever else it may become, one may, with considerable certainty, predict that in spite of the great pressure exerted in the last forty years to prepare young people in the high school to take their places in an industrial civilization, we are not heading towards a vocational high school in the usually accepted sense of that term. Educators, administrators, and parents are to a surprising extent in agreement upon the necessity of so fashioning high school education that it will not only give young people a good start on making a living but also living a rich life. As far as music is concerned, it is to function in the high school program very slightly as a vocational subject and very largely as a life-energizing subject. It is from this point of view, therefore, that the music educator should approach various movements for curriculum revision.

Arrangements for music show a wide range of variation from the specialized school designed particularly for students of music and art [8] to the basic program school in which music almost disappears from the list of individualized subjects. In the former institutions, students may devote three or four hours a day to highly specialized musical training, and in the latter, music may be absent from the program several days and then may appear again for a few periods of intensive study. In chapter III of this volume various music programs are discussed at considerable length. We return to the subject at this point, solely for the purpose of considering certain administrative aspects.

It is evident that students who enter the high school after having enjoyed the constantly developing program of music activities in the grades and the junior high school will need expert direction for either the specialized or incidental use of music in the senior high school. Only well prepared music educators can utilize and develop the talent and skill of children who have already made good progress in performing music and only teachers who are themselves well versed in musical literature can safely involve music as a contributory factor in interpreting other subjects of study. Many high school teachers in whose education music has been neglected may find themselves ill at ease at making musical references with children who have passed through a well organized elementary and junior high school music course. To meet these difficulties the high schools are more and more including in their instructional staff, both for the specialized music courses and for the generalized core curriculum courses, well prepared music educators who are both practical and theoretical musicians, in that they both perform and discuss music adequately. Only with teachers of this type can music take its proper place in the so-called functional high school program of studies.

[8] See Appendixes A9 and A10.

IV

But having an adequate staff teacher is not enough to insure a strong music program. Of the many other determining factors mentioned earlier in this chapter, the high school principal is undoubtedly the most important. Let us examine some of the reasons why he is the pivotal person. (1) He greatly influences the school spirit and the students' attitude toward the various subjects, especially those that are electives. Very seldom is a subject that does not have the approval of the principal popular throughout the school. (2) He makes out the hour and room schedule for all classes in the high school. It is difficult enough for a principal who approves of the music classes to get them all satisfactorily scheduled and when he does not approve of them, the number of conflicts caused by the very mixed memberships of musical groups is apparently unsolvable without serious loss or inconvenience. (3) He is the final authority regarding the program of each student. In large schools at least, where there is a will there is a way by which the favorably inclined principal can juggle a student's program so that he can get in the musical activity he desires. (4) He apportions the funds in the school budget. Budgets are based upon needs and in the determining of needs personal evaluation is always a large factor. (5) He determines the number and content of assemblies, special programs, and extra-curricular activities. In all of these, credits, graduation, and college requirements being non-operative, the desires of the principal loom very large. It may be possible to have a good music program without a co-operative principal but it is so much pleasanter, easier, and more effective when he assists, that we can well devote a little space to discussing how his co-operation may be obtained.

Whatever his motives, every high school principal wishes his school to be a superior one. If he believes that music will help him accomplish this end, he naturally will support the music program. The continuing education of the principal is largely the job of the high school music teacher although the general music supervisor should help.[9] Whatever his outlook regarding what music can do in his school and what it actually is doing—whether he knows and knows that he knows, or knows and knows not that he knows, or knows not and knows that he knows not, or knows not and knows not that he knows not—the teacher must by indirect and direct means continue his education so that at all times he shall know and know that he knows. Let no teacher be satisfied with a principal who is enthusiastic about music but boasts that he knows nothing about it; such support is built on shifting sand. Nor with the principal who expresses sympathy with the music department but does nothing to improve conditions; such support is unsound timber. Nor with the principal who considers the chorus or the appreciation class a catch-all for students whose programs cannot otherwise be filled; he frequently makes it impossible for even the earnest

[9] The teacher of any high school subject should realize that the education of the principal comes not only from his staff but from fellow principals in his own community and in others. The National Education Association publishes, at regular intervals, bulletins such as "The Principal Studies His Job," (March, 1928) which seek to impress upon the principal the necessity of his knowing the legitimate claims of each subject which seeks a place in the curriculum.

students to get all they are entitled to. Nor with the principal who applauds music because it makes such a significant social or gang appeal; to him the chorus, the assembly, the band, the appreciation class, may be little more than glorified "pep" meets. Nor with the principal who approves of musical activities because they pay their own way, by admissions to the operetta or the concert or the athletics contests; this is a false means of measuring the educational significance of a subject, which in the end is the only justification for a place in the curriculum. In this day when music in the public schools is often assigned more time than is given to mathematics, have we not a right to expect the principal to know at least as much about music as he does about mathematics?

The other side of the picture needs however to be sketched. Demands such as these regarding the desired many-sidedness of the principal should be met with at least a like measure of co-operation and breadth of interest in the music teacher. He or she must be more than a teacher of a subject. He must be the wielder of a power for making the pupils individually and collectively more enthusiastic, more appreciative, more devoted, more hardworking, and more unselfish. His activities must extend beyond his own classroom. He must be willing to help not only in general school programs but in the classrooms of other subjects. Nothing is more conducive to obtaining the help of the principal than the example of giving help to the entire school.

V

We are now ready to summarize and in certain details to expand our picture of the administration of the music activities in the high school:

A. The superintendent. Although he frequently consults with the principal, the superintendent is the final judge in many matters which affect high school music teaching—the budget, the staff, the equipment, and, to some extent, the curriculum.

The study of the costs of music instruction in the high school is a peculiarly difficult one which has thus far been studied only slightly. Even if one excludes consideration of the many ways in which music contributes to the welfare of all the students in the high school—which should certainly be included in any costs study—and confines himself to what is involved in providing musical opportunities to students who are definitely scheduled for music, consideration must be given to housing, equipment, supplies, supervision, and administration, in addition to what is doubtless the largest music item in a well-staffed school, the salaries of the music teachers. From such studies as are available, two conclusions may be drawn. First, that as the registration in the music classes increases (due both to increased high school enrollment and increased interest in music) the per-pupil cost decreases; second, in any school in which there is a normal enrollment in the music classes, the per-pupil cost in music is considerably less than in most of the other subjects such as English, foreign languages, mathematics, sciences, home economics, and art. The large-group physical training

activities are carried at a lower per capita cost than is required for music, but as soon as this physical training involves much individual attention, as in corrective gymnasium work, the cost is much higher than in music.[10]

As directly affecting the cost of instruction in music, the superintendent must naturally be interested in the personnel of the music staff. The only true economy is found in the engaging of teachers who can adequately fulfil the varied and difficult demands for a high type of music activity with adolescents. Placement bureaus have made considerable progress in analyzing the powers of the various candidates whom they submit; the American Association of School Administrators has since 1937 been working on the formulation of qualifications for workers in the school;[11] textbooks and proceedings of music education groups present general statements concerning the requirements of high school teachers of music; but in addition to all these general helps, the superintendent must, in view of local conditions, set up standards for members of his own school system. To some extent, at least, the superintendent will also be involved in the equipment and curriculum of the high school. (For example, he probably would be interested in our chapters XXIX and XXXII as well as several of the appendixes, such as F, N, P, R, Y, and portions of A and W.)

B. But it is the principal who, in the main, is responsible for matters directly associated with the high school building. We have already discussed at some length the reasons why his attitude is so significant in determining the status of music in the high school. Those reasons apply even when the principal does not concern himself very much with what goes on in the music classes but leaves matters very largely to the special teacher or supervisor. In recent years, however, the high school principal has been adding to his administrative duties a large measure of supervisory functions. He is more and more emerging not only as the man who takes care of the machinery and the trouble but as the one who is the director of instruction. Subject matter teachers are responsible to him rather than to the general supervisors in their particular field although as we shall see in a moment there is still an important place in the high school music program for the general supervisor of music.

[10] In the Music Educator's National Conference *Yearbook* for 1933, R. V. Morgan presents very illuminating material on teaching costs in Cleveland high schools. From 1928 to 1933 when the enrollment rose from 18,800 to 29,753, the teaching costs in music per pupil for 38 weeks, five periods per week, decreased from $10.25 to $7.15. In 1933 the cost for English instruction under the same conditions was $11.81 for regular work and $16.67 for special work. Foreign language instruction range from $13.83 to $16.13; mathematics from $12.04 to $13.09; science from $10.18 to $11.47; physical training, regular, $4.59; corrective gymnasium, $24.29; home economics, $10.33; vocational subjects, $6.03 (penmanship) to $6.99 (typewriting) to $12.43 (pattern making and woodwork). All of these items are based entirely on salaries paid to teachers of the subjects indicated. Moreover, it must be remembered that the $7.15 cost in music was based on an enrollment of 10,415 in music courses out of total school registration 29,753 or 35%. The costs in the junior high school were somewhat lower. Dr. Morgan also presents an analysis of the cost in separate music activities, ranging from $5.15 per pupil for chorus, up to $16.45 in music theory and appreciation, and $22.40 for instrumental instruction.

[11] In 1939 this association published through the National Education Association, of which it is now a department, a preliminary report of the committee on the Certification of Superintendents of Schools. Studies such as these always tend to lead the readers to extend the application of the findings to other fields.

The emerging of the principal as a much more important factor in the direct instructional plan is due largely to the growing tendency to interrelate much more closely the previously comparatively independent subjects in the high school program. This matter is discussed at some length in our chapter on Correlation and Integration. At this point we need only state that the principal is the natural person to serve as chairman in any endeavor which involves the co-operation of a number of departments no one of which is willing to admit that it is merely supplementary to another. We therefore close our discussion of the principal with the statement that he is important in determining the success of the music department both because to a large extent he decides what the music can do as an independent subject and what it can do as a co-operative subject.

C. With this broadening of the functions of the high school principal the question naturally arises, what is the place in the high school of the general supervisor of music? Has the high school music teacher any responsibilities to the supervisor? Does the principal turn to the teacher or to the supervisor in matters involving the music program? While local conditions produce a variety of answers to these questions, the general theory of the relations may be stated very simply: In relation to the superintendent, the principal, and the high school teacher, the supervisor is a consultant and adviser rather than a dictator. His power is dependent less upon the authority of his position than upon the significance of his advice. If sharp differences arise, if there is a clash of authority, the ultimate decisions regarding high school music matters will be made by the superintendent and the principal rather than by the supervisor and the teacher.[12] There are good reasons for transferring to the principal some of the functions of the supervisor under earlier conditions. High school principals are undergoing longer and broader training than they did a generation ago. Not infrequently we find principals who have had considerable musical training, have sung in a good chorus or played in an orchestra, and are intelligent listeners to music. The principal is in a position which makes it possible for him to visit and consult with the music teacher whenever it is necessary, whereas the supervisor can come only at infrequent intervals. The principal much more readily than the supervisor can learn of occasions in the high school life when music can be effectively used. The principal is the only one who can see the whole picture of high school activities and thus can equitably adjust curricular and extra-curricular demands.

But this does not mean that there is nothing for the general music supervisor to do. Even when there is a chairman of the music department in the high school to whom the supervisor will delegate some powers and responsibilities which would otherwise be his, there is still a need for professional guidance and especially appreciation and inspiration which can best come from the specialist in the

[12] When, for example, a principal and a supervisor got into a heated argument as to the type of songs which were to be sung at a general assembly, the principal settled the argument by saying that since he was sure the using of the material which the supervisor advocated would not produce the effects which he desired, he would have to cancel the assembly if the supervisor insisted on carrying through his plan. It was necessary to bring in a third person to devise a plan which eventually pleased both principal and supervisor.

field in which the teacher is working. The supervisor must keep the teacher alive to the fact that each subject demands a particular type of presentation and demands continual study of the general literature of the subject. The supervisor, therefore, may well have occasional meetings of all high school teachers in addition to individual consultation with teachers whom he is able to visit in the classrooms. In a number of cities the organizing of teachers' choruses and chamber music ensembles, both involving teachers from any portion of the system, has been helpful in keeping the professional spirit alive and in extending acquaintance with good music. Informal gatherings of small groups of teachers at the home of the supervisor and a general outing once or twice a year may do much to strengthen the departmental spirit.

D. After all this apportioning of administrative duties, is there anything in this line left for the teacher? Administrative officers are fond of saying that all the matters which we have discussed are merely preliminary to the main task, the actual teaching of music. Is this true? Can the teacher safely cut himself off from administrative matters and devote himself completely to the presentation of the subject matter? Is it immaterial to her or him by whom and with what means the path is made straight? If such were the conditions, there would be little excuse for what has already been written in this chapter. The authors contend that the teacher should know what help he may expect and who should provide it. That is the only guarantee for judging whether conditions are right at any given moment and for knowing what should be done by himself or by others to remedy conditions when they are not right. In other words, we believe that the teacher should know and make use of the ideas presented earlier in this chapter.

But there are certain other administrative matters for which the responsibility rests almost completely on the teacher. If we think of administration as providing conditions by which teaching may be done effectively we may expect the teacher in addition to presenting subject matter adequately to be deeply interested in how it is affecting the students. In our chapter on Tests and Measurements we have discussed one phase of this subject. But we make mention here of some associated material.

What do high school students think they are gaining from music instruction? A principal put this question to a number of students and reported that their answers could be grouped under the following ten headings: (1) Self-expression (2) Leisure time (3) Self-discipline (4) Character building (5) Development of imagination (6) Co-ordination (7) Teamwork (8) Friendship and fun (9) Parental Pride (10) Hero Worship.[13]

There is a marked tendency in education today to evaluate education in terms of the changes it brings about in students.[14] In a subject such as music, which goes beyond the simple intellectual field, the teacher should be concerned with

[13] Zed L. Foy, "School Music from the High School Principal's Viewpoint," MENC *Yearbook*, 1935, pp. 45-48.

[14] Evans, Robert O., *Practices, Trends and Issues in Reporting to Parents on the Welfare of the Child in School*. Bureau of Publications, Teachers College, Columbia University, New York City, 1938.

the behavior of the pupil in his relation to his parents, his classmates, his teachers, and to the school and community in general. The rating which the teacher gives may well include, either as a separate item or as a contributing factor in the general summary, the behavior of the student as well as his handling of the music material in the class or group. Finally, since we are now passing on administrative matters which should concern the teacher, we may mention the rating of the teacher himself. The principal and the supervisor must rate the teacher as a guide to determining tenure, position, and salary. The teacher will find that self-examination definitely charted on a scale basis may be very helpful for self-development.[15]

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[15] For general suggestions, see the 15-cent pamphlet *Self-Survey for School Music Systems,* published by the Music Educators National Conference, Chicago, Illinois.

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TOPICS FOR DISCUSSION

1. If you were just beginning your work as a high school teacher of music do you think the title of this chapter would interest you? Now that you have read the chapter and possibly some of the additional readings, are you interested more than you were before you read it? If not, would you be willing to make suggestions to the authors of this book as to how it might be improved?

2. Think of five strikingly different music teaching situations or incidents in a high school and try to apply to them this statement in the opening paragraph of this chapter: "Administration and supervision set the stage for each act of the teaching process."

3. From talking with experienced teachers who have been supervised, try to gain a fairly comprehensive idea of how much they have been affected by the four functions of supervision: inspection, research, teacher training, and guidance.

4. Have you known of any cases in which the music staff make definite attempts to educate the general administrative officers in music? Is this a legitimate way to forward music in the school system? Have you known of towns where it was needed? What suggestions have you for such a program of musical education?

5. Try to get some information on how the school budget for a community is determined. Try to obtain some of the reading references numbered 18. Have you ever attended a public meeting at which this and other school matters were openly discussed by the board of education, the superintendent, and the taxpayers? Has music ever been discussed at such a meeting? Would that be the place to advocate an increase in the money allotted to music instruction?

6. Can you supplement the study of the various music curricula printed in Appendix A, by gathering information regarding changes in music opportunities in high schools which you or your classmates know through personal acquaintance? What do you think are the tendencies? Are we heading toward "vocational music high schools" or will music always be essentially an incidental or supplementary high school subject?

7. Gather such data as you can regarding the relation between the principal and high school music offerings. How large a factor is he in deciding what shall be offered in music? Do you know of schools which have a strong music program in spite of the apathy or opposition of the principal? Is the case of music different from that of any other subject? How about athletics—with the pressure of citizens and graduates for "a strong team"? Do they get what they want in spite of the principal?

8. When you have free time for visiting schools do you observe any activities other than those in music? What values might follow from visiting classes in other subjects?

9. What is your opinion of the ethics and practical values of seeking to get influence or "pull" to help you obtain preferment for your music program and yourself personally? How would you differentiate between legitimate and illegitimate means of getting the right conditions for your work? (Do you approve of "fixing" traffic violation summonses?)

10. In some cities the high school teacher of music is practically independent of the general supervisor of music. Do you consider this a desirable or undesirable condition? What would you say if you were the supervisor, and gave most of your time to vocal work, and the high school teacher were an instrumental specialist?

Jose Iturbi "autographing" for members of the New Jersey All-State High School Chorus and Orchestra.

Proviso Township High School Choir, Maywood, Illinois

XXXI

The High School Pupil

The great change that modern education has brought about as compared with what is called "the old education" is that the new school is pupil-centered, whereas the old school was teacher-centered. It used to be considered sufficient if the teacher knew his subject; but now we know that in addition to knowing his subject he must also know his pupil. It used to be considered sufficient if the teacher was a good scholar; but now we know that in addition to being a good scholar he must also be a fine person—or his pupils will reject his leadership.

The Modern School

So the modern school means far more than merely a modernized curriculum. It means also a modernized teacher—a teacher who knows his subject and can teach it with authority; but also a teacher who knows psychology, and especially, in the case of the high school instructor, adolescent psychology, not academically but practically; a teacher who is so strong and well-balanced in personality that his adolescent pupils will gladly accept his guidance.

Up to this point our book has dealt almost entirely with methods of teaching music in its various phases. But now as we near the end we must think for a time about the pupil, who is being taught; and the teacher, who teaches him. In this chapter we shall deal primarily with the pupil; in the next chapter we shall have something to say about the teacher.

Theoretically, pupils in the senior high school range in age from 14 or 15 to 18, but actually their ages run from 12 to 20, for there are always a number of precocious ones who enter the senior high school earlier than the average, and a number of retarded ones who because of illness or slow mentality or some other obstructing influence do not graduate until 19 or 20. The important thing for the teacher to know is that all of his pupils are in what is called the adolescent period,

which begins roughly at about 12 and theoretically terminates at about 18 but actually often continues considerably beyond this age. (Some people are still "adolescent" at 25, 30, or even 40!)

What is Adolescence?

Educators and prospective educators have been talking learnedly about adolescence ever since G. Stanley Hall's epoch-making book introduced us to this phenomenon in human life a generation or so ago. But until comparatively recent years their knowledge has been theoretical and academic, and but few instructors —or parents!—have actually understood the adolescent child. Adolescence is the period when "the child grows into the man." It is the period of *youth.* It is the time when the body usually grows more rapidly than at any other time except in the very earliest years—especially the boys' body; when the voice changes from a piping treble in boys or an immature quality in girls, to a mature, resonant, and individualistic singing and speaking organ; when the feelings become intensified and frequently difficult to control; when the boy becomes conscious of the immense gulf that separates him from the girl, and when the girl begins to realize her power over the boy; and when, most important of all, both boy and girl realize their individuality, their own personal needs, desires, attitudes, longings, frustrations, antagonisms, and tragedies. These things are not to be thought of as "bad." They are merely the characteristics of the normal, everyday adolescent.

During the adolescent period each individual becomes so changed that he is often an entirely different person; and the chief difficulty that adolescent boys and girls have derives from the fact that parents and teachers so often continue to treat them as children—and they resent it. They feel themselves to be young men and women. Parents frequently continue to order them about, to dictate to them in everything—even their friendships. They resent such dictation, feel that they are misunderstood, and often become resentful, moody, antagonistic. Actually they *love* their parents; but when parents continually pry into their actions, blame them for minor infractions of family discipline, they come to the point where they sometimes actually *think* they *hate* them—to the painful distress of the parents. As a matter of fact, they probably like school and it would be a real deprivation if they had to discontinue going; but their teachers —if they are of the "old" type—continue to punish them for breaches of minor rules, prodding them into harder study on subjects that they often see no sense in; and they finally become antagonistic, decide that the teacher is an enemy, and do everything they can to defeat him.

Not all adolescents—thank God!—feel their adolescence so strongly. Some are quite docile—at least outwardly. If they rebel they do it inside, and frequently no one knows about it—except perhaps some chum who has similar feelings. But most boys and girls at some time between 12 and 20 have somewhat such feelings as we have been describing, and the teacher ought to know this and accept it as a more or less normal state of affairs. He ought also to know that

adolescence is a transitory, formative period which has to be experienced, and that probably the most important methods of treatment are time and patience. If you leave a recalcitrant adolescent alone he will probably work things out for himself and become a normal, well adjusted adult in the course of a few years. But if you continue to irritate him, the objectionable features of adolescence will not only continue for a longer period, but they will often leave scars in the form of mental and emotional maladjustments that may spoil the person's whole life. It is what happens to the child during adolescence that largely determines his personal and social attitudes, his scholarly standards, his life work, his mental health, during all the rest of his life. How important is it, then, that the teacher and the parent, instead of confining themselves to an attitude of resentment because the child is no longer docile, shall glory in the fact that he has begun the growing-up process, is becoming a man or a woman instead of continuing to be

Ketchikan, Alaska, sends to the Northwestern Conference a soprano, a clarinetist, an alto, a tenor, the music supervisor and a baritone

a child. And how terribly necessary is it that they shall try to understand him and co-operate with him in solving his problems. Many enlightened parents and teachers do all this; but many others do not, and it is to these latter that we especially address ourselves.

Hero worship is a definitely constructive and extremely powerful force in the lives of many adolescents, and the type of man the boy becomes is determined largely by the kind of heroes he worships. Girls are hero worshipers too, and many a girl has had her ideals set by her extreme admiration for some fine teacher, or some great woman about whom she has read. Of course such hero worship often results merely in a "crush," and we must guard against allowing an admiring and respectful attitude to deteriorate into silly sentimentality. On the other hand, the teacher should recognize his responsibility too, not only for being the kind of person whom the adolescent may safely "adore," but for providing him with books and other sources of information about noble and admirable personalities, so that there may be aroused in boys and girls a strong desire to copy the characteristics of genuinely fine men and women, rather than restricting their admiration to movie actors and other popular persons with whose lives or work they may chance to have contact.

The loveliest thing on earth is a beautiful child who is still natural, simple, trusting, naïve; and one of the most disagreeable creatures on earth is a tempestuous adolescent who has become sullen, moody, irritable, distrustful. But both are merely going through a stage, and teacher and parent must remember this. The child cannot remain a child—he must become a youth; and the youth cannot remain a youth—he must become an adult. The path to adulthood is often thorny, so that the adolescent suffers terribly as he travels along the way toward maturity. The teacher and parent must be aware of this suffering; they must recognize the reality of the youth's feelings even though they themselves cannot always understand them. They must put up with his vagaries, knowing that in time most of them will cease. They must be patient, sympathetic, and not too inquisitive. In most cases the youth does not confide in his elders—he distrusts them. This attitude the teacher and parent must accept. And if on occasion the youth "opens up" and tells us something of what is happening inside, we must accept this naturally, sympathetically, never scolding or deriding, but being grateful for even a measure of trust and confidence.

In short, the adolescent is to be treated more and more as an adult even though we know that in many respects he is still a child. He feels himself to be adult, he is striving toward adulthood, and the time has now come when he should learn to do all sorts of things for himself—and accept the responsibility. So it is actually better for him to make some wrong choices and decisions—and then have to take the consequences—than to remain under the sheltering wing of teacher and parent, chafing because "the old folks" make all the decisions; anxious to try his own wings, irritated because he is not allowed to.

The normal boy or girl of 14, 15, 16 feels himself or herself to be adult, and both resent bitterly the continuation of a type of treatment which was usually

accepted as perfectly natural a few years before. This state of affairs is often inconvenient for both parent and teacher, but that is the way it is; and since in the very nature of the case adolescents cannot adjust themselves to us, we must to a certain extent adjust ourselves to them—else there will be continuous conflict between youth and maturity. This does not mean that we are to leave them entirely to their own devices, for in their inexperience they might make decisions that would do grave harm. It does mean, however, that instead of *commanding, scolding,* and *repressing* them, we will *confer* with them, *listen* and *reason* with them, get them to express to us their viewpoint. Sometimes that will be so utterly wrong that we cannot possibly agree with their ideas; but many times they will be right; and when the adult once really understands what is in the adolescent's mind and heart an agreement between them will follow. Even if they cannot always do what they want to do, the boy or girl will be impressed with the fact that you have treated them fairly, that they have had a chance—like any other grown person—to have their say, to express their viewpoint.

In order to make all this a little more concrete, the authors have drawn up a short list of suggestions for the treatment of adolescents. This list is based on the most modern adolescent psychology; and although it does not pretend to be complete, it will give the teacher at least a general idea of what he must do if he is to be successful in dealing with high school boys and girls.

How to Treat Adolescents

1. Be friendly—but not sentimental.
2. Be straightforward and sincere; look them in the eye.
3. Call them down sometimes for bad behavior, laziness, or thoughtlessness; but let them see that you are a friend and not an enemy—and don't nag. Never use ridicule or sarcasm.
4. Treat them as adults rather than as children, and then tell them frankly that if they are to run their own affairs they must run them well—else you will have to take over the job.
5. If they are moody, leave them alone.
6. If they are antagonistic, keep smiling; don't lose your sense of humor. Remember that adolescence is a transition stage and that most people get over its obnoxious characteristics.
7. Don't be afraid to make them work. They won't respect you otherwise. But give them tasks in which—for the most part at least—they are interested, and which are within their capacity. In other words, adapt the work to their needs and then see to it that they do it well.
8. Be open minded toward their view of what is right and what is wrong. Many of the things that you have always thought of as *wrong* are not harmful and should probably be classified as *right.*
9. The best way to handle an adoelscent is to get him or her away from everyone else, let him tell his own story and then talk to him kindly, objectively, unemotionally.

The Adolescent and Music

Up to this time we have said nothing about the attitude of the high school boy and girl toward music. We have mentioned their physical growth, their emotional development, their emergence as individuals with strong likes and dislikes. But what of music?

The attitude of the high school boy and girl toward music depends, first, on their previous experience with the art; and, second, on the attitude of those with whom they live in home, school, and community. If their childhood experience with music was a happy one they will gladly accept the opportunity to sing or play in a high school group. But if, when the boy was eight, his mother insisted on his taking piano when he wanted to learn to play violin or trombone—or baseball!; or if the music supervisor was a pedantic drill-master instead of an inspiring

Some members of the Boys' Glee Club in Lane High School, Chicago, Illinois.

musical leader; then the adolescent will probably decide against all music in the senior high school. On the other hand, if the parents are musical; if the home life has been happy, with no nagging, we take it for granted that adolescents will naturally elect some sort of music. If the attitude of fellow students and other associates is that music is "all right," the adolescent will probably be favorably influenced to give it a trial in chorus, glee club, or orchestra. But if his experience has been more or less the opposite of all this—and especially if he is regarded as a sissy because he is interested in music, then—unless he loves it very much —he will probably decline to elect any music in the high school and he may even join "the gang" in their derision of those who take it.

The above paragraph assumes the "average" high school student, but it will always be true that the highly talented boy and girl will search out opportunities for additional musical experience because to these it is one of the most important things in life—perhaps the most important one. The talented pupil constitutes no particular problem so far as the teacher of music is concerned. It is the "average" student, who is only mildly interested in music, whom the teacher must come to understand so well that music may become a "popular" subject in that particular school.

Junior High School Boys' Choir in St. Louis, Missouri.

Many teachers are feeling that in order to reach adolescents they must give them what they want. But such teachers are forgetting that the highest function of the teacher is to change their wants from inferior ones to superior ones. If high school pupils want "swing music" and the teacher of music merely shrugs his shoulders and says, "Well, if that is what they want . . ." he is not really an educator, for education always implies growth and development toward something better. That is the trouble with much of what is often mistakenly called "progressive education"—it merely allows the pupil to do anything he wants to do and this is often demoralizing and *de*structive instead of *con*structive. Education must always be thought of as a building-up process, and if pupils want "swing" when they start, they must want Bach before they finish—at least some of them! Else the teacher of music is merely a "panderer," not an educator. Education means "leading out" (*educere*). The pupil has it in him to love really fine music and to thrill to his own artistic performance of this music, but often at the beginning he is not aware that he has any such possibilities, and the teacher must *lead him out*. That is the educational process—a process of providing experience, of "drawing out," rather than of "pouring in." Swing music naturally appeals to the adolescent because it is easily understood and easily responded to. It is physical in its implications. But, transcending these there is *also* present in the youth a lovely, idealistic spirit, and it is the chief function of music to encourage this spirit to grow and flower so that in the end *it* rather than the body shall come to be the dominating factor in the life of the adult who will soon emerge from the youth. So it is "serious" music rather than "popular" music which must constitute the basis of the process of "education through music."

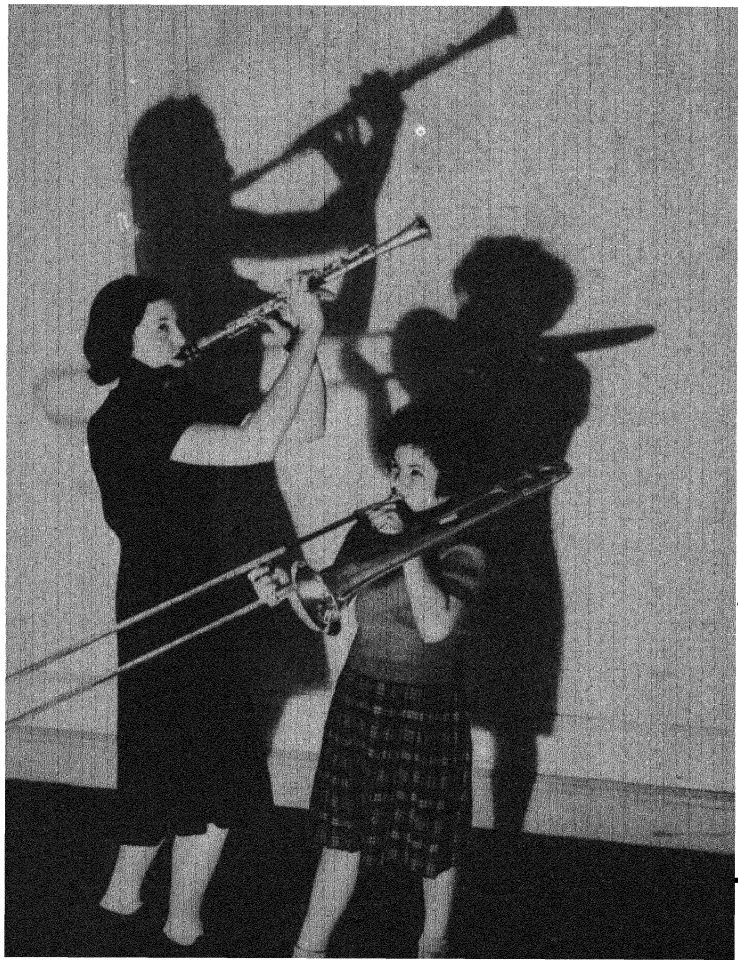
Swing music [1]—which is merely a highly emotionalized style of playing jazz, and to which we are in no sense objecting as a legitimate type of human experience—is primarily physical. It induces violent physical movement—note the *jitterbug*. It is "fleshly" in its entire conception. It does not lead toward the spiritual. It is "good fun" at the time, but it does not yield abiding satisfaction. To use such music in the school as a substitute for serious music is to cheat youth of a highly important experience which has the possibility of assisting in the development of spiritual resources. Let us admit frankly that what is called "good music" does not always build up these spiritual resources—sometimes because it is not really good music; at other times because the teacher does not insist on standards of performance high enough to insure the deep thrill which is potentially present but which is nullified by poor teaching. However, when music of real quality is directed by a real musician who is also a real leader, then the experience with fine music reaches down deeper into the heart of the adolescent than any other type of education provided by the modern school. We are thinking of the *a cappella* choir, the string quartet, the fine high school orchestra; and

[1] Let the reader note that we are using the term "swing music" in its authentic sense. Much popular music is of the entirely different variety popularly referred to as "sweet jazz" and to this our chief objection is merely that it is over-sentimental, insincere, saccharine. It is good for dancing but of little or no value as a medium for real music education. As for "jazzing the classics" the authors express their attitude by posing the question: "But why sugarcoat a pill which already tastes good?"

we claim that such music affords the individual "high moments" of a kind that he will never forget and that exercise an influence upon his life so profound that it cannot be measured.

We Want Swing!

So the wise teacher, realizing all this, when his pupils greet him as he enters the room with a football yell based on a rhythmic and raucous repetition of the words "We want swing! We want swing! We want swing!" will smile in friendly fashion, wait for them to exhaust themselves, and then say quietly, "Well, you're getting it everywhere else, and isn't that enough?" To which they *may* reply in essence, "We want it in school too." And to this—if he is astute—he may say in substance, "Well, swing music doesn't seem appropriate in school. It is all right in its place and may fill a certain need in the case of people who are not capable of appreciating anything better; but it does not seem to me that it belongs in the school. However, I will make a bargain with you: I will select



Two members of the Girls' High School Orchestra in San Francisco.

certain serious musical compositions that I like and that I believe you will like if you will learn to do them really well. You agree to work hard at this music for a month (or perhaps, better, two months) and if at the end of that time you still want "swing" I'll let you work at such music for a month so that we may determine which of the two gives us the greatest pleasure and satisfaction." The exact terms of the teacher's reply is not important. But it is desirable that these young men and women shall have a chance to work at music of high quality up to the point where they actually experience the deep satisfaction which derives from its performance. On the other hand, it is also desirable that the pupils shall not feel that the teacher is taking a lofty—or a moralistic—attitude toward a type of experience which seems to them to constitute an important phase of their lives. So, in some way, the wise, fine teacher of music will bring all this about, choosing his method of approach in accordance with the situation—and his own powers and skills; but insisting that—at least for the most part—the music performed by school groups shall be selected on the basis of its permanent value as art.

One more thing, and with it we close a chapter that probably transcends in importance all the chapters in the book and which might well be extended into a treatise if there were space. (Which would probably be futile, however, for in the end the prospective teacher of music must come to know adolescence and adolescents through his own experience, so probably he had better *stop reading about* and *begin experiencing!*) The secret we are about to divulge to you is this: The adolescent enjoys hard work! So our recipe for handling high school boys and girls in music classes is three-fold: (1) Select music of high quality; (2) Direct it with vitality and genuine artistry; and (3) Keep your pupils working hard, in the first place so they may not have time to think about anything else, and in the second place so they may experience the elation that comes from perfection in artistic performance. With this recipe we close this chapter, and we hope the reader will ponder long upon its precepts and will take definite steps for putting them into effect.

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TOPICS FOR DISCUSSION

1. Do you agree with the final sentence in the first paragraph of this chapter? Can you cite examples of successful high school teachers who refute or strengthen the contention of that sentence?

2. You will on many occasions need to summon your knowledge about adolescence and you may often be grateful for the activity the authors now suggest: List ten characteristic behavior traits of adolescents whom you have observed and in connection with each, name the help or hindrance it was to one or more specific pupils whom you refer to by an assumed name or initial. If possible suggest what use a capable teacher might have made of the incidents.

3. What are your recollections of your own personal experiences during adolescence? Was this a difficult period for you? Do you think you were understood and sympathetically treated by your parents and teachers? Did the young people of your age understand you better than the adults did?

4. How adequate do you consider the nine suggestions under *How to Treat the Adolescent?* Are all equally valuable? Are there any you would alter or omit? Are there significant points omitted? How would these nine have worked in your case as an adolescent?

5. In your opinion, is the adolescent more or less susceptible to music than the grade child is? Or does his susceptibility to music depend very largely upon what happened to him while he was a grade child? Does your own experience throw any light on this subject? Do your answers to these questions have bearing upon the musical treatment of the adolescent?

6. Compare the discussion of popular dance music in this chapter with the material in Chapter XIV and in Appendix Z. Are you quite clear as to how you will handle "Swing" in the high school? Are you at least conscious of the need of giving careful thought to this question so that you will not be without a point of view that may help you decide wisely the many questions related to it? Consider your own preferences at present in music for dancing. Is that the deciding factor?

7. Do you agree that this chapter "probably transcends in importance all the chapters in the book?" If you do, what are your reasons? If you do not, what chapter seems to you more important?

8. Does your experience corroborate or refute the statement, "The adolescent enjoys hard work?" If you laugh or reply "No," would you agree that some teachers apparently have the ability to get their pupils to enjoy hard work? Is this ability the first measure of a teacher's worth or is it just one measure?

XXXII

The Teacher of High School Music

The things demanded of the high school teacher of music both in this book and in actual life situations seem to assume a sort of superman—a paragon. And yet those of you who are either preparing for teaching or who actually hold teaching positions are in most cases not of the genius type. In general you are probably persons of reasonably high intelligence, with—we hope—excellent musical ability without being performing artists of high calibre. You are taking —or have taken—a four- or five-year course which includes a considerable amount of music but which also requires certain "academic" and "educational" credits—sometimes in such large amounts that serious music study has been all but crowded out. In many cases you are responsible for both vocal and instrumental instruction. Often another subject is added to your schedule—English or mathematics, for example. You may well be dismayed and bewildered by the complexity of your responsibilities.

The Problem

What shall the teacher in service do under these circumstances? What shall the student in training do? And what shall the heads of music education departments in colleges and conservatories do? To give adequate training for all the things expected of the high school teacher of music would take ten years. But, in general, we can count on only four. On top of all this is the fact that the new education requires that the teacher shall be a fine person—intelligent, healthy in both mind and body, steady and dependable, friendly, well adjusted, enthusiastic over both music and teaching. So the man or woman who is to teach music to adolescents must, in the first place, be an excellent all-round musician who is trained in the best materials and methods of the particular phases of music teaching for which he is preparing himself; and in the second place, be a well adjusted person who knows at least a few other subjects in addition to music; who understands the relationship between music and other subjects; and who is enough of a scholar in some one additional subject so that he could teach a class or two in it should this be necessary—as it often is, especially in one's early teaching years.

Too Many Women

One of the difficulties is that so many teachers are unmarried women. Down deep in their hearts most women hope that some day they will be bringing up boys and girls of their own in a home instead of teaching other people's children

in school; and for this reason it is often difficult for the college girl to take her work with sufficient seriousness so that she really does the ultimate in preparing herself for music teaching. If she thought she would be teaching music all her life she would take more pains to increase her musical scholarship, her performing ability, her teaching technique. But even the most serious women students in music education training courses usually do not expect to teach for more than five years. Many of them teach only two or three years, and only a few of those who graduated ten years ago are still in service—unless in the meanwhile death or divorce has followed marriage, and the woman—wiser now and richer in experience, even though sadder too—takes up again the threads of her professional activity and begins to build her life anew.

The result of the condition that we have been describing is that many of our children are inadequately taught—both in the case of music and of other subjects. The girl graduates from college, teaches for two or three years while paying off her college debts—and is then married. (We are not complaining about this, for these women usually turn out to be excellent home-makers and highly intelligent mothers who will be the strongest backers of a music education program in their communities. But for the moment we are primarily concerned with the problem of developing better music teaching in the schools rather than with providing business and professional men with the right kind of mates!) In nine cases out of ten this teacher of two or three years experience is replaced with a girl who has just graduated from college, who in turn goes through the process of learning how to teach successfully. In a year or two this second girl either marries or is promoted to a more desirable position and is succeeded by a just-graduated—and probably very sweet—young girl who, of course, has to start at the bottom and learn the game. And so the vicious circle continues.

What shall be done? The obvious answer is that we must get more men into the music teaching profession. This is actually being accomplished, and today there are probably five times as many men in the field of music education as there were ten years ago. But the salaries for beginners are so low that many of the strongest men just will not go into this field. The college man often has debts when he graduates. He probably wants to marry and establish a home of his own, but his salary is only $1200 or $1300 the first year or two, so marriage is often out of the question. And almost at once pressure is put on him to begin work leading to a Master's degree. So he saves his money, goes to summer school, and by the end of four summers he may perhaps have his Master's degree and a somewhat better salary. But by this time the girl has probably grown tired of waiting and has married someone else. Thus society has once again made provision for frustration and unhappiness for many an individual.

We Need More Men

Probably the most important thing is to provide for more men teachers in both junior and senior high school. The individual adolescent—especially the boy—needs contact with more men. The boy who enjoys singing needs the

example of a man teacher—both musically and psychologically. There are too many women teachers—in music as in other subjects. And yet we must admit that, by and large, the *quality* of the average woman teacher is in actual practice better than that of the average man teacher. This is not because women are naturally better teachers, but, rather, because the best women go into teaching but the best men do not. *Music teaching as a profession does not as yet attract the very best men.* So our problem is to make the profession more attractive—in salary, in personal influence, in general prestige—so that a larger number of really fine strong men will be attracted to it. This is a major consideration.

Shall a Married Woman Teach?

In the second place we must make it possible for more married women to teach. In general it is the unmarried woman teacher who creates most of the personal problems in the high schools. The reason usually offered for refusing to allow married women to teach is that in this way two salaries go to the same family. When jobs are scarce such a situation may arouse deep resentment. But if the public consciousness is once aroused, and fathers and mothers become aware that their children will be in better hands if married women are allowed to teach, perhaps the satisfaction of better educational facilities will overbalance resentment.

In some cases it may be worked out so that the married woman can teach part-time, dividing her day between school and home. We admit frankly that this arrangement has often proved unsatisfactory and we do not entirely recommend it. But we are remembering and trying to solve our major problem—there are too many unmarried teachers of thirty-five and over in our high schools. Let us not be misunderstood. We know that many of our very finest teachers of music are unmarried women—all honor to them. And as between a woman teacher who is strong and fine and a man teacher who is weak and ineffective, we should unhesitatingly choose the woman. We also believe that women can teach instrumental music just as well as men, and we know that, in general, women are better teachers of singing in the grade schools than men are. These favorable factors should not, however, be allowed to obscure the main issue: the proportion of women to men in the high school is wrong—especially in the junior high school; and one of the major problems of education in America is to secure the services of more really competent men teachers.

The Teacher's Musicianship

We said at the beginning that the teacher must be an excellent musician, a teacher versed and trained in the best psychology of the teaching-learning process, and a thoroughly fine person. What is "an excellent musician?"

In the first place a musician must have certain innate characteristics that make it possible for him to study music effectively, and if the student who enters upon a music education training course in college does not have these char-

acteristics he would better be discouraged from entering that field. Competition is growing keener and the requirements higher as more and more persons graduate from music education training courses. The field is not seriously overcrowded as yet, but it soon will be; and even now the poorer students in the graduating class have a hard time landing a job. So the candidates must be more carefully selected at the beginning of the course and only those who show signs of real musical ability are to be allowed to major in music education.

Tests of musical talent have a certain value—as we have made clear in a previous chapter, and some sort of a test should certainly be required before a student is admitted to a training course for school music teachers. But it is the private teacher of such a pupil who can determine his musicality with the greatest assurance, and in the end we shall either have to depend on the word of the teacher who has been most closely in charge of the pupil's musical development during high school days, or we shall have to admit the high school graduate to a college music education course "on probation" for a year to see how he shows up in the study of piano, singing, violin, ear-training, and other subjects involving actual response to purely musical situations. The first problem is, then, of selecting students of such high musical calibre that they have at least some chance of achieving success.

In the second place, the college or conservatory course must provide sufficient general training in *musicianship* so that its graduates may know the language and the literature of music very much as an English "major" knows the English language and literature. This implies thorough courses in sight singing, ear training, history and appreciation, harmony and counterpoint, etc., on the one hand; and, on the other, the study of piano, singing, violin, etc. for the development of musical power. The great difficulty here is that this takes so much time. If the prospective musician entering college had had as much experience with music as the English major has had with English, our task would be far simpler. But the situation is entirely different, and in the case of music the college is compelled to provide—*and allow credit for*—courses that are so elementary that they might well have been taken during childhood—or at least during youth. By the time the college student has attained some proficiency in these comparatively elementary music courses his four years are over and he must be graduated—just when he is ready to begin really serious study of music.

The result of all this is that music in the schools is being taught, in many instances at least, by persons who are not sufficiently scholarly so far as musicianship is concerned; and therefore are not able to reveal to their pupils the ultimate beauty that inheres in the music they are directing. Or they lack taste to choose really lovely music, contenting themselves with music which is at best mediocre in quality—and then wondering why high school pupils are not more deeply moved by their study of music.

Our first consideration, then, must be to provide musical leaders of reasonable talent; who love music deeply; who know the language of music as seen and

heard; who are familiar with its literature—not in words but in living tones; and who, as the result of long and arduous study, have acquired that subtle, intangible—and rare—thing which is called *taste*.

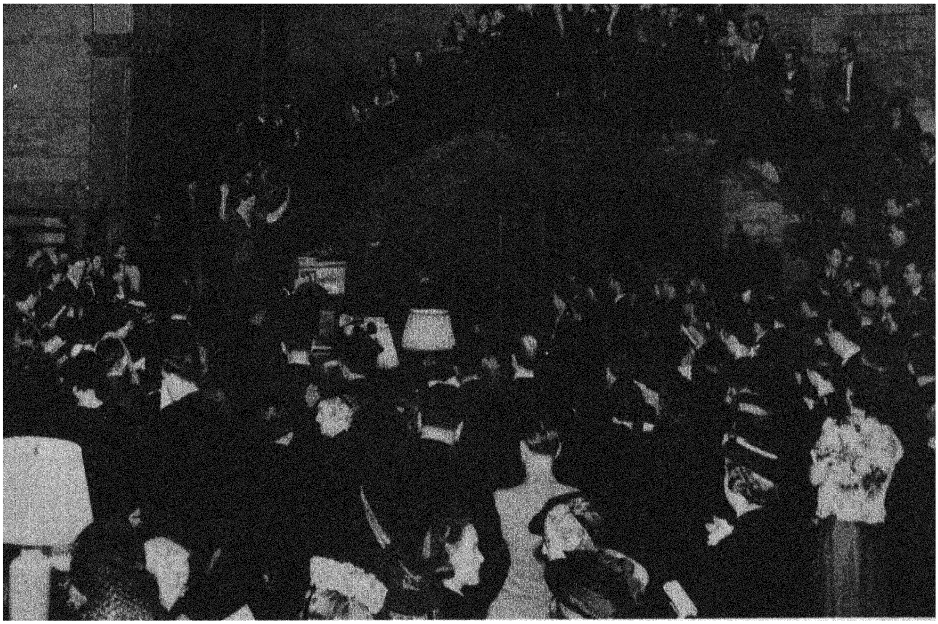
It is a real dilemma. What shall we do? Well, first of all, let us try in every way to provide better musical training in the earlier school years, so that when the freshman enters college he will already have done many of the things that are now being done in college. In the second place—as we have said before—let us choose as prospective music educators only those who demonstrate high general intelligence, innate musical ability, and genuine enthusiasm for serious music study. And, in the third place, let us provide longer and better planned courses for music educators. Such courses should be organized on the basis of this fundamental principle: *If music is to fulfill its mission as a source of deep and abiding satisfaction for millions of individual boys and girls, men and women, it must be taught by a person who is an excellent musician and who is therefore able both to select good music, and to guide his pupils into an artistically satisfactory rendition.* Four years is too short a time to do all this and also to prepare the student for teaching—*and for living*. So our courses for music educators must be extended to five years, or six—even as is being done in the case of other major professions. If it is impossible to persuade the administrative authorities of your institution to require a longer course, then you may be able to persuade individual students to plan for a longer course—because they realize that four years is not long enough.

Certainly, however, in cases where the length of the course is limited to four years, at least half of this time should be devoted to the study of music *per se*. There can be no argument: the music educator must be a musician—else music fails!

Pedagogy

But since many a fine musician has failed utterly as a teacher, we set up a second requirement: the high school teacher of music must have the power to give instruction. The old adage "teachers are born and not made" still holds true to a certain extent, and we freely grant that some teachers who have never had a course in either psychology or practice teaching are better instructors than others who have many hours of credit in education subjects. But these are the exception rather than the rule. They are individuals who have extraordinary powers of mind and of intuition and who because of their friendly, understanding attitude are able to come so close to the individual learner that they know just how to guide him when he is in danger of going astray, to encourage him when he begins to falter and lose courage, to make him ashamed when he is lazy. Or they have such great vitality, such contagious enthusiasm that they inspire their pupils with so strong a desire to learn that they work and work—thus learning because of enthusiasm and perseverance.

If we depended entirely on "born" teachers, however, we should be in a sorry state, for the supply of such will always be smaller than the demand. So the



"A Lobby Sing" of Supervisors of Music at their Conference in Los Angeles, 1940. Those who help others to enjoy music enjoy making it themselves.

"The Nightingale," operetta given by the Women's Teachers Chorus and Singers Club, Buffalo, New York.

teacher-training course enters the picture. What is its function? It is to put the student who knows his subject through certain procedures which will enable him to impart his own knowledge and skill to others in an efficient manner.

How does one learn to teach? Well, in the first place one learns by observing fine teachers at work. Sometimes one even learns by observing a poor teacher, for the intelligent observer will soon note that the poor teacher does not get results, and he makes up his mind that he will not follow in such a teacher's footsteps. Observation of teaching is therefore one of the methods by which the prospective school music educator will learn.

A second method of learning to teach is by studying the psychology of teaching and learning. Such "book study" is derided by some, but nevertheless it has its highly important place in the training of a teacher. It is surely helpful for a teacher to have thought through the whole matter of education in a democracy, to have learned the fundamental principles of psychology on the basis of which the teacher by providing the appropriate stimulus is able to bring about a desired response in the learner. And surely he must know how important it is that we teach in such a way that the learning shall function in an actual situation outside of school. Surely he must come to understand the importance of mental health as a fundamental objective in education, and happiness as the greatest desideratum in human life. Surely he must become familiar with those materials for diagnosing difficulties and evaluating learning which have come to us as the result of scientific research and experimentation. And surely he must realize that the new education demands also a new type of teacher—a teacher who is an inspirer and guide rather than a drill master or a hearer of "lessons;" a teacher who knows more than just the mere principles of psychology, and who because of his knowledge has himself become an exponent of the best theories, the finest ideals of human relationships.

All this can be learned from books and from teachers of education—provided the authors and the teachers exemplify their own theories. Therefore reading books on various phases of education and taking courses labeled "Principles of Teaching," "Educational Psychology," "Philosophy of Education," and the like, will contribute their important quota to the making of a fine teacher.

Finally, one learns by doing; and in the end it is the practice in teaching by the novice under the guidance of an expert critic teacher that counts for more than anything else. The trouble with much practice teaching is that it is done under artificial conditions. So we recommend that teacher-training institutions set up practice-teaching situations in schools that are as nearly normal as possible. We recommend also that the period of training in teaching be spread over a longer time than is often the case—a full year as a minimum or, better yet, two years. And in addition we urge the appointment of high-grade, well prepared critic teachers—teachers who have not only themselves taught with distinction, but who are thoroughly conversant with modern educational ideals and procedures so that they will prepare their students to teach under conditions with which they will actually be confronted.

Observation of teaching, studying books and taking courses in various phases of education and teaching, together with a fairly long period of student teaching under a fine critic teacher—these three, then, are the media through which the musician will master his second art—the art of guiding the learning of his pupils.

The Art of Living

But there is a third requirement. In addition to mastering the arts of music and of teaching, the music educator of the future must master the art of living. In other words, he must be a fine person, living a well-rounded life, interested in all sorts of human relationships, well adjusted so that he is able to meet pain and frustration as well as pleasure and success. How can such a person be developed from the careless, thoughtless, often rather crude, sometimes already cynical boy and girl of eighteen who enters the teacher-training institution as a freshman? The answer is that this is the most difficult problem of all—and the least certain of solution.

The most we can do is to see to it, first, that our curriculum includes some courses in fields outside of music; and, second, that each prospective teacher shall be encouraged to take a normal part in college activities such as sports, social life, and various other student interests even though in this way he practices or studies an hour less each day. Even as the high school pupil needs recreation, so too does the college student need the relaxing and socializing influence of dancing, movies, sports, and the like. Many college students over-play of course, just as some of them over-work. But many a musician is narrow in attitude, selfish in personal relationships, lop-sided in his development, because he practiced too many hours and played too few while in college. A normal amount of recreation makes for a better-balanced personality, and it is just as important to have high school music teachers who are normal, well balanced human beings as it is to have instructors who are excellent musicians.

But how shall we go about this difficult task of preparing college music students to be healthy in mind as well as in body, well adjusted to people as well as to music? The only way we know of is to arrange the situation so that some one in the teacher-training institution comes to understand each prospective teacher so well that he can advise him intelligently about these various personal things. In other words, there must be a friendly, personal relationship between each student and some fine, wise teacher. Lectures on mental health and social adjustment will not accomplish our aim. Neither will the reading even of many books. In short, this is one of those intangibles of which the universe is still so full in spite of the fact that the scientist has been trying for almost a century to run them down!

Mass production does very well in the factory but it does not work in education. Particularly does it fail in teacher training, for teaching is, after all, an art, and although the teacher must have a scientific background, yet in his actual teaching he stands or falls on the basis of his skill as an artist. The artist does not

work by cut-and-dried formulae, but by feeling and intuition superimposed upon and transcending in importance a background of knowledge and intelligence. He takes away a little here or gives a little there because he *feels* that it is the right thing. The trainer of teachers must be a sort of super-artist who conveys to his pupil many ideas and feelings in such subtle ways that the pupil is not resentful—in fact hardly knows that he is being taught.

When the pupil finally goes out as a teacher he has become a fine musician —something of an artist; one who has taste and discrimination and judgment; one who *knows* but who also *feels,* and whose musical ability is built on a combination of these two factors. In addition to being a fine musician he is a fine teacher—and again something of an artist; for teaching is an art, requiring high intellectual ability on the one hand, but depending in the end quite as much on right feeling as on right thinking! Finally, in addition to being a fine musician and a fine teacher, he is also a fine person—and here again it must be remembered that fine living involves a nice balance between the "head" on the one hand, and the "heart" on the other.

Being a fine person inevitably means one who has achieved a social viewpoint. Such an individual is not only aware that there are other people in the world but that law and convention compel him to adjust himself to these others. Transcending all this in importance is the fact that he has come, actually and sincerely and without sentimentality, to love his neighbors. He believes that music is a force that will make life a more satisfying experience—not merely for himself and his few friends but for the people at large. And he believes it so sincerely that he becomes strongly imbued with a desire to cause his beloved art actually to function in this way in the community in which he is working. So he adopts as his slogan "Art serves." He becomes a community musician, ready, yes, eager, to serve his neighbors through the art of music.

In becoming a community musician, however, the supervisor of music will need to remember two things: first, he is being paid to teach music in the schools; second, he must not work too many hours a day lest his health be affected or his personal development retarded.* So, even though his heart is touched by the community's need for music, he will at first content himself with doing fine work in the schools, and performing a modicum of community service in addition. But in time he will either induce the board of education to allow him to include a certain amount of community service on his regular schedule; or he will persuade the city to employ another person to act as director of community music.

* * * * * * *

Out of such stuff and by such methods must the music educator of the future be fashioned; and although there are many in the field who do not measure up to the ideals set forth in this chapter, we must remember, first, that school

* See Appendix Y for data on students per teacher.

music has not always succeeded in its mission in the past—possibly because of teachers who were not cut according to our pattern; and, second, that there lies before us a new school, a new education; and that the success of this new education depends more on the quality of the teacher than on any other single factor. With this assertion we close our final chapter.

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TOPICS FOR DISCUSSION

1. Prepare a table which includes the items listed in the first two paragraphs of this chapter and check with these items the high school teachers of music whom you know. On the basis of your marking do they seem to you well or poorly prepared? What is their

standing in the school and community in which they are located? If the answers to these two questions do not agree, wherein lies the fault—in the qualifications listed, in your application of them, or in the judgment of the local school or community?

2. Well! What do you think of the section headed "Too Many Women?" Do you think that material would have been included in this book if the authors had been women instead of men?

3. Does your experience as a high school pupil—in what happened to you and to your classmates—lead you to agree with the contention of the authors that we need more men teachers? Is sex such an important factor or is it rather a question of the sort of person the teacher is, regardless of sex?

4. What is your opinion on the subject of married women teachers? Have you ever been taught by a married woman? Were her teaching and her personal attitude noticeably different from those of unmarried women? Would you like to teach if you were a married woman? Does the question as to whether she has small children of her own make a difference? Answer for this topic the question at the end of topic 2.

5. What is the relationship between the musicianship of a teacher and his success as a teacher? How good a musician should a high school music teacher be as compared with a grade supervisor?; as compared with a church organist?; as compared with a travelling concert artist?; with the local city leading musician?

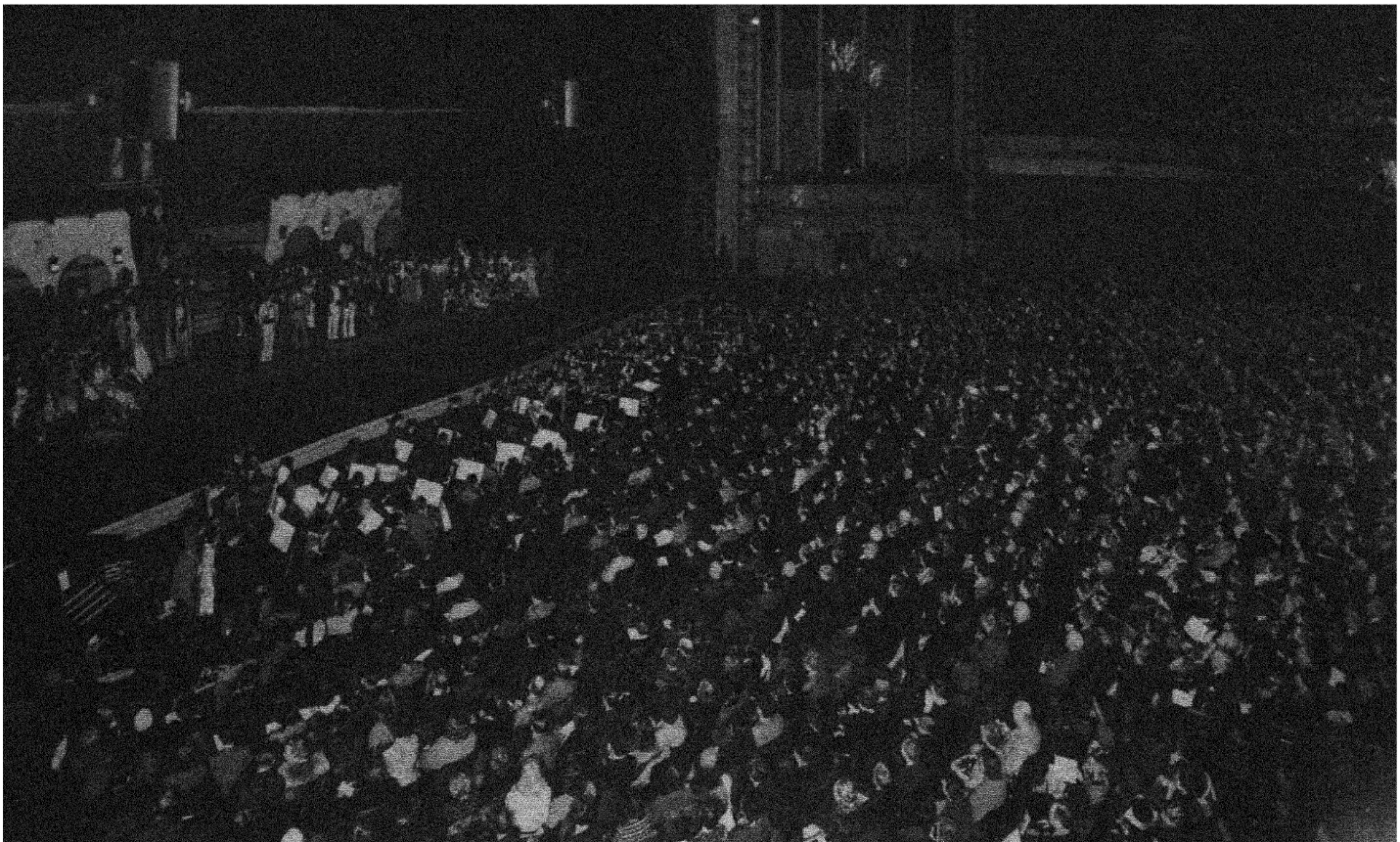
6. How well skilled in guiding young people should a high school teacher of music be? As capable as a grade teacher? As a high school teacher of English? As the high school principal? How does this necessary teaching ability compare with the necessary music ability? Which comes first—the power of the music teacher to make music herself or the ability to lead others to enjoy the study of music?

7. Is the question of what type of character the high school teacher of music has a matter that concerns the school board, both at the time of engaging him and later? Should the application blank contain questions regarding the personal habits and personal beliefs of the teacher? Who is to determine what being "a fine person" consists in?

8. Occasionally the question arises as to whether a high school teacher of music should live in the community in which he teaches or in a neighboring community. Is this a matter for the teacher or for the administrative officers to decide?

9. What bearing on topics 7 and 8 does the relation of the high school teacher to the music of the community have? What is the application of the motto "Art Serves?"

10. What has the school board a right to expect from the teacher in the matter of health? What is the relation between this idea and topic 9? Can any general counsel be given as to how to keep fit physically, mentally, and morally?



At the Los Angeles Conference of 1940. Supervisors intently observing the work of their colleagues.

APPENDIX A

COURSES OF STUDY

Appendix A1

QUOTATIONS FROM 1937 HIGH SCHOOL MUSIC BULLETIN OF HIGH SCHOOL STANDARDS FOR THE STATE OF OHIO

Each four-year, six-year and senior high school shall offer a minimum of one unit in music. Music should be offered each year in the junior high school although only the work of Grade IX will count as credit for graduation. An offering of two units is strongly recommended in high schools of the four-year, six-year and senior high school type of organization. This will enable a pupil who is interested in music as a cultural subject to elect two units as a minor. Four units will be permitted. A music course which offers three or four units is designed for the talented pupil whose interest in music is vocational. A number of colleges and universities are accepting a well-organized music major for entrance to music courses.

Guiding Principles

The music program in each school must be varied, articulated and adapted so as to furnish each ability group with an appropriate activity and to develop each to maximum power. We may assume three general levels for the classification of music work as a practical means of providing musical opportunities for all. Each school should strive, in so far as possible, to provide opportunities suitable for each section.

1. *General Experience Groups.* These may be general chorus, orchestra, band and the like. They should be open to all interested pupils and should afford opportunity for pleasurable experience and training. Choral balance, instrumentation and performance may need to be subordinated to self-expression through group participation.

2. *Performance Groups.* These may be select chorus, glee clubs, choir, orchestra and band. They should be open, within the limits defined by good choral balance or standard instrumentation, to pupils well qualified by ability and training. Such groups should rehearse and perform appropriate music of high quality, functioning as a means of musical growth for the members and as an agency of appreciation for the school, home and community.

3. *Selective Groups.* These will frequently be small ensembles, such as trios, quartets, quintets, octets and the like, created to meet the needs of highly talented and trained pupils. They will make possible a high level of participation for members, set a standard of performance for larger and less selective groups and furnish a means of appreciative growth for all.

Some small high schools may be able to provide only for the general experience and the selective groups. Many pupils in these groups will be interested in piano, violin, voice and the like; music literature and appreciation, theory and harmony.

The offerings in music should be varied so that they may fit the needs of the pupils. Ability to read music, knowledge about theory, facts of notation and performance skills are essential to musical growth and development. They should at all times be considered the means to a deeper understanding and appreciation of music in its various forms and not an end in themselves. The study of worthy music literature through challenging musical experiences will motivate the mastery of technical problems and skills.

There are various avenues of approach to the study of music, among them singing, playing instruments, bodily response to rhythm, listening and creating. All are important and should be closely related. There are many possibilities of integrating and correlating music with literature, art, history, geography and other curricular interests.

The small high school should afford opportunity for participation in some of the following musical organizations: mixed chorus, orchestra and band. Some select groups, such as choral club, a cappella choir, girls' and boys' glee clubs and small vocal and instrumental ensembles are frequently possible. The aim should be to provide a variety of offerings suited to the interests and abilities of all pupils, especially the more talented, and to make possible a higher degree of artistic experience for the specially talented.

All courses in music in Grades X to XII should be elective. In Grades VII and VIII, in the junior and six-year high school, two periods a week of music should be required. In Grade IX it may be required or elective at the option of the school authorities. Each pupil who so desires should be given opportunity for music instruction throughout the years of junior and senior high school.

Music Major

A high school which offers three and four units in music must have the approval of the State Department of Education. The training and ability of the music staff, the courses offered and the equipment shall be determining factors in the approval.

Standard tests of musical aptitude and achievement will provide valuable guides in determining the advisability of music as an intensive study. When a pupil has exceptional musical ability and interest and shows that he can profit culturally and vocationally from the study of music, he should be encouraged to take enough music to secure one unit of credit each year, taking only three major subjects in addition to music. A major may consist of such group work as chorus, choir, glee club, orchestra, band, small ensemble work, music literature and appreciation, theory and harmony and applied music. Pupils who are studying applied music for credit, either in school or with private teachers shall be required to participate in some musical organization in the school.

Organization of the Field of Music

The small consolidated high school in county districts, with a part-time music teacher, will frequently find it difficult to offer more than one unit in music. Where but one unit is offered, it should consist of such organization work as chorus, orchestra or band. It is not advisable to organize classes in music literature and appreciation, theory and harmony each year unless there is sufficient enrollment of pupils to justify them. Some of these courses may be offered in alternate years. A high school in an exempted village or a large centralized high school with a full time music teacher will find it possible to plan a greater variety of offerings. Two or three units are possible, selected from the following: chorus, glee club, choir, orchestra and band; music literature and appreciation and applied music. The large high school may find it possible and advisable to offer four units in music.

The following outline is suggested:

One Unit
Organizations (chorus, orchestra and band)

Two Units
Organizations (chorus, choir, glee clubs, orchestra and band), one to two units
Applied Music, one unit
or
Music Literature and Appreciation, one unit

Three Units
Organizations, one to two units
Applied Music, one unit
Music Literature and Appreciation, one unit
or
Music Theory and Harmony, one unit

Four Units
Organizations, one to two units
Applied Music, one to two units
or
Music Literature and Appreciation, one unit
Music Theory and Harmony, one unit

Appendix A2

COMMUNITY HIGH SCHOOL
ARGO, ILLINOIS
MUSIC DEPARTMENT
650 students; 2 instructors

COURSE OF STUDY

AIM

"To arouse in the child an appreciative response and a love of good music and to make this response and love deeper and wiser."

OUTLINE OF COURSES

A. MUSIC THEORY
   1. General Music
   2. Harmony
   3. Music Appreciation

B. APPLIED MUSIC
   1. Piano Class
   2. Instrumental Instruction
   3. Outside Instruction
      a. Instrumental
      b. Voice

C. PERFORMANCE GROUPS
   1. Band
   2. Chorus
   3. D nce Orchestra
   4. Ensembles
      a. Instrumental
      b. Vocal
   5. Glee Clubs
      a. Boys
      b. Girls
   6. Orchestra
   7. Junior Band
      a. A course to be offered in the future when the work develops to the extent that such a course would be advantageous to the work of the department.

D. ASSEMBLY SINGING

E. THE MUSIC GUILD

F. PROGRAM SCHEDULE

EXPLANATION OF COURSES

A. MUSIC THEORY

1. GENERAL MUSIC — Meets once a week for one year. Required of all Freshmen. Credit, ¼.

   An orientation course designed to cause the entering Freshmen to become music conscious. Course includes: singing of unison and part songs, song dramatization, appreciative listening, study of orchestra instruments, performance by pupils. No preparation required of student.

   No text.

2. HARMONY—Meets every day for one year. Prerequisite—A1-B1 (or equivalent). Credit, 1 unit

   A course designed to teach the student how to write music. Course includes: Scales, intervals, primary and secondary chords and their inversions, modulation and altered chords. Harmonization of given melodies by means of the melodic basis with a constant appeal to the ear and feeling. Keyboard work, ear training and dictation. Original work.

   Text: Applied Harmony by Alchin-Jones.

3. Music Appreciation—Meets every day for one year. Prerequisite: A1 or permission of Instructor.
Credit, 1 unit.

A study of the elements of music including: notation, rhythm, melody, harmony, contrast between polyphonic and monophonic music, form and expression. A thorough study of representative musical compositions and their composers to illustrate folk song, art song, smaller instrumental forms, program music, suites, sonatas, concertos, symphonic poems and symphonies. Current musical events and attendance at concerts.

Texts: Fundamentals of Music, Gehrkens; Introduction of Music Appreciation and History, Mayer.

B. Applied Music

1. Piano Class—Meets once a week for one year. Prerequisite: None.
Credit, ¼ unit.

Class piano instruction for the beginner. Designed to give an opportunity to those students who have never studied piano to find out their capabilities. Also serves as a basic course for students who are deficient in the fundamentals of music such as rhythm, note values and sight reading in preparation for band, chorus or theory classes.

2. Instrumental Instruction — Meets three days a week or more for four years. Prerequisite: None.
Credit, ¼ unit.

This course is designed to offer practical study of each instrument in methods of tone production, tuning, fingering, selection and care of the instrument. It is also designed to prepare students to play in the large instrumental groups of the school as well as solo and ensemble performance.

3. Outside Instruction Credit

This course is offered to encourage students to study with competent instructors outside of school. Credit will be determined on periodical reports as to progress and practice from the instructor and parent and the results of an examination given each semester.

C. Performance Groups

1. Band—Meets three periods a week for four years. Prerequisite: A1, B3 or the permission of the Instructor.
Credit, ¼ unit.

The study of military and various other marching formations for field and parade work. Preparation for participation in all Athletic Programs. An intensive study of the music on the Contest Lists in preparation for participation in contests and concerts as well as to introduce the student to the best in Band Literature.

2. Chorus—Meets three periods a week for four years. Credit, ¼ unit.

Prerequisite: Ability to sing and read music. Membership decided by tryout. Open to all classes. Study of masterpieces of choral literature. Operetta.

3. Dance Orchestra—Meets one day a week for four years. Prerequisite: A1, C1, C6, B3 or the permission of the Instructor. Credit.

This group is established primarily to furnish music for the various social events of the school year. It also gives the student an opportunity to study the modern ideas in dance music.

4. Ensembles—Meet as needed for four years. Prerequisite: Same as for C1, C2, C6. Credit.

This course is designed to enable the student to study the smaller forms of music as well as to give experience in these forms of music. These groups are to be used for special programs or for calls that come from several organizations in the community. The ensembles will include instrumentalists, vocalists and combinations of both.

5. GLEE CLUBS—Meets two days a week for four years. Credit, ¼ unit.

   Prerequisite: Ability to sing and read music. Membership decided by tryouts. Open to all classes.

6. ORCHESTRA—Meets two days a week for four years. Prerequisite: Same as for C1. Credit, ¼ unit.

   An intensive study of the best in Orchestral Literature within the capabilities of the members of the orchestra. Preparation for the participation in Assembly Programs and to provide incidental music for all plays, operettas and other special programs.

7. JUNIOR BAND—Meets twice a week for two years. Prerequisite: Same as for C1. Credit.

   A training unit for the Concert Band. The various problems of ensemble playing will be studied in an elementary manner. This unit could be used as a second band or to augment the Concert Band whenever it may be necessary.

D. ASSEMBLY SINGING

Community singing by the entire school at least one assembly period each month. This period will be used to study the school songs and to introduce new song material to the student body.

E. THE MUSIC GUILD

A group of Honor Music Students organized to promote the interests of music in the school. This group has regularly scheduled meetings at which various phases of music are discussed and performed. This group also helps to promote the various programs produced during the school year.

F. SCHEDULE OF SPECIAL PROGRAMS

Christmas Program
Midwinter Concert
Operetta
Contest Participation or Festival
Commencement Concert
Commencement
Assembly Programs
School Social Functions
Athletic Events
Special Events
Community Programs for P.T.A., American Legion, Service Clubs, Local Industrial Groups, etc.

Quotations from letter of Walter S. Armbruster, Director of Choral Music, Argo, Illinois, Community High School.

"Here are a few trends in this vicinity as gathered by R. Lee Osburn, director of choral music, Proviso Township High School, Maywood, Illinois, and myself.

Altho maintaining previous standards of performance groups there is being made an attempt to bring the experience and the spirit of music to a greater number of students in our schools. (Thru general music classes, assembly singing, class choruses (Freshmen, Sophomore, Junior, Senior).) Improved standards in teaching fundamentals. Creative teaching and encouragement of creative music activity. Also an attempt to make the music program fit the needs of the locale, school and community and definitely linking these by means of alumni groups which join the school groups in special programs.

Contests vs. Smaller Festivals: After securing a first rating in district, state and national contests the expense is too great to repeat the experience. The trend is now toward smaller inter-community festivals, both choral and instrumental. As per the enclosed recent choral festival with Maywood, Elgin and Argo. Also the recent orchestra festival at Evanston."

Appendix A3

NEWTON (MASS.) HIGH SCHOOL
DAILY SCHEDULE FOR MUSIC CLASSES AND CURRICULUMS

Block (Period)	*Monday*	*Tuesday*	*Wednesday*	*Thursday*	*Friday*
A 8:40- 9:35	Glee Club Music Appreciation	F Music Appreciation		C	B
B 9:40-10:35		A Music Appreciation	E Theory of Music	D Voice Culture	C Trade School Boys' Chorus
C 10:40-11:25	Trade School Boys' Chorus	B	F Music Appreciation	E Theory of Music	D Voice Culture
S 11:30-12:05	Boys' Chorus A Orchestra B Band	A Band B Orchestra Girls' Chorus	A Band A Orchestra	Boys' Chorus A Orchestra B Band	A Band B Orchestra Girls' Chorus
D 12:40- 1:35	Voice Culture	C	A Glee Club & Music Appreciation	F Music Appreciation	E Theory of Music
E 1:40- 2:30	Theory of Music	D Voice Culture	B	A Music Appreciation	F Music Appreciation

Explanation: A Band is the advanced group of band instrumentalists.
A Orchestra is the advanced group of orchestral instrumentalists.
The Glee Club is a group of selected vocalists under Mr. Morgan's direction.
The blocks (periods) A through F are 55 minutes in duration, five blocks occurring each day.
To take care of the extra block in a school week, a home room period of 55 minutes is provided on Wednesday morning.
The S block from 11:30 to 12:05 is to provide a time for participation in music organizations on school time. Those not participating use the period for study. Three musical directors are in charge of the musical activities during this period. Mr. Morgan directs the A Orchestra and the Girls' Chorus, Mr. Lingo directs the A Band and the Boys' Chorus, and Mr. Winston directs the B Band and the B Orchestra.

Appendix A3, Continued

NEWTON, MASS., PUBLIC SCHOOLS

OFFICE TRAINING CURRICULUM

(For Girls and Boys)

This curriculum is especially planned for pupils who wish to become stenographers and secretaries, or to enter the field of office and clerical work.

GRADE X

First number, periods per week; second number, credits.

Required	
English 10 O. T.	4-5
Science 10 O. T.	4-5
Bookkeeping 10 O. T.	4-5
Typewriting 10 O. T.	4-3
*Clothing 10 O. T.	4-3
Physical Education 10 O. T.	2-1

NOTE: See Optional Electives at bottom of page.

GRADE XI

Required		*Elect One*	
English 11 O. T.	4-5	Stenography 11 O. T.	4-5
United States History 11 O. T.	4-5	Office Practice 11 O. T.	4-5
Science 11 O. T. (½ yr.) and	4-2½		
Computing Machine Theory 11 O. T. (½ yr.)	4-2½		
Typewriting 11 O. T.	4-3		
Physical Education 11 O. T.	2-1		

NOTE: See Optional Electives on next page.

GRADE XII

Required		*Elect One Group*	
English 12 O. T.	4-5	Stenography 12 O. T.	4-5
Problems of Democracy 12 O. T.	4-5	Office Assignments 12 O. T.	4-5
Typewriting 12 O. T.	4-3	Correspondence 12 O. T.	2-1
		or	
		Office Practice 12 O. T. and	4-5
		Bookkeeping 12 O. T.-2	4-5

* Boys electing this curriculum will take Mathematics 10 B.

Optional Electives — Grades X, XI, XII

If grade numeral follows subject, it is elective for that grade only.

Mixed Chorus 10	2-1	Freehand Drawing	2-1
Girls' Chorus 11 and 12	2-1	Applied Art	2-1
Mixed Glee Club 11 and 12	2-1	Clothing 12 O. T.	2-1
Orchestra A	3-1½	Foods 12 O. T.	2-1
Orchestra B	2-1	Public Speaking	1-1
Band A	3-1½	Physical Education 12 O. T.	2-1
Band B	2-1		

Assignment to music groups determined by musical ability.
All music groups in Optional Electives, except mixed Glee Club, held during S-Period.

NEWTON, MASS., PUBLIC SCHOOLS

BUSINESS CURRICULUM

(For Boys)

This curriculum is designed for pupils who desire a general training with certain applications to business, which will fit for immediate contact with the commercial world. Preparation is given for the occupations of salesman, clerk, bookkeeper, and general Office placement. This curriculum, with carefully selected electives, also prepares for advanced work in some of the higher institutions which specialize in Business Administration.

GRADE X

First number, periods per week; second number, credits.

Required	
English 10 B	4-5
Science 10 B	4-5
Bookkeeping 10 B	4-5
Mathematics 10 B	4-5
Modern History 10 B	4-5
Physical Education 10 B	2-1

NOTE: See Optional Electives on next page.

GRADE XI

Required		*Elect One*	
English 11 B	4-5	Bookkeeping 11 B	4-5
Science 11 B	4-5	or	
Commercial Geography 11 B	4-5	Business Methods 11 B	4-5
United States History 11 B	4-5		
Physical Education 11 B	2-1		

NOTE: See Optional Electives on next page.

GRADE XII

Required		*Elect One*	
English 12 B	4-5	Science 12 B	4-5
Problems of Democracy 12 B	4-5	Mathematics 12 B (Advanced Arithmetic)	4-5
Business Law 12 B (½ yr.) and	4-2½	Typewriting may be taken by	
Business Correspondence 12 B (½ yr.)	4-2½	special permission of the Director of the Business Division	4-3
Business Principles 12 B	4-5		

Optional Electives — Grades X, XI, XII

If grade numeral follows subject, it is elective for that grade only.

Mixed Chorus 10	2-1	Mechanical Drawing	2-1
Boys' Chorus 11 and 12	2-1	Freehand Drawing	2-1
Mixed Glee Club 11 and 12	2-1	Applied Art	2-1
Orchestra A	3-1½	Public Speaking	1-1
Orchestra B	2-1	Physical Education 12 B	2-1
Band A	3-1½		
Band B	2-1		

Assignment to music groups determined by musical ability.
All music groups in Optional Electives, except mixed Glee Club, held during S-Period.

NEWTON, MASS., HIGH SCHOOL

VOICE CULTURE

MATERIALS —

1. Carol Pitts', *Voice Class Method,* Neil Kjos Co., Chicago.
2. Arthur Ward's, *The Singing Road,* Carl Fischer Co., New York.
3. Thomas Fillebrown's, *Resonance in Speaking and Singing,* Oliver Ditson Co., Philadelphia.

I. OBJECTIVES:

1. To improve the vocal production of the individual.
2. To bring about a desire to use the voice correctly, for singing and speaking.
3. To develop a repertoire of desirable songs.
4. To foster a liking for singing both in a group and in solo performance.
5. To develop poise in the individual before an audience.
6. To establish good diction in both speaking and singing.
7. To develop refined taste in choice of songs.
8. To establish proper mental and physical conditions conducive to good singing.

II. MEANS OF ATTAINING OBJECTIVES:

1. Develop correct habits of posture.
2. Increase breath support through breathing and physical relaxation exercises.
3. Strive to attain proper mood in the interpretation of the song.
4. Develop uniformity of placement for all vowel sounds.
5. Articulate well by means of emphasizing consonants, especially the initial and final ones.
6. Use of all factors contributing to both mental and physical coordination.

Appendix A4

QUOTATIONS FROM BERKELEY, CALIFORNIA, COURSE OF STUDY IN MUSIC EDUCATION — SENIOR HIGH SCHOOL AUGUST, 1937

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Senior High School, Grades Ten, Eleven and Twelve

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Technics of Appreciation and Composition
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- Band II
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- Vocational Music Course

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- Pro Musica
- Gifted Children
- Band Demonstration
- Music Festival
- American Education Week
- A Christmas Beautiful

Bibliography

Foreword

This monograph in Music Education for Junior and Senior High Schools represents the thought, planning, and organization of the Supervisor of Music and members of her committee over a period of several years. Much thought and hard work has gone into its preparation. It presents the modern emphasis upon music as an integral part of the school program, a particularly noteworthy feature being the organization of the material to promote integration with English and Social Studies. Emphasis is also placed upon the use of musical ability in extra-curricular activities, both for personal development and as a form of community service.

I trust that this monograph will be widely used throughout the secondary schools to increase the effectiveness of music instruction and to promote the desirable degree of uni formity in the procedures of the several schools.

Virgil E. Dickson, *Superintendent of Schools*

Our Prelude

This Course of Study recognizes:

1. That no education is truly complete without music.
2. That from the large numbers of people engaged in the professions of music, the vast attendance upon musical occasions, and the ever-increasing sums of money spent annually in the United States, there is evident a universal desire for the knowledge of it.

3. That, by nature, it makes a demand upon and develops the three attributes—physical, mental and spiritual—of man and establishes a balance between them.
4. That it has possibilities of stimulating culture and refinement in the individual; diligence and interest in the life of the school or community.
5. That it has power to stimulate and promote social qualities above any other subject of the school curriculum.
6. That music is all-persuasive and can be made a great power in the development of proper school discipline and necessary school unity.
7. That the inclusion of music in a curriculum on an equality with other school subjects does not over-crowd the curriculum, but is the means of putting life and spirit into other school subjects; that it tends to enrich every phase of school life; that it promotes happiness and creates a desire to find its complement in other school subjects; that it gives new life to old things and makes real and near at hand those things that were unknown and far away.
8. That education is not merely an accumulation of knowledge, not merely the training of a well-disciplined mind, but is training in the appreciation and understanding of things worthwhile.
9. That many children have not been awakened to greater activity in other school subjects through music, but have been more regular in attendance.
10. That the union of school with life outside is the millenium sought today by all prominent educators, that music is the one tie-up with the home and outside life.
11. That, as many children drop out of school at the end of this cycle, a knowledge of the best must be given.
12. That, in this cycle, must be recognized and considered the special needs and aptitudes of each child.

B. Gifted Children

Fully realizing that the gifted child is, by far, the most valuable asset to society with which we have to deal, we have organized, within the Berkeley city schools, an extensive program, looking to the discovery of these children and the development of their talents.

The organization for the study of these gifted children is made up of an advisory committee consisting of the city Music Supervisor, the city Art Supervisor, the Director of Research, the principal, one elementary school principal and several teachers. In addition to this advisory committee there is a large working committee made up of a representative from each school—elementary, junior high and senior high school, and it is the responsibility of these representatives to see that the program for the gifted children is carried out in the various schools. Each candidate for the gifted children list is carefully studied and is given every possible test so that the personal judgment of those dealing with him may be based upon as scientifically accurate procedure as possible. After he has been placed as a member of the gifted group every effort is made to see that such conditions as will encourage and develop his gift are supplied for him within the school and also within the home.

The annual report on these gifted children, reveals that, for the school year 1931-32, of the 139 children reported as highly gifted from the elementary schools, 14 per cent were gifted in music. A table of this same report shows that of this musically gifted 14 per cent, the median I.Q. was 121, while the total range of I.Q. was 95 to 154. From the junior high schools, 25 per cent of all pupils reported as gifted were gifted in music. The musically gifted from these schools have a median I.Q. of 118, with a total range of I.Q. of 90 to 154.

Contrary to the somewhat outworn, but still rather generally accepted notion of the mental, moral and physical instability of genius, the "interest interviews" and test records on these children, proved that a very large percentage of them were superior in mental, moral and physical qualities. In the analysis of a table of this report entitled "Traits Listed As Promoting Gifts" the comment is made, "It is interesting to note that a 'pleasing personality' was remarked upon in the reports on so many of these children." This report, indeed, indicates that 92.1 per cent of all children reported as gifted from our elementary and junior high schools are possessed of what is listed as "all round development." On this the comment in the report is, "While the majority are developing normally, a few gifted children need help in making a good adjustment to life." In this connection it may be said that careful check is made on those children who have adjustment difficulties and whenever it is possible and seems wise, they are examined in the school Behavior Research Clinic and continue to be directed and treated according to the findings and advice of that clinic.

Throughout the entire department supervisors, principals and teachers are alert to discover new pupils in whom there are evidences of a high order of talent, and to check on those already reported. A written report is made on each gifted child each year, and this year by year record serves, in large measure, to determine the extent, the reality or the permanency of the gift.

As to the encouragement and development of the great gift of musical talent which the schools provide for these children it is necessary only to refer to certain pages of this monograph, or, indeed to the whole, as the full accounts of all musical activities within the schools or in any measure connected with the schools, include the program, in part, at least, for the gifted children as well.

However, certain specific and outstanding activities may be mentioned here.

For instance, experience has shown that one of the most effective devices for bringing to light and later developing musical talent among school children is "solo day." This has already been described in these pages. Needless to say the organization of orchestras, almost universal throughout the school system, and the bands in the junior and senior high schools, together with the program of individual instrumental instruction offered, give unlimited opportunity for the discovery and development of those talented in instrumental work, and the great number of glee clubs, the two *a cappella* choirs, special voice class in the senior high school and the many opportunities for solo or ensemble singing throughout all of the system make very certain that any child possessed of an unusual voice shall be discovered and helped.

In a word, the entire program of the music department of our Berkeley public schools, together with the organization of the program of the Committee on Gifted Children makes it practically impossible for any child with a definite musical gift, to go undiscovered and unaided in our schools.

Appendix A5

DEPARTMENT OF PUBLIC INSTRUCTION
BUREAU OF GUIDANCE
SCHENECTADY, NEW YORK

HIGH SCHOOL CURRICULUMS

This bulletin is prepared for the junior high school pupils as a help to them in selecting their high school curriculums.

Requirements for Graduation from High School

The completion of the prescribed subjects in one of the curriculums including English four years, American History, and Physical Education. In Mont Pleasant and Nott Terrace High School, 120 academic credits, or 16 units including 12 earned in senior high school must be secured. Physical education must be taken in accordance with state requirements. In Vocational High School any one of the curriculums offered must be completed.

Curriculums Offered

Mont Pleasant:

College Preparatory Academic—for general college entrance.

Technical Electrical—for boys who wish to enter industry or engineering college.

Technical Mechanical—for boys who wish to enter industry or engineering college.

Commercial—for pupils who wish to enter business or offices, not college.

General High School—for pupils with special interest and abilities in art, music, home making, automechanics, and dramatics. This curriculum is planned for those who do not expect to enter college.

Nott Terrace:

College Preparatory—for general college entrance.

Commercial—for pupils who wish to enter business or offices, not college.

General High School—for pupils with special interest and abilities in art, music, home making, and industrial arts. This curriculum is planned for those who do not expect to enter college.

General Information

Extra Curricular Activities

Each high school offers a broad program of extra curricular activities: clubs, student council, debating, music, dramatics, forums, journalism, interscholastic and intramural athletics.

College Entrance in Mont Pleasant and Nott Terrace

Entrance to college or professional schools is based upon units. A unit is the equivalent of five recitations a week for one year in one subject. Colleges or professional schools usually require sixteen college entrance units. The units must be in the subjects allowed by the college or professional school which the pupil expects to enter. In the junior high school, the subjects usually accepted as college entrance units are: English 9A (1 unit), General Science 9A (1 unit in some colleges), Social Science 9A (1 unit), Algebra 9A (1 unit in every college). This means that, in the senior high school, a pupil must take enough subjects allowed for his particular college entrance, to make sixteen (16) units when added to those earned in the junior high school.

Unless otherwise stated each pupil must take a minimum of four courses of five periods a week. The curriculums are divided into required and elective groups of subjects. Electives should be selected with the consent of an adviser. Pupils doing a high quality of work may carry five subjects.

No credit is given for a two semester course until the work of both semesters has been completed.

Band (2), orchestra (2), chorus (1), choir (5), and outside music (to be approved by Music Department) are offered as additional electives in all semesters of all curriculums, each being assigned the number of periods per week indicated in parentheses.

One period per week of chorus is required of first year students in all curriculums, except in case of some technical curriculum students. A schedule difficulty complicates making it 100%.

General Curriculum—The General Curriculum serves many purposes. Some of its objectives are as follows:

It allows pupils with special interest in such subjects as art, music, homemaking, auto-mechanics, and dramatics, a wide selection of elective subjects.

General Curriculum

Pupils wishing to major in home arts, fine arts, industrial arts and music and who do not desire to go beyond high school for their education will find an outlet through the general curriculum.

A brief summary of requirements:

1. Required subjects (both groups A and B are required)
   Group A—English 3 years, American history 1 year, economics ½ year, physical education 3 years. (For girls—home and community relations.)
   Group B—Three subjects from the following: biology, physical geography, physics, chemistry, special history or early history, modern history, general mathematics, bookkeeping 1, bookkeeping 2, geometry, intermediate algebra, Latin 1, Latin 2, Latin 3, Latin 4, French 1, French 2, French 3, German 1, German 2, German 3.
2. The remaining units necessary for graduation may be secured from any subjects the school offers for which the pupil is eligible.

Only the General Curriculum for students specializing in Fine Arts and Music is printed here.

Fine Arts and Music

Grade 10	Grade 11	Grade 12
English 2	English 3	English 4
Early History	Costume Design	American History
Biology	Rudiments of Music	Economics
Music Appreciation and History	Modern History	Home and Family
Commercial Design	Choir	Stage Design
Poster Design	Orchestra	Light and Shade
Chorus	Band	Harmony
Freshman Choir		Choir
Orchestra		Orchestra
Band		Band

Electives—proper years for choice indicated

Music

	Periods per week
Music Appreciation—10, 11, 12	2
Rudiments of Music—10, 11, 12	5
Harmony—11, 12	5
Glee Club—10, 11, 12	1
Orchestra—10, 11, 12	2
Choir—10, 11, 12	3
2B Chorus (1 semester) 12	1
Freshman choir—10	1
Band—10, 11, 12	2
Applied music—10, 11, 12 outside of school	

SCHENECTADY, N. Y., HIGH SCHOOL MUSIC SCHEDULE

I. Mont Pleasant High School

Periods	1	2	3	4	5	6	7	8 (after school 2:30)
Mon.	Rudiments	Harmony	Choir	History & Appreciation	Lunch			Band
Tues.	"	"	"	" "	"	Freshman Chorus (A)	Freshman Chorus (B)	Orchestra
Wed.	"	"	Glee Club	" "	"			Band
Thu.	"	"	Choir	" "	"	" " "	" " "	Orchestra
Fri.	"	"	Choir	" "	"	" " "	" " "	

II. Nott Terrace High School

Periods	1	2	3	4	5	6	7 (after school)
Mon.	Harmony	Freshman Chorus 1	Hist. & Apprec.	Lunch	Rudiments	.....	
Tues.	"	" " 2	Choir	"	"	.....	Band
Wed.	"	" " 3	Choir	"	"	.....	Orchestra 2:30-4:30
Thu.	"	" " 4	Hist. & Apprec.	"	"	.....	Band
Fri.	"	Freshman Choir	Choir	"	"	.....	

Glee Club meets once a week, in extended home room period.
Assemblies, during home room periods, frequently include singing and other music.

MUSIC ENROLLMENTS IN SCHENECTADY, N. Y.

MONT PLEASANT HIGH SCHOOL

Class	February Enrollment '39	'38	Increase	Times per week	Pupil Hours '39	'38	Increase
Home Room	47	42	5	5	235	210	25
Rudiments	16*	13	3	5	80*	65	15
Harmony	5	3	2	5	25	15	10
Choir	127	85	42	5	635	425	210
Mus. Apprec.	35	15	20	5	175	75	100
Orchestra	39	33	6	2	78	66	12
Chorus 10B (1)	150	131	19	1	150	131	19
" " (2)	148	137	11	1	148	137	11
" 10A (1)	74	116	—42	1	74	116	—42
" " (2)	74	128	—54	1	74	128	—54
Choir 10B	135	107	28	1	135	107	28
" 10A	76	73	3	1	76	73	3
(Music Club)	(32)	(31)	(1)	1	(32)	(31)	(1)
Total Class Enroll.	879	841	38		1650	1338	312
Club	32	31	1		32	31	1
Home Room	47	42	5		235	210	25
TOTALS	958	914	44		1917	1579	338

* Taught by Supervisor, 1938-39.

NOTT TERRACE HIGH SCHOOL

Class	February Enrollment '39	'38	Increase	Times per week	Pupil Hours '39	'38	Increase
Home Room	NONE						
Rudiments	9	8	1	5	45	40	5
Harmony	4	10	—6	5	20	50	—30
Choir	90	60	30	3	270	180	90
Mus. Apprec.	13	12	1	2	26	24	2
Orchestra	43	25	18	*	129	75	54
Chorus 10B (1)	55	49	6	1	55	49	6
" " (2)	56	43	13	1	56	43	13
" " (3)	53	45	8	1	53	45	8
" " (4)	54	54		1	54	54	
Choir 10B	63	70	—7	1	63	70	—7
Glee Club	223	220	3	1	223	220	3
Total Music	663	596	67		994	850	144
Study Hall M.	76	25	51	1	76	25	51
" " T.	72	25	47	1	72	25	47
" " W.	77	25	52	1	77	25	52
" " T.	77	25	52	1	77	25	52
" " F.	80	25	55	1	80	25	55
Total Study Hall	382	125	257		382	125	257
TOTALS	1045	721	324		1376	975	401

* 1 triple p. after sch.

TOTALS OF MONT PLEASANT AND NOTT TERRACE HIGH SCHOOLS

Class	February Enrollments '39	'38	Increases	Pupil Hours '39	'38	Increase
Rudiments	25	21	4	125	105	20
Harmony	9	13	—4	45	65	—20
Choir	217	145	72	905	605	300
Mus. Apprec.	48	27	21	201	99	102
Orchestra	82	58	24	207	141	66
Chorus 10B & A (all)	664	703	—39	664	703	—39
Choir 10B	198	177	21	198	177	21
Choir 10A	76	73	3	76	73	3
Music Club	32	31	1	32	31	1
TOTALS MUSIC	1351	1248	103	2453	1999	454
Study Halls (all)	382	125	257	382	125	257
Home Room	47	42	5	235	210	25
TOTALS	1780	1415	365	3070	2334	736

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TACOMA PUBLIC SCHOOLS

ABRIDGED STATEMENT

SCOPE AND SEQUENCE — MUSIC FIELD

(not a course of study)

SENIOR HIGH SCHOOL — EXPLANATORY STATEMENT

The subjects offered in music in the senior high schools consist of Band, Orchestra, Boys' Glee Club, Girls' Glee Club, and Mixed Chorus, in both schools; Appreciation and Music History at Stadium; and General Music I and II at Lincoln.

A major toward graduation may be earned in music by combining two credits in instrumental or vocal music with General Music I and II (Lincoln) or with Appreciation and Music History (Stadium). No music is required for graduation. A maximum of 8 credits may be used toward graduation; two of these must be in General Music I and II (Lincoln) or in Appreciation and Music History (Stadium).

General Music, Appreciation, Music History — Senior High School

GENERAL STATEMENT

1. Classes offered are General Music I and II (Lincoln), Appreciation and Music History (Stadium)
2. Classes meet five one hour periods a week for one semester and are coeducational
3. These courses are not required toward graduation
4. Classes are open to pupils at any grade level

PURPOSE (Objectives)

To develop a permanent appreciation and understanding of music

General Music I and II (Lincoln)

GENERAL STATEMENT

1. No prerequisite for Music I
2. Music I is prerequisite for Music II and Advanced Glee Club (choir)
3. Music I is offered the first semester, Music II the second semester
4. Classes average 50 students

PURPOSE (Objectives)

1. To develop fundamental musicianships
2. Training for appreciative listening

MATERIAL

1. *Textbooks:*
   Melodia, Book I and II
2. *Supplementary and reference material:*
   Root, *Methodical Sight Singing*
   Twice 55, Brown Book
   Twice 55, Green Book
   Records
3. *Equipment:*
   Radio — phonograph (few records) — piano

CONTENT AND PROCEDURES

1. Ear training in all keys
2. Sight singing in all keys, 1, 2, 4 parts
3. Creative melodies and harmonies
4. Listening, radio, current events
5. Feeling for simple chords

Music Appreciation (Stadium)

GENERAL STATEMENT

1. No prerequisites — not prerequisite to any other course
2. Class averages 75 students

PURPOSE (Objectives)

To recognize themes of 100 listed compositions and a short biography of their composers

Music History (Stadium)

GENERAL STATEMENT

1. No prerequisites — not prerequisite to any other subject
2. Usually elected during 12th grade
3. Size of class — 25

PURPOSE (Objectives)

Appreciation of music through a knowledge of its origin and development

MATERIALS

Hamilton, *Outline of Music History*

CONTENT AND PROCEDURES

1. Ten to twenty questions to be answered each day
2. Lecture method

Instrumental Music in Senior High School

GENERAL STATEMENT

1. Meets five one-hour periods a week
2. One credit is given for each semester's work

PURPOSE (Objectives)

1. To provide for, and give experience in, instrumental training and participation in programs
2. To develop an appreciation of good music and to offer through group playing a medium for self expression

MATERIALS

Standard band and orchestra literature and drill material

PROCEDURE

General — regular rehearsal routine

Beginning Band

GENERAL STATEMENT

1. Beginning Band or equivalent study is prerequisite for advanced band
2. Offered at all grade levels, but is elected primarily in the tenth grade
3. Size of classes average 30-40 and are coeducational

Advanced Band

GENERAL STATEMENT

1. Beginning Band or equivalent study is prerequisite for Advanced Band
2. It is offered at all grade levels, but is elected primarily in the eleventh and twelfth grades
3. Size of classes average 55-65 and are coeducational

PROCEDURE

Unique — One school has an individual award system which stimulates individual progress.

Orchestra

GENERAL STATEMENT

1. Prerequisite — ability to play an instrument satisfactorily
2. It is offered at all grade levels and is elected equally at all grade levels
3. Size of classes, 30-50, and are coeducational

PROCEDURE

Unique — One school uses regularly only a string choir at orchestra rehearsals calling in wind players from the band for programs.

Vocal Music in the Senior High School

GENERAL STATEMENT

1. Subjects offered are Boys' Glee Club, Girls' Glee Club, and Mixed Chorus, beginning and advanced.
2. Vocal groups in one school meet for five one-hour classes, receiving one credit, and in the other school groups meet for two one-hour classes, receiving ½ credit.
3. Classes are open to students at any grade level.

PURPOSE (Objectives)

1. Development of a permanent interest in good music
2. To sing much good choral literature
3. To develop vocal technique, sight reading, and ensemble singing through songs
4. To give public service through performance

PROCEDURE

Techniques are developed through studying choral literature with the addition of a few vocalizes, chord studies, and breathing exercises

Boys' Glee Club

GENERAL STATEMENT

1. In one school Boys' Glee Club is prerequisite for Advanced Mixed Chorus; in the other, Beginning Mixed Chorus is prerequisite to Boys' Glee Club
2. Size of class — 30 to 70

PURPOSE (Objectives)

In addition to general purpose, discipline and group feeling through student control

MATERIALS

1. Sheet music
2. Twice 55, Blue Book
3. Christiansen, *Choral Book for Boys' Voices*

CONTENT

Breathing, voice placement, blending voices, diction, sight reading, individual interpretation, intonation — elevation of performance

PROCEDURE

As much time as possible is given to individual work and to singing in quartets besides regular procedure outlined previously.

Girls' Glee Club

GENERAL STATEMENT

1. In one school Girls' Glee Club is prerequisite for Advanced Mixed Chorus, in the other Beginning Mixed Chorus is prerequisite to Girls' Glee Club.
2. Size of classes — 80, 60, 60

PURPOSE (Objectives)

1. Same as boys
2. Creative type of public performance

MATERIALS

Sheet music

CONTENT AND PROCEDURE

Same as Boys' Glee Club

Mixed Chorus, Beginning

GENERAL STATEMENT

1. Classes meet 2-3 times a week with ½ credit for each semester in both schools
2. No prerequisites and may be elected at any grade level
3. Coeducational
4. Size of classes — 45 and 75

PURPOSE (Objectives)

Sing for personal enjoyment

MATERIALS

1. Large repertoire of good unison songs
2. Simple part songs
3. Introduction to appreciation and interpretation of other folk song forms
4. Sight reading of many songs

PROCEDURE

1. Use a large amount of material with student selection of 40 songs to memorize
2. Notebooks of songs
3. Community song leading
4. Practice in individual part singing

Mixed Chorus, Advanced (Choir)

(Lincoln Only)

GENERAL STATEMENT

1. Prerequisites — Boys' or Girls' Glee Club and Music I
2. Size of class 70 and coeducational

PURPOSE (Objectives)

1. To develop a group capable of creditable public performance
2. To study all types of great choral music, especially a cappella music
3. To develop vocal technique

MATERIALS

1. Sheet music
2. Christiansen, *A Cappella Chorus Book*

EQUIPMENT

1. Piano
2. Pitch pipe

CONTENT

Continuation of Glee Club

PROCEDURES

1. Sectional leaders and student coaches used
2. Highly organized student government

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QUOTATIONS FROM LONG BEACH, CALIFORNIA, COURSE OF STUDY IN MUSIC EDUCATION — SENIOR HIGH SCHOOL, 1938

TABLE OF CONTENTS

Choral Classes
Music Appreciation I
Music Appreciation II
Theory
Instrumental Music
Piano
Voice Class
Applied Music
Christmas Concert

GENERAL INFORMATION

I. Two Types of Organization

A. Unclassified group—students at all levels of advancement are included in one class.

1. Advantages.

a. Beginners become acquainted with many compositions and composers through hearing the advanced students, thus inspiring them to achieve the same goal.

b. Student teaching by advanced group is a strong factor.

c. Students are not limited to a specific class or teacher because of their grade of advancement.

B. Classified group—beginners and intermediates are separated from advanced students.

1. Advantages.

a. Beginners find incentive for advancement in competition with a large group of students of the same grade.

b. Beginners and intermediates may often be taught together in the discussion of technical or theoretical problems.

c. Participation which is possible when class is composed entirely of advanced students.

1. Entire class discussions on problems affecting everyone.

2. Entire class criticism of interpretation, technique, etc.

3. Entire class playing same technical problems.

Note: It must be understood that regardless of the set-up, there must be a division of students within the class into groups of similar attainment. In an unclassified group there would of necessity be more groups required because of the varied abilities represented, i.e., beginning, intermediate, and advanced.

II. An Ideal Equipment Set-Up

Blackboard.
Two pianos.
Specially constructed narrow tables of about the same level as a piano keyboard.
Silent keyboards with action which are equipped with music racks.
Cupboard with narrow shelves to store keyboards.
Cupboard or drawers for notebooks and theory materials.
Phonograph and player-piano for illustrative purposes.

V. Standards of Achievement in Piano Classes

	Beginning (Fundamental)	*Intermediate*	*Advanced*
Rhythm	Knowledge of rhythm as balanced motion. Ability to play at a steady tempo with proper accents. Development of a sense of rhythm.	Rhythm as a factor in interpretation. More advanced rhythmic problems.	Rhythm as the flexible tool of artistic interpretation. Complex rhythmic problems.
Tone production	Principles and application of control in legato and staccato tone production.	Variety of touches and the proper tone production of each.	Freedom in more subtle distinctions in tone production as required for advanced interpretation.
Pedal	Understanding of Pedal mechanism, and how it is operated. Ability to analyze music for correct pedaling. Simple application of pedal for cadences.	Discrimination in pedaling. Legat and staccato pedaling.	Understanding of pedal as characteristic of periods and style of the music. Bach pedaling as contrasted with Debussy.
Technic and fingering	Principles of good fingering applied in simple problems. Growth of right habits. Free use of arm and fingers.	Ability to mark fingering of any composition of intermediate difficulty. Technic adequate to meet demands of above pieces.	Technic sufficient to permit fluent playing of diatonic or chromatic scales, arpeggios, octaves, and chord or interval sequences in order to permit free interpretation.
Interpretation	Knowledge of the principles of interpretation and the intelligent translation of marks of expression. Development of understanding of music content.	Balance and contrast of phrases, self expression of musical feelings and ideas. Development of style in playing.	Understanding of each composition studied as to period, style, rhythmic, and tonal characteristics. Artistic and beautiful interpretation expressing as nearly as possible the thought of the composer.
Memorization	Correct habits of memorization formed. Required memorization of elementary pieces throughout.	Required memorization of solos. Development of mental discipline for repose and security in public performance.	Establishment of a musical repertoire. Poise and confidence as the result of careful and accurate memorizing.
Sight reading	Development of correct reading habits. Ability to read slowly in correct time, music which is easier in content than the required pieces.	Ability to play simple duets, trios, or solos of easier grade than those being studied.	Ability to scan music for rapid adjustment of fingering groups. Duets, trios, and two-piano music at sight. Accompaniments for voice or instrument.
Transposition	Principles of transposition outlined. Simple transposition of selected elementary pieces.	Transposition of selected pieces of easier grade than the music being studied.	Transposition of accompaniments as an advanced project.

VOICE CLASS

GENERAL INFORMATION

Size of Voice Classes

Fifteen or twenty students can be taught effectively in a high school voice class. A class this size gives the teacher opportunity to help individuals and to accompany if a good student accompanist is not available. A voice class of much larger enrollment can be handled very well but a fine accompanist is absolutely necessary that the instructor may be left free for teaching. Any voice class should be divided into groups according to vocal classification before textbooks are assigned.

Material

The purpose of this course of study is to enrich the field of teaching material, not to limit it. A basic text is practical for home study and a copy of the same solo book in the hands of each student makes a class method possible. The teacher will supplement this material with her own knowledge, use of references and vocalizes in the Choral Unit, and discussions of vocal problems in this unit.

Theoretical Learnings

Many students who are admitted to voice classes do not have the necessary musical background. A definite effort should be made to give them some knowledge of elementary theory. This may include keys, note values, rest values, how to count, how to discover major keys and minor keys, interpretative marks, Italian words, and easy intervals. These theoretical learnings should not at any time interfere with the primary purpose of the course, namely, the cultivation of the voice. They should be taught incidentally through the use of song material as the problems occur.

Reference Material

The references and vocalizes of the Choral Unit were compiled with this class in mind as well as the choral classes. General use of that material is recommended for voice classes.

CONTENTS

I. Breathing

II. Tone

III. Diction

IV. Remedial Suggestions for Specific Faults

V. Interpretation

VI. Stage Deportment

VII. Song Criticism Blank

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WICHITA, KANSAS, HIGH SCHOOL PROGRAM

Subjects Offered	*Duration of period*	*Number of times per week*	*Credit allowed per semester*
Sophomore Chorus Mixed Chorus (Junior senior) Beginning Girls' Glee	1 hour	5	.5
Advanced Girls' Glee Beginning Boys' Glee Advanced Boys' Glee		3	.3
Harmony Appreciation & History	1 hour	5	.5
Beginning Band Advanced Band Beginning Orchestra Advanced Orchestra	1 hour	5	.5

(We have many students who, on account of academic schedules, take music three days per week, however, the majority of them come five days per week.)

A Cappella Choir Small Ensemble (Vocal and Instrumental)	2 hours per week out of school hours	.2
Applied Music—Piano, Voice, Organ, Band and Orchestra Instruments	Practice 1½ hours per day 1 lesson per week	.5

(Applicant must play or sing before Examining Board before credit is granted.)

We give the same credit for music as is given for academic subjects, and in order to do this we require 15 hours of outside preparation for each six weeks term on topics assigned by the teacher. A few assignments for which we give credit toward the 15 hours:

Music projects worked out by the student.
Listening to approved radio programs, the student presenting a written review of each program.
Attendance at concerts, students presenting a written review of the program.
Singing in a church choir (singing at two services on Sundays, attending one weekly rehearsal).
Other topics which teacher may wish to assign.

The music department participates in many programs during the year. We furnish music for the State Teachers Association every fall; sing and play in Assembly frequently during the year; present Christmas and Easter pageants or cantatas; sponsor the Southern Kansas Music Festival each February, in which many schools in Kansas are represented; participate in district and state competitive festivals.

MUSIC ROOM EQUIPMENT—VOCAL ROOMS

Piano, radio, phonograph, recording machine, bulletin boards, cases for filing music, cases for filing phonograph records.

BAND AND ORCHESTRA ROOMS

Same as for vocal rooms, with the exception of radio and recording machine, and cupboards for instruments.

All music rooms have Celotex ceilings and a special kind of wall plaster.

SCHEDULE MAKING

Work of the vice-principal.

SUPERVISION

Each teacher has freedom to work out her, or his, own problems, but is under the direction of a supervisor.

RELATION OF MUSIC TEACHER TO HIGH SCHOOL PRINCIPAL

Principal has the authority to do what he wishes in his building. Principal, supervisors, and teachers work together for the good of the department. In the music program the principal is in authority in regard to building problems, schedules, etc. Supervisor's duty is to improve instruction. In Wichita there has been perfect cooperation on the part of the high school principals and vice-principals. There has never been the slightest friction at any time between principals and supervisors.

WICHITA HIGH SCHOOL NORTH GLEE CLUB CODE

"Voice is first of all vitality, a lightness in the body and a driving power in the blood."

★ If you sing don't drink—If you drink don't sing.

★ If God had meant for man to smoke, He would have put a chimney up the back of his neck.

★ Early to bed, early to rise, makes a better Glee Club! Eh guys?

★ Exercise and play makes you sing better all day.

★ Eat three meals a day, keep your vitality.

Appendix A9

DETROIT, MICH., COMPREHENSIVE HIGH SCHOOL PROGRAMS

GENERAL PROGRAM

A suggested arrangement for the General Program follows:

10B—Composition 2	5	11A—English Literature 1	5
Social Geography 1 or Elective	5	American History 2	5
Arithmetic 1 or Elective	5	Elective	5
Ind. Arts, Home Science 1, Music or Art	2.5 or 5	Elective	5
Health Education 3	2.5	Elective	2.5
10A—American Literature 1	5	12B—English Literature 2	5
Social Geography 2 or Elective	5	Civics	5
Arithmetic 2 or Elective	5	Elective	5
Ind. Arts, Home Science 2, Music, or Art	2.5 or 5	Elective	5
Health Education 4	2.5	Elective	2.5
11B—Composition 3	5	12A—Composition 4	5
American History 1	5	Economics	5
Elective	5	Elective	5
Elective	5	Elective	5
Elective	2.5	Elective	2.5

COLLEGE-PREPARATORY PROGRAM

Below is a suggested program for college entrance which will meet the requirements for most colleges.

Some colleges, especially those in the East, have very different and very definite requirements for entrance. As soon as students have selected their college, they should acquaint their counsellors with the fact so that their programs can be properly arranged. Failure to do this may make it necessary to spend a longer time in high school.

10B—Composition 2	5	11A—English Literature 1	5
Algebra 3	5	American History 2	5
Foreign Language 3	5	Foreign Language 2 or 6	5
Health Education 3	2.5	Elective	5
Home Science 1, Industrial Arts, or Biology 1	5	Elective	2.5
10A—American Literature 1	5	12B—English Literature	5
Geometry 1	5	Civics	5
Foreign Language 4	5	Foreign Language 3 or 7	5
Health Education 4	2.5	Elective	5
Home Science 2, Industrial Arts, or Biology 2	5	Elective	2.5
11B—Composition 3	5	12A—Composition 4	5
Geometry 2	5	Economics	5
Foreign Language 1 or 5	5	Foreign Language 4 or 8	5
American History 1	5	Elective	5
Elective	2.5	Elective	2.5

ELECTIVE MUSIC COURSES

Band, Beginning, 2½ hrs.	10B-12A	Orchestra, Beginning, 2½ hrs.	10B-12A
Band, Advanced, 2½ hrs.	10B-12A	Orchestra, Advanced, 2½ hrs.	10B-12A
Elementary Music, 2½ hrs.	10B-12A	Sight Singing (1)-(2), 2½ hrs.	10B-12A
Harmony (1)-(4)	11B-12A	Vocal Music (1)-(6), 2½ hrs.	10B-12A
Instrumental, 2½ hrs.	10B-12A		

CASS TECHNICAL HIGH SCHOOL, DETROIT, MICH.

MUSIC CURRICULA

Prerequisites to Music Curricula

Only those students who have had two or more years of approved musical training upon their principal instrument or who have played in the regular junior high-school musical organizations are eligible to enter the music curriculum.

College-Entrance Requirements

A student who expects to enter college must follow the college preparatory curriculum as outlined in the *Circular of Information*.

The music curricula are outlined with a three-fold requirement as a basis of development and graduation. The student is required—

(1) To study piano, voice, harmony, musical history, and orchestration as a background.

(2) To major in one of the essential orchestra or band instruments, and, when possible, to learn professionally one string and one wind instrument. This will help to secure employment at all seasons of the year.

(3) To obtain a thorough knowledge of all the instruments in the orchestra and band, to learn how to write for them in different combinations, and to have at least two years of daily practice in group playing and singing in order to develop the necessary sense of balance and co-ordination.

The symphony and concert orchestra, band, and vocal organizations offer opportunity to study ensemble music of the larger type. (The string-quartet, piano, harp, and chamber-music classes present the more intimate repertoire.)

Practice periods may be arranged whereby the student who wishes to advance rapidly may work one or more periods daily upon his instrument under the supervision of a teacher. These periods correspond to the usual study periods and are not credited toward graduation.

Summer-school classes in music furnish a means of obtaining more intensive training along special lines, as well as shortening the period required to complete the curriculum.

At the end of the regular three-year music curriculum, a diploma will be given entitling the student to enter a college of music or conservatory.

Elective Music

A student not enrolled in the music curriculum may elect one or more periods in music with the consent of his parents and his curriculum sponsor.

Special or Postgraduate Music

A postgraduate student who pays a fee or a resident of Detroit beyond the age of compulsory attendance may enter any of the music classes for which he can qualify, provided his attendance does not overcrowd the classes nor retard the work of the regular students.

MUSIC CURRICULUM

(Vocational)

This curriculum does not meet college entrance requirements.

NOTE.—A student must have a passing grade in all subjects to carry more than twenty credit hours per semester.

GRADE 10—First Semester

	Credit	Class Hours per Week
English 3—Grammar and Composition	5	5
Geometry 1	5	5
Music Literature 1	5	5
Orchestral Instrument 1 or Harp 1†	2½	5
Piano‡—Theory, and Ear Training 1	2½	5
Health Education 3	2½	5
	22½	30

GRADE 10—Second Semester

English 4—American Literature	5	5
Music Literature 2	5	5
Chorus 1	2½	5
Orchestral Instrument 2 or Harp 2	2½	5
Piano, Theory, and Ear Training 2	2½	5
Orchestra 1 or Band 1§	2½	5
	20	30

GRADE 11—First Semester

English 5—Composition	5	5
History 1—American	5	5
Harmony 1	5	5
Orchestral Instrument 3 or Harp 3	2½	5
Piano, Theory, and Ear Training 3	2½	5
Orchestra 2, Band 2 or Chorus 2	2½	5
	22½	30

GRADE 11—Second Semester

	Credit	Class Periods per Week
English 6—English Literature	5	5
History 2—American	5	5
Harmony 2	5	5
Chorus 3	2½	5
Orchestra 3 or Band 3	5	10
Piano, Theory, and Ear Training 4	2½	5
	25	35

GRADE 12—First Semester

Economics	5	5
Orchestration 1	5	5
Chorus 4	2½	5
Band 4 or Orchestra 4 or Piano 5	2½	
Electives		
	15	15

GRADE 12—Second Semester

English 7—Composition	5	5
Civics	5	5
Orchestration 2	5	5
Orchestra 5 or Band 5 or Piano 6	2½	5
Orchestral Instrument 4 or Harp 4	2½	5
	20	25

† Each student is required to study an essential string instrument for one year and an essential wind instrument for one year.

‡ A student specializing in piano is required to take Piano and Glee Club for the entire three years.

§ A student preparing for the band and orchestra field is expected to take either Band or Orchestra, throughout the entire three years.

MUSIC CURRICULUM

(College Preparatory)

For students who expect to enter normal colleges or schools of education to prepare to teach music.

NOTE.—A student must have a B average to carry more than twenty credit hours per semester.

GRADE 10—First Semester

	CREDIT	CLASS PERIODS PER WEEK
English 3—Grammar and Composition	5	5
Geometry 1	5	5
Latin 3 or Biology 1*	5	7
Piano, Theory, and Ear Training 1	2½	5
Orchestral Instrument 1 or Harp 1‡	2½	5
Health Education 3	2½	5
	22½	32

GRADE 10—Second Semester

English 4—American Literature	5	5
Geometry 2	5	5
Latin 4† or Biology 2*	5	5
Piano, Theory, and Ear Training 2	2½	5
Orchestral Instrument 2 or Harp 2	2½	5
Chorus 1	2½	5
	22½	30

GRADE 11†—First Semester

English 5—Composition	5	5
History 1—American	5	5
Chemistry 1* or Electives	5	7
Harmony 1	5	5
Piano, Theory, and Ear Training 3	2½	5
Chorus 2 or Orchestral Instrument 3	2½	5
	25	32

GRADE 11—Second Semester

	CREDIT	CLASS PERIODS PER WEEK
English 6—English Literature	5	5
History 2—American	5	5
Chemistry 2* or Electives	5	7
Harmony 2	5	5
Piano, Theory, and Ear Training 4	2½	5
Chorus 3 or Orchestral Instrument 4	2½	5
	25	32

GRADE 12—First Semester

Economics	5	5
Orchestration 1	5	5
Orchestra 1 or Band 1§	2½	5
Orchestral Instrument 5, Harp 3, or Chorus 4	2½	5
Electives		
	15	20

GRADE 12—Second Semester

English 7—Composition	5	5
Civics	5	5
Orchestration 2	5	5
Orchestra 2 or Band 2	2½	5
Orchestral Instrument 6, Harp 4, or Chorus 5	2½	5
Electives		
	20	25

* Students who have not completed four semesters of Latin must complete Biology 1 and 2 and Chemistry 1 and 2.

† Students finishing Latin 4 are not required to take Chemistry 1 and 2.

‡ All students are required to take one year of an essential string instrument and one year of an essential wind instrument.

§ All students must take at least one year of either Band or Orchestra; also, at least one year of Chorus.

Appendix A10

NEW YORK CITY HIGH SCHOOL OF MUSIC AND ART

QUOTATIONS FROM SYLLABUS OF THE DEPARTMENT OF MUSIC

(Note: All students are scheduled for five periods daily of class work, two being devoted to non-music subjects and three to music. The material printed below relates entirely to the music program.)

The course in music in the High School of Music and Art includes four years of Theory and Composition, Chorus Assignment, and either Instrumental Practice or Voice Training. Every music student in the school devotes fifteen assigned periods a week to Music throughout the four years of his stay at the school.

All music students pursue the same course in Theory and Composition and in Chorus Singing. Students registering for Instrumental Practice are given Orchestral and Ensemble Practice as a regular course; vocal students become members of Choral Ensemble as a regular course. Both the course in Orchestral and Ensemble Practice and the course in Choral Ensemble are closely articulated with the study of Theory, Musical History and Music Appreciation.

To extend the students' musical scope and at the same time afford them group experience in musical performance, all pianists are required to undertake the study of some instrument of the symphony orchestra. Performers on instruments other than the piano are required to study the piano as a secondary instrument, until they attain a degree of proficiency sufficient for the performance of a simple Mozart or Beethoven sonata. Violinists are required to undertake the study of the viola for one year of the four. All instruments are taught in small groups.

A graded course in Orchestral and Chamber Music is presented, and classes in homogeneous groupings meet daily. Gradually small heterogeneous groups are formed, then chamber orchestras, sinfoniettas, and finally a full symphony. The students are thus given an opportunity for first-hand experience with great works in these fields. Other performances of the music under study are heard by means of recordings and by attendance at master performances. The students organize their own student recitals bi-weekly, their programs including the performance of original compositions.

As alternate to the 4 year course in Orchestral and Chamber Music, a four year course in Vocal and Choral Practice is offered to specially qualified students. This course is similarly graded as to technique, interpretation, repertoire (both solo and choral ensemble), and the development of vocal musical form from simple song to modern music drama.

Chorus singing is required of *all* music students for one period per week. A four-part study of major works for chorus is undertaken, including selections from chorales, oratorios, cantatas, operas. Attention is given to tone quality, musicianly interpretation, and to the historical background of material studied.

FIRST YEAR (15 PERIODS WEEKLY)

I. REVIEW OF RUDIMENTS OF MUSIC:

Entering students are expected to have completed the following elementary school prerequisites in music: "The pupil should have the ability to read simple unison and part songs, to recognize all symbols of staff notation, to apply his knowledge of terms and signs relating to dynamics, tempo and expression, to recognize and name the instruments of the symphony orchestra, to recognize the different types of voices, and of song, and to recognize dance forms. He should be able to give the title and the name of the composer or the source of each selection on the current music memory list."

II. THEORY: (Rudiments)

Major and minor scale construction, chromatics, tonal imagery, rhythmic analysis, melodic and rhythmic transposition. All intervals. Tonal magnetism. Keyboard training, primary chords in root positions, harmonization of a free melody. Vocal application of theory, physical expression of rhythm.

III. NOTATION:

History of notation. Use of G clef, F clef, and C clef. Melodic transcription. Score reading to the level of a Haydn symphony. Music scripture.

IV. TONE PRODUCTION AND EAR TRAINING:

Solfeggio and ear training concurrent with theoretical material of the first year. Melodic and rhythmic analysis and dictation. Solfeggio in tonic minor. Voice ranges and qualities.

V. ELEMENTARY COMPOSITION:

Melody writing to eight measures in binary form. Scansion and melodic setting of single tetrameter quatrains and ballad stanzas, construction of a melody over a given harmony. Improvisation on a given harmony, and in four-bar melodic forms.

VI. MUSIC APPRECIATION: (an integration of all the music studied)

Introduction to musical form. Dance forms, the suite, the overture, the first-movement form. Analysis of recorded music. Musical terms. Current musical events. Re-creative listening.

Scores: Mozart—"Eine Kleine Nachtmusik," Haydn—"Lark Quartet," "Oxford Symphony," "Surprise Symphony," etc.

VII. *Either* INSTRUMENTAL AND ORCHESTRA STUDY *or* VOCAL AND CHORAL PRACTICE:

Instrumental and Orchestral Study:

A. Elementary instrumental study in small homogeneous groups. Unison, harmonic. and solo playing. Elementary problems of tone production (embouchure and bowing), dynamics. Position and posture. Care of instruments. Articulation with vocal experience. 4 periods per week.

B. Ensemble playing—elementary. Heterogeneous groupings of strings, woodwinds, and brass. Principles of intonation, balance, phrasing. Independence, and musical cooperation. Articulation with vocal experience. 1 period per week.

C. Orchestral study—Elementary Sinfonietta. Principles of orchestral procedure. How to follow the conductor: attacks, releases, tempo, and dynamics. Tuning, legato, staccato, bowing, phrasing. Articulation with vocal experience. 5 periods per week.

Vocal and Choral Practice:

A. Voice Development: Correct breathing; vocalizing (resonance, vowel color, study of consonants, even scale, tone quality, freedom).

B. Solfeggio.

C. Interpretation: (emotional concept, use of imagination, phrasing, dynamics, tempi, diction).

D. Repertoire:

1. *Solo:* Old English Songs (such as "When Love Is Kind"; "My Lovely Celia"; etc.). Old Italian Anthology (such as "Caro Mio Ben"—Giordani; "Tre Giorni"—Pergolesi; etc.). Lieder (simple selections from Schubert—"Heiden Röslein," "Morgengruss," etc.; Schumann—"Mondnacht," "Der Nussbaum," etc.; Brahms—"Wiegenlied," "Sandmännchen"; etc.). Simple modern English and American Songs.

2. *Choral Ensemble:* Elizabethan madrigals; Reformation chorales; Bach chorales such as "Jesu, Joy of Man's Desiring"—from "Herz und Mund und That und Leben"; "Sleepers, Wake"—(from Church Cantata No. 140); etc. Simple four-part A Cappella songs (such as "She Is So Dear"—Praetorius; "Vigili et Sancti"—Old German; etc.)

VIII. CHORUS:

Introduction to two, three, and four-part singing. Rounds and canons. Simple hymns, such as "Old Hundred"; "Nun Danket"; "Crusaders' Hymn"; etc. Spirituals, folk songs, glees, madrigals, carols, etc.

SECOND YEAR (15 PERIODS WEEKLY)

I. THEORY-HARMONY I·

Harmonic dictation and keyboard harmony concurrent with harmonic material. Copying: Harmonic reduction in four parts, and detailed analysis of first movement of an early Beethoven piano sonata. V-7 introduced, inversions of primary triads and V-7 in major and minor, secondary triads and inversions, modulation to the tonic and subdominant, nonchordal tones, passing tones, neighboring tones, and appoggiatura. Introduction to modes. V-9, VII and VII-7. Augmented sixths as they appear in the Beethoven sonata. Secondary sevenths. All cadences. Melody harmonization. Harmonization of figured and unfigured basses.

II. NOTATION:

Advanced musical terms. Score reading (level of a Mozart symphony).

III. TONE PRODUCTION AND EAR TRAINING:

Four-part solfeggio of harmony exercises. Melodic and rhythmic dictation to eight measures.

IV. ELEMENTARY COMPOSITION:

Elementary composition on three staves in sixteen measures; simple ternary form. Improvisation on given harmony and on eight-bar melodic forms.

V. MUSIC APPRECIATION:

Harmonic and form analysis of folk songs and simple art songs. The development of sonata da camera into complete suites. Bach's Kammersuiten. The development of sonata da chiesa into first movement form; the overture; the Haydn sonata. Introduction to Mozart and Beethoven. Re-creative listening. Appraisal of musical form; criticism.

Current musical events, concerts, radio, current musical periodicals, current musical literature.

VI. *Either* INSTRUMENTAL AND ORCHESTRA STUDY *or* VOCAL AND CHORAL PRACTICE:

Instrumental and Orchestra Study:

A. Intermediate instrumental study. Tone production continued. Refinement of tone quality. Elements of style: singing quality, legato and sostenuto, importance of accent.

Continued stress on position, posture, and care of instruments. Technical problems arising out of musical situations. Transposition. Articulation with vocal experience. 4 periods per week.

B. Ensemble playing—Intermediate. Sight reading. Class discussion and criticism. Study of methods and collections for Ensemble given below. Articulation with Solfeggio. Principles of instrumental study applied. 1 period per week.

C. Orchestral study—Intermediate. Introduction to orchestra of full symphonic proportions. Principles of symphonic organization methods. Articulation with Solfeggio. Critical listening to recordings of music studied. Class discussion.

Vocal and Choral Practice:

A. Voice Development (advanced): Voice control; sostenuto; equalization of scale; rapid scales and arpeggios.

B. Solfeggio: (continued) adapted to second year level.

C. Interpretation: Greater emphasis on the emotional and intellectual message of the composer.

D. Repertoire: Solo: more advanced song forms: Old English songs (such as "Mary of Allendale," "The Lass With The Delicate Air," etc.). Old Italian Anthology (such as "Se tu m'ami"—Pergolesi; "Pur dicesti o bocca bella"—Lotti; etc.). Lieder (such as "To Music"—Schubert; "Die Lotosblume," "Erstes Gruen"—Schumann; "Der Gang zum Liebchen"—Brahms; etc.). Modern English and American.

VII. CHORUS:

Four-part singing: selections from Folksongs (such as "Come you here, laddie"—Slovakian; "On my return from Lyons"—French; "Swansea town"—English; etc.). Madrigals (such as "Weep, O mine eyes"—Bennett; "April is in my mistress' face"—Morley; etc.). Sacred—such as "I'm troubled in mind" (spiritual—Arr. W. A. Fischer); "The Sleep of the Child Jesus"—French (Gevaert); "Adoramus Te"—Mozart, etc.

THIRD YEAR (15 PERIODS WEEKLY)

Continues along lines already marked out.

FOURTH YEAR (15 PERIODS WEEKLY)

I. HISTORY OF MUSICAL DEVELOPMENT:

Emphasis is upon the development of musical style, form, and medium as a spiritual and social expression of an era. Extensive use is made of recorded music and student performances.

A. Primitive and Ancient Music; Early Church Music; Development of Polyphony. Liturgical music, plainsong, diaphony, imitation. Development of schools of music; masses, motets, chorales. Secular music—madrigals, instrumental development, music and poetry.

B. Development of Vocal Forms. Folk song, madrigal, motet, anthem, opera, aria, art song, passion, cantata, oratorio. The development of music drama.

C. Development of Instrumental Forms. Organ music, dance forms, contrapuntal forms, suite and sonata, concerto, chamber music, keyed instruments and forms, overture, opera buffa, opera seria, symphony, symphonic poem, programme music, ballet music.

II. THEORY AND COMPOSITION:

Review, and application and development of harmonic principles studied during the past three years. Twentieth century harmony. Twentieth century musical form. Composition and improvisation.

III. ESTHETICS:

A. Fundamental principles (proportion, harmony, rhythm, unity, variety, balance, emphasis, coherence, contrast, etc.) with special application to music as a representative art.

B. Esthetic concepts (idealism, realism, classicism, romanticism, individualism, integrity, restraint, etc.) with special application to music as a revelation of personality, or of historic period.

IV. *Either* INSTRUMENTAL AND ORCHESTRA STUDY *or* VOCAL AND CHORAL PRACTICE:

Instrumental and Orchestra Study:

A. Instrumental study. Preparation for solo performance. Individual projects for repertoire. Problems of stage deportment. Instruction and demonstration at the school by specially engaged master performers.

B. Ensemble study. Projects, such as chamber music recital series, civic public performances, broadcasts, etc.

Representative works: "Quintet in G Minor"—Mozart; "Quartet Op. 59 No. 1"—Beethoven; etc.

C. Orchestral study. Project in cooperation with the Voice, History, Language, English, and Art Departments. Production of oratorios, cantatas, operas, and symphonic concerts. Attendance at professional rehearsals and productions for analysis and study of technical problems. Research and library work for program notes, etc. Class discussion.

Representative works: Oratorio: "Messiah"—Handel; "Elijah"—Mendelssohn; etc. Opera: "Bastien and Bastienne"—Mozart; "Orpheus and Eurydice"—Gluck; etc. Cantata: "Coffee" Cantata—Bach; "Peasants'" Cantata—Bach, etc. Symphonic works: "Symphony 4"—Beethoven; "Brandenburg Concerti"—Bach; etc. Modern symphonic works.

Vocal and Choral Practice:

A. Voice Development: Scales with greater variety of tempi and dynamics. Chromatic scales, messa di voce; embellishments; vocalises for flexibility.

Applied Studies: "Studies in Bravura," Volume 1-3—Lamperti.

B. Continued Study of Oratorio, and Opera: (Italian, French, Russian).

C. Introduction to Music Drama: Review of works and style of Gluck; reform of opera; Meyerbeer; Beethoven; Von Weber; the development of Wagnerian drama, from "Rienzi" to "Parsifal"; Post-Wagnerian Opera (Debussy, Ravel, etc.).

Knowledge of problems connected with opera, such as style, musical and dramatic content, vocal and instrumental treatment, libretti, stage management, performance.

D. Nationalistic Aspects of Music in Song Form: 1. German ("Die Mainacht," "Von ewiger Liebe"—Brahms; "Muth," "Die Forelle"—Schubert; "Intermezzo," "Widmung"—Schumann; "Mädchen mit dem rothen Mündchen"—Franz; "Zueignung," "Staenchen"—Strauss. 2. French (Faure, Duparc, Chausson, Debussy, etc.). 3. Italian (Respighi, etc.). 4. Russian (Gretchaninoff, Rimsky-Korsakoff, etc.). 5. Spanish (de Falla, Albeniz, etc.). 6. Scandinavian (Sinding, Grieg, etc.). 7. Modern English and American Songs.

E. Project: Choice of an early opera, for production, such as "Orfeo"—Monteverdi; "Dido and Aeneas"—Purcell; "Acis et Galatee"—Lully, etc. Correlation with other departments in production: Foreign Language, English, History, Art (Staging, scenery, costumes), Ballet, Dramatics.

F. Repertoire: 1. Solo such as "Leise, Leise" ("Freischütz")—Von Weber; "In My Spring of Life" ("Fidelio") Beethoven;—for analysis and appreciation—"Dich, Theure Halle," ("Tannhäuser")—Wagner, etc. 2. Choral Ensemble: a. Oratorio: selections, such as "Lift Up Your Heads O Ye Gates" ("Messiah")—Handel; "Beside Thy Cradle Here I Stand" ("Christmas Oratorio")—Bach, etc. b. Music Drama: selections, such as Chorus and Finale from "Die Meistersinger"—Wagner; "From the realm of Souls Departed" (Orpheus")—Gluck. 3. Survey of Vocal Music: Plain song, motet, madrigal, chorales, etc.

V. CHORUS:

Advanced Choral Singing, selected. Participation in a school project, such as a Cantata, Mass, Passion, Oratorio, Opera. Correlation with English and Art Departments.

The four year course in Music is enriched throughout by class visits to many of the recitals, and chamber music and symphonic concerts in New York City, and especially to rehearsals of such concerts as afford opportunities for analyses of the music and its production. The students' experiences with music and with music teachers are further enriched through recitals and lectures by visiting musicians and musicologists for whose professional connection with the school the Board of Education makes provision.

Academic studies at the High School of Music and Art, especially English and the Natural and Social Sciences, are integrated with the above courses in music. The English Department endeavors to present the students with appropriate critical, historical, and biographical literature; the Science Department emphasizes the study of acoustics and the properties and development of musical instruments; the History Department correlates its work especially with the fourth year course in the History of Musical Development by intensive readings pertaining to important musical periods, and to the social, industrial, and political backgrounds of the development of music through the ages.

APPENDIX B

VOICE TRAINING CLASSES IN THE ROCHESTER, N. Y., HIGH SCHOOLS

(Extracts from a letter from Alfred Spouse, Director)

"In any given high school, all of them in fact, the announcement of voice training classes is made to students in the same way that all other subjects are. Boys and girls are invited to register provided they can carry a tune. This, of course, leaves out very few. We do not have segregation in voice training classes for two reasons: (a) It is difficult to schedule; (b) Neither boys nor girls desire it.

During the first year we attempt to reach the following objectives: an understanding of breath-taking and breath-control; discovery of use of the diaphragm; vital position of the body; brief study of each of the vowel forms, also of all consonants including nine which may be called vocal consonants; discovery and exploration of the so-called resonance cavities of the head through the use of the brighter vowel sounds and consonants such as l, m, n, g, etc.; and a great deal of solo-song singing done, however, in concert by the class. Comparatively few vocalizes are used but these few are used in definite order, systematically routined day after day. There are frequent text- and solo-singing exercises. The class meets daily for the regular hour period and carries with it a prepared credit, thus assuming full subject status.

The second-year objectives are: thorough establishment of the conditions of freedom aimed for in the first year; the study of control through the use of the smaller vowel sounds; a great deal of attention given to diction; study of agility exercises; and the pianissimo. Together with all this there goes a great deal of song material,—solo songs sung as before in concert. Much more individual singing, however, is done. Again the vocalizes are few but oft-repeated. We waste no time on exercises that are not definitely constructive.

The third-year vocalizes are restricted to those which aim at the continued buildir up of range, vitality, and strength of the voice. About fifteen minutes of the lesson perio is devoted to these and the balance of the time given over to the study of songs. Le work is done in concert and much more attention is given to the individual. The stude gains great poise by subjecting himself to the analytical criticism of fellow students; and the same time in furnishing this analytical criticism for other singers the student becom a careful and appreciative listener. As all the songs sung are learned by all of the class, th repertoire gained by each student is quite impressive.

Voice recitals are given once during each semester by each class, to which paren and interested students and teachers may be invited. Recitals are usually in the evening. A the close of the year we usually give a city-wide recital at the Eastman School. At th recital the ranking singers from each school may perform and the audience is usually th personnel of the public school music classes of the University and friends of the student Many opportunities are given voice students to sing in their own school assemblies, by e change at other school assemblies, in their churches, and on the radio. In the twenty-on years that we have been administering this type of work many of our singers have gon directly from high school into paid church positions, while countless others have gone o with their study of voice either privately or in conservatories."

APPENDIX C

NATIONAL LISTS OF VOCAL MATERIAL

(Introductory Note: Beginning with its 1939 issue, the Official Bulletin of the Stat and National School Music Competition-Festivals (obtainable for 50 cents from the Ger eral Headquarters for the Associated Organizations, Suite 840, 64 E. Jackson Blvd., Chicago presents vocal lists which parallel the instrumental lists from which extensive quotation are presented in our Appendix J. Since the vocal material is much easier to obtain fc inspection we do not reproduce the complete lists for mixed, male, and female choruse for small vocal ensembles, and for solo soprano, alto, tenor and baritone. As an indicatio of the form in which all these extensive lists are given we reproduce the condensed lis which is to be used in selecting required music for Competition-Festivals.—The Authors.

1940 OFFICIAL VOCAL LISTS

The National School Vocal Association has undertaken, as an annual project, th compilation of lists of materials for use in the state and regional competition-festivals. Whil the music is selected primarily for use in competitions, the committee has aimed to includ in the lists only music which actually passes the test of successful use in the schools. Inas much as adequate lists of this character can be successfully compiled only through the co operation of persons engaged in vocal work in our schools throughout the country, ever effort was made to have all sections of the United States represented on the committee. Thi is an enterprise of no small proportions, but it is felt that the work, now going into th third year, is a service appreciated by teachers and supervisors, as well as a necessary func tion in connection with the state and national competitions generally.

The committee has endeavored to maintain a balance between sacred music and secu lar music and between music written by contemporary composers and music of earlier peri ods. Although the lists are graded *easy, medium,* and *difficult,* this classification does no indicate that large high schools should confine themselves to the difficult choruses or tha small high schools should confine themselves to easy choruses; in the opinion of the com mittee, every number on the list is worth while music and worthy of a place in the higl school choral repertory.

Following is the information concerning required music lists for use at regional audi tions and festivals.

Auditions for Mixed Choruses

Required music for Competition-Festivals. The following list of numbers for mixed choruses, both accompanied and a cappella, has been chosen from the large list:

(Key to publishers will be found at the end of Appendix K.)

Unaccompanied

Adoramus Te, Christe (Medium)	Mozart	1649	ECS
		14445	OD
Adoramus Te, Christe—E Minor (Medium)	Palestrina	3069	OD
Autumn (Difficult)	Gretchaninoff	2555	GS
Cloud, The (Easy)	Cain	1575	BHB
Come Again Sweet Love (Easy)	Dowland	2969	Wit
		1110	ECS
		2264	GS
		14579	OD
Holly and the Ivy, The (Medium)	Arr. Boughton	8108	GS
I Love My Love (Difficult)	Holst	8117	GS
Jesu, Priceless Treasure, Chorales I and II (Medium)	Cruger-Bach	504	Kjos
		14424	OD
		7603	GS
Lost in the Night (Difficult)	Christiansen	119	Aug
Misericordias Domini (Medium)	Durante	5403	GS
My Lovely Celia (Easy)	Monro	917	CCB
Oh, Blest Are They (Medium)	Tschaikowsky-Cain	3024	GHM
Oh Susanna (Medium)	Foster-Cain	81055	HF
Open Our Eyes (Medium)	Macfarlane	7273	GS
Out of the Silence (Difficult)	Jenkins	8192	GS
Peasant and His Oxen, The (Medium)	Aschenbrenner	CM4595	CF
Praise the Name of the Lord (Easy)	Ivanoff	4125	JF
Salvation is Created (Medium)	Tschesnokoff	4129	JF
Sunrise (Difficult)	Tanayef	35284	TP
		2623	GS
To Thee We Sing (Easy)	Schvedov	2638	Wit
Three Kings, The (Difficult)	Willan	OCS718	Ox
When Allen-a-Dale Went a-Hunting (Medium)	de Pearsall	2607	Wit

Accompanied

All Creatures of Our God and King (Medium)	Chapman	1191	CCB
Bed in Summer (Easy)	Cain	525	BHB
Children's Prayer, The (Easy)	Humperdinck-Reddick	2999	Wit
Chorus of Homage (Difficult)	Gericke	574	BM
Du Bist die Ruh (Easy)	Schubert-Cain	1559	BHB
Gloria, from the 12th Mass (Medium)	Mozart	3515	GS
How Lovely Is Thy Dwelling Place (Difficult)	Brahms	230	BFW
		14704	OD
		2028	FS
		5124	GS
		1713	ECS
I Have Considered the Days of Old (Medium)	Philip James	13022	OD
I Have Twelve Oxen (Medium)	Pulford	3010	B&H
Jesu, Joy of Man's Desiring (Medium)	Bach	14703	OD
		250	BFW
Lord is a Mighty God, The (Medium)	Mendelssohn	9	Kjos
Nocturne (Medium)	Cain	81050	HF
O Lord Most Holy (Easy)	Franck	510	BM
		396	CCB
Prelude (Medium)	Ronald-Cain	2519	BHB
Rain and the River (Medium)	Fox	1088	CCB
Sleepers Wake (Easy)	Bach	7427	GS

From the above list regional officers will select five numbers (two accompanied and three a cappella) *as the required numbers* on which all mixed choruses must be prepared for the auditions. From the list of five, at the time of the audition, the adjudicators at their discretion may choose one accompanied and one a cappella number. The total singing time of the two required numbers shall not exceed eight minutes.

Selective music for auditions. In addition to the two required numbers which the adjudicators will select, one or two numbers may be chosen by the conductor. The time for the selective numbers shall not exceed eight minutes. The selective numbers may be either accompanied or a cappella.

The total performing time for both the required numbers and the selective numbers shall not exceed sixteen minutes.

All music must be memorized.

Listening participation. It is required that all choruses participating in an audition become part of the audience, and listen to the performance of the other choruses. If facilities are limited, the local committees in charge will of course work out a plan whereby participating choruses will alternate in this respect. This is regarded as one of the most important festival features.

APPENDIX D

QUOTATIONS FROM WILLIAM L. TOMLINS * ON BREATHING

We may say there are two circulations, that of the blood and that of the breath, which are continuously in action and so important that if either ceases for even a few minutes, death is inevitable. The blood circulation is, shall I say, domestic in character, localized in the body. The breath is usually thought to occupy a secondary place and function in relation to the body, of being merely a blood-vitalizer. Aside from thinking of breath as an aid to the blood, we give it comparatively small recognition in the economy of the body and life in general. And in this somewhat subaltern attitude, we usually fail to take as much care of the breath circulation as that of the blood. When one's blood circulation gets out of order pains are taken to restore it to right action, but, although it should be, the same is not the case with the breath. Nature sees to it that breathing is a continuous process; we should see to it that this breathing is equal to all demands made upon it and well up to the measure of importance that the Creator in the economy of nature intended. We cannot store up breath in advance of its need in actual use, as we do meat and drink, or replenish it afterward. With breath we live, as it were, from hand to mouth, each moment sufficient unto itself.

What some of the demands are will be suggested in the following:

(a) In an extra exertion, like running, take short, quick breaths to restore equilibrium.

(b) Before an extra effort, as in lifting a heavy weight, take a very deep breath. This is usually done instinctively.

(c) For energy to give out surplus life on the emotional plane, such as welcoming a friend, giving encouragement, congratulation or consolation, extra breath is taken.

There is a difference between taking breath for physical and for emotional effort. In the former, it does not matter so much how the breath is taken, just so the lungs are filled; in the latter it matters mightily. One cannot take the breath intended to lift a weight, and, changing one's mind, express emotion with it. Nor can one take breath for the expression of

* Reprinted by special permission of the publisher, C. C. Birchard and Co., Boston, Mass., from the chapter on "The Living Breath," in *Song and Life* by Wm. L. Tomlins to be published in 1941.

feeling in general and wait for instruction as to the kind of feeling to be expressed, whether joy, sorrow, entreaty or command.

We do not realize how vital and all-embracing is the function of breath. To breathe is to radiate the essence of our individuality or self. What the sun does, as its rays shine forth in life-blessing, we do on the stream of breath. We are blessed with the privilege of breathing into ourselves supreme elements and powers, and in turn giving them out, and to give out even more than we take in, adding, as we are privileged, our own joy and our power of life. This, however, requires more than mere instinctive breath. The breath must not be merely drawn in to fill the lungs and given out perfunctorily. It must pervade us and be thought of as searching and taking possession of us. We must also vibrate the air or breath into all the recesses of our being.

APPENDIX E

EXAMPLES OF CHORAL MUSIC WITH SOMEWHAT UNUSUAL ACCOMPANIMENTS

Composer	Composition	Voice	Publisher
	Two Flutes or Violins		
Gaines	Robin Goodfellow	SATB	J. Fischer
	Piano and two Violins		
Bartlett	A Song of Spring	SSA	Schirmer
Elgar	The Snow; and Fly, Singing Bird	SSA	B. F. Wood; Novello
Elgar	A Christmas Greeting; and Spanish Serenade (Stars of the Summer Night)	SA	Novello
Gaines	Fantasy	SSAA or SATB	J. Fischer
	Piano with Violin Obligato		
Gow	The Spring-tide	SSAA	Schirmer
Leroux-Saar	The Nile	Sop. solo & SSA	C. Fischer
Wagner-Saar	Dreams	SSA	C. Fischer
Weil (York, arr.)	In Autumn	SSA	Schirmer
	Piano and Violin and Flute		
Rameau (Ross, arr.)	How Blessed Are They	SATB	H. W. Gray
	Piano, Violin, Cello, with or without Harp		
Dickinson	Seven Sacred Choruses	SATB	H. W. Gray
Dickinson	Twenty-one Traditional Sacred Melodies	SATB	H. W. Gray
Grieg	Jesu, Friend of Sinners	SSAATTBB	H. W. Gray

Piano with Viola and Flute

Gaul, Harvey	Dream Rhapsody	SSAA	J. Fischer

Oboe (or flute) and Piano

Smith	Pan	SSA	Schirmer

Cello and Piano

Cross (arr.)	Morn	SSA	J. Fischer
Reed	The Birth of the Opal	SSAA	Schirmer
Harris (arr.) Goring-Thomas	Time's Garden	SSA	J. Fischer

Harp (or piano) and Horn

Brahms	Song from Ossian's Fingal	SSA	Simrock; Novello Schirmer

Harp (or piano) and Two Horns

Brahms	Come Away, Death; Death of Trenar; The Gardener; Whene'er the Sounding Harp	SSA	Simrock; Novello

Piano and Percussion Instruments—Triangle, Tambourine, etc.

Erickson	Four Spanish Carols	Single or double mixed chorus.	H. W. Gray
Lieurance	Medicine Dance of Menominees	SAB	C. Fischer
Schumann	Gypsy Life	SSA	Presser
		SATB	Birchard

Three Violins and Piano

Bornschein (arr.)	Phantom Lovers (Dvorak); Songs My Mother Taught Me (Dvorak); Love Dream (Liszt); Nobody Knows the Trouble I See (Spiritual); Nina (Pergolesi); Song of India (Rimsky-Korsakoff)	All SSA	J. Fischer

Piano, Brass, and Percussion

Butcher	Let Saints on Earth in Concert Sing	SATB	C. Fischer

Strings, usually quartet

Bach-Whittaker	Extended Chorals from Cantatas, 7 numbers	SATB	Oxford University Press
Bell	Medieval Songs, 8 numbers	SSA	Oxford Univ.
Boltwood	The Land o' the Leal	SSAA	Schirmer
Forsyth	Old King Cole	SATB and SSAA	J. Fischer
Holst	Seven Part Songs	SSA	H. W. Gray

Jacob	Brother James Air	SSA	Oxford Univ.
James	Lullaby	SSAA	Schirmer
Kubik	Daniel Drew (Benet) with Cello & Doublebass accompaniment	SATB	Arrow Press
Mozart	Ave Verum	SATB	Sam Fox; Birchard; Schirmer
Schubert (arr. Saar)	To Music	Bari. SSA	Schirmer
Schumann (arr. Saar)	The Walnut-Tree	SSA	Schirmer
Staton (arr.)	Eight Christmas Carols	SATB	Oxford Univ.
Thieriot	On the Lake of Traun	Bari. SSA	Schirmer
Warlock	Balualow	SATB with S. solo	Oxford Univ.
Woodman	Dreams in Twilight	SSA	Schirmer
Woodman	Nature's Resurrection	SSA	Schirmer
Zoltai (arr.)	River, River (Chilean)	SSA	J. Fischer

Strings with or without Flute

Gibbons	London Street Cries	B	Schott's Sohne
Hindemith	Frau Musica (German Luther Text) 2 unison choirs, women and men	B	Schott's Sohne
Maler	Four folk songs (German Text) 3, 4, & 5 voice choirs	B	Schott's Sohne
Various 17th century composers	Sacred Choruses for Solo and Four Part Chorus (German Text) occasionally Latin also.		Adolph Nagel

Small Orchestra

Hindemith	Martinslied (German Text) Unison choir	B	Schott's Sohne
Hindemith	Ploner Muskitag (German Text) 3 equal voiced choirs	B	Schott's Sohne
Parker	In May	SSAA	Schirmer
Taylor	The Highwayman	Bari. solo & SATB	C. Fischer

Four Hand Piano (with or without violin)

Brahms	Four Love Songs	SSAA	E. C. Schirmer
Brahms	Six Love Songs	SSAA	E. C. Schirmer
		SSAA	Birchard
Brahms	New Love-Song Waltzes (Set containing twelve or more numbers)	SATB SSA TTBB	Oxford Univ. Press
Gade	Summer Night	SSAA	Schirmer

Lute (or piano)

Kennedy Scott, (editor)	Euterpe Octavo Collection of about seventy madrigals and other music of the sixteenth and seventeenth centuries	SATB	Oxford Univ. Press

Piano (or organ) and Brass Quartet (with or without tympani)

Dickinson	Two Sacred Choruses	SATB	H. W. Grey
Dickinson	Two Traditional Sacred Melodies	SATB	H. W. Grey
Liszt	Two Easter Songs	SATB	H. W. Grey

Olds	Sunrise on Easter Morning (3 trumpets or brass choir)	SATB	C. Fischer
Schulz	Give Ear to Me	SATB	H. W. Grey
Wheeler	Sing for Our Fallen Brave	SATB	C. F. Summy

Four Trombones

Rathbone	Out of a Silence	Double mixed chorus	Novello

APPENDIX F

CIRCULAR TO PARENTS REGARDING INSTRUMENTAL STUDY, MILWAUKEE SCHOOLS. REGISTRATION CARDS. BOND FOR BORROWING INSTRUMENT.

MUSIC LESSONS FOR YOUR CHILD

MILWAUKEE PUBLIC SCHOOLS

PARENTS!
DO YOU ENJOY MUSIC?

Surely you do, but instead of having it entirely supplied to you through outside sources, why not have music in your home performed by your own children? An opportunity to develop this desirable feature is offered you through the instrumental music classes in the schools.

TO THE PATRONS OF THE SCHOOLS:

At the beginning of each semester classes are organized in the schools to teach pupils to play any of the musical instruments listed on the margin of this sheet. These class lessons, forty-five minutes in length, conducted by specially trained teachers are available to pupils for a small fee of $2.00 per semester.

Payment of this fee is made in advance to the principal of the school for the term of eighteen lessons.

Pupils of ages from nine to nineteen years are admitted into these classes and are then grouped according to their abilities.

Pupils are expected to furnish their own instruments. Children studying piano should have the instrument in the home where daily practice can be assured. Information may be had from your school principal concerning the very limited supply of band and orchestra instruments owned by the School Board and available for loan. If arrangements for the loan of an instrument can be made then a $3.50 enrollment card must be purchased from the school principal. This card entitles the pupil to the use of a school instrument for one semester as well as a term of class lessons.

The cost of required instruction books does not exceed $1.25 per year.

The weekly lessons are given at periods which do not seriously conflict with regular school work and at schools as centrally located as the enrollment in the classes will warrant. Principals notify pupils where to go for their lessons after their enrollments are received.

Pupils who are studying with professional private teachers are not permitted to join these classes. The schools have no desire to interfere with the private teacher's work.

(*Continued on page 520*)

INSTRUMENTAL MUSIC REGISTRATION

_____ School

_____ Date

No. 2453

Mark with X the term of advancement

1	2	3	4	5	6	7	8

_____ Instrument

(Pupil's Name)

Address _____ Phone _____

Received payment of $2.00 for 18 lessons as above

MILWAUKEE PUBLIC SCHOOLS
DEPT. OF MUSIC

_____ (Signed) Principal

263a 9-38 (Send this Card to Director of Public School Music)

INSTRUMENTAL MUSIC REGISTRATION

_____ School

_____ Date

No. 2453

Mark with X the term of advancement

1	2	3	4	5	6	7	8

This is to certify that

_____ Instrument

(Pupil's Name)

Address _____ Phone _____

has enrolled in an Instrumental Music Class by payment of the regular fee for a period of eighteen lessons.

MILWAUKEE PUBLIC SCHOOLS
DEPT. OF MUSIC

_____ (Signed) Principal

263b 9-38 Principal to keep this card for record

MILWAUKEE PUBLIC SCHOOLS
Dept. of Music

No. 2453

Mark X for term of advancement

1	2	3	4	5	6	7	8

This certifies that _____ (Pupil's Name)

from _____ *School is entitled to eighteen lessons in* _____ (Instrument) *instruction at* _____ *School from and after* _____ 19

2	4	6	8	10	12	14	16	18
1	3	5	7	9	11	13	15	17

This ticket not transferable. Must be presented at each lesson hour. Will not be presented for punching.

INSTRUMENTAL MUSIC REGISTRATION

_____ School

_____ Date

No. 2

Mark with X the term of advancement

1	2	3	4	5	6	7	8

_____ Instrument

(Pupil's Name)

Address _____ Phone _____

Received payment of $3.50 for the use of a school instrument and 18 lessons.

MILWAUKEE PUBLIC SCHOOLS
DEPT. OF MUSIC

_____ (Signed) Principal

269a 9-39 (Send this Card to Director of Public School Music)

INSTRUMENTAL MUSIC REGISTRATION

_____ School

_____ Date

No. 2

Mark with X the term of advancement

1	2	3	4	5	6	7	8

This is to certify that

_____ Instrument

(Pupil's Name)

Address _____ Phone _____

has paid $3.50 for the use of a school instrument and one semester of lessons.

MILWAUKEE PUBLIC SCHOOLS
DEPT. OF MUSIC

_____ (Signed) Principal

269b 9-39 Principal to keep this card for record

MILWAUKEE PUBLIC SCHOOLS
Dept. of Music

No. 2

Mark X for term of advancement

1	2	3	4	5	6	7	8

This certifies that _____ (Pupil's Name)

from _____ *School is entitled to eighteen lessons in* _____ (Instrument) *instruction at* _____ *School from and after* _____ 19

2	4	6	8	10	12	14	16	18
1	3	5	7	9	11	13	15	17

This ticket not transferable. Must be presented for admission to class.

BOND FOR MUSIC INSTRUMENT FURNISHED

Through_____ School

KNOW all Men by these Presents:

That we, the undersigned, are held and firmly bound unto the Milwaukee Board of School Directors, in the sum of... Dollars legal tender of the United States of America, or equivalent, for the payment of which sum well and truly to be made to said Board of School Directors, we, and each of us, bind ourselves, our heirs, executors and assigns, jointly and severally, firmly by these presents

The condition of the above obligation is such, that

WHEREAS, said Board of School Directors has loaned to , a pupil of above school, a certain musical instrument, to-wit. No of the value of Dollars, for use in music study in the Milwaukee Public Schools, with the privilege of taking said musical instrument home for the purpose of practicing thereon:

AND WHEREAS, the above pupil agrees to comply with the following additional requirements

1. That he must pay a fee of three and one half dollars to the principal of the school in which he is enrolled payable in advance at the beginning of each semester This fee entitles the pupil to the use of a school instrument and admission to the public school instrumental music classes
2. That he must take lessons in the instrumental music classes taught in the public schools or privately while the instrument is in his possession In either case, the fee of three and one half dollars must be paid.
3. That he must possess and use an instruction book as designated by the instructor and practice at least forty-five minutes daily.
4. That he must play in the various school organizations and participate in all music functions promoted by the Public Schools, when requested by the principal.
5. That he must keep the instrument in good playing condition while in his care, repairs to be made upon direction of the instructor and paid for by the pupil
6. That under no conditions will he use the instrument in rehearsing or performing with any band, orchestra, or ensemble not strictly sponsored by the Milwaukee Public Schools
7. That he will return said instrument in good playing condition on DATE 19 or before if requested by the principal

NOW, THEREFORE, if the above pupil shall return said instrument on or before the above mentioned date or on demand, to said Board of School Directors in as good playing condition as when received, and said return duly acknowledged below, then this obligation shall become null and void, otherwise to remain in full force and effect

Sealed with our seals, and dated this day of 19

(Signed)... Witness (Signed). Pupil

who resides at. ... (Signed) Parent (or Guardian)

both residing at. .....

Instrument returned ... 19 . in satisfactory condition ... Principal

297a 9-30 Principal

Why not make use of that piano, that violin, that trumpet, those drums or any other band or orchestra instrument in your home by enrolling your children in these classes?

Most of the boys and girls now playing in the school bands and orchestras of the city, have learned to play their instruments through taking lessons in the school instrumental classes.

Enrollments are made at the beginning of each semester through the principal of your school. Use the application form below.

MUSIC DEPARTMENT, Milwaukee Public Schools.

APPENDIX G

RECORD CARDS FOR UNIFORMS AND INSTRUMENTS WICHITA PUBLIC SCHOOLS

Instrument..... Make..... No.....

Description .....

.....

Purchased..... Cost.....

Loaned to .....

Address..... Telephone.....

Date Checked out..... Date Returned.....

School .....

BAND UNIFORM NUMBER.....

Name .....

Size of coat .....

Size of cap .....

Size of pants .....

Size of belt .....

Emblem.....

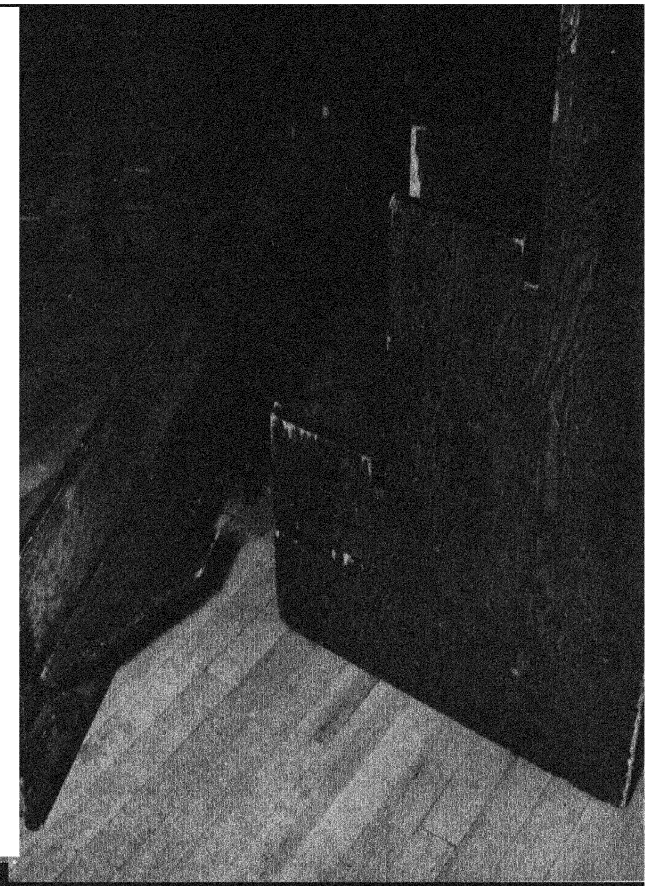
Checked out.....19.... In.....19....

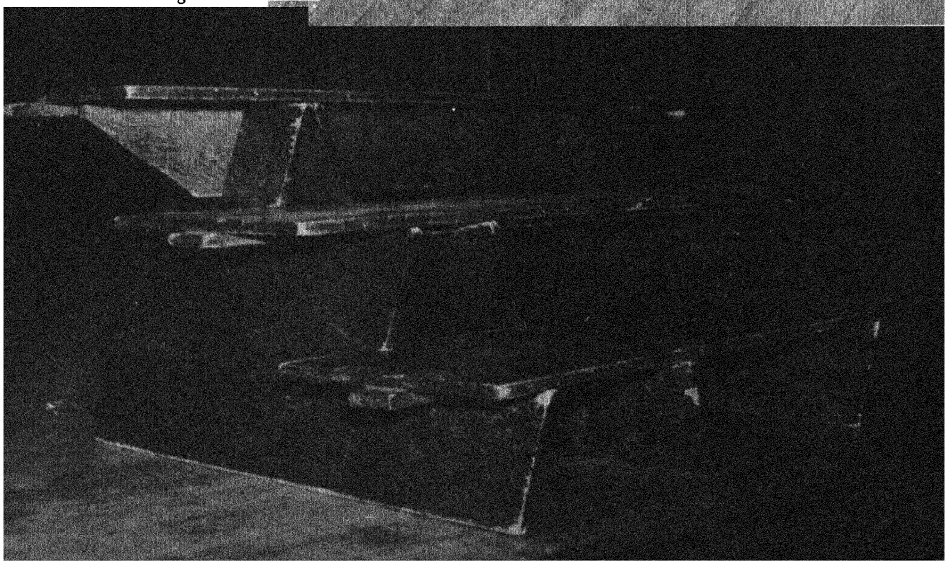
APPENDIX H

LOW COST UNIFORMS IN TACOMA, WASHINGTON (ALSO ILLUSTRATIONS AND CONSTRUCTION PLAN OF HOME-MADE RISERS)

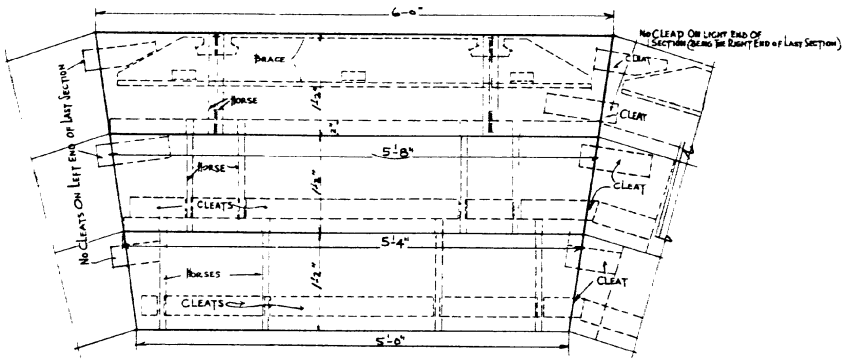
Last year we equipped our two high school bands with new uniforms. These uniforms are made up of standard double-breasted young men's oxford gray suits, with all items of trim such as gold buttons, arm bands, designation of school, epaulettes, citation corps, attachable to the suit. Under this plan the student purchases his own suit and he rents the trim from the school music department. He can attach the trim to his own suit for concert purposes. He has the use of his suit for social purposes, and by adding the trim, which does not take more than five minutes, he has a very attractive band uniform. The only outlay of money on the part of the school is the purchase of trim which costs approximately $6.50 a student. The student pays a rental fee of $1.00 per semester thereby proving a self liquidating uniform fund.

Louis G. Wersen, *Supervisor of Music*, Tacoma, Wash.

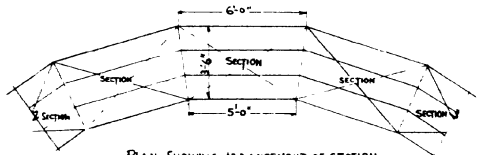




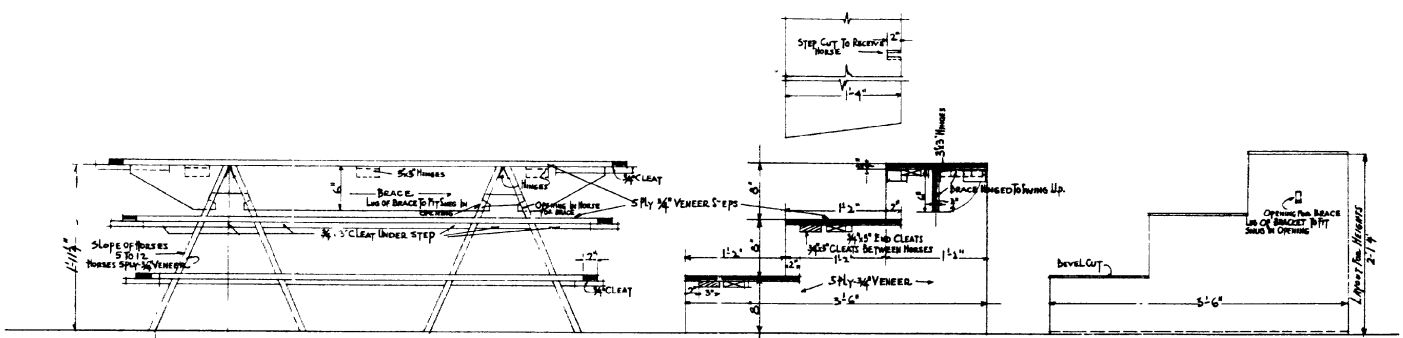
Photographs and drawings of portable choir stanc designed and constructed in the school shops of Tacoma, Washington.



PLAN OF SECTION
SCALE 1½"=1'-0"
SHOWING HORSES & CLEATS UNDER.



PLAN SHOWING ARRANGEMENT OF SECTION
SCALE ⅛"=1'-0"



FRONT ELEVATION
SCALE 1½"=1'-0"

SIDE ELEVATION
SCALE 1½"=1'-0"

SIDE ELEV. OF HORSE.

PORTABLE PLATFORM
TACOMA SCHOOL DISTRICT #10.
TACOMA-WASH
WM DUNMAN SUPT. OF PROPERTY.
SEPT 1937

APPENDIX I

HIGH SCHOOL STUDENTS EVALUATE BAND WORK

In the 1933 Yearbook of the Music Educators National Conference, Mr. Arthur Goranson, of Jamestown, New York, presents fourteen quotations from statements made by high school students as to what band work meant to them. These strikingly reinforce the claims made for instrumental instruction in Chapters X and XI.

"I thought it would be interesting to obtain the students' viewpoint as to what band work mean to them. Out of forty papers received, I have picked out fourteen quotations from as many papers.

1. Music is one of the biggest factors in my life.
2. Developed my will power.
3. Developed my mind.
4. I am sure that my music will continue to be an influence for the good in my character.
5. Band work increases self-confidence and, above all, it makes one see the better side of life.
6. Band work teaches us as students to cooperate, to be responsible, to share and respect each others' rights and properties, and, last but not least, to know and appreciate good music.
7. My experience in band work has developed a keenness to listen to good music and appreciate harmony and the various colors of tone produced by the different instruments.
8. My band work has taught me to be obedient and prompt, and, above all, I have learned to do team work which is so essential in today's business world.
9. It is a welcome relief from the regular school work and has inspired me to make good marks in my subjects so that I may participate in the band.
10. My band work has helped me in many ways; it especially has helped me to think more of my home, because I have had to do a great deal of practising to retain my chair in band, and consequently, have been at home more than I would otherwise.
11. I believe that the influence received in our high school musical organizations, in later life is certain to be beneficial if the student will allow it to be so. A good many things obtained will be a part of him which he will never lose.
12. In no other branch of school work does so much depend upon the cooperation and diligence of each individual member. This, more than anything else, tends to develop a sense of personal responsibility, so essential to the individual member in later life. By being in the band I have learned more about instrumentation, musical compositions and composers than I could ever hope to learn in any other way.
13. Music for me is only joy and happiness. The most important thing, however, is that it satisfies the instinct to create things. By that I mean to be a part of an organization that can make wonderful harmony out of musical symbols.
14. Outside of the many advantages and pleasure received from being a band member, in an educational way, perhaps the greatest advantage is that I have been thrown in contact with ambitious boys and girls, instead of spending my leisure time in foolish pastimes with undesirable companions.

APPENDIX J

STATE AND NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

General Headquarters for the Associated Organizations,
64 East Jackson Boulevard, Suite 840, Chicago, Illinois

Official Music Lists for Band

1938 SELECTIVE COMPETITION LIST

[From which Class A, B and C Required Numbers will be chosen]

The following numbers are those selected by the committee of the National School Band Association for 1938. It will be noted that there are ten or more numbers each for Classes A, B, C, D and E. National (Regional) required numbers for Classes A, B and C will be selected from the respective groupings and announced about January 15. (The Class D and E numbers are suggested for state use only.)

	Class A	Pub.	Full Band	Symphonic or Contest Ed.
Bach-Abert	Chorale and Fugue in G Minor	GS	$3.50	$6.50
Berlioz	Beatrice and Benedict Overture	CF	5.75	9.50*
Berlioz	Overture to the Opera "Benvenuto Cellini"	GS	3.50	6.50
Borodin	Prince Igor Overture	BHB	10.00	13.25
Friedemann	Slavonic Rhapsody No. 1	CF	4.00	6.00
Glinka	Russlan and Ludmilla Overture	CF	5.00	9.00*
		H	6.50	9.00
Leidzen	Holiday Overture	CF	5.75	9.50*
Liszt	Les Preludes	BHB	7.50	10.50
Saint-Saens	Phaeton Symphonic Poem	CF	4.00	6.00
Tschaikowsky	Finale to Fourth Symphony	CF	5.00	6.50
Verdi	La Forza del Destino Overture	CF	4.00	6.00
Wagner	Wotan's Farewell and Fire Charm Music from "The Valkyries"	CF	5.00	6.50
		BHB	6.50	9.00
Wagner	Prelude from Lohengrin	CF	3.00	5.75*
	Class B			
Christiansen	Second Norwegian Rhapsody	Kjos	4.50	6.50
Flotow	Stradella Overture	CF	5.00	6.50
Gault	Spiritual Rivers Overture	Dix	3.50	3.50
Guentzel	The Wanderer's Call Overture	Bar	5.00	6.50*
Mendelssohn	Son and Stranger Overture	CF	4.00	6.00
O'Neill	Builders of Youth Overture	CF	5.00	8.50*
Schubert	Rosamunde Overture	CF	5.00	6.50
		AMP	2.70	4.00
Secchi	Maid of Asturia Overture	CF	5.00	6.50
Sousa	By the Light of the Polar Star from Looking Upward Suite	TP	3.00	5.00
Suppe	Franz Schubert Overture	TP	4.00	5.00
Wagner	Introduction to Act III of Lohengrin	CF	3.50	6.25*
Wood	Mannin Veen—Tone Poem	BHB	10.00	13.25
Wagner	Wagnerian Selection (Arr. by Lake) (American Symphonic Band Folio, No. 1)	AB	Conductor's Score — Each part—	1.87 .42

Class C

Bach	Joy of Man's Desiring	CF	4.50	5.75
Boieldieu	Calif of Bagdad Overture	SF	5.00	6.50
Gibson	West by East Overture	Lud	3.50	5.50
Grieg	Wedding Day at Troldhaugen	CF	2.00	3.25
Haydn	The Heavens are Telling	GS	4.50	6.00
Hildreth	Soldier of Fortune Overture	Lud	4.00	6.00
Hildreth	The Witch of Endor Overture	Fill	3.50	5.00
Kistler	Prelude to "Kunihild"	CF	1.00	1.75
Leidzen	Debonnaire Overture	CF	5.00	8.50*

		Pub.	Full Band	Symphonic or Contest Ed.
Tschaikowsky-Yoder	Selection of Tschaikowsky Melodies	BHB	$3.00	$4.00
Yoder	Arabian Nights Overture	BHB	3.00	4.00
Yradier	La Paloma (Schaeffer Arr.)	Fill	2.00	3.50

Classes D and E

Bizet	Prelude from "L'Arlesienne"	Ru	.75	1.50
Brahms	Waltz (FitzSimons Aeolian Series)		1.00	1.50
Buchtel	The Narrator Overture	Kjos	2.00	3.00
Goldmark	Bridal Song from Rural Wedding Symphony	CF	1.00	1.75
Holmes	Diana Overture	Ru	2.00	3.75
Massenet	Prelude (FitzSimons Aeolian Series)		1.00	1.50
Mozart	Menuet	OD	2.75	3.50
Schubert	Andante con moto (FitzSimons Aeolian Series)		1.00	1.50
Shepard	Gallantry Overture	Ru	2.00	3.75
Sibelius	Finlandia Excerpt	Ru	.75	1.50
Skeat	Magna Cum Laude Overture	Men	1.50	2.50
Tschaikowsky	Waltz Op. 39 No. 8	FS	1.00	1.50
Tschaikowsky	Morning Prayer	FS	1.00	1.50
Tschaikowsky	Master Series, No. 2, or 4 and 5	GS	4.50	6.00

APPROVED CUMULATIVE COMPETITION LIST

	Class A	Pub.	Full Band	Symphonic or Contest Ed.	Full Score
Busch	A Chant from the Great Plains	CF	$4.50	$6.00	$3.50
Clarke	Fraternity—Overture	Fill	3.00		3.50
De Nardis	The Universal Judgment	CF	5.00	6.50	3.50
Fauchet	Symphony in B Flat (4th Movt.)	Wit	4.25	6.50	3.50
Fauchet	Symphony in B Flat (1st Movt.)	Wit	4.25	6.50	3.50
Goldmark	In Springtime—Overture	Bar		6.00	3.00
Grieg	Huldigungsmarsch from Sigurd Jorsalfar Suite	CF	4.50	6.25	2.50
Wagner	Rienzi—Overture	Bar		5.00	3.50
Wagner	Entry of the Gods Into Valhalla	CF	4.50	6.00	3.50

*** Including Full Score.**

Class B

Boyer	Ariane—Overture	Wit	4.25	6.50	3.50
Christiansen	Norwegian Rhapsody	Wit	2.50	4.00	2.50
O'Neill	Silver Cord—Overture	GS	3.50	5.00	2.00
O'Neill	Knight Errant Overture	Ru		6.00	5.00
Suppe	Light Cavalry Overture	Fill	3.00		3.50

Class C

Beethoven	Larghetto from 2nd Symphony	OD	2.75	3.50	
Beghorn	Prelude	CF	2.50	3.75	1.50
Bendel	Sunday Morning at Glion	Wit	2.00	4.50	1.50
Elie	Queen of the Night	CF	3.50	5.50	1.50
Gillette	Cabins	Wit	2.00	4.50	1.50
Hadley	Prelude from Suite Ancienne	CF	2.50	3.75	1.50

1938 SELECTIVE CONCERT LIST

(Including interesting new numbers that have come to the attention of the committee.)

Alford, H. L.	Skyliner	CF
Alford, K. J.	Col. Bogey on Parade	B&H
Alter	Manhattan Serenade	RM
Bach	Fugue in G Minor (Original in A minor)	GS
Balfe	Bohemian Girl Overture	OD or CF
Beethoven	Coriolan Overture	CF
Beethoven	Minuet from Sonata, Op. 49, No. 2	FS
Beethoven	Moonlight Sonata	CF or H
Belsterling	March of the Steelmen (Arr. by Alford)	Fill
Berlioz	Two Movements from Fantastic Symphony	B&H
Bizet	Farandole from L'Arlesienne	CF or B&H
Bloom	Song of the Bayou	Fei
Brahms	Hungarian Dances Nos. 5 & 6	CF or H
Bucalossi	The Grasshopper's Dance	B&H
Buchtel	Mirage Hongroise	Fill
Buys	Faith Eternal—Fantasia	Bar
Cailliet	Strains from Erin	EV
Cailliet	Memories of Stephen Foster	EV
Charrosin	Two Little Japs	B&H
Coates	London Again—Suite	Chap
Colby	March of the Pioneers	GHM
Curzon	Zingaresca	B&H
Curzon	In Malaga—Suite	B&H
Delibes	Sylvia—Ballet	CF
Delibes	La Source—Ballet	Laf
Delibes	March and Procession of Bacchus from Ballet "Sylvia"	GS
DeLuca	Soldiers on Parade—Patrol	CF
DeRose	Deep Purple	RM
Dvorak-Cailliet	Humoresque	EV
Elgar	Sursum Corda	B&H
Ferroni	Spanish Rhapsody	GS
Friml	Favorites—Selection	GS
Fulton	Suite Espagnole	Fill
Gibb	Carnival Overture	OD

Glinka	Finale from "A Life for the Czar"	CF
Goldmark	In the Garden from Rustic Wedding Symphony	CF or H
Gliere	Russian Sailors' Dance	CF
Gounod	Ballet Music from Faust	CF
Gounod	Prelude to Faust	OD
Grainger	Children's March	GS
Gribbell	Nocturne	Fill
Gribbell	Reflections in a Modern Mood	Fill
Grieg	"Hjertesar"—Heart Wounds	
Grisselle	Nocturne from "Two American Sketches"	RM
Grisselle	March from "Two American Sketches"	RM
Grofe	On the Trail from Grand Canyon Suite	RM
Grofe	Mardi Gras from Mississippi Suite	Fei
Grofe	Over There—Fantasia	Fei
Guentzell	El Querido Grayo	Bar
Hadley	Three Characteristic Dances	CF
Hadley	Herod—Overture	CF
Herbert	Festival March	CF
Huffer	In the Gloaming—Paraphrase	GHM
Ketelbey	Sanctuary of the Heart	Bos
Ketelbey	Cockney Suite	Bos
Ketelbey	In a Persian Market	Bos
Ketelbey	In a Monastery Garden	B&H
Ketelbey	The Clock and the Dresden Figures	Bos
King	Sunny Spain	KI
King	Vision of Cleopatra—Waltzes	KI
Lacome	Mascarade Suite	CF
Lalo	Norwegian Rhapsody	CF, GS or H
Leucona	Malaguena from "Andalucia" Suite	EBM
Leucona	Andalucia from "Andalucia" Suite	EBM
Lincke	Amina—Serenade	EBM
Lortzing	Undine Overture	OD
Luigi	Ballet Egyptienne	CF
Malneck	Park Avenue Fantasy	RM
Massenet	Angelus from Scenes Pittoresques	CF or WJ
Massenet	Last Dream of Virgin	FS
Meyerbeer	Fackeltanz	SF
Mozart	The Marriage of Figaro—Overture	B&H
Nevin	A Day in Venice—Suite	TP
Newman	Street Scene	RM
O'Neill	Remembrance	CF
Petrella	Ione—Overture	Lud
Puccini	Tosca—Fantasy	Ric
Puccini	La Boheme Fantasy	Ric
Puccini	Madame Butterfly—Fantasy	Ric
Rachmaninoff	Prelude in G Minor	CF or B&H
Rimsky-Korsakow	Capriccio Espagnole	CF or H
Rimsky-Korsakow	The Flight of the Bumble Bee	CF or H
Rimsky-Korsakow	Scheherazade	B&H
Saint-Saens	Danse Macabre	CF
Schubert	Unfinished Symphony	CF
Schubert	Ballet Music from Rosamunde	CF
Schubert	Andante con moto (from Symphonic)	FS
Sibelius	Valse Triste	CF or H

Smetana	Three Dances from "The Bartered Bride"	GS
Smetana	The Bartered Bride—Suite	B&H
Smetana	Vltava (The River Moldau)	H
Sousa	Cubaland Suite	CF
Sousa	At the Movies—Suite	CF
Strauss	Voices of Spring—Waltzes	B&H
Strauss	Wedding Festival—Waltzes	GS
Strauss	Mobile Perpetuum	AMP
Strauss	Die Fledermaus Waltzes	GS
Sullivan	The Lost Chord	Wil
Sullivan	Iolanthe Overture	CF
Suppe	Franz Schubert—Overture	TP
Svendsen	Carnival in Paris	Chap
Thalberg	Tarentella	BHB
Thome	Andante Religioso	CF
Thomas	Gavotte from Mignon	
Thomas (Max)	Merry Men Selection	
Tschaikowsky	Two Movements from 6th Symphony	B&H or CF
Tschaikowsky	Two Movements from 4th Symphony	BHB
Tschaikowsky	Le Lac de Cygnes (Swan Lake) Suite	Lud
Vail	London Suite Humoresque	Fill
Verdi	Sicilian Vespers Overture	Jung or CF
Wagner	Selection from Parsifal	H
Wagner	Album Leaf	CF
Wagner	Lohengrin—Selection	OD
Wagner	Das Rheingold Selection	H
Walton	Crown Imperial—Grand March	B&H
Wood	Virginia Rhapsody	Chap

APPROVED CUMULATIVE CONCERT LIST

Beghorn	Prelude	CF
Busch	Chippewa Lament	OD
Busch	Rustic Scene	OD
Colby	Headlines	Wit
Crist	Vienna—1913	Wit
Gillette	Fugal Fantasy	Wit
Glinka	Valse Fantasia	CCB
Hadley	Prelude to Suite Ancienne	CF
Hadley	Alma Mater—Overture	CCB
Holmes	Tarantella	Wit
Howland	Mood Mauve	Wit
Lillya	A Childhood Fantasy	Wit
Ravel	Bolero	EV
Rimsky-Korsakow	Dance of the Buffoons	Wit or H
Tschaikowsky	Troika en-Traineaux (O'Neill)	Wit
Weinberger	Polka and Fugue from Schwanda	AMP

1940 SELECTIVE COMPETITION LIST

(From which Class A, B and C Required Numbers will be chosen)

The recordings are listed for the convenience of the directors who wish to study the numbers from the recordings. Numbers of the recordings are indicated in parentheses after the titles.

	Class A	Pub.	Full Band	Symphonic or Contest Ed.
Beethoven	Two Movements from Sixth Symphony (V-M-50)	BHB	$ 7.50	$10.50
Cimarosa	The Secret Marriage—Overture (G-DA4404)	BHB	7.50*	10.00*
Enesco	The Roumanian Rhapsody (V-1701-2)	BHB	11.50*	14.50*
Hanson	Nordic Symphony—Second Movement	CCB	4.75	6.00
Rossini	William Tell—Overture (V-M456)	CF	6.50	8.25
Sibelius	Finlandia (V-7412)	CF	5.00	6.50
Sousa	Looking Upward Suite—Parts II and III	TP		10.00
Thomas	Carnival of Venice—Overture (P-X96077)	CF	5.00	6.50
Tschaikowsky	Marche Slav (12006)	CF	5.00	6.50
Wagner	Siegfried's Rhine Journey (7843-4)	Rem.	8.00*	10.00*
Williams	Symphony in C Minor—Second Movement	EW	5.00*	6.00*
Wood	Manx Overture	BHB	7.50*	10.00*
	Class B			
Bennett	Scenes from the Sierras	CF	4.50*	6.00*
Beethoven	Beethoven Selection	Lud	5.00	6.50
DeRubertis	Niobe—Overture	Rem	4.00	6.50†
Elgar	Sea Pictures Suite, No. 3	BHB	6.00	9.00
Falaguerra	Fugal—Overture	Ru	4.00†	6.00†
Flotow	Stradella (V-21597)	CF	5.00	6.50
Guentzel	Festival—Overture in F	Bar	6.50*	8.00*
Leidzen	Autumn—Overture	GS	3.50	6.50
McAllister-Caneva	Pastor D'Asiago	CF	5.00†	6.50†
St. Clair	Achilles—Overture	SF	5.00	6.50†
Skornicka	Overture Hongroise	BHB	6.00*	7.50*
Zimmer	Saga—Overture	EV	3.50†	5.50†
	Class C	Pub.	Full Band	Symphonic or Contest Ed.
Bach-Moehlman	Prelude and Fugue in G Minor	Rem	$3.50†	$5.00†
Brockton	Robin Hood Fantasie	Lud	3.50	5.50
Buchtel	Traveller—Overture	Kjos	4.00	6.00
Fulton	Azalea—Overture	Fill	3.50	5.00
Grieg	Selection of Melodies	BHB	3.00	4.00
Hildreth	Gnome of Grotto—Overture	Lud	4.00	6.00
Johnson (Clair)	Western Wonderlands—Overture	Ru	2.00†	3.75†
Johnson	Hero—Overture	CF	5.00†	8.25†
O'Neill	The Three Graces—Overture	SF	4.50	6.00
Skeat	Tintagel—Overture	SF	4.50	6.00
Thiele	Characteristique—Overture	BHB	3.50	5.00
Yoder	Mantilla	BHB	6.00*	7.50*

* Including Full Score.
† Full score available.

Classes D and E

Buchtel	Judy's Dream	Kjos	1.00	1.75
Chenette	Majorette	BHB	2.00	3.00
Handel	Suite—Master Series (any two movements)	GS	4.50	6.00
Holmes	Dreadnaught	Ru	1.50	2.75
Johnson	Seeds of Cadmus—Tone Picture, op. 33	CF	2.00	3.50
Pettee	American Youth—Overture	SF	2.50	3.50
Russell	Young America—Overture	Bar	.75	1.50
St. Clair	Chevalier—Overture	SF	2.50	3.50
Thomas	On Shawnee Road—Overture	Kjos	1.00	1.75
Thomas	Westward Ho!	Kjos	2.00	3.50
Weidt	Gloriana	WJ	2.50	5.00
Zamecnik	Fortuna—Overture	SF	1.50	2.50

APPROVED CUMULATIVE COMPETITION LIST

	Class A	Pub.	Full Band	Symphonic or Contest Ed.	Full Score
Berlioz	Beatrice and Benedict Overture	CF	$5.75	$9.50*	$3.00
Busch	A Chant from the Great Plains	CF	4.50	6.00	3.50
Cherubini	Anacreon Overture	Wit	5.25	7.50*	4.25
Clarke	Fraternity—Overture	Fill	3.50	5.00	3.50
De Nardis	The Universal Judgment	CF	5.00	6.50	3.50
Fauchet	Symphony in B Flat (4th Mvt.)	Wit	4.25	6.50	3.50
Fauchet	Symphony in B Flat (1st Mvt.)	Wit	4.25	6.50	3.50
Glinka	Russlan and Ludmilla Overture	CF	5.00	9.00*	3.00
Goldmark	In Springtime—Overture	Bar	5.00	6.50	3.00
Grieg	Huldigungsmarsch from Sigurd Jorsalfar Suite	CF	4.50	6.25	2.50
Leidzen	Holiday Overture	CF	5.75	9.50*	3.00
O'Neill	Builders of Youth Overture	CF	5.00	8.50*	2.50
Rimsky-Korsakof	Polonaise from Christmas Night	BHB	6.50*	8.50*	
Schubert	Unfinished Symphony, First Movement	CF	5.00	9.00*	3.00
Smetana	Libussa Overture	CF	4.50	7.50*	2.00
Wagner	Prelude from Lohengrin	CF	3.00	5.75*	1.50
Wagner	Rienzi—Overture	Bar	5.00	6.50	3.50
Wagner	Entry of the Gods Into Valhalla	CF	5.00	6.50	3.50
	Class B				
Boyer	Ariane—Overture	Wit	4.25	6.50	3.50
Christiansen	Second Norwegian Rhapsody	Kjos	4.50	6.50	3.50
Christiansen	First Norwegian Rhapsody	Wit	2.50	4.00	2.50
Guentzel	The Wanderer's Call Overture	Bar	5.00	6.50	3.00
Leidzen	Debonnaire Overture	CF	5.00	8.50*	2.50
O'Neill	Silver Cord—Overture	GS	3.50	5.00	2.00
O'Neill	Knight Errant Overture	Ru	4.00	6.00	3.50
Rossini	Barber of Seville Overture	CF	5.00	6.50	

* Including Full Score.
† Full score available.

		SF	5.00	6.50*	2.50
Suppe	Light Cavalry Overture	Fill	3.50	5.00	3.50
Wagner	Elsa's Procession from Lohengrin	Rem	4.00	6.50*	2.00
Wagner	Introduction to Act III of Lohengrin	CF	3.50	6.75*	2.00

Class C

Bach	Fervent is my Longing and Organ Fugue in G Minor	EV	3.00	5.00	1.50
Beethoven	Larghetto from 2nd Symphony	OD	2.75	3.50	
Beghorn	Prelude	CF	2.50	3.75	1.50
Bendel	Sunday Morning at Glion	Wit	2.00	4.50	1.50
Boieldieu	Calif of Bagdad Overture	SF	5.00	6.50	3.50
Buchtel	Dublin Holiday—Overture	Kjos	4.00	7.00*	2.50
Elie	Queen of the Night	CF	3.50	5.50	1.50
Gillette	Cabins	Wit	2.00	4.50	1.50
Hadley	Prelude from Suite Ancienne	CF	2.50	3.75*	1.50
Skornicka	Overture Militaire	Bel	6.00*	7.50*	2.50
Yoder	Midnight Sun—Overture	Bel	5.50*	7.00*	2.50

1940 SELECTIVE CONCERT LIST

(Including interesting new numbers that have come to the attention of the committee.)

Agostini	The Three Trumpeters—Cornet Trio	BHB
Alford	Merry Widow March—paraphrase	Ru
Alford	World Waiting for Sunrise—March-paraphrase	Chap
Bennett	Rhythms of Rio	CF
Bennett	Cypress Silhouettes	CF
Bennett	Repartee (Piano Solo)	CF
Bergh	Honor and Glory—Overture	Rem
Berlioz	March Troyenne	CF
Bizet	Carmen—Selections	Ru
Bloom	Soliloquy	Mills
Brahms	Variations on a Haydn Theme	BHB
Bueche	Dollin' Up Dolly	CF
Cailliet	Pop! Goes the Weasel	EV
Chenette	Sun God—Overture	Mills
Confrey	Dizzy Fingers	Mills
Curzon	Bravada—Paso-Doble	BHB
Ellington	Rhythmoods	Mills
Ellis	The Fleet's Lit Up—Selection	Chap
Engleman	The Lilliputian Army	BHB
Frangkiser	Fugue Modernistic	Fill
Gay-Yoder	There's Something About a Soldier—Patrol	Mills
Gershwin-Grofe	Rhapsody in Blue	Har
Gould	Pavanne	Mills
Grabel	Presidential—March	BHB
Grofe	Ol' Man River—paraphrase	Chap
Guentzel	The Turtle Waddle	Bar
Heuberger	The Opera Ball—Overture	BHB
Jordan	Toy Town Tattoo	BHB
Leidsen	Nordic—Grand March	CF

* Including Full Score.

Lotter	Fantasia Angelica	BHB
Moffitt	Swinging the Ingots	Fill
Moussorgsky	March Turque and In the Village	Lud
Norton	La Siesta	BHB
Phillips	Old World Dances	Chap
Posford	Magyar Melody—Selection	Chap
Price	Three Negro Dances	TP
Rauterkus	Foster Fantasy	Volk
Reznicek	Donna Diana—Overture	AMP
Romberg	Blossom Time—Selection	Fei
Rossini	La Danza—Tarantella	AMP
Saint-Saens	Bacchanale from "Samson and Delilah"	Ru
Strauss, J.	Persian March	CF
Vanis	The Magic of Love—Valse	BHB
Verdi	Aida Selection	Ru
Verdi	The Tempest from "Rigoletto"	Ru
Weber-Weingartner	Invitation to the Waltz	Chap
Zamecnik	A Rustic Festival	SF
Zamecnik	March of the Brave	SF
Zamecnik	1776—Descriptive	SF

MARCHES RECOMMENDED FOR MASSED PERFORMANCE

Bigelow	Our Director	WJ
Fillmore	His Honor	Fill
Fillmore	Miami	Fill
Fillmore	The Footlifter	Fill
Gill	Anthes	Sei
King	Barnum & Bailey's Favorite	Bar
King	Hosts of Freedom	Bar
McCoy	Lights Out—New Edition	CF
Seitz	Grandioso	Sei
Sousa	El Capitan	TP
Sousa	Semper Fidelis	CF
Sousa	The Thunderer	CF
Sousa	The U. S. Field Artillery	CF
Thiele	Steady Boys	BHB

APPENDIX K

State and National Official Music Lists for Orchestra

Key to Instrumentation

G = Grand Orchestra (full symphonic instrumentation).

F = Full Orchestra (1 or 2 flutes, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, 1 trombone, drums or timpani and strings).

SF = Small and Full Orchestra.

Grading

The music has been graded, both in reference to difficulty and to form or content. Grades I and II comprise music of elementary grade, III and IV include pieces of interme-

diate difficulty, and grades V and VI present advanced orchestra music. A detailed description follows:

GRADE I. The most elementary music for school orchestras; all instruments as easy as possible.

GRADE II. Violins within the first position; other instruments of a corresponding elementary degree of difficulty.

GRADE III. Easy pieces within the first three positions for the violins; other instruments similar.

GRADE IV. Violins within the first five positions; other instruments of like intermediate difficulty.

GRADE V. Violins generally within the first seven positions; other instruments of similar difficulty.

GRADE VI. Advanced music for orchestras of symphonic caliber.

1938 SELECTIVE COMPETITION LIST

[From which Class A, B and C Required Numbers will be chosen]

The following numbers are those selected by the committee of the National School Orchestra Association for 1938. It will be noted that there are ten or more numbers each for Classes A, B, C and D. National (Regional) required numbers for Classes A, B and C will be selected from the respective groupings and announced about January 15. (The Class D numbers are suggested for state use only.)

Class A

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Moussorgsky	A Night on Bald Mountain	CF	AE10	G	CF	VI
Wagner	Overture to Tannhauser	CF	AE12	G	CF	VI
Bach-Abert	Prelude, Chorale and Fugue	CF	AE11	G	CF	V
Bruch	Prelude to Lorelei	CF	AE17	G	CF	V
Humperdinck	Traum, Pantomime, Hänsel & Gretel	CF	AE14	G	CF	V
Beethoven	Symphony No. 5 (any movement)	CF	CS10	G	CF	VI
Tschaikowsky	Symphony No. 6 (2nd movement)	GS	M17	G	Kal	VI
Mozart	Marriage of Figaro	OD	C128	SF	Kal	IV
Weber	Overture to "Oberon"	CF	AE16	G	CF	V
Borodine	On the Steppes of Central Asia	GS	G243	G	Eul	VI
Rimsky-Korsakoff	The Russian Easter	CF	AE13	G	CF	VI
Tschaikowsky	Capriccio Italienne	CF	AE15	G	CF	VI

Class B

Beethoven	Egmont Overture	CF	AE8	G	CF	V
Cimirosa	The Secret Marriage	BHB	7855	G	BHB	IV
Bach-Demarest	Prelude and Fugue in D Minor	Wit		G	Wit	IV
Bach, Chr	The Courier of the King	Lud	23	G	Lud	IV
Johnson	Pheon (Min. Symp. Poem)	CF	C93	F	CF	III
Boieldieu	Dame Blanche	CF	T1625	F	CF	IV

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Haydn	Symphony No. 2 (London) (any movement)	CF	CS11	F	CF	V
Strauss	Blue Danube Waltzes	CF	AE18	F	CF	V
Svendsen	Zorahayda	CF	AE7	G	CF	V
Strauss	Fledermaus	Jung	AOR40	G	Cr	VI
Dvorak	Sinfonetta in G (Western World)	SB		SF	SB	V
Coleridge-Taylor	Petite Suite de Concert	BHB	4598	F	BHB	VI
	Class C					
Clementi	Sonatina	CF	C94	F	CF	II
Sibelius	In Mournful Mood	GS or CF		G	GS or CF	V
Bizet	Intermezzo from L'Arlesienne Suite	OD	PO21	G	OD	III
Haydn	Symphony No. 13 (Surprise) (any movement)	CF	CS13	G	CF	V
Johnson	Symphonic Miniature No. 3	Fill		F	Fill	III
Bach, Chr	Marche Noble	Lud	17	G	Lud	III
Weber	March Classique	SF		F	SF	II
Mozart	Cosi Fan Tutte	CF	PO90	SF	CF	III
Mozart	Les Petits Riens	CF	PO116	SF	CF	II
Guion	La Belle France	GHM		F	GHM	II
Berlioz	March Hongroise	SF		F	SF	III
	Class D					
Mendelssohn	Cornelius March	CF	PO134	F	CF	II
Gillet	Entr'acte Gavotte	GHM		F	GHM	II
Isaac	Russian Choral and Overture	CF	PO135	F	CF	II
Sullivan	H M S Pinafore	GHM		G	GHM	III
Beethoven	Suite (any two numbers)	GS		SF	GS	I-II
Weber	Suite (any three numbers)	GS		SF	GS	I
Haydn	Capriccio in "A"	OD		G	OD	III
Chopin	Mazurka, Op. 68, No. 3	CCB	A6	SF	CCB	II
Taylor	Festival Overture	CF	NSO11	SF		II
Akimenko	On the Volga	CF	NSO9	SF	CF	II

PERMANENT SELECTIVE LIST FOR ORCHESTRA

Symphonies Complete

Beethoven	No. 1 in C major	CF	5	G	Kal	V
Beethoven	No. 2 in D major	CF	7	G	Kal	V
Beethoven	No. 3 in E Flat Major (Eroica)	CF	9	G	Kal	VI
Beethoven	No. 5 in C minor	CF	10	G	Kal	VI
Beethoven	No. 6 in F major (Pastorale)	CF	12	G	Kal	VI
Franck	Symphony in D minor	Kal		G	Kal	VI
Hanson	First Symphony (Nordic)	CCB		G	CCB	VI
Hanson	Second Symphony (Romantic)	CCB		G	CCB	VI
Haydn	No. 2 in D major (London)	CF	11	G	Kal	V
Haydn	No. 6 in G major (Surprise)	CF	13	G	Kal	V
Haydn	No. 11 in G major (Militaire)	CF	1	F	Kal	V
Haydn	No. 12 in B Flat major	CF	4	F	Eul	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Mendelssohn	No. 4 in A major (Italian)	CF	8	G	Cr	VI
Mozart	No. 40 in G minor	CF	2	F	Kal	V
Mozart	No. 41 in C major (Jupiter)	CF	6	G	Kal	V
Schubert	No. 8 in B minor (Unfinished)	CF	3	G	Kal	V
Schubert	No. 8 in B minor (Unfinished)	GS	M151	G	Kal	V
Tschaikowsky	No. 4	Kal		G	Kal	VI
	No. 5	Kal		G	Kal	VI
	No. 6	Kal		G	Kal	VI
	Movements from Symphonies					
Beethoven	No. 1 Andante Cantabile	GS	SOS1	SF	Kal	IV
Beethoven	No. 7 Allegretto	CF or GS	T1719-SS14	SF	Kal	VI
Beethoven	No. 8 2nd & 3rd Movts.	CF	T1902	SF	Kal	VI
Brahms	No. 2 3rd Movt. Allegretto	CF	T1971	SF	Kal	V
Brahms	No. 4 2nd Movt.	CF	T2064	G	Kal	VI
Dvorak	New World Symphony	Kal		G	Kal	VI
	1st Movement	CF	T2028	G	Kal	VI
	2nd Movement	CF	T1605	G	Kal	VI
	3rd Movement	CF	T2029	G	Kal	VI
	4th Movement	CF	T2030	G	Kal	VI
Franck	D minor 1st Movement	GS		G	GS	VI
	D minor 2nd Movement	GS		G	GS	VI
	D minor 3rd Movement	GS	New	G	GS	VI
Hadley	No. 3 Angelus (Chimes)	CF	T1901	G	CF	VI
Haydn	Farewell Symphony No. 18 Finale	CF	T1854	SF	Ph	V
Haydn	Minuet from Symphony No. 2	Ber	SOF Vol. 4	SF	Ber	III
Haydn	Military Symphony 1st Movement	GS	SOS3	SF	Kal	V
Haydn	No. 5 Finale	CF	T264	SF	Eul	V
McDonald	Rhumba from Rhumba Sym.	EV		G	EV	V
Mozart	Minuet from G minor	GS	SS12	SF	Kal	IV
Mozart	Minuet in E flat	GS	SS13	SF	Kal	III
Saint-Saens	No. 2, A minor, 2nd & 4th Movt.	CF	T1953	SF	Dur	VI
Schubert	No. 7 Second Movement	CF	T1695	SF	Cr	V
Schumann	No. 2 C major, 3rd Movement	CF	T1843	SF	CR	VI
Still	Scherzo	JF	O366	F	JF	VI
Tschaikowsky	No. 4, Andante	CF	T1753	SF	Kal	VI
	No. 4, 3rd Movement Scherzo	CF	T1997	G	Kal	VI
	No. 4, 4th Movement	CF	T1785	G	Kal	VI
	No. 5, 2nd Movement	CF	T2099	G	Kal	VI
	No. 5, 3rd Movement	CF	T1814	F	Kal	VI
	No. 6, 2nd Movement	GS	M17	G	Kal	VI
	No. 6 (Pathetique)					
	1st Movement	CF	T2024	G	Kal	VI
	2nd Movement	CF	T1608	G	Kal	VI
	3rd Movement	CF	T1848	G	Kal	VI
	4th Movement	CF	T2098	G	Kal	VI
	Miniature Symphonies					
Johnson	Symphonie Miniature No. 1 in G	Fill		SF	Fill	III
	Symphonie Miniature No. 2	Fill		F	Fill	III
	Symphonie Miniature No. 3	Fill		F	Fill	III

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
	Symphonic Poems					
Borodin	On the Steppes of Cnt. Asia	GS	G243	G	Eul	VI
Coerne	Excalibur	OD				
Debussy	Afternoon of a Faun	Kal		G	Kal	VI
Johnson	Pheon (Min. Symp. Poem)	CF	C93	F	CF	III
Liszt	Les Preludes	CF	T1508	G	Kal	VI
Liszt	Les Preludes	Kal		G	Kal	VI
MacDowell	Poem Erotique, Op. 31 No. 6	Jung	AOR57	G	Jung	VI
MacDowell	Scotch Poem	Jung	AOR58	G	Jung	VI
Rimsky-Korsakoff	Capriccio Espagnol	CF	T1882	SF	Kal	VI
Saint-Saens	Dance Macabre	CF	T931	G	Kal	VI
Sibelius	Finlandia	GS	M139	G	B&H	V
Tschaikowsky	Capriccio Italienne	CF	T1888	G	Kal	VI
	Overtures					
Akimenko	On the Volga	CF	NS9	SF	CF	II
Auber	Domino Noir	CF	T395	F	Eul	V
Auber	Fra Diavolo	CF	T164	F	Eul	IV
Auber	Masaniello (Dumb Girl of Portici)	CF	T281	F	Eul	IV
Bach, Chr.	The Courier of the King	Lud	23	F	Lud	IV
Beethoven	Lenore No. 3	CF	T1756	G	Kal	VI
Beethoven	Fidelio	CF	T348	G	Cr	V
Beethoven	King Stephen	BelH	44	G	Cr	IV
Beethoven	Coriolan	CF	T858	G	Kal	VI
Beethoven	Egmont	CF	T653	G	Kal	V
Beethoven	Prometheus	CF	T1904	SF	Kal	V
Beethoven	Egmont Overture	CF	AE8	G	CF	V
Bellini	Norma	CF	T345	G	CF	V
Berlioz	Roman Carnival	CF	T2044	G	Cr	VI
Berlioz	Benvenuto Cellino	CF	T2082	G	Cr	VI
Boieldieu	Calif of Bagdad	CI	T317	SF	Cr	IV
Boieldieu	Dame Blanche	CF	T262	F	Eul	IV
Boieldieu-Isaac	Jean de Paris (Abridged)	Ru		G	Ru	IV
Brahms	Academic Festival	CF	T2039	G	Kal	VI
Bruch	Prelude to Lorelei	CF	AE17	G	CF	V
Cherubini	The Water Carrier	CF	T815	F	Cr	V
Cimirosa	The Secret Marriage	BHB	7855	G	BHB	IV
Dasch	Youth Courageous	FS		G	FS	V
Dvorak	Carnival	CF	T1798	SF	Eul	VI
Fischel	Gypsy Trail Overture	GHM		I	GHM	III
Flotow	Martha	CF	T316	G	Cr	V
Flotow	Stradella	CF	AE3	G	CF	V
Frazee	Land of Romance	WJ		SF	WJ	III
Glinka	A Life for the Czar	FS		G	FS	V
Glinka	Russlan and Ludmilla	CF	AE2	G	CF	VI
Gluck	Iphigenia in Aulis	CF	T1921	SF	Cr	IV
Goldmark	Sakuntala	CF	T1582	SF	Scho	VI
Guion	La Belle France	GHM		F	GHM	II
Hadley	Enchanted Castle	CF	C76	G	CF	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Hadley	Alma Mater	CCB		SF	CCB	VI
Hadley	Herod	CF	T1919	G	CF	VI
Herbert	Prelude to Act III from Natoma	GS	SO	G	GS	V
Isaac	Russian Choral and Overture	CF	PO135	F	CF	II
Karoly	Atilla	CF	NS10	SF	CF	II
Keler Bela	Comique	Jung	AOR21	G	Cr	V
Kistler	Kunihild—Prelude to Act III	CF	T1817	SF	B&H	IV
Massenet	Phedre	CF	T759	G	Scho	VI
Mendelssohn	Ruy Blas	CF	T532	G	Cr	V
Mendelssohn	Fingal's Cave	CF	T725	G	Kal	V
Mendelssohn	Midsummer Night's Dream	CF	T732	G	Kal	VI
Mozart	Don Giovanni	GS	Symph0	G	GS	V
Mozart	Impressario	CF	T2086	G	Cr	IV
Mozart	Les Petits Riens	CF	PO116	SF	B&H	IV
Mozart	Magic Flute	CF	T512	G	Kal	IV
Mozart	Titus	CF	T605	SF	Cr	IV
Mozart	Marriage of Figaro	OD	C128	SF	Kal	IV
Mozart	Entfuehrung aus dem Serail	CF	T213	SF	Cr	IV
Mozart	Cosi Fan Tutte	CF	PO90	SF	Cr	III
Nicolai	Merry Wives of Windsor	CF	T285	G	Cr	VI
Rimsky-Korsakoff	Grand Paque Russe	CF	T2003	G	Kal	VI
Rossini	Barber of Seville	CF	T71	SF	Ph	V
Rossini	Tancred	CF	T2089	G	Cr	V
Rossini	La Gazza Ladra (Thieving Magpie)	CF	T1968	G	Cr	V
Sacchini	Oedipe a Colone	GS		G	GS	IV
Smetana	Bartered Bride	CF	T1740	SF	Ph	VI
Schubert-Kelly	Romantic	OD		G	OD	V
Schubert	Alphonso & Estrella	CF	T744	G	Cr	V
Schubert	Rosamunde	CF	T515	G	CF	V
Strauss	Fledermaus	Jung	AOR40	G	Cr	VI
Strauss	The Gypsy Baron	CF	AE1	G	CF	IV
Suppe	Beautiful Galathea	GS	M85	G	Cr	V
Svendsen	Zorahayda	CF	AE7	G	CF	V
Taylor	Festival Overture	CF	NSO11	SF		II
Thomas	Mignon	CF	T329	G	Kal	VI
Toch	Pinnochio (modern)	AMP		G	AMP	VI
Tschaikowsky	Romeo and Juliet	Kal		G	Kal	VI
Tschaikowsky	1812 Overture	CF	T1626	F	Kal	VI
Verdi	Sicilian Vespers	Jung	AOR43	G	Jung	VI
Wagner	Die Meistersinger	Kal		G	Kal	VI
Wagner	Lohengrin Prelude to Act I	CF	T1651	G	Cr	VI
Wagner	Rienzi	CF	T516	G	Cr	VI
Wagner	Die Meistersinger	CF	T2120	G	Kal	VI
Wagner	Tannhäuser	CF	T671	G	Kal	VI
Wagner	Prelude and Love Death from Tristan and Isolde	B&H			B&H	VI
Wagner	Introduction to Act III Lohengrin	CF	T1357	G	Cr	V
Weber	Preciosa	CF	T2072	G	Cr	V
Weber	Der Freischütz	CF	T347	G	Kal	V
Weber	Euryanthe	CF	T654	G	Kal	V
Weber	Oberon	CF	T284	SF	Kal	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Wolf-Ferrari	Secret of Suzanne	GS	M84	SF	Wein	V
Wolf-Ferrari	Jewels of Madonna Intro. Act III	GS	M44	G	Wein	V
	Dances					
Borodin	Prince Igor Ballet Music Pt. I	GS	M117	G	Kal	VI
Borodin	Prince Igor Ballet Husic Pt. II	GS	M118	G	Kal	VI
Brahms	Hungarian Dances No. 1 & 3	GS	M21	SF	Sim	VI
Brahms	Hungarian Dance No. 2, Vol. 4	Ber	SOF	Vol. 4	Ber	IV
Chenoweth	Harvest Festival—Barn Dance	CF	T2054	SF	CF	III
Clarke	At the Spinet Minuet	CF	NS3	SF	CF	II
Dasch	Colonial Dance	FS		G	FS	III
Dvorak	Slavonic Dance No. 1, Vol. 5	Ber	SOF	SF	Ber	IV
Elie	Melida-A Creole Tropical Dance	CF	C30		CF	V
German	Henry the Eighth Dances 2 & 3	GS	M146	G	Nov	V
Gliere	Russian Sailors Dance	AMP		G	AMP	V
Gluck	Air de Ballet from Alceste	CF	PO129	F	CF	II
Hadley	Sipapu	CF	C82	G	CF	V
Handel	Sarabande	CF	PO130	F	CF	II
Moussorgsky	Cossak Dance	CF	PO130	F	CF	
Rimsky-Korsakoff	Dance of the Clowns	GS	G273	G	Kal	V
Sowerby	Money Musk Country Dance Tune	CCB			CCB	VI
	Waltzes					
Sibelius	Valse Triste	GS	M140	SF	B&H	V
Strauss	Blue Danube Waltzes	CF	AE18	F	CF	V
	Suites					
Bizet	Carmen Suite No. 2	CCB		G	CCB	VI
Bizet	L'Arlesienne Suite No. 2	GS	M39	G	Cr	VI
Bizet	L'Arlesienne Suite No. 1	GS	M38	G	Cr	VI
Busch	In a Woodland Suite	FS		SF	FS	V
Busch	Lyric	FS		SF	FS	V
Busch	Ozarka	FS		SF	FS	V
Coleridge-Taylor	Petite Suite de Concert	BHB	4598	F	BHB	VI
Delibes	Sylvia Ballet Suite	CF	T1690	SF	Heu	V
Delibes	LaSource Ballet No. 3	Jung	AOR44	G	Jung	VI
Grieg	Peer Gynt Suite No. 1	CF	T531	G	Pet	V
Grieg	Peer Gynt Suite No. 1	GS	M131	G	Pet	V
Grieg	Sigurd Jorsalfar Suite	CF	T1670	SF	Pet	V
Hadley	Suite Ancien	CF	C16, 17, 18, 19	SF	CF	IV
Hadley	Silhouettes Part 3 & 4	CF	T1908	G	CF	IV
Hadley	Ballet of the Flowers 1 & 4	CF	T1929	SF	CF	IV
Ippolitow-Ivanow	Caucasian Sketches	CF	T1676	G	Kal	VI
Luigini	Ballet Egyptien	GS	M5	G	Grus	V
Luigini	Ballet Egyptien	CF	T753	G	Grus	V
Massenet	Scenes Pittoresques Angelus & March	OD		G	Heu	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Nevin	A Day in Venice	TP		F	TP	III
Rameau	Suite from Dardinus	FS		G	FS	IV
Rimsky-Korsakoff	Scheherazade Suite					
	The Sea and Sinbad's Ship	CF	T2084	G	Kal	VI
	The Story of the Calendar Prince	CF	T1893	G	Kal	VI
	The Young Prince and Princess	CF	T2001	G	Kal	VI
	Festival of Bagdad	CF	T2016	G	Kal	VI
Rimsky-Korsakoff	Scheherazade	Kal		G	Kal	VI
Saint-Saens	Suite Algerienne					
	Evening Reverie and French Military March	CF	T1704	SF	Dur	VI
Skilton	Suite Primeval	CF	T1865	G	CF	VI
Sowerby	Set of Four 2nd Movement	CCB	G	G	CCB	VI
Stillman-Kelley	At the Wedding of Aladdin from Aladdin Suite	GS		G	GS	V
Stoessel	Hispania Suite	CF	C46, 47, 48, 49	G	CF	VI
Stringfield	From the So. Mts. No. 1 & 4	CF	C51, 54	G	CF	V
	Marches					
Bach, Chr	Marche Noble	Lud	17	G	Lud	III
Bergh	Festival March	GHM		F	GHM	II
Berlioz	March Hongroise	SF		F	SF	III
Elgar	Pomp & Circumstance No. 1	By		G	By	V
Hadley	Entrance of Montezuma	GS	M143	G	GS	V
Herbert	Festival March	CF	C84	G	CF	V
Ippolitov-Ivanov	March of the Sardar from Caucasian Sketches	CF	T1676	G	Kal	IV
Ippolitov-Ivanov	March of the Sardar from Caucasian Sketches	GS	M26	G	Kal	IV
Mendelssohn	Cornelius March	CF	PO134	F	CF	II
Roberts	Pomp and Chivalry March	CF	PO119	SF	CF	II
Schubert	March Militaire	GS	SO	G	GS	IV
Tschaikowsky	Marche Slav	CF	T1548	G	Kal	VI
Wagner	Siegfried's Funeral March from Götterdämmerung	CF	T248	G	Ph	VI
Wagner	March from Tannhäuser	CF		G	GS	IV
Weber	Festival March	CF	PO120	F	CF	II
Weber	Marche Classique	SF		F	SF	II
	Rhapsodies					
Block	America	CCB		G	CCB	VI
Chabrier	España	CF	T1965	G	Kal	VI
Chabrier	España	GS	M22		Kal 61	VI
Holst	A Somerset Rhapsody	BHB	6655	F	BHB	V
Liszt	Hungarian Rhapsody No. 2	GS	M132	G	Kal 62	VI

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
	Miscellaneous					
Bach	Fervent is My Longing	EV		G	EV	IV
Bach-Abert	Prelude, Chorale and Fugue	CF	AE11	G	CF	V
Bach-Damrosch	A Mighty Fortress	Wit		G	Wit	V
Bach-Demarest	Prelude and Fugue in D Minor	Wit		G	Wit	IV
Bruch	Kol Nidrei	Jung	AOR24	G	Jung	V
Chopin	Nocturne Op. 48, No. 1	Jung	AOR53	G	Jung	V
Chopin	Mazurka, Op. 68, No. 3	CCB	A6	SF	CCB	II
Clementi	Sonatina	CF	C94	F	CF	II
Crist	An Old Portrait	CF	C33	G	CF	V
Dasch	Andante & Gavotte	FS		G	FS	III
Dasch	Scherzo	FS		G	FS	IV
Demarest	Sunrise at Sea	Wit		G	Wit	IV
Dvorak	Sinfonetta in G (Western World)	SB		SF	SB	V
Gillet	Entr'acte Gavotte	GHM		F	GHM	II
Glinka	Kamarinskaja	CF	T1355	G	Bela	V
Gluck	In Apollo's Temple	CF	PO126	SF	CF	II
Godard-Jungnickel	Adagio Pathetique	GS		G	Jung	IV
Goldmark, R.	Call of the Plains	CF			CF	III
Grainger	Molly on the Shore	GS	M128	G	GS	VI
Grieg	Hymn to the Norse Gods	Ber	SOF Vol. 5		Ber	III
Grieg	The Last Spring. Graded Orch. Series Vol. III	Wil		F	Wil	IV
Grieg	Heart Wounds	CF	T2117	SF	CF	V
Haydn	Capriccio in A	OD		G	OD	III
Humperdinck	Traum, Pantomime to Hänsel and Gretel	CF	AE14	G	CF	V
Liszt	Liebestraum No. 3	Jung	AOR62	G	Jung	V
MacDowell	Scherzo from Sonata Tragica	GS	M136	F	GS	VI
Moussorgsky	A Night on Bald Mountain	CF	AE10	G	CF	VI
Mozart	Rondo	Ber	SOF Vol. 5	SF	Ber	IV
Pierné	Patrol of the Tin Soldiers, Vol. 4	Ber	SOF	SF	Ber	IV
Roberts	La Bella Zingara	CF	NS8	SF	CF	II
Rubinstein	Kamenoi Ostrow	Jung	AOR6	G	Jung	V
Saint-Saens	Bacchanale from Samson & Delilah	CF	T1784	F	Dur	VI
Sibelius	In Mournful Mood	CF	PHS34	G	CF	V
Sibelius	From the North	GS	G311	G	GS	V
Sibelius	Mournful Mood	GS		G	GS	V
Sodero	Village Festival	Gal			Gal	
Sowerby	Irish Washerwoman	BM		F	BM	VI
Stoessel	Song of the Volga Boatman	CCB		G	CCB	VI
Sullivan	H M S Pinafore	GHM		G	GHM	III
Taylor	Ballet Music from Casanova	JF	0375	G	JF	V
Tschaikowsky-Rappe	1. Symphonic Elegaque—Pezzo Elegiaco	CF	AE4	F	CF	VI
	2. Symphonic Elegaque—Theme con Variazioni	CF	AE5	F	CF	VI
	3. Symphonic Elegaque—Variazioni Finale Coda	CF	AE6	F	CF	VI

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Wagner	Wotan's Farewell & Magic Fire Music	CF	T1964	G	Kal	VI
Wagner	Prize Song from Die Meistersinger	CF			CF	
Wagner	Prize Song from Die Meistersinger	Jung	AOR13	G	Jung	V
Wagner	Siegfried Paraphrase	Jung	AOR47	G	Jung	VI
White	Serenade	CF	T2042	SF	CF	III
White	On the Bayou	CF	T2061	SF	CF	IV

1940 SELECTIVE COMPETITION LIST FOR ORCHESTRA

[From which Class A, B and C Required Numbers will be chosen]

Record numbers are given in parentheses following the titles for the convenience of the directors who wish to study the numbers from the recordings.

Class A

Beethoven	Ruins of Athens—Overture (V-11959)	BHB		G	BHB	IV
Bergh	Honor and Glory—Overture	Rem		G	Rem	V
Enesco-Guenther	Roumanian Rhapsody No. 1 (V-1701-2)	Mar		G	Mar	VI
Handel-Perry	Sonata in F Major	BHB		G	BHB	IV
Haydn	Symphony No. 7 in C Major (V-M-140)	BHB	DE12	G	BHB	III-V
Mendelssohn	Ruy Blas—Overture (V-11791)	CF or BHB	T532	G G	Cr	V V
Rimsky-Korsakov (Woodhouse)	Polonaise from the Opera, "Christmas Night"	BHB	DE11	G	BHB	V
Rossini	Semiramide—Overture (V-M-408)	CF or BHB		G		V
Saint-Saens (Reibold)	Bacchanale from "Samson and Delilah" (V-6823)	SF		G	SF	IV
Schubert-Dasch	Symphony in B Minor No. 8—"Unfinished" (either movement) (V-M-319)	CF	AE21	G	CF	V
Toch	Pinocchio—A Merry Overture	AMP		G	AMP	VI
Wagner	Rienzi—Overture (V-6624-5)	SB				VI
Wagner	Prelude to Act I from "Lohengrin" (V-14006 or V-6791)	SB				V
Wood	Apollo—Overture	BHB	DE10	G	BHB	IV

Class B

Beethoven-Woodhouse	Finale from Fifth Symphony (V-8511-2)	BHB	DE17	G	BHB	III
Cimarosa-Winter	Three Brothers Overture	BHB	DE16	G	BHB	IV
Dasch	Rhythmelodic Sketch	CF	C-103	G	CF	III

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Demarest	Sunrise at Sea (Tone Poem)	Wit		G	Wit	III
Haydn	Symphony No. 15 (1st or 2nd Movement)	Lud	LLE25		Lud	IV
Johnson	Mowis (Symphonic Poem)	CF	C-106	G	CF	IV
Mozart	Shepherd King—Overture	BHB		G	BHB	III
Rossini	"Italians in Algeria"—Overture (V-14161)	CF	T1672	F		V
Shadwell	Slavonic Serenade	BHB		G	BHB	IV
Smetana	March from the Symphonic Poem "Blanik"	Ru	C51	G	Ru	IV
Verdi-Reibold	Grand March from "Aida", Act II (V-11885)	SF		G	SF	III
Wagner-Reibold	Procession of the Mastersingers from "Die Meistersinger," Act III (V-1807)	SF		G	SF	IV
	Class C					
Bach	Jesu, Joy of Man's Desiring (V-14973)	CF	T2126	G		III
Bizet-Zamecnik	Marche Fantastique (Prelude from Suite L'Arlesienne)	SF		G	SF	III
Brockton	The Talisman Overture	Lud		G	Lud	III
Demarest	A Festival Procession	Wit		G	Wit	III
Gretry-Reibold	Tambourin from "Cephale and Procris" (C-69002D)	SF				III
Isaac	Gypsy Overture	CF	PO139	G	CF	III
Johnson, Harold	Lillipus Suite	Fill	CO27	F	Fill	III
Johnson, Harold	Passacaglia and Fughetta	BHB		G	BHB	III
Scarmolin	Mercury Overture	Lud		G	Lud	II
Schubert	Andante from Symphony No. 4 (V-15427-8)	BHB		G	BHB	IV
Sordello	Spirit of Youth Overture	CF	P114	F		II
Velska	Roumanian Fantasy	CF	PO114	G	CF	II
Wagner	Album Leaf	SB				III
Woodhouse	Scherzo with Interlude	BHB	DE13	G	BHB	III
	Classes D and E					
Bach-Marcelli	Chorale—Fugue "All Glory be to God on High"	CF	PO144	G	CF	II
Caribou	Bird Symphony	RAH		F		II
Grant-Schafer	Clock Symphony	RAH		F		II
Grant-Maddy	Paul Revere Suite	Chap		F	Chap	II
Handel-Zamecnik	Minuet from "Berenice" (D-25590)	SF		G	SF	II
Milloecker	Beggar Student Selection	Lud		G	Lud	II
Taylor	Lyric Overture	CF	PO142	G	CF	II
Taylor	The Oracle Overture	CF	PO140	F		II
Woodhouse	A Stately Measure	BHB		F	BHB	II
Woodhouse	Minuet and Trio	BHB		F	BHB	II
Traditional arr. Zamecnik	Londonderry Air (V-8734)	SF		G	SF	II

APPROVED CUMULATIVE COMPETITION LIST

Symphonies Complete

(Play one movement)

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Beethoven	No. 1 in C major	CF	5	G	Kal	V
Beethoven	No. 2 in D major	CF	7	G	Kal	V
Beethoven	No. 3 in E Flat Major (Eroica)	CF	9	G	Kal	VI
Beethoven	No. 5 in C minor	CF	10	G	Kal	VI
Beethoven	No. 6 in F major (Pastorale)	CF	12	G	Kal	VI
Franck	Symphony in D minor	Kal		G	Kal	VI
Hanson	First Symphony (Nordic)	CCB		G	CCB	VI
Hanson	Second Symphony (Romantic)	CCB		G	CCB	VI
Haydn	No. 2 in D major (London)	CF	11	G	Kal	V
Haydn	No. 6 in G major (Surprise)	CF	13	G	Kal	V
Haydn	No. 11 in G major (Militaire)	CF	1	F	Kal	V
Haydn	No. 12 in B Flat major	CF	4	F	Eul	V
Mendelssohn	No. 4 in A major (Italian)	CF	8	G	Cr	VI
Mozart	No. 40 in G minor	CF	2	F	Kal	V
Mozart	No. 41 in C major (Jupiter)	CF	6	G	Kal	V
Schubert	No. 8 in B minor (Unfinished)	CF	3	G	Kal	V
Schubert	No. 8 in B minor (Unfinished)	GS	M151	G	Kal	V
Tschaikowsky	No. 4	Kal		G	Kal	VI
	No. 5	Kal		G	Kal	VI
	No. 6	Kal		G	Kal	VI

Movements from Symphonies

Beethoven	No. 1 Andante Cantabile	GS	SOS1	SF	Kal	IV
Beethoven	No. 7 Allegretto	CF or GS	T1719-SS14	SF	Kal	V
Beethoven	No. 8 2nd & 3rd Movts.	CF	T1902	SF	Kal	VI
Brahms	No. 2 3rd Movt. Allegretto	CF	T1971	SF	Kal	V
Brahms	No. 4 2nd Movt.	CF	T2064	G	Kal	VI
Dvorak	New World Symphony	Kal		G	Kal	VI
	1st Movement	CF	T2028	G	Kal	VI
	2nd Movement	CF	T1605	G	Kal	VI
	3rd Movement	CF	T2029	G	Kal	VI
	4th Movement	CF	T2030	G	Kal	VI
Franck	D minor 1st Movement	GS		G	GS	VI
	D minor 2nd Movement	GS		G	GS	VI
	D minor 3rd Movement	GS	New	G	GS	VI
Hadley	No. 3 Angelus (Chimes)	CF	T1901	G	CF	VI
Haydn	Farewell Symphony No. 18 Finale	CF	T1854	SF	Ph	V
Haydn	Minuet from Symphony No. 2	Ber	SOF Vol. 4	SF	Ber	III
Haydn	Military Symphony 1st Movement	GS	SOS3	SF	Kal	V
Haydn	No. 5 Finale	CF	T264	SF	Eul	V
McDonald	Rhumba from Rhumba Sym.	EV		G	EV	V
Mozart	Minuet from G minor	GS	SS12	SF	Kal	IV
Mozart	Minuet in E flat	GS	SS13	SF	Kal	III
Saint-Saens	No. 2, A minor, 2nd & 4th Mov.	CF	T1953	SF	Dur	VI
Schubert	No. 7 Second Movement	CF	T1695	SF	Cr	V
Schumann	No. 2 C Major, 1st Movement	SF		G	SF	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Schumann	No. 2 C Major, 3rd Movement	CF	T1843	SF	Cr	VI
Still	Scherzo	JF	O366	F	JF	VI
Tschaikowsky	No. 4, Andante	CF	T1753	SF	Kal	VI
	No. 4, 3rd Movt. Scherzo	CF	T1997	G	Kal	VI
	No. 4, 4th Movement	CF	T1785	G	Kal	VI
	No. 5, 2nd Movement	CF	T2099	G	Kal	VI
	No. 5, 3rd Movement	CF	T1814	F	Kal	VI
	No. 6, 2nd Movement	GS	M17	G	Kal	VI
	No. 6 (Pathetique)					
	1st Movement	CF	T2024	G	Kal	VI
	2nd Movement	CF	T1608	G	Kal	VI
	3rd Movement	CF	T1848	G	Kal	VI
	4th Movement	CF	T2098	G	Kal	VI
	Andante from 6th Symphony	Ru	CO39	G	Ru	III
	Miniature Symphonies					
Johnson	Symphonie Miniature No. 1 in G	Fill		SF	Fill	III
	Symphonie Miniature No. 2	Fill		F	Fill	III
	Symphonie Miniature No. 3	Fill		F	Fill	III
	Symphonic Poems					
Borodin	In the Steppes of Central Asia	GS	G243	G	Eul	VI
Coerne	Excalibur	OD				
Debussy	Afternoon of a Faun	Kal		G	Kal	VI
Johnson	Pheon (Min. Symp. Poem)	CF	C93	F	CF	III
Liszt	Les Preludes	CF	T1508	G	Kal	VI
		Kal		G	Kal	VI
MacDowell	Poem Erotique, Op. 31 No. 6	Jung	AOR57	G	Jung	VI
MacDowell	Scotch Poem	Jung	AOR58	G	Jung	VI
Rimsky-Korsakoff	Capriccio Espagnol	CF	T1882	SF	Kal	VI
Saint-Saens	Dance Macabre	CF	T931	G	Kal	VI
Sibelius	Finlandia	GS	M139	G	B&H	V
Tschaikowsky	Capriccio Italienne	CF	T1888	G	Kal	VI
	Overtures					
Akimenko	On the Volga	CF	NS9	SF	CF	II
Auber	Domino Noir	CF	T395	F	Eul	V
Auber	Fra Diavolo	CF	T164	F	Eul	IV
Auber	Masaniello (Dumb Girl of Portici)	CF	T281	F	Eul	IV
Bach, Chr	The Courier of the King	Lud	23	F	Lud	IV
Beethoven	Lenore No. 3	CF	T1756	G	Kal	VI
Beethoven	Fidelio	CF	T348	G	Cr	V
Beethoven	King Stephen	BHB	44	G	BHB	IV
Beethoven	Coriolan	CF	T858	G	Kal	VI
Beethoven	Egmont	CF	T653	G	Kal	V
Beethoven	Prometheus	CF	T1904	SF	Kal	V
Beethoven	Egmont Overture	CF	AE8	G	CF	V
Bellini	Norma	CF	T345	G	CF	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Berlioz	Roman Carnival	CF	T2044	G	Cr	VI
Berlioz	Benvenuto Cellino	CF	T2082	G	Cr	VI
Boieldieu	Calif of Bagdad	CF	T317	SF	Cr	IV
Boieldieu	Dame Blanche	CF	T262	F	Eul	IV
Boieldieu-Isaac	Jean de Paris (Abridged)	Ru		G	Ru	IV
Brahms	Academic Festival	CF	T2039	G	Kal	VI
Bruch	Prelude to Lorelei	CF	AE17	G	CF	V
Cherubini	The Water Carrier	CF	T815	F	Cr	V
Cimirosa	The Secret Marriage	BHB	7855	G	BHB	IV
Dasch	Youth Courageous	FS		G	FS	V
Dvorak	Carnival	CF	T1798	SF	Eul	VI
Fischel	Gypsy Trail Overture	GHM		F	GHM	III
Flegier	Festival Overture	BHB		F	BHB	II
Flotow	Martha	CF	T316	G	Cr	V
Flotow	Stradella	CF	AE3	G	CF	V
Frazee	Land of Romance	WJ		SF	WJ	III
Glazonoff	Russian Overture	GHM		G	GHM	II
Glinka	A Life for the Czar	FS		G	FS	V
Glinka	Russlan and Ludmilla	CF	AE2	G	CF	VI
Gluck	Iphigenia in Aulis	CF	T1921	SF	Cr	IV
Goldmark	Sakuntala	CF	T1852	SF	Scho	VI
Guion	La Belle France	GHM		F	GHM	II
Hadley	Enchanted Castle	CF	C76	G	CF	V
Hadley	Alma Mater	CCB		SF	CCB	VI
Hadley	Herod	CF	T1919	G	CF	VI
Herbert	Prelude to Act III from Natoma	GS	SO	G	GS	V
Isaac	Russian Choral and Overture	CF	PO135	F	CF	II
Johnson	Mission Overture	Lud	24	G	Lud	III
Karoly	Atilla	CF	NS10	SF	CF	II
Keler Bela	Comique	Jung	AOR21	G	Cr	V
Kistler	Kunihild—Prelude to Act III	CF	T1817	SF	B&H	IV
Massenet	Phedre	CF	T759	G	Scho	VI
Mendelssohn	Ruy Blas	CF	T532	G	Cr	V
Mendelssohn	Fingals Cave	CF	T725	G	Kal	V
Mendelssohn	Midsummer Nights Dream	CF	T732	G	Kal	VI
Mozart	Don Giovanni	GS	Symph0	G	GS	V
Mozart	Impressario	CF	T2086	G	Cr	IV
Mozart	Les Petits Riens	CF	PO116	SF	B&H	IV
Mozart	Magic Flute	CF	T512	G	Kal	IV
Mozart	Titus	CF	T605	SF	Cr	IV
Mozart	Marriage of Figaro	OD	C128	SF	Kal	IV
Mozart	Entfuehrung aus dem Serail	CF	T213	SF	Cr	IV
Mozart	Cosi Fan Tutte	CF	PO90	SF	Cr	III
Nicolai	Merry Wives of Windsor	CF	T285	G	Cr	VI
Rimsky-Korsakoff	Grand Paque Russe	CF	T2003	G	Kal	VI
Rossini	Barber of Seville	CF	T71	SF	Ph	V
Rossini	Tancred	CF	T2089	G	Cr	V
Rossini	La Gazza Ladra (Thieving Magpie)	CF	T1968	G	Cr	V
Sacchini	Oedipe a Colone	GS		G	GS	IV
Scarmolin	The Ambassador Overture	Lud	Jr.O.	G	Lud	II
Schubert-Kelly	Romantic	OD		G	OD	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Schubert	Alphonso & Estrella	CF	T744	G	Cr	V
Schubert	Rosamunde	CF	T515	G	CF	V
Smetana	Bartered Bride	CF	T1740	SF	Ph	VI
		BHB		G	BHB	VI
Smetana	Libuse Overture	Ru	47	G	Ru	V
Strauss	Fledermaus	Jung	AOR40	G	Cr	VI
Strauss	The Gypsy Baron	CF	AE1	G	CF	IV
Suppe	Beautiful Galathea	GS	M85	G	Cr	V
Svendsen	Zorahayda	CF	AE7	G	CF	V
Taylor	Festival Overture	CF	NSO11	SF		II
Thomas	Mignon	CF	T329	G	Kal	VI
Toch	Pinnochio (modern)	AMP		G	AMP	VI
Tschaikowsky	Romeo and Juliet	Kal		G	Kal	VI
Tschaikowsky	1812 Overture	CF	T1626	F	Kal	VI
Verdi	Sicilian Vespers	Jung	AOR43	G	Jung	VI
Wagner	Die Meistersinger	Kal		G	Kal	VI
Wagner	Lohengrin, Prelude to Act I	CF	T1651	G	Cr	VI
Wagner	Rienzi	CF	T516	G	Cr	VI
Wagner	Die Meistersinger	CF	T2120	G	Kal	VI
Wagner	Tannhäuser	CF	T671	G	Kal	VI
Wagner	Prelude and Love Death from Tristan and Isolde	B&H			B&H	VI
Wagner	Introduction to Act III Lohengrin	CF	T1357	G	Cr	V
Wagner	Overture to Tannhäuser	CF	AE12	G	CF	VI
Weber	Preciosa	CF	T2072	G	Cr	V
Weber	Der Freischütz	CF	T347	G	Kal	V
Weber	Euryanthe	CF	T654	G	Kal	V
Weber	Oberon	CF	T284	SF	Kal	V
Wolf-Ferrari	Secret of Suzanne	GS	M84	SF	Wein	V
Wolf-Ferrari	Jewels of Madonna Intro. Act III	GS	M44	G	Wein	V
Wood	A Manx Overture	BHB		G	BHB	V
	Dances					
Borodin	Prince Igor Ballet Music Pt. 1	GS	M117	G	Kal	VI
Borodin	Prince Igor Ballet Music Pt. II	GS	M118	G	Kal	VI
Brahms	Hungarian Dances No. 1 & 3	GS	M21	SF	Sim	VI
Brahms	Hungarian Dance No. 2, Vol. 4	Ber	SOF	Vol. 4	Ber	IV
Chenoweth	Harvest Festival—Barn Dance	CF	T2054	SF	CF	III
Clarke	At the Spinet Minuet	CF	NS3	SF	CF	II
Dasch	Colonial Dance	FS		G	FS	III
Dvorak	Slavonic Dance No. 1, Vol. 5	Ber	SOF	SF	Ber	IV
Elie	Melida-A Creole Tropical Dance	CF	C30		CF	V
German	Henry the Eighth Dances 2 & 3	GS	M146	G	Nov	V
German	Three Dances from "Nell Gwynn"	Chap	33	F	Chap	V
Gliere	Russian Sailors Dance	AMP		G	AMP	V
Gluck	Air de Ballet from Alceste	CF	PO129	F	CF	II
Hadley	Sipapu	CF	C82	G	CF	V
Handel	Sarabande	CF	PO130	F	CF	II
Moussorgsky	Cossak Dance	CF	PO130	F	CF	
Rimsky-Korsakoff	Dance of the Clowns	GS	G273	G	Kal	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Sowerby	Money Musk Country Dance Tune	CCB			CCB	VI
Wilson	Rumanian Gypsy Dances	GHM		G	GHM	IV
	Waltzes					
Sibelius	Valse Triste	GS	M140	SF	B&H	V
Strauss	Blue Danube Waltzes	CF	AE18	F	CF	V
	Suites					
	(Play one or two movements not to exceed 8 minutes.)					
Bizet	Carmen Suite No. 2	CCB		G	CCB	VI
Bizet	L'Arlesienne Suite No. 2	GS	M39	G	Cr	VI
Bizet	L'Arlesienne Suite No. 1	GS	M38	G	Cr	VI
Busch	In a Woodland Suite	FS		SF	FS	V
Busch	Lyric	FS		SF	FS	V
Busch	Ozarka	FS		SF	FS	V
Coleridge-Taylor	Petite Suite de Concert	BHB	4598	F	BHB	VI
Delibes	Sylvia Ballet Suite	CF	T1690	SF	Heu	V
Delibes	LaSource Ballet No. 3	Jung	AOR44	G	Jung	VI
Grieg	Sigurd Jorsalfar Suite	CF	T1670	SF	Pet	V
Grieg	Peer Gynt Suite No. 1	CF	T531	G	Pet	V
Grieg	Peer Gynt Suite No. 1	GS	M131	G	Pet	V
Hadley	Suite Ancien	CF	C16, 17, 18, 19	SF	CF	IV
Hadley	Silhouettes Part 3 & 4	CF	T1908	G	CF	IV
Hadley	Ballet of the Flowers 1 & 4	CF	T1929	SF	CF	IV
Hansen	Little Norwegian Suite	BHB	HS4	F	BHB	I
Ippolitow-Ivanow	Caucasian Sketches	CF	T1676	G	Kal	VI
Luigini	Ballet Egyptien	GS	M5	G	Grus	V
Luigini	Ballet Egyptien	CF	T753	G	Grus	V
Massenet	Scenes Pittoresques Angelus & March	OD		G	Heu	V
Nevin	A Day in Venice	TP		F	TP	III
Rameau	Suite from Dardinus	FS		G	FS	IV
Rimsky-Korsakoff	Scheherazade Suite					
	The Sea and Sinbad's Ship	CF	T2084	G	Kal	VI
	The Story of the Calendar Prince	CF	T1893	G	Kal	VI
	The Young Prince and Princess	CF	T2001	G	Kal	VI
	Festival of Bagdad	CF	T2016	G	Kal	VI
Rimsky-Korsakoff	Scheherazade	Kal		G	Kal	VI
Saint-Saens	Suite Algerienne					
	Evening Reverie and French Military March	CF	T1704	SF	Dur	VI
Skilton	Suite Primeval	CF	T1865	G	CF	VI
Sowerby	Set of Four, 2nd Movement	CCB	G	G	CCB	VI
Stillman-Kelley	At the Wedding of Aladdin, from Aladdin Suite	GS		G	GS	V
Stoessel	Hispania Suite	CF	C46, 47, 48, 49	G	CF	VI
Stringfield	From the So. Mts. No. 1 & 4	CF	C51, 54	G	CF	V

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
	Marches					
Bach, Chr	Marche Noble	Lud	17	G	Lud	III
Bergh	Festival March	GHM		F	GHM	II
Berlioz	March Hongroise	SF		F	SF	III
Elgar	Pomp & Circumstance No. 1	By		G	By	V
Grieg	Triumphal March from "Sigurd Jorsalfar"	SF	ME4	G	SF	UV
Hadley	Entrance of Montezuma	GS	M143	G	GS	V
Herbert	Festival March	CF	C84	G	CF	V
Ippolitov-Ivanov	March of the Sardar from Caucasian Sketches	CF	T1676	G	Kal	IV
		SF	ME3	G	SF	III
		GS	M26	G	Kal	IV
Mendelssohn	Cornelius March	CF	PO134	F	CF	II
Roberts	Pomp and Chivalry March	CF	PO119	SF	CF	II
Schubert	March Militaire	GS	SO	G	GS	IV
Tschaikowsky	Marche Slav	CF	T1548	G	Kal	VI
Wagner	Siegfried's Funeral March from Götterdammerung	CF	T248	G	Ph	VI
Wagner	March from Tannhäuser	CF		G		
Weber	Festival March	CF	PO120	F	CF	II
Weber	Marche Classique	SF		F	SF	II
	Rhapsodies					
Bloch	America	CCB		G	CCB	VI
Chabrier	España	CF	T1965	G	Kal	VI
Chabrier	España	GS	M22		Kal 61	VI
Friedemann	Slavonic Rhapsody Nos. 2	BHB		G	BHB	III
Holst	A Somerset Rhapsody	BHB	6655	F	BHB	V
Liszt	Hungarian Rhapsody No. 2	GS	M132	G	Kal 62	VI
	Miscellaneous					
Bach	Fervent is My Longing	EV		G	EV	IV
Bach-Abert	Prelude, Chorale and Fugue	CF	AE11	G	CF	V
Bach-Damrosch	A Mighty Fortress	Wit		G	Wit	V
Bach-Demarest	Prelude and Fugue in D Minor	Wit		G	Wit	IV
Beethoven	Adagio and Allegro Con Brio	BHB		G	BHB	V
Beethoven	Sonatina	CF	C98	F	CF	III
Bruch	Kol Nidrei	Jung	AOR24	G	Jung	V
Chopin	Nocturne Op. 48, No. 1	Jung	AOR53	G	Jung	V
Chopin	Mazurka, Op. 68, No. 3	CCB	A6	SF	CCB	II
Chopin	Polonaise Militaire	SF	ME7	G	SF	IV
Clementi	Sonatina	CF	C94	F	CF	II
Crist	An Old Portrait	CF	C33	G	CF	V
Dasch	Andante & Gavotte	FS		G	FS	III
Dasch	Scherzo	FS		G	FS	IV
Demarest	Sunrise at Sea	Wit		G	Wit	IV
Dvorak	Sinfonetta in G (Western World)	SB		SF	SB	V
Gillet	Entr'acte Gavotte	GHM		F	GHM	II

Composer	Composition	Pub.	Cat. No.	Orch.	Full Score	Grade
Glinka	Kamarinskaja	CF	T1355	G	Bela	V
Gluck	In Apollo's Temple	CF	PO126	SF	CF	II
	Country Gardens					II
Godard-Jungnickel	Adagio Pathetique	GS		G	Jung	IV
Goldmark, R.	Call of the Plains	CF			CF	III
Grainger	Molly on the Shore	GS	M128	G	GS	VI
Grieg	Hymn to the Norse Gods	Ber	SOF	Vol. 5	Ber	III
Grieg	Heart Wounds	CF	T2117	SF	CF	V
Haydn	Capriccio in "A"	OD		G	OD	III
Haydn	Haydn Symphonies	BHB		F	BHB	II
Humperdinck	Traum, Pantomime to Hänsel and Gretel	CF	AE14	G	CF	V
Lehar-Morris	The Merry Widow Selection	Hel		F	Hel	III
Liszt	Liebestraum No. 3	Jung	AOR62	G	Jung	V
MacDowell	Scherzo from Sonata Tragica	GS	M136	F	GS	VI
	Angelus from "Scenes Pittoresques"	SF	ME8	G	SF	II
Mendelssohn	Introduction and Scherzo	BHB		G	BHB	III
Mendelssohn	Nocturne from "Midsummer Night's Dream"	SF	ME5	G	SF	III
Moussorgsky	A Night on Bald Mountain	CF	AE10	G	CF	VI
Mozart	Rondo	Ber	SOF Vol. 5	SF	Ber	IV
Pierné	Patrol of the Tin Soldiers, Vol. 4	Ber	SOF	SF	Ber	IV
Roberts	La Bella Zingara	CF	NS8	SF	CF	II
Rubinstein	Kamennoi-Ostrow	Jung	AOR6	G	Jung	V
Saint-Saens	Bacchanale from Samson & Delilah	CF	T1784	F	Dur	VI
Sibelius	In Mournful Mood	CF	PHS34	G	CF	V
Sibelius	From the North	GS	G311	G	GS	V
Sibelius	Mournful Mood	GS		G	GS	V
Sodero	Village Festival	Gal	7	G	Gal	V
Sowerby	Irish Washerwoman	BM		F	BM	VI
Stoessel	Song of the Volga Boatman	CCB		G	CCB	VI
Sullivan	H M S Pinafore	GHM		G	GHM	III
Taylor	Ballet Music from Casanova	JF	0375	G	JF	V
Tschaikowsky-Rappe	1. Symphonic Elegaque—Pezzo Elegiaco	CF	AE4	F	CF	VI
	2. Symphonic Elegaque—Theme con Variazioni	CF	AE5	F	CF	VI
	3. Symphonic Elegaque—Variazioni Finale Coda	CF	AE6	F	CF	VI
Wagner	Elsa's Procession to the Cathedral from "Lohengrin"	Rem		G	Rem	IV
			AE20	G	CF	IV
Wagner	Wotan's Farewell & Magic Fire Music	CF	T1964	G	Kal	VI
Wagner	Prize Song from Die Meistersinger	CF	AE20	G	CF	IV
Wagner	Prize Song from Die Meistersinger	Jung	AOR13	G	Jung	V
Wagner	Siegfried Paraphrase	Jung	AOR47	G	Jung	VI
White	Serenade	CF	T2042	SF	CF	III
White	On the Bayou	CF	T2061	SF	CF	IV

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JAP	J. A. Parks Co., York, Nebraska
JF	J. Fischer & Bro., 119 W. 40th St., New York City
Jung	Ross Jungnickel, Inc., c/o G. Schirmer, Inc., 3 E. 43rd St., New York City
JW	Joseph Williams, c/o Edward Schuberth & Co., 11 E. 22nd St., New York City
Kal	Edwin F. Kalmus, 209 W. 57th St., New York City
K&K	Kay & Kay Music Publ. Co., 1658 Broadway, New York City
Kjos	Neil A. Kjos Music Company, 14 W. Lake St., Chicago, Ill.
Laf	J. R. Lafleur, c/o Boosey, Hawkes, Belwin, Inc., 43 W. 23rd St., New York City
L&H	Lyon & Healy, Wabash at Jackson, Chicago, Ill.
Lan	Langenus, c/o Ensemble Music Press, Port Washington, L. I., N. Y.
Lee	Leedy Manufacturing Co., Elkhart, Ind.
L&L	Ludwig and Ludwig, Inc., 1611-21 N. Wolcott Ave., Chicago, Ill.

Lud	Ludwig Music Publ. Co., 414 W. Superior, Cleveland, Ohio
Mar	E. B. Marks Co., R. C. A. Bldg., Radio City, New York, N. Y.
Mills	Mills Music, Inc., 1619 Broadway, New York, N. Y.
MP	Music Products Corp., 28 E. Jackson Blvd., Chicago, Ill.
MSP	Music Service Press, 111 E. 14th St., New York City
Nov	Novello & Co., c/o H. W. Gray Co., 159 E. 48th St., New York City
NYB	New York Band Instrument Co., 111 E. 14th St., New York City
OD	Oliver Ditson Co., Inc., 1712 Chestnut St., Philadelphia, Pa.
Ox	Oxford University Press, Cooper Square, New York City
Pat	Paterson Publications, Ltd., c/o Carl Fischer, Inc., Cooper Square, New York City; 306 S. Wabash Ave., Chicago; 252 Tremont St., Boston, Mass.
Pet	Peters, c/o Clayton F. Summy, 321 S. Wabash Ave., Chicago, Ill.; 19 W. 44th St., New York City
PP	Paull-Pioneer Music Corporation, 1657 Broadway, New York, N. Y.
Pro	Pro-Art Publications, 43 W. 23rd St., New York, N. Y.
RAH	Raymond A. Hoffman Co., 509 S. Wabash Ave., Chicago, Ill.
RDR	Richard D. Row Music Co., 725 Boylston St., Boston, Mass.
Rem	Remick Music Corporation, RCA Building, Rockefeller Center, New York City; 64 E. Jackson Blvd., Chicago
Ric	G. Ricordi & Co., 12 W. 45th St., New York City
RM	Robbins Music Corp., 799 Seventh Ave., New York City
Ru	Rubank, Inc., 736 S. Campbell Ave., Chicago, Ill.
SB	Silver Burdett Co., 45 E. 17th St., New York City
Schott	Schott & Co., c/o Associated Music Publishers, Inc., 25 W. 45th St., New York City
SC	Sprague Coleman, 66 W. 55th St., New York City
Sei	R. F. Seitz, Glen Rock, Pennsylvania
Sel	H. & A. Selmer, Elkhart, Ind.
SF	Sam Fox Publishing Co., RCA Building, Rockefeller Center, New York City; The Arcade, Cleveland, Ohio
Si	Frank Simon, Middletown, Ohio
Sto	George B. Stone & Son, Inc., 61 Hanover St., Boston, Mass.
TP	Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.
VB	Vincent Bach Corp., 216th Street and Bronx Blvd., New York City
Volk	Volkwein Bros. Music Store, 632 Liberty Ave., Pittsburgh, Pa.
WFL	William F. Ludwig Drum Co., 1728 N. Damen, Chicago, Ill.
Wick	Wick Publishing Co., 84 Spruce Place, Minneapolis, Minn.
Wil	Willis Music Co., 124 E. Fourth St., Cincinnati, Ohio
Wit	M. Witmark & Sons, RCA Building, Rockefeller Center, New York City; 64 E. Jackson Blvd., Chicago, Ill.; 733 S. Flower St., Los Angeles, Calif.
WJ	Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.
WS	White-Smith Music Publishing Co., 40-44 Winchester St., Boston, Mass.

APPENDIX L

HIGH SCHOOL INSTRUMENTAL SUMMARY, GRAND RAPIDS, MICH.

	Number of Players	*No. Studying Privately*
Davis Technical High	112	2
Union High School	182	37
South High School	189	28
Central High School	128	40
Creston High School	110	28
Ottawa Hills High School	169	56

Grade School Instrumental Summary

Mr. Curtis Tuller	239	34
Mr. Roy Monique	190	25
Mrs. Ruby Wolbrink	207	48
Mr. Oscar Kutschinski	222	47
	1,748	345
Public School Piano Classes	219	
	1,967	

Throughout System—One in every ten (grades 3-14, incl.) plays an instrument. One in every five (grades 3-14, incl.) studies privately.

INSTRUMENTAL WEALTH OF GRAND RAPIDS, MICH., PUBLIC SCHOOLS

The "1938 Instrumental Census" indicates the following:

Violins	551	Trumpets	343
Violas	22	Altos	66
Cellos	46	French Horns	31
Basses	26	Saxophones	73
Flutes	41	Baritones	50
Piccolos	4	Tubas	25
Oboes	5	Sousaphones	41
Clarinets	286	Tympani	4
Bassoons	10	Drums	173
Trombones	173	Saxettes	22

Instrumental Total

Of the 7500 students in grades 3-6, inclusive, 750 play a musical instrument; or, 1 in every 10 students.

Of the 5800 students in grades 7-9, inclusive, 640 play musical instruments; or 1 in every 9 students.

Of the 5000 students in grades 10-12 and including Junior College, 500 play a musical instrument; or 1 in every 10 students.

Total: Of the 22,000 students in the Grand Rapids Schools (beginning with the later elementary grades, and excluding the special classes). 2200 play musical instruments; or, 1 in every 10 students.

It is the duty of the public schools to discover talent and guide its development. It is under the private teacher that this talent must develop, and it is under the civic bands, orchestras and choirs that this talent reaches its full realization.

There are, for instance, 2200 instrumentalists in our schools. Of these, a very, very few are studying privately. This number does not include private piano students, drum and bugle corps, or other instruments not commonly found in traditional orchestras and bands. This is the weak link in our musical growth, and the problem can only be remedied through the mutual efforts of parents and private instructors.

INSTRUMENTAL PURCHASES MADE AS OF 1938-39 IN PUBLIC SCHOOLS

160 Violins	2 Trombones	2 Piccolos
10 Violas	7 French Horns	4 Snare Drums
7 Bass Viols	2 Sousaphones	5 Bass Clarinets
28 Celli	1 Bassoon	4 Alto Clarinets
42 Clarinets	4 Oboes	3 Baritone Saxophones
22 Cornets	10 Flutes	3 Tenor Saxophones

APPENDIX M

LOS ANGELES MEETING OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

One of the visiting high school groups that travelled about 5000 miles.
Philharmonic Auditorium, Los Angeles

Program presented by the John Adams High School Orchestra of Cleveland, Ohio
Wednesday, April 3, 1940

Prince Igor	Borodin
Overture	
Nell Gwyn Suite	German
Country Dance	
Pastoral	
Merrymakers' Dance	
Symphony in D Minor	Franck
Finale	

Orchestra Personnel of 86 players distributed as follows:

14 First Violins	1 Piccolo	5 French Horns
15 Second Violins	3 Oboes	4 Trumpets
8 Violas	1 English Horn	3 Trombones
8 Violoncellos	2 Bassoons	1 Tuba
8 String Basses	4 Clarinets	1 Piano
4 Flutes	1 Bass Clarinet	5 Percussion

LINEAL EXTRACTION

Jewish	32.5%	Negro	7.0%	Irish	1.2%
Czecho-Slovakian	16.2%	Hungarian	5.8%	Lithuanian	1.2%
Italian	13.9%	Russian	2.3%	Polish	1.2%
English	8.1%	Greek	1.2%	Scotch	1.2%
German	7.0%			Ukrainian	1.2%

APPENDIX N

CREDITS FOR OUTSIDE STUDY

Appendix N1

SAN FRANCISCO PUBLIC SCHOOLS
Department of Music

THE PLAN FOR CREDITING PRIVATE STUDY IN PIANO, VIOLIN AND VOICE

I. ELIGIBILITY:

A. All junior and senior high school students of grades 9 to 12 taking private lessons in piano, voice, or violin, may apply for credit under the conditions of this plan.

B. The pupil's request for credit must have the approval of the principal of his school and the teacher assigned to supervision of this course.

C. Registration must be made at or before the opening of that term in which the pupil expects school credit.

II. COURSE REQUIREMENTS:

A. Outlines of the work to be taken in each grade may be secured from the office of the school.

B. The pupil's placement in the course is based upon his previous study, the recommendation of the private teacher, and if necessary, a demonstration of his ability.

C. In the case of students of Piano who do not receive essential instruction in music theory, such students are advised, whenever possible, to register for such work in the school.
Students of Voice, likewise, must register in glee club or chorus.
Students of Violin must register in the school orchestra or other ensemble group using strings.

D. An examination of the pupil by disinterested authorities not connected with the Public Schools is required at the end of each term. This examination will be on the material of the grade in which the pupil has accepted placement, and will be marked on the plan used by the school. A fee of $1.00 is charged for this examination, the entire sum to go to the examiner.

III. THE PUPIL:

A. To be accepted, a student must take two half-hour lessons or one full-hour lesson per week.

B. He must practice a minimum of six hours per week.

C. The music lessons must be taken during the entire school term for which credit is desired.

D. If lessons or practice periods are missed, they must be made up before the end of the term.

IV. THE PARENT OR GUARDIAN:

A. The application for credit in private study made to school authorities must be approved by the parent or guardian.

B. A practice card provided by the school showing the number of minutes spent in practice each day must be filled out by the parent and presented by the student at each weekly lesson.

C. Cost of instruction and examination is borne by parent or guardian.

V. The Private Teacher:

A. The teacher's recommendation, including details of the student's previous study, length, material and attainment, and his judgment as to placement, must be given before the pupil's application is approved.

B. Teacher's reports are to be made to the principal at the school's regular report date covering the following points:

1. Number of lessons taken.
2. Amount of practice per week.
3. A detailed statement of the technical progress since the preceding report.
4. The list of compositions studied with remarks concerning the scope and quality of work done on each.
5. A grade mark showing the teacher's estimate of the pupil's work.

VI. The School:

A. The school credits this work as an unprepared subject, basing the grade upon the teacher's estimate and the examiner's mark.

B. Not more than forty semester periods of credit shall be allowed for private instruction in music toward high school graduation. Nor more than ten semester periods of credit shall be allowed in any school year.

C. If the pupil's work of any week is regarded by the private teacher as too poor to receive credit, notice to this effect is sent to the high school.

D. The notice sent to the high school is recorded there and the parent or guardian informed by the school. After several of these reports, the pupil may be dropped from the list of those taking the work for credit.

E. Teachers who do not report failing work, but whose pupils consistently fail in the examination, may be excluded from the right of taking pupils who expect credit.

EXAMINATION REQUIREMENTS AND GRADE OUTLINES FOR PRIVATE INSTRUCTION IN PIANO

The examination given at the close of each term shall cover the following:

Accuracy in reading, rhythm, fingering, slurring, phrasing, and the use of the pedal.
Expression including tempo, dynamics, tone color, and interpretation.
Entire Technic for each semester. (Examples to be selected by examiners.)
One Study.
One selection from each group of classics, one to be played from memory.
One selection from program group to be played from memory.
One composition for Sight-reading, Transposition, etc. The test in transposition is optional with the pupil.
Analysis of compositions played.
Students may be required at any time during the semester to demonstrate the quality of work being done.

PERIOD PRACTICE REPORT

_____Term_____Year_____Pupil

Week	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Total Minutes
1							
2							
3							
4							
5							
6							
7							
8							

Subject

Parent or Guardian

SAN FRANCISCO PUBLIC SCHOOLS
APPLICATION TO REGISTER FOR CREDIT FOR PRIVATE MUSIC STUDY

I wish to register for high school credit in private (piano) (violin) (voice) study done outside the school. I am familiar with all the requirements and accept the rules established for the administration of this work.

Pupil

School

Grade

As the (parent) (guardian) of the above student, I approve this request for registration. I understand the plan and accept the responsibilities outlined in it.

Parent or Guardian

RECOMMENDATION OF PRIVATE TEACHER

As (his) (her) instructor I endorse the application of_____ for credit in (voice) (piano) (violin) study. (He) (She) has studied with me for_____ months, and in my estimation is a serious student and competent to work for credit in Grade_____Term_____.

I understand my duties and responsibilities as set forth in the printed plan and outlines and will cooperate to the fullest extent.

Following is a statement of the extent of_____

_____

_____

_____

_____

_____

_____

_____

Private Music Teacher

Approved_____
Music Dept.

Approved_____
Principal

SAN FRANCISCO PUBLIC SCHOOLS
HIGH SCHOOL CREDIT FOR PRIVATE MUSIC STUDY
PRIVATE TEACHER'S REPORT

REPORT CARD PERIOD_____ To_____

NAME OF PUPIL_____ FIELD_____

NAME OF TEACHER_____ ADDRESS_____

Date of Lesson Taken	Hours of Practice	Technical Accomplishment (Exercises, scales, studies, with teacher's comments)	Compositions Studied (With comments on each). Mark with an asterisk (*) those prepared for examination

_____ _____

Teacher's Signature Grade

EXAMINATION REQUIREMENTS FOR PRIVATE INSTRUCTION IN VOICE

Probably very few high school pupils begin serious voice study below the age of sixteen; consequently, no credit will be granted for such study below the eleventh grade, except in very unusual cases.

Pupils recommended for credit by teachers should possess a reasonable degree of musicianship; a voice of good quality; the ability to sing scales and arpeggios with good intonation; the ability to sing a familiar song with accurate pitch, rhythm, and good pronunciation, plus intelligent expressiveness; the ability to read at sight music corresponding to the average hymn tune.

In the term examination the student must sing four songs from memory, two of which must be from the listed repertoire, A, B, and C. A number for sight reading may also be required. The student may also be asked to sing selected vocalizes from those the teacher recommends in the final term report.

The following points will be considered in grading the work:

1. Tone quality and control.
2. Vocal technique.
3. Accuracy of intonation, rhythm, phrasing, and diction.
4. Interpretation and stage deportment.

Students may be required at any time during the semester to demonstrate the quality of work being done.

Appendix N2

DEPARTMENT OF PUBLIC INSTRUCTION
SCHENECTADY, N. Y.

High School Credit for Applied Music Study

Teachers and pupils should preserve this bulletin for reference.

1. The Schenectady high schools, through their departments of music, will grant school credit in accordance with the provisions outlined in this bulletin, to pupils studying applied music outside of school.

2. *Eligibility:* Any pupil regularly enrolled in high school may register for applied music credit as an elective subject.

3. *Registration:* Pupils wishing to receive credit for applied music must register their own names not later than October 5th with the teacher of music at the school, Nott Terrace High School, Room 326, or Mont Pleasant High School, Room 310. At the time when the pupil registers his name for applied music, an application form will be given him to be filled in by his parent or guardian and his music teacher. This must be returned bearing the required signatures by October 13th and will complete the registration of the pupil. The pupil's teacher will also indicate on this blank the grade of difficulty or advancement to which he assigns the pupil. (See paragraph 4.)

If by reason of absence or late entering of school, the pupil is prevented from completing his registration on time, he may apply for an extension of time to the high school music teacher. Positively no extensions will be granted except in such cases.

The music room at each high school will be open for consultation about registration every school day from 8:00 to 8:15 A.M., from the opening date of school until October 13th. Pupils will be held responsible for accommodating themselves to these times.

4. *Grading and Course of Study:* The Schenectady high schools follow the grading of pupils and materials set forth in the pamphlet "Applied Music for Pupils of Secondary Schools." This pamphlet is published by the State Department of Education in Albany and may be obtained on application to the music teacher at either high school. Every private teacher of music having pupils enrolled for applied music credit should have a copy of this pamphlet. Any teacher not having a copy should notify the high school music teacher promptly if he desires one.

5. *Practice Cards:* When the pupil completes his registration, he will be given eight Parent's Monthly Report Cards on which the time spent in practice must be reported month by month. One of these cards will be due at the music room on or before the fifth of each month and will report the time spent in practice during the month just ended. For instance, the card reporting the practice during the month of October must be in the music room by November 5th. Pupils will be held responsible for having their cards in on time, and a penalty will be imposed for cards coming in late. If the music room is closed cards may be dropped through the mailing slot in the door, or left at the music teacher's mail box at the main office.

If pupils should be prevented from attending school and bringing their cards, it is suggested that they have the cards mailed to the Music Department of the high shcool which the pupil attends. If postmarked on or before the fifth of the month, they will be accepted as on time.

Parents' or guardians' signatures, in ink, must appear on all practice cards. All entries on cards must be in ink.

6. *Teachers' Report Cards:* A monthly report of the work of each pupil is required also of his music teacher.

When a pupil's registration is complete, eight of these teachers' report blanks will be mailed to his teacher. These should be carefully kept and used, on each month, to be filled in as indicated on the cards. They should then be mailed to the music teacher at the high school which the pupil attends on the first of each month. If a teacher's cards become mislaid, the school will be glad to mail a new supply on request.

The teacher should note carefully that his estimate of pupil's work, to be indicated on these cards, covers only the work of the month immediately preceding the report.

7. *Credit and Hours of Practice:* Credit will be determined on the following basis provided the quality of the pupil's work is satisfactory: five hours' practice per week—five credits per year; eight hours' practice per week—eight credits per year; ten hours' practice per week—ten credits per year.

Not over ten nor under five credits per year may be earned and no pupil may claim credit for more than three years. Credit for back years may not be made up.

Satisfactory grades on the examination and satisfactory reports from the teacher are necessary to the granting of credit also, and pupil's practice time must be kept constant.

8. *Examinations:* All examinations will be given in the high schools in June, usually in Regent's week. Examination appointments will be made with all pupils registered for applied music credit, in advance of the examination period. Pupils are held responsible for appearing at the times set for them, and when not appearing (unless prevented by illness) may be barred from the examination.

At the examination each pupil will be prepared to play (or sing) (1) a required piece (2) a required study (3) an optional piece (4) an optional study (5) scales, arpeggios or other purely technical work (6) piece or exercise to be read at sight.

The required piece and study should be selected from the syllabus for the grade in which the pupil is registered. These lists will be found in the State Department pamphlet mentioned above. The optional piece and optional study should be of equal grade of difficulty but need not be from the syllabus lists. Sight reading will be chosen by the examiner from music of a lower grade of difficulty.

At the discretion of the examiner a pupil may be excused from playing one or more parts of the work he has prepared but must be prepared to play them if asked.

For school credit each pupil will be examined by at least two persons, one the teacher of music at the high school or the supervisor of music, and the other a person appointed by them. Each examiner will mark independently and both marks will be averaged for a final examination mark. No teacher may act as an examiner for his own pupil. Pupils will be marked on the following basis: Piano—accuracy and technique—50, interpretation 30, sight reading 20, total 100; other instruments and voice—tone quality 20, accuracy and technique 35, interpretation 25, sight reading 20, total 100.

9. *Examination Blanks:* As soon as the list of examination appointments is posted, each pupil must obtain from the high school music teacher an examination blank which the pupil must have filled in and signed by his music teacher and bring with him to the examination. This form will list pieces and studies which the pupil has prepared for the examination. This should be decided upon several weeks before the examination to insure adequate preparation.

10. *Instruments and Voice:* Pupils may register in applied music if they are studying any of the following: voice, piano, violin, viola, cello, bass viol, flute, oboe, clarinet, bassoon, cornet, trumpet, French horn, trombone, tuba, drums, tympani.

11. *Regents Credit:* Pupils finding it necessary to apply for regents credit in applied music should consult with the high school music teacher at once as the examination requirements set by the Board of Regents vary somewhat from those for school credit. Pupils registered for regents credit must also be reported by the high school music teacher to the State Department at Albany, on a special form.

12. Pupils graduating or leaving school in January may make special arrangements for examination early in January. Their credit must be one-half the amount granted for a full year.

Pupils entering high school at the beginning of the second semester are also specially eligible for one-half year's credit but will take their examination at the usual time in June. They must register with the high school music teacher in the manner indicated in paragraph three above, not later than February 15th and their application forms must be complete with parents' and teachers' signatures and handed in by February 23rd.

13. Ninth grade pupils will not be eligible for school credit in applied music. If any ninth grade pupils require regents credit in applied music for work done during their ninth grade year, special arrangements for registration will be made by the high school teacher of music if he is requested during the first month of school.

14. Any teachers or pupils desiring further information on any points in connection with applied music credit are invited to consult freely with the high school. It is intended that all persons concerned shall understand the provisions thoroughly in order that they may apply in all fairness to pupils registered.

It is also wished to make the mailing list of private teachers as up to date and inclusive as possible. Teachers in doubt as to whether their names are included in this list will assist materially by notifying the high school music teacher at the high school. Teachers having changed their mailing addresses will also help by forwarding their new addresses. From time to time bulletins or blanks may be mailed to teachers and it is important that such communications reach them promptly.

Appendix N3

PITTSBURGH PUBLIC SCHOOLS

PITTSBURGH PUBLIC SCHOOLS

APPLIED MUSIC COURSE

Pupil's Monthly Report Card

FORM M 4A

High School | VOICE OR INSTRUMENT | GRADE OF WORK | REPORT FOR MONTH OF . . 19 . . . .

Lessons	Day	Date	Number Minutes	Music Texts	Theoretical Instruction	Student's Rating
To Be Recorded by Teacher						
Total Number Lessons		Total Number Minutes			Monthly Average	

DAILY PRACTICE AND STUDY	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Weekly Totals
Number of Hours (To Be Recorded by Parents)							

STUDENT'S SIGNATURE PARENT'S SIGNATURE .....

TEACHER'S SIGNATURE (OVER) RECORD NO

INFORMATION

GRADES of work in music run from 1, lowest, to 7 highest

A year of thirty-six to forty weekly lessons ordinarily completes the First Grade of piano work; a second year completes the Second Grade of piano work, three semesters are ordinarily required for Third Grade and again for Fourth Grade; two years are required for Fifth Grade The graded catalogues of leading music publishers reflect accepted standards

Authorities on instructional material for voices and for instruments other than piano have not yet defined and standardized "grades" as precisely as these have been defined for piano; but the length of time necessary for the accomplishment of a given grade of technique in each of these is assumed to be the same as that for piano, and every effort will be made to classify the various branches of instructional material into grades that reflect the practice of the best teachers. In this effort the cooperation of the studio teachers themselves will be welcomed

A pupil is not in a given grade merely because he is assigned music of that grade, but only when he is able to *perform music of that grade in an acceptable manner*. Care should therefore be taken not to over-grade a pupil, especially at entrance, since he may be unable, in consequence, to perform sufficiently well to gain a good or even a passing mark Undergrading, which arises when the number of years of study denotes a higher grade of work than that in which the pupil is registered, may also lead to loss of credit. Once correctly entered, the pupil must advance in "grade of work" according to the schedule of years above set forth.

Only such material should be assigned as can be played *musically* in accordance with the intentions of the composer as to *tempo, style, etc*, by a student reasonably gifted and faithful in his work.

"Student's rating" should be recorded in letters, upon the following basis: A, meaning outstanding achievement, superior work; S, meaning satisfactory work; U, meaning unsatisfactory work, need for improvement.

APPENDIX O

THE NORTH CENTRAL ASSOCIATION BASIS FOR CREDITS

The theoretical basis for computing credits was formulated first by the North Central Association the members and officers of which were drawn from high schools and colleges. The Association started in the Middle West, in the North-central section, but it eventually established affiliations with similar groups formed in other parts of the country. Today, most of the important colleges and high schools are members of one or more of these groups and abide by the rulings now widely if not universally accepted. The Association in its original formulation states that one unit of credit is granted for a subject which is studied in a class which meets for two hundred minutes a week (five days for forty minutes each or four days for fifty minutes each) during thirty-six weeks and which is accompanied by study outside the class (home work) for at least an equal amount of time. In other words, four hundred minutes a week throughout the full school year of class work and preparation is required for a unit of credit. Laboratory work or unprepared class work is granted half as much credit as that which is prepared.

This, stated in minutes, means 7200 minutes a year of class work (5 x 40 x 36) and at least 7200 minutes of outside preparation, or a total of 14400 minutes a year, approximately equally divided between recitation and preparation. By the normal arrangement of earning four credits in a year a student will in four years have the 16 necessary for graduation. Of these, 13 to 15 are required for college entrance.

Let us now examine how credit would be computed in a number of music courses. A harmony class which meets for five 40 or four 50 minute periods a week, with outside preparation of a like amount, will total 400 minutes a week and will thus evidently be entitled to one full credit. This frequently is designated as a "solid."

For an appreciation class which meets twice a week for 50 minutes and has no outside preparation, the computation would be as follows:

$$2 \times 50 \times 36 = 3600$$

3600 is one. fourth of 14,400

This class should therefore earn ¼ of a credit.

A band that meets once a week for an hour with no outside preparation, would work out as follows:

$$1 \times 60 \times 36 = 2160$$

2160 is a little less than one sixth of a credit and most principals would consider the credit earned as being practically negligible.

But if a band meets twice a week for 50 minutes for 38 weeks in the year, but still does no outside preparation, the calculation would be

$$2 \times 50 \times 38 = 3800$$

3800 is one fourth of 14,400 and these band members would have earned one fourth of a credit.

If a History of Music class meets twice a week for 40 minutes in a 40-week school, and devotes an equal amount of time to preparation it should receive about ½ credit, as the following calculations show:

$2 \times 40 \times 40 + 2 \times 40 \times 40 = 6400$ which is a little less than ½ of 14,400. To gain the ½ credit required by the letter of the law, more time in class or preparation would be necessary.

APPENDIX P

SATURDAY MORNING CLASSES

QUOTATIONS FROM A LETTER WRITTEN BY ALFRED SPOUSE, DIRECTOR, MUSIC DEPARTMENT, ROCHESTER, NEW YORK

"Not satisfied with the amount of music we have in our daily school program many young people devote a greater part or all of each Saturday morning to the enjoyment of further experiences in music. This is not so much according to a plan of the Board of Education as it is due to requests from children that such opportunities be made available. As a matter of fact, while about fifteen hundred young people in this city now devote their Saturday mornings to further music study in several of our high schools, the waiting list for each of these groups is an impressive testimony as to the attitude of the children.

"At the Monroe High School is conducted what amounts to a magnificent conservatory of instrumental music, every Saturday morning from eight until one. Here the following activities are going on simultaneously: Small classes in every instrument of the symphony orchestra, this activity taking up many classrooms; the inter-grade orchestra, the inter-preparatory orchestra, the inter-high orchestra, the inter-preparatory band, and the inter-high band. The inter-high band and the inter-high orchestra are the two prize organizations towards which all students aim and for which they are willing to serve through all the other groups. The various classes are taught by our own teachers supplemented by members of the Philharmonic and others, who are remunerated by fees from the children themselves. The other groups mentioned are conducted gladly each Saturday morning by our own instrumental teachers who devote their time at no further cost to us. There are a great many students in addition who cannot afford to pay for their lessons under the fee system, cannot even afford carfare; so we have set up three other centers where these children may go for special instruction each Saturday morning within walking distance and where they are taught by under-graduates of the Eastman School of Music who are paid by N.Y.A.

"The vocal side of this story is fully as interesting. In East High School from ten to twelve every Saturday morning meets the Inter-Junior Choir. This choir is composed of Eighth and Ninth Graders from all over the city who have been adjudged the best in their various schools and thus awarded a membership in this city-wide choir. They are conducted through studies of beautiful Handel and Mozart music and the like by the supervisor of grade school music. This choir usually numbers about two hundred. At the same time there is meeting in another high school the Inter-Preparatory Choir. This is composed of graduates of the Inter-Junior Choir and other interested ones who have been able by excellency of voice and musical talent to earn membership in an advanced singing unit. The choir usually numbers about one hundred and fifty. Over in the Eastman School of Music from 9:30 to 12:00 every Saturday morning is gathered the now famous Inter-High Choir. It is composed of graduates of the Inter-Preparatory Choir and others who by reason of fine voices and exceptional talent have been found worthy of a prize group. This chorus under the conductorship of the supervisor of high school vocal music is capable of doing the most difficult vocal music on the level of, for instance, the Sanctus of the Bach B Minor Mass. The severest conditions of membership obtain and are greatly respected by all members. Tardiness is practically unknown and as only one cut per semester is allowed, we are never embarrassed by absences. I wish you could see the faces of students who have served in the other two groups and are awarded a place in the Inter-High. I have seen many girls and, very often, fine young men actually burst into tears of joy when they knew they could belong to this group. For those who are not accepted it is indeed a bitter day."

APPENDIX Q

ORIGINAL COMPOSITION IN THE LOS ANGELES HIGH SCHOOLS *

The most significant outcome of teaching harmony is the original creative work that pupils produce as the result of it. The possible scope of original musical compositions created by high-school harmony students can perhaps best be shown by quoting the program presented recently in a city-wide festival of high-school creative music. The compositions here listed were chosen from more than one hundred submitted manuscripts and represent all grades of high school work from first-term to fourth-term harmony.

A Program of Original Compositions
by
Senior-High-School Students of Harmony
(Each Section of the Program Presented by a Different School.)

1. a. Piano Solo—Etude
   b. Instrumental Trio—Theme and Variations (for flute, cello, and piano)
   c. Soprano Solo—The Throstle (Tennyson)
   d. Russian Dance
2. a. Piano Solo—Prelude
   b. Piano Solo—Etude
3. a. Nursery Rhymes
      1. Hey, Diddle Diddle!
      2. Fiddle, Dee Dee!
      3. Little Star
   b. String Quartet—Moment Musicale in the Ancient Style
   c. Rhymes and Jingles
      1. Twinkle, Twinkle, Little Star!
      2. The Swing Song
      3. Old King Cole
4. a. Piano Solo—Oriental Fantasy
5. a. Soprano Solo—I hear a Thrush at Eve
   b. Piano Solo—Prelude
6. a. Soprano Solo—April Rain
   b. String Ensemble—Fugato in G Minor
7. a. Compositions for full orchestra
      1. Sparks
      2. Exaltation
8. a. Chorus for Girls' Voices—The Mirror (Milne)
   b. Piano Solo—Theme and Variations
9. a. Cello Solo—Capriccioso
   b. Piano Solo—Idyll
   c. Violin Solo—Impressions of Pendra
10. a. Flute Solo—Shepherd's Flute
    a. Piano Solo—Danse Grotesque
    c. Sonate Moderne for Violin and Piano, First Movement
11. a. Two-Piano Composition—Scherzo

* This material quoted in the closing section in a paper by Louis W. Curtis on "Music Theory," printed in the 35th *Yearbook*, Part II of the National Society for the Study of Education.

APPENDIX R

CONCERTS BY OUTSIDE ORGANIZATIONS

Appendix R1

WICHITA PUBLIC SCHOOLS

CONCERTS FOR STUDENTS

THE KANSAS CITY PHILHARMONIC ORCHESTRA

Composition	*Composer*	*Record No.*
Overture to "Oberon"	Weber	9122
"Meditation"	Bach-Gounod	not recorded
"Hungarian Dance in G Minor"	Brahms	not recorded
Overture to "A Midsummer Night's Dream"	Mendelssohn	6675 or 35625
"Trepak" from "Nutcracker Suite"	Tschaikowsky	6615 or 8662
"My Old Kentucky Home" Arr. for Strings	Foster-Busch	not recorded
Finale to "Symphony No. IV"	Tschaikowsky	6050

THE OSCAR SEAGLE SINGERS

Dedication — *Robert Franz*

(It is the custom of the Seagle Singers to open each program with the impressive "Dedication" by Franz; this is a song of solemn devotion.)

Jesu, Joy of Man's Desiring — *J. S. Bach*

Youth's the Season Made for Joy — *French Court Dance*

Creation Hymn — *Beethoven*

(A majestic paean of praise, one of the few examples of Beethoven's writing in the short song form.)

Mandoline — *Debussy*

(A moonlight serenade that displays Debussy's incomparable gift for writing ghosts of melodies rather than melodies; suggestions rather than statements.)

Youths and maidens sit together in the moonlight, singing love songs to the accompaniment of mandolins. There are Tircis, and Aminta, and that eternal Clitandra, and Damis with his everlasting lovesick poems. The soft colours of the girls' dresses, the dark shadows of the trees and flowers, and the moonlight all melt together in a rosy glowing haze. And through it all goes the tinkling of the mandolins.

Twenty-Eighteen — English Folk Song

(This is the English counterpart of our own "Eeny, meeny, miney, mo.")

The Nightingale and the Rose — *Rimsky-Korsakoff*

(An exotic song of the Orient sung to the accompaniment of lutes and cymbals.)

Sing a Song of Sixpence — *Malotte*

(The words are the old nursery rhyme; by Mr. Wright and quartet.)

Smuggler's Song — *Kernochan*

Daniel in the Lion's Den — *MacGimsey*

(The Swampland version of the old Biblical story with more than a suggestion of swing.)

Roofs *MacGimsey*

(Joyce Kilmar's poem in a musical setting. This is a stirring vagabond song that has never before been done in public.)

The Night Wind *Roland Farley*

The Rollicking Merchant Russian Folk Tune

(After a profitable day's trading the merchant stops at a tavern to drink with his friends. In a mellow and generous mood he invites everyone to be his guest. A number of pretty girls are present to whom he makes love. Soon his money is gone and his mood turns melancholy. Eventually, however, his native high spirits prevail and he goes boisterously on his way.)

Old Man River *Kern*

Sung by William Wright

None but the Lonely Heart *Tschaikowski*

Love Went A-Riding *Bridge*

Soprano Solos by Miss Sinclair

THE EVA JESSYE CHOIR

Ol' Ark's A'Moverin' Manuscript

Noah an' the Ark

Joshua Fought the Battle of Jericho Manuscript

Simon, the Fisherman (Jessye)

Swing Low, Sweet Chariot Music Hour Bk. V, p. 135

Shadrach, Meshack and Abednego (MacGimsey)

Water Boy (Robinson)

Summertime "Porgy and Bess" (Gershwin)

Go Down Moses Record 20518

Good News Record 20520

Entire Choir

Rock My Soul

My Ol' Captain

Casey Jones

Goodmornin', John—Howdy

Male Choir

Piano solo to be selected

Explanatory Notes

"*Spirituals*—The plantation songs known as 'spirituals' are the spontaneous outbursts of intense religious fervor and had their origin chiefly in camp meetings. There is in the plantation songs a pathos and beauty that appeals to a wide range of tastes, and their harmony makes abiding impression upon persons of the highest culture. The music of these songs goes to the heart because it comes from the heart."—Dr. Booker T. Washington.

Casey Jones—the subject of this railroad saga was born John Luther Jones in Southwestern Kentucky. He obtained his first job at Cayce, whence the nickname "Casey." At thirty he was the wonderboy railroad man and engineered the famous "Cannonball" and died with his hand on the throttle. Negro shop workers in Memphis composed the song which later found its way into print.

Simon—was a man who insisted on going fishing on Sunday. This tale is told by the old folks in Tennessee, Kentucky and the region around.

My Ol' Captain—the Negro of the South still sings—going and coming from the fields, driving teams, picking cotton, and while performing sundry tasks of the day. In this song the worker expresses his ridicule of the boss behind his back, each laborer trying to outdo the other in his versifying.

Goodmornin' John—Howdy—patter dialog between two old men who meet on the dusty road shortly after sunrise. It means nothing except the humor of the stanzas.

Appendix R2

CONCERTS FOR THE HIGH SCHOOL STUDENTS OF PITTSBURGH BY THE PITTSBURGH SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor* — VLADMIR BAKALEINIKOFF, *Assistant Conductor*

February-March, 1940 — These concerts are made possible through the generosity of the Buhl Foundation.

COMMENTS ON THE COMPOSERS AND THEIR MUSIC BY WILL EARHART

(Note: The editors regret that space limitations forbid the reprinting of the four pages of illuminating comments which appear in the original program booklets.)

PROGRAMS

Program A

Overture to The Marriage of Figaro	*Mozart*
Symphony in G-minor, Second Movement	*Mozart*
Symphony No. 5, in C-minor, First Movement	*Beethoven*
The Afternoon of a Faun	*Debussy*
Foster Gallery	*Morton Gould* (on themes by Stephen Foster)
Overture to Rienzi	*Wagner*

Program B

Overture to Fidelio	*Beethoven*
Symphony No. 5, in C-minor, Second Movement	*Beethoven*
Symphony in G-minor, First Movement	*Mozart*
The Sea	*Debussy*
Foster Gallery	*Morton Gould* (on themes by Stephen Foster)
Prelude to The Mastersingers of Nuremberg	*Wagner*

PROGRAM NOTES BY OSCAR W. DEMMLER AND JACOB A. EVANSON

(Note: Again space limitations cause the elimination of four pages of helpful notes.)

SCHEDULE OF CONCERTS

Note: Each concert is one hour in length. In each building it will be repeated after a short intermission. The concerts will be given in the afternoon, except in Allegheny High School and Syria Mosque. The afternoon hours are from 1:00 to 2:00 and again from 2:15 to 3:15. Morning hours in Allegheny High School are from 9:00 to 10:00 and again from 10:20 to 11:20; in Syria Mosque are from 9:30 to 10:30 and again from 11:00 to 12:00.

School	Place	Date	Program	Conductor
Allderdice	Allderdice	Tues., Feb. 13	A	Reiner
Allegheny	Allegheny	Wed., Mar. 20	B	Bakaleinikoff
Allegheny Voc.	Syria Mosque	Sat., Mar. 9	A	Reiner
Arsenal Jr.	Syria Mosque	Sat., Mar. 9	A	Reiner
Baxter Jr.	Syria Mosque	Sat., Mar 9	A	Reiner
Bellefield Voc.	Syria Mosque	Sat., Mar 9	A	Reiner
Carrick	Carrick	Mon., Mar. 11	B	Bakaleinikoff
Connelley Voc.	Syria Mosque	Sat., Mar. 9	A	Reiner
Conroy Jr.	Islam Grotto Temple	Wed., Mar. 20	A	Reiner
Fifth Avenue	Fifth Avenue	Thurs., Feb. 15	A	Reiner
Gladstone Jr.	Allderdice	Tues. Feb. 13	A	Reiner
Herron Hill Jr.	Syria Mosque	Sat., Mar. 9	A	Reiner
Irwin Ave. Trade	Syria Mosque	Sat., Mar. 9	A	Reiner
Knoxville Jr.	Syria Mosque	Sat., Mar. 9	A	Reiner
Langley	Langley	Mon., Mar 18	B	Bakaleinikoff
Latimer Jr.	Islam Grotto Temple	Wed., Mar. 20	A	Reiner
Morse Voc.	Syria Mosque	Sat., Mar. 9	A	Reiner
Oliver	Islam Grotto Temple	Wed., Mar. 20	A	Reiner
Overbrook Jr.	South Hills	Tues., Mar. 12	A	Bakaleinikoff
Peabody	Peabody	Mon., Feb. 12	B	Bakaleinikoff
Perry	Perry	Tues., Mar. 19	A	Reiner
Prospect Jr.	Syria Mosque	Sat., Mar. 9	A	Reiner
Schenley	Schenley	Wed., Feb. 14	B	Bakaleinikoff
Somers Trade	Syria Mosque	Sat., Mar. 9	A	Reiner
South	South	Fri., Feb. 16	B	Bakaleinikoff
South Voc.	Syria Mosque	Sat., Mar. 9	A	Reiner
South Hills	South Hills	Tues. Mar. 12	A	Bakaleinikoff
Washington Voc.	Syria Mosque	Sat., Mar. 9	A	Reiner
Westinghouse	Westinghouse	Tues., Feb. 6	A	Reiner

APPENDIX S

QUOTATIONS FROM LETTERS WRITTEN TO THE NATIONAL BROADCASTING COMPANY REGARDING LOCAL AUDIENCE PARTICIPATION IN THE HOME SYMPHONY

"I have been enjoying playing with all the symphony orchestras given on the radio for the last 10 years buying all the 1st violin parts. I am now 77 years and in order to play more efficiently, I shall take lessons again."

"I heard the Blue Danube waltz the first time in 1873, when Johann Strauss conducted the waltz himself at the World's Fair in Vienna. I was then 19, now 84, years old.

I was so thrilled by this fine music, that I could not help to dance the waltz once more, and . . my legs, became so limber, as when I was 19 years old—good music is magic!"

"About 15 years ago I played a trombone in a very amateur band. When I heard your Symphony for the first time a few weeks ago, I went down and bought a brand new trombone and started in to practice. I got the music schedule and purchased all the sheet music for trombone prescribed as well as the blue and grey books.

"Well, the first broadcast after getting my horn, I didn't do very well. The second was better, and now I am able to play about four-fifths of the notes. So I am improving."

"Pardon another outbreak, but I so enjoyed playing with the kids in this evening's concert that I am not over the excitement yet.

"It is just about 25 years ago when I played with my college orchestra and I have played very little since. It is just too bad. I suppose that I am like about 100,000 other people some of whom you may help to reform.

"Could you let me know what players there are in my town who have written to you about playing together? I will round them up and we will 'make merry'."

"At the High School we are using all the material published in connection with your radio series and find this an exceptionally fine way of giving the students a fine background of music literature. A good number of our students play along with your program and many listen to the performance in order to more fully understand and enjoy the same numbers when they perform them at school."

"Please I like to be a member of the symphony orchestra. I am playing violin and taking lesson the last 18 months. I am 9 years old and very interesting in playing in your orchestra."

"Would you kindly send me and my brother all information necessary to join the Home Symphony. We both are members of the Alameda, Cal., High School Band and have been for about three years. I play the cornet and my brother plays the French Horn. I sit on first chair Cornets and my brother sits on first chair Horns in F."

APPENDIX T

WICHITA PUBLIC SCHOOLS RESULTS OF RADIO INQUIRY

Answers received from the question "Has your taste in music changed any during this semester as a result of your radio listening?"

1. My taste has changed considerably. Before I just listened to the radio rather haphazardly and if I should happen to listen to a very good program I enjoyed it very much. Now I always listen to these grand programs whether I need it for radio work or not. I would rather listen to Margaret Speaks or Nelson Eddy than almost anything else.

2. I don't believe that my taste has changed much because I have always loved to listen to music—classical or popular—but I know that I have learned to listen to the programs. I used to turn the radio on and listen to anything but now I turn it on with a definite purpose.

3. Yes. It has made me appreciate orchestra and vocal music more. My taste for popular music has fallen and my want for vocal and orchestra music has risen.

4. I enjoy listening to music now that I fairly hated before. I have always liked singing but orchestra music never interested me until I began to study about operas and to try to pick out different instruments. Now I can sit for hours listening to a good orchestra

and wondering just how the song was written or what its background was. I love to listen but I hate to write anything down about the program. However it is from the writing that I learn most.

5. Yes, I think it has. I appreciate symphonies, especially more than I used to. Now, I *like* to listen to the Philharmonic and I don't think I have missed a program this whole semester.

6. I think my taste has changed quite a bit. I would always turn all sopranos and tenors off but now I listen to the tenors though I still don't like most sopranos (except Gladys Swarthout). I like to tell people what operas certain songs come from when I hear them over the radio. My mother thinks I'm real smart although I really only know a very few pieces and I mean to learn more.

7. Yes, I believe my taste has improved immensely. Before I started in Girls Chorus I could not or would not listen to a soprano sing or a symphony orchestra play. Now I can sit through either and not even get sleepy. I even enjoy some of them.

8. Yes. Before I entered music class I looked upon classical music as "highbrow" but now I really (truthfully) like the higher type of music best. At first I couldn't bear a symphony orchestra but since I have learned about the composers and operas and the story behind the music I can listen with much more attention and enjoyment.

9. I think I can see an improvement in myself for instance, at the first of the year I could hardly bear to listen to the Philharmonic. Now, however, I think it is very enjoyable.

10. Yes. After listening to such a voice as Grace Moore's and hear such lovely songs as she sings other (popular) music sounds cheap, loud and uninteresting.

11. I don't know whether my taste has changed a lot but I do get thrilled when I hear Lily Pons sing some real "trilly" air.

12. My taste hasn't changed but I do not like to listen to some of these long, slow moving symphonies that tire you and bore you. Quite a few of the symphony orchestras seem to think that those are the only kind of symphonies written. I like Grieg and Wagner and several writers like Bach and Handel and one seems to hear them very little. I love beautiful music and I appreciate the good musical programs given now.

13. Having to listen has not changed my liking for classical music. It has only given me a better knowledge of it and its composers. Having to listen has also made me almost believe a person is *narrow minded* who only enjoys classical music, or only will listen to popular. While you will have your favorites I am convinced that it takes both.

14. I believe it has changed because music bored me at the first but now I can sit down and listen and be interested in the music. I'm not the only one but my parents have also learned to be interested in this kind of music. Although I have not learned to like this kind of music too much.

15. Yes, I truly believe it has. I would rather listen to a good program with the music by great composers than the common popular music. My interest is held when there is a story told to describe what the music represents. I believe my radio reading has helped increase my interest.

16. Yes, my taste has changed. I have remarked to my mother lately I appreciate music more since I have been taking Sophomore Chorus. It seems like I can hear stories in the music now.

17. Very much so. When I first started listening I was very bored and did it just because I had to, but now I really enjoy it. Whether I am listening for school or just my own personal enjoyment, I would rather listen to someone on the program like we listen to for credit rather than a "jazz" program. I like to compare the music.

18. Yes. Before this year I never listened to such artists as Grace Moore, Lily Pons, and Lawrence Tibbett because I had never had any certain reason to just sit down and listen to what was going on. It seems like the first thing I look at in the evening paper is the "On the Air."

19. Before I started in listening I thought listening to some soprano's screech and it was terrible, now I've learned to appreciate it. I have to sit down in front of the radio and devote all my thoughts to it. Still symphony orchestras, I can't appreciate yet.

20. I believe my taste in music has changed some, I used to listen to classical music because I had to, and now I listen for the good qualities of the piece and not the piece alone. For instance to see if I can find some rhythmical pattern that is repeated more than once. I appreciate soloists of instruments and singers. I still like popular songs better and as I take more music I hope to appreciate the classical music better.

21. I believe it has. I used to just enjoy popular music, but it didn't mean anything to me. Now I've found that most classical music is built on something substantial. It gives you something to think on.

22. It has changed very much. I would rather listen to classical music most of the time, especially when driving the truck.

APPENDIX U

ILLINOIS NON-COMPETITIVE FESTIVALS

A. High School Choir Festival. Program consisted of individual numbers sung by choirs from Elgin, Argo, and Maywood, each singing four numbers of its own choosing, followed by three combined numbers each directed by one of the three directors. The schedule for the groups was as follows: 3:00-4:30, rehearsal of festival chorus; 4:30-6:00, Tea dance; 6:00-7:00, Buffet Supper; 8:00, Festival Program.

B. High School Orchestra Festival. The following quotations taken from a bulletin give the salient features:

EVANSTON, ILL., FESTIVAL ORCHESTRA BULLETIN No. 8

Sunday, May 19, 2:30-4:30—Final full two hour High School Festival Orchestra rehearsal.
Orchestra Schedule for Saturday, May 25—Individual High Schools

1:00—Libertyville
1:25—Maine
1:50—Winnetka Com. Orch.
2:20—Chicago Heights
2:45—Evanston
3:05—Proviso
4:35-5:45—Short rehearsal of combined High School Festival Orchestra.

Lunch will be served in the H. S. cafeteria for 20c. Supper will be served in the H. S. cafeteria for 25c. Optional purchases of coffee, candy, and ice cream.

Dress: High school Festival Orchestra players: Boys—dark suits; girls—pastel shades, not formal.

Each school will receive from the net proceeds according to the per cent of tickets sold by that school before the concert. Hence, you can figure on receiving back a good per cent of the money you turn in for tickets. Evanston will not fill the place even if I put a poster on every lamp post in town. A large audience, as you know, is the best guarantee for a successful festival.

Plan on having your high school orchestras here by 12:30. Each pupil should hear as many of the other orchestras as is possible. Let's have a good crowd for the first orchestra in each group—we owe it to them, as well as for the last orchestra.

No judges will judge and no criticisms will be made. We will get an E for Effort and a first division rating for appearing.

APPENDIX V

"THE EMPEROR'S CLOTHES"—ILLUSTRATED ACCOUNT OF A FAR REACHING PROJECT IN AKRON, OHIO

MEDIEVAL PORTRAITS

Verbal Record
MARGARET VAIL PAYNE

Pictorial Record
ADELINE MCLELAND

A study of interdepartmental correlations in the production at East High School, Akron, Ohio of *The Emperor's Clothes*—libretto by Frances G. Richard, music by Joseph W. Clokey, published by C. C. Birchard and Co.—Margaret Vail Payne, director.

Prince:
costume design.

Emperor:
costume design.

HIGH SCHOOL MUSIC

It took six months to choose *The Emperor's Clothes* for our operetta presentation. Twenty-four weekends I hopefully pecked out this prayer-from-a-music-teacher-to-a-publisher: "Send me, please, *Music*—fresh and lovely, well-edited for adolescent voices; no half-hearted and incompetent attempts to ape the popular idiom; music worth memorizing. Send me *Drama*—wit that is unlabored, situations with drama inherent, not forced on by a drama coach like a tight corset on an unlovely figure."

Twenty-four weekends I walked postofficeward with an armload of returning books that became a neighborhood tradition. Each time I disregarded such lures as "fashion show in the third act," "children can wear their everyday clothes," "use your wood set or anything else you have in the way of scenery." Sometimes the tenor was too high; sometimes the libretto trod on international political toes, oversensitive these days; often the work had been done too frequently and too well. Most often, however, they were such trash as to tempt me to consign them to my fireplace rather than to the mails. Only the presence on publishers' shelves of several hundred lethal duplicates stayed my hand.

Less hopeless scores I conned microscopically —measure by measure, line by line. I pestered a patient conductor of symphony and opera with "Do you think this is good?" "Will it go?" And finally, after the dramatic coach had approved the lines and the orchestra conductor had for a week, like Toscanini, studied scores by his bedside lamp—we ordered.

It took twenty minutes to settle the artistic destiny of the *Emperor*. It was my lunch hour, I remember, and the show was yet three months off. But still I felt the terrible urgency which, overpowering my unconscionable fear of strangers, propelled me across the threshold of the art room toward a quiet little art teacher and some twenty young artists I hardly knew.

Perched on the teacher's desk (a cover for my wholesome awe of all whose hands work skil-

fully on anything but a musical instrument) I told them of the dream I'd been keeping in that corner of the adult mind which always remains childlike. There would be a palace, of course, its walls hung with crimson and cobalt, its steps violet and gold. In and out of this palace would move pageantry to music, a kaleidoscope of color, a breath-catching wizardry of line and rich fabric. A Prince and Princess would meet secretly by moonlight and—Papa, the Emperor, won over—would live happily ever after. Even the villains would be flagrantly charming, not to be dealt with too harshly in the end.

Then I went to lunch, but from that moment my dream began coming to life. Far from waiting for orders, the amazing teacher-pupil group daily leapt leagues ahead of me. By the day after my talk with them they had emptied two libraries of books on medieval costume. By the end of that week the walls of their classroom were hung with dozens of preliminary costume sketches. They had worn out a copy of the libretto discovering the internal implications of each part, had dragged in all the startled actors to study just what physical material they must work with. A few days later many sketches had reached water-color stages; ideas begun by one artist were being shaped up by another; and a sideline of adaptations to modern costume designs had already begun.

Meanwhile, we'd had several feverish conferences on settings. Unhampered by the store of motheaten woodwings and flats (conscientiously kept from their knowledge by the director)—art students assisted her in getting onto paper a simple, fluid background for play action. It consisted of many sets of steps of uniform size and shape (used since a dozen different ways), platforms of varying heights already in stock from commencements, and one glorious flight of stairs for royal parades. An audience on the flat auditorium floor saw *all* the actors for the first time in school history.

Plans once settled inch by inch from a scale

Princess: costume design

Chancellor: costume design.

Prince and Princess: finished costumes.

Emperor and Chancellor: finished costumes.

plan of the stage, each unit to be built was drawn to scale both in elevation and perspective. The wood shop, confronted contrary to custom with exact specifications, substituted enthusiasm for usual reluctance, and finished the set in time to be used for a month of rehearsals. (See what that does for the confidence of your actors!)

The budget being exhausted by this investment in permanent scenery, some popular seniors persuaded their class and the Dramatic Club to make the school a gift of a crimson velour stage curtain. They haunted the display department of the Biggest Store, and inveigled the loan of a priceless jewel-blue cyclorama. They overcompensated for its deficient yardage by a panel of gold bearing forked pennons of their own designing. They persuaded the Dramatic Club to make up from their sketches a gauze window to be dropped from the flies for the candle-lit vigil of the weavers, the moonlit tryst of the lovers.

Betimes, the costume designs had already begun to move down the hall from art room to home economics office. Special sponsor of the Stage Costume Club (under the eloquent suasion of the heartily co-operative principal) was a clothing teacher with a dancing-teacher sister, considerable experience in theatrical costume, and fascinating catalogs of stage fabrics. She and her two faculty assistants, however, did most of their shopping in the basement of the Biggest Store—costume designs in hand, with reverent regard for original colors and with the final rainbow splash of all ninety costumes in mind.

On a Saturday morning I came upon these scenes in the home economics wings: Costume Club members cutting fabrics, fitting "royalty" even to headgear and shoes, approving long-underwear tights dyed at home. . . . "Commoners"—men, women, and children—choosing one of two basic designs for their group; getting from teachers in charge a length of material for tunic or dress, scraps for head-dresses, hoods, cloth hose, shoes, the inevitable medieval purse. . . . Boys and girls alike cutting out with newspaper-

patterns costumes to be made at home and inspected at dress parade ten days before the first performance.

Over school loudspeakers and on countless bulletin boards where later bloomed the poster ballyhoo, was the daily repeat chorus: "Bring in your old long undies, your castoff draperies, your broken dime-store jewelry. The Emperor needs clothes." In the art rooms the glittering junk they brought was being evolved into court jewelry—daggers, crown, jeweled belts, buckles. Plain fabrics with deft brushes and crayons were evolving into stage brocades.

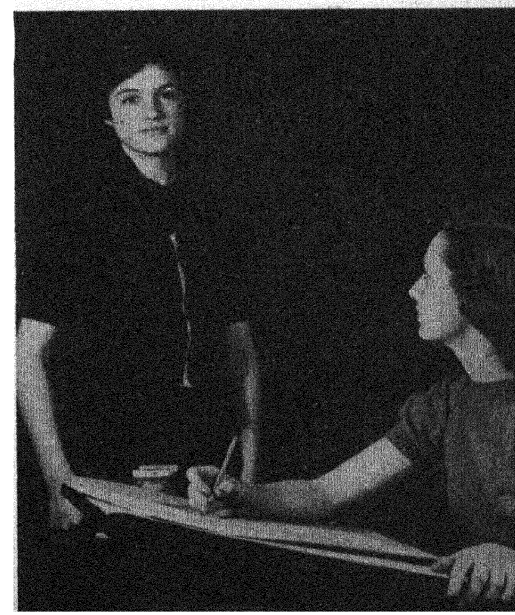
There, too, royal purple paints were flowing with sizzling rapidity onto countless posters, all different. Edward, who hated school till he found the art room, was making a linoleum block for program covers. Bob was doing a shadow block for print-shop posters, and Kenny a basic layout for them. Garland, the Chancellor, was making his own papier-maché ear trumpet. Teacher and pupils were dropping in on costume fittings and haggling learnedly over draped and undraped belts.

Duplicate costume pictures were being made for dramatic barnstorming tours by characters in costume (to grade schools and PTA's and wives of-the-union clubs). Artists and Glee Club-ers were planning with political acumen a costumed invasion of the Biggest Store, which granted them an impressive window display; and of The Paper, which accorded them a press photo and a good story in the news section. And they were making a complete unit in photography of every stage of the operettic development—a record without which this article and others would have been impossible.

Upstairs, advanced commercial students were learning to sell a show by letters they made up for musicians of the city—some sixty versions of the same information put on letterhead stationery and signed by director and principal. Journalism students were preparing a dozen different approaches for city paper, neighborhood news, and

A fitting: costume club and princess.

Personality study: artist and actor.



Designing the set: art students.

Building the set: wood shop.

school papers (including editorials on the rewards of cooperative effort). On stage was the new switchboard the activities director had wangled at long last. Before it, the city supervisor of visual education was giving dramatic-class boys special pointers on lighting tricks.

And down in the auditorium the familiar rehearsal routine was in progress with the utmost thoroughness we could achieve within two self-established limitations: no student in the building after seven-thirty, even though a two-session school ends at five; no student ever taken from an academic class (if one math teacher is "agin" the show, you may lose twenty auditors).

Perhaps a few tricks evolved in a decade of the hardest school—experience—are worth mentioning: Separate tryouts for musical and dramatic ability, with coaches comparing notes afterward. Rehearsal schedules posted always a week in advance. Dramatics under a skilful and imaginative coach, rehearsed with principals alone until mastered (I could write an epic poem on our coach). Dances, solos, choruses in small, separate rehearsals for thoroughness, time-saving, and freshness. Then whole scenes rehearsed without interruption, followed by criticism from each coach and the repetition of the same scene. * * * Orchestration thoroughly prepared by the orchestra alone beginning a month before the performance. Business management and ushering in the hands of a competent teacher and a staff trained by him, not the responsibility of the director. Dress rehearsal with full staff attendance on Saturday (no sleepy children at school; a week to correct and add). A children's dress-rehearsal matinee two days before the performance, and then complete rest for the cast. * * * Chorus makeup, dressing, and waiting rooms away from the principals. No last-minute scoldings, no last-minute changes. * * * Thank you notes to everyone who assisted in any way, immediately after the performance. Prompt return of borrowed materials, check on bills, storage of school property.

Exciting as was the interdepartmental bustle, it was the music of *The Emperor's Clothes* which remained, as music should, its own best adver-

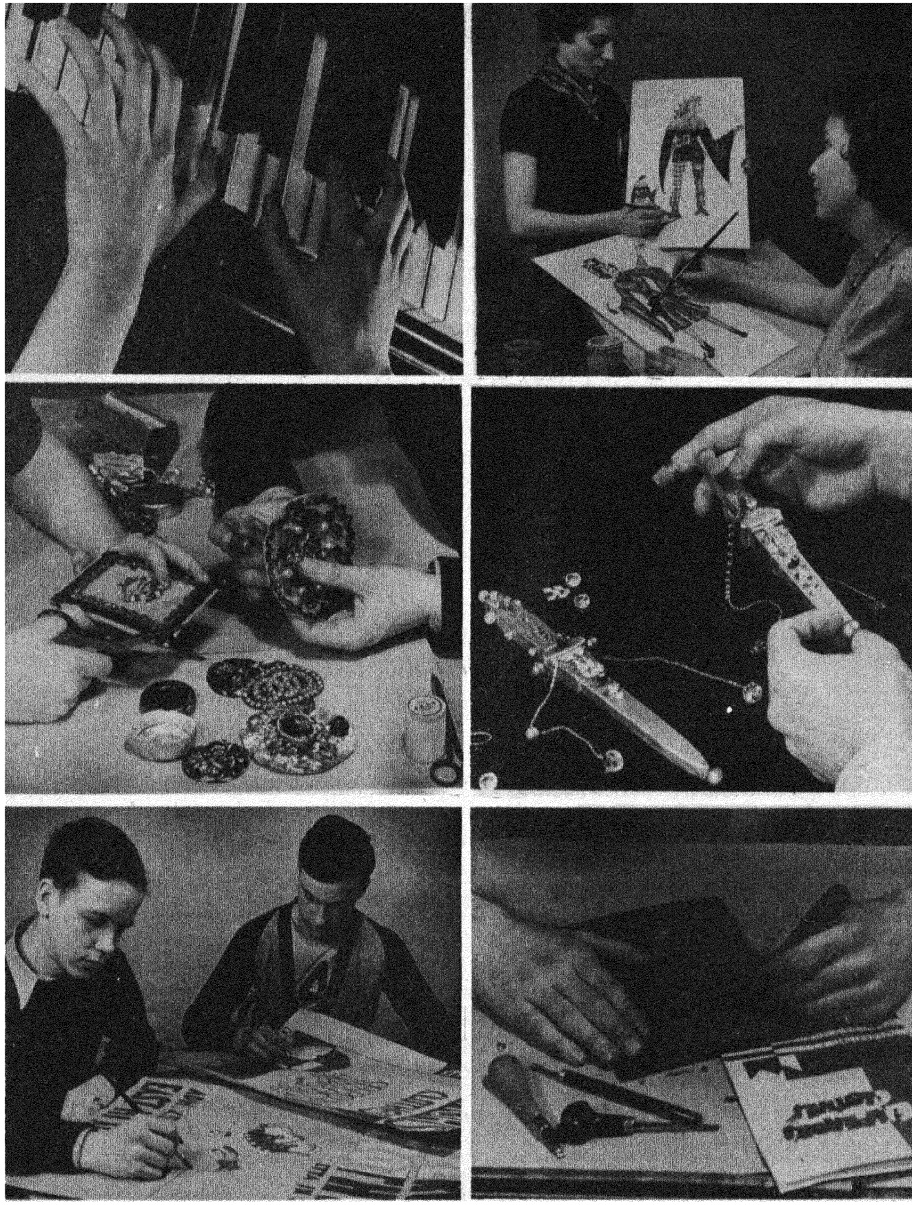
tisement. We learned it the intelligent way—without accompaniment first. We memorized by knowledge of keys, of intervals between parts, of cues, and of the exact number of measures' rest—not by mechanical repetition. This, by the way, creates a performers' independence which affords considerable relief to conductors who always expect to be visited with measles or a broken arm on the day of the performance. . . . But we aimed (as we do with all our music, even at the expense of the perfection which is so extravagantly and unreasonably expected of high school singers these days) to retain the freshness and wonder of the music. Boys and girls so trained continue to think singing is fun; burst into Russian liturgy or their favorite operetta choruses with complete unselfconsciousness, whether in the gymnasium dressing room, the bus en route to a picnic, or an auditorium full of people. When, during weeks of rehearsal, doors have regularly filled with the popping eyes and attenuated ears of forbidden visitors—the pay audience is assured.

It would be superfluous to describe here the final performance. If the infancy of an amateur show is intelligently and lovingly guarded, we seldom need fear for its maturity. Suffice it to say that this production grew creatively to the last. Even at the children's matinee Flou-Flou invented a delightful piece of business: while the Emperor's grim and bloody axe was upraised before the groaning populace, she tearfully tiptoed up to the kneeling, squirming Fripon with his head on the block—and pulled down his brief tunic behind! And most significantly, the audience laughed at the entrance of the Emperor in lavendar satin undies, but sat almost without breathing during the Prince's heart-breaking farewell aria, and watched his slow and gentle kiss without a snicker.

As a postscript, however, it may be added that *The Emperor's Clothes* drew record crowds, even made a little money, because a record-breaking number of people felt they had a part in it. . . . It sounds like a fabulous tale, but it can be reduced to a simple formula: Choose a good vehicle. Allow many people the fun of helping with it. And the annual ugly duckling becomes a swan.

Publicity conference: newspaper staff.

Cutting out costumes: actors.



The following members of the East High School staff were of special assistance in the production of *The Emperor's Clothes*: A. J. Dillehay, principal; J. F. Mearig and Cyril Jones, assistant principals. Corinne Helwig: dramatics. Adeline McLeland: art. Katherine Bietz, with Jean Blake, Doris Maus, and the Stage Costume Club: costumes. Howard Boedicker: woodwork. Eileen Buida with the Caravan staff: news. Martha Dodge: correspondence. Ralph French: orchestra. L. V. Kelly: printing. Sally Knippert, with Mary Simpson and the Dramatic Club: properties, assistance with set, lighting, makeup. Harriet Thompson: dances. Frank Whiteman: business management. * * * Permission granted by *Design* magazine to reprint pictures first appearing therein.

APPENDIX W

EXAMPLES OF MUSIC RELATING SCHOOL AND COMMUNITY

Appendix W1

COMMUNITY SERVICE FUNCTIONS as affecting the DEPARTMENT OF MUSIC of the Pittsburgh Public Schools

The Situation

The Public Schools exist for the education of youth.

The public is entitled to, and should demand, the best possible educational results.

Worthy and appropriate educational results are often such as are interesting and useful to the public not primarily as educational exhibits but for intrinsic worth as entertainment. Of such nature are the results attained by groups of students in our orchestras and bands.

Because they are interested in the school orchestras and bands for educational reasons, and are desirous of music for some occasion, groups of citizens, more or less representative of the city as a whole and representing some more or less altruistic or some more or less selfish purpose, and motivated by the thought of contributing stimulus or encouragement to the school music organization, or by the hope of attracting attention to their own projects, without regard to the effect upon the schools, request the services of orchestras or bands, or small groups of players from these organizations, in providing music for all sorts of occasions, which range from playing for Memorial Day services for the G. A. R. to playing for a parade of Hollywood stars passing through Pittsburgh, for the benefit of Warner Bros.

What Should Be Done

The effect of any pupil activity undertaken under school auspices upon the educational, physical, mental, and moral welfare of the students is the first and most important consideration that must be weighed by public school teachers and administrative officials. That is their specific responsibility.

The social and ethical education that results from participation in the right sort of civic and community affairs may well be weighed as a value to the students; but that value is highly variable and is relative to other values. Any of the following specific conditions may obtain.

The occasion may be one which represents a comparatively low order of civic interest and purpose.

The occasion may represent the principles or program of only a small group of citizens and be contrary to the principles or purposes of an equal or larger group.

The occasion may be sharply limited to the interests of a sect, a church, a club membership, a society. Though these may be good in themselves, service to one would imply obligation to serve all, and we have neither time nor energy to serve the community when it is divided into a multitude of small units.

Although having a public welfare bearing, the occasion may have its strongest bearing upon private welfare. Better business is of public interest, but a band or orchestra playing as an attraction in a department store may be considered as detracting from business by the other department stores. The civic welfare grows obscure in such a case, and the civic spirit gained by the pupils can be neither very great nor very clear as to values.

On any occasion, even one that represents a civic purpose or interest, some citizens may feel that their group interests are injured. Contributions of free music from the schools affects, for instance, the welfare of the professional musicians. They see themselves as citizens who own property, pay taxes, support the schools, just as other citizens do. They

themselves play gratuitously for charity, as, for instance, for hospitals, and have no objection to others doing likewise. If the city or county opens a bridge or a park, that is a matter of general civic interest. But the musicians do not believe that they should donate their music any more than the manufacturers should have donated materials for construction, and if music is engaged they believe it should be paid for. Civic interest on the part of the public school system is conceded, and possibly the public schools, as a governmental institution, should participate. But unless the ceremonies are considered of sufficient importance to justify dismissing all students to attend, it is clear that detailing a band to play reflects, *not* a belief that civic education is to be imparted to the students attending, but that schools owe a duty to the government. But the government is the people; and are the people's interests best served by competing with professional musicians or by paying a little more public money out in wages to those professional musician-citizens?

Even in a clear-cut case of proper civic interest, the students who are asked to play for an occasion may be asked to lose more than they gain. I have seen a school band of 60 players lose a half-day in school, march in a cold rain for several miles (with disastrous after-effects that are known to me in the cases of at least two members), play nothing that could possibly do anything for them musically or mentally, and bruise their lips by playing while marching over rough ground until they were unfit for any other playing for several days. They gained nothing comparable to what they lost. I felt that they had a right to ask an accounting of me, as their guardian in school-music matters.

In view of the foregoing discussion I recommend that public school organizations contribute music only as hereinafter provided.

1. For school functions, initiated by the schools as part of a school program, whether in school buildings or other buildings.

2. For community functions organized in the interests of the schools, such as those that might be originated by the P. T. A., by Educational Committees of civic organizations such as the Civic Club, etc.

3. As a school exhibit to out-of-town organizations meeting in convention in Pittsburgh, as part of the City's courtesies to such bodies. Recent meetings of the National Association of Public School Business Officials form a case in point. (However, if a National Association of Textile Manufacturers, or of other business interests, however worthy, met in Pittsburgh, the case would be debatable. Suppose it were the National Association of Brewers.)

4. For civic occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies of all right-minded persons. The recent meeting of the Pittsburgh chapter of the National Safety Council is a case in point; and we play annually for Memorial Day for G. A. R. and other organizations of veterans in connection with their services in cemeteries. Further, a National or State Encampment of the G. A. R. or of the American Legion or of the Veterans of Foreign Wars would also be in point. (However, if the music were not part of a formal organization program, if, for instance, the organization held a dance or a purely social dinner, where music would be for the purpose of dancing or for purely decorative purposes—to drown the clatter of dishes, for instance—the school organizations should not be asked or expected to play.)

5. For charity, as for a lawn fete for the benefit of a hospital. As an instance, we have played for several years for the lawn fete held annually for the benefit of the Columbia Hospital.

6. For local Boards of Trade, when these are promoting genuine community social occasions. The Hallowe'en festival in Homewood is a case in point. (Many of such occasions are not in point. These others are either merchant advertising affairs, or are disguised political rallies, to win favor for local politicians; and the schools are not in partisan politics, though they are in truly civic affairs.)

WILL EARHART
Director of Music

Appendix W2

A LETTER FROM WILLIAM W. NORTON, DIRECTOR OF MUSIC, FLINT, MICH.

"In working out our ideals for the 'carry over of school music into the community' we can feel quite satisfied that the stabilizing character elements definitely reveal themselves in the civic attitudes of our high school graduates from our music classes. In surveying the immediate carry over into active musical participation of playing or singing one might be disappointed and yet we find many of our former players and singers in our audiences as intelligent 'active' listeners.

There must exist in the community such musical groups as furnish opportunity for this carry over. For a long time we were stressing large school bands, orchestras, and choirs only and neglecting the smaller and more intimate ensembles. Those unable to get into the larger groups in the community had little opportunity to satisfy their desire to play or sing. Even when they assembled in homes they did not know what to play or what to sing except the trash of the day. I think the small ensemble in our schools which acquaints the students with the available literature will do much to increase the number of graduate participants.

In Flint we count ourselves fortunate even with all our curtailments. Our Flint Symphony Orchestra of one hundred players is composed of professionals and advanced amateurs. Any high school senior who has won first desk is allowed to 'sit in' the symphony if there is a vacancy in his section. This year we had but two high school students, yet the balance of the orchestra is made up pretty largely of people who had their training through the Flint Public Schools. Our concertmaster started in the grades, was concertmaster in high school and a student conductor, is now instrumental instructor in one of our Junior High Schools. With only 82 playing our last concert, 47 were carry-overs. Seven are public school music teachers who assist.

In our Flint Choral Union of 250 voices about 100 are carry-overs. The singing is confined largely to oratorios. In the Flint Civic Opera the carry-over is less except through the orchestra. In the Norton Male Chorus of 55 men, there are only ten carry-overs so far.

The Groves Male Chorus originated as a high school senior quartet, later as an octet and gradually became a male chorus of forty voices. With a few exceptions all are graduates of our school groups.

The Groves band of 75 players was originally recruited exclusively from the graduates of our school bands.

The Part Song Club of 60 mixed voices is with few exceptions composed of graduates from the *A Cappella* Choirs of the senior high schools. There is a growing demand for a high school alumni choir.

There are 37 church choirs in which the school graduates are well represented. In about five of the churches aside from the adult choir there is another choir of high school age which tends to help the carry-over in this relation. The church orchestra members are largely the product of the school training. Some of our former students are choir directors.

The Salvation Army Band of 60 men is conducted by one of our school men and has some members who have had experience in our school bands. However, the Salvation Army takes good care of its own training through its fine Junior Band.

The Post Office Band has a few of our school trained players, among the membership of thirty six.

Our graduates who have been employed in the A. C. Spark Plug Company have had opportunity to play in the good A. C. Band, or sing in their male chorus.

The Elks Glee Club has several of our graduates.

The Flint Light Opera Association used one of Flint Central's singers as leading lady in Bohemian Girl with a number of others in the chorus.

The General Motors Chorus of three hundred voices has some of our graduates."

Appendix W3

DIVISION OF ADULT EDUCATION, CLEVELAND BOARD OF EDUCATION

"Music for the Listener"—a non-credit course for those who would increase their enjoyment of music by knowing more about it.

The fundamentals of music, which every listener should know, will be presented as simply and humanly as possible. To make the course of immediate value, the selections studied will be taken from the current Twilight Concert Programs of the Cleveland Orchestra.

This course, planned by Lillian Baldwin, supervisor of Music Appreciation of the Cleveland Public Schools, and given by Mrs. Walter B. Johnston, combines the services of three important civic organizations: the Cleveland Public Library, which provides the classroom and most of the study and reference material; the Cleveland Public Schools, which offer the course through the Division of Adult Education; and the Cleveland Orchestra, which will bring the music to life for those who wish to attend the Twilight Concerts. No technical or performing knowledge of music is required for entrance. Concert attendance is optional.

As is customary to help finance the course, a fee of $2.50 for the 15 weeks will be collected by the Board of Education. The class will meet weekly from 7 to 9 P.M., on Tuesday evenings, in the Auditorium of the Cleveland Public Library, beginning with Tuesday evening, October 17.

For complete information telephone the Division of Adult Education, CHerry 3660, or the Cleveland Public Library, Information Desk, CHerry 1020.

Appendix W4

PROVISO, ILL., CHOIR ALUMNI

The Proviso Choir Alumni, as an organization, came into being in November, 1939. The idea originated with the Class of '39. Their enthusiasm was met by an eagerness in the hearts of other choir alumni for a chance to get together and sing as they had sung while in school. Today they produce results that show positive proof of the value of such an organization to the cultural and spiritual life in the community. This is the first appearance of the Choir Alumni in formal concert, but they gave a good account of themselves at the open house performance given by the Maywood Players at Christmas time, when they sang four appropriate numbers.

Appendix W5

SPRINGFIELD (MISSOURI) CIVIC SYMPHONY ORCHESTRA

Report of Activities, Written in 1938, when Orchestra was Preparing for Trip to the Meeting of the Music Educators National Conference in St. Louis *

The Springfield Civic Symphony was organized in the fall of 1934 by a group of young musicians who were anxious to play together in an orchestra. This original group, who were practically all former members of the Springfield High School orchestra, took

* This organization is still active as this volume is being printed in 1941. The business matters are in charge of various citizens formed into (1) The Board of Directors (13 members); (2) The Women's Symphony Committee (29 members responsible for ticket sales); and (3) Patrons of the Orchestra (varying in number each year).

upon themselves the task of assembling sufficient players for a well-balanced symphonic organization, and succeeded remarkably well. James P. Robertson, director of instrumental music in the Springfield public schools, and formerly a member of the Springfield High School Orchestra, was selected as conductor, and two concerts were given by the group during this first year of existence. During this first season the orchestra numbered thirty-five players.

All competent graduates of the high school orchestra are invited to become members of the civic orchestra, unless the section of their particular instrument is already full. They are then placed on a waiting list. During the season of 1935-1936, the orchestra numbered about fifty players, and they presented four concerts. For the past two years the orchestra has numbered about sixty players, and has given four regularly scheduled concerts each season.

It is interesting to note that when the orchestra was organized it was not done with the sole purpose of giving concerts. The concerts were a secondary matter, and were given only when the group felt that they were sufficiently prepared. The orchestra operated on a budget of less than $100. the first season. This was possible because music used was taken from the high school library, rehearsals were held in the high school building with only a very small fee charged, basses and percussion instruments used were those belonging to the public schools.

At present the orchestra operates on a budget of about $600 per season. The organization is strictly amateur in that no one (including the conductor) is paid for playing. It is felt that the pleasure and experience derived from playing in the group is sufficient remuneration. The main items in the budget of the orchestra are: soloist fees, music, hall rental, printing of programs and tickets, and advertising.

The trip to St. Louis is being financed in this way: $250 is being appropriated from the treasury and pro-rated among the members. Each member will bear the rest of his or her own expenses.

Members of the orchestra represent the following professions:

Music Teachers in Public Schools and Colleges	7	Housewives	5
Doctors	2	Railroad Mechanic	1
City Sanitary Engineer	1	Grocery Store Proprietors and Clerks	2
City Attorney	1	Business College Students	2
Accountant	1	Telephone Operator	1
Bank Clerk	1	Store Clerks	3
Interior Decorator	1	College Students	29
		H. S. Students	3

40 members are graduates of the Springfield High School orchestra, having graduated between the years 1924 and 1937.
Conductor is a graduate of the Springfield High School orchestra.
Only two of the members did not get their first orchestra experience in the public schools.
The rest of the members are graduates of High School Orchestras in the immediate vicinity of Springfield, or have played in orchestras in other parts of the country and are now resident in Springfield.

At the close of this season the orchestra will have given fourteen regular concerts in addition to several other appearances.

Rehearsals are held once each week and on the Sunday afternoon previous to each concert. Rehearsals are two hours in length.

List of Works performed:

Bach—Concerto No. 3 for Two Solo Violins and Orchestra. Sinfonia to Cantata No. 209 for Flute and Orchestra.
Beethoven—Symphony No. 1; Symphony No. 5; Symphony No. 7; Symphony No. 8; Coriolanus Overture; Egmont Overture.
Berlioz—Marche Hongroise from Damnation of Faust.
Bizet—L'Arlesienne Suite No. I; L'Arlesienne Suite No. II.
Boellman—Symphonic Variations for Violoncello and Orchestra.
Bolzoni—Minuet for String Orchestra.
Brahms——Hungarian Dances I, III, V, and VI.
Chabrier—España Rhapsody.

Debussy—Danses for Harp and String Orchestra; Girl With the Flaxen Hair (string orchestra); The Golliwogs Cakewalk.
Dubensky—Gossips (string orchestra).
Dukas—The Sorcerer's Apprentice.
Dvorak—Symphony No. 5.
Franck—Symphony in D minor (1st movement).
German—Three Dances from Nell Gwynn.
Gershwin—Rhapsody in Blue for Piano and Orchestra.
Glinka—Russlan and Ludmilla Overture.
Grieg—Peer Gynt Suite No. 1; Heartwounds (string orchestra).
Haydn—Symphony No. 2.
Ippolitow-Iwanow—Procession of the Sirdar.
Janssen—Foster Suite.
Lalo—Symphonie Espagnole for Violin and Orchestra.
Lehmann—Myself When Young from "In a Persian Garden," Baritone Solo with Orchestra.
Massenet—Phedre Overture.
McDonald—Rhumba from Second Symphony.
Mendelssohn—Concerto for Violin and Orchestra; Ruy Blas Overture; Midsummer Night's Dream—Nocturne and Scherzo.
Moussorgsky—A Night on Bald Mountain.
Mozart—Symphony No. 40; Concerto in D for Piano and Orchestra; Concerto No. 10 for Two Pianos and Orchestra.
Nicolai—The Merry Wives of Windsor Overture.
Rameau—Suite from Dardanus.
Rimsky-Korsakow—Scheherezade; Dance of the Clowns.
Saint-Saens—Danse Macabre; Introduction and Rondo Capriccioso for Violin and Orchestra; Bacchanale from Samson and Delilah.
Sarasate—Zigeunerweisen for Violin and Orchestra.
Schubert—Symphony in B minor; Rosamunde Overture.
Shostakovich—Suite "The Bolt."
Sibelius—Finlandia; Valse Triste.
Smetana—Dances from the Bartered Bride.
Strauss (Joh.)—Blue Danube Waltz; Tales from the Vienna Woods Waltz.
Thomas—Mignon Overture.
Tschaikowsky—Symphony No. 4; Symphony No 5; Romeo and Juliet Overture Fantasie. Marche Slav; Pilgrims Song (baritone and orchestra).
Verdi—Aria, Il Lacerata Spirito from Simon Bocanegra (baritone).
Wagner—Die Meistersinger Overture; Die Meistersinger Introduction to Act III; Dance of the Apprentices; Procession of the Mastersingers; Lohengrin—Introduction to Act III; Träume.
Weber—Oberon Overture; Der Freischütz Overture.
Wolf-Ferrari—Intermezzo from Jewels of the Madonna.

Appendix W6

REDUCED FACSIMILES OF PROGRAM TITLE PAGES, WICHITA, KANS., GRAND RAPIDS, MICH.; LONG BEACH, CAL.; SALT LAKE CITY, UTAH

Christmas Festival

Presented by the

Music Department *of the*
Wichita Public Schools

Under the Direction of
GRACE V WILSON
Assisted by
PRINCIPALS AND TEACHERS

Friday, December 18, 1936
Forum, 8:00 o'Clock

GRAND RAPIDS
ALL CITY
CHORAL FESTIVAL

* *

*

South High Auditorium
Thursday, May 16, 1940, 8:00 P. M.

GRAND
RAPIDS

* *
*

ALL CITY
ORCHESTRA
FESTIVAL

Central High Auditorium
Thursday, May 9, 1940, 8. P M.

A Festival of Music

Presented by the

SALT LAKE CITY PUBLIC SCHOOLS

at the

TABERNACLE

May 1 and May 3

1940

APPENDIX X

USE OF TESTS IN ROCHESTER SCHOOLS — QUOTATION FROM LETTER WRITTEN BY ALFRED SPOUSE, DIRECTOR

"You also wanted to know something about our use of the Seashore musical talent tests. There was a time when the Eastman School of Music ruled that all applicants should submit to this battery of tests as a prerequisite to admission. I think they do not at present make any such demand. We first decided to use the Seashore tests because of the high turnover in Eastman instruments when they were first distributed. As soon as applicants were required to take the Seashore tests and only those were accepted who secured a high rating, our turnover dropped immediately to a negligible fraction of its former size. We have continued to use them ever since in the awarding of Eastman or school-owned musical instruments, and in the giving of free lessons. We do not, however, discourage children from studying if they can provide their own instrument and pay for lessons. We do try to have in our orchestras and bands only those who have passed with a good Seashore rating, so that we can be reasonably sure of having good performing units. We do not exclude children with low talent from playing an instrument if they wish. We merely notify the parents that we cannot predict a success which would recompense them for much financial outlay.

In the vocal work we cannot depend as strongly on the Seashore tests because a person who had no voice whatever might secure the highest possible Seashore rating. So we take into our advanced choirs naturally the people who have the best voices. For those with less outstanding vocal gifts we ask that they have a rather high Seashore rating. The voice still remains the prime requisite for entrance to these advanced groups unless there is a definite pitch weakness. Of course, we do not keep anybody who can carry a tune out of either our voice training classes or the fine high school choirs, of which there are eleven. We encourage all persons to get into and enjoy being in these school choirs, and once every year we have them present a musical festival for the citizens of the city at the superb Eastman Theatre, so that all get their moments in the sun. We do place a great deal of reliance on the Seashore tests and practical results have shown us the wisdom of so doing, but we by no means make them any more than one of the factors considered. Finally, let me restate that we do not use them at all except for membership in the prize groups."

APPENDIX Y

"STUDENTS PER TEACHER" SURVEY, GRAND RAPIDS, MICH.

Elementary Schools: 13,428 students ÷ 8 teachers = 1,679 students per teacher.

High Schools	*High School*	*Jr. High*
Creston (Mr. Goodwin)	321	415
Union (Miss Best)	210	305
Ottawa (Mr. Showers)	122	538
Central (Mr. Barr)	315	427
South (Miss Lindley)	143	698
Davis Tech (Mr. Dean)	440	
Harrison (Miss Coye)		680
Burton (Mrs. Murphy)		913
	6|1,551	7|4,042
	259 pupils per teacher	577 pupils per teacher

APPENDIX Z

DANCE ORCHESTRA IN THE RYE, N. Y., HIGH SCHOOL

"The personnel of the band is as follows:

4 Saxes	1 Traps
3 Trumpets	1 Piano Accordian
4 Trombones	2 Vocalists (boy and girl)
1 Bass	1 Pianist

Much has been said both pro and con about the use of jazz music and the organizing of dance bands in high schools.

After a five-year experiment in this field, with the cooperation of the school authorities, I can safely say the results are completely favorable. From the standpoint of music education, I approve.

From a practical viewpoint, the only source of income for a large percentage of musicians is in the dance field, and the competition is so great that newcomers must be equipped with the best musicianship possible. Ten boys who graduated from this school are now playing in college bands, some of them making enough money to keep them going. The boys who make the money are the boys who had the dance band experience. Other boys have graduated, but could not go to college. They pick up dance jobs here and there, because they have had high school band training and can, in most cases, out read, out play, and out shine musically the others in the district, who have not had any real ensemble training. It's the old story of trained and skilled workmen getting the work.

How is the skill arrived at? Each year auditions are held for membership in the dance band. The first year none of the applicants could read an arrangement at sight, so it was a case of making the best of a bad situation. An intensive course in reading was organized and in one year the band could read through a stock without any difficulty except in the stock choruses.

The next year swing rhythms were analyzed and mastered until they could read at sight any arrangement. When anything new came up, we stopped and found out all about it.

The class in sight reading meets every day and is a very active one today. It is recognized by the school, and the student gets his unit when he passes the final. All the boys in the dance band have taken this course. Since rhythm is the weakest spot in school music, I think the remedy is in studying rhythm through a medium that the student will enjoy and work at. Needless to say, this band has fine ensemble precision. You don't have to teach them to swing, once they learn to read the figures accurately.

The need for superior tone quality is becoming more and more apparent, and each individual in the band must improve. Recordings are made periodically and suitable exercises and models for tone quality are recommended. The blend in the sections is constantly improving as the boys listen to the best men in the business and learn to distinguish the good from the bad.

Out of all this has grown a dance band which is a regularly scheduled school organization. Most of the members take the music course which takes them into the field of arranging. Five boys who have had three years of work in harmony, et cetera, are now writing out arrangements for the band. These arrangements have been praised by several professional men who usually add, 'Why didn't we have something like that when we went to school?'

Since this year's band is practically the same as it has been for the past three years, I feel it is at the peak of perfection we can hope for in this high school. Each boy is an excellent reader and an agile technician. A few of them can improvise in a hot style (I

never allow any collective jamming) usually patterned after the style of their idol in the professional field.

Every member of the dance band plays in the concert band or symphony orchestra. They hold the first chairs in the other groups, because they are the best musicians in the school. They read better, show better musicianship and have a better appreciation of fine music.

We never let them forget they are high school students and they are not allowed to play outside of school for money as a school group. Several have joined bands out of school, but they usually come back preferring to play in our organized, more complete organization. The band does contribute to the social life of the school and is a sure-fire entertainer at all functions. The other instrumentalists realize what an opportunity these dance players are getting and more of them audition for it every year. Boys who have been away to college come home to tell their friends that the dance band was the most worthwhile thing they had in school, because they are earning all or a part of their college expenses by playing at college dances. Next year we expect to place two boys in fine schools on scholarships, based on their ability in music, a direct benefit of their valuable dance band experience.

We have made "swing" and "sweet" music a subject for serious study. We analyze it, write it, arrange it, and even take it down by dictation from a recording. The boys study records we make with the school recording apparatus and hear themselves. This is one of the greatest incentives to do better I have found. They understand what we mean by balance, tone quality, ensemble, etc., and can criticize other bands reasonably well.

Our library has many original arrangements, with a complete score for each one, in the styles of Miller, Goodman, Shaw, Ellington, Lunceford, and several others.

We are influenced greatly by the perfection and style of Jimmie Lunceford, whose band seems to be the favorite among the boys. However, there are those who have different tastes—a Barnett fan, or a Casa Loma, etc.

It might be interesting to know that this year over fifty girls tried out for the vocalist's job with the band, and the biggest surprise occurred when eleven boys showed up to do a vocal. We have a boy and a girl singer for "pops," and the band knows how to play a background. Most of the time we have to alter the stocks to get our effects, but the boys do it, write the stuff out, and enjoy it. As long as we have jazz, boys are going to play it, want it, dance it, swing it, and now even study it, as material to further their musical education; and, I, for one, believe it is the best means of developing their technique and tone. They are still too young to appreciate the great emotional depths of the masterpieces of music, but they will be better equipped to enjoy music than the boy who can't play well. As a good American I recognize the basis of all American music to be popular music, with all its sugary, drippy, viscid weaknesses. It does have the other qualities which make the basis of an art secure, it belongs to the people, folk music, and it can be rugged—it offers a free method of improvisation through which an individual can express his feeling, it offers the maximum opportunity for originality and invention and, as good or as bad as it can be, jazz must be the basis of any artistic creed which can be called truly American."

DAYTON O. NEWTON, *Head of Music Department.*

HIGH SCHOOL MUSIC

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