

THE MUSIC CURRICULUM IN THE JUNIOR HIGH SCHOOL

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THE MUSIC CURRICULUM IN THE JUNIOR HIGH SCHOOL

BY

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CHAPTER I

THE PROBLEM OF MUSIC EDUCATION

A. Historical Background.

Musical education began in the public schools in Boston in 1834, when Lowell Mason demonstrated that nearly all children could learn music. A program of public school music was begun, which created a need for teacher training courses. These courses in public school music methods were gradually adopted by colleges and universities.

In 1921 The Standard Course of Study was published and given to all student teachers. The course emphasized the need to know how to teach the different phases of music and what time each phase should be introduced. Thus, when public school music teachers graduated from colleges and universities they had an outline to guide their teaching of music.

It would seem, then, that such a universal lesson planning would make music teaching a very simple matter. However, the results were often of negative value, because when stress was on subject matter alone, students' interests were not always considered. Thus music was taught for music's sake and not for the student's sake. Seventh and eighth grade students, especially, did not enjoy music taught this way. They were unable to understand why they could not spend more time singing and playing the instrument and less time learning theory.

In 1904 Dr. G. Stanley Hall wrote a book "Adolescence" which did much to lead educators to a more intensive study of the period between childhood and manhood or womanhood. Dr. Hall called attention to the individual differences in children because of varying rates of development.

Because of these differences in children and the need for treating them as individuals, the junior high school idea took form. These ideas have led to wide acceptance of the idea that the school, at least in the years of adolescence, must be adapted to the case. "The human being, instead of the course of study, becomes for the alert educator, the center of interest."¹

It has taken many years for the administrators to re-organize their schools from eight years grade school and four years high school, to six years grade school, three years junior high school, and three years high school. Many of the smaller schools still have the old eight-four plan, but the six-three-three is almost universally accepted.

B. Procedure.

The six-three-three plan calls for many changes in the curriculum in the junior high schools, and it is the purpose of this thesis to determine what the junior high school

¹Dykema, Peter W. and Cundiff, Hanna M., New School Music Handbook, p. 233.

music curriculum should be and what is being done in the larger schools of our section of the country.

In order to determine what is being done in our section of the country, a questionnaire¹ was sent to the vocal and instrumental supervisors of fifty different junior high schools in Kansas, Colorado, Oklahoma, Texas and New Mexico. This questionnaire asked what the curriculum was and what methods were being used in teaching.

¹Copy of Questionnaire in Appendix.

CHAPTER II

EDUCATIONAL AIMS

A. Purposes and Scope of the Junior High School.

1. The Aims of Secondary Education.

A comprehensive education course of study has to begin with the society it serves, its conditions and ideals providing both starting points and direction. A portion of the aims of our secondary educational institutions is helping individuals to achieve happier and more effective personal relations by means of actual experience in social participation. One responsibility of the school, which is an organized social agency, is to find how social needs and purposes can most effectively be met and realized.

The general aims of education as formulated by the commission on the reorganization of secondary education (cardinal principals of secondary education), namely: (1) Health; (2) Command of fundamental processes; (3) Worthy home membership; (4) Vocation; (5) Citizenship; (6) Worthy use of leisure; (7) Ethical character; are to be attained by the entire program not only of the secondary school, but the grades.¹

2. Reasons for Organization of the Junior High School.

It is interesting to note the reasons for the creation of the junior high school. One reason was to relieve the crowded conditions in both grades and high schools. Many administrators found it necessary to do more building to

¹Dykema, Peter W. and Cundiff, Hanna M., New School Music Handbook, p. 250.

house the increased number of students in the schools. To relieve these conditions, the central grammar school consisting of the seventh and eighth grades, was created. This helped the crowded classrooms of the grade schools but the materials and methods of the central grammar schools were still used.

Many educators felt the need for the eighth grade to be in closer relation with the high school to reduce the number of pupil withdrawals at the end of the eighth grade and to eliminate the prevalent "review" subjects.

Educators also saw a need for recognizing the physical, mental and emotional growth of boys and girls of this age. Therefore, another reason for the creation of the junior high school was the realization of educators that the adolescent age must be approached from a different angle. Hence a new school was created.

3. Function of the Junior High School.

What this new school is and what it proposes to do is found in the Fifth Yearbook of the Department of Superintendents of the National Education Association. The basis for the philosophy underlying the new organization is as follows:

a. Differentiation.

To discover and make provision for individual differences readily discernible in boys and girls between the ages of twelve and fifteen.

b. Exploration and guidance.

To furnish each student with the means of developing his capacities and interests in such a way as to enable him to find that place in life in which he may make full use of his powers.

c. Socialization.

To provide the adolescent with opportunities for the development of sympathetic relationship with his fellows.

d. Coordination and Articulation.

To facilitate the transition from the elementary school to the high school, or in other words to 'bridge the gap' between the two systems.¹

Boys and girls of junior high school age have problems very different from those of lower or higher age levels. These differences in interests, physical development, home training, sex, and vocation, should lead to a change of class organization that will attempt to find solutions for them.

Each student should be encouraged to develop his capacities by exploratory courses that will enable him to have a wide range of experience. The class exercises should provide for socialized procedures, as should group athletics, orchestras, bands, choruses, dramatic clubs, debating societies and voluntary organizations, so that he will learn how to share in a group project. Activities like these foster initiative and individual leadership and make

¹Beattie, John W., Music in the Junior High School, pp. 11-12-13.

apparent the desirability of cooperative effort.

Also there is a necessity to emphasize the continuance of the fundamental training of the elementary grades, and at the same time begin the process of special training of individuals, which is continued in the high school. This makes possible a general transition from the elementary training to the high school education.

Andrews and Leeder note the following functions:

1. To develop a better articulation between the elementary school and a program geared to adolescent needs and interests.
2. To provide a flexible program to meet individual differences in ability, personality, interest, aptitude, and background.
3. To guide pupils in making wise judgments concerning vocations, and social, emotional, mental, and personality problems.
4. To nurture integrative educational experiences which utilize basic knowledge and skills in developing favorable social attitudes and acceptable behavior.
5. To furnish opportunities for pupils to explore their special abilities, aptitudes, and interests.¹

In the final analysis, it might be said that the purpose of the junior high school is to afford the best possible education for the many pupils it serves.

¹Andrews, Frances M. and Leeder, Joseph A., Guiding the Junior High School Pupil in Music Experiences. p. 9.

B. Purpose and Scope of the Music Program in Junior High School.

No music program can justify its existence in our curriculum unless it contributes to the general aims of education. Lilla Belle Pitts says:

The effectiveness of school music programs, whatever their kind, and wherever they may be, depends upon a thorough understanding of the purposes they are designed to serve in a larger whole of social activity. In the schools, without question, each and every feature of the curriculum is expected to contribute essential service in realizing more fully the aims of education.¹

Thus, the biggest aim of music education in the junior high school is to further the general aims of secondary education and the special aims of the junior high school.

More specifically stated, the aims of music education in the junior high school, as listed by Lilla Belle Pitts, are:

1. That experience in music shall be of immediate interest and value to young people.
2. The subject matter and procedure shall minister to physical, emotional and intellectual conditions of adolescent years.
3. The boys and girls shall realize music as a means of expression.
 - (a) Personal (compositions and individual performance).
 - (b) Group. (Singing and playing).
 - (c) Vicarious sensitive and intelligent listening.

¹Pitts, Lilla Belle, The Music Curriculum in a Changing World, p. 63.

4. That the arrangement and association of subject matter during the three year period of junior high school will give students a general idea of the development of the principal musical forms.

5. That musical education shall play its part in the attainment of the objectives articulated by the Commission for Reorganization of Secondary Education (Gov't Bult. No. 35).

- a. Health.
- b. Command of fundamental processes.
- c. Worthy home membership.
- d. Vocation.
- e. Civic education.
- f. Worthy use of leisure.
- g. Ethical character.

6. That there will be increased ability in a ready interpretation of the symbols of music.

- a. Treble Staff.
- b. Bass Staff.
- c. Key Signature (locating do).
- d. Measure Signature (meter $3/4$, $4/4$, $3/4$ etc.)
- e. Note values (the ones most commonly used).
- f. Rests (the ones most commonly used).
- g. Tempo markings, allegro, andante, etc.
- h. Expression marks, forte, piano, etc.
- i. Music reading (of reasonable difficulty).
- j. Harmonic feeling, recognizing and singing simple chords, the I, IV, V.

7. The pupil acquire an ability to use the singing voice as a means of satisfying self-expression through:

- a. Good intonation.
- b. Correct placing of tones.
- c. Unforced tones.
- d. Artistic interpretation of songs.
- e. Good harmony in choral singing.

8. That a permanent repertory of memory will be built up including:

- a. Folk Songs.
- b. Art Songs.
- c. Patriotic Songs.
- d. Hymns.
- e. School Songs.
- f. Fun Songs.

9. That pupils will become familiar with the following forms of music literature:

a. Vocal Music.

1. Folk Songs (Songs of work, play, war, worship, holidays, festival and narrative song or ballad).
2. Art Songs. (Used in a broad sense to cover composed songs of the more elaborate types.)
3. Hymns.
4. Patriotic songs.
5. Chorals.
6. Cantatas.
7. Arias from oratorios and opera.
8. Concerted numbers (duets, trios, quartets and sextets).
9. Polophonic singing (rounds, discants, madrigals and the church music of the medieval period).

b. Instrumental Music.

1. Primitive and folk instruments.
2. Folk dances.
3. Art dance or idealized dance.
4. The Dance Suite.
5. Theme and variation.
6. The Fugue.
7. Overture.
8. Oratorio.
9. Opera.
10. Ballet.
11. Sonata.
12. Chamber Music (trio, string quartet, quintet, etc.)
13. Symphony.
14. Symphonic poem.
15. The modern suite.
16. Smaller musical forms (Prelude, march, impromptu songs without words, barcarolle, nocturne, reverie, sketch, berceuse, serenade, etc.)

Flexibility of the program is necessary. We must meet the students where they are, not where we think they should be.¹

¹Pitts, Lilla Belle, Music Integration in the Junior High School, pp. 3, 4, 5, 6.

The junior high school music teacher must remember that the student has many new adjustments to make in changing from the elementary school, and he must formulate his musical aims accordingly. Many classes entering junior high school do not seem to produce as good music as they did in the last elementary grade, because of this major adjustment to building, departmentalization, new class groupings, and longer class periods. Thus, it is one of the aims of the music teacher to bridge the gap and bring them through this retrogression and on in to the improved junior high school music.

Junior high school music should be a continuation and expansion of the elementary school program; teachers should build upon the latter wherever possible and make evident to the pupils the relationship between the two situations.¹

¹ Andrews, Francis M. and Leeder, Joseph A., Guiding Junior High School Pupils in Music Experiences. p. 67.

CHAPTER III

REPORT ON THE QUESTIONNAIRE

A. The Vocal Questionnaire.

Twenty-two of the fifty cities that received the vocal questionnaire returned them, a 44% return. Sixty junior high schools are represented in these twenty-two cities. The sizes of the schools varied from 217 students to 1500 students. The average number of students in junior high schools surveyed would be 833.

1. The Average Number of Music Teachers in Junior High Schools.

One city reported four music teachers.

Five cities reported three music teachers.

Eight cities reported two music teachers.

Seven cities reported one music teacher.

The average number of music teachers in the Junior High Schools surveyed would be two.

2. Music Classes Offered.

Eighteen schools reported having a general music class. The average number of students per class was thirty-seven. The average length of period was fifty minutes. The number of periods per week varied considerably. Ten schools reported five periods per week, one reported four periods per week, three reported three periods per week, two reported two and one-half periods per week, and two more reported two periods per week.

3. Special Groups.

Fifteen cities had mixed choruses in their junior high schools. The size of the organization varied from thirty to one hundred students. The average size of the choruses was fifty-four students. The average length of the period given to mixed chorus was fifty-eight minutes. In nine cities the mixed chorus met five days per week; in one city, four days per week; in two cities, three days per week. In one city mixed chorus met two days one week and three days the next week. In six cities mixed chorus was elective. In four cities it was selective. In four cities it was elective and selective.

Twelve cities had boys' glee clubs. The number of students in each glee club varied from eighteen to sixty. The average number of students in boys' glee club was thirty-eight. The average length of class period was fifty minutes. Five cities met five days per week; one, two days one week and three the next; two, two days per week; and two, one day per week. Boys' glee club was elective in four cities, selective in five, and in two it was elective and selective.

Fifteen cities reported that they had girls' glee club. The sizes of the glee clubs varied from twenty-five to one hundred twenty-five. The average size was forty-two. The average length of the class period was fifty minutes. Five cities had five periods per week, one had four periods, one

had three periods, two had two periods, and two had one period. In seven cities, girls' glee club was elective, in four selective, and in four, elective and selective.

Six cities reported as having quartettes. Only two schools reported having rehearsals during school hours. All the other cities had rehearsals before or after regular school hours.

Four cities reported having trios, but they were all triple trios. All met before and after school. The amount of time devoted to this particular organization varied from one thirty minute period per week, to five sixty minute rehearsals.

Ten cities reported assembly singing occasionally, but with no regularity.

The only other special group mentioned was an operetta club. The club ran for a period of twelve weeks and put on published operettas and original skits.

4. Grouping of General Music Classes.

In seven cities general music classes were grouped according to grade; in five, grade and heterogeneous; two, according to grade and ability; one, grade and homogeneous; one, grade, ability, homogeneous and heterogeneous; two, heterogeneous.

5. Types of Music Used in General Music Classes.

Eighteen cities reported on this particular question. In the seventh grade, seventeen cities were doing unison

singing; seventeen, two part music; fourteen, three part music; and only three were using four part music. In the eighth grade, fourteen cities were doing unison singing; fifteen, two part; fourteen, three part; and nine, four part. In the ninth grade, eight were doing unison singing; nine, two part; ten, three part; and nine, four part singing.

6. General Music Required in Grades.

Seventeen cities reported on this question. Five cities required general music in only the seventh grade; seven schools in the seventh and eighth grade; and in five cities, general music was not a required subject in any of the three junior high school grades.

7. Books Used in General Music Classes and Choruses.

Listed below are the most popular books used in the order of their preference from the cities surveyed:

<u>Title</u>	<u>Publisher</u>
<u>Highways and By Ways</u>	Silver Burdett
<u>Many Lands and People</u>	Silver Burdett
<u>Singing Youth</u>	Birchard
<u>Discovery</u>	Ginn
<u>Music Americans Sing</u>	Silver Burdett
<u>Junior Laurels</u>	Birchard
<u>Adventure</u>	Ginn
<u>Sing Along</u>	Ginn
<u>Sing Out</u>	Birchard

<u>Title</u>	<u>Publisher</u>
<u>Three Part Music</u>	Ginn
<u>Junior Music</u>	Ginn
<u>Glenn Glee Book for Boys</u>	Oliver Ditson
<u>American Singer, Book 7</u>	American Book Co.
<u>Let Music Ring</u>	Birchard

8. Music Listening.

a. Books.

Fourteen cities reported having books for music listening, but only one used a book as a text. All the other cities reported using several different books for outside reading material. Listed here are the most popular books used, in the order of their preference from the cities surveyed:

<u>Title</u>	<u>Publisher</u>
<u>History Sings</u>	The University Publishing Co.
<u>Making Friends with Music</u>	Ginn
<u>Music Appreciation for Every Child, IV, V, VI</u>	Silver Burdett
<u>A Story of Music</u>	Birchard
<u>American Singer Music Quizzes</u>	American Book Co.
<u>Around the World in Story</u>	The University Publishing Co.
<u>People and Music</u>	Allyn and Bacon
<u>American Musical Heritage</u>	Hall & McCreary
<u>Music and Romance</u>	R.C.A. Manufacturing Co.

b. Creative Activities.

There seemed to be a great lack of creative activities. Seven cities reported dancing and rhythmic expression. In most cases the dancing was taught by a private teacher or was done by the physical education classes. Only three cities listed playing instruments as a creative activity. Other creative activities mentioned were making scrap books, writing or drawing personal reactions to music being played, skits, solo work, and ensemble work. One school mentioned that entire programs were built by the students with the teacher acting only as a guide.

c. Records.

The stress in playing records varied somewhat; however, most of the cities stressed the historical and biographical aspects of music. Only six cities stressed the analysis of form. Some of the cities listed what they stressed in listening to records. They are as follows: Periods of music (classical, romantic, impressionistic and modern), purely musical enjoyment, record recognition, composers, the story of music, theme repetition, recognition of instruments, and mood.

d. Pictures.

Very few of the cities listed pictures used in general music classes. The few listed were as follows: Pictures of composers, current event pictures (musical), R.C.A. Victor Artists; Instruments of the orchestra, and opera scenes.

e. Audio-Visual Aid Films.

Very few schools listed films used. They were as follows: String Choir, brass choir, woodwind choir, percussion group, symphony orchestra, instruments of the orchestra, Encyclopedia Britannica.

f. Listening Equipment.

Almost all of the schools reported a sufficient amount of listening equipment, such as: a special room, piano, record player, library of good records, radio, blackboard space and reference books. Other equipment listed was a recording and play-back machine.

9. Music Theory Text Books Used.

Only three of the cities listed a music theory text book, but nearly all of the schools covered the beginning phases of music theory. The text books mentioned were as follows: Lena Milam Workbooks, Elementary Theory by Clay D. Howell, and Theory of Music by Presser.

The phases of music theory covered by most of the schools are as follows: Major key signatures; minor key signatures; the tonic chord; rhythm counting through eighth notes, sixteenth notes, and dotted notes; simple meter and compound meter.

10. Vocal Organizations.

a. Boys Glee Club.

All cities reporting used the unchanged voice in boys

glee club. Of the schools reporting boys' glee clubs, one used only two-part music; three used two and three-part music; two used only three-part music, two used only four-part music; and six used two, three and four-part music.

A wide variety of books were used for the boys' glee club. Only the more popular ones will be listed here in order of their preference of the schools surveyed.

<u>Title</u>	<u>Publisher</u>
<u>Twice 55 Community Song Book</u>	C. C. Birchard
<u>Glee Music for Junior High School Boys</u>	C. C. Birchard
<u>Junior Glee Men</u>	G. Schirmer
<u>Songs for Junior High School Boys</u>	Gamble Hinged
<u>Troubadors</u>	Carl Fischer
<u>Songs from Many Lands for Junior High Boys</u>	Neil A. Kjos
<u>Choral Series</u>	Boston Music
<u>The Glee Club Book for Boys</u>	Silver Burdett.

A few cities used octavo music.

The cities reporting boys' glee clubs chose them in many different ways. Three cities chose their boys' glee club from seventh and eighth grades, two from the eighth grade, two from the eighth and ninth grades, one from the ninth grade, and six from the seventh, eighth and ninth grades.

b. Girls' Glee Club.

The most popular books used in girls' glee club in the

order of their preference from the cities surveyed, are as follows:

<u>Title</u>	<u>Publisher</u>
<u>Glenn Glee Book for Girls</u>	Oliver Ditson
<u>Songs to Sing with Descants</u>	Neil A. Kjos
<u>Schirmers Favorite Choruses</u>	G. Schirmer
<u>Sing, Girls, Sing</u>	Hall & McCreary
<u>From Descants to Trios</u>	Neil A. Kjos

Octavo music was used entirely by seven schools. Only one school used book plus octavo music.

Of the schools reporting on the grade of music used for girls' glee club, only one used two-part music entirely. Six used only three-part, nine used two and three-part music, and three used two, three and four-part music.

Girls' glee clubs were chosen from various grades. Only one city chose the girls from the eighth grade alone; four selected them from the seventh and eighth grades, four from the eighth and ninth grades, two from the ninth grade alone, and seven from the seventh, eighth and ninth grades.

c. Mixed Chorus.

Mixed choruses were chosen from various grades. None of the cities chose the students from the seventh grade alone, or the eighth grade alone; three cities chose them from the seventh and eighth grades, three from the eighth and ninth grades, three from the ninth, and six from the seventh, eighth and ninth grades.

The number of parts sung in mixed choruses varied considerably. Only three cities used only three-part music; two used two and three-part music, three used three and four-part music, four used only four-part music, and four used two, three, and four-part music.

Very few cities used published books for their mixed choruses. Most of them used octavo music. A few of the books mentioned are listed below:

<u>Title</u>	<u>Publisher</u>
<u>25 Chorals by J. S. Bach</u>	Hall & McCreary
<u>Pre High School Chorus Book</u>	Birchard
<u>The A Capella Primer</u>	G. Schirmer
<u>Part Choruses for Changing Voices</u>	Hall & McCreary
<u>Choruses and Assembly</u>	Hall & McCreary
<u>Music of Today</u>	Harms.

11. Activities.

A few of the most popular activities listed by junior high school vocal organizations are as follows:

Assembly Programs for Junior High School.

P.T.A. Programs.

Christmas Programs.

Radio Programs.

Operettas.

Civic Club Programs.

Programs for Grade Schools.

Church Programs.

Commencement Exercises.

The church has been fortunate in that it has secured the services of a distinguished and well-known speaker for the occasion. The purpose of the church is to give a public expression of its appreciation of the work of the church members.

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B. THE INSTRUMENTAL QUESTIONNAIRE.

Twenty-six of the cities that received the instrumental questionnaire returned them. This was a 52% return. The number of students and teachers in these schools is the same as those reporting on the vocal questionnaire.

1. Music Classes Offered.

The instrumental people who answered the questionnaire gave no information on the general music class, theory of music, music appreciation, or history of music. It can be assumed that these particular subjects are taken care of by the vocal supervisor and teachers in the junior high school.

2. Special Groups.

a. Band.

Twenty-four schools had bands in their junior high schools. The size of these organizations varied from twenty-five to one hundred students. The average size of the bands was fifty-two, and the average class period was fifty-five minutes. In seventeen schools band met five periods per week; in one school, four periods per week; and in six schools, three periods per week. In fourteen schools band was an elective course, in two schools selective, and in six schools elective and selective.

b. Orchestra.

Eighteen schools had orchestras which varied in size from twelve to fifty-five students. The average size of

the orchestras was thirty-five. The average length of the class period for orchestras was fifty-five minutes. In eleven schools, orchestra met five periods per week; in one school, one period per week; in six schools, three periods per week. In ten schools orchestra was elective, in one school selective, and in six schools orchestra was elective and selective.

c. Instrumental Classes.

Eight schools reported instrumental classes. The size of the classes varied from four to twenty-five students, with an average of twelve. The average length of the period for instrumental classes was forty-seven minutes. In three schools instrumental classes met five periods per week; in two schools, two periods per week; and in one school, one period per week. In all schools the instrumental music class was elective.

d. Instrumental Ensembles.

Six schools had instrumental ensembles. The size of the ensembles varied from three to twenty-five students. The average size of the ensembles was twelve. The length of period for instrumental ensembles varied from twenty to fifty-five minutes, with an average length period of thirty-eight minutes. In one school instrumental ensembles met five periods per week; in three schools, two periods per week; and in two schools one period per week. In all schools instrumental ensembles were elective.

e. Intermediate Band.

Eleven schools had intermediate bands. The size of the bands varied from twenty to one hundred students. The average number of students in intermediate bands was thirty-eight. The average length class period was fifty-one minutes. In seven schools intermediate band met five periods per week; in one school, three periods per week; and in three schools, two periods per week. In ten schools intermediate band was an elective course, and in one school it was selective.

f. Intermediate Orchestra.

Eight schools had intermediate orchestras. The size of the orchestras varied from fifteen to one hundred thirty-five students. The average size of the orchestra was thirty-six, with an average class period of fifty-three minutes. Six schools met five periods per week, and two schools met two periods per week. In all schools intermediate orchestra was elective.

g. Beginner's Band.

Eleven schools had beginner's bands. The size of the bands varied from fifteen to sixty-four students. An average band was thirty-one students. The average length class period was fifty-three minutes. Seven schools met five periods per week, and four schools met two periods per week. In ten schools beginners band was an elective course, and in one school selective.

h. Beginner's Orchestra.

Six schools had beginner's orchestra. The size of the orchestras varied from fifteen to sixty-four students. The average size of the orchestra was thirty-one students, with an average class period of fifty minutes. One school met five periods per week; two schools, three periods per week; and two schools, two periods per week.

i. Class Piano.

Only one school had class piano. The size of the class was twenty-four students. The length of the class period was fifty-five minutes. The class met two periods per week.

j. Class Violin.

Only one school had class violin. The length of the class period was fifty minutes. The class met two periods per week. The course was elective.

3. Music Theory.

None of the instrumental instructors listed any music theory books used in teaching theory, but all the phases of music theory that a student needs to know to play an instrument were checked. Music theory was not taught as an individual course in any of the schools surveyed.

4. Method and Technique Books Used in Instrumental Organizations.

There was a great variety of method and technique books used in the different schools. Listed here are only a few

in the order of their preference in the schools surveyed:

a. Method books used in the beginner's band:

<u>Title</u>	<u>Publisher</u>
<u>Easy Steps to the Band</u>	Mills
<u>Belwin Series</u>	Belwin
<u>Top Flight Book</u>	Rubank
<u>Smith Yoder Bachman</u>	Kjos
<u>Victor Method</u>	Southern.

b. Method books used for beginning orchestra:

<u>Title</u>	<u>Publisher</u>
<u>A Tune A Day Series</u>	Boston
<u>Waller Method</u>	Kjos
<u>Symphonic String Course</u>	Boosey Hawks
<u>Beginning Strings</u>	Carl Fischer
<u>George Bornoff Method</u>	Carl Fischer.

c. Technique Books for Band:

<u>Title</u>	<u>Publisher</u>
<u>Fussell Drill and Ensemble Book</u>	Paul Schmidt
<u>Belwin Series</u>	Belwin
<u>Smith Yoder Bachman</u>	Kjos
<u>Intermediate Step</u>	Mills.

d. Technique Books Used for Orchestra:

<u>Title</u>	<u>Publisher</u>
<u>Solos for Strings</u>	Rubank
<u>George Bornoff Method</u>	Carl Fischer

<u>Title</u>	<u>Publisher</u>
<u>Junior Master for Strings</u>	Music Publishers Holding Corp.
<u>Technique Fun</u>	Music Publishers Holding Corp.

5. Instruments Owned by the Schools.

The following is a list of the number of instruments owned by the junior high schools surveyed:

Flutes	10
Oboes	20
English horns	2
E ^b Clarinets	3
Baritone Saxophones	11
French Horns	22
Bass Trombones	3
Harps	0
Violins	5
Trombones	11
BB ^b Basses	20
E ^b Basses	22
String Basses	22
Bass Drums	25
Snare Drums	19
Scotch Drum	1
Xylophones	6
Bassoons	18
Cellos	19
B ^b Cornets	4
Tenor Saxophones	1
Alto Saxophones	1
Alto Clarinets	12
Bass Clarinets	13
Bass Saxophones	3
Flugel Horns	2
Euphoniums	5
Tympani	22
Bells	23
Violas	16
B ^b Clarinets	6.

Twenty-three schools had funds for the repair and replacement of instruments, two did not.

The amounts charged the students for renting school owned instruments is as follows:

1% of cost per semester
 \$1.50 per semester
 \$2.50 per semester
 \$5.00 per semester
 \$2.00 per semester
 \$.50 per month.

Fourteen schools did not charge rent for instruments.

6. Publications taken by the schools:

The following is a list of publications taken by the schools surveyed and the number of schools that take the publication:

<u>The Instrumentalist</u>	15
<u>The School Musician</u>	14
<u>Music Educators Journal</u>	5
<u>Junior Music Club Magazine</u>	4
<u>Etude</u>	3
<u>Symphony</u>	2
<u>Keyboard Junior</u>	1
<u>Woodwind Magazine</u>	1
<u>Metronome</u>	1
<u>Music Journal</u>	1.

7. Activities Listed for Instrumental Organizations:

The following is a list of activities listed by the different schools and the number of schools that participate in each activity:

School assembly	16
Football games	16
Concerts	13
Civic organizations	13
Parades	12
Festivals	11
Basketball games	10
School activities (plays, etc.)	7
Solos and ensembles	5
Contests	4
Youth Symphony (selective)	2
Inter-school programs	2
Marching contests	1
Commencement exercises	1.

PART II

A PROPOSED PLAN FOR CURRICULUM IN THE JUNIOR HIGH SCHOOL

CHAPTER IV

THE GENERAL MUSIC CLASS

The handling of the general music class presents problems in the junior high school music program for two reasons: (1) Since general music is a required course in most junior high schools, the large variety of students makes it difficult to plan a course of study that will be beneficial to all students. The general music class must prepare students for the special music groups in the eighth and ninth grades such as chorus, band, orchestra and small vocal and instrumental ensembles. On the other hand, it must be designed to stimulate the musical growth of the students who will not belong to the special groups later on. This should be the most important phase of the general music class. "General music is the trunk, the specialties are the branches."¹

(2) The second reason the general music class is a problem is the fact that it is a general course in music. How much time should be spent on each particular phase such as listening, singing, techniques for reading, creative

¹Mursell, James L., Education for Musical Growth, p. 265.

music, rhythmic activities, and playing of instruments? It is impossible to give a conclusive answer to the above question because no two general music classes will be the same. Their interests and needs will differ.

The true purpose of general music is to promote and foster in the most comprehensive way possible the over all musical growth of the particular group of people with whom one has to deal, without the limitations which become necessary in the specialties.¹

What is to be taught in the junior high school general music class will depend upon the training the students have received in the grade school. The general music class should be a continuation of what the students have had in the elementary school.

In setting up the curriculum, the question arises as to how much general music should be required in junior high school. Using the questionnaire as criterion, the ideal school would require general music in the seventh and eighth grades. It is the opinion of the writer that there should be an elective class in the ninth grade for students who are interested in music and plan to do further study. This course would include elementary harmony, rhythmic and melodic dictation, and a continuation of sight reading and music listening.

The size of the general music class will vary with the

¹Mursell, James L., Education for Musical Growth, p. 265.

size of the school and the number of music teachers in the school. Classes of over thirty students will decrease the efficiency of the teacher. This becomes a problem for the school administrator.

From the results of the questionnaire, page 12, the amount of school time given to the general music classes should be the same as other required courses such as math, English, science, etc. This will vary with different administrative set-ups, but will average five, fifty-minute periods per week.

If general music is required in the seventh and eighth grades, the grouping of the classes can be according to grade. This is desirable if the schedule of the junior high school will permit it. Besides grouping by grades, a heterogeneous grouping is also desirable. It is the opinion of the writer that students should not be grouped according to ability in the junior high school general music class. The weaker students need the help of the stronger students and the general music class should be planned for the benefit of the weaker students and the stronger students can serve as a teaching aid, and an inspiration to weaker students.

In many junior high schools this will not work because the schedule will not permit this amount of general music to be taught. Many times it is necessary for general music to alternate with the gym program or the art program. If

this is the case, the schedule could be set up to have general music two days a week for one semester and three days a week the next semester, or vice versa. It could also be set up for two days one week and three days the next. Both situations have their advantages and disadvantages.

From the teacher's point of view, it would be much better to alternate music classes with the art department rather than with the athletic department because it isn't necessary that the art classes be divided by sex. The writer prefers heterogeneous groupings as much as possible for general music classes.

Grouping of classes by grade is desirable but not absolutely necessary. It may be that general music is to alternate with gym and the seventh and eighth grade boys are taken together. If this is true, these boys can be taken in the general music class together. However, the teacher will have to have two different programs for two different years if general music is required in the seventh and eighth grades. This is not the most desirable situation, but it will work if the junior high school principal sees fit to do it this way.

A. MUSIC APPRECIATION.

The term "music appreciation" is used here because it is the term usually applied to this particular phase of music. It is the opinion of the writer that the term should

not be used in junior high school music classes because it implies that the student is to learn to like something that he doesn't know too much about. The term "music listening" implies much less work as far as the student is concerned.

Music appreciation in its fullest sense is the ultimate aim of every music class in junior high school. To use the words of Lilla Belle Pitts, "Appreciation is immediate aim and the ultimate end of music education in the junior high school."¹.

Music appreciation discussed in the remainder of this chapter will pertain to music listening.

1. Music Listening.

It is the opinion of the writer that music listening is one of the more important phases of the general music class. The most important item to be accomplished is to get the students to enjoy listening to good music. It is an established fact that the more we know about anything the more we appreciate it. So it is with music. The stories of program music, the life of the composer, and something of the period of the music will be of interest to the students if presented in the proper manner. Junior high school students are allergic to written tests, but objective tests could be given in the junior high school

¹Pitts, Lilla Belle, Music Integration in the Junior High School.

listening class. They enjoy talking about what they know, so class discussions and contests are the best way to get these things across. They will enjoy contests in record recognition and the recognition of the different instruments and voices they hear. They will enjoy giving a verbal description of the music.

Besides listening to records at school the students should know of the better music programs on the radio and television. These programs should be discussed in class.

2. Music History.

Much music history can be taught in the general music class if it is approached in the proper manner. Music history should not be taught in a section of the course of study by itself, but should be correlated with the rest of the music program as well as the rest of the junior high school course of study. To quote Gehrkens:

The whole progress of modern thought is in the direction of recognizing the essential connectedness of everything.

In education we have been slow to put into practice the principles now so universally recognized as applying in the rest of the world. So we have continued to teach isolated subjects, taking great care lest our pupils get these various subjects "mixed up."¹

Music history can easily be correlated with the listening program. By carefully selecting records the teacher can

¹Gehrkens, Karl Wilson, Music in the Grade Schools, p. 145.

easily teach the different periods in music, and how the music was different in each period, the lives of the composers, and many other phases of music history. History by itself is very dull for boys and girls at this age, but it can be made very interesting if approached in the proper manner and if the books in the music library are written for boys and girls of this particular age. Suggested books will be listed at the end of this section, page 38.

3. Musical Forms.

The amount of musical form that can be taught will depend largely upon how much was taught in the elementary school, and the ability of the teacher of the general music class to make this phase of music interesting to the students. Like music history, musical forms must be handled carefully in junior high school, but they can easily be correlated with music listening. In fact, musical form can be correlated with all the different phases of music.

Musical forms the students are to be taught in junior high school as stated by Lilla Belle Pitts are on pages 8, 9 and 10 of this thesis.

4. Instruments of the Orchestra.

The instruments of the orchestra will be interesting to the boys and girls of this age if they can see and hold the various instruments as well as listen to them. They

will also be interested in seeing and hearing some individual play the instrument. It would be well to have high school students, who play the instruments, come to the general music class and demonstrate the various instruments. After students are acquainted with the various instruments by sight and sound, they will enjoy picking out various combinations of instruments in their music listening class.

5. Suggested Materials.

Material being used by the schools surveyed will be found on pages 15 and 16 of this thesis. Additional suggestions follow:

<u>Title</u>	<u>Publisher</u>
<u>Music for Young Listeners</u>	Silver Burdett
<u>The Green Book</u>	Silver Burdett
<u>The Crimson Book</u>	Silver Burdett
<u>The Blue Book</u>	Silver Burdett
<u>Music on the Air</u>	Garden City Publishing Co.
<u>Tales of Olden Days</u>	University Publishing Co.
<u>The Encyclopedia of Musical Masterpieces</u>	Grossett & Dunlap
<u>He Heard America Sing</u>	Julian Massner, Inc.
<u>A Listener's Anthology of Music, (Vol. I)</u>	Silver Burdett
<u>The Well Tempered Listener</u>	Simon & Schuster
<u>Music to my Ears</u>	Simon & Schuster

B. SINGING.

Singing is the most important phase of the general music class. To quote Dykema-Cundiff:

So great is the variety of vocal material and so natural is the junior high student's desire to sing, that singing should continue to be the central activity in the general music class.¹

Through singing, it is possible to reach more educational aims than in any other phase of the music program of the junior high school.

1. Classification of Voices.

The classification of voices is a phase of teaching that requires much special attention on the part of the teacher. Voice testing should be given at least twice a year, at the beginning of each semester, and even more often if individual cases require it. To quote Beattie:

Voice testing should be given at least twice a year, once at the beginning of each semester and as frequently throughout its course as individual cases warrant. The giving of these tests is one of the most important functions the teacher performs, for on their thoroughness depends much of the progress of his class work, the building up of small selective groups, and the discovery and encouragement of the vocally gifted. The testing, therefore, should be done carefully and only by a person who understands adolescent voices and has in mind their conservation rather than their exploitation through assigning them parts for which they are unsuited in order to make a better choral balance.²

¹Dykema-Cundiff, New School Music Handbook, p. 258.

²Beattie, John W., Music in the Junior High School, p. 106.

Various methods are used in classifying voices, but before discussing them, it is necessary to state that range alone is not the only criteria for classification. The quality or timbre of the voice must also be considered. John W. Beattie, in his book, Music in the Junior High School, uses the following method:

First sopranos should be able to sing from E first line of the treble clef to G one space above the treble clef, freely and easily, with the flexibility characteristic of the childish treble. There will be relatively few of this classification in comparison to certain other parts.

Second sopranos should be able to sing from middle C to E fourth space of the treble staff. The second soprano part, of a richer and somewhat thicker quality than the more flexible and brilliant first soprano.

Boy altos should be able to sing from A below middle C, to C third space of the treble staff. Very seldom we find a girl who can sing this alto range easily. As a general rule girls should not be assigned to the alto part.

Boy alto-tenors are boys whose voices are changing. The range is very limited and much care must be exercised in the music these boys sing. Their range is from F below middle C, to F above middle C.

Boy basses have a range from B^b second line of the bass clef staff, to D second space above the bass clef staff. Beattie also states that many boys can sing lower

than this, but that the tendency for modern writers is to make all ranges as comfortable as possible.

Genevieve Rorke, in her book, Choral Teaching at the Junior High School Level, uses much the same idea for classifying the voices except that she did not mention the fact that junior high girls should seldom be assigned to the alto part. She states: "If the voices have been tested correctly, the three parts are not likely to balance numerically. There will probably be many more second sopranos than first, and fewer altos than second sopranos."¹. The writer agrees with Miss Rorke that girls in junior high school are altos, but also thinks that there will be more altos in the eighth grade than in the seventh grade. Girls' voices do change, but the change is gradual and the teacher must be on the alert for changes in girls' voices as well as boys' voices.

Miss Rorke uses the G scale for classifying voices. Starting with the G above middle C, and singing to the G above the staff and back down to the G below middle C. Those who have a flute-like quality and can sing to the G above the staff are assigned to the first soprano section. If the student cannot sing to G easily, but can sing to E top space, they are assigned to the second soprano section. The alto voice is richer and broader in quality

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 7.

and will not have as high a range as the second sopranos. The boys voices who have not changed yet can be given the test as the girls. The boys whose voices are changing or have changed can usually be determined by the speaking voice. If there is any doubt as to their classification, play the G scale down beginning on G fourth space of the Bass clef. If they can sing down to G easily, they are basses. If their range does not go that low, they can probably sing to a D or an E above middle C. If this is true, their classification is alto-tenor.

The writer uses still another method for classifying voices. This method comes from Dr. Walter Aschenbrenner, former conductor of the Chicago Symphonic Choir, called the break of the voice. This method will not work if the students have been given training in breathing from the diaphragm. Since very few students have had diaphragm breathing at this age, it can be used.

The student is asked to sing the C scale beginning on middle C, and sing to C third space, on the treble staff. Where the break occurs will determine the classification. If the break occurs above a second space A, the student is a soprano. If the break occurs on G second line, the student is a second soprano. If the break occurs below G second line, the student is an alto. When the classification has been made, the grouping will be the same as Miss Rorke found, few sopranos, more second sopranos, and

fewer altos than second sopranos. Here again the quality of the voice must be taken into consideration. As a double check, after the classification has been made by the break in the voice, have the student sing an easy and familiar song such as "America." If the break was above G, have the student sing "America" in the key of A or B^b. If the student can sing "America" or either of these keys easily, and has a light flute-like quality, then we can be sure the student is a first soprano. If the break was on G, have the student sing "America" in the key of F or G. If the range fits and the quality is a little richer than the first soprano, the student is a second soprano. If in doubt about a student, the second soprano classification is usually safe. If the break in the voice occurred below G, have the student sing "America" in the key of D or E^b. If the quality is rich and the range fits, we can be sure the student is an alto. The break in the voice will work for boys' voices after the voice has changed, but during the change, the break will occur in various places. During the change, the boys will be in various classifications. These boys should be encouraged to ask for classification tests when they feel a strain in singing the part they are on. Girls should also be given the same encouragement.

The method used is beside the point as long as it gets results. The method used will vary with the teacher, the locality, and the vocal training the students received

in the elementary school.

2. Recreational Singing.

It should be the aim of the teacher to make all singing recreational, but there is a special field of recreational singing which includes four different types of songs: art songs the students enjoy, popular songs the teacher will permit, standard community songs, and school songs.

The recreational song is sung purely for enjoyment and emotional release. The students should have much to say about the songs they sing. If properly handled, the boys and girls will select the better songs for recreational singing. The musical worth of songs can be discussed in class.

In teaching the recreational song, the teacher must do it as quickly and carefully as possible. If a careful presentation of the song has been made it will not be necessary to correct minor flaws. Too much analysis can easily destroy the spirit of recreational singing and the spirit of the first concern in this class.

Genevieve Rorke, in her book, Choral Teaching at the Junior High School Level, lists many books and songs for recreational singing on pages 49 to 53.

3. Reading Songs.

When music became a part of the curriculum in our public schools, reading music was the ultimate aim. At

that time music educators felt that if the students could learn to read music, the ultimate aim would be achieved. After years of much drill and little progress, educators have come to realize that music reading is not the most important part of the general music class. Music reading has its place in the junior high school general music class, but not to the extent that it did in days gone by.

The amount of music reading that can be accomplished in the general music class will depend upon the amount of music reading the students have had in the elementary school and the ability of the teacher to make music reading interesting to the students.

If music reading has been properly taught in the elementary school, the teacher will find little difficulty in continuing. The unison song plays a big part in music reading at this level. To quote Kwalwasser: "In short, the singing of unison songs should not be preliminary to part-singing or preliminary to anything else. It should be the backbone, so to speak, of public school music."¹

The unison songs have many advantages over the part song for reading purposes, because:

1. The most interesting part of a song is the beautiful melody.
2. All children can sing the melody where many find

¹Kwalwasser, Jacob, Problems in Public School Music, p. 69.

it difficult to sing a harmonic part. It is easier to read a melody than a harmonic part. After a child has done so much reading, the flow of the melody will be easier to follow than a harmonic part.

3. More songs can be learned because the teacher doesn't have to spend time teaching other parts.
4. Unison songs will use the entire vocal range of a student, where the ranges in a part song are limited.
5. Unison songs can be sung at faster tempos and can use more intricate rhythms than part songs. There are exceptions to this, but generally speaking, this is true. Students this age like for things to move. They enjoy fast tempos and lots of rhythm. To quote Kwalwasser again:

The unison song, all must admit, is better capable of expressing these personality characteristics of the child. Part singing is too slow; unison singing is much better, for its tempo approaches that of youth.¹

6. Since the unison song is less complicated for the student, a better quality of music can be read and sung in the general music class.

With all the advantages of the unison song over the

¹Kwalwasser, Jacob, Problems in Public School Music, p. 69.

part song it would seem that the unison song should be used extensively in the general music class for reading and singing.

The part song will also have advantages over the unison song, so both are used on the general music class.

1. While some students will find it difficult to sing a harmonic part, other students will have the ability and will enjoy singing harmony parts.
2. If properly taught, the class should be able to read an easy two-part song almost as fast as a unison song. Lower voices will soon be able to read a harmony part as fast as a melodic part.
3. Even though the part songs have a limited range, it is the opinion of the writer that students at this age should sing in a limited range. Singing must be done with no muscular or vocal strain.
4. Even the students who have difficulty reading and singing a harmonic part, will enjoy listening to the harmonies produced by the different parts.
5. Reading a harmonic part in a part song will come much easier when the students have become familiar with the various chords. Part singing does much toward developing the ear that unison singing will not do.

Reading songs whether they be part or unison must be easy for the student to sing. When music reading becomes

hard work for the students, it will be difficult for the teacher to make this phase of music interesting. The teacher must create a desire to read songs. Reading songs should also be short, so it won't take more than a portion of a class period to read them. These boys and girls like to finish one thing so they can go on to something else.

More difficult part songs should be read occasionally to challenge the student, but again, they must not be drugery for the students. Many three and four part songs are available in books for sight reading.¹

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, pp. 35 - 36.

D. MUSIC THEORY.

1. Techniques for Reading.

Music reading is the most challenging part of the general music class. If the students have not received the proper training in the elementary school, music reading is even more challenging. Regardless of the training the students have had, it is the duty of the teacher to take the students where they are, and continue. To quote Genevieve Rorke:

Reading music enlarges the students' horizon. Those who learn to read music today are the choir and music club members of tomorrow. Instead of assuming that boys and girls cannot learn to read music, give them the benefit of the doubt and assume that they can. Rather than waste energy rationalizing, spend it in helping these young people to know the joy of achievement.

It is not a question of what can be done under ideal conditions, but what can be accomplished under conditions that exist. You will be amazed, and so will the pupils, at the rapidity with which everyone falls in line and develops interest and real skill in music reading. Give them their chance.¹

Rorke also gives a specific plan for teaching music reading at this level. The essence of the plan, slightly modified by the writer, is given here:

1. Create in the students a desire to learn the song.
2. Show how it is related to music previously studied.

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 33.

3. Play a record of the song if one is available. If the song itself is unavailable, play a record of the same type music.
4. Develop good singing posture.
5. Board work: the staff, the key signature of the song; put the basic syllables Do, Mi, Sol, on the staff. Show how Re, Fa, La, and Ti can easily be found. Use some easy drill patterns in the key. If difficult intervals appear in the song, put them on the board for careful drill.
6. Check "measure sense." Have the students tap through four or five measures of the song. If all students are not at the same place when signal is given to stop, repeat the process.
7. Isolate, rhythmic problems. Place them on the board and let the students tap the figure on the desk or sing the figure with a neutral syllable.
8. Review theoretical facts. The key, the position of Do, the starting syllable, the time signature.
9. Play the song on the piano. Give the class an opportunity to discuss the song to create interest.
10. Give the key pitch. Have students sing first chord and listen carefully to intonation and balance. Give the tempo by saying: "One, two, ready, sing." If the song is in 4-4 time and starts on the first beat of the measure.
11. Have students sing the words as far as possible

keeping the rhythm steady.

12. If difficulties arise, sing chordwise without rhythm.

13. Sing syllables to check on accuracy of the weaker parts.

14. Sing the song with syllables to the end, keeping the rhythm steady regardless of whether all the pitches are right or not.

Carol Holman made a survey of successful teachers in the field and asked their opinion of the procedures most helpful in teaching seventh grade students to read music. Listed here are a few of the procedures thought most important by the greatest number of teachers:

<u>Opinion</u>	<u>Number</u>
Teach fundamentals of music, beginning theory, written notation work	9
Overcome indifferences; get favorable attitude; create a desire and get them to see need of learning to read	8
Use numbers	8
Use syllables	8
Have students sing chord progressions	8
Teach intervals (aurally and visually)	6
Use pitch names	6
Do much reading in the class	6
Teach students to read by position	5 ¹ .

Another question asked by Carol Holman in her survey was as follows: "Factors thought most important in teaching sight reading." Only a few of the most popular

¹Holman, Carol, Developing Skill in Music Reading, p. 87 Thesis, unpublished.

opinions are listed here:

<u>Opinion</u>	<u>Number</u>
An understanding of the rhythm before starting; getting a feeling for rhythmic flow; having students count time, intone rhythm, and master rhythm patterns	18
A basic knowledge of the scale and intervals and a feeling of whole and half steps; familiarity with scale patterns and tonal combinations; being able to recognize intervals in songs	16
Covering <u>much</u> material within the group of the students; using easy but unfamiliar music	10
Creating a desire in students to want music, and to sing and play musically, building moral; an interest in music	9
A feeling for tonality and key consciousness; singing 1-3-5-8 in the keys studied; recognition of fundamental chords	8
An understanding of time signatures and note values	6 ¹ .

Andrews and Leeder give still a different approach to music reading. This is what they believe:

The reading of music has its place, but in terms of a newer educational philosophy, all pupils cannot be expected to see the use of reading music or to possess the identical ability to read it. A background of pleasurable musical experiences, which may be imitative, is necessary for keeping alive a desire to read and to keep from divorcing a pupil from music.²

¹Holman, Carol, Developing Skill in Music Reading, p. 87 Thesis, unpublished.

²Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Pupils in Music Experiences, p. 176.

The following is a suggested way to carry out this newer philosophy:

1. Understand the construction, or form, of a song.
2. Recognize the outline of phrases.
3. Recognize like and unlike phrases.
4. Orienting the vocal range to the range of the staff.
5. Locating own vocal line.
6. Following progressions of notes up and down on the staff.
7. Know the meaning of scale-wise and skipping intervals.
8. Recognize specific groups of notes such as 1-3-5.
9. Use tonic and tonic triad as orientation points.
10. Locate intervals which are associated with familiar songs and already well known.
11. Try to make a part sound right in association with the notes on the staff and the sound of a harmonizing part.
12. Interpret time, dynamics, accents, and phrasing as indicated in the score.
13. Verbal chanting.

Other techniques are being used in teaching junior high school students to read and no doubt many are successful. The method or technique used is beside the point as long as it gets results. The writer is of the opinion that

it is impossible to set up a list of techniques that will work in every case. It is the duty of the teacher to determine the techniques that will work the best in that particular situation.

2. The Autoharp.

The autoharp is a comparatively new instrument in the music education field, but is very popular with students and teachers alike. The autoharp gets its popularity from the fact that it is a very simple instrument to play. A student can place the instrument on his lap or the desk and play it, by pushing buttons that make the different chords as he strums it with a pick. Because of the simplicity of the instrument, each student in the class can be given an opportunity to play it. It is wise to use songs with simple harmonic background in the beginning.

After the students have become familiar with the playing of the autoharp, they will be able to play simple accompaniments without reading the chords under the words. This is the teacher's opportunity to teach the I, IV and V chords to the students by sound as well as sight.

Genevieve Rorke lists a group of songs suitable for accompaniments on the autoharp. They are as follows:

Down in the Valley

Silent Night

Believe Me If All Those Endearing Young Charms

Home on the Range

Aloha Oe

Old Black Joe

Oh, Susanna
Santa Lucia.¹

The above songs, and many other songs with simple harmonic backgrounds, will prove valuable to the teacher in creating interest in chords and chord progressions.

3. Other Phases of Theory.

It is the opinion of the writer that music theory should not be thought of as an individual subject in the general music class, but should be taught as the need arises. Music reading will include many different phases of music theory, such as: key signatures, major and minor; simple and compound rhythms; expression marks; simple chords, I, IV, V; note values; rests; tempo markings, etc.

If it is possible to have a music class in the ninth grade for students who are interested in further study, the writer would include much theory in this class.

D. CREATIVE MUSIC.

The questionnaire gave very little information about creative music in the junior high schools of today. The writer is of the opinion that there are more creative music activities in our junior high schools today than the questionnaire indicated. To quote Andrews and Leeder:

All effective learning is creative; it involves the absorption and transmutation of the

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, pp. 43 - 46.

materials with which the teacher and the students concern themselves. But music particularly is an area where the pupil should learn willingly and of his own volition.¹

It is the opinion of the writer that music teachers are teaching from a creative point of view but not to the extent that modern music educators feel they should. Andrews and Leeder give no discussion of creative activities whatsoever; but they believe that all music activities should be approached with a creative philosophy.

The Krones are of the same opinion but are a little more definite about the creative approach. To quote:

We believe that "creative music" may be a dynamic approach to every phase of the music program and is a way of thinking creatively rather than an end in itself. In other words, we should like to emphasize again the larger meaning and application of the term creative which would include not only the writing of original songs and the making of instruments, but also the creative approach to all basic music experiences as we have outlined them: singing, playing, dancing, listening, and the fundamental use of skills.²

The Krones give eight general suggestions on how to begin to teach music creatively. They are listed here, slightly modified by the writer:

1. Permit students to make discoveries of their own.
2. Find opportunities for students to make choices

¹ Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Pupils in Music, p. 4.

² The Krones, Beatrice and Max, Music Participation in the Secondary School, p. 54.

in musical matters.

3. Bring about an interplay of the child's experiences and his potential capacities.

4. Look for opportunities to apply a skill that has just been learned.

5. Create a stimulating environment. You will need concrete materials such as supplementary books, pictures and recordings to use as the need arises, and to stimulate curiosity and interest.

6. Maintain the same kind of approach in all phases of the program.

7. Develop a wealth of ideas, a vivid imagination, and the courage to try out ideas with your students. Don't be afraid to learn with them.

8. Don't try to teach too much at one time.

The philosophy behind teaching creative music is not something new, but it is something that hasn't been stressed as much as it is being stressed today. The creative approach will start with what the child already knows and his desire to learn more.

The general music class will probably include students who play in the band or orchestra. These students would probably like to play some of the songs as the class sings them. This is an opportunity for the students to learn about transposing instruments, and how to transpose the music from the piano score to fit his or her particular

instrument. While doing the transposing they will learn how different keys in music work and will probably ask questions about other musical terms. This is creative music. The student has a desire to do something, and the teacher simply guides his desires in the right direction.

1. Songs.

There are two different types of creative song. First is the song that is interesting to the student. It might even be called a recreational song, a song where a student can use his own interpretation. The purpose of this particular type of song is to interest the student in music and in so doing create a desire in him to learn more songs, and to see a need for reading in order to accomplish this aim.

The second type of creative song is the song that the student writes himself. The purpose of this particular type of song is not to create new materials to sing, or to make student composers. The real purpose is to make an activity that the students will enjoy doing and at the same time learn more about music. The teacher should get away from the old idea of drill in sight reading and other phases of music.

Creating songs by the students calls for ingenuity on the part of the teacher. First of all, there must be a spark or a desire to write a song on the part of the

students. This spark can come from the teacher or an individual student, or a group of students. Once the spark is created, it is the duty of the teacher to guide the students in the right direction to the completion of the song. Songs may be written three different ways:

1. Melody first, words next.
2. Words first, melody next.
3. Words and melody together.

Students in junior high school should be able to copy their own songs, but if some are unable to do so, the teacher should give some help. When the song is completed, it should be put on the blackboard so all the students can read and sing it.

The advantage of this particular type of activity is that students learn about music reading as a whole, not just Do Re Mi or 1-3-5. The student will also learn about rhythms, time signatures, writing notes and knowing what they mean. All this is being learned, and the student is enjoying it because he is creating something. It is his song, and he is proud because he has created it.

2. Instruments.

There is nothing more stimulating in arousing interest in the general music class than the use of instruments suitable to the text and mood of the song. These boys and girls will enjoy deciding what kind of instruments are needed for the accompaniment to a particular song. They

will enjoy even more making the instruments. With just a few suggestions from the teacher, it will be surprising what the students will do in making simple percussion instruments, such as drums of various sizes, sand blocks, sticks with different sounds, coconut shells, maracas, and many others. Genevieve A. Rorke listed a group of songs suitable for these kinds of instruments. They are listed here by the writer:

<u>Title</u>	<u>Publisher</u>
<u>Glee Music for Junior High School Boys,</u> "Band."	Birchard
<u>The New Blue Book of Favorite Songs,</u> "Dixie."	Hall & McCreary
<u>Songs we Sing,</u> "Camptown Races."	Hall & McCreary
<u>Latin American Songs,</u> "San Serein."	Ginn
<u>Songs of the Hills and Plains,</u> "Old Chisholm Trail."	Hall & McCreary
<u>Music Highways and Byways,</u> "Buy My Tortillas."	Silver Burdett
<u>Inter-Americana,</u> "Darling of Caranga."	Kjos
<u>367 Songs We Love to Sing,</u> "Wait for the Wagon."	Hall & McCreary ¹ .

Many other songs can be found that will fit the use of

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 46.

these and other instruments made by the students.

Besides rhythm instruments, the students will enjoy making simple melody instruments such as glasses or bottles filled at different levels with water to make the different pitches of the scale. If some student is particularly handy in woodwork and a good musician, he might make a simple xylophone.

If the teacher can create the interest to make different instruments, he certainly won't have any trouble getting the students to want to play them. The desire to play will be so great, that reading music will be a joy and not drudgery to the student. For the students who cannot read and probably never will, they will have fun just keeping simple rhythms to the music.

The book Fife, Jug and Bottle Band! gives all the details of how to fill bottles and jugs for melodies and chords and has the music arranged for many different songs.* Boys and girls will have fun with this book and will learn much about reading music.

3. Creative Rhythmic Activities.

It is the opinion of the writer that rhythm is one of the most neglected elements of music in junior high school teaching. Much time is well spent in singing, listening,

*Lisinsky, Adam P., Fife, Jug and Bottle Band.

etc. but rhythmic activities are neglected. One of the reasons for this neglect could be the fact that students have not done rhythmic activities in the grade school and are embarrassed when called upon to participate in such activities. Students who have done rhythmic activities in the grade school will find great joy in continuing such activities.

For teachers who wish to start some creative rhythmic activities in junior high school, the Krones suggest the dramatization of ballads, such as "The Three Pirates," "Marsk Stig's Daughter," and "Rosalie."

White and Tobitt have written a book of Dramatized Ballads. This book gives the ballads and the directions for dramatizing, costuming and staging. Even though all the directions are given, this book can be used to an advantage to give the students an opportunity to see how ballads are dramatized. From this experience they can create their own dramatizations to different ballads.

4. Musical Plays.

The questionnaire showed only one school that did anything with musical plays. This school had an operetta club that ran for twelve weeks. During that time they gave published musical skits and also musical plays made up by the students with the teacher acting as guide. The writer is of the opinion that activities such as this can be done in the general music class. Many times there are students

in the class who enjoy making plays and with the proper motivation they can create musical plays or short musical skits. These plays or skits can be given in the junior high school assembly program. These boys and girls enjoy being in plays and they will enjoy it even more if they have created their own musical play. If students are unable to make their own plays, the writer is of the opinion that short published musical skits should be done in the general music class. The writer feels that the operetta can be left for the high school.

E. THE PLAYING OF FOLK INSTRUMENTS.

It has long been thought that the folk instruments had no place in the music curriculum, the school is no place for the guitar, ukelele, banjo, etc. In modern thinking where the child is the center of activity, and we begin with what the child knows, these instruments can be used in the general music class. If a student plays a guitar and that is the extent of his music appreciation, his appreciation should be recognized by the teacher. It is the duty of the teacher to take that appreciation he has and make it grow. Even though few students in the class play the guitar or other folk instruments, the writer sees no harm in the students learning something about these instruments; however, an over use of these instruments is not recommended.

The questionnaire showed only three schools playing instruments in the general music class. If the appreciation of the class is above these instruments, there is no need for their use.

The boys' club can be a very important activity in the general music class. It was interesting to note from the questionnaire that there were almost as many boys' clubs as girls' clubs. The average number of students in the boys' clubs was much smaller than in the girls' clubs. The important thing is the fact that there are many opportunities for these young boys' clubs to develop.

This is a critical time for these boys vocally. It is a time when they decide whether they will continue singing or not. A major motivation for the teacher and the boys is to have a good vocal organization. It can be an organization if the boys will be proud to sing to. This means it is almost necessary for there to be a select group of boys who like to sing and are willing to work for the betterment of the organization. The teacher and leader. All boys who join in the club are in this club. The boys receive a lot of help and a willingness to

CHAPTER V

VOCAL AND INSTRUMENTAL ORGANIZATIONS OF THE JUNIOR HIGH SCHOOL

A. VOCAL ORGANIZATIONS.

1. Boys' Glee Club.

The boys' glee club can be a very important activity in the junior high school. It was interesting to note from the questionnaire that there were almost as many boys' glee clubs as girls' glee clubs. The average number of students in the boys' glee clubs was much smaller than in the girls' glee clubs, but the important item is the fact that schools are providing opportunities for these young boys' voices to develop.

This is a critical time for these boys vocally. It is a time when they usually decide whether they want to continue singing or not. With proper motivation from the teacher and the administration, these boys can make a fine vocal organization. It must be an organization that the boys will be proud to belong to. This makes it almost necessary for it to be a select group of boys who like to sing and are willing to work for the betterment of the organization. To quote Andrews and Leeder: "All boys with good voices should be used in this club. The prime requisite is a liking for music and a willingness to

cooperate and take responsibility."¹.

The boys' glee club creates a problem at this age because of the changing voices. Since changed voices are not settled in the ninth grade, it is necessary to use boy sopranos and altos from the seventh and eighth grades. To quote Andrews and Leeder: "There are four kinds of boys' voices in the junior high school, namely, high and low unchanged (trebles), changing, and changed voices."². These high and low unchanged voices do not like to be called soprano and alto, so instead, we call them first tenor and second tenor, but their voices still sound in the treble clef.

Genevieve A. Rorke gives similar names to the voices, but has more classifications of voices. They are as follows:

First Tenor

- a. First Soprano
- b. Second Soprano
- c. A very few of the highest first altos.

Second Tenor

- a. First Altos with exceptions
- b. Second Altos with exceptions.

First Bass (Often termed Alto-Tenor)

- a. Light high basses
- b. A few low second altos
- c. Voices in process of change.

¹Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, p. 66.

²Ibid., p. 166.

Second Bass
a. Low Basses.¹

Maintaining a balance in the boys' glee club will be difficult because the boys' voices will be constantly changing and it is the duty of the teacher to move the boys to a different part as the voices go down. "No voice should sing a note which involves vocal strain."²

Music for the boys' glee club is also a problem because not too much is written for this particular group. The teacher must be careful in selecting music that will fit the boys' voices, and also the ideas of these, soon to be young men. Books listed by Genevieve A. Rorke, are listed here:

<u>Title</u>	<u>Publisher</u>
<u>Boys Own Chorus Book</u>	Boston Music Co.
<u>Chorus Book for Boys,</u> (Books I & II)	G. Schirmer
<u>Close Harmony for Boys</u>	Boston Music Co.
<u>Dett Collection of Negro</u> <u>Spirituals (Auditorium</u> <u>Series #13)</u>	Hall & McCreary
<u>Part Songs for Changing</u> <u>Voices (Auditorium Series</u> <u>#11)</u>	Hall & McCreary
<u>Select Choruses for Boys</u> (<u>Auditorium Series #12</u>)	Hall & McCreary

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 58.

²Ibid., p. 57.

<u>Title</u>	<u>Publisher</u>
<u>Songs for Boys</u>	B. F. Wood Music Co. ¹ .

Andrews and Leeder list other books for junior high school boys' voices, as follows:

<u>Title</u>	<u>Publisher</u>
<u>Songs from Many Lands for Junior High School Boys</u>	Kjos
<u>Tune Time for Teen Time</u>	C. Fischer
<u>Unison Songs for Boys</u>	G. Thompson. ²

Besides these books, a limited amount of octavo music is available for boys' glee club. Rorke gives a list in her book, Choral Teaching, on page 74. Andrews and Leeder give a list in their book, Guiding Junior High School Students, on pages 180 and 182.

Singing four part music a cappella is the ultimate aim of the boys' glee club, but it is an aim that cannot be achieved in a hurry. It is the opinion of the writer that these boys should do much unison, two part and three part singing before singing four part music. Four part music is a challenge for junior high school boys and a cappella singing is even more of a challenge.

2. Girls' Glee Club.

The girls' glee club will be much easier to organize

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 72.

²Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, p. 181.

and conduct than the boys' glee club, because girls do not have the great changes of voice that boys have. Girls' voices do change and must be watched carefully, but they do not change a whole octave as the boys' voices do.

Another reason for the girls being easier to organize and conduct is the fact that girls are naturally more eager to sing. To quote Andrews and Leeder:

Girls, by their very nature, love the dramatic and are so social minded that it is easy to organize the club. They are great "joiners" and if an announcement is made in the general music class that a girls glee club will be formed, plenty of girls will want to belong.¹

Girls will also be willing to work harder on minor details for perfection. The result is that the girls' glee club is usually a better musical organization than the boys' glee club. To quote Rorke: "girls are born interpreters."²

Most authorities will agree that there are three types of girls' voices in the junior high school. They are first soprano, second soprano and alto. There are very few real altos in junior high school. Some girls will have a two octave range, but they should not sing the extreme low notes for very long at a time.

When the voices have been tested the teacher will usually find more second sopranos than any other voice.

¹Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, p. 168.

²Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 77.

Next will be first soprano, and the smallest group will be alto. Regarding this matter Rorke says:

Numerically, the middle part, will be greater than either of the others. This is beneficial since it is an inside part and usually requires more voices to give it due emphasis. In the small glee club the numerical strength would approximate the following:

First Sopranos	10
Second Sopranos	14
Altos	8.

In large glee clubs the same ratio should be maintained.¹

There is an abundance of music written for junior high school girls' glee clubs, both in books* and octavo music. Besides the books listed in the questionnaire, Rorke lists others. They are as follows:

<u>Title</u>	<u>Publisher</u>
<u>Boston Music Co. Choral Series</u>	Boston Music Co.
<u>Choral Collections</u>	Harold Flammer
<u>Chorales for Unchanged Voices (Auditorium Series No. 12)</u>	Hall & McCreary
<u>Come to the Fair and 11 More Choruses</u>	Boosey & Hawkes
<u>Concert Songs</u>	C. C. Birchard
<u>Foster Songs Transcribed for Treble Voices</u>	Hall & McCreary
<u>Glee Music for Treble Voices</u>	C. C. Birchard
<u>Great Songs of Faith</u>	Neil A. Kjos
<u>Harmony and Rhyme</u>	Boston Music Co.
<u>Nine Art Songs of the Great Masters (Auditorium Series No. 30)</u>	Hall & McCreary

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, p. 78.

*See page 20 for books most used by schools surveyed.

<u>Title</u>	<u>Publisher</u>
<u>Repertoire Songs for Womens</u> <u>Voices</u>	American Book Co.
<u>Three-part Choruses for</u> <u>Treble Voices (Auditorium</u> <u>Series No. 50)</u>	Hall & McCreary
<u>Treble Choruses (Auditorium</u> <u>Series Nos. 23 and 24)</u>	Hall & McCreary
<u>Twelve Compositions by</u> <u>Twelve Composers</u>	Belwin. ¹ .

Andrews and Leeder did not list any books for the girls' glee club, but they did give a list of octavo music that had been recommended by junior high school teachers. This recommended list of three-part music is as follows:

<u>Title</u>	<u>Publisher</u>
Gay Fiesta	Flammer
Grandma's Thanksgiving	Shawnee
Green Cathedral	Church
I Wonder as I Wander	G. Schirmer
In Spain	Birchard
Jesus is Born	Hall & McCreary
Jesus, Jesus Rest Your Head	C. Fischer
Let My Song Fill Your Heart	G. Schirmer
Lullaby	G. Schirmer
May Day Carol	J. Fischer
Night Song	Birchard
Quest, The	Birchard
Skip to My Lou	Ginn
Snow White Fantasie	Bourne
Somewhere a Child is Singing	Birchard
Song of Joy	G. Schirmer
Spring Heralds	G. Schirmer
Spring Rain	Remick
Star, The	Birchard
Summertime	Chappell
Swiss Skiing Song	Kjos
Welcome, Sweet Pleasure	G. Schirmer. ² .

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, pp. 82, 83.

²Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, pp. 182, 183.

Only three part choruses were listed but the writer is of the opinion that girls' glee clubs should do some two part music at the beginning of the school year for the sole purpose of getting the girls used to singing together. After this, the girls should sing three part choruses all of the time. Girls of this age should not sing four part choruses because there are few real altos. The fourth part is too low for these girls to sing.

3. Mixed Chorus.

The mixed chorus, or choir, as it is sometimes called, should be the finest vocal organization in the junior high school. If a school system is large enough to have boys' glee club, girls' glee club and mixed chorus, a select group of students from the ninth grade should make a fine musical organization.

The writer is of the opinion that this should be a select group if there are other elective vocal organizations for students to belong to. If the school does not offer boys' and girls' glee clubs, then it should be an elective course, and all students who have any vocal ability and a desire to work should be permitted to sing in the organization. The questionnaire showed both types of mixed chorus.

Junior high school mixed choruses can sing S.A.B. music without too many vocal problems. The teacher must select the music with care, making sure that the bass parts

are not too low and the soprano parts not too high. Singing four part music will create more vocal problems because there is usually a shortage of tenor voices in the junior high school because tenor voices are usually not settled in the ninth grade. In order to strengthen the tenor part, changing voices may sing the part, and also some of the lowest alto voices. To quote Rorke:

Whom shall be placed in the tenor section? Do not allow the terminology used for the third part (first bass) of the boys' glee club and that used for the third of the mixed choir to confuse you. Actually, the range is very similar except that the lowest tenor tones run a little higher in basic music books than the lowest first bass tones in boys' glee club music. The types of voices are identical, i.e. (1) the light voices which have recently changed (provided their range is within the compass fourth space G in the bass clef to E or F above); (2) the voices in the process of change; (3) a few low second altos.¹

The ultimate aim in a junior high school chorus is to sing four parts, and to do some a cappella singing. It isn't always possible to sing four parts because many times the voices are not available, especially the boys' parts. To quote Andrews and Leeder:

The kinds of voices which are used in choirs depends largely upon what is available. Some schools have had unison choirs composed of unchanged voices or young basses. No matter what kinds of voices are available it is a good thing to have a choir. In some large schools two choirs are organized, one with unchanged voices (acting as a feeder) and a

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, pp. 89, 90.

second choir composed of unchanged, changing and bass voices.¹

There is an abundance of material written that is suitable for junior high school mixed choruses both in collections* and octavo music. The collections for junior high school mixed chorus are usually safe because they have been written for this particular purpose. Octavo music must be chosen more carefully because much of the octavo music will be too difficult for junior high school students and the teacher must select music within the vocal range of the students, and music to their liking.

Rorke gives a list of collections and songs in them that are suitable for mixed chorus. They are as follows:

S.A.T. (or A.-T.) B.

Adventure. Glenn, Leavitt, et al.

Ginn & Company.

Believe Me, If All Those Endearing Young Charms

Gute Nacht

Little Wheel A Turnin' in My Heart

On the Brow of the Hill

Chorus and Assembly. Thiel and Heller.

Hall & McCreary Company.

Blue Danube

Chiapanecas

Ezekiel Saw de Wheel

Marinanina

Oh! Boys, Carry Me 'Long

Shenandoah

Triumphal March

Where the Bagpipes Play

¹Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, p. 164.

*See page 21 for collections used by schools surveyed.

Ye Watchers and Ye Holy Ones
You Hear the Lambs A-Cryin'?

Junior Music. Giddings, Earhart and Baldwin.
Ginn & Company.

Heavens Resound
Now the Day is Over
Send Out Thy Light

Singing Youth. Farnsworth, Dykema and Armitage.
C. C. Birchard & Co.

Adoramus Te
Gypsy Song
Integer Vitae
Laugh! Laugh!
Lo, What a Branch of Beauty
Morris Dance
My Bonnie Lass She Smileth
Oh, When I was a Shepherd
Summer Dance

Songs of Freedom. Davison, et al.
Alfred Knopf.

Before the Sun was Risen
'Twas Sunset in a Garden

Songs We Sing. Smith, Wilson and Woods.
Hall & McCreary Company.
Carry Me Back to Old Virginny.¹

Andrews and Leeder give a list of octavo music that has been recommended by junior high school teachers. The list is as follows:

<u>Title</u>	<u>Publisher</u>
Alleluia	Hall & McCreary
Ash Grove, The	Row
America My Own	Flammer
Battle Hymn of the Republic	Birchard
Beautiful Savior	Silver Burdett
Carol of the Bells	C. Fischer
Christmas Bells	Hoffman
Cindy	Hall & McCreary

¹Rorke, Genevieve A., Choral Teaching at the Junior High School Level, pp. 91, 92.

<u>Title</u>	<u>Publisher</u>
Cindy	Hall & McCreary
Climbin' Up the Mountain	Kjos
Country Gardens	Flammer
Crusader's Hymn	Wick
Go Down Moses	Silver Burdett
God Bless Our Land	G. Schirmer
Holy, Holy, Holy	Words and Music
I Got Shoes	Flammer
Jesus, Son of God	Hall & McCreary
Lead Me, Lord	G. Schirmer
Listen to the Lambs	Gray
March of the Peers	Boston Music
Memories	Remick
Moonlight Bay	Harms
My Homeland	G. Schirmer
On This Good Christmas Morn	Flammer
O Praise Ye the Lord	Wood
Over the Rainbow	Feist
O Western Wind	Birchard
Panis Angelicus	Hall & McCreary
Pines of Home	C. Fischer
Prayer (God Ever Glorious)	Wick
"Prayer"--Hansel and Gretel	Flammer
Remember Thy Creator	Pro Art
Ride the Chariot	Kjos
Song of the Night	Hall & McCreary
Sons and Daughters	Bourne
Spring Song	G. Schirmer
Teach Me, O Lord	Belwin
This is My Country	Shawnee
Twas the Night Before Christmas	Shawnee
Twelve Days of Christmas	Hall & McCreary
While by Our Sleeping Flocks	E. C. Schirmer
You'll Never Walk Alone	Shawnee. ¹

It is the opinion of the writer that it is better to use more octavo music than collections in the junior high school mixed chorus. Better music is found in octavo music, also a larger variety of music. From the students' view point, a new song is really a new song if it is in

¹Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, pp. 178 - 179.

octavo form, but in a collection it is just another song in the book. These boys and girls like variety. It should be stated again that octavo music must be carefully chosen. The questionnaire, page 21, shows that most schools surveyed use octavo music for the junior high school mixed chorus.

4. Vocal Ensembles.

The vocal ensemble is another important phase of the music program. The greatest purpose of vocal ensembles in the junior high school is to allow talented students to further explore and use their vocal abilities. The questionnaire showed that very few schools had vocal ensembles in their junior high school. A probable reason for this is the lack of time. It is difficult for a teacher to have a period set aside for ensembles. Ensembles usually have to rehearse before or after school. Even so, it is the opinion of the writer that this opportunity should be available to talented students.

It is possible to have boys' quartettes or double quartettes in junior high school, but again, the problem will be the first tenor. If there is no first tenor whose voice is settled enough to sing the part without straining the voice it would be better not to have a boys' quartette. If there are no first tenors available, sometimes an unchanged voice is used for the part. This, in many cases would be a seventh grader singing with ninth grade boys. This is not the most desirable situation but

it has been worked.

Music will again be a problem for the boys' quartette. The teacher must select this music carefully. It will be necessary in many instances for the teacher to rearrange the music to fit the vocal ranges of the boys.

Girls' ensembles will be easier to organize than the boys, because the vocal problems are less, and more girls will be interested in ensemble activities. Since more girls are interested than boys, it is the opinion of the writer that girls' ensembles should be larger. Instead of having a girls' trio, have a sextette (sing three parts) or a triple trio. The triple trio is the most popular in junior high schools. Another important reason for having larger vocal ensembles for the girls, is the fact that girls' voices at this age are hardly strong enough to get a good sound in a trio. By making a sextette or a triple trio, each of the parts will be strong enough to get the desired effect, and more girls are permitted to participate.

The girls' quartette is very uncommon in junior high school because of the second alto part. It is seldom that a girl's voice is settled enough to sing this low part. Another good reason for not having a girls' quartette in junior high school is the shortage of music written for this particular ensemble for this age student. There is an abundance of material suitable for sextettes or triple trios.

5. Band.

The band has become a very popular course in the junior high school curriculum. Because of the band's participation in so many school and community activities, it has in many cases crowded out the orchestras in many small schools. This is not true in the larger schools, but the band is still the most popular organization in junior high school. One of the reasons for this could be that proficiency on brass, woodwind and percussion instruments is much quicker attained than on strings. Another reason could be that many instrumental instructors are not prepared to teach strings, so orchestra is not offered in the school curriculum. Since a band can get results easier and quicker, many instructors follow the path of least resistance and have only the band in junior high school.

The band also showed its popularity in the questionnaire. Twenty-four out of twenty-six schools reporting had junior high school bands. Eleven of these twenty-four schools also had intermediate bands and beginners bands.

"Bands are here to stay; the present problem is how to improve them."¹ In many instances bands have concentrated on marching and playing only marches. It is the opinion of the writer that marching is an important phase of the junior

¹Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, p. 286.

high school band, but being a fine concert band should be the ultimate aim. Junior high school students should learn the fundamentals of marching and appear in parades--this is one factor that improves public relations with the school and community--but it is the opinion of the writer that bands must play well before they can march.

Junior high school students are capable of playing fine concert music, and one of the aims of the band should be to develop an appreciation of good music. There is an abundance of material available for junior high school band, but the teacher should use much care in selecting the materials to be used. Andrews and Leeder list several things the teacher should know about selecting music for the band. They are listed here--slightly modified by the writer:

1. Select music which has clearly printed notation.
2. Know the ability of your group. The music should be challenging but not disheartening.
3. Select music written in keys that will not be too difficult for the students.
4. Select simple meters such as 2/4, 3/4, 4/4, 6/8; also compound meters and meters of 5 and 7.
5. Avoid music that features the weakest section of the band.
6. Choose music that would not range too high or too low.

7. Select a variety of types of music.
8. Select music that is suitable for the occasion (school and community use).
9. Reserve a limited place for novelty and popular tunes.
10. Select some real music, that which has stood the test of time and is our musical heritage.

Graded lists of materials can be secured from many different places. Listed here are only a few of the many places:

1. Music Educators National Conference, 164 E. Jackson Boulevard, Chicago, Illinois.
2. Music Educators Journal, Lists of new music evaluated, 64 E. Jackson Boulevard, Chicago, Illinois.
3. Selective Music List, National School Band, Orchestra and Vocal Association, 64 E. Jackson Boulevard, Chicago, Illinois.
4. Educational Music Bureau Guide gives music materials of all publishers. Published by Educational Music Bureau, 30 E. Adams Street, Chicago, Illinois.
5. Educational Music Magazine lists new evaluated materials.

College band directors, publishing houses, and music dealers will be able to supply music lists.

Music lists are of little value in the final selection of music but they are a big help in letting the teacher know what is available and the teacher can sometimes order the music on approval before making the final selection.

6. Orchestra.

The orchestra had its beginning in the public schools ahead of the band, but as stated before, the band in many cases has crowded the orchestra out of small schools. In recent years the orchestra has staged a comeback in public schools and is again growing rapidly in music education circles. Eighteen of the twenty-four schools reporting a music program, had orchestras. Eight of these schools had intermediate orchestras and six schools had beginning orchestras. These numbers will not come up to the same numbers the band does, but it is encouraging to note so many orchestras in junior high schools. The writer is of the opinion that orchestras will continue to grow and some day equal the popularity of the band.

The orchestra in junior high school is difficult, but "The power of the orchestra to afford desirable social experiences for adolescents and its ability to integrate the school and community are realized by those concerned with the school's curriculum."¹. The writer is of the opinion

¹Andrews, Frances M. and Leeder, Joseph A., Guiding Junior High School Students in Music Experiences, p. 281.

that it is almost necessary to have a strong string program in the elementary school in order to have a fine orchestra in junior high school. Orchestra is even more difficult if it has to depend on students who started in the seventh grade.

There is an abundance of music available for junior high school orchestra and the quality of the music is better than the music available for band.*

*Suggestions for selecting music, p. 80.

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REPORT ON THE STATE OF MUSIC EDUCATION

Number of public high schools in your city _____
 Approximate number of students in each school _____
 Number of music teachers employed in each school _____

2. Music Classes & Texts

Course	Average No. in Class	Periods per week	Text	No. of Direct Instructors	No. of Sections
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General Music	_____	_____	_____	_____	_____
Theory of Music	_____	_____	_____	_____	_____
Music Appreciation	_____	_____	_____	_____	_____
History of Music	_____	_____	_____	_____	_____

Class	Average No. in Class	Length of Class	No. of Meetings per week	Elective or Compulsory
-------	----------------------	-----------------	--------------------------	------------------------

Mixed Chorus	_____	_____	_____	_____
Boy's Glee Club	_____	_____	_____	_____
Girls Glee Club	_____	_____	_____	_____
Quartets	_____	_____	_____	_____
Trios	_____	_____	_____	_____
Ensembles	_____	_____	_____	_____
Singing	_____	_____	_____	_____
Others	_____	_____	_____	_____

APPENDIX

1. Grouping of general music (check)

1. According to grade _____
2. According to ability _____
3. Heterogeneous _____
4. Homogeneous _____

2. Type of music classes (check)

Value	1st Grade	2nd Grade	3rd Grade
1 hour	_____	_____	_____
1/2 hour	_____	_____	_____
15 min	_____	_____	_____

3. General music required in: (check)

- 1st grade _____
- 2nd grade _____
- 3rd grade _____
- 4th grade _____

4. Books used in general music (check)

- [] Singing Book
- [] Song-Book for Children - Oliver Hardott
- [] Hightower & Co. Song
- [] Junior-Lantern, Birchard

QUESTIONNAIRE FOR VOCAL MUSIC SUPERVISOR

1. Number of Junior High Schools in your city _____.
 Approximate number of students in each school _____.
 Number of Music teachers used in each Junior High School _____.

2. Music Classes offered:

	Average Length No. in Class	of class period	Periods per week	Elect- ive	Re- quired	No. of Sections
General Music	_____	_____	_____	_____	_____	_____
Theory of Music	_____	_____	_____	_____	_____	_____
Music Appreciation	_____	_____	_____	_____	_____	_____
History of Music	_____	_____	_____	_____	_____	_____

3. Special Groups

	Average No. of No. in Group	No. of Sections	Length of class	No. of Meetings per week	Elect- ives	Selective
Mixed Chorus	_____	_____	_____	_____	_____	_____
Boys Glee Club	_____	_____	_____	_____	_____	_____
Girls Glee Club	_____	_____	_____	_____	_____	_____
Quartets	_____	_____	_____	_____	_____	_____
Trios	_____	_____	_____	_____	_____	_____
Assembly Singing	_____	_____	_____	_____	_____	_____
Others	_____	_____	_____	_____	_____	_____

4. Grouping of general music classes (Check).

1. According to grade _____.
2. According to ability _____.
3. Hetrogeneous _____.
4. Homogeneous _____.

5. Type of music used in General Music Classes:

	7th Grade	8th Grade	9th Grade
Unison	_____	_____	_____
2 part	_____	_____	_____
3 part	_____	_____	_____
4 part	_____	_____	_____

6. General Music required in: (check)

- 7th grade _____
 8th grade _____
 9th grade _____
 No grade _____

7. Books used in General Music Classes and Choruses: (Check)

- () Singing Youth
 () Many Lands & People, Silver Burdett
 () Highways & By Ways
 () Junior Laurels, Birchard

8. (Cont'd).

- () Record player
- () Library of good records
- () Radio
- () Blackboard space
- () Reference Books
- () Other.

9. Music Theory:

List Text Books used:

Check phases covered.

- () Major Key Signatures _____ which _____
- () Minor Key Signatures _____ which _____
- () Tonic Chord
- () Tonic, dominant, & subdominant chord.
- () All chords built on tones of the major scale
- () Rhythm counting through eighth notes
- () Rhythm counting through sixteenth notes
- () Rhythm counting through dotted notes.
- () Simple meter
- () Compound meter

List other phases covered.

10. Vocal Organizations:

Boys Glee Club

Do you use unchanged voices: Yes _____. No _____.

Check Music used in Boys Glee Club.

- () 2 part
- () 3 part
- () 4 part

Check books used for Boys Glee Club.

- () Boys Own Chorus Book
- () Chorus Book for Boys, Book I.
- () Chorus Book for Boys, Book II.
- () Close Harmony for Boys
- () Ditt Collection of Negro Spirituals
- () Glee Music for Junior High School Boys
- () Glee Music for Junior High School Boys
- () Junior Glee Men
- () Part Songs for Changing Voices
- () Select Choruses for Boys
- () Songs for Boys
- () Songs for Junior High Boys
- () Songs from Many Lands for Junior High Boys
- () Troubadors
- () Choral Series
- () Sing Men Sing
- () Boys Own Chorus Book
- () 3 Part Choruses for Male Choruses
- () The Glee Club Book for Boys
- () Twice 55 Community Song Book

List others used.

10. (Cont'd)

Boys for glee club are chosen from: (Check)

- 7th grade
 8th grade
 9th grade.

Girls Glee Club

Check Books used by Girls Glee Club.

- Choral Series
 Choral Collections
 Come to the Fair & 11 More Choruses
 Concert Songs
 Foster Songs Transcribed for Treble Voices
 Glee Music for Treble Voices
 Glenn Glee Book for Girls
 Great Songs of Faith
 Twelve Compositions by Twelve Composers
 Two Part Songs for Treble Voices
 From Descants to Trios
 The Glenn Glee Book for Girls
 The Grenn Hill Junior Choir and Duet Book
 Harmony and Rhyme
 Nine Art Songs of the Great Masters
 Repertoire Songs for Womens Voices
 Schirmers Favorite Choruses
 Sing Girls Sing
 Songs to Sing with Descants
 3 Part Choruses for Treble Voices No. 50, Auditorium Series
 Treble Choruses
 Choral Program Series, Book I
 Choral Program Series, Book II

List others:

Check grade of music used in Girls Glee Club.

- 2 part
 3 part
 4 part

Girls for Glee Club are chosen from: (Check)

- 7th grade
 8th grade
 9th grade

Mixed Chorus.

Students are selected from: (Check)

- 7th grade
 8th grade
 9th grade

10. (Cont'd)

Grade of music used for mixed chorus (Check)

- () 2 part
 () 3 part
 () 4 part

Check Books used by the Mixed Chorus

- () 25 Chorals by J. S. Bach
 () Pre High School Chorus Book
 () The A Cappella Primer
 () Living Songs
 () Part Choruses for Changing Voices

List other Books used.

11. Activities.

List activities done by your vocal organizations
 this school year.

QUESTIONNAIRE FOR INSTRUMENTAL SUPERVISOR

1. The number of Junior High Schools in your city _____.
 Approximate number of students in each school _____.
 The number of music teachers used in each Junior High School _____.

2. Music Classes offered:

	Average No. in Class	Length of class period	Periods per week	Elec-tive	Re-quired	No. of Sections
General Music	_____	_____	_____	_____	_____	_____
Theory of Music	_____	_____	_____	_____	_____	_____
Music Appreciation	_____	_____	_____	_____	_____	_____
History of Music	_____	_____	_____	_____	_____	_____

3. Special Groups

	Average No. in Group	No. of Sections	Length of class	No. of Meetings per week	Elec-tive	Selective
Band	_____	_____	_____	_____	_____	_____
Orchestra	_____	_____	_____	_____	_____	_____
Instrumental Classes	_____	_____	_____	_____	_____	_____
Instrumental Ensembles	_____	_____	_____	_____	_____	_____
Intermediate Band	_____	_____	_____	_____	_____	_____
Intermediate Orchestra	_____	_____	_____	_____	_____	_____
Beginner's Band	_____	_____	_____	_____	_____	_____
Beginner's Orchestra	_____	_____	_____	_____	_____	_____
Class Piano	_____	_____	_____	_____	_____	_____
Others	_____	_____	_____	_____	_____	_____

4. Music Theory

List text books used:

Check the phases of Music Theory Covered.

Major Key Signatures _____ which _____.

Minor Key Signatures _____ which _____.

Tonic chord _____.

Tonic dominant & sub-dominant chords _____.

All chords built on the tones of the major scale _____.

Rhythm counting through eighth notes _____.

Rhythm counting through sixteenth notes _____.

4. (Cont'd)

Rhythm counting through dotted notes _____.

Simple meter _____.

Compound meter _____.

List other phases covered:

5. Method and Technique Books used in Instrumental Organizations:

List Methods used for beginning band.

List Methods used for beginning strings.

List technique books used for band.

List technique books used for orchestra.

Give number of School owned instruments available to
Junior High Students:

() Flutes	() BB ^b Basses	() Alto Clarinets
() Oboes	() E ^b Basses	() Bass Clarinets
() English Horns	() String Basses	() Bass Saxes
() E ^b Clarinets	() Bass Drum	() Fluegel Horns
() Baritone Saxes	() Snare Drum	() Euphoniums
() French Horns	() Xylophone	() Tympani
() Bass Trombones	() Bassoons	() Bells
() Harp	() Cellos	() Violas
() Violins	() B ^b cornets	() B ^b Clarinets
() B ^b Trombones		

There is a fund for the repair and replacing these
instruments: Yes _____ No _____.

Rental fee for instruments is _____.

6. Publications:

List music magazines taken by your school library or
school organizations:

7. Activities:

List activities done by your instrumental organizations
this year:

