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A RESOURCE GUIDE FOR MUSICAL GROWTH IN
THE JUNIOR HIGH CHORAL CLASSES
OF RAPID CITY, SOUTH DAKOTA

By

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B. S. NORTHERN STATE TEACHERS COLLEGE, 1943

Presented in partial fulfillment of the requirements for the

degree of

Master of Education

MONTANA STATE UNIVERSITY

1957

Approved by:


Chairman, Board of Examiners


Dean, Graduate School

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Date

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CHAPTER I

INTRODUCTION TO THE PROBLEM

Music is not a marginal phenomenon, intelligible only to the gifted few, but an approach to human everyday living for practically everyone. This art may be enjoyed by students from kindergarten through high school. Music trains the cultural and aesthetic side of the student and also gives him one of the basic means for expressing his ability and feelings. Music may lead to vocational as well as avocational pursuits; it is part of our social as well as educational life. No child should go through school without having had the opportunity to gain a basic appreciation of music for his own enjoyment and pleasure throughout his life.

The need for music in the modern public school program is being recognized more and more because of its effect on everyday living. However, the enjoyment and meaning which it conveys to the individual may vary greatly. A program with a flexible purpose to meet individual differences, interests, and backgrounds is favored because it emphasizes the value of music in everyday living.

THE PROBLEM

Three new junior high school buildings will be constructed in

Rapid City, South Dakota within the next two years which will divide the seventh, eighth, and ninth grade population into new areas within the city. This will present new problems in music curriculum planning, music programing, and the purchasing of suitable and functional equipment to fit the music needs of the students in each area of the city. This will necessitate the employment of additional full time music teachers. With such added personnel, a bulletin of materials and suggestions will be needed for the guidance and facilitation of the teaching of music in the four junior high school music units. The students who will attend these junior high schools will possess a wide variety of abilities and interests, likes and dislikes, and a lack of uniformity in their musical preparation. Because of this, suggestions in this study will have to be made very flexible, and will need to provide ways to develop the interests and abilities which these students possess.

Importance of the problem. A definite program for the junior high choral department in Rapid City has never been organized. The lack of some type of resource bulletin of musical information, especially for new and inexperienced teachers, has contributed to poor organization within the department and lack of interest on the part of the students. This lack of interest has affected student behavior which has resulted in a rapid turnover of music teaching personnel. This

in turn has created a disrespectful attitude toward music from the viewpoint of both the administration and the students.

This paper has not been written as a course of study, but as a compilation of suggested source materials from which a teacher may select appropriate ideas with which to foster individual and group musical interests. The guide has been designed to facilitate the initiation of a practical and interesting choral program, one that serves the needs and interests of students from every socio-economic area and every level of vocal ability found in the seventh, eighth, and ninth grade units of the Rapid City schools.

DEFINITION OF TERMS

Junior high school. The term junior high school in this paper means grades seven, eight and nine.

A guide for musical growth. The term, a guide for musical growth, will mean a grouping of materials into a resource manual which will consist of ideas and practical suggestions for classroom and curriculum organization in the area of choral music.

DELIMITATIONS

This study will be limited to the musical needs of the students of the public junior high schools of Rapid City, South Dakota. This

community includes a significant number of transient families, the migratory Indian settlement, the shifting air base personnel, and the permanent families of the city.

CHAPTER II

RELATED LITERATURE

FUNCTION OF CHORAL MUSIC IN THE JUNIOR HIGH

The endeavor to find research material on the subject of junior high choral guides has not been rewarding. Only one guide containing a minimum of subject material was found in the Montana State University Music library. Therefore, the purpose of this study is mainly concerned with providing a source of ideas and materials to be utilized by the teacher for the development of musical interests and abilities of all students in junior high.

Neal E. Glenn, associate professor of music education at Ohio University, said:

The music program is not for selected students in selected schools. It is for all boys and girls everywhere. It is because we believe that our music education is for all people that we need flexibility and adaptability. We have had many educational theorists who thought the teaching of ancient languages and formal mathematics developed this flexibility as we have many music teachers who think that we must train a child in music theory before he can enjoy music. We cannot train children to understand and appreciate music by giving them mental exercises with music or technical exercises devoid of music. We have found that the way to learn to understand music is to experience music. If you as a music educator are to become flexible in your approach to the teaching of music, you will have to have an opportunity to practice this adaptability. You are obliged to give musical ex-

periences to all students of all groups.¹

In explaining the function of choral music in junior high, most writers have pointed out that music is stressed for the development of attitudes, feelings, and emotions because it offers a means through which the students may cultivate some of the finer qualities of emotional and social maturity.

Charles L. Gray illustrates this thought when he writes:

Music is a faith and music educators are the purveyors of a truth. They are spreading the gospel of the goodness of music and the joy it brings to mankind---its healing benefits, its socializing power, its willing service to the patriot and the religious man.²

Charles M. Dennis emphasizes the importance of the teacher in the function of the music program when he says:

Teachers must be guided in the recognition of individual differences and in providing purposeful training for students with varying degrees of musicality. While the less talented children usually receive the greater part of the teacher's time, the musically gifted children must be provided for through activities which both stimulate interest and provide growth. The teacher must also recognize musical characteristics in students which qualify them as potential candidates for musical vocations.³

¹Neal E. Glenn, Teaching Music In Our Schools (Dubuque: Wm. C. Brown Co. 1951), p. 15

²Charles L. Gray, "Music Education is a Faith," Music Educators Journal (January, 1953), p. 50

³Charles M. Dennis, "Music Supervision and Administration of the Schools," Music Educators National Conference Bulletin 18 (1949), p. 14

The real function of music education in the junior high, according to Neal E. Glenn, should be to strengthen the educational and cultural processes. His views are stated as follows:

Music education has been slow to evaluate its progress in terms of overall development of pupils. Fundamentally the task of any teacher is essentially one of making sound judgments about children. Thus the central problem of curriculum is not to supply teachers with a bag of foolproof techniques, methods and materials, but rather to prepare teachers to select their own materials and methods as they go along on a basis of genuine insight into development tasks, adjustment problems, abilities and interaction of their pupils.⁴

TRENDS IN MUSIC CURRICULUM DEVELOPMENT

The music curriculum today, as never before, should be concerned with the needs of students in accord with their innate abilities. That students should be stimulated to live better lives by discovering and using their own capacities was forcibly endorsed by W. H. Kilpatrick when he wrote:

We learn what we live. We learn it in a degree that we live it. We do not learn what we do not live. We live what we have learned.⁵

Hazel Nohavec Morgan expressed her views concerning curriculum development when she said:

⁴Neal E. Glenn, Teaching Music In Our Public Schools (Dubuque: Wm. C. Brown Co. 1951), p. 18

⁵W. H. Kilpatrick, "Education As Learning for Better Living," Educational Method (January, 1938), 17:153

Whenever a subject has reached the point of having a curriculum which is set and inflexible, just then does the spirit and vitality of educational experience disappear, and in their place is found sterility and weakness. This statement is so easily illustrated in the music field. Music is above all else a living vibration experience and the purpose of all instruction is pointed toward making this experience broader and deeper. Yet in many instances the formalized instruction in technique and skills defeats the real purpose of music education.⁶

The need for objectives in the music education curriculum was stressed by James Davidson and Charles Leonhard when they wrote:

Teaching and our profession cannot advance unless we know where we are going.....A vigorous, meaningful and well-rounded music program should develop to the greater benefits of the students. This is the most important and end result of all.⁷

Ways and means for the revision and improvement of the curriculum should be the joint responsibility of teachers and administrators according to the ideas stated by Morton J. Keston when he said:

Music education is a complex field cutting across the boundaries of many subject-matter areas. This complexity requires an uncommon diversity of approach and technique, and necessitates the collaboration of persons from various areas who are interested in music.⁸

⁶Hazel Nohavec Morgan, Music A Living Power In Education (New York: Silver Burdett Co. 1953), p. 8

⁷James W. Davidson and Charles Leonhard, "The Illinois Curriculum Program and Music Education," Music Educators Journal (June, 1953), 39:40-42

⁸Morton J. Keston, "An Experimental Evaluation of Efficacy of Two Methods of Teaching Music Appreciation," Journal Of Experimental Education (March, 1954), 22:215-26

David E. Price declares a need for improving music education when he states:

In a study of three hundred fifty-four junior high schools there was considerable variation in the music education of the students sampled. A need exists for improvement in providing music education for all students.⁹

Lilla Belle Pitts, associate professor of music education at the Teachers College, Columbia University, said:

Learning to recognize and to respect differences in interests, aptitudes, opinions, and contributions within a group is making a good start in the direction of a broadening scope of sympathetic understandings. The musically gifted child, instead of being set apart from his fellows, relieved of any responsibility except "to show off" in performing for the rest, should be led to feel his obligation to help by sharing with those less favored than himself. Similarly, the latter, who are too often stigmatized as monotones, non-singers, tonally or rhythmically deficient, or some other equally blighting social implication should be encouraged by making occasions for their particular talents, whether allied to music or some other expressive art, to be recognized and utilized for the benefit of all. Individual differences reciprocally related in responsible action moving toward ends, accepted and valued by each and all, are what makes variety and richness in social contacts.¹⁰

CHARACTERISTICS AND ATTITUDES OF ADOLESCENTS

In order that a school may carry out the basic functions of the junior high school, Elizabeth Hurlock believes that teachers and

⁹ David E. Price, "Music for Every Child," Music Educators Journal (June, July, 1953), p. 45

¹⁰ Lilla Belle Pitts, The Music Curriculum In a Changing World (New York: Silver Burdett Co. 1944), p. 87

administrators must understand the adolescents they serve and know them thoroughly with regard to their characteristics. Although today students are considered foremost as individuals, there are certain characteristics common to most adolescents. The successful music teacher is in a strategic position to use such knowledge since music is an excellent vehicle through which adolescents may be offered a needed avenue of expression.

Adolescence does not begin and end at a fixed point. Not all pupils in junior high school are adolescent; some are pre-adolescent. It is a period of growing up that comes between childhood and adulthood.¹¹

Elizabeth B. Hurlock specifically discussed the characteristic of adolescents as follows:

Adolescent emotions are intense and moody. The pupils lack steadiness, consistency, and control of expression. This accounts for much of the quarreling, teasing, giggling, and sudden likes and dislikes, great tensions, shyness, and a feeling of inferiority. Here we have hero worship, love of adventure and excitement, reverence for God, and great emotional capacity as dominant characteristics of the adolescent, junior high school pupil. Understanding these characteristics, the wise music teacher selects his music to fit the wide range of his pupils emotional needs.¹²

¹¹Elizabeth B. Hurlock, Adolescent Development (New York: McGraw-Hill Book Co. 1949), p. 113

¹²Ibid., p. 114

Frances Andrews and Joseph Leeder discuss the changing voice as one of the characteristics of adolescent development by stating that the pupils of junior high are individualistic, meaning that there is a great difference in their physical, emotional, intellectual, and social characteristics. Many variations of quality in the students' singing voices have also been noted during this period. Some pupils at this age possess a high piping quality; some a fuller rounder quality; others a husky, reedy, and uncertain quality; still others a deep, full, and lower voice. The quality of the voice has followed the physical development of the body. Encouragement and understanding from the teacher must be given during this period of development as the feeling of inability may cause severe social problems within the group. The tessitura of song material must be considered so that injuries will not be caused to the voices.¹³

Pertinent adolescent characteristics have been summarized by Neal E. Glenn when he states:

Childhood and adolescence are not static periods but ill-defined stages of rapid growth and evolutionary change; stages where the physical and psychological person is dynamically active and acted upon. The child must be seen, not as a miniature adult, but as an individual, developing according to an individual pattern. The junior high music student grows in his singing ability only as he assimilates new singing experiences and reconstructs old conceptions in the light of new ones.....

¹³Frances E. Andrews, Joseph A. Leeder, Guiding Junior High School Pupils in Musical Experiences (New York: Prentice Hall 1953), p. 138

The singing program in the junior high has the problems which are caused by the changing voice of both boys and girls. Voices are taking on a new quality and resonance. The singing program must continue throughout the junior and senior high years.¹⁴

¹⁴Neal E. Glenn, Teaching Music In Our Schools (Dubuque: Wm. C. Brown Co. 1951), p. 90

CHAPTER III

PROCEDURES

Since choral music is a segment of the curriculum in the junior high schools of Rapid City, there was a definite need for a written compilation of source materials and plans to be used as a guide for choral teachers in the department.

To obtain information concerning guides which are used elsewhere in this field, letters of inquiry¹ were written to the superintendents of schools in ten of the larger cities in the United States; namely, Minneapolis, New York, Detroit, Phoenix, Los Angeles, Boston, Atlanta, St. Paul, Seattle, and Chicago. Negative replies were received from nine of these cities stating that no written guide in choral music was available. The reply from the Chicago schools indicated that a junior high school choral guide was in the process of being published.

Since no guide was available for use in Rapid City, the decision was made by the administration and the curriculum committee to ask the director of the choral department to collect materials appropriate for this area and compile these materials into a syllabus of source

¹See Appendix B

information.

The material used for this study was obtained as a result of attending work shops, enrolling in university methods classes, compiling materials from previous teaching experiences, studying voice with private teachers, and reading current musical periodicals, library books, and research bulletins published by the Music Educators National Conference, a branch of the National Educational Association.

One workshop which yielded helpful material for the writing of this paper was conducted in 1954 at Montana State University by Lilla Belle Pitts, professor of music education at Columbia University and one of the recognized authorities on junior high music. To her, the writer is indebted for ideas used in the guide entitled "General Principles for the Development of a Choral Program," page 30, appendix B, "Organization of Choral Groups," page 31, appendix B, and "Suggested Plans for Classroom Management," page 38, appendix B.

Another source of information concerning the adolescent changing voice and used for the "Organization of Choral Groups," page 34 appendix B, was compiled in New York City during the time the writer was studying privately with Godfried Sjoland, a teacher of voice and the director of a boys' choir in Vienna, Austria.

A course in administration and supervision conducted in 1956

under the direction of Dr. Luther A. Richman, Dean of Fine Arts at Montana State University, provided sources of song materials which have been incorporated into this study on pages 45-47, of appendix B.

A class in music for public performance directed in 1955 by Mrs. June McConelogue, choir director from Cornell College, Mt. Vernon, Iowa provided helpful ideas for the evaluation of choral materials and for the public performance of these materials. These ideas have been included in the section entitled "Public Performance," page 39, appendix B.

Library books, current periodical and research bulletins published by the Music Educators National Conference provided the greatest source of research information needed to compile this vocal guide. Footnotes in the guide indicate the library sources which were used.

The first step in the writing of the guide was to form an outline of the material which was to be contained therein. This outline included the objectives of the choral music program, the classification of students into choral groups, organizational plans for classroom control, suggestions for special musical experiences in vocal techniques and theory, ideas for public performance, and sources of song materials.

The next step was to evaluate the guide by practical application during the school year 1956-1957.

Choral groups were organized according to suggestions in the guide. Text books listed in the guide were purchased by the administration. Special song material suited to the level of each group was purchased. Activities for public performance were organized, such as assembly programs, a Christmas program, carol singing activities in the community, and a spring concert.

An evaluation of this new music program was made in the spring of 1957 to determine the value of this guide. An expression of opinion from the students was obtained through the use of the questionnaire reproduced below.

Questionnaire

- A. Musical Activities in which You Participated in Junior High.
1. In which activity did you participate?
Choral _____ Band _____ Orchestra _____ None _____
 2. For which activity have you registered next year?
Choral _____ Band _____ Orchestra _____ None _____
- B. Musical Activities in which You Participated within the Community.
1. In which activity did you take part?
Youth Choir _____ Lodge groups _____ Radio and Television _____
 2. In which activity do you plan to participate next year?
Youth Choir _____ Lodge groups _____ Radio and Television _____
- C. Your Attitude Concerning Musical Experiences Outside of School.
1. Did you attend musical programs? Yes _____ No _____
 2. Did you purchase classical or semi-classical records?
Yes _____ No _____
 3. Did you check out library books or magazines which concern music? Yes _____ No _____

This mimeographed questionnaire was distributed to the eighth and ninth grade homeroom teachers following a brief conference during which the need for the information to be obtained was explained.

Data obtained from this questionnaire have been reported by the use of three tables.

Table 1, page 18, "Questionnaire Returns Showing to What Extent the Two Groups Participated in Junior High Music" shows that twenty one percent of the eighth and ninth grade students (Group I) was enrolled in choral music during the year 1956-1957 at the time the guide was put into effect. The table also shows that thirty-seven percent of this same student body (Group II) indicated in the questionnaire that they had registered for choral music for the year 1957-1958.* This is a gain of sixteen percent in the enrollment in choral music after the guide had been used for one term.

*When students register for their fall subjects in the spring, they are not permitted to change their registration in the fall.

TABLE I
QUESTIONNAIRE RETURNS SHOWING TO WHAT EXTENT TWO
DIFFERENT YEAR GROUPS
PARTICIPATED IN JUNIOR HIGH MUSIC

Type of Junior High Participation	Group I 1956-57	Group II 1957-58
1. Percent of students participating in glee clubs, chorus and choir	21%	37%
2. Percent of students playing in the instrumental activities	42%	40%
3. Percent of students not participating in any musical activity	36%	22%
Total number of students interviewed	824	824

Table II, page 19, "Questionnaire Results Showing to What Extent the Two Different Year Groups Participated in Music in the Community," shows an eighteen percent increase in the number of students who have indicated that they were planning to sing in a youth choir, a fifteen percent increase in the number planning to participate in lodge singing groups, and a twelve percent increase in the number of students planning to participate in radio or television programs. This carry over of interest from school music to community music was one of the goals of this program.

TABLE II

QUESTIONNAIRE RETURNS SHOWING TO WHAT EXTENT TWO
DIFFERENT YEAR GROUPS
PARTICIPATED IN MUSIC IN THE COMMUNITY

Type of Community Participation	Group I		Group II	
	Num.	Pct.	Num.	Pct.
1. Number of students participating in youth choirs	98	12%	253	30%
2. Number of students participating in lodge singing groups	86	10%	124	15%
3. Number of students participating in radio or television	92	11%	98	12%
Total number of students interviewed	824		824	

Table III page 20, "Pupils' Interest in Musical Activities Outside of School," shows that forty nine percent of the eighth and ninth grade pupils had built up sufficient musical interest to attend programs outside the school. Twenty two percent of these students had indicated an interest in music by purchasing classical and semi-classical records. Ten percent had checked out books and magazines concerning music.

TABLE III
PUPILS INTERESTED IN MUSICAL EXPERIENCE
OUTSIDE SCHOOL

	Number	Percent
1. Number attending musical programs within the school year	409	49%
2. Number purchasing classical or semi-classical records	183	22%
3. Number who checked out library books or magazines concerning music	96	10%
Total number of students	824	

CHAPTER IV

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary. The purpose of this study was to provide a manual of ideas and source materials suitable to serve the musical needs and interests of students from every socio-economic area and every level of vocal ability in the seventh, eighth, and ninth grades for the four units of the junior high in Rapid City, South Dakota.

The problem was chosen because the students maintained a poor attitude toward choral music and were not interested in registering for this activity as an elective course in eighth and ninth grades. It was apparent that these students had only a vague impression of the activities of an interesting choral program and of the significance these activities could hold for them.

This project was carried out by compiling source materials and ideas into a guide to be used for reference by the choral teacher.

This guide was evaluated by means of a questionnaire administered in the spring of 1957 after the guide had been used as a reference for one school term.

Conclusions.

1. The compiled materials and ideas described in this study have been found instrumental in improving the teaching

of choral music in the seventh, eighth, and ninth grades of Rapid City, South Dakota.

2. With this improved program of teaching choral music, it is apparent that the interest of the students in school music has been strengthened.
3. The number of students participating in out of school choral activities was increased by eighteen percent.

Recommendations.

1. It is recommended that this guide be adopted to the curriculum of the new junior high schools in Rapid City when those schools begin to function.
2. When the guide which has been described in this paper is adopted for use, it is recommended that particular consideration be given for the purchasing of materials prescribed in the study.
3. This study is offered as a suggestion for the development of attitudes and interests of students approximately twelve to fifteen years of age who are at the age when they are undergoing rapid physical, emotional, and social development.

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APPENDIX A

APPENDIX A

LETTER FORM

502 Terrace Drive
Rapid City, South Dakota
March 14, 1957

Superintendent of City Schools

Dear Sir:

In doing some research in the field of music education, I have discovered very little curriculum material available in the junior high area, and I would deeply appreciate your answer to the following two questions.

Is there a guide for junior high choral music available in your city? If so, can a copy of it be purchased and at what price?

Any information or suggestions you may have will be most helpful. A stamped self-addressed envelope is enclosed for your reply.

Sincerely,

Verna Deimer
Choral Music Instructor

APPENDIX B

APPENDIX B

A GUIDE FOR VOCAL MUSICAL GROWTH

The purpose of this study was to provide a source of materials and ideas which may be used by those choral music teachers in Rapid City who wish to use it for reference. The guide is tentative and is subject to revision. Suitable materials in new texts and publications which are continuously appearing on the market may be added. This compilation of materials is not intended to serve as a directive which tells the teacher or any group what should be taught in their day by day classroom teaching.

Objectives for a Vocal Music Program

1. To attempt to raise the general level of appreciation and understanding of choral music in the home and community by offering musical experiences in the school curriculum.
2. To recognize potential talent
3. To prepare for a leisure time music activity that is individually satisfying as well as socially useful
4. To recognize individual differences in vocal abilities and talents and to provide a diversified program in which these abilities can be developed

5. To satisfy the need and desire of youth for group activity
6. To present the opportunity for individual growth in security, self confidence, and happiness through satisfactory personal achievement in musical performance
7. To make students aware of the various vocational possibilities in music through guidance and observation
8. To satisfy the student's curiosity through the study of acoustics, record making, the use of films and radio

General Principles for the Development of a Choral Program¹

In the junior high, vocal music must be so presented as to provide for a great variety of pupil differences, interests, and needs in music. The course must be planned so that every class meeting provides a rewarding experience and the proper atmosphere for the acquirement of attitudes and appreciations which are often "caught" rather than "taught."

At this level, vocal music is more than just a singing class or a listening class. Each class period should include several activities in order to give as much variety as possible to the daily experience and to the course as a whole. Visual aids may be used advantageously. Instrument charts, films, magazine articles, costumes, and pictures can stimulate classroom interest. The class should never be permitted to settle into dull routine.

Great care must be exercised in choosing proper song material. The problem of indifference, among boys especially, can often be counteracted if the songs used are arranged into the proper key and are not too difficult. The text of a song is an important factor and should be within the range of interest of junior high people. A brief discussion or explanation of the text will often arouse interest. Special attention in this respect must be given to groups with low reading ability.

A great variety of unison songs and part songs should be presented in order to allow free and spontaneous expression of all moods. A careful selection of music including ballads, art songs, religious songs, and patriotic songs, when properly presented, will provide song material to inspire and enrich the lives of adolescent youth.²

Organization of Choral Groups by Means of Testing Procedures³

Voice Testing. A test for range, quality, and musicianship should be required for membership in any choral group. Voice testing procedures may range from a quick, informal test to a careful individual test. The size of the group and balance of parts, the kind

¹Suggestions made by Lilla Belle Pitts in a workshop course, Montana State University, June, 1954.

²Ibid., p. 30

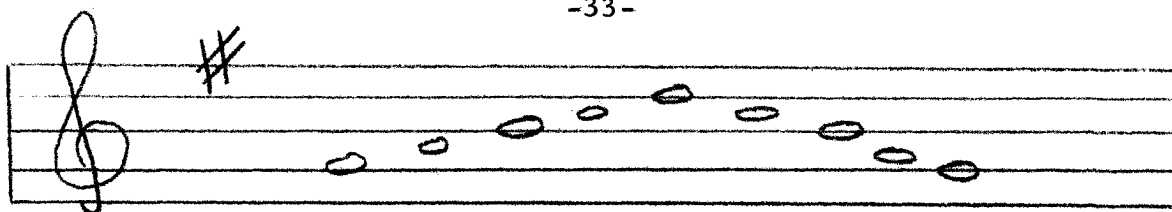
³Ibid.

and difficulty of the music to be studied, and the use and functions of the various choral groups will affect the kind and intensity of voice testing.

During the period when individual voices are to be tested, it is well to provide some form of busy work for the students who are not being tested. The pupils being tested will be more at ease if the other members of the class are busy. In some cases, students will want to listen and will be interested in helping classify the voices. The teacher can hear a great deal from a student's speaking voice. This is especially true of boys. If a boy is asked his name, age, or any pertinent question to get him to talk, the starting pitch for the voice test can be determined immediately. Boys with unchanged voices may be tested the same as girls. Each student should be tested individually unless the person is overly nervous. In such cases, private tests should be arranged.

Four or five students should be asked to come to the piano in a group and stand facing the teacher. They will be made less nervous if their backs are to the other students. Together they should sing the diatonic scale in an appropriate key with either do, re, mi, or with a neutral syllable such as la or lo. The scale then can be repeated individually so the teacher can listen for pitch and quality.⁴

The following scale passage in various keys may prove helpful:

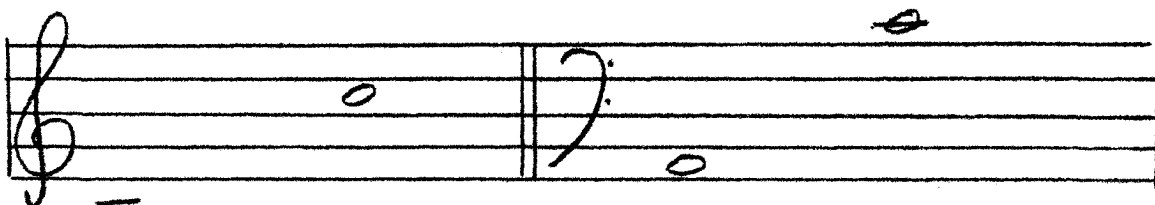


Some teachers test voices with a familiar tune such as "America" sung in different keys. Quality rather than range should be the deciding factor in the classification of voices. The adolescent voice should be tested for both quality and range at the beginning of each semester and more frequently if necessary. Great care must be exercised in choosing song material so that extreme ranges will be avoided, especially for immature voices. Junior high voices may be classified according to the following ranges, suggested by Genevieve A. Rorke⁵:



First soprano
Quality---light; flute like

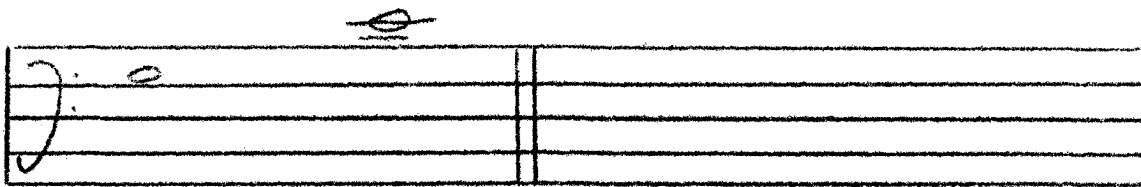
Second soprano
Quality--light; less bright



Alto
Quality--darker tone than soprano

Bass
Quality--like a man's voice
Range will increase

⁵Genevieve A. Rorke, Choral Teaching At The Junior High Level (Chicago: Hall McCreary Co. 1947), p. 79-91.



Alto - tenor
Quality--full and vibrant
Often a very limited range

The voice of each boy in these grades is an individual problem and must be given individual attention.⁶ The boys vary considerably in size and physical development. Boys who are small for their age, or who are young for their grade and who can sing five tones down the scale from C (third space, treble clef), should be left on the upper part and watched carefully. When these boys move into adolescence, there is a certain brilliancy which enters their high voices for a short period. At this time a boy's voice must be watched, and at the first sign of strain or out-of-tune singing, he should be moved to second soprano part. Some seventh grades have few boy sopranos while others have many.

The changing voice of alto-tenor often has an octave range from G below middle C to G above, but sometimes his range is only five tones within that octave range. The natural tendency of the boy voice is to sink little by little with the growth of the boy. These boys

⁶Suggestions made by Godfried Sjoland in private study, New York City, July, 1943.

not only have new bodies to manage, but new vocal instruments presenting unfamiliar problems. Easy singing in a short range and ability to improvise harmony not only develops the voice but furnishes a wholesome means of self-expression, so important at this level of development.

When the young baritone is being tested, he may be asked to sing the tone easiest for him to sing. Using this tone as a starting note of a scale, he may be asked to sing as many tones in the ascending scale as are comfortable. Then taking this last comfortable tone as a starting tone, he may sing a descending scale. The range of the young baritone is usually an octave: from middle C down to the C below.⁷

A hoarseness is certain to result if boys from ten to twelve years of age, speaking in a high voice, are allowed to force tones down to the alto-tenor range. Huskiness in the upper tones of the alto-tenor is an indication of the approaching voice change in a boy. Keeping every boy on the part where nature indicates he should be is an important rule to be followed.

If alto-tenors are not safe on certain high tones, girls from the second soprano may be asked to sing these few tones and then return to their own part. It is unwise to keep girls on alto-tenor parts for any length of time.

⁷ Ibid.. p. 34

While the changes in girls' voices are less frequent than in boys' voices at the junior high school period, it is not unusual for a high lyric quality suddenly to appear in a girl's voice or a deep, rich quality to develop in another girl's voice. Teachers must be listening constantly to individuals as they sing in class or in small groups. If a change of voice is detected, that pupil, boy or girl, should be given an individual voice test and then be placed on the part indicated by this test.

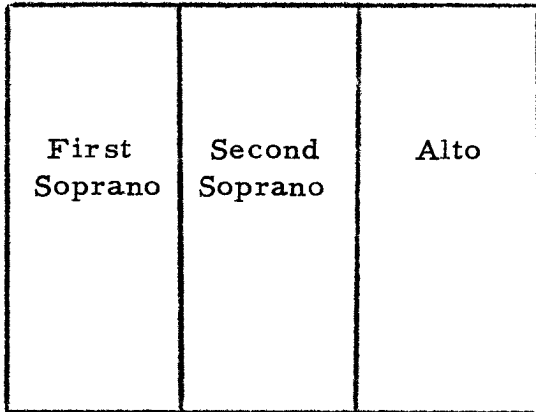
Duncan McKenzie endorses this when he writes:

The voice classification within the group of changing voices cannot be considered final for any given period because each voice changes at its own rate. The essential thing is that the boy should not stay in a classification once he feels uncomfortable in it.⁸

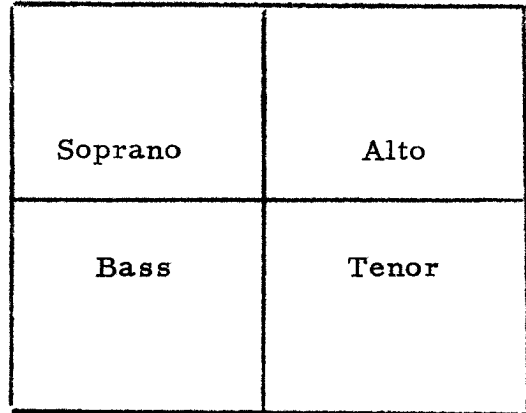
A pupil should never be placed on a part for the sake of tonal balance as protecting the voice is more important than musical results.

Seating Arrangements. Confusion can be avoided if seats are assigned to students. Pupils with good intonation and reading ability should be seated near the singers with less ability. The better singers will help the poorer singers most if they can be seated behind them. The following seating arrangements have been used successfully in Rapid City:

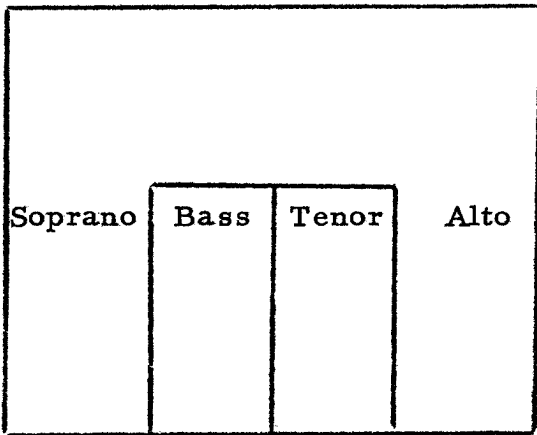
⁸Duncan McKenzie, Training the Boy's Changing Voice (New Brunswick: Rutgers University Press 1956), p. 35



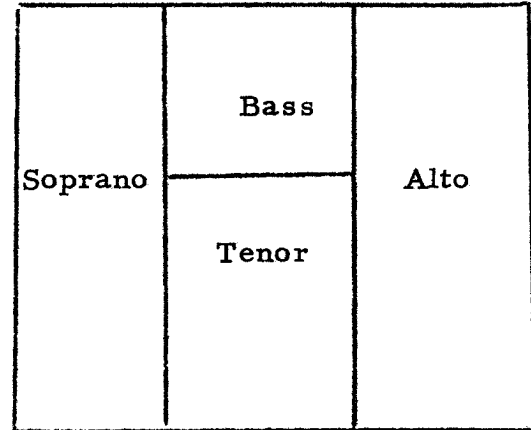
Arrangement for unchanged voices



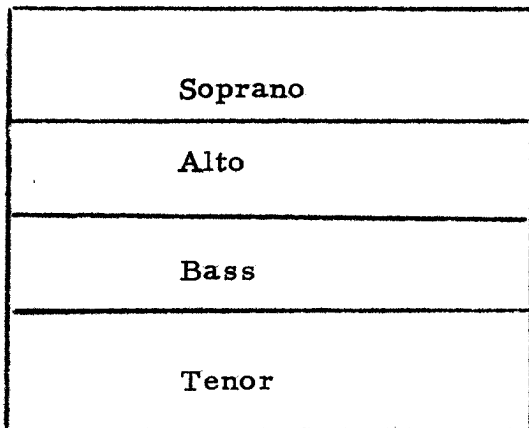
Arrangement in which boys may be heard and seen more readily



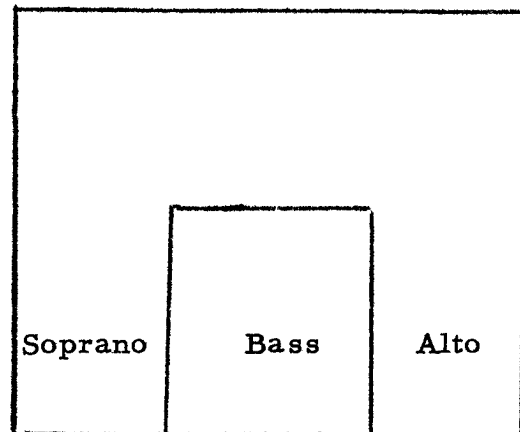
Arrangement for a class with few boys and many girls



Arrangement for a class with tall basses and small alto-tenors



Arrangement in which boys can be seen and heard more readily



Arrangement for a class with a few changing voices

Suggested Organizational Plans for Classroom Management⁹

The complete plans for the day should be prepared for the class by the teacher who should arrive at school early enough to make this preparation. Daily plans should be in written form as time is wasted if the teacher does not have a clear procedure in mind. The class should begin on time. Capable helpers and librarians can save time and confusion.

Keeping the room attractive is important. Plants, colorful pictures, and bulletin boards contribute to the interest of the students. Mystery melodies or musicians might be utilized as a means by which the bulletin board can be made a source of interest. A mural based on song or reading material may be painted by some of the artistic students. A music corner or table could be made a point of interest if the size of the room permits. Lighting and ventilation for health and comfort are very important.

Seats must be assigned to students, and the teacher must see that the students occupy these particular chairs. As often as possible the teacher should stand at the door as the class enters. This supervision can be a great help in avoiding confusion which so often prevails in the music room. Maintaining a quiet, well modulated

⁹Suggestions made by Lilla Belle Pitts in a class at Columbia University, July, 1940.

speaking voice by the teacher is very important.¹⁰

Pencils should not be in evidence except when required by the lesson. This point must be strictly enforced so that books and music will not be defaced and ruined.

Too much time should not be spent on any one phase of music during the class period. The teacher should watch for signs of restlessness and inattention. Full participation of the class increases attention and interest, and the busier the students are, the better they will like the class. If the lesson is kept interesting, discipline problems will be reduced to a minimum.

Music Theory

Music theory, when taught in an actual situation, can be made a process of discovery, bit by bit, here and there, as an incidental part of chorus or choir. Key signatures, tempo markings, phrasing, and the use of chord structure for particular effects can be emphasized and studied in their musical setting. Drill may be employed, but it should not be mechanical or abstract. Theory will gain meaning by growing out of actual situations and relating back to them.

¹⁰Ibid.

Public Performance¹¹

At the beginning of the semester students should be informed of the rules for attendance at public performances in which they are to participate. The pupils must be made to understand that the only acceptable excuse for absence is illness or a reason equally serious.

A definite rehearsal program and time apportioned for the various activities should be set and posted on the chalk board. The rehearsal should be conducted so that it moves rapidly. The commendable qualities of a performance should always be pointed out as well as the defects. Constant negative criticism will lower group morale, so should be avoided. The severest criticism often will be offered by the students themselves as they want and need the reassurance and encouragement of their teacher. The group can be stimulated to do better singing by both praise and criticism.

A beat which is plain, direct, and adapted to the ability of the group should be used by the conductor. Simple numbers which can be performed well are preferable to numbers which may be outside the understanding and ability of the group. Uniformity of pitch, tone quality, and pronunciation should be stressed as an important part in training a performing group, but the spirit of the song should not be neglected as less important than its technical aspects.

¹¹Suggestions made by June McConelogue in a class entitled "Music for Public Performance," Montana State University, July, 1955.

A program which is too long should always be avoided. Every number should be timed so that a program does not last over an hour.¹²

Vocal Techniques

Correct posture is probably the most important habit to be developed during the adolescent age. Students are growing and developing rapidly, which makes it necessary for them to become acquainted with their new voices. If clear tones are to be heard from these voices, it will be necessary for the members of the group to practice good posture.

Walter L. Bogert, in a pamphlet written for the American Academy of Teachers of Singing, states:

.....that the principals of balance in the posture of the body, in the position of the vocal organs and in their muscular activity should be taken up in that order, as the first steps in formative training at any stage of the individual's development whether child, adolescent, or adult.¹³

The student must be taught to keep the spine straight and the chin in. It has been said by Walter Allen Stuts that:

¹²Ibid., p. 39

¹³Walter L. Bogert, "Some Principles in the Care and Development of the Human Voice," American Academy of Teachers of Singing, a pamphlet (New York), n. d.

An upright spine, which will bring the ribs and breastbone into proper position, with head upright and neck muscles free from rigidity, is the essential requisite for good, singing posture.¹⁴

To obtain good posture, the students may be asked to stand with their weight distributed on both feet while singing. Pushing up with the top of the head will keep the chin in place. If the chin is allowed to protrude, the tone will be strained.

The pupils should be requested to breathe through the nose and to breathe before the supply of breath is completely exhausted. Emphasis should be placed on the idea of dropping the jaw or lowering the chin especially for high tones. Most breathing is controlled by correctly phrasing the song; phrasing is a natural result of the meaning of words. Phrasing can be emphasized by building up to an important word or note and forgetting the bar lines in the music.

To get the feeling of where the breath should be, the pupils may be asked to place the knees together, bend over, place the elbows on the knees, and place the hands under the chin. After a few breaths have been taken in this position, the pupils can understand how correct breathing will feel.¹⁵

¹⁴Walter Allen Stults, "Training the Vocal Instrument," National Association of Teachers of Singing, June, 1946, a pamphlet.

¹⁵A suggestion made by Gerald H. Doty in a music education class at Montana State University, June, 1955.

New Song Texts

A brief description of the three newest, basic song texts for changing, unchanged, and changed voices follows:

Singing Juniors¹⁶ This book is suitable for part singing for the different types and ranges of changing and unchanged voices of the seventh grade.

Singing Teenagers¹⁷ This text may be used by the eighth and ninth grades. The material is suitable for changing and changed voices.

Music Makers¹⁸ This text contains more difficult four part music arranged for changing and changed voices. It is suitable for concert performance by eighth and ninth grades.

¹⁶Lilla Belle Pitts, Mabelle Glenn, Lorraine Watters, Louis Wersen. (Boston: Ginn and Company, 1953)

¹⁷Lilla Belle Pitts, Mabelle Glenn, Lorraine Watters, Louis Wersen. (Boston: Ginn and Company, 1954)

¹⁸Lilla Belle Pitts, Mabelle Glenn, Lorraine Watters, Louis Wersen. (Boston: Ginn and Company, 1956)

Sources of Song Material

A list of octave music has been prepared to be used as a source of supplementary material which is within the junior high voice range. The teacher is not restricted from using other songs that may be more suitable for the occasion. A wide variety of songs suitable for correlation and integration with other subjects is offered, and the teacher will have to judge the amount of material that can be utilized by a particular group.

The classification of songs as to vocal arrangement is as follows:

- S. A. Soprano--Alto
- S. S. A. Soprano--Second Soprano--Alto
- S. S. A. B. Soprano--Second Soprano--Alto--Bass
- S. A. T. B. Soprano--Alto--Tenor--Bass

Sources of Supplementary Song Material for Junior High

Title	Composer	Arrangement	Publisher	Classification	Comments
Swiss Ski Song	Krone	S.A.T.B.	Kjos 1000	Easy	Fast-joyful
Yosemite	Chopin	S.A.T.B.	Lorenz 2130	Medium	Well-liked
So's I Can Write My Name	Spiritual	S.A.T.B.	Flammer	Medium	Arranged well
Land of Hope and Glory	Elgar	S.A.T.B.	Boosey 1161	Medium	Graduation
Lullaby	Brahms	S.A.B.	Flammer 88023	Easy	Familiar
Rose Marie	Frimil	S.A.B.	Harms 4-6630	Easy	Good arr.
Comin' Thru the Rye	Simeone	Two-part	Shawnee R-101	Easy	Favorite
Cantiga de Ninar	Mignone	S.S.A.	Summy 4112	Diff.	Slumber song
Persian Mkt.	Ketelby	S.A.B.	Belwin 47	Medium	Catchy
Land of Home	Sibelius	S.A.B.	Wood 248	Medium	Finlandis
Hill of Home	Fox	S.A.B.	Fischer cm-6103	Difficult	Well-known
Jesu, Joy of Man's Desiring	Bach	S.A.T.B.	Flammer	Medium	Interesting
Ol' Man River	Kern	S.A.B.	Harms	Easy	Favorite

Title	Composer	Arrange- ment	Publisher	Classif- ication	Comments
Peace on the Deep	Protheroe	S.A.B.	Fitsimons 6002	Easy	Thoughtful
Nightfall in Granada	Lamont	S.A.B.	Kjos 8014	Easy	Solo in Bass
Cantiga de Ninar	Mignone	S.S.A.	Summy 4112	Difficult	Slumber Song
Bolero	Harley and Aschenbrenner	S.A.T.B.	Fischer Cm4745	Medium	Rhythmic
Climbin' Up The Mountain	Krone	S.A.T.B.	Kjos 1001	Easy	Good Bass
Cindy	Folk Song	S.A.T.B.	Whitmark 5w-3163	Medium	Concert
Now Let Every Tongue Adore Thee	Bach	S.A.T.B.	Belwin 779	Medium	A cappella
One World	O'Hara	S.S.A.B.	Bourne 3001	Medium	Showy
Oh, What A Beautiful Morning	Rodgers	S.A.B.	Crawford 78	Easy	Good Arr.
Rise Up Early	Kountz	S.A.T.B.	Galaxy 1665	Easy- medium	Joyous Christmas
Three Waltzes	Strauss	S.A.T.B.	Homeyer 437	Medium	Gay waltz
Brother James' Air	Jacob	Two-part	Oxford 166	Easy	Twenty-third Psalm
Builder	Cadman	S.A.B.	Flammer 88009	Medium	Dramatic

Title	Composer	Arrange- ment	Publisher	Classif- ication	Comments
My Own America	Wrubel	S.A.B.	Robbins	Medium	Patriotic
Nation's Prayer	Franck	S.A.B.	Belwin 667	Easy	Panis Angelicus
Thanks Be to Thee	Handel	U	Kjos 5103	Easy	Sacred
Enchantment	Gaines	S.A.B.	Birchard 983	Easy	Waltz
Green Cathedral	Hahn	S.A.T.B.	Church 35073	Medium	Program