

**RECENT EDUCATIONAL DEVELOPMENTS
IN THE FIELD OF
PUBLIC SCHOOL MUSIC**

LILLIAN ISABELLE DEDRICK

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RECENT EDUCATIONAL DEVELOPMENTS
IN THE FIELD OF
PUBLIC SCHOOL MUSIC

A DISSERTATION
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CHAPTER I

INTRODUCTION

PURPOSE, NATURE, AND METHOD OF THE INVESTIGATION

Progress in public school instruction in music must be largely credited to the associations of supervisors and teachers of music. Much that is of very great value in the advancement of music has been originated and furthered by these organizations.

Among the topics in school music which have come into special prominence during the past decade and which have been dealt with by the Music Supervisors National Conference through general discussion and committee action, the following may be mentioned:

1. The development of appreciative activity.
2. The use of the radio in the schools.
3. The development of instrumental music with special emphasis on class instruction.
4. Vocal work in schools.
5. Enrichment of the elementary music field through school choirs, school orchestras, rhythm orchestras, piano classes, and other instrumental classes, and school concerts, which is bringing the possibility of differentiation of talent into the level of the elementary school.
6. A great widening of acquaintance with music of a high quality.
7. Amateur spirit in music.
8. The general acceptance of the fine arts as a major activity in education.¹

¹Osbourne McConathy, "Music Education," Biennial Survey of Education in the United States, 1928-1930, p. 11. Washington: United States Department of the Interior, 1931.

After spending some time in research upon the statements as set forth by the National Conference, the author was convinced that what is happening in this field is of great significance to the individual interested in music. A detailed investigation in this direction could not but result in benefit. Therefore, an investigation of the recent educational developments in the field of public school music was undertaken.

Purpose of the investigation.- Much effort has been spent in making a study which would place a general survey of the field at the disposal of the interested reader. Efforts have also been made to furnish an adequate foundation for the person who wishes to become familiar with the general field. Investigation of the advances in the field of music is important in that it shows achievements; and more important as forming the basis upon which future progress will rest. To define and analyze these is the aim of this work.

Nature and scope of the study.- Since this is a study of the general aspects in this field, no attempt has been made to go into statistical details. None of the material is final, as conditions are rapidly changing from year to year. This is an extensive study which deals with the trends that music is rapidly making. Earnest effort has been put forth to find the really important advances. This is a study concerned primarily with the teaching of music in

the classrooms of the primary, elementary and secondary schools.

The writer has tried not to include any evidence of the effect of the times upon our musical system. There has been a definite retardation in some of the smaller schools where music has been considered by some as frills and fancies; but in most of our larger systems the musical education has advanced in spite of obstacles.

Method of the investigation.- The investigation has been carried on largely by analyzing a great deal of printed material of various kinds. After not a little effort upon the part of the writer, it was discovered that few books are available treating upon recent musical advancements. Unlimited material can be found upon the subject of music, but books containing up-to-date material are not plentiful. However, every book available touching upon the subject, has been carefully examined and some have proved to be very helpful.

Much information of a valuable nature has been found in periodical literature. Through this type of literature much of the present status of music has been gathered. Scores of magazines have been minutely searched in order to gain a knowledge of this field.

Bulletins from the United States Department of the Interior, and those compiled by the National Research

Council of Music Education have been very helpful. The greatest difficulty has been to get in touch with strictly up-to-date information. The information from these various sources has been carefully classified and worked into a thesis, which, it is hoped, will be of real value to those who read it.

CHAPTER II

THE USE OF THE RADIO IN THE SCHOOL

One of the newest developments in the field of public school music is to be found in radio broadcasting. The radio is a marvelous invention of the greatest scientists of our day. Its wonder lies not in the carrying of sound for hundreds of miles, but in its being a treasure chest which brings the world's very best music into our homes and schools.¹

The first use of the radio in education.- The radio was first used educationally in the fall of 1920, so that the past decade compasses the entire history of this important development. The first organized course of music appreciation broadcasted was in Cleveland, Ohio in 1925.² Special programs designed for primary, intermediate, and upper grades were broadcast to the public schools of that city. The high points in the series were the Cleveland Symphony Children's Concerts. The same year WMAZ, in Chicago, started a series of concerts for the In-and-About Chicago Supervisors' Club. Suburban schools listened in as well as city schools. The State Department of Connecticut

¹John Tasker, "Radios' Treasure Chest of Study Material," Musician, XXXIV (April, 1929), p. 13.

²Osbourne McConathy, "Music Education," Biennial Survey of Education in the United States, 1928-1930. p. 11. Washington: United States Department of Interior, 1931.

broadcasted musical programs to the school children throughout the New England states during the year 1926-27. The Ohio School of the Air put on a series of programs in rhythmic activities for young children and for one semester presented appreciation lessons for rural schools. The Detroit Symphony Orchestra has broadcast its children's concerts for several years, and the Rochester Civic Orchestra commenced to broadcast to the schools of northern New York in the fall of 1929.

California ranks among the pioneer states in the radio field. Factors which have helped the cause of good music broadcasting are: a climate favorable to good reception, the early development of commercial sponsorship, and the early linking of San Francisco by wire with Los Angeles giving a foretaste of chain broadcasting. The Standard Oil Company of California was among the first to make use of coastwise chain broadcasting and in 1927 established the Standard Symphony Hour.

The Educator's part in the use of the radio.- School authorities and teachers have discovered that now is the time to act if they would harness the radio for educational purposes. The individual can do little, but the school as a whole can do much.¹ The radio is rapidly developing into a

¹"Education Through the Air," Commonweal, XVI (June 29, 1932), p. 229.

genuinely powerful force as a consequence of intelligent cooperation on the educator's part.

The radio is just as frail and as human as the man who masters it. One thing is very important in the art of teaching by radio, and that is, mastery of the subject.¹ Teachers must acquaint themselves with the special technique required for this type of performance.

Radio stimulates learning activities.- Radio broadcasts can become important supplements to classroom instruction only if they are organized in such a way as to stimulate learning activities among pupils. Mr. Bagley, in his discussions of the radio in the school, observes that more significant and more enduring benefits can come from the radio when the learner is inspired to some effort of his own.²

Mr. Maddy, of the University of Michigan at Ann Arbor, has made astounding strides in the teaching of band instruments by radio.³ He received his idea from a Superintendent of Schools in a small Michigan town. The Superintendent was interested in pupils living in small rural communities and towns who could not afford to hire a band teacher, yet were intensely interested in learning to play an instrument. With

¹The Art of Teaching by Radio, United States Office of Education, Bulletin 1933, No. 4, p. 1.

²William Bagley, "Radio in the Schools," The Elementary School Journal, XXXI (December, 1930), p. 256.

³Joseph E. Maddy, "Bandmastering by Radio," School Life, VII, (September, 1931), pp. 8-9.

the inadequate teaching facilities of the rural communities in mind, Mr. Maddy arranged to give half hour lessons over the radio as an experiment. Free booklets were sent out which served seventeen pupils. These booklets gave general instructions about the lessons and what would be expected of each student. They contained fifteen well known songs. All band instruments, except drums, were included and they were all taught at once; the procedure being simple and based upon active participation on the part of each student.

Mr. Maddy assembled from the University of Michigan Students a band containing instruments of each type to be taught. The band played and sang each song several times; the pupils at their radio, sang with the band until the tune was memorized. The band then played the song, holding each tone long enough for the pupil to match the tone on their instrument. This was done several times and later the student carried the melody and the band added the harmony.

By means of criticism cards, which were sent to Mr. Maddy by the student after each lesson, he was able to correct weaknesses in his method of presentation and also learn the student's ability. He found, in visiting some of the radio classes, a better tone quality being produced than is generally produced by beginners, because they had in the studio band good quality to imitate. The students played softly in order to hear the band accompaniment, and thus the usual blatant tone of the beginner was removed. He also

found that the best classes were in charge of teachers who knew nothing about instruments. Classes of twenty students seemed to progress best. Mr. Maddy in commenting upon his work says:

Successful teaching of nearly four thousand students of varying ages to play twelve different musical instruments at the same time is proof that the field of radio education is far greater than most of us have ever realized.¹

At Turner, Michigan, the children after hearing Mr. Maddy broadcast became very much interested in organizing an orchestra in their school. As they had neither radio nor piano and no money available, the children met the expense by each contributing one chicken from home. As a result of this endeavor they now have a membership of twenty-one members in their orchestra.² This is just one instance of the good work being accomplished by earnest and competent teachers with the radio as their agency.

Mr. Rohner has this to say about Mr. Maddy and his work:

One hundred bands, 4,000 players on stringed instruments, 20,000 choral pupils all taught by one musician. The pupils are scattered all over Michigan--with some in Ohio, Kentucky, Tennessee, Indiana, and Wisconsin. It sounds impossible, yet Joseph E. Maddy of the University of Michigan and director of the National Musicians Camp at Interlochen,

¹Joseph E. Maddy, op. cit. p. 9.

²Joseph E. Maddy, "Fifty Chickens for a Piano," School Life, XVIII, (April, 1933), pp. 144-52.

Michigan has been doing this very thing for the past three years.¹

An interesting experiment was tried recently at the University of Wisconsin. Rural groups within the county competed against one another for the honor of representing their county in a state contest. All groups throughout the state assembled at convenient places and were taught collectively by means of the radio. Local leaders were supplied in advance with specific instructions as to how their group were to respond during the radio teaching hour. The radio teacher had a group of university students with whom to work, and the listeners were expected to sing and imitate the studio group when called upon. Simple instructions in using the voice and a detailed study of song material constituted the lesson.

A unique feature of the experiment was the employment of the new home recording phonograph to put into record form certain supplementary material which was sent to the listening groups. In a few instances these listening groups made records of their work, which in turn, were sent to the radio teacher for comment and correction.²

¹T. Rohner, "Radio to the Rescue of Rural School Music," The Supervisors' Service Bulletin, XIII, (March-April, 1934), p. 13.

²Edgar B. Gordon, "Rural Choral Development with Radio and Records," Music Supervisors Journal, XVIII (May, 1932), p. 56.

The four outstanding series of broadcasts to the classroom.- These series are the American School of the Air, the Ohio School of the Air, the Damrosch Series of Music Appreciation, and the Standard School Broadcast on the Pacific Coast.¹

The American School of the Air consists of programs presented each school day of the week for a period of twenty-six weeks, from October 20 to May 8. These programs and schedules are arranged so that each broadcast is directed to a specific group and specific grade. In conjunction with this course a teacher's magazine and a classroom guide have been made available to all teachers who request a copy. Illustrated music books can be purchased by the teachers for use as visual aids. To maintain closer contact with educators, a system of liaison and research has been established in the educational bureau. A member of the radio staff is kept constantly in the field calling on educators and all those whose suggestions, criticisms, and experiences will increase the value of the broadcasts.

The Ohio School of the Air, while confined to a more local area, is nationally known for the splendid programs it presents to the schools and for the thorough and systematic organization of its courses.

¹William Bagley, jr., "Radio in Education," Journal of Proceedings of the Music Supervisors National Conference, 1931, pp. 310-11.

The Damrosch Series of Music Appreciation is the most extensive and highly organized plan of music appreciation instruction by radio.¹ In the spring of 1928 the Radio Corporation of America announced that Walter Damrosch, long known internationally as a conductor of the New York Symphony Orchestra, would conduct a series of concerts during school hours with explanatory comments over the National Broadcasting Company and associated stations. The initial series was so successful that the plan has been extended by the National Broadcasting Company for the continuance of these series each year. An advisory committee has been formed on which a number of prominent educators and musicians are serving. Notebooks have been prepared for the use of school children by Earnest La Prade, and talking machine records of the selections have been made available by the Victor Radio Corporation for study previous to the concerts and following them.²

A Standard School Broadcast is sponsored by the Standard Oil Company of California. In 1927 the Standard Symphony Hour was established by this company. After the first year, Standard Symphony Hour Concerts were placed under the general supervision of A. S. Garbett in order to

¹Osbourne McConathy, "Music Education," Biennial Survey of Education in the United States, 1928-1930. p. 25
United States Department of Interior, 1931.

²Ibid, p. 25.

facilitate the work. The unique plan of linking a morning preparatory lesson with a Symphony Concert at night has led to widespread adult interest, as well as to better organized school participation. A teacher's manual has been prepared by Miss Mary McCauley with the cooperation of an advisory board of prominent music educators of the Pacific coast.¹

It would not be fair to place the growth and development of education by radio in America at the door of any one group or institution. Many colleges and universities of the nation are doing excellent work in the face of extremely difficult problems, both technical and financial. Nor is it fair to attack the commercial broadcasting stations who have organized educational bureaus, spent hundreds of thousands of dollars in the field of education alone, and are presenting thousands of hours of educational programs each year. Mrs. Anne Faulkner Oberndorfer of Chicago in discussing radio advertising says:

Many people regret that the radio has become so involved with advertising. Yet if it were not for advertising, we would not have this feast of music offered to us without price. I resent the commercial side of radio programs quite as little as I do the interruption of advertisements on the pages of magazines.²

Conclusion.- That the radio is beneficial in spreading a taste for good music is shown in a recent tabulation made

¹Osbourne McConathy, op. cit., p. 25

²Anne Faulkner Oberndorfer, "What the Radio Can Do For Musical Appreciation," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 50.

by the Literary Digest among 16,400 of their readers. It was found that more votes were cast in favor of the Symphony Orchestra than any other musical feature on the radio.¹ In this same test, radio personalities were estimated and the Walter Damrosch Musical Appreciation Hour stood at the top.² It is encouraging and heartening to note that more people like Symphony Orchestras than any other kind of musical fare. Band music and operas are next in order. While this test offers an imperfect basis for statistical appraisal, it does show the effect of the radio upon musical appreciation.

One thing to be remembered in the use of the radio, is that the radio is supplementary to other school subjects, and is not intended to take the place of the subjects themselves. For effective teaching over the radio, personality must always be present. The loud speaker alone cannot suffice. Whether music or any other subject is taught successfully over the air will depend on the extent to which the classroom teacher participates in the lesson, adding to the mechanical sounds the essential spark of human personality.³ Educational theory lays heavy emphasis upon the activity of the learner. The radio leads to many new activities, such as: learning songs of many nations, writing original tunes,

¹"A Plebiscite on Radio Music," Musical Courier, CVII, (December 30, 1933), p. 16.

²"Radio Favorites," Musical Courier, CVIII, (January 20, 1934), p. 14.

³I. B. Anon, "Radio in the School Room," School Music Magazine, XXXIII (January-February, 1933), p. 7.

learning about, and in some instances, to play instruments, meeting great composers, and music appreciation.

CHAPTER III

CREATIVE MUSIC

Creative music is one of the most important of the new developments. It centers around the idea of a natural, happy development of music. To understand its place in music, the term "creative" must be defined. Mr. Russell V. Morgan, Director of Music, Cleveland, Ohio, defines the word thus: "Creative, is primarily re-creation of life in an art experience."¹ At present child interests and needs are in the spotlight. Pupil responsibility, initiative, and self-expression are taking the place of the memorization of textbooks. "What the book says about it" has given place to "what I think about it" in the modern class room. "Pouring in" environment has been replaced by "drawing out" environment.²

Reasons for and against creative music.- The developing of creative powers in a child is very frequently slighted in our public school music courses. There are several reasons for this: teachers have not decided on a definite line of approach;³ inadequate training on the part

¹Russell V. Morgan, "Creative Attitude in Music Education," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 290.

²Mabelle Glenn, "Creative Education in Music," Journal of Proceedings of the Music Supervisors National Conference, 1929, pp. 271-72.

³Alice M. Harrington, "Creative Music in the Classroom," Etude, XLVIII (August, 1930), p. 549.

of the teacher;¹ some teachers have not realized, as yet, that a child will enjoy and respond readily to the study of creative music if taught by a teacher who is an artist in that line of work. Many teachers object to it because of insufficient time for this type of work. They maintain that the result is worthless from a musical standpoint; therefore, the time should be spent on the study of real music.² A few parents think that creative effort is a fad because they got along without it. Also, they object because they do not expect their children to become professional composers.³ They forget that they were required to write little compositions in their native tongue with no thought of becoming a professional writer. It is hard for teachers to break away from the cut and dried routine and strike out boldly into this field. Miss Harrington says:

The departure from the rather definite procedure, which a particular method may require, can be more than justified by the greater joy and keener appreciation brought about through the expression of the creative faculties; and the teacher who desires to make the study of music a joy to her class, will make some attempt to encourage original expression in music.⁴

However, it seems fair and logical to consider the other side of the case. Many prominent educators in the

¹G. V. More, "Creative Listening," National Educational Association, XIX (December, 1930), p. 297.

²Alma M. Norton, Teaching School Music, p. 114. Los Angeles: C. C. Crawford, 1932.

³Wm. O'Toole, "Is Creative Effort Worth While," Musician, XXXVII (July, 1932), pp. 5-6.

⁴Alice M. Harrington, op. cit., p. 549.

field of Public School Music have made favorable statements concerning the teaching of Creative Music in the Public School. Mrs. Coleman says:

The aim of Creative Music is to place the child in such relation to the manifold Art of Music as will enable the study and employment of that Art to serve in its fullest capacity the purpose of education.¹

Mr. Ogden insists that music education has placed far too much emphasis on technique; that you should encourage creative response in the child.² "Real and basic musical development depends upon thought correlated with action," according to Mr. Schlieder.³ Percy Grainger says, "Everyone has a talent for music if developed. People who create music for themselves appreciate it more."⁴ John Dewey believes that a pupil learns by doing; he is reliving both mentally and physically some experience which has proved important to the human race.⁵

Creative Music taught to beginners.- We do not expect the child to read before it can speak. Then why do we demand that he read musical things before he says them? Many children become discouraged, disinterested, and their enthusiasm dies when confronted with note reading. Children

¹Satis N. Coleman, Creative Music for Children, p. 10. New York: G. P. Putnam's Sons., 1922.

²Robert Morris Ogden, Hearing, p. 10. New York: Brace and Company, 1924.

³Frederick Schlieder, "A Creative Basis of Music," Musician, XXXII (October, 1927), p. 17.

⁴H. G. Kinscella, "Fun That Lies in Making Music," Musician, XXXVII (May, 1932), p. 7.

⁵John Dewey, Democracy and Education, p. 229. New York: The Macmillan Company, 1916.

learn to sing by rote; why not play by rote? Note reading should come to the child when he realizes a need for it; when it suddenly occurs to him that he has a melody that he wishes to preserve, that he wishes others to play; then he will begin to investigate musical notation. Mrs. Coleman says that the first step in utilizing the creative interest comes in the form of interpretative dances which stimulate initiative and imagination. Early in the rhythmic training the child will work out his own reactions to music in little dances.¹ The second step in teaching children to create music comes in the making of instruments by the child himself. We confront a child with the most complicated instruments man has yet evolved and expect him to use them. Primitive man made his own instruments and enjoyed playing them; so will any child love to play an instrument he has made.²

The instrumental approach.- The instrumental approach to creative music, subdivides into two types: one utilizing standard instruments, and the other introducing the making of instruments by the pupils. The advantage in the first procedure is the greater tonal value of the instrument. The advantage of self-made instruments is the added incentive which is of considerable value from an activity standpoint.³

¹Satis N. Coleman, op. cit., p. 29.

²Ibid., p. 29.

³Otto Ortmann, "Creative Music in the School Curriculum," Peabody Bulletin, p. 9. Baltimore: Peabody Conservatory of Music (May, 1932).

There are three general sections of instruments: percussion, wind, and stringed. Just as the primitive man made percussion instruments first, so will the little child be able to begin by constructing a drum. Drums may be made of butter tubs, gourds, kettles, chopping bowls, cocoanut shells, kegs, barrels, buckets, and pans, using aviators linen covered with a coat of shellac, stretched across the body of the drum and fastened down with thumb tacks. The first attempt at tone can be made by suspending three silver spoons with strings from a wooden rod or stick; by striking them, a simple three-note melody can be played. Drinking glasses filled with different quantities of water can be, by striking with a pencil, made to play little melodies. Bottles of water serve the same purpose. Metal rods of different lengths, fastened at one end into a metal stand and struck with a small wooden hammer, give off pleasing musical sounds. Wind instruments can be made from pieces of reed, cane, or corn-stalk. The length and not diameter, to a degree, effect the tone. Short pieces make higher tones, and long pieces make the lower tones. Three of these tuned to whole steps, later to tones of scale and joined together can be made to produce a pretty effect. Stringed instruments are more complex. They are developed from the hunter's bow. By using the circular rim of a wheel and violin strings a splendid harp can be made. Banjos can be made from gourds; also, gourds make splendid violins, as do cigar boxes. Make the bow by

fastening some horse hairs to a curved stick. The strings should be tuned to whole steps, at first; later they are taught to make more than one tone on the same string. After these instruments have been made and each child has learned to play a simple melody, let them play together. The next step is finding out what combination of instruments sound well together. Let the child invent little tunes upon his instrument and if he is not able to write it down, jot it down for him. At first the child uses numbers instead of notes in the copying of the melody. One number stands for each tone and they are spaced between bars to represent measures.

Creative music taught to the elementary child.- In the public schools actual composition should begin in the third grade. The child must have made the musical mental development necessary for this undertaking. If we start this phase of creative art without the proper foundations, we lose its educational value.¹ The first step in teaching creative music to the elementary child is made by filling in several bars or phrases of song.² The teacher, previous to the lesson, has copied some new song on the board leaving out several of the phrases which are to be filled in by the

¹James L. Mursell and Mabelle Glenn, Psychology of School Music Teaching, p. 156. New York: Silver Burdett and Company, 1931.

²McConathy and others, The Music Hour--Teacher's Guide for the Fifth Book, pp. 36-37. New York: Silver, Burdett and Company, 1931.

students. Creative work in the way of actual composition is essentially a creation of phrases. Musical composition is not a matter of building up note by note, but of conceiving phrases and groups of phrases as units.¹ The child cannot come to a perception of the form of composition unless he grasps it in terms of phrases. Later the child is encouraged to discover for himself melodies for a little poem.

Miss Norton says:

Writing gives meaning to the symbols of music. The notation has a wider significance to the pupil who uses it to register his own ideas, than the one who uses it only to discover meanings of someone else.²

The procedure of the creative project is as follows: the children are encouraged to bring short poems, or better, create them themselves about something in which they are interested. The teacher copies the verse under the staff on the blackboard. The children find the accented words and place bars before them. The children with the aid of the teacher decide which words should receive more time, and these words are underlined. Someone suggests a melody for the first phrase. The child sings the melody in so-fa syllables. The class sings the melody while some child writes the phrase on the staff. The rest of the phrases are developed in this manner until the last phrase, which the teacher explains, must end on do. The key signature is

¹McConathy and others, op. cit., p. 156.

²Alma M. Norton, op. cit., p. 115.

placed upon the staff according to do. After the first phrase has been written upon the staff, the time signature can be filled in.¹ As a result of their training in writing original songs, the children are able to read music readily; they have a definite knowledge of the construction of simple melodies; they learn the elementary principles of musical analysis and they become intelligent listeners. An annual concert of original songs presented before the patrons and pupils of the school stimulates the children's efforts, and at the same time, the entertainment provides a delightful climax to a year's work in creative music.²

Creative music and the more advanced student.- As the child develops musically, the means through which variety is secured is called to his attention. According to Miss Harrington the most important are: the scale-line progression, chord-line progression, sequences, repetition, and cadences.³ Scale-line progression is two or more notes following the same direction and always moving stepwise. Chord-line progression is a melodic device in which the melody moves by skips or by several skips along the line of some chord. Sequential form means the reproduction of a group of notes following the same pattern, each new group beginning

¹James L. Mursell and Mabelle Glenn, op. cit., pp. 214-15.

²Catherine Allison Christie, "Creative Music," Normal Instructor and Primary Plans, XXXIX (May, 1930), p. 32.

³Alice M. Harrington, op. cit., p. 549.

upon a different scale step. Repetition differs from the sequence in that it is the exact reproduction of the notes used in the melodic figure, or it may be produced by using the same note two or three times in succession. Cadences close the melody; semi cadences are found halfway through the melody where the melody stops on some tone of the dominant triad. Pupils should be led to create through assembling materials. By bringing materials together in a new way, we bring about creative work. The method is particularly successful at the Junior high school level, where responsibilities are major activities, and where the exploratory attitude is easily capitalized.¹ There are two ways to bring this about: through the assembling and learning appropriate songs for a particular purpose; and through seeking out and placing in appropriate order songs of a given period, country, or style. In this age we have emphasized skill, and so much stress has been placed upon acquiring a brilliant technique that no one has had time to become a musician in the real sense. Mr. O'Tool says:

The playing of an instrumental composition, or the singing of a song, enables us to relive to some extent the experience of the composer while he was in the creative act; but how much more vitally will this experience be used if we have had a little first hand experience of our own?²

Conclusion.- In summing up the ways in which creative music may contribute to the child's education and

¹Alma M. Norton, op. cit., p. 118.

²Wm. O'Toole, op. cit., p. 15.

development, we find that: it develops his skill in controlling action; enhances his power to act for himself; leads to a greater appreciation of things beautiful, both in music and other arts; helps the child to adjust himself to his social surroundings; develops the child's emotional force; develops creative power within the child and he is better able to think for himself; and lastly, creative music contributes to the child's general knowledge, which is, after all, the practical side of an education.¹

¹Satis N. Coleman, op. cit., p. 184.

CHAPTER IV

MUSIC APPRECIATION

Within the past ten years the entire subject of music appreciation has come to be accepted practically everywhere as an integral and vital part of music education. The technique of teaching music appreciation has been completely changed within the decade. In the early years, appreciation lessons were a little more than passive listening; but better pedagogical methods have been introduced and now the keenest comparison, discrimination, judgment, and feeling of the student are called forth in hearing reproduction of great music.¹

Music appreciation defined.-- According to Doctor Will Earhart, Director of Music, Pittsburgh, Pennsylvania, music appreciation is a pleasurable response set up in us when we listen to beautiful music.² Mrs. Louise P. Sooy, University of California, Los Angeles, defined appreciation as the simple thing the word implies--a love of beauty. The very essence of appreciation is the simple ecstasy thrill of beauty discerned. It is a joyful state, taking form in greater demand for beauty in order to

¹Osbourne McConathy, "Music Education," Biennial Survey of Education in the United States, 1928-1930. p. 25. United States Department of Interior, 1931.

²Franklin Dunham, "Music Appreciation," Journal of Proceedings of the Music Supervisors National Conference, 1928, p. 224.

have more of these pleasant experiences.¹

Miss Kathleen Munro, University of Washington, Seattle, believes that music appreciation is coming more and more to mean that pleasurable response to the beauty of music which begins and grows out of a student's own activities.² Our conception of the subject is still growing. It is continuing to expand to meet new demands, to utilize new material. The ultimate aim of our music appreciation teaching must be discrimination, if it is to justify its place in the school curriculum.³

Musical advantages of the age.- Today in the United States we have great musical advantages. The inventions of the age bring the best of music to the remotest places, no matter how distant they may be from the centers. The radio, with its constantly improving educational programs, offers a new opportunity in the schools. The reproducing piano, with its new invention of the audiographic roll, provides detailed eye and ear study of themes of great compositions. The improved victrola, with records of art, opens up a complete course in the study of music literature. All conspire to

¹Louise P. Sooy, "Appreciation, the Mother of the Arts," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 13.

²Kathleen Munro, "Shall We Develop Music Appreciation Through Facts of Experience?" Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 268.

³Doris Van de Bogart, "Brass Tacks in Music Appreciation," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 122.

bring the best of music within the reach of all. Through these various scientific inventions, music has moved into the lives of millions of school children who had never before been conscious of its existence.¹

Beauty of music taught through student activities.-

In the past music appreciation has been developed solely by listening to the art of great masters. It was purely conventional and not the inner response of the individual. While facts about music and musicians are valuable in making more meaningful the enjoyment of music, they do not develop appreciation in itself. Doctor Frances Elliott Clark, Manager of Educational Activities, RCA Victor Company, Camden, New Jersey, says:

Music appreciation involves not only the passive listening which brought the music memory phase of the development, but in addition to the rich experience of purposeful listening, it brings the cultivating choice, love for and taste in beautiful music, the definite acquaintance with the moods and thought content, rhythmic and melodic patterns, and the harmonic and form structures which spell "Music Understanding."²

The present purpose is to provide every type of musical self-expression which will stimulate the development of creative and appreciative capacities. In teaching the child intelligent appreciation, experience must be provided

¹Margaret M. Streeter, "Methods of Teaching Music Appreciation in the Elementary Grades," Journal of Proceedings of the Music Supervisors National Conference, 1929, p. 445.

²Frances Elliott Clark, "Music Appreciation and the New Day," Music Supervisors Journal, XIX (February, 1933), p. 12.

which will give him physical response, kindle his imagination, and stir his emotions. There should be an experience wherein rhythm, mood, and tone become a part of his consciousness. The first expressions of a child are naturally crude. He is encouraged to make a physical response to the structural elements and the mood of music he hears; next he participates as a performer through singing and playing. Children in the first three grades are given this musical experience, which develops certain listening abilities and forms a splendid foundation for the work to follow in the intermediate grades.

The intermediate grades.- Music appreciation is taught in the intermediate grades in a slightly different manner--they are listening to learn. In the early grades, action was used to express their emotions; but now they are developing a vocabulary of expression, choosing words to describe what is felt. The study of design in music is now taken up. Repetition and change of tunes are noted and the principles of unity and variety in music are observed. Information about music is no longer spread before the pupils by reading treaties and biographies of composers, but the newer procedure leads the children to inquire "What Does the Music Say?" By these modern methods the students are led to true musical discrimination and to the desire and ability to express their own feelings and opinions as to what

is heard.¹

Music appreciation correlated with other phases.- It is difficult to draw a hard and fast line between music appreciation and other phases of music teaching. Physical response to rhythm is taught in the physical educational department by means of folk and interpretative teaching. Rhythm bands and orchestras generally come under the supervision of the instrumental department. We are beginning to realize today, more than ever before, how closely music is related to every other branch of knowledge. The project method is coming into favor from kindergarten to college. Students are expected to do their own research work and develop specific projects. Music appreciation, if properly taught, should dip into the field of history, geography, literature, art, and science.² As an example of the project method, a sixth grade in Cleveland in preparing for a symphony concert of French music, made a special study of the history of France. The political background and the social life of different historical periods were discussed. As French music is influenced greatly by the dance, several French folk and court dances were presented in the final performance which summed up the project. A community scrapbook was made by the class in which compositions, musical

¹Osbourne McConathy, op. cit., p. 3.

²Alice Keith, "Junior High School Music Appreciation," Journal of Proceedings of the Music Supervisors National Conference, 1928, p. 86.

themes, original pictures and portraits of composers were included.¹

Music appreciation as taught by Walter Damrosch.-

Walter Damrosch is known to millions as the orchestra conductor who has given them more insight into the meaning of the works of great composers than they ever had before. Some great musicians have a tendency to treat children as rank outsiders; but not so with Mr. Damrosch. He says, "Here's something beautiful that I am enjoying. Let's enjoy it together." He has a warm love for children. His desire to throw wide the doors of music was begun by his talks to a small group of friends.² Mr. Damrosch says:

This new method of spreading love and understanding of music among the youth of our country has passed the experimental period and has demonstrated itself to the full satisfaction of educators, students, and myself.³

Ten million school children throughout the United States and Canada are treated to glimpses of great symphonic music as a part of the regular school activities. The broadcasts are especially designed to be helpful to the teachers in the classrooms, for the real work of instruction in music performance must come from them. The idea of these programs conducted by Mr. Damrosch has grown by leaps and bounds, and has made a striking success. Although Mr. Damrosch has

¹Alice Keith, op. cit., p. 86.

²Mary B. Mullett, "Damrosch, the Nation's Music Teacher," American Magazine, CIX (May, 1930), p. 178.

³"Walter Damrosch's Radio Concerts," School and Society, XXXII (September 20, 1930), p. 388.

retired from a busy and eventful musical career, he has grown to know and love the children and keeps on for their benefit. The orchestra now numbers seventy-five players and the program has grown to include teaching manuals for teachers, 78,000 of which were sent to schools last year.

Mr. Damrosch in commenting upon his own work, said:

The whole purpose of this series is to develop a real love and appreciation of music. To accomplish this, I try to avoid a system of rule and rote. I hope I am showing my young listeners that music is the language of such emotions as they experience from day to day--joy, sorrow, laughter, and singing. Once they discover this, music will no longer seem strange to them. These young radio listeners will be the symphonic audiences of the future. Learning to like good music when they are young, they will continue to do so when they are older and will seek to satisfy their love of fine music by going to concerts of symphonic orchestras. After all, appreciation of great art is largely a matter of habits and are more easily formed when one is young.¹

We Americans are not merely listening to music, we are making it. Hundreds of school orchestras have been started during the past few years; choruses have been organized and children are learning to play various instruments.²

Possibly the United States is the only country in the world where ten million school children listen to a half hour of splendid orchestral music once a week as a part of their school schedule. This is taking place in America--thanks to the radio.

Conclusion.-- We are becoming more and more aware of the fact that books, lecture notes, records and rolls are not materials for music appreciation. To the child, music

¹Osbourne McConathy, op. cit., p. 26.

²Mary B. Mullett, op. cit., p. 181.

appreciation cannot possibly take place in the application of certain lecture notes, books, rolls and records. The true material to be utilized exists in every song, every instrumental selection, every orchestra number, and every other kind of music we use. Music appreciation should start the moment the child enters the school building. It is the association and day by day contact which creates in the spirit of the child a love for the best in life. Teachers of music of the past decade and at present are accomplishing much in that they are seeing that music brings joy, happiness, satisfaction, and is a fundamental part of the child's daily living, his program of growth and development. The interest, even of those whom we are pleased to call unmusical pupils, is being stimulated almost beyond belief, and the result is in countless instances a new outlook upon the art itself, and a new joy in their own lives.

CHAPTER V

PIANO, INSTRUMENTAL AND VOCAL CLASS INSTRUCTION

Group-work instruction is growing in favor with marked rapidity. Competition in group construction appeals to the student; it leads to enthusiasm, which in turn results in zealous practice at home. The average child delights to study with a group.¹

Advantages of group-class instruction in music.-

Group-class instruction is becoming more and more popular with our music educators as a means of reaching more students, as an economic measure, as a means of creating a greater interest among students, and incidentally, a time saver. Children are familiar with classroom procedure and discipline in their regular work. The individual lesson separates a child from his practice, and though the teacher be tact and sympathy personified, he cannot create the same atmosphere that exists in a room full of children; together their natural absorptive and competitive instincts operate as in their regular class work. The group makes faster progress than the average member would alone, as the brighter help their less talented neighbors. The pupils develop self-confidence; nervousness and stage fright have no chance to

¹Octavia Hudson, "Does Class Piano Instruction Pay?" Musician, XXXVII (July, 1932), p. 12.

develop.¹

Piano Class Instruction

The importance of piano instruction.- The piano is still the king of instruments.[?] It is the only practical home instrument upon which a single player can express himself simultaneously in rhythm, melody, and harmony--the basic elements of music. It is complete from the lowest base to the highest treble. Pitch and tone quality are built into the instrument. In all others these depend upon the ideal conception and skill of the performer. The piano opens the door of all music--instrumental or vocal. The piano is the most satisfactory instrument. The volume of music literature for piano vastly exceeds that for voice or any other instrument. The technique of piano offers fewer problems to the beginner. The amateur can vie with the virtuoso in tone production because true pitch and perfect tone are built into the instrument. Playing the piano has a practical advantage which is purely social. The young person who can play the piano is always welcome in any circle. The piano is supreme as the home instrument. When played intelligently, it becomes the center of attraction for wholesome entertainment and innocent pleasure to any gathering.²

¹Otto Miessner, "The Piano Class Movement," Address delivered before the Northwest Music Supervisors Conference, Spokane, Washington, (April 7, 1931), Pamphlet, p. 10.

²Ibid., p. 10.

Opinions of prominent persons regarding class instruction.- James Francis Cooke, President, The Presser Foundation, asserts:

Class instruction on the piano in public schools is inevitable. The advantages of the piano as a structural foundation for music study in general, are universally recognized. There will be more and more lessons given in the public schools, and many will benefit hugely thereby. At the same time, in my opinion, the work of the private music teacher will not in any sense be restricted or limited, but rather very greatly increased by this extension of interest in the work along lines of establishing educational channels.

Many children in my experience demand private individual instruction. Others benefit enormously through class instruction. The advantages of class instruction, is, that it at least touches hundreds who might not otherwise have adequate musical training.¹

H. L. Butler, Dean of the College of Fine Arts, Syracuse University, says:

I am very much in sympathy with the general idea of class piano instruction in the schools. I have seen this work most successfully carried out in the Middle-West, with the very best good to the talented music students as a result.

I think every Board of Education should seriously consider offering its students an opportunity for securing first class piano instruction at a reasonable price.² This can be done through the class piano teaching system.

Herbert Witherspoon, President, Chicago Musical College, says:

I think the adoption of piano classes by the public

¹Shall Class Instruction Be Given In Our Schools?
issued by the Committee for the Advancement of Piano Study
p. 1 New York.

²Ibid., p. 3.

school system throughout the United States would be one of the finest things to be accomplished by any organized movement for improvement in musical, or for that matter, general education.

I think we are at last beginning to realize in America that music has a real value in general education and that it is not to be taught merely as a profession or trade. I think the class piano instruction will accomplish two very definite results; first, it will excite in the children a real interest in music, thereby developing in them appreciation of the beautiful, a sense of proportion and values, and improve their general culture; and second, it will be the means of bringing to the fore musical ability which might not otherwise be discovered at all.¹

The aims of piano class methods.- The public school piano class aims to: arouse the interest of the children and make it an active factor in the teaching process; develop an all-round musicianship from the start; analyze music for its harmonic relations, so that it never becomes an abstract, difficult, technical subject; utilize the social element, the stimulus and competition furnished by the other children;² teach the fundamentals; give a sufficient degree of mastery for self-expression in the easier grades of music. This includes the making of simple accompaniments, a certain ability in sight reading, and a well trained ear. In addition, the piano class serves to discover talent which is one of the most important functions of all education.³

¹Shall Class Instruction Be Given In Our Schools?
op. cit., p. 7.

²"Piano Classes in the Schools," pp. 5-7. New York: Written and Published by the National Bureau of Advancement of Music.

³C. M. Tremaine, "Guide for Conducting Piano Classes in the Schools," p. 5. New York: National Bureau of Advancement of Music.

Method of piano class instruction.- The approach to piano study should be through previously acquired singing ability and the first material used by the piano class should consist of song materials. For this reason, class piano instruction should begin not lower than the third grade. The pupils pay a fee of twenty-five to fifty cents a lesson. A class usually consists of ten to twenty pupils. The children buy their own music material and the teacher is paid by the Board of Education. The items of expense include: special teachers to conduct classes, keeping pianos in tune, and renting additional instruments as needed. But it is more desirable for the school to own their own pianos, printed assignment slips and report cards. This expense is generally covered by the small fee charged to each child. Music teachers are agreed that children, who are taking private lessons, should not be admitted to these classes. These classes last one hour and are given weekly during school hours, if possible, for the spirit of the work is more easily maintained in this manner.¹ In the actual routine the period should not be a succession of brief individual lessons. The whole class is kept employed the whole time. The individual is helped as the class works collectively. Home practice is advisable for best results and is managed by furnishing each child with an assignment slip

¹C. M. Tremaine, op. cit., pp. 9-11.

which must be filled out each week and returned to the teacher.¹

The most important thing is that the teacher, who engages in class instruction, should be adequately equipped. The qualifications of a good teacher of class piano might be termed in what is called the four "P's". They are: piano, or the knowledge of it, personality, poise, and patience.² Success or failure of a class depends upon the ability of the teacher. She should be a thorough musician, alert, pleasant, tactful, resourceful, and exceedingly energetic.³

Otto Miessner, in his address delivered before the Northwest Music Supervisors Conference at Spokane, said:

The greatest value of the piano classes is that they open the door of musical opportunity, serve to discover talent and encourage it and bring to the less gifted children at least such familiarity with the language of music and such a degree of ability to express themselves in it, that they will always be able to derive pleasure from it throughout their life and will even probably play much better than the uninterested students of the old methods.⁴

A popular feature of piano classes in the schools of Lincoln, Nebraska, according to Hazel G. Kincella, is the ensemble work. Each pupil is required to learn two pieces of ensemble music a semester. Another feature is the opportunity provided for the students to play often before the parents

¹C. M. Tremaine, op. cit., p. 26.

²Helen S. Schwin, "An Experiment in Class Piano Teaching," School Music Magazine, XXXI (May-June, 1931), p. 7

³Julia E. Broughton, "Class Piano Instruction," School Music Magazine, XXX (January-February, 1930), p. 8.

⁴Otto Miessner, op. cit., p. 14.

and friends by means of monthly recitals and any other function, such as: The Parent Teachers Association, School or local civic clubs, conventions, festivals, Patrons Night Club, and other school organizations.¹ Class piano instruction has proved to be a success wherever it has been thoroughly tried. Private teachers, who first feared the classes in the public schools, have found that the classes doubled and even tripled. Many students attracted by the low price have studied piano that would never have otherwise studied piano. A majority of these pupils became so interested that they continue their work with a private teacher.² On the whole, piano class instruction has surmounted most of the obstacles in its way and is proving more popular with music teachers everywhere. Some schools are even showing a surplus after expenses are paid at the close of the school year.

Instrumental Class Instruction

In the teaching of instrumental class instruction, two large functions are involved: one is the immediate or school function; all schools which start instrumental study want a band or an orchestra in the quickest possible time, regardless of the methods employed for obtaining these results. The other is the immediate function and may be explained as

¹Supplement to "National Survey of Piano Classes in Operation," made and published by the National Bureau For The Advancement Of Music. p. 14.

²C. M. Tremaine, op. cit., pp. 7-8.

training the individual for a leisure time activity.

Method of instrumental class instruction.- There are three approaches to class study: class lessons on homogeneous instruments; class lessons on heterogeneous instruments; and the full band or orchestra in one class.¹ Class lessons on one homogeneous instrument in many cases are similar to private study in function, that is, the development of technique. Taken educationally the class method is an advance on individual work because of the competitive spirit, emphasis on cooperation, social implications, and economy. Class instruction on heterogeneous instruments is carried on in several ways. The instruments belonging to the same family may be grouped together, or instruments of the same key may be grouped together. By this method the emphasis is not upon technique alone but on tonal balance and ensemble performance. Mr. Irving Cheyette, Instructor in Instrumental Music at Mount Vernon, New York, says:

The work is more easily motivated because of larger opportunity for variation in dull processes. What is lost in technique, is more than made up in interest in music as a social art and in stimulating towards a finer musical understanding.²

The full band or orchestra approach is proving to be more popular and is being favored as the best method of teaching instrumental classes. It has a stimulating value

¹Irving Cheyette, "Teaching Instrumental Music in Public Schools," Education, LIV (October, 1933), p. 74.

²Ibid., p. 76.

and a great opportunity to vary the dull processes involved in learning to play an instrument. It is the better way to teach dynamics and tempi and for study of instrumental timbre and ensemble balance. Technique is taught by use of unison scales after the children have gained some control over embouchure. The first few minutes of the class lesson is devoted to "warming up" exercises in unison, followed by assigned work. The instructor is able to help the individual by alternating individual with group performance. Definite home study must be assigned. The last few minutes of the class period should be devoted to solo or small ensemble performance. These serve as inspiration and stimulus and acquaint the student with good tone quality and additional literature. The goal of the instructor is to start the pupil off with a vision of his instrument as a means of music making, self-expression, and musical pleasure. His duty is to awake a keen enthusiasm for music and sustain this interest over a period of years and build the child up to a higher level. The child will have built up for himself a better life and a wider personality though he never becomes a virtuoso or a composer.

Vocal Class Instruction

After class instruction has been successfully carried on in our schools along the lines of piano, violin and other symphony instruments, it was found that the fundamentals of voice production could be taught to groups in the senior

high school. This is quite contrary to the old belief that the human voice required individual training. As an example of the result of voice classes in the schools, the singers who graduated from the first classes at Rochester, New York,¹ nine years ago are singing well today; many of them professionals, and others have derived great pleasure from having had this training.

Objectives of class voice training.- The main objectives of class voice training are: to teach boys and girls to use their vocal equipment in singing and speaking most efficiently and artistically; to study and perform the best in our song literature, both American and foreign, beginning with songs that are easy in text and music, and progressing to songs that are more difficult in understanding and performance; to cultivate the pupil's ability to sing before an audience; to teach the pupil a real appreciation of good songs by listening to others sing and thereby reinforce the truth taught in class; to encourage singing in the home; that is, music of a more serious nature and not popular songs; to give the pupil a more conscious aesthetic sense from having lived intimately with an art subject.²

Procedure in vocal class teaching.- Here is a class where no money must be spent in the buying of an instrument,

¹Alfred Spouse, "High School Voice Class Demonstration," Journal of Proceedings of the Music Supervisors National Conference, 1930, p.138.

²Ibid., p. 139.

as it is one instrument we all possess--the human voice. Specially trained teachers are necessary; particularly those who have made a study of adolescent voice. Voice teachers are agreed that this work should not start below the senior high school. Boys should not be admitted until their voices have passed the changing period, and only girls whose voices sound mature should be eligible. Classes of one sex are desirable, but the pupils prefer mixed group. Classes range from ten to thirty-five pupils. There are three types of teaching: the drill method, the song method, and the drill and song method.¹ The drill method consists of abstract exercises, as vocal forms in scales and vocalizing. Songs are not taken up until the mechanical difficulties have been conquered. This is a poor method to use in the teaching of voice in the public schools, as no other subject is taught in this manner. In the song method, the song is the thing from the start to the finish. The majority of schools have adopted the so-called song method and the textbooks are omitting abstract drill material. The drill and song method is a mixture of drill work and song singing. The first semester is occupied with the teaching of correct breathing, free articulation, and a careful study of vowels and consonants. Songs are introduced after the first semester. In mixed classes two songs should always be introduced: one for the

¹Alfred Spouse, "Voice Classes in Senior High Schools," Music Supervisors Journal, XVI (February, 1930), p. 47.

boys, which has a manly atmosphere and has to do with the out-of-doors, the sea, or ambition; "Duna" is a good song to begin with. For the girls, the "Spring Song" by Moore is an excellent one to introduce at first. After the first semester, half the lesson is devoted to drill and half to singing songs. In taking up a new song the text is read dramatically as a good reader would recite a poem, then the music is played or sung and studied to see if the melody fits the words, and then the entire class sings the song in unison. The last few minutes of the class period is spent in having individuals sing, which serves as an incentive to others. Frederick H. Haywood, New York City, in addressing the National Music Supervisors Conference, said, "Make way for the voice culture classes. They are here to stay."¹

Frederick W. Wodell, Converse College, Spartanburg, South Carolina, holds that vocal teaching in public schools is the most important part of the music work in the system, that the voices of children are a very great gift and responsibility, and that no expense should be spared in getting this phase of music established in our schools.²

Conclusion.- Class instruction has proven a real

¹Frederick H. Haywood, "Minimum Essentials for Voice Culture Class Instruction in High Schools," Journal of Proceedings of the Music Supervisors National Conference, 1929, p. 122.

²Frederick W. Wodell, "Taking Some Bunk out of Vocal Teaching in the Public Schools," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 92.

benefit to the children of our nation. The distinctive value is that the rich and the poor alike are taught to play and sing. Class instruction is economical, it awakens interest, and has played a greater part in the furtherance of the child's musical education than any other phase of music. It is not the purpose of these lessons to make professional musicians or virtuosos; however, they do discover talent. The basic purpose is to help students develop enough ability to give pleasure to themselves and their friends. It is helping America to become a musical nation.

CHAPTER VI

TESTS AND MEASUREMENTS IN MUSIC

Music testing is slowly becoming a part of the working scheme of the practical music educator. The testing movement has not advanced as rapidly, nor has it been the object of extensive scientific study as have the other school subjects. Some music educators have been prone to smile and actually scorn any mention of the subject. That present day music testing is moving, is evidenced in several recent tests including the "K-D Music Tests," by Doctor Jacob Kwalwasser and Peter Dykema. The sole justification for all tests and measurements in this field is the improvement of music education.

Standard tests classified.- In general two kinds of music tests are now being used.¹ They are: prognosis or aptitude tests, which measure the innate capacity of each child for learning music. By aptitude we mean the inborn, specific, superior ease of learning a particular subject; it is commonly called, talent for music. Probably most children possess about the same amount of talent for music as they do for other school subjects. In the case of talent, as it is used here, it means whether the child has a sufficient degree of talent to make a study of music worth while.

¹Jacob Kwalwasser, Tests and Measurements in Music, pp. 19-22. New York: Brichard & Company, 1927.

The function of prognosis tests in music is to ascertain in advance of the study of music, the degree of talent possessed by each child.¹ They are divided into three groups: sensory, feeling, and motor tests. The other kind is achievement tests, which measure what an individual has learned and what he is doing with his endowment. It measures what the child has actually learned, or to what extent he has actually realized upon the native talent with which he is endowed. These tests cover a wide range of music information such as knowledge of: the name of the composer, the name of the composition, the key, the time signature, the rhythm, the name of the note, how long the note is to be held, whether the music goes up or down, and other similar content.² These tests are divided into three groups: knowledge, or learning; appreciation, or attitude; and performance or skill.

Prognosis Tests

Kwalwasser-Dykema music test.- The authors of this test are: Jacob Kwalwasser, Ph. D., Professor of Music Education, Syracuse University, and Peter W. Dykema, M. L., Professor of Music Education, Teachers College, Columbia University. The publishers are: Carl Fisher, Inc., Cooper Square, New York; and RCA Victor Company, Inc., Camden,

¹Clara Josephine McCauley, "A Professionalized Study of Public School Music," p. 98. Knoxville: Jos. E. Avent, 1932.

²Ibid., p. 99.

New Jersey, Educational Department. The purpose of these tests is essentially the same as that of the Seashore Tests of Musical Talent, except to measure additional phases of it. These tests consist of five double-faced ten-inch records which measure the following abilities and capacities:¹ tonal memory--which tests the power to retain and compare tonal patterns of various lengths; quality discrimination--which measures power to detect sameness or difference in quality of tone as produced by different orchestral instruments; intensity discrimination--measures capacity to perceive variations in the loudness or strength of tones and chords; tonal movement--measures ability to judge tendency of a succession of tones to proceed to a point of rest; time discrimination--measures the acuity of our time sense; rhythm discrimination--measures capacity to detect the presence or absence of time or intensity variation in a series of paired rhythmic patterns; pitch discrimination--measures capacity for detecting variation in the pitch of tones; melodic taste--measures on the basis of general musical appeal, sensitiveness to structure, balance, and phrase compatibility; pitch imagery--measures ability to form images of various tonal effects from music notation; rhythmic imagery--measures ability to form images of various rhythmic effects from music notation. These tests, while

¹Clara Josephine McCauley, op. cit., p. 113.

new, promise to be quite as useful as those of Doctor Seashore. They cover more phases of musical talent.¹

Schoen's "Relative Pitch Test," "Tonal Sequence Test," "Rhythm Test."- The author of this test is Max Schoen, Carnegie Institute of Technology, Pittsburgh, Pennsylvania. This test is published by the Institute of Technology, Pennsylvania. It begins with the fifth grade and extends through college. The purpose of the test is to measure the accuracy with which the subject can hear differences in distances between intervals. The test measures musical capacity.² The test is divided into four parts: relative pitch--comparison of two intervals of the same direction with first tones in common; comparison of two intervals of opposite direction with first tones in common; comparison of two intervals by the same direction with second tones in common; comparison of two intervals of opposite direction with the second tone of the first interval in common with the first tone of the second interval; comparison of two intervals of the same direction with no tones in common; comparison of two intervals of opposite direction with no tones in common.³ Tonal sequence--four two-phrase melodies are selected for standard compositions. Three

¹Berenice Barnard, "Music Talent Tests," Music Supervisors Journal, XVIII (May, 1932), pp. 54-56.

²Jacob Kwalwasser, op. cit., p. 23.

³Max Schoen, "Test and Relative Pitch," and "Rhythm," Journal of Comparative Psychology, V (February, 1925), pp. 31-32.

alternative phrases are devised as possible endings for the first phrase. They get poorer by degrees until the third is obviously inappropriate.¹ Rhythm--this is a test of one sensitivity to slight variations in rhythmic patterns. The test consists of twenty-five pairs of monotonistic rhythmic phrases, each phrase containing two fairly distinct rhythmic patterns. The second phrase has a slight change in the duration of one of the constituent tones of the first or second pattern. The pupil is to judge whether the change occurs in the first or second patterns of the repeated phrase.²

Seashore's measures of musical talent.-- The first test series appeared in 1919 under the name of "Measures of Musical Talent," written by Carl Emil Seashore, Professor of Psychology and Dean of Graduate College, University of Iowa. They are published by the Bureau of Educational Research and Service, State University of Iowa, Iowa City. They are for grades five and six Junior high school, Senior high school, colleges and any adult. The purpose of the test is to ascertain the degree of active talent in each individual for the acquisition of music knowledge. The test consists of six Columbia phonograph records as follows:

A - 7536 - Sense of Pitch,	No. 1 A and No. 1 B
A - 7537 - Sense of Intensity,	No. 2 A and No. 2 B
A - 7538 - Sense of Time,	No. 3 A and No. 3 B

¹Max Schoen, op. cit., pp. 36-37.

²Ibid., pp. 47-49.

- A - 7539 - Sense of Consonance, No. 4 A and No. 4 B
A - 7540 - Sense of Memory, No. 5 A and No. 5 B
5 - 3005 - D Sense of Rhythm, No. 6 A and No. 6 B

These tests appraise six basic capacities which underlie general music ability:¹ pitch--the pupil is given one hundred trials to judge whether the second tone of each pair is higher or lower than the first; intensity--the pupil is given one hundred trials to judge whether the second tone of each pair is louder or softer than the first; time--the pupil is given one hundred trials to judge whether the second time interval is longer or shorter than the first; consonance--the pupil is given fifty items and he must judge on the basis of smoothness, blending, and purity; whether the second pair of tones heard is better or worse than the first pair of tones; rhythm--the pupil is given fifty items and must judge whether the paired patterns are the same or different; tonal memory--this test consists of fifty trials representing five degrees of difficulty; every tonal pattern is repeated and in the repetition one tone is changed; the pupil must identify the changed tone; the Seashore tests are especially valuable to select those students from whom it is useless to require music to be taken; to select those of major music talent for whom a study of music would be worth while; to classify beginning music pupils in the groups with

¹Educational Research and Statistics, School and Society, XXX (August 24, 1929), p. 274.

reference to their music prospects.¹

Achievement Tests

The Beach music test.- The author is Frank A. Beach, Emporia, Kansas. It is published by the Bureau of Educational Measurements, State Teachers College, Emporia, Kansas. It is suitable for junior and senior high school students. The test involves the following different parts: Knowledge of Music Symbols, Recognition of Measure, Tone Direction and Melody, Pitch Discrimination, Application of Symbols, Time Values, Terms and Symbols, Correction of Notation, Syllables and Pitch Names, Representation of Pitches, and Composers and Artists.²

Courtis music appreciation test.- The author is S. A. Courtis, Professor of Education, University of Michigan; Educational Consultant Detroit Public Schools and Hamtrack Public Schools. The publisher is Courtis Standard Tests, 1807 East Grand Boulevard, Detroit, Michigan. They are for grades four and twelve. The purpose of the test is to measure in an objective way rhythm and mood. The test consists of two parts: in the first part a story is told and at a certain point a record is played which answers the particular thing needed to make the story complete. There are four answers and the student chooses the one that best

¹Clara Josephine McCauley, op. cit., p. 108.

²Henry Lester Smith and Wendell W. Wright, Bulletin of the School of Education, Indiana University, IV, pp. 177-78.

expresses the thought needed in the story; in the second part, the same procedure is used but here the pupil is to ascertain the mood and thought of the boy in the story. According to most authorities on tests, it lays too much stress upon the story and not enough upon the music. The pupil's response should be stimulated by the story told by the music, rather than just a story told by someone.¹

Gildersleeve musical achievement tests.-- The author, Gleann Gildersleeve, Ph. D., Instructor in Music Education, Teachers College Columbia University, with the cooperation of Wayne Soper, Professor of Education, Westchester Normal School, Westchester, Pennsylvania. They are published by the Institute of Educational Research, Division of Field Studies, Teachers College, Columbia University. They are for grades four to eight. There are four tests involved: the way musical instruments are played--there are twenty-four instruments to classify; knowledge and use of musical symbols; types of compositions; and familiar melodies from notation--there are ten melodies to identify. The Gildersleeve tests are quite easy to give and the directions are easy to follow. This test is a practical one to use in the public school.²

The Hillbrand sight-singing test.-- The author: E. K. Hillbrand, Ph. D., Professor Education, and Dean of

¹Clara Josephine McCauley, op. cit., pp. 146-49.

²Ibid., pp. 126-29.

Graduate School, University of Wichita, Wichita, Kansas.

The publishers are: World Book Company, Yonkers-on-Hudson, New York. The test gives the teacher of music a means of determining by precise, objective measurement the ability of fourth, fifth, and sixth grade pupils in the mechanics of sight-singing. A test of this sort is needed if the teacher is to know definitely to what degree each pupil is able to read vocal music and what are his individual difficulties, as a basis for improving instruction or varying the teaching to meet the needs of different classes or pupils.

Uses of the test.- Having found by careful measurement the ability of each pupil in sight-singing, the teacher may know:

- (1) how much her pupils vary in ability
- (2) what pupils are musical illiterates
- (3) whether pupils need special instruction and what kind of instruction
- (4) whether the pupils of the school are up to the standard for their grades as shown by grade norms
- (5) how the 4th, 5th, and 6th grades compare in average ability
- (6) what improvement each grade makes in a year
- (7) what method of teaching sight-singing produces the best results

When practical, pupils may be divided into sections according to their ability in sight-singing in order that the instruction may be better adapted to their abilities.

Diagnostic value of the test.- Provision is made for recording separately the different kinds of errors made by the pupil, such as notes wrongly pitched, transpositions,

flattening, sharpening, omission of notes, and errors in time. These serve as a diagnosis of the difficulties of the pupils in sight-singing and guide the teacher in remedial instruction.

Songs for the test.- The selection of the songs used in the test is the result of an extensive research, covering five years, in which 960 representative songs chosen from all the well-known music readers were thoroughly examined and tried out. These finally proved inappropriate and the author composed twelve songs which were rated by 500 music supervisors in all parts of the country. The six songs finally chosen increase in difficulty by equal steps. A complete description of the development and standardization of the test will be found in the author's monograph, entitled "Measuring Ability in Sight-Singing."¹

Nature of the test.- The test is in the form of a four-page folder containing six short songs. The pupil is permitted to study the songs a few minutes and is then asked to sing them without any help or accompaniment. Each pupil is tested singly in a quiet room. The various errors made by the pupil while singing are recorded on a copy of the songs. One copy of the test is needed for each pupil tested.

For a further description of the Hillbrand

¹Earl K. Hillbrand, "Measuring Ability in Sight-Singing," Ann Arbor: Edwards Bros., 1924.

Sight-Singing Test see account of Clara Josephine McCauley¹ and Jacob Kwalwasser.²

Hutchinson music tests No. 1 silent reading and recognition.- The authors are: Herbert E. Hutchinson, Director of Music, West High School, Columbus, and L. W. Pressey, Department of Psychology, Ohio State University. They are published by Public School Publishing Company, Bloomington, Illinois. The purpose of this test is to measure the ability of the pupil, to read music silently, and also to ascertain his background acquaintance with standard music. The test consists of musical notations of twenty-four different musical compositions. A phrase or two of the melody of each composition is presented. The twenty-four items are divided into six groups of four lines each. The child chooses the right titles that correspond to the music notation. The last two or three groups of the test are quite difficult.³ This test takes care of only one phase of music--tonal imagery. It fails to take in many phases of music which the National Council of Music Supervisors set up as a goal.⁴

Kwalwasser-Ruch tests of musical accomplishment.- The authors are: Jacob Kwalwasser, Ph. D., Professor of Music

¹Clara Josephine McCauley, op. cit., pp. 146-49.

²Jacob Kwalwasser, op. cit., p. 103.

³Ibid., p. 79.

⁴Cundiff-Dykema, School Music Handbook, pp. 202-3.

Education, Syracuse University, Syracuse, New York;
G. M. Ruch, Ph. D., Associate Professor of Education and
Psychology, University of California, Berkeley, California.
They are published by the State University of Iowa, Bureau of
Educational Research and Service, Iowa City. The purpose is
to measure the achievement of pupils in the typical public
school course in the elementary and high schools. The fol-
lowing sorts of tests are involved: Knowledge of Musical
Symbols and Terms, Recognition of Syllable Names, Detection
of Pitch Errors in a Familiar Melody, Detection of Time
Errors in a Familiar Melody, Recognition of Pitch Names,
Knowledge of Time Signatures, of Key Signatures, of Note
Values, of Rest Values, and Recognition of Familiar Melodies
from Notation.¹ This test is one of the most useful of all
the group-tests. It is especially adapted for the individual
teacher in the typical crowded schedule. Actual material
taught in the public schools can be measured by this test.

Kwalwasser test of music information and apprecia-
tion.-- The author is: Jacob Kwalwasser, Ph. D., Professor
of Music Education, Syracuse University, Syracuse, New York.
The publishers are: Bureau of Educational Research and
Service, State University of Iowa, Iowa City. The purpose
of this test is to measure music knowledge. The term appre-
ciation is used because the facts measured in this test are

¹G. M. Ruch, The Objective or New-Type Examination,
pp. 255-62. New York: Scott, Foresman & Company, 1929.

taken from the best appreciation courses of high schools and colleges.¹ The test includes three parts: history and biography, which have to do with artists, composers, and compositions; instrumentation, which measures the general knowledge of instruments; and musical form, which has to do with music structure and form. This is an excellent test and carries much value in the field in which it is intended. It measures music appreciation and it is taught and understood in our public schools.²

Mosher group-tests.- The author is: Raymond C. Mosher, Pd. D., Professor of Psychology, University of Idaho, Moscow, Idaho. The publishers are: Bureau of Publications, Columbia University, Teachers College, New York City. The tests are not for any specific grade or class. The purpose of the tests are to ascertain the difficulty of music subject-matter of various grades; to study achievement for scientific reasons; to learn the degree to which certain phases of music teaching really function in the sight-reading process. These tests involve: knowledge of musical symbols, marks of expression, and general music information; recognition of scales, chords, and intervals; knowledge of measures and note values (duration, not pitch); ability to identify well-known melodies, when read silently; ability to write tonal figures or patterns from hearing them played on

¹Jacob Kwalwasser, op. cit., p. 98.

²Clara Josephine McCauley, op. cit., pp. 143-46.

piano; ability to write melodies from dictation.¹

Torgerson-Fahnestock music test.- The authors are: T. L. Torgerson, Ph. D., Assistant Professor of Education, School of Education, University of Wisconsin, Madison, Wisconsin; Ernest Fahnestock, A. B., Supervisor of Music, City Public Schools, West Allis, Wisconsin. The publishers are: Public School Publishing Company, Bloomington, Illinois. The purposes are to measure attainments in both theoretical and practical aspects of music; to determine the progress of the class as a whole; and to compare one class or community with another. The test is in two parts: A and B. The A part tests theoretical facts; and part B contains tests for ear training. This is an inclusive test and measures many other phases of music actually taught in the public school field.²

Conclusion.- A study of new-type objective tests in the field of public school music, indicates that there is ample opportunity for the use of prognosis tests, in the measurement of musical talent, and in the use of achievement tests for the measurement of actual accomplishment in public school music courses. These tests will increase the efficiency of teaching music to students. The worth-whileness of

¹Raymond M. Mosher, The Group Method of Measurement of Sight-Singing, p. 2. New York: Bureau of Publications, Teachers College, Columbia University.

²Henry L. Smith and Wendell W. Wright, op. cit., pp. 181-82.

any new endeavor in education is measured by the difference which it makes in the learning efficiency of the pupil. The writer has not exhausted the number of tests that are offered in the field of music by any means, but has endeavored to discuss what seems to be, according to those who are working in this field, the most practical tests to be used in our public school music. Surely the ways of music testing are not strewn with roses. Many factors in music testing are difficult to control. Some of these are: background noises, the instrument used, the temporal nature of music which forces the same pace upon students of differing absorptive capacity, varying degrees of interest, and fluctuation of attention. Most of these are impossible to control and yet play an important part in obtaining the results of tests.¹

¹Gene Carrodi Moos, "Some Recent Developments in Music Testing," Music Quarterly, XIX (July, 1933), p. 326.

CHAPTER VII
GROUP ACTIVITIES

One of the most powerful influences in raising the level of music taught in our schools is the work that is being done by our music teachers along the line of ensemble playing. Bands and orchestras, girls' and boys' glee clubs, mixed choruses, and a cappella choirs for the older students, and harmonica bands, rhythm bands and baby orchestras for the younger students are some of the more important activities that are being introduced into many schools. The advantages are many. Technically it leads to better tone quality, a more perfect intonation, an improvement in rhythm, and a more expressive performance. Socially, group participation develops a sense of responsibility; each participant doing his utmost to achieve the highest possible standard of ensemble performance. It provides wholesome recreation and an opportunity for pleasant associations. It develops confidence and self-control, and a taste and appreciation of the finer things in life. It is a fine mental stimulus as reading at sight is especially exhilarating--developing alertness, accuracy, and precision.¹

The Band and Orchestra

Will Earhart found in his study of recent advances in

¹Eugene J. Weigel, "A Standard Course of Study for the High School Band," Journal of Proceedings of the Music Supervisors National Conference, 1929, p. 618.

music that before 1905 school orchestras and bands, as a feature of school music, were few in number and modest in instrumentation and capability. There has been a continual development since that time; but of late the movement has gained so rapidly that the progress of earlier years has been overshadowed.¹ Bands have been looked upon in some schools as a general utility organization to create enthusiasm for pep meetings, entertainments, football games, and community affairs. Within the last six years the band has become a dignified organization, capable of lofty musical ideals with beautiful tone quality. Karl W. Gehrkins, Oberlin, Ohio, says:

The big new thing in music education is the evolution of instrumental music; and the most striking of all the remarkable developments in this special field is the modern symphonic bands. The band has always been a more or less bad odor among musicians--and rightly so, for in the past it has usually consisted of a badly balanced group of from fifteen to forty noise makers playing humdrum music in such a way as to hurt ones ears. The modern school band is rapidly coming to be a very different thing. It is a well-balanced group of from forty to eighty performers, each one trying his utmost to produce as beautiful a tone as possible upon his instrument. The result is a smoothness and sonority of effect comparable only with the symphony orchestra. Hence the new name, SYMPHONIC BAND.²

According to Lee M. Lockhart, Director of Instrumental Music, Council Bluffs, Iowa, a symphonic orchestra is an organization in which each type of instrument may work as a

¹Will Earhart, and Charles N. Boyd, Recent Advances in Instruction in Music, p. 8. Department of the Interior Bureau of Education Bulletin, 1923, No. 20.

²Karl W. Gehrkins, "A Page or Two of Opinion," School Music Magazine, XXX, No. 145, (May-June, 1929), p. 2.

unit, having possible within its group sufficient depth for bass, sufficient height for soprano, and sufficient body in the inner voices to balance.¹ In spite of the notable improvement that has been made one exceedingly important thing is still lacking--suitable music especially arranged for bands. Music was formerly written for orchestra and has had to be rearranged or transcribed for bands. Much of this has not been done artistically or successfully. Composers have hindered in the past by no standard instrumentation for band. Each country has had a different instrumentation. Through the influence of the American Band Masters' Association a higher grade of music especially composed and arranged for bands is being produced.²

The orchestra has not been as handicapped as has the band. The orchestra has always had standard instrumentation and volumes of music have been written for the orchestra that is musically worth while. To meet the expectations of the school board who expect a finished concert performance at the end of the first term, and of the parents who want to hear their youngsters play master works after a few lessons, and to please the children who would like to play master works, the "simplified line" for all instruments has been introduced

¹Lee M. Lockhart, "The Symphonic Band," Journal of Proceedings of the Music Supervisors National Conference, 1928, p. 193.

²Edwin Franks Goldman, "The Great Adventure in American Band," Etude, LI (October, 1933), pp. 6-99.

for the less experienced players, while the more advanced ones carry on the regular parts. In this way, pupils of varying ability can take part in the same performance and the young beginners are prevented from growing discouraged.¹

The training in orchestra work offers to the pupil a fine musical education, team work of the most exacting description, and a good lesson in public spirit. The building up of an orchestra is a matter of tact, forethought, and hard work on the part of the leader. Class instruction of the different instruments has done much to advance the high proficiency of the orchestra.

Chamber Music

Chamber music in secondary schools is a music development with great artistic merit. Chamber music as a definite phase of training for the rank and file of music students has been slow in developing. This is principally due to the inaccessibility of suitable material.

Advantages of chamber music.- There are several reasons for considering chamber music a valuable musical resource. It is the most exacting field of composition. The student grows in general musicianship more rapidly in the small ensemble than in the more complicated structure of band and orchestra; he will grow in sensitivity to pitch

¹Charles J. Roberts, "Modern Trends in Arranging for School Orchestra and Band," Supervisors Service Bulletin, XI (March-April, 1932), p. 55.

inflections, tone quality and color, sense of tonal and harmonic balance, rhythmic repose and movement, and dynamic values.¹ The appeal of chamber music does not come from massed effects or through variegated tone color but from beauty of outline and thought, through formal balance and quality of expression, and through abundance of ideas and contrapuntal skill. To play such music the student must have self-reliance to carry on his own part without assistance, and willingness to give and take with his fellow performers in the absence of a conductor who forms no part of the chamber music ensemble.

Instrumental combinations.- The great advantage of chamber music lies in the variety of instrumental combinations available. The ideal combination is the string quartet or the trio for violin, 'cello, and piano; but many other groupings can be made with or without the piano. Beethoven has written three duets for clarinet and bassoon; there are a number of trios for flute, oboe and clarinet; other groupings are: two, three, four flutes, string quartets for violin, viola, and 'cello.³

Influence of chamber music.- Chamber music forms a

¹J. Leon Ruddick, "Chamber Music in Secondary Schools and Colleges," Journal of Proceedings of the Music Supervisors National Conference, 1931, pp. 175-76.

²Burnet C. Tuthill, "The Opportunity for the Development of Chamber Music in School and Home," Journal of Proceedings of the Music Supervisors National Conference, 1930, pp. 69-70.

logical basis for building a strong foundation in listening accurately and efficiently. In playing in these combinations the entire responsibility falls upon the individual and he gains a finer appreciation of phrase values. Chamber music literature enriches musical experience of both performers and listeners. To encourage these activities, interclass contests are devised and periodic gatherings are held where different groups come together and play.¹ These class groupings have an advantage in that they may stick together after graduation which keeps up friendly ties and community interests. No other form of ensemble playing is so adaptable to the American home as that of chamber music. Thus it is doing its share in bringing about a musical America.

Vocal Activities

In the field of vocal music there are many phases. The ideal situation is one in which there is music for every one and there should be special classes for the musically inclined and the musically gifted. Earl L. Baker, Lawrence College Conservatory, Appleton, Wisconsin, compares good singing to a pyramid and sets forth the following logical steps:

Teach the child to sing smoothly and the legato character of the song will be kept; teach the child to see and feel rhythm and the added value of variation in time beats will be cemented upon legato singing; teach the child to read notes quickly and easily and his repertoire will be

¹Burnet C. Tuthill, op cit., p. 69.

enlarged beyond any he would achieve through merely learning note-wise; teach him to synchronize reading of the lyric with the first three qualities and you have added life and interest to the music, for him as a performer and for you as the audience; teach him to sing with expression, as well as with technical correctness, and you have made a musician.¹

The chorus.- Every pupil in the school can help in the chorus, as numbers are necessary in the chorus to obtain the body of tone, enthusiasm, and great choral effects. The schools in which the students are required to take choral work are benefiting the largest number. All students need such music for its recreational as well as for its cultural value. It brightens the mind and gives a broader point of view. Here every one has a chance to learn to listen and appreciate great music. It provides musical, mental, moral, emotional, physical, and vocational training.² This is an organization for both boys and girls, and in the high school includes all classes from freshmen to junior. This teaches unselfishness, cooperation and loyalty to the mass. There is a great variety of material. Every pupil should know one or more of the great oratorios, like the "Messiah," "Elijah," or "Creation"; and the great cantatas like, "Hiawatha" and the "Swan and Skylark"; the operas both light and grand are being

¹Earl L. Baker, "The Training and Conservation of Voices in the Junior-Senior High School," Journal of Proceedings of the Music Supervisors National Conference, 1929, p. 593.

²T. P. Giddings and Earl L. Baker, High School Music Teaching, pp. 18-24. Appleton, Wisconsin: 1928.

studied in many schools. Some of the greatest choral music known is in the form of masses. There is also a vast amount of choral music ranging from heavy choruses to the light, simple humorous ones. The chorus, when in the hands of an enthusiastic and competent instructor, produces a proficient body of singers and will give them education in music, concentration, efficiency, and initiative such as is afforded by no other study in the whole curriculum.¹

The glee clubs.- There is a large and interesting class of vocal music that does not sound well when sung by a large chorus. There are a number of talented singers in our schools who should have special training. These needs are met by the organization of glee clubs among both boys and girls, singing separately and in combination. In the last decade vocal music has seemed to be neglected, due to the emphasis that has been placed upon instrumental music. Serious efforts are now being made to restore vocal music to its proper place as the fundamental basis of musical interest. The National High School chorus movement has been largely responsible for this revival of interest.² Great strides have been made in setting national standards for high school chorus music. T. P. Giddings, Supervisor of Music of the Public Schools of Minneapolis, in discussing glee clubs, says:

¹T. P. Giddings and Earl L. Baker, op. cit., p. 64.

²George L. Lindsay, "Fundamental Values of Vocal Music in a Modern High School," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 78.

Voices should be selected very carefully, and only those whose voices sound well together should be admitted to membership. The glee club should be organized with a two-fold purpose; the development of the individual pupil, and the appearance of the group before the public. For both reasons the best possible organization should be built up.¹

Glee clubs should be social as well as musical organizations. Serenading, parties, sleigh rides, and other social functions make for interest and tend to build up the coherence and effectiveness of the clubs. In most high schools these clubs are organized with a constitution, bylaws, and regularly elected officers. There is a wealth of material at the command of the teacher, and the success of the glee club depends largely upon that selection. Members of the glee club as a rule receive credit for their work the same as they do in other studies and in the same proportion. As a result of these clubs, there can be found in most high schools a well trained body of singers receiving a training in music and public spirit.

A Cappella Choir

The a cappella choir is being instituted in many high schools by directors who recognize its great possibilities. This type of choral work is important in that it instills into the mind and soul of the adolescent something more lofty, more noble, more expressive than the usual choral work.

The aims and character.- This important phase of music education has for its aims, pure tone, perfect

¹T. P. Giddings, op. cit., p. 84.

blending, clear intonation, and true ensemble singing.¹ In order to understand the work of the a cappella choir the word "a cappella" should be understood. It is an old word which refers to the type of music used in the christian church in the last half of the sixteenth century. This same type of music was written and used outside of the church and at other times. The music is for voices alone; no instrumental accompaniment is written or needed as vocal tone is the primary color. All voices are melodic and all parts are of equal importance. The music is polyphonic in character. The rhythmic independence is based upon the work; and the rhythmic variety is caused by independence of voices. A cappella is essentially chamber music. This music is conceived for one instrument on a part and there are usually four parts; each performer is a soloist and each part a solo part. Expression is conveyed by minute inflections rather than exaggerated shouting. The a cappella choir appeals because of its refinement and consummate artistry; there is an intimate feeling and the parts seem to converse with one another. There is a popular misconception that all unaccompanied singing is a cappella music; and another misconception is that it requires a large number of singers, the truth being quite the opposite. An ideal group for a high school

¹Anne E. Pierce, "Our Government Surveys Public School Music," Musician, XXXVIII (September, 1933), pp. 6-7.

a cappella choir is from five to ten voices.¹ Noble Cain, composer of a cappella music, in his comments on this type of music, says:

There is a spiritual content in a cappella singing not found in such degree in any accompanied choral music for this reason: a cappella work is particularly suited to high schools because it furnished an emotional outlet of the spiritual type at a time in the life of the student when he is more than ever stirred by the strange urging of his adolescent nature. Young people at this age are most romantic, most colorful. . . . Group a cappella singing causes great inward stir for this age and many a high school youth will feel moved until tears fill his eyes, and yet he will not know what causes it and would probably try to hide it or make light of it under ordinary circumstances. At this age there is a fundamental need for such spiritual outlet.²

By peculiar swing of the pendulum of time the oldest has become the newest. A cappella choirs are becoming more and more frequent in our secondary schools. In this work the youth develops self-expression and is trained in self-control, character, and all the essentials that go into the make-up of good citizenship.³

The Rural School Choir

An interesting system has been developed in the rural schools in the state of Iowa by Professor C. A. Fullerton, head of the Department of Music, Iowa State Teachers College.

¹E. H. Wilcox, "A Cappella a Definition with Observations," Music Supervisors Journal, XIX (March, 1933), p. 29.

²Noble Cain, "A Cappella Singing Its Functions in Education," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 174.

³Einar Lindblom, "A Cappella Singing in the High School," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 284.

The aim of this endeavor is to have a choir in every one-room rural school including every boy and girl above the third grade. This choir plan has grown from two counties in 1926 to ninety-five counties out of ninety-nine counties in the state in 1931.¹

The choir plan.- Mr. Fullerton has compiled a book of songs called the "One Book Course in Elementary Music and Selected Songs for Schools." A copy of this book is to be in the hands of each pupil. The rural schools purchased Victor records containing these songs of Mr. Fullerton's to be used as examples. The children listen to the record and follow the notes in their book, and after listening several times to the record, they sing the easy parts with the phonograph and gradually work up to the more difficult parts. After the class is able to sing all parts well, then they sing without the phonograph. For variety, three or four pupils sing the song together and then they sing it individually. When each individual can sing his part of the phonograph record, he then becomes a member of the choir. When he can sing all the songs in the list for the year, he is a regular member of the choir. These choirs are assembled according to townships or counties and appear at many of the county-wide gatherings. This plan of teaching music is the outgrowth of a long series

¹C. A. Fullerton, The Choir System in Rural School Music, pp. 1-8. Des Moines: Wallace Publishing Company, Education Department.

of experiments conducted by Mr. Fullerton. In speaking of the benefits of this work, Mr. Fullerton says:

The use of the phonograph practically guarantees that only good habits in singing are formed. By this means the tremendous waste of overcoming bad habits is prevented.¹

Dalcroze Eurhythmics

Another phase of music study which recently is assuming important proportions is the development of rhythmic consciousness and expression through physical activities.

One of the prominent exponents of this idea is Jacques Dalcroz of Geneva, Switzerland, whose system of eurhythmics has been introduced into many of our school systems. Mr. Dalcroze's aim was to fill a need in music education by teaching a thorough training of the body and none the less of the mind, since the creation, conception and reproduction of complex rhythm require finely developed mental faculties.²

Rhythmic activities.- Within the last few years the elementary schools have made use of this system, introducing less exacting rhythmic activities of various kinds which seem more practical for the average classroom. Some of these classes are under the music teacher, but there is a growing tendency to effect a cooperation of the music and physical education departments. The underlying principle so far as

¹C. A. Fullerton, op. cit., p. 1.

²Paul Boepte, "The Study of Rhythm," Journal of Proceedings of the Music Supervisors National Conference, 1931, p. 193.

music is concerned is that rhythm is fundamentally a physical manifestation and therefore comes most naturally to the rhythmic experience of dancing, games, and free interpretative action.¹ These studies provide the child and the art student with active and creative experience in musical rhythm and fulfill the role of a mental and physical play in which the senses of hearing, sight, motion, and faculties, such as imagination, concentration, and memory find an ideal field in which to work and grow. The movements of the students are not confined only to written music, as only improvisation can provide continuously new rhythms of ever changing requirements. Thus, music education can again be conceived from a creative, rather than from a reproductive standpoint. Physical activity, therefore, is the most natural avenue for the expression of the inner sense of rhythm and for the development of sensitiveness to musical rhythms.²

Harmonica Bands

While harmonica bands are not universally found in our schools they do have an educational value not to be overlooked by the wide-awake music supervisor. These activities prove popular with the children, because they include high values in all interests of life. They offer special opportunities for the satisfaction of the normal human wishes:

¹Osbourne McConathy, "Music Education," Biennial Survey of Education in the United States, 1928-1930, p. 3. United States Department of Interior, 1931.

²Ibid., p. 3.

social participation, recognition, response, self-expression, new experience, security in a group, and leadership.¹

The organization.- The first essential in the organization of a school harmonica club is to secure an enthusiastic teacher who plays the harmonica or has some instrumental musical ability. To stimulate interest and responsibility, officers should be elected and given charge of the deliberation of the group. Each member of the club must have a harmonica of the same brand and key to insure tuning to the same pitch. The key of C is generally used so that the piano may be used as an accompaniment. After every member of the band has mastered the fundamentals of playing, accompaniments of various sorts can be added, such as: ukuleles, guitars, whistles, Jew's harps, papers and combs, drums, and traps. Two, three, and four part playing can be introduced when proper playing proficiency has been reached. Public presentations provide motivation. This organization is especially adapted to the backward boy who finds himself lost in the chorus. The interest gained from the fascination of this work will be carried over into the band and orchestra. An example of this work may be found at Sandy, Utah, in the Junior High School, under the leadership of Arthur E. Peterson. In commenting upon this activity he says, "A harmonica club,

¹Arthur E. Peterson, "Harmonica Playing As a School Club Activity," Supervisors Service Bulletin, XI (March-April, 1932), p. 53.

properly taught and sponsored, is an inspiration and a source of much enjoyment to the listeners as well as the performers in any school."¹

Rhythm Bands

A few years ago the rhythm band was organized for children, largely as a means of developing rhythmic consciousness, but of late the tendency is to see in the toy orchestra the first step in leading the children to an interest in instrumental performance.² Its first good comes in the joyousness which little children express when playing in the rhythm band. It teaches freedom of muscular response, for it must be remembered that rhythm cannot flow through a restricted body any more than a beautiful tone can come through a tightened throat. It also teaches the children to hear and appreciate the tone of individual instruments, as well as how one type of instrument unites with or opposes another type. Thus, we have joyous expression, free muscular response, and ear training as a result of the teaching of rhythm bands.³

Rhythm band as a stimulus.- To these introductory steps we may add that the rhythm band stimulates concentration, rhythmic response, group spirit, theme sensing, and

¹Arthur E. Peterson, op. cit., p. 53.

²Grace Drysdale, "The Rhythm Orchestra and Instrumental Development," Journal of Proceedings of the Music Supervisors National Conference, 1930, pp. 204-5.

³Ibid., p. 205.

many other phases of equal importance. Teachers interested in this line of work agree that it is a satisfactory beginning upon which to start instrumental training in the kindergarten and first grade. When this phase of music education was first introduced into our schools, it consisted only of drums, woodblocks, rhythm sticks, bells, triangles, tambourines, bird whistles, and jingles. But to span the chasm between the rhythm band the grade school orchestra, simple melodic instruments have been introduced which familiarize the players with such fundamental steps as the tonic chord, the scale, chromadic, and later simple harmonic structure. Miss Grace Drysdale of the Drysdale School Service, Cambridge, Massachusetts, has contributed to this early melodic training in the form of the Wee Drum and Bugle Pipe Corps. No piano or victrola is used, the melody being played by the bugle pipes, while rhythm is expressed through the symbols, wee drums, and bass drum.¹ Other instruments that follow as the child develops are: orchestra bells, in a simple form, under the name of song or chime bells. These are made in the simple scale and chromatics and are fascinating to play. The psaltery with its fifteen strings is used for the advanced players of the fourth grade. By the use of these simple melodic instruments, the rhythm band and orchestra have been extended to include the kindergarten through

¹Grace Drysdale, op. cit., pp. 205-6.

the fourth grade.

Baby Orchestra

Organizing a baby orchestra.- Karl Moldrem has the distinction of being the organizer of the world's first baby orchestra, known as the Sherman-Thompson Baby Orchestra at Hollywood, California. The children range in age from sixteen months to five years. One-sixteenth and one-eighth sized violins and bows are used. The children hold them entirely with their chin just as the professional does, and use real music. The orchestra is made up of healthful, normal youngsters, and not prodigees. Mr. Moldrem does not form toy rhythm orchestras but always uses real stringed basses, 'cellos, harps, and violin--all of reduced size. When the ensemble played its first performance, it startled everyone. The precision, attack, and tone volume of the little players was remarkable. Miss Anderton in describing it says, "Pudgy fists learn to make fat tones at the right place." Mr. Moldrem is at present engaged in organizing and training baby orchestras in New York City. Many of these orchestras have been organized in and about New York City.¹

Children's Concerts

Concerts for children are rapidly gaining the attention they deserve. Music educators are beginning to realize that this laboratory experience is essential in rounding out

¹Margaret Anderton, "Beginning With the Baby Orchestra" Musician, XXXVII (December, 1932), p. 7.

the musical development of all children. In this experience the child has first-hand contact with art expression, which teaches him a power of appreciation, otherwise not attained. The highest type of appreciation of sheer beauty of music comes through contact with absolute music. The program must be childlike, but not childish. A high musical quality of both material and performance is the goal of these concerts.¹

Organization and administration.- In introducing children's concerts into the schools, preparation is the key-note to success. There must be opportunity to become familiar with the various numbers to be given in the concert. This may be done by reproducing devices such as the victrola, player piano, or radio. The music teacher must make sure that the children receive such information as will aid intelligent listening when actually hearing the concert. However, care should be taken to see corollary material, such as pictures and stories, does not prove distracting and tend to lead away from the true musical experience. Different programs should be planned for various ages. According to Miss Mabelle Glenn, Director of Music, Kansas City, Missouri, performances for children below the fourth grade are, as a rule, not successful because of the short span of attention available. In arranging for these concerts there should be

¹Research Council Report, "Newer Practices and Tendencies in Music Education," Journal of Proceedings of the Music Supervisors National Conference, 1930, p. 285.

at least two divisions: one for elementary and one for secondary schools. There should be during the year at least three series of concerts, as this tends to establish the habit of concert going and provides more frequent motivation.¹ A small admission charge is usually made as it secures a better attitude; children, like adults, are prone to evaluate opportunity by its cost. Concerts should be given during school hours with the thought that they are a part of the school curriculum. One teacher can properly care for from twenty-five to thirty children at these concerts. A small hall secures better results than a large one because of its feeling of intimacy.

Concert circuits.- One of the greatest difficulties in giving the children's concert is that of financing worthwhile talent. Through the efforts of Miss Glenn the children's concert circuit materialized. She was able to interest Mr. Moreland Brown in the idea of this work. Mr. Brown for many years has successfully managed Lyceum and Chautauqua circuits and for four years taught music appreciation in his Junior Chautauqua programs. By the consent of the Board of Directors of the National Conference, Mr. Brown was made manager of the school concert series. Three artist groups represented a concert circuit and were able to fill one hundred school dates; each school paying their share of the cost.

¹Research Council Report, op. cit., p. 286.

These groups consisted of a violin, piano, 'cello, trio; a concert pianist and a lyric soprano and tenor; and a condensed version of the opera "Hansel and Gretel,"¹ The circuit plan has been very successful as it brings a high degree of talent at a minimum cost to the children.

"Home Made" music appreciation concerts.- An interesting experiment was tried out by Samuel L. Flueckiger, Supervisor of Music, Saganaw, Michigan. During the last two years orchestral concerts have been presented to the fourth, fifth and sixth grades. These are given during the school hours and the orchestra is made up of advanced instrumental students from the high school, charging no admission for the concert. The programs contain compositions that are familiar to each child through study in vocal or appreciation lessons. Two well-known songs are included in each program, serving a threefold purpose: of giving opportunity for vocal expression on the part of the pupil; singing in a large group with orchestral accompaniment; and offers the child an opportunity to stand during the period. These programs are announced months in advance in order to give each teacher ample time to prepare her class for the specific program to be given.²

Benefits derived.- True appreciation of any subject

¹Mabelle Glenn, "Our Children's Concert Activities," Music Supervisors Journal, XVI (October, 1929), pp. 39-41.

²Samuel L. Flueckiger, "Home Made Music Appreciation Concerts," The Music Supervisors Journal, XIX (October, 1932) p. 39.

is fostered by the number and nature of the active contacts the individual makes with that subject. The radio concerts have aided the cause of music appreciation as have fine recordings, but there is one thing lacking in this type of performance and that is--the opportunity to see the performer and to get the visceral reaction to those who make the music. Nothing short of a concert with the performers actually visible to the listeners can supply such a reaction. The idea of concerts for children, organized and carried on as a part of the school music programs, has met with remarkable success in many cities in the United States.

Conclusion.-- School activities are playing a great part in the salvation of the future of music in America. Educators realize that the school music teachers are accomplishing undreamed of results in cultural, social, and ethical values, when they have vision to increase interest and refine our musical activities. We need the power of musical utterance in times of great world stress to calm our fears and rationalize our living. Great emotional satisfaction and relaxation is derived from refined mass music activities. Music teachers are passing on to adulthood high school graduates who believe that participation in music activities is a necessity in normal living. No school activity is justifiable unless it has educational import. That is the best school activity which most widely and deeply distributes

its benefits. He is the best teacher who produces desirable growth in the largest number of pupils.

CHAPTER VIII

CONTESTS, FESTIVALS, AND NATIONAL ASSOCIATIONS

Music competitions are not of recent origin. They originated among the Welch peoples in the seventeenth century, but these contests included all ages from the grandfather to the child, and music was not the sole incentive. The idea, as applied to public schools, is comparatively new and originated in the United States. The contest used to be conducted precisely as a district athletic meet would be conducted. The sole apparent object being to select the champion. Today we have changed the title to Competitive Festival and have added features that give it both dignity and a decided cultural aspect without robbing it of its stimulating influence. Although it still contains the competitive feature, it includes many other features of equal interest, such as: concerts by the massed band, orchestras, choruses, concerts by well-known artists, and many social functions. There are four kinds of concerts; namely, contests within the city system, county and district contests, state contests, and national contests.¹

Contests vs. Festivals.- Supervisors are not agreed upon the question of school contests. Some think they are a benefit to school music organizations; others believe them

¹Osbourne McConathy, "Music Education," Biennial Survey of Education in the United States, 1928-1930, p. 3. United States Department of Interior, 1931.

to be detrimental to development. They may be either a success or a failure; this depends upon conditions and attitudes of directors, students, and patrons. The festival plan has been inaugurated in several states and in some instances has failed to create the enthusiasm generated by a contest. The New England festival has combined the contest and festival idea and provides for both types of participants. This plan is to bring together an All-State High School Chorus and Orchestra, composed of selected singers and players, which will meet and rehearse during the competitive event and give a concert for the contestant at the close of the contest. Mr. Maddy, who is a strong advocate of this kind of contest, says:

The contest serves as a stimulus to organizations winning the district contest and the right to compete in the State finals; while the all-state orchestra and chorus serve the weaker as well as the stronger schools by providing a strong incentive to individuals who may win a place in the all-state organizations, even though their own chorus and orchestra are in the early stages of development.¹

Those states which have adopted this plan of organization have greatly strengthened the school music department and materially raised the standard of the school.

Judging the contests.- One of the strongest points against the contest movement is that of incompetent judging. Judges are of paramount importance. They must be competent musicians, familiar with public school music problems; they

¹J. E. Maddy, "Contests vs. Festivals," Music Supervisors Journal, XVI (May, 1930), p. 47.

should have a thorough understanding of what contests are intended to accomplish, and a sympathetic insight into the efforts of teachers and students. A contest, which does nothing but pick a winner, is of little value; and a judge, who can do nothing but name the recipient of a prize, is useless. The competent judge must be able to give suggestions which will be of value to each contestant and each teacher who participates. This is done in several ways: sometimes the judges are given stenographers who take down their comments; other times they have score sheets on which to write, underlining specific items. Whatever method used, the judge should assure himself that he has contributed something of value to every contestant.¹

W. H. Hodgson, Mt. Vernon, Iowa, who has judged many contests, comments:

After all who won first place is not the important outcome of our festival and contest, is the belief of educators all over the country. The most important function of a judge is to point out means by which you may be able to better yourself on the road to perfect musical expression. . . . The most general thought I have found lies in your standard of intonation. No matter how well phrased or beautifully enunciated music is, out of tune it is distressing.²

Selection of music.- One of the most common faults in contests is the selection of pieces. It is not uncommon to

¹E. W. Wilcox, "The Long View in Music Contests," Journal of Proceedings of the Music Supervisors National Conference, 1927, pp. 234-35.

²W. H. Hodgston, "A Music Contest Judge Writes a Letter," School Music Magazine, XXXIII (November-December 1933), p. 7.

find such selections as "In the Garden of My Heart" and "Carmen Waltz Song" showing the height of the committee's musical ambition. In some schools, the judges are chosen a year in advance and they name the pieces they are to judge; or if they are not chosen in advance, the judge for one year chooses the pieces for the following year. It is impossible to choose the test pieces in solo events, is the coming belief of many teachers. Solo contestants should choose their own pieces, but with the understanding that they will be penalized heavily if the pieces chosen are not appropriate musically or technically.¹

Competitive festivals in Arizona.- An interesting festival is sponsored by the University of Arizona, each year. There are five events: Assembly Singing, Music Appreciation, Mixed Glee Club, Orchestra, and Band. The most unique thing about the festival is the way that the participants are graded and scored. They use the "Rating and Contest Quality Points" system.² The Quality Points are determined by the percent of the possible grade scored by the schools in each of the events. The system used is as follows:

¹E. H. Wilcox, "Music Contests," School Music Magazine, XXX (January-February, 1929), pp. 16-18.

²E. J. Schultz, "A Localized Competitive Festival," School Music Magazine, XXXIII (September-October, 1933), p. 6.

Rating	Percentages	Contest Quality Points
Superior	Over 95	10
Excellent A	" 90	9
" B	" 85	8
Very Good A	" 80	7
" B	" 75	6
Good A	" 70	5
" B	" 65	4
Fair A	" 60	3
Fair B	" 55	2
Poor	50 or less ..	1

The percentages, the ratings, and the contest quality points indicate much better the relative qualities of the work in all phases done by the schools involved in a contest. This method can be successfully used in county and district contests. Each chorus, band, and orchestra plays or sings its required selections and then combines to sing and play in a group. Mr. Schultz, Professor of School Music, University of Arizona, Tucson, Arizona, makes this comment upon his work:

Boys and girls will generally be good sports if their principals and teachers are. In the final analysis it depends largely upon the teachers and those who administer the competition as to whether or not the maximum benefits of both the festival and contest are realized. Both the contest and the festival present "real life" situations. Is it not wisdom for the schools to make use of both in furthering not only musical but other concomitant objectives as well?¹

All-Kansas Music Competition Festival.- The Welch people, who settled in the middle-west prior to the Civil war, brought with them their love of music and they instituted Eisteddvods in several communities; one of these was

¹E. J. Schultz, op. cit., p. 6.

Emporia, Kansas. These Eisteddvods ceased about 1890 but their influence persisted. Some sponsors of this movement became music supervisors in the public schools. In 1912 the first contest developed entirely devoted to music in the public schools and is now designated as the All-Kansas Music Competition Festival.¹ Test selections are announced and these are used in our annual county contests. The All-Kansas Music Competition Festival has replaced the ranking system with a rating system in which the performance of every contesting group in each event is given one of the following ratings:

Highly Superior	Honor Rating I
Superior.....	Honor Rating II
Excellent	Honor Rating III
Good	Honor Rating IV

Neither groups nor individuals are ranked first, second or third. The Kansas rating plan does not select a winner. These ratings are determined by three judges working together; each judge is supplied with a rating sheet on which are included the various elements that are commonly considered in the evaluation of musical performance, as: Accuracy, Tone, Diction, Rhythm, Phrasing, Interpretation, and General Effect. The judges are not compelled to agree and in case one judge gives to a group a rating higher or lower than that given by the other two judges, the final rating is determined by the majority. In the giving of awards, loving cups are

¹Osbourne McConathy, op. cit., p. 240.

being replaced by plaques, shields, and other trophies suggestive of music.¹ Mr. Frank Beach, Director of Music, Emporia, Kansas, through the All-Kansas Music Competition Festival, has done a great work in raising the standard of music taught in our schools.

Doctor Will Earhart of Pittsburgh, comments upon the All-Kansas Music Competition Festival thus:

I think this contest is one of the most promising things musically in the United States; you are getting the spirit of music diffused into solitary and remote parts of the state.²

National Music Discrimination Contest.- This contest is sponsored by the Music Appreciation Committee of the Music Supervisors National Conference with the cooperation of the National Broadcasting Company. Members of the National High School Chorus and Orchestra are eligible to enter; also Junior and Senior High School students recommended by the school music teachers. Prizes are scholarships in any of the established summer music camps. Points to be covered in the contest are:

1. Ability to recognize different styles in instrumental music through examples from the most famous composer in these styles. For example:

Classical Hayden, Mozart

¹Frank A. Beach, "Report of the Committee on Music Contests," Journal of Proceedings of the Music Supervisors National Conference, 1930, pp. 257-8.

²Mrs. William Arms Fischer, "Competitive Festivals," Journal of Proceedings of the Music Supervisors National Conference, 1927, p. 69.

Romantic Chopin, Schubert, Schumann,
Mendelssohn
Impressionistic... Debussy
Modern Strauss, Stravinsky

2. Ability to recognize the styles of certain composers. For example:

Mozart, Beethoven, Wagner, Chopin, Tschaikowsky, Debussy.
3. Ability to identify the following forms in music:

(a) Three-part Song Form, (b) Rondo Form,
(c) Theme with Variations, (d) Sonata Form.
4. Ability to identify types of song:

(a) Art Songs, (b) Folk Songs, and
(c) Arias from opera.
5. Ability to distinguish different types of voices:

(a) Coloratura, (b) Lyric Soprano, (c) Contralto,
(d) Tenor, (e) Baritone and Bass.
6. Ability to identify different instruments of the orchestra through their expressive qualities.
7. In order to give an opportunity for individual expression, one unfamiliar composition will be played and the students premitted to write their reactions.¹

National high school chorus.- The national high school chorus was organized in 1927 and made its first appearance at the Music Supervisors Conference in Chicago in 1928 with Doctor Hollis Dann as conductor. Competitions for both mixed and male quartets entering the chorus were arranged for and three hundred voices competed. The following instructions were sent out to the supervisors whose work was to prepare

¹"National Music Discrimination Contest," Music Supervisors Journal, XVIII (February, 1932), p. 31.

the students for the national chorus:

Only superior voices were to be considered. Tone-quality was the prerequisite of paramount importance. All sopranos should be able to vocalize easily to B flat above the staff; second soprano voices should be full and warm in the middle register; the altos should possess the real contralto quality, found usually only among the girls of seventeen or eighteen years of age; the first tenors should be able to sing the G above the staff; second basses, the low F.

The national high school chorus has caused a widespread enthusiasm for choral singing. It has raised the standards of accomplishment and has furnished inspiration for further study.

The national school band contest.- The development of the national school band contest began in 1924 in cooperation with the National Bureau for the Advancement of Music. Prior to that time there was but one representative state contest. In 1926 fifteen state contests were conducted and one interstate contest; also, the first national contest on a basis of state units was held at Fostoria, Ohio with thirteen bands in attendance, representing the winning bands from ten states. In 1927 the number of state contests increased to twenty; and the National Contest held at Council Bluffs, Iowa, brought twenty-three bands from fourteen states. A total of over three hundred bands competed in the various state contests, culminating in the 1927 National Band Contest.¹

¹Report of the Committee on Instrumental Affairs, Journal of Proceedings of the Music Supervisors National Conference, 1928, p. 321.

The National School Band Association was formed during the 1926 National Band Contest by the directors and members of the competing bands. The membership has grown steadily from year to year. The growth of the contest movement is largely accredited to the National School Band Association. These contests have been held each year since they were organized, and have greatly benefited the students as well as the music teachers. In 1933 the band contests were held at Evanston, Illinois. In order to enter the contest, the band must be a member of the National School Band Association, the membership fee being five dollars, and also, each band member must pay a fee of one dollar. Entrance into the contest was on the basis of National classification. The pro rata basis for entering bands in the National Contest was one band for each ten bands entered in the State Contest. Lodging and breakfast were provided for the students, in private homes, without charge.

Each band was allowed thirty minutes for the entire performance from the time it was given the stage; during this time they had to set the stage, play warming up march of the quick-step type, play the required national number, and play their selected number. They must also perform sight-reading tests, participate in the parade and massed band performance. There was also competition in marching for the different bands, but this is not required. One of the outstanding events of the contest was that each band made an individual

appearance at the Century of Progress, in Chicago.¹ These contests have aroused greater interest in school instrumental music among educators, students, and publishers, and are leading to the establishment of many new bands and orchestras, and to the very pronounced improvement of those already in existence.

The National High School Orchestra.- The National High School Orchestra was brought together for the Music Supervisors National Conference at Detroit in 1926, under the direction of Joseph E. Maddy and Ossip Gabrilovitch, and has proved so feasible and practical that a gathering of this kind has been planned and carried out each time the National Conference has convened. The first National Orchestra numbered two hundred thirty players from thirty states. These concerts are broadcast over the National Broadcasting Company's chain and many great conductors have generously given of their time and talent in acting as guest conductors.² The fourth National School Orchestra Contest was held at Elmhurst, Illinois, a suburb of Chicago. One of the attractive features was: a massed performance at the World's Fair of all orchestras entered in the National Contest. This gave every orchestra entered in the National Contest a chance to go to

¹A. R. McAllister, "The National School Band Contest," Music Supervisors Journal, XIX (May, 1933), p. 29.

²Joseph E. Maddy, "National High School Orchestra Camp," Journal of Proceedings of the Music Supervisors National Conference, 1929, pp. 547-51.

the Fair. The contest schedule included: Orchestras--class A, class B, class C; solo contests included: violin, viola, 'cello, stringed bass, piano, and harp. The ensemble contest was in five groups:

Trio--violin, 'cello, piano.
Trio--violin, flute, harp.
String Quartet--first violin, second violin,
viola, 'cello.
String Quintet--first violin, second violin,
viola, 'cello, string bass.
Miscellaneous string ensemble--three to eight
players including harp and piano.¹

Winners of recognized State Contests are eligible to compete. The entrance fee is one dollar per person for each event entered. Every orchestra which participates in the National Contest must be a member of the National School Orchestra Association, and this fee is five dollars. The host city furnishes lodging free to all contestants when necessary. Contestants pay for their own meals.²

The playing of this orchestra has been a revelation of adolescent team work, applied to musical proportion, balance, tone color, intonation and rhythm. This organization has done much to raise the standard of instrumental instruction throughout the country. The orchestra has proved that high school students are able to play with finesse and effectiveness a program from the works of: Mendelssohn, Beethoven,

¹Adam P. Lesinsky, "The National School Orchestra Contest," Music Supervisors Journal, XIX (May, 1933), p. 28.

²Ibid., p. 2.

Schumann, Handel, Tschaikowsky and Rimsky-Korsakow.¹

The National High School Orchestra and Band-Camp.-

The National High School Orchestra proved to be so inspirational and profitable to the students musically that they demanded a longer period of assemblage. The National High School Orchestra and Band-Camp was the logical result. The Camp is located at Interlochen, Michigan, about fourteen miles west of Traverse City on the main line of the Pere Marquette Railway and two miles south of U. S. Highway number thirty-one, which is paved from Detroit and Chicago to the camp. The site was selected because it is situated between two beautiful lakes, and about a quarter of a mile apart, and because it adjoins Interlochen State Park, a beautiful pine forest of two hundred acres. The girls' division of the camp is built on the shores of one lake; and the boys' division, on the shores of the other lake. Between the two camps, in a natural depression, a rustic stage known as the Interlochen Bowl has been built. All rehearsals are held here and concerts are given each Sunday afternoon and evening. Modern cottages with electric lights, hot and cold water, baths, and lockers, housed the boys and girls. Each cottage houses twelve boys or girls and a counsellor.² There are now thirty-four resident cottages, nine classroom buildings, two practice

¹Edward Bailey Birge, History of Public School Music in the United States, pp. 266-83. Boston: Oliver Ditson Company, 1928.

²Joseph E. Maddy, op cit., pp. 547-48.

buildings of fourteen rooms each, two club houses, camp hospital, mess hall, girls' and boys' assembly halls, six concrete tennis courts, twenty-five steel rowboats and five sailboats. The enrollment includes students selected from almost every state in the union, and Hawaii and Alaska. The staff includes: a social hostess, competent office force, librarian, editor of publications, nine counsellors for the girls and fourteen for the boys. The faculty is constituted of the best teachers that can be obtained. The camp has its own newspaper with a weekly circulation of one thousand copies. The students receive training in orchestra, band, and chorus, each rehearsing two hours daily. Aside from these the tuition includes uniform, private lessons on individual instruments, composition, conducting, orchestration and musical literature. The following is a typical day in the camp:

6:30 - 7:00 a. m... Rise, take dip in lake.
7:30 Breakfast.
8:00 - 9:00 Clean up, inspection.
9:00 - 11:00 Orchestra rehearsal.
11:00 - 12:00 Music classes or recreation.
12:00 - 1:00 p. m.. Dinner and rest period.
1:30 - 2:30 Music, dramatics or recreation.
2:30 - 4:00 Band rehearsal.
4:00 - 5:30 Baseball and sports.
5:30 - 6:00 Swim.
6:00 - 7:30 Supper and rest period.
7:30 - 8:30 Ensembles, chorus, cottage
or orchestras.
9:00 Everybody in cottages.¹

Miss Edith Rhettts, Detroit Symphony Orchestra, Detroit,

¹Edith Rhettts, "The National Orchestra Camp," School Music Magazine, XXX (September-October, 1930), p. 27.

Michigan, says:

In spite of the rigid routine of life as it is lived at the Interlochen Camp, almost every day provides some unusual highlight--such as a trip to Michigan Cherry Festival. The sincerity of the artist instructors, who are willing to live so simply in the woods and to work for minimum salaries, and the wholesomeness of music for music's sake among the students, the neighborliness of the community should bespeak for music in America the revival of the precious spirit of the amateur.¹

Playing the masterpieces of music day by day, and drinking in the beauties of nature, make an ideal summer for the fortunate boys and girls who attend the National High School Orchestra and Band Camp.

Conclusion.-- There is a strong sentiment in favor of contests and festivals including massed ensembles. The trend of the competition movement is toward less emphasis upon winning and more emphasis upon musicianly performance. Careful selection of material is being stressed and a development of procedure, which will make the contest of definite value to all participants, is the goal of all those interested in the contest movement. The present efficiency of choral and instrumental music owe much to the National Associations. In most instances they have set the standard for others to follow. Whether the contest will be a failure or a success depends in a large measure upon the music teacher. If she is able to gain a new insight into the defects of her work and a renewed determination to correct them, she will have derived a great benefit thereof.

¹Edith Rhetts, op. cit., p. 27.

CHAPTER IX

CONCLUSION

A Summary.-- In the brief space of one hundred years since music was first introduced into our schools, we have fought four wars, have gone from stagecoach to airplane, from candle to electric light, and from melodian to the latest invention--the radio. We have gone from a few children singing songs in our schools, to great glee clubs and choruses, singing oratorios and other masterpieces.¹ Public school music was first introduced as a subject by Lowell Mason (composer of *Nearer My God to Thee*) in Boston. He was a singing teacher; a product of the old singing school. It was from such influence as this that the old Handel and Hayden singing school developed in Boston. From Boston the idea of public school music spread to New York, then across the whole continent until now we find nearly every school offering its students the advantages of musical training.

We began with songs, then instrumental music followed--piano, violin, bands, and orchestras; later came the phonograph to aid in appreciation of the great music; and lastly came the radio, that miracle which brings into our schools symphony and operas from the pen of such masters as Bach, Beethoven, Brahms, and Wagner. Now our boys and girls

¹Edward Bailey Birge, History of Public School Music in the United States, p. 1. Boston: Oliver Ditson Company, 1928.

are playing and singing that music which they were once taught only to understand. Today, according to the National Bureau for the Advancement of Music, it has been estimated that there are approximately twenty-five thousand school bands and forty-five thousand school orchestras. This means that nearly two million school children are participating in instrumental work in our schools out of twenty-two million school children enrolled in the schools of the United States. There is no way of knowing how many are singing, but we are safe in assuming that twenty million sang and nearly all appreciate. Factors in this growth are: The Music Supervisors National Conference, which is a little over twenty-five years old and now has a membership representing twenty-five thousand music teachers; the contest sponsored by the National Bureau for the Advancement of Music, in every state in the union; the radio, which has done wonders to bring the aesthetic side of music to our school children.¹

The public school music teachers have discovered the real purpose of music, which is: to enrich the lives of all, and not to turn out musicians. Russell V. Morgan, Director of Music of the Cleveland Public Schools, sums up in a few words the present status of public school music teaching:

Our present day music program is directed toward an enrichment of experience that will develop the power to

¹Florence Hale and Walter Damrosch, "Can We Do Without Music in Our Schools?" Music Supervisors Journal, XIX (February, 1933), pp. 19-20.

create beautiful imagery with necessary but secondary training in means of expressing this imagery.

.....
The chief purpose in music education is to develop a strong and vital emotional power expressed to through adequate skill and controlled by musical intelligence, this to be used in creating a living presence of the music of the masters of all ages and in understanding the part it plays in the best of man.¹

Problems for future research.-- For the benefit of those who are interested in this great field of public school music a list of research problems is given; this list has been compiled from many sources, chief of which is the Journal of Proceedings of the Music Supervisors National Conference. The reader will notice an overlapping among these problems and that there is a great range and scope covered. Public school music in our schools is as yet new compared to some other fields of education and is not definitely established; hence, problems are ever changing.

Problems

1. A study of the project method of teaching music.
2. Public School Music--a civic asset.
3. A survey of what is being accomplished by the National Music Week.
4. High School music problem.
5. A study of great American composers.
6. The enrichment of school life through music.

¹Russell V. Morgan, "Analyzing Objects in Music Education," Bulletin of the Department of Secondary School Principals, No. 45, March, 1933, pp. 205-12. Berwyn, Illinois: National Educational Association.

7. Music and leisure time.
8. A study of Folk music.
9. The place of music in religious education.
10. A survey of public school music courses of various states.
11. The growth of music in rural schools
12. The place of music in the high school curriculum.
13. Essential qualities of all school music and supplies.
14. The study of the symphony orchestras of the United States.
15. Negro music.
16. The adolescent boy in music.
17. A study of the music of other countries.
18. An ideal music curriculum for a city high school.
19. Music correlated with physical education.
20. The significance of community music.
21. The development of music in the Junior high school.
22. Giving credit for music courses.
23. Music in the home.
24. Machine music in education.
25. Musical history in public schools.
26. Music as a profession.
27. The development of the boy's voice.
28. A study of great American conductors.
29. The history of the Music Supervisors National Conference.

30. The ten outstanding music educators.
31. Community growth as stimulated through music in rural schools.
32. Method and procedure in school music training.
33. A need for a new basis of music administration as revealed by the testing movement.
34. The cost of music in our public school.
35. A survey of the National Bureau for the Advancement of Music.
36. Objective in public school music and how they may be evaluated.
37. Contributions to public school music.
38. The place of music in American education.
39. The problem child in music.
40. Community music as a leisure time activity.

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