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A COURSE OF STUDY FOR THE TEACHING OF MUSIC
IN THE JUNIOR HIGH SCHOOLS OF
LETHBRIDGE, ALBERTA, CANADA

by

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B. Ed. University of Alberta, 1965


Presented in partial fulfillment of the requirements
for the degree of

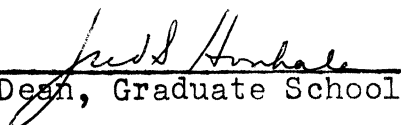
Master of Music

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CHAPTER I

THE PROBLEM, METHOD OF PROCEDURE, DEFINITION OF TERMS, AND LIMITATIONS

An important part of the music program in any modern high school is the school band. In the Province of Alberta, Canada, instrumental music is recognized as a regular subject for which a student may receive credit and for which classes are scheduled during the day the same as other academic subjects. It may be assumed, therefore, that the administrators, who have seen fit to include instrumental music in the curriculum, consider it a worth-while educational activity.

As a music specialist about to initiate a band program in the Lethbridge Catholic Separate Schools in Lethbridge, Alberta, the writer considers it useful to develop a Course of Study which will help to achieve educational goals through the instrumental music class.

A. THE PROBLEM

1. Statement of the Problem. The purpose of this study is to develop a course outline for the teaching of music through the band or instrumental program. This outline

is designed for use in a beginning band class in the Lethbridge Catholic Separate Schools in Lethbridge, Alberta, Canada.

2. Questions to Be Answered. This paper will attempt to answer the following questions:

(1) Is it possible and practical for students to acquire the basic skills and techniques required to play an instrument, and at the same time to learn, at least to a limited extent, style, structure of music, history of music, and background of composers?

(2) If we attempt to teach the phases of music suggested above, during the band classes, can we hope to develop a satisfactory basic playing ability at the same time?

(3) How can the Curriculum Guide for Music of the Department of Education of the Province of Alberta be adapted to meet the specific needs of the instrumental program in the Lethbridge Catholic Separate Schools?

B. METHOD OF PROCEDURE

1. The Alberta Course Outline. A brief description of the general objectives of the music program at the junior high school level is contained in The Curriculum Guide for Junior High Schools as prepared by the Department of Education of Alberta. The course of study to be presented herein will, therefore, be based on the principles contained in this Guide.

2. Contacts with Experienced Teachers. On the recommendation of the faculty advisors at the University of Montana, several experienced band teachers and supervisors of school music programs were contacted either by personal interview or by letter. Fourteen persons were selected for this survey. They included band instructors in Missoula schools, in Alberta schools, and one each from Saskatchewan, Ontario, and Nova Scotia in Canada. Copies of the letter and the questionnaire that was used are included in the Appendix.

3. Recommended Music. Music has been selected from lists of compositions recommended by teachers and from publishers' catalogues for use as a basis for the teaching of style, structure of music, history of music and lives of composers as the students develop skill and technique in playing their instruments.

C. DEFINITION OF TERMS

1. The Band Class. The Band Class refers to the instrumental program which is one of the three music courses which may be taught in the junior high schools in Alberta. The suggested materials to be covered in the instrumental class are contained in the Junior High School Curriculum Guide for Music, published by the Department of Education, Province of Alberta.

2. Music. The term "music" is used in the question

as to whether or not we can teach children to understand music. It includes: the development of an adequate skill and technique necessary to play an instrument, a knowledge of rudiments of music which will enable them to read the music, a knowledge of different styles and forms used in music composition, and some knowledge of the different periods of musical history and of the composers of these periods.

D. LIMITATIONS

This Course of Study is intended only for use in the junior high school, beginning with children in the seventh grade. It is assumed that none of these children will have had previous experience in playing band instruments.

Although the Outline is planned for use in the Lethbridge Catholic Separate Schools, the writer is convinced that it could be adapted to any school system where the children may start before they reach the seventh grade.

CHAPTER II

REVIEW OF THE LITERATURE

A. HISTORICAL BACKGROUND

School music in Canada has been influenced by the educational systems of both England and the United States. In Ontario, the first music teacher was appointed at the Toronto Normal School in 1847 and by 1850 music was a recognized part of the school curriculum.¹ At first the school music was vocal, limited to song singing and sight singing. The reasons for this were similar to those given for the vocal program in the United States. In his History of Public School Music in the United States, Birge claims that music was introduced as a means of training young people to take their place in the community, especially as members of church choirs.² Most of the teachers were singers with the singer's point of view. Before 1900, there were very few instruments available and there was no place in the school buildings where instrumental classes could be held

¹G. Roy Fenwick, The Function of Music in Education (Toronto: W. J. Gage & Co., Ltd., 1951), p. 1.

²Edward Bailey Birge, History of Public School Music in the United States (Washington, D.C.: MENC, 1928), p. 172.

without disturbing other classes.

About the turn of the century, school orchestras began to appear as part of school activities. Private music teachers gathered together several of their pupils, mostly violinists, and formed school orchestras which performed at school assemblies, commencement exercises, and at concerts.³ It was about 1910 that the school band movement began to attract attention.⁴ This differed from the orchestra's movement in that its members were gathered from entirely untrained students. Thus they actually learned the techniques and skills required to play their instrument in the band itself.

In Canada, the movement towards school bands is gradually becoming a part of the school program, but progress has been slow for the following reasons:

- (1) A lack of interest in instrumental music on the part of administrators.
- (2) The initial cost of the instruments.
- (3) An inadequate supply of teachers.
- (4) Lack of suitable space in the school buildings for band classes.
- (5) The difficulties in scheduling these classes in the high school program.

³Ibid., p. 174.

⁴Ibid., p. 182.

There are many reasons for including instrumental music in the school program. First, there are many students who do not enjoy singing but who would enjoy expressing themselves musically by playing an instrument. Boys, especially at the junior high school age, have problems with their changing voices and an instrumental program is often the only means of maintaining their interest in music during this period. Secondly, instrumental music introduces the pupils to a field of musical literature entirely different from that of the choral class.

The progressive philosophy of education which prevailed in the early twentieth century placed great stress on the importance of experience and activity in the development of the individual student. The school instrumental program fitted into this psychological plan, thus educators were willing to spend the money necessary to purchase instruments and music, to build music rooms, and to schedule the band classes.

In keeping with this progressive philosophy of education, the Junior High School Curriculum in Alberta provides for certain "exploratory" courses which are offered on an elective basis. Music is one of these and students may elect to follow one of three programs: Choral Music, Instrumental Music, or Combined Instrumental and Choral Music.

B. AIMS AND OBJECTIVES IN THE JUNIOR HIGH
SCHOOL MUSIC PROGRAM IN ALBERTA

The general objectives in the junior high school music program are listed in the Curriculum Guide for Alberta schools. They state that the major purpose of music at this level is to continue the educational and cultural processes begun in the elementary school. If possible, it is preferable to permit all students to have both vocal and instrumental experience. It is recommended that portions of the time allotted to music should be used for lessons in music literature. The ratio of the time devoted to performance and to literature should be about two to one. Since music is designed as an "exploratory subject," the music program should aim to include a broad sampling of the various aspects of music--choral, instrumental, theory, elementary composition and history.

The specific objectives in the teaching of music in the junior high school call for instruction in some broad areas of music history, styles and types of musical compositions, as well as the development of skills necessary for performance.

Three aims are given in the Guide for the Instrumental Program. These are: 1) to encourage the study of instrumental music by participation in groups, 2) to interest the student in the worthwhile occupation of his leisure

time in youth and adulthood, and 3) to develop interest in and to increase understanding of good music.

Superintendents and high school principals show the importance of the music classes in the school by listing them as credit programs and by offering them during the regularly scheduled class periods. Generally three periods of forty minutes each are allotted for music.

C. AIMS AS PRESENTED BY PRESENT DAY LEADERS
IN THE FIELD OF MUSIC EDUCATION

Music educators in Canada and in the United States are constantly re-assessing the function of the school band program. In a report prepared for the Music Educators National Conference, Music in American Life Commission, Verne Wilson discusses the function of band music. He points out that if its function is to lend itself to all kinds of entertainment, providing noise and movement, a showpiece for majorettes or a public relations device for the school, then it can be no more than a shallow, passing experience for individual performer and listener. If, on the other hand, its function is to develop musical standards and impart a basis of value judgments, the result will be the encouragement of sensitive musicianship which imparts aesthetic, moral and spiritual values that enrich life.⁵

⁵Verne Wilson, Music in the Senior High School (Washington, D.C.: MENC, 1959), p. 47.

In discussing the basic purpose of instrumental music in the school, Ralph Rush, Chairman of Music Education, University of California, says:

It should be remembered that the two primary aims of the instrumental music program in the eyes of the administrators, the parents, the students and their teachers ought to be concerned (a) with instilling within each participant an appreciation of and love of good music, that will continue to develop throughout life, and (b) with cultivating the desire for worthwhile citizenship in their groups and community.⁶

James Mursell has said that music education is an enterprise in fuller living and music education has an essential place in a creative democracy.⁷ Instrumental music is the most effective means to the desired end of all music education and that end is succinctly stated by Prescott as "an appreciation of fine music." He says further that one ounce of participation in making music is worth a pound of attention in listening to music. The school music program should aim to awaken an interest in music among all pupils, to create an appreciation of fine music and to use instrumental music as a means to these ends.⁸

If music is taught as a vital and active ingredient of happy and successful living, if we can

⁶Ralph Rush, "Music in the Secondary Schools," (Music Educators National Conference, 1955), p. 164.

⁷James Mursell, The Psychology of Music Teaching (New York: Silver Burdette & Co., 1931), p. 357.

⁸Gerald R. Prescott, Getting Results with School Bands (New York: Carl Fischer, Inc., and Paul Schmitte Music Co., 1938), p. 20.

recapture its essential eloquence, if we can highlight its power toward releasing the pressures and tensions of our time, if we will not allow ourselves to be lulled into self-satisfaction and complacency by the magnificent achievements of the past but will continuously seek new horizons, then music in our schools and in our culture will become of age.⁹

Band performances have often been described as cold and impersonal. The tone of the band tends to become monotonous because of the nature of the instruments, many of which do not have a vibrato to add warmth. The band director, therefore, has to make use of other qualities such as intensity, dynamics, and articulation to reflect the mood. This calls for a deep understanding of the music itself. Beeler says:

Much of the band's music is derived from a song style or a dance form. Full advantage should be taken in relating this music to its origin, for both of the above suggest an understandable basis for enjoyment. Drill on dynamics and articulation may be reduced to a minimum in rehearsing, for example, a minuet, if the band understands the use to which the music is put. . . . Understanding the music will foster an interest in it.¹⁰

While it is important to work on skill and technique in performance, Beeler claims to put this aim before the music itself is like putting the cart before the horse. Technique of all kinds must be utilized as a result of understanding the music.

⁹Karl D. Ernst, "Music in Secondary School Program" (Music Educators National Conference, 1954), p. 97.

¹⁰Walter Beeler, "The Band Must Say Something," Instrumentalist, January, 1962, p. 32.

D. RESPONSES TO THE QUESTIONNAIRE

Of the fourteen people contacted by questionnaire or personal interview, only one did not respond. All of these teachers felt that there was a need for combining a study of the music itself, from the point of view of style, form and history, with the development of skills in performing in the band class. Many of them point out that this is not stressed as much as they would like because of a lack of time. Only in one case did the teacher have a definite plan to follow. Many agreed it could be done better if a planned program was used to guide them but the stress of performance often limits the time devoted to the music itself.

The information gained from these teachers and the advice of Beller give the stimulus to pursue this present task. Beeler claims that if we emphasize understanding in the band class, a convincing performance must follow and thus technical skill becomes the servant not the master.¹¹

¹¹Ibid.

CHAPTER III

DEVELOPMENT OF A COURSE OF STUDY

The musical activities carried on in the instrumental class are concerned fundamentally with the development of a good performing band. In order to achieve this, a definite band method has been selected and units of work aimed to increase understanding of various aspects of music will be carried on at the same time.

A. DEVELOPING SKILLS IN PLAYING AN INSTRUMENT

1. The Band Class. The band class in the Lethbridge Catholic Separate schools, scheduled for students of the eighth grade, will be a beginning band and will meet for three periods of forty minutes each week.¹² Students for this class will be selected from those who have chosen band as a school subject. The music teacher will make the final selection on the basis of information contained in the cumulative record cards of the students, and

¹²The author realizes that this is not the usual or ideal grade level to start teaching children in band playing, but this is the administrative set-up in which the program will be started in Lethbridge. The eighth grade pupils from the entire school system will all be located in the central high school and it was desirable to form the first band class from these students.

on physical characteristics as well. These cards contain results of both teacher-made and standardized tests of mental ability.

There will be twenty-four students in the class and instrumentation will be: one flute, five clarinets, two alto-saxophones, three trumpets, three horns, two trombones, two baritones, two tubas, one bass drum, and a snare drum.

Preliminary classes will consist of a demonstration of the different instruments, filling in a questionnaire regarding choice of instruments, and some exercises in buzzing and keeping time. In assigned instruments, besides the pupil's choice consideration will be given to the size of the pupil, the shape of his teeth and mouth as well as his general musical ability. The French horn and trombone players should have a good ear for pitch. The trombone player needs a fairly long arm. Other physical characteristics will be taken into consideration.

The band method books to be used are:

- 1) Fred Weber, First Division Band Course (New York: Belwin Inc.).
- 2) Freeman Whitner, The Band Reader (New York: Edwin Morris).
- 3) Leonard B. Smith, Treasury of Scales--for Bands (Detroit: Bandland Inc.).
- 4) Supplementary bandbooks to be selected from the

Belwin books and also from lists of suggested books and pieces given in the next chapter.

Theory will be taught as it is necessary to understand the written music and as it presents itself in the music which is being studied. From the first, good intonation will be stressed. The importance of listening to each other to improve tone quality, pitch, and blend will be carefully emphasized.

B. TEACHING THE ART OF MUSIC--STYLE, FORM AND COMPOSERS

The Curriculum Guide of the Department of Education in Alberta states that some instruction in "music literature" should be given to the students in their music classes whether instrumental or vocal. This term applies to that part of the music curriculum sometimes known as "appreciation lessons" or "listening lessons." It is intended to give the students an appreciation of different kinds of musical literature. This part of the program may be introduced in the instrumental class itself rather than set aside a special class period for this purpose.

The first year of the band program is necessarily devoted to acquiring the skills and techniques of playing an instrument. However, there will be some simple selections which the young band players can perform with considerable ease and with reasonably good tone quality. In

the performance of these numbers, the student should learn something about the music itself. James Mursell gives us the psychological principle that "children learn music through musical projects."¹³

The Alberta music teacher is at liberty to select suitable topics for the music appreciation part of the program. The unit method of teaching is recommended and sixteen unit topics are suggested. From this list, topics have been chosen for the first three years of the band program in the Lethbridge Catholic Schools. While these may be arranged to suit the need of the individual class or some special event in the school or community, it is felt that by carrying through this pattern, a student could get a well-rounded picture of the whole field of music from the simple to the complex and from earliest music to that of our present day. Some overlapping of elements of instruction may occur through the three-year program because, as the students develop greater skill in performance, they will be able to study more advanced music. When the band is able to perform a march, for example, at the second or third year level, they should review the elements about the march they learned in the first-year program and at the same time they might relate the music to a style, period, or form they are studying in the more advanced stage of their program.

¹³Mursell, The Psychology of School Music Teaching, op. cit., p. 81.

In order to assure a well-rounded view of music literature, it will be necessary to make use of recordings occasionally. Some music will not be available for beginning bands and the students need to listen to the sounds of choral and orchestral music to develop a real appreciation of good tone quality in various mediums. The vital importance of listening to music during a band class has been clearly stated by Ernest Caneva, whose band won for him the "Music Man Contest" in Lockport, Illinois, in 1962. Writing of his method of band instruction, Caneva says that the first point to keep in mind is "attention to fundamentals in music. A good elementary background in listening rather than technical skills is provided."¹⁴

1. The First-Year Program. Suggested units are:

- A. The Human Voice
- B. Chorales
- C. The March
- D. Form: binary and ternary
- E. Composers

A. The human voice. The purpose of this unit will be to acquaint students with the range and quality of various human voices, to show that the mixed choir is the most perfect combination of all voices, and to show how the instruments of the band may be divided into five parts corresponding

¹⁴Ernest O. Caneva, "Music First," The Instrumentalist, September, 1962, p. 42.

to the five types of voices.

(1) Voices:

- a) Soprano--may be woman or child.
- b) Contralto (sometimes called alto)--may be woman or child.
- c) Tenor--the highest man's voice.
- d) Baritone--the medium-high man's voice.
- e) Bass--the lowest man's voice.

(2) Ranges:¹⁵



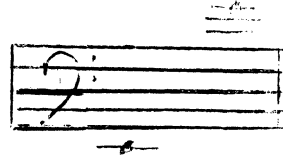
(3) Discuss kinds of choirs as to possible range:

- a) Children's choir, boys' choir and girls' or ladies' choir range:



- b) Male choir (all men or boys and men)

(i) All men--range:



¹⁵Willi Apel (ed.), Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1966), p. 810.

(ii) Boys and men--range:



c) Mixed choir, men and women--range:



(4) Classify instruments in the band according to the voice range.

(5) Literature may include recordings of selected singers and choirs.

B. Chorales. The purpose of this unit is to acquaint the students with the meaning of the term "chorale," its origin and the different styles and forms of music written with this title.

(1) Definition: The term "chorale" is usually intended to mean a hymn-tune but originally it referred to the ecclesiastical Plainsong. These hymns were originally sung in the Roman Catholic churches. They were gradually taken into the Protestant services after the Reformation and later sung in harmonized versions.¹⁶

a) Plainsong--the early Christian music.

Form--usually strophic, short melody repeated for each verse.

¹⁶Percy A. Scholes (ed.), The Oxford Companion to Music (9th ed.; London: Oxford University Press, 1956), pp. 178-179.

Style--free flowing rhythm, modal tonalities, unison melodies, very little dynamic changes.

b) Reformation Chorale--developed by Luther for the Lutheran Church.

Form--strophic, one melody for each verse.

Style--mostly still sung in unison; some use of free rhythm but tendency to become metrical; notes in the melody line were stressed and sung in a more detached style than Gregorian melodies; wider dynamic range.

c) Chorale--as used by Bach.

Form--as above.

Style--like the Lutheran style but with harmony added. Bach used the chorale as part of Cantatas and Passion Music.

(2) Discuss ways of performing a chorale in the band. Need for a good sustained singing tone.

(3) Discuss the form of the chorale tunes to be used in the band.

C. The march. The purpose of this unit is to study the rhythmic beat of a march, to know the different types of marches according to their purpose.

(1) Discuss the two basic rhythms; strong, weak; and strong, weak, weak. The purpose of the march is:

a) to keep time for the marchers' feet.

b) to set the mood for the march.

(2) Styles and kinds of marches according to period and purpose. Historical development of the march:

a) The oldest known march for which we have the music is contained in the "Lady Nevelle Book," a collection of virginal music dating from about 1589.

b) March music was used in opera and oratorio at the time of Handel and shows how the army marched at that time, e.g. March from "Saul" and March from "Scipio." Style was characterized by resolute firmness, and even tempo throughout.

c) "March of the Priests" from the "Magic Flute" by Mozart. This is an example of a ceremonial march, and of a march from the classic period. There is a more buoyant pulse than in the marches of Handel, and crisp, clean rhythmic patterns.

d) "March Militaire" by Schubert is an example of a military march and the romantic period. Crisp beats of the army march will be noted and a strong melodic content and rich harmonic background are characteristics of the romantic period.

e) March from "Aida" by Verdi is an example of a march from the opera. This stately ceremonial march has a rich harmonic background and changes in tempo typical of the romantic period.

f) "Pomp and Circumstance" by Elgar is characteristic of English ceremony music. The tempo is faster

than in operatic marches.

g) Marches of John Philip Sousa are characterized by the steady tempo, the melodic character of the music, and full harmonic treatment.

h) The modern march--a march by one of the modern masters will be chosen and discussed by comparing it in style and form to the above styles. There will be use of syncopation, striking dissonance, and frequent change of key.

March music necessarily differs little in general rhythm in different periods and the necessity for simplicity prevents rapid changes in melody and harmony. The march still has an important place in opera and it is sometimes used as a movement of a suite or symphony.

(3) Analysis of the structure of the marches which the band plays.

(4) Study the life and works of John Philip Sousa, "The March King." (The story of his life is given in the literature book for the eighth grade in Alberta. This offers an opportunity to correlate the lessons in music with the literature or English lesson of this grade.)

(5) Listen to recordings of some marches by Sousa as well as of some other well-known marches.

D. Form in music. The purpose of this unit will be to show the student how music is put together structurally to make a complete and satisfying composition. "A musical form is

the plan of construction which exists in the mind of the composer when he sets out to write a piece of music."¹⁷ Musical ideas are expressed in musical sentences which we call a phrase. Every piece is made up of one or more phrases. Sometimes phrases are repeated exactly; sometimes they are repeated with slight variation. Students should note:

(1) The overall plan of a piece of music, i.e., is it one musical idea, strophic, or are there two or more musical ideas? The simplest forms are:

a) strophic--one musical idea. A A A A A.

b) binary--two musical ideas in contrast to each other. A B or A A B B.

c) ternary--two musical ideas in contrast to each other with the first one repeated. A B A.

(2) Observe the lengths of phrases, number of measures for each phrase in the music they play or listen to.

(3) Listen to short melodies to try to hear the musical phrases.

E. Composers. The purpose of the unit on composers is to acquaint the students with the composers whose works are used in the band program. In the first year, hopefully, they should learn of Bach, Handel, Schubert, Mozart or

¹⁷Apel, op. cit., p. 277.

Haydn and some modern composers such as Williams, Gould or Bartok. This unit could be a series of short lessons, or the composers could be studied with the particular work the class is studying.

2. The Second-Year Program. The second year program will continue the study of form, style and composers with reference to different kinds of music. The student will have a better command of his instrument and a greater amount and variety of music will be played in the band class. Suggested units are:

- A. Folk Music
- B. Dance Forms
- C. The Suite
- D. Form: Rondo, Fugue, Variations
- E. Composers

A. Folk music. The purpose of this unit is to teach the students what is meant by folk music and to show how this music represents the people of a country--their customs, their work, their temperaments, and their social structures.

(1) Folk songs grew up when melody had been added long ago to folk tales to describe great deeds and humorous or tall tales. One of the easiest ways to distinguish a popular song from a folk song is by its structure. Popular songs are usually ABA, folk songs are AAAAA.¹⁸

¹⁸Richard C. Berg, "Songs of the People," Keyboard Jr., XXIII, No. 5 (February, 1965), 2.

(2) Various kinds of folk songs:

- a) Love songs.
- b) Work songs--sailor songs, cowboy songs.
- c) Story songs--songs of battles fought and won.
- d) Songs of the pleasures of country peoples, country dances.

(3) Discuss the form and mood of the folk-song melodies in the books or in other music which may be used in the band.

B. Dance forms. The purpose of this unit will be to study the characteristic rhythms and forms of the more common dances.

(1) Dances in triple time.

a) The Minuet. The minuet is a slow, stately dance derived from a rustic dance of the French peasants, and made popular at the court of Louis XIV. The name is said to come from the small (French "menu") steps it used. The music is in triple time; usually in ternary form; associated with a second minuet, called a Trio, after which the first minuet is repeated.¹⁹ The minuet is classic in style.

b). The Waltz. The waltz is derived from the German "laendler" and first appeared in Germany about 1800. The waltz has a harmonic characteristic. It is on a

¹⁹Scholes, op. cit., p. 651.

one-chord-in-a-measure basis, with the bass of the chord heart on the first beat of the measure and "lump" of the chord on the other two beats.²⁰ It has a smooth flowing melody and is romantic in style. The waltz generally consists of several melodies strung together with an introduction and a coda at the end.

c) The Mazurka. The mazurka is a Polish national dance characterized by the accent on the second beat of the bar. It is a round dance and is properly performed by either four couples or double that number. The speed is not great and a certain pride of bearing and sometimes a wildness sharply differentiates its mood from that of the more sensuous waltz.²¹ The dance was made famous by Chopin in his piano music. A recording of a Chopin Mazurka would be suitable at this lesson.

(2) Other dances.

a) The Gavotte. The gavotte is a slow, stately dance in four-four time, usually beginning on the third beat of the bar. It was popular at the French court along with the minuet. It is classic in style.

b) The Gigue. The gigue is a fast dance, usually in six-eight time, introduced into the court in

²⁰Ibid., p. 1114.

²¹Ibid., p. 615.

France but originally believed to have been an Irish or Scottish folk dance. It was used in the classical suite.

c) The Polka. The polka is a Bohemian dance in quick duple meter and characteristics rhythms.²²

d) Other classic dance forms such as the Bouree, Galliard, Pavanne and Allemande might be studied as they occur in the band literature.

e) Modern dance forms such as the tango, or cake-walk might be introduced as the students learn to play music of these titles.

C. The suite. The purpose of this unit is to study the meaning of the term "suite" as used in music and to distinguish different kinds of suites according to the period and type of music it contains.

(1) A suite may be defined as a group of pieces. Originally these pieces were dance movements and they were united by being in the same key. They were usually four in number with a slow and fast dance alternating. Modern suites are sometimes groups of different pieces which are united by reason of the story they originally set to music.

(2) Select an example of a classic suite and a modern suite for performance.

(3) Discuss examples of the suite which the students may perform in the band under the following headings:

²²Apel, op. cit., p. 591.

- a) Kinds of movements; dances, fast or slow.
- b) The form or structure of each part.
- c) The harmony of each section, the relation to other parts.

D. Form. The purpose of this unit is to continue the analysis of the structure of music through a discussion of the music being performed. This topic may be combined with the study of another unit, but in case some forms might be neglected a special unit is outlined.

(1) Rondo. The rondo form is A B A C A. It may be extended by the addition of further sections after which the A section always returns. Usually the sections have contrasts of key and very often the C section will be in a minor key if the first theme is major.

(2) The Fugue. Apel says we should speak of a fugal procedure rather than the fugal form.²³ A fugue is a composition based on a short melody called a "subject" or "theme" which is stated at the beginning by one voice or instrument and repeated in imitation in the other voices. When the subject is heard on the same degree of the scale in another voice, the answer is said to be real. When it begins on another tone of the scale it is said to be a tonal answer. The countersubject is the melody which is heard in one voice while another voice has the subject. Stretto

²³Ibid., p. 711.

refers to a passage where the imitation of the subject comes in quick succession with the answer coming in before the subject is completed.²⁴

(3) The Variation. The variation form consists of a theme, followed by various treatments of that theme. Study the variation form in a selection the band can perform and note the way in which the theme is treated. The changes may include: changes of harmony, rhythm, texture, or placing the theme in different voices.

E. Composers. The purpose of the unit on composers will be to continue the study of the life of composers and well-known works by them. The students should discuss the general characteristics of the period in which they lived and note how it is reflected in their music. Composers suggested include: Wagner, Beethoven, Tschaikowsky, Chopin, and modern composers such as Britten and Copland.

3. The Third-Year Program. The third year program will continue the study of form, style, and composers with reference to the music which will be performed at this level. It is expected that a greater variety of music will be available for the band because of the greater skill and technique which the students will have acquired after the two years of experience in playing. An attempt will be made to acquaint the students with larger forms and

²⁴Ibid.

compositions in every style. Suggested units are:

- A. Overture
- B. Opera
- C. Sonata form, sonata, symphony, and concerto
- D. Composers

A. The overture. The purpose of this unit will be to study the different forms and uses of the overture.

(1) The Operatic Overture. The operatic overture was instrumental music composed as an introduction to an opera, an oratorio, or a similar work. It may be classified as (a) Italian Overture, which consists of an introductory slow movement in duple time followed by a fast movement in triple time, and (b) the French Overture, which consists of slow movements with dotted rhythms, followed by a fast movement and a return to the first movement.

(2) The Concert Overture was a concert piece written either in the form of the operatic overture or as a free form.

(3) Discuss the form and kind of overture which the band will be able to perform.

B. The opera. The purpose of this unit is to acquaint the students with the meaning of the term "opera"; to teach them to understand this form of composition; to know the meaning of important terms used in opera; and to be able

to recognize some famous music taken from the opera.

(1) An opera is a play in which the actors sing their parts. It is performed with elaborate costumes and scenery, and usually with an orchestral accompaniment.

a) Recitative is a vocal style designed to imitate and to emphasize the natural inflections of speech.²⁵

b) An aria is a solo in an opera.

c) The libretto (from the Italian "liber," meaning book) is the text which is set to music in the opera.

d) The overture is the opening selection played by the orchestra to prepare the audience for the opera.

(2) Comic opera is the general name for an opera or other dramatic work with a large admixture of music, on a light sentimental subject, with a happy ending, and in which the comic element plays a certain part. The music is always more "popular" in style than in serious opera, and generally easier to perform. Musical comedy is sometimes considered comic opera.²⁶

C. Sonata form, sonata, symphony, and concerto. The purpose of this unit is to continue the study of forms in music with

²⁵Ibid., p. 629.

²⁶Ibid., p. 164.

relation to this larger form and to distinguish between the meanings of these terms.

(1) The Sonata.

a) The sonata is an extended composition for a solo instrument.

b) The term comes from the Italian word, "sonare," meaning a sounding piece. It distinguished the music from dance music or music for singing.

c) A sonata consists of three or more parts called movements. Usually the movements alternate in tempo; the first will be fast, the second slow, and the third will be fast. Some composers like Mozart and Haydn added a minuet. Beethoven added a scherzo, which is a playful piece. There is usually a key-relationship between the movements.

d) A symphony is a sonata written for a symphony orchestra.

e) A concerto is a sonata written for a solo instrument with the orchestra as an accompaniment or complement to it.

f) Sonata-form is a special name given to the structure most frequently used in the first movement of a sonata, symphony or concerto. It has three main divisions, each of which may be divided into sections as follows:

i) The Exposition: two contrasting themes, A B; one in the tonic key, and the second in a

related key; followed by a short coda or ending in the new key.

ii) The Development: a figure taken from one of the themes is used as the basis of an elaborate musical episode. The music goes through different keys and finally leads back to the tonic.

iii) The Recapitulation: a repetition of the first two themes. The second theme is now transposed to the tonic key and sometimes an extended coda is added.

D. Composers. The purpose of this unit is to study the lives of famous composers in order to understand the style and characteristics of their music. This unit will be a continuation of the study of the first and second years. Care will be taken to include composers representative of Baroque, Classical, Romantic, and Contemporary periods. As stated above, the life of the composer may be taken up at the time his music is being performed, or a special lesson may be devoted to this topic.

CHAPTER IV

INSTRUCTIONAL SOURCES

There is a great deal of music available for the junior band. It consists of transcriptions of works of master composers, original music of contemporary composers, quality music in superior arrangements, and cheap music in inferior arrangements. The following lists have been compiled from recommendations by teachers who are using this material and who have acknowledged its worth both as good music and as suitable for the junior high school band.

A. MUSIC AVAILABLE

1. Method Books.

a) The First Division Band Course, by Fred Weber, published by Belwin Inc., has been selected for use in the Lethbridge Catholic Separate Schools. This includes four books: Parts I, II, III, and IV.

b) The Band Reader, by Freeman Whitney, will be used for drills in technique, rhythms, articulation, and breathing. It introduces exercises in music which appeal to young band players.

c) The Treasury of Scales, by Leonard B. Smith,

contains good exercises in playing scales for the band which will be a daily warm up.

d) Basic Technique for Bands and Instrumental Drill Book, by Nilo W. Hovey, published by M. M. Cole Publishing Co., Chicago, are supplementary books on technique which will be used.

2. Band Music. There will be individual selections for the band which the students will enjoy. Some very good music can be used at the different stages of the band program and lists of titles will be filed for future selection. These titles may be secured from three sources:

a) Catalogues from various publishers of band music.

b) Published lists in The Instrumentalist of new music, rated according to degree of difficulty. (These listings do not guarantee that the music is of the best quality or that the arrangements are entirely satisfactory.)

c) Recommendations of band teachers who have responded to the questionnaire and from lists of music in The Band Director's Guide²⁷ which have been successful in festival and band contests.

²⁷Kenneth L. Neidig, The Band Director's Guide (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965).

3. Music Recommended by Experienced Teachers.

a) Collections:

Away We Go, by Fred Weber, Frank Erickson, and James Ployhar, published by Belwin, Inc., correlated to First Year Book.

Fun with Fundamentals, by Fred Weber, published to correlate with books one and two of the First Division Band Course, Belwin, Inc.

Flying High, Belwin concert book for Part II of the First Division Band Course.

John Kinyon's Band Book for Young Bands, Belwin, Inc.

All Melody Band Folio, published by Rubank.
First Concert Series for Band, by Frank, Hummel, and Whisler, published by Rubank.

Festival Concert Folio for Band, by Alivadoto, Walters, and Yoder, published by Rubank.

b) Selected Compositions:

Mozart -- Adagio and Allegro, arr. by Beeler.

Handel -- Little Handel Suite, Shapire-Bernstein.

Sousa -- Manhattan Beach, arr. by Buchtel-Kjos.

Finlayson -- Storm King, Boosey and Hawkes.

Bach -- Prelude and Fugue in G Minor,
Remick.

Strauss -- Gypsy Baron March Paraphrase,
arr. by Walters, published by Rubank.

Lowe -- My Fair Lady, arr. by Her-
furth, published by Chapell.

Franck -- Panis Angelicus, published by
Fisher.

B. LITERATURE AVAILABLE

The source materials available for use in instru-
mental classes are here divided into books, records, and
film-strips. The books are further divided into the fol-
lowing categories: a) professional books, which will be
of use only to the teacher; b) general books, which contain
general information on music and while will be of use to
both teachers and pupils; c) music appreciation books,
which will be of use to both teachers and pupils; and
d) periodicals.

1. Books.

a) Professional:

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The Instrumentalist. 1418 Lake St., Evanston,
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The School Musician. 4 East Clinton St.,
Joliet, Illinois.

Keyboard Jr. 1346 Chapel St., New Haven,
Connecticut.

Music Educators Journal. MENC, 1201 Six-
teenth St., N.W., Washington, D.C.

3. Records.

Adventures in Music, R.C.A. Victor. (Includes
Teachers' Guide with notes by Gladys Tipton and Eleanor
Tipton.)

Bowman Orchestral Library. 10515 Burbank
Boulevard, North Hollywood, Calif. (Includes film-strips
and charts.)

Music Masters Series, issued by Vox Records.

Young People's Concerts, by Leonard Bernstein, Simon and Schuster, New York.

First Chair, solos for oboe, clarinet, flute, horn, and violin. The Philadelphia Symphony Orchestra, Eugene Ormandy. Columbia lp. ML 4629.

Concertos for Flute, Horn and Trumpet, by Mozart, Schumann and Haydn, London, CM 9231.

Concerto for Trombone and Military Band, Rimsky-Korsakov, Circle Records, L51-103.

Concerto for Trumpet in E Flat and Concerto for Horn in D, by Haydn, Archive Records, Arc. 3151, or Haydn Society, Long Play, 1038.

Concert Hall Record Club, printed in England. Series on the lives of the composers, style and forms in music.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Increasing importance is being given to the instrumental music class in the junior high school program. In order to justify this emphasis the activities must contribute to the development of the child in such a way as to increase his knowledge and understanding of the music he performs. If the students are faced only with periods of drill and mechanical performance, the music experience will cease as soon as the conductor turns his back, but if the student approaches the music with an understanding of its meaning, form, style, and character, the performance will be a joy which will endure from rehearsal to rehearsal because it comes from within.

A. SUMMARY OF WHAT WAS DONE

1. Survey of Philosophical Attitudes, Aims, and Objectives. For the purpose of this study, the writings of many music educators of our day were pursued to determine the purpose, goals, and objectives of instrumental music in our schools. These philosophies are well summarized in the following passage taken from a joint statement

of Music Educators National Conference and The American Association of School Administrators.

The performing organizations of the school are the laboratories in which students have an opportunity not only to develop the technical skills needed for competent performance but also to probe deeper into the structure, design, and meaning of music through the study and analysis of a wide variety of literature representing various styles and periods of musical history. Providing entertainment is a valid activity of performing groups, but this function should never obscure the basic educational objectives--the development of musical understanding and a sense of discrimination.²⁸

2. The Aims and Objectives in Alberta Schools Investigated. The aims and objectives of the music program for the Province of Alberta are stated in the Curriculum Guide for the Junior High School. The philosophy presented here is borrowed from our British forefathers and it is summarized in the words of Sir Richard Terry:

Every child should have the opportunity to enjoy music, and to enjoy it with understanding, not necessarily with the object of becoming a public performer, but as a part of a well-balanced education.²⁹

3. Personal Views of Experienced Teachers of Today. The writer has interviewed some music educators presently teaching instrumental music in schools both in Canada and in the State of Montana, to learn the extent to

²⁸Music Educators National Conference, Perspectives in Music Education (Washington, D.C., 1966), pp. 195-196.

²⁹Sir Richard Terry, Curriculum Guide for Music (Province of Alberta: Department of Education, 1955), p. 5.

which these teachers have attempted to instill an understanding of the meaning of music in the minds of the students, and to find out if they consider that this can be done in the band class itself.

In response to the questionnaire, the teachers expressed an agreement with this philosophy of the purpose of the band class, but many indicated that pressures of performance and limited time schedules for the instrumental classes lead to a compromise in their principles.

4. Outline for a Three-year Program Compiled.

Since the time for instruction is limited, a definite course outline appears to be necessary in order to achieve success in teaching the students to understand the music they play. Therefore, an outline for a Course of Study for a three-year program was compiled. This outline is based on the Curriculum Guide of the Alberta Department of Education and is designed for use in the Lethbridge Catholic Separate Schools. The writer has compiled lists of available materials to be used in the instrumental class. This material includes: method books, collections of music, separate compositions for band, source books for the teacher, interesting books on music for both pupils and teachers, and lists of suitable recordings. Some of these materials are presently available in the schools in Lethbridge; others will be added to the library

within the next few years.

B. CONCLUSIONS

From this study of the philosophies of music educators both in Canada and in the United States, it seems definite that instrumental music is a part of the school program because it has something to offer to the intellectual, physical, emotional, and spiritual development of the child. It must be more than a mechanical exercise in going through the motions of producing a note. Beeler says that technical skill must be the servant--not the master in performance.³⁰ The real aim in the band class must be to teach the child to understand the music and then he will be able to express the meaning in his performance. The teaching of music is of first importance in the band.

If the activities of the band class aim exclusively to developing technical skills, the music which the students perform will be mechanical. But if the student is taught to understand the music, he will strive to attain the skill necessary to express it and the music will be meaningful. The study of the style, form, and historical background of the music must, therefore, be a part of the instrumental class.

³⁰Beeler, op. cit., p. 32.

C. RECOMMENDATIONS

The instrumental program in Alberta schools is very young and it will require a good deal of support for the next few years if its importance in the life of our students is to be realized. To ensure this support and the continuity of the program, the writer offers the following recommendations.

1. Since it takes nearly three years for a student to develop a good technique in playing an instrument and most pupils are only able to advance to a degree of facility by the time they reach senior high school, and since they are then forced to discontinue because music on this level is not recognized as a matriculation subject, it is therefore recommended that the Department of Education take steps to have the instrumental music course be considered a credit course for senior matriculation on entrance to University.

2. Since the cost of musical instruments is so great that many schools are unable to provide instrumental music classes, it is therefore recommended that the Department of Education increase financial support to schools desiring to purchase instruments and thus make it possible for more pupils to benefit from such a program.

3. Since one of the main obstacles to the growth of the instrumental program in the school is the lack of

qualified teachers, it is recommended that the Alberta Teachers' Association and local school boards take steps to institute financial aid in the form of grants and scholarships to teachers and to prospective students, that they may pursue special training to prepare for this work.

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APPENDIX A

LETTER AND QUESTIONNAIRE

1400 $\frac{1}{2}$ Gerald Avenue
Missoula, Montana
January 5, 1967

Dear

At present, I am enrolled as a graduate student at the University of Montana. As a partial fulfillment of the requirements of the Master's Degree I am developing a Course of Study for the Instrumental School Music Program. It would be very helpful to me if you would answer a few questions for me from your experience in instrumental work. I would also be very grateful if you would send me your Course Outline for review.

I am enclosing a self-addressed, stamped envelope and I hope I may receive your reply at your earliest convenience.

Thank you for your kind cooperation and best wishes for the New Year.

Sincerely yours,

QUESTIONS REGARDING THE INSTRUMENTAL
PROGRAM IN THE SCHOOLS

1. Do you think it is practical or possible to give students a knowledge of such things as composers, style, structure and history of music through the instrumental program in the schools?
2. Do you think this instruction could be integrated in the band class or should it be a separate class period?
3. At what grade level do you think it should be started?
4. Do you think children can learn to appreciate different kinds of music through the band program in the school?
5. If we attempt to teach about music as suggested in question 1, do you think we can develop a good performing band at the same time?
6. Do you have a specific music outline to follow in order to teach definite units on music through the band?
7. Would you mention any suggestion of good music arranged for Band which has been helpful to you in teaching basic musical knowledge in the band?

APPENDIX B

JUNIOR HIGH SCHOOL CURRICULUM GUIDE FOR MUSIC

Junior High School

Curriculum Guide

for

MUSIC

**Province of Alberta
Department of Education**

1955

FOREWORD

With the reorganization of The Junior High School program, the position of Music in this program must be re-examined, and general aims and teaching procedures must be re-stated in terms of the place of Music in the new program.

"The subjects for study in the junior high school fall into two categories: the basic subjects, which must be taken by all students, and the exploratory courses, which are offered to the students on an elective basis." —The term "Exploratory Subjects" is used as a more accurate designation of the group formerly called "optional subjects."¹ Music is in this group.

The varied offerings of the music program will serve, therefore, as exploratory material, and reveal to the students some of the possibilities of the years beyond. Exposure and participation in music at this grade level offer an excellent socializing influence, and the continued development of the basic skills involved in reading the language of music remains the key factor in determining the extent of the student's intelligent participation.

This booklet will outline the content and objectives of The Junior High School program in music and will suggest methods of achieving them.

¹Junior High School Program of Studies, Handbook.

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GENERAL OBJECTIVES IN THE JUNIOR HIGH SCHOOL MUSIC PROGRAM

1. **The major purpose** of music at this level is to continue the educational and cultural processes begun in the elementary school.
2. The program should be planned to permit the student to have both **vocal and instrumental** experience if possible.
3. **Time Allotment:** The ratio of time given to the two basic activities of performance and listening should be approximately two to one. For example, if six periods are given, four should be performance (either choral or instrumental work, or both, with the accompanying ear training, theory, etc.) and two should be Music Literature lessons. Principals and teachers should attempt to maintain this ratio as far as local conditions permit.
4. In keeping with its designation as an **exploratory subject**, the music program should aim to include as broad a sampling as possible of the various aspects of music, choral, instrumental, theory, elementary composition and history.

SPECIFIC OBJECTIVES IN THE TEACHING OF MUSIC IN THE JUNIOR HIGH SCHOOL

"Every child should have the opportunity to *enjoy* music, and to enjoy it with understanding, not necessarily with the object of becoming a public performer, but as *part of a well-balanced education.*"—Sir Richard Terry.

To achieve this end, the requirements may be summed up as follows:

1. **A working knowledge of song literature** including numerous examples of FOLK, OPERATIC, ART, and MODERN songs. Some of these songs will be taught in connection with a particular unit, others will be learned through recordings, and many will be taught directly in the class singing period. As each item is taken, it should be referred to its place from the historical point of view of general culture.
2. **A general idea of musical history from about 1500 A.D. onward.**
3. **Familiarity with the orchestra and its repertoire.** Included in this are the solo instruments, piano, organ, strings. The bulk of this may have to be done through records, helped out wherever possible with actual demonstrations on instruments.
4. **A background of general musical information.** This will include reading at sight, knowledge of rudiments, form, and related topics. They can all be taught in connection with song study, and should certainly not be studied as isolated subjects. Sight-reading, as such, is a barren kind of achievement, and does not necessarily indicate musicianship. Skills should be taught only when motivated by immediate need. The teacher must remember that emphasis on the skills *per se* may well constitute the subversive element which eventually wrecks the program; therefore the interests of the students must be stimulated and guided along pathways which demand greater skills.

MATERIALS

Song Books for the Junior High School

LIST A—For Unison Singing

TITLE	PUBLISHER
* <i>A Canadian Song Book</i> (E. MacMillan)	J. M. Dent
* <i>A Song Book</i> (E. Kinley)	Clarke Irwin Co.
<i>The Club Song Book for Boys</i> , Vol. I.	Boosey & Hawkes
<i>The Club Song Book for Girls</i> , Vol. I.	Boosey & Hawkes
<i>Folk Songs of Canada</i> (Fowkes & Johnston)	Waterloo Music Co. Ltd.

LIST B—For Two- and Three-Part Singing, Unchanged Voices

* <i>The Canadian Singer</i> , Book VI	W. J. Gage
* <i>The Canadian Singer</i> , Book VII	W. J. Gage
* <i>The High Road of Song</i> , Book II	W. J. Gage
<i>The Modern Choral Hour</i>	Gordon V. Thompson
<i>The Festival Song Book</i> (Leslie Bell)	Canadian Music Sales Corporation
<i>Singing Teen-Agers</i>	Ginn & Company
<i>Singing Juniors</i>	Ginn & Company

LIST C—With Combinations of Changed and Unchanged Voices

* <i>The Modern Choral Hour</i>	Gordon V. Thompson
<i>The Oxford S. A. B. Book</i> (Jacques) Vol. I and II	Oxford University Press
<i>Music Makers</i> (Compiled by B. L. Kurth)	Western Music
<i>Folk Songs of Canada</i> (Choral Edition)	Waterloo Music Co.

LIST D—Sight Singing Books

<i>The Treasury Sight-Reader</i> , Books I; II; III; IV (M. Jacobson)	Curwen & Sons Ltd.
<i>Sight Singing for Schools</i> 777 Graded Exercises Books I; II; III (J. N. Eagleson)	Institute of Applied Arts, Edmonton
<i>Folk Song Sight Singing Series</i>	Oxford University Press

NOTE:

Many of the above books may be secured through the School Book Branch, Edmonton, or through any of the large music stores in Edmonton

* In each list one or two texts have been marked with an asterisk (*) as being suitable for use as a basic song book. It is suggested that *class sets of at least one text per pupil* be secured, and that one or more copies of the other recommended books should be available for reference or use as **supplementary singing material**.

¹ Certain carols may be bought separately (Oxford).

following list of addresses is given for the teacher's convenience:

Canadian Music Sales Corp. Ltd.—1261 Bay Street, Toronto.

Boosey & Hawkes—209 Victoria St., Toronto.

Clarke-Irwin Co.—480 University Ave., Toronto.

W. J. Gage & Co.—82-94 Spadina Ave., Toronto.
(Canadian outlet for Silver, Burdett).

Oxford University Press—480 University Ave., Toronto.

Western Music Co. Ltd.—570 Seymour St., Vancouver.
(Agents for Novello, Curwen, Cramer, Arnold).

Gordon V. Thompson—902 Yonge St., Toronto.

THE USE OF RECORDS IN THE MUSIC PROGRAM

A good record library is a valuable part of the school music program for it is our chief means of familiarizing the students with the great masterpieces. **It must be emphasized that this phase of the work should be linked up as much as possible with the activities of singing and playing.** Listening critically to a recording by a great artist may constitute the preliminary step in the study of a song or instrumental composition. Each listening experience should be one of participation by the pupil. He should listen for some definite feature—the mood, instrumental combinations used, occurrence of particular themes, general form of the composition, rhythm, etc. Mere passive listening is of little value. The use of notebooks in which to record impressions, thoughts and pictures is a good device to encourage active participation.

The following list of phonograph records is merely suggestive. The names of manufacturers, and record numbers have not been included as these are subject to frequent changes. However, most of the selections listed are available on records and may be secured through any of the record supply houses:

Teachers should bear in mind the fact that many records are now available only on the Long Playing type. In buying a record playing machine, therefore, it is important that it should be a model which can be used for the three standard speeds of recordings, $33\frac{1}{3}$, 45, 78.

Some of the record manufacturers have published special Educational Catalogs of recordings. These are invaluable references to the school. An example of this type of publication is *The Columbia Records Educational Catalog*, issued by Thomas Allen Ltd., Educational Department, 266 King Street West, Toronto.

PHONOGRAPH RECORDS SUITABLE FOR USE IN THE JUNIOR HIGH
SCHOOL MUSIC PROGRAM

Orchestral:

Arensky	—Variations on a Theme of Tchaikowsky
Bach	—Air for the G String (arr. for Orchestra) Jesu, Joy of Man's Desiring (arr. for Orchestra)
Beethoven	—Coriolan Overture
Bizet	—L'Arlésienne Suite
Borodin	—Polovetzian Dances
Britten	—Young Person's Guide to the Orchestra
Carpenter	—Adventures in a Perambulator
Chabrier	—Espana
Coates	—London Suite
Debussy	—Claire de Lune
Delius	On Hearing the First Cuckoo in Spring
Dohnanyi	—Variations on a Nursery Theme
Dukas	—Sorcerer's Apprentice
Elgar	—Pomp and Circumstance Marches
Enesco	—Roumanian Rhapsody No. 1
Grieg	—Peer Gynt Suite Concerto in A Minor for Piano and Orchestra Holberg Suite
Grofé	—Grand Canyon Suite
Handel	—Water Music
Haydn	—Toy Symphony Surprise Symphony
Holst	—The Planets
Mendelssohn	—Fingal's Cave Overture Incidental Music to "A Midsummer Night's Dream"
Mozart	—Overture to "The Marriage of Figaro" Eine Kleine Nachtmusik
Prokoffief	—Classical Symphony
Ravel	—Bolero
Rossini	—William Tell Overture
Saint Saens	—Danse Macabre Le Rouet D'Omphale
Schubert	Unfinished Symphony
Shostakovitch	—Polka (from the Ballet, "The Golden Age")
Sibelius	—Valse Triste Finlandia
Smetana	—Overture to "The Bartered Bride" The Moldau
Strauss, J.	—The Emperor Waltz Voices of Spring Waltz
Strauss, R.	—Till Eulenspiegel
Stravinsky	—The Firebird Suite
Taylor, Deems	—Through the Looking Glass Suite

	Romeo and Juliet Overture
	Swan Lake Ballet Music
Wagner	—Overture to "Die Meistersinger" Overture to "Die Freischutz" Ride of the Valkyrie
Weinberger	—Polka and Fugue from "Schwanda" Under the Spreading Chestnut Tree
Williams, Vaughan	—Fantasia on "Greensleeves"

Operatic:

Strauss, J.	—Die Fledermaus
Smetana	—The Bartered Bride
Gilbert and Sullivan	—Any of their Operettas
Gounod	—Faust

Art Songs:

Bach	—My Heart Ever Faithful
Grieg	—Solveig's Song
Handel	—Where'er You Walk
Moussorgsky	—Song of the Flea
Schubert	—The Erl King Wandering The Trout Impatience
Schumann	—The Two Grenadiers In May, the Loveliest of Months
Brahms	—Lullaby

Folk Songs:

English:

Barbara Allen
Early One Morning
Polly Oliver
The Turtle Dove

Scotch:

The Bonnie Earl of Moray
Ca' The Yowes
Skye Boat Song

Welsh:

All Through The Night
The Ash Grove

Irish:

Kitty My Love, Will You Marry Me?
Ballynure Ballad
Londonderry Air

Canadian:

Gay la la
Le Bal Chez Boulé
It is the Oar
Par Derrière Chez Ma Tante
D'où Viens-tu, Bergère?
The Huron Carve
Luckey's Boat

Negro:

Steal Away
Go Down Moses
Swing Low, Sweet Chariot

Italian:

O Sole Mio
Santa Lucia

Note: The number of Folk Songs available on records is unlimited.
The above list is merely suggestive of what may be used.

Piano:

Chopin	—Any of the Waltzes, Mazurkas, Preludes, Ballads, etc.
Beethoven	—Moonlight Sonata, Sonata Pathétique
Debussy	—Children's Corner Suite
Bach	—Gavottes; Bourrées; Giges; Any of the easier Preludes and Fugues
Handel	—Harmonious Blacksmith
Mozart	—Rondo from Sonata in A
Schubert	—Moments Musicales; Impromptu
Mendelssohn	—Songs Without Words; Rondo Capriccioso
Brahms	—Hungarian Dances
De Falla	—Ritual Fire Dance
Benjamin	—Jamaican Rhumba
Purcell	—Suites, Trumpet Tune

Choral:

The Messiah (Handel) —Use excerpts from this, recorded by any of the well-known choral groups.

Note: The Mendelssohn Choir and Toronto Symphony have recorded this work with All-Canadian soloists.

Many excellent records of the following famous choruses are available:

Don Cossack Chorus
De Paur Infantry Chorus
The Orpheus Choir

PROCEDURE

This bulletin will not prescribe a separate course of study for each of the junior high school grades. The curriculum content of each class and grade must be determined by the attainments and interests of the individual members of the class. It is hoped that the material presented here will be of value to the teacher as (1) an over-all view of the experiences and activities which contribute to the musical development of the junior high school student, and (2) a source for techniques, procedures and activities. It must be emphasized that **careful planning and preparation over long periods and for daily classes is essential to the success of the music program.** However, the plan must also be flexible, and the teacher must remember that no child's welfare should be sacrificed for the sake of a plan.

Types of Program:

In the following pages, three types of program will be outlined in some detail. The program followed will depend upon available equipment and upon the qualifications of the teacher. The program will be discussed under the headings of (1) CHORAL, (2) INSTRUMENTAL, (3) COMBINED CHORAL AND INSTRUMENTAL.

THE CHORAL PROGRAM

The basis of this program is:

- (1) The singing of songs—unison, two-part, and three-part; and the associated activities of voice training, sight-reading and ear-training, theory, and creative music.
- (2) A Music Literature Listening program.

Teachers' Reference Books for the Choral Program:

Fundamentals for Singers (Kinley)	Clarke, Irwin and Co.
Sweet Singing in the Choir (Staton)	Clarke, Irwin and Co.
Voice Training in Schools (Jacques)	Oxford University Press
The Boy's Changing Voice (Mellalieu)	Oxford University Press

SOME GENERAL SUGGESTIONS ON THE ORGANIZATION OF A CHORAL PROGRAM:

(1) Selection of songs for the first month:

During the first month, use simple folk songs of proven interest and popularity. Aim to secure the active participation of every student from the start. Material for this first month might include songs of the following type:

The Keel Row; Polly Oliver; Blow the Man Down; The Ash Grove; Kitty; My Love, Will You Marry Me?; Shenandoah; The Drummer and the Cook; Barbara Allen; En Roulant Ma Boule; Vive la Canadienne.

(2) Testing and Classifying Voices:

The teacher should become familiar with the individual voices as soon as possible, and early in the first term, individual voice testing and classification should be completed. (See the section on Voice Testing and Classification.)

(3) **Minimum objectives of song study:**

During the study of each song, the teacher should plan to realize certain minimum objectives. These should include:

- (a) an improvement in one or more aspects of vocal technique. (See sections on Tone, Breathing, Articulation.)
- (b) an understanding of the important points of theory in the song.
- (c) some improvement in reading skill.
- (d) increased understanding of a country, its people, customs and traditions, or of a composer.

(4) **Part Songs in the ungraded school:**

Later in the first term, after the voices have been classified, two- and three-part songs should be started. In the ungraded school, the older pupils should take the lower parts. The presence of several grades in the same classroom may, with careful planning, help instead of hinder the accomplishment of the desired ends. The presence in the room of older pupils who have acquired certain skills tends to increase confidence in the younger children, and should give them a desire to equal the accomplishments of their elders.

VOICE TRAINING

(1) **Breathing:**

Lack of capacity and control in breathing will cause bad tone, faulty attack and release, flat singing, and poor phrasing. It is most important, therefore, that the teacher give attention to correct breathing habits in the singing class. Breathing for singing differs from ordinary breathing in two main points:

- (a) In singing, the breathing must be deeper than in ordinary breathing which is normally quite shallow. Practice must be given in ways and means of increasing lung capacity. It is generally necessary to inhale quickly in singing, and all quick inhalations must be made through the mouth. The chest should be raised upwards and outwards, and any tendency to raise the shoulders should be checked at once.
- (b) In singing, the breath is emitted slowly and evenly, whereas in ordinary breathing it is allowed to escape quickly. During exhalation the ribs should be kept raised as the breath is allowed to come out gradually. Particular care must be taken at the beginning of exhalation, for there will be a tendency to let a quantity of breath escape at once. Exhalation should begin at once after inhalation, as holding the breath will cause rigidity and strain.

Long, formal breathing exercises are to be avoided, but good results can only be secured by systematic attention to the establishment of correct breathing habits. Clever patterning by the teacher is vital in regard to this technique; a well-controlled long note held steadily *mf*, contrasted with one that is breathy, shaky in pitch and lacking in tone, will be more effective than all the lengthy descriptions in the world.

Careful patterning by the teacher or a selected student is the best, easiest, and quickest way to secure good tone, for a quickly given example conveys meaning in a way that can never be achieved through verbal explanation. It is astonishingly difficult to describe good tone; to say, "do it like this", coupled with an effective demonstration, is both easy and convincing. Most class singing should be quiet and subdued; if soft tone is properly produced, good loud tone can always be secured when desired. In soft singing, however, great care must be taken to avoid that uninteresting, lifeless quality which characterizes much singing of this type. Crispness of consonants and properly-shaped vowels will in themselves contribute greatly to beauty and vitality of tone both soft and loud. The following practical suggestions are offered:

- (a) Insist on good tone at all times, in sight singing, in modulator or rhythm drills, and in informal singing periods.
- (b) Keep songs in their proper keys. Good tone is impossible if the song is pitched either too high or too low. Check the pitch frequently.
- (c) Keep your class interested. Apathy affects tone. Develop in your class and in yourself a critical attitude towards tone.
- (d) Avoid "scooping". Attack on the tone and never slide up to it. Cultivate the practice of thinking the tone before singing.
- (e) Humming of songs and exercises is good practice as it induces the light, "forward" head tone. It should be widely used at every stage of training.
- (f) Voice exercises should be given chiefly on descending scales as these are best for blending the registers, equalizing the vocal tone throughout the whole of its compass, and avoiding the feeling of strain which is apt to occur in ascending passages.

(3) **Articulation:**

Good tone and good articulation go together, one helping the other. The rule for correct articulation is that the vowel should be as long as possible, and the consonant be clearly and neatly performed in an instant of time. Whispering the words is probably the most valuable device for securing effective articulation. The procedure here could be as follows:

- (a) The class quietly repeats the words of a phrase from a song.
- (b) The teacher points out the lack of definition, slightly exaggerating all mistakes.
- (c) The teacher points out the vital part played in articulation by the lips, tongue, and teeth, and demonstrates the value of whispering.
- (d) The class whispers the phrase slowly, exaggerating all consonants, and giving plenty of time to the vowels.

- (e) The phrase is whispered up to speed.
- (f) Finally the passage is sung, care being taken to maintain the clearness of articulation which was achieved in the whispering.

Purity of vowel sounds is essential to good articulation and good tone. Each vowel requires a different shape of the lips and a different position of the tongue, and these must be carefully practiced until the correct position becomes habitual. If there is doubt about the correct shape of any vowel, the whispered sound will automatically provide the answer. Particular care must be taken with compound vowel sounds, e.g., u in "tune", o in "joy", oo in "poor", etc. In each case there will be a principal vowel sound and an auxiliary vowel sound. When the principal vowel sound comes first, as in the word "joy", it must be held on, taking care not to change its shape or color until just before the note ends, when the auxiliary vowel is disposed of in a flash, just touched and no more. When compound vowels have the auxiliary in front, the reverse is the case, as in "tune", when the *i* sound is given the shortest time possible before the principal sound oo. Note that the following sentence contains all but one of the vowel sounds and that they occur in proper sequence:

"Who would know aught of art must learn and then take his ease."*
It will be found useful to memorize this sentence, using it as a basis for establishing the correct mouth position for each vowel sound.

SONG SINGING

(1) Types of Songs:

Songs should be selected for their musical worth, and with some idea of achieving steady progress. Some songs will be chosen to correlate with other subjects on the curriculum; certain songs will be introduced as logical parts of a study unit. The recommended texts contain examples of all types of songs suitable for The Junior High music class.

(2) Teaching Techniques:

(a) Teacher Preparation:

The teacher must be thoroughly familiar with the song before attempting to teach it to the class. The following points should all be carefully noted:

- (1) Key and time.
- (2) Tempo.
- (3) Changes of key.
- (4) Rhythmic difficulties.
- (5) Pitch difficulties.
- (6) Climaxes.
- (7) Words.

**Phonology of the Voice*, by Dr. William Aiken.

- (8) Accompaniment.
- (9) Expression marks.
- (10) Breathing places (try to secure well-shaped musical phrases).
- (11) Historical background (if any).

(b) Song Introduction:

The teacher must avoid lengthy oral introductions to songs. A relevant question here and there may be necessary, but the important thing is to **get the students singing as soon as possible**. Important facts concerning the song should be developed incidentally as the singing progresses.

(c) Song Difficulties:

The teacher should anticipate any parts of the song which may present difficulties of rhythm or intervals. Such sections may be taken separately before beginning the whole song.

(d) Tonic Sol-fa:

The use of **tonic sol-fa** syllables is recommended as the quickest and most effective means for the recognition and memorization of intervals. The teacher who does not wish to use this system must be careful to perfect himself in the rapid simplification of awkward leaps by other means.

(e) Important marks of expression should be observed as far as possible **from the beginning** of song-study.

(f) Singing Steps

If the tonic sol-fa method is followed, the actual steps in learning the song will be:

- (1) Class sings the tune to the syllables (tapping the time is recommended as an aid to overcoming rhythmic difficulties.)
- (2) Class sings tune to a vowel sound, e.g. loo, lah, mi.
- (3) Class sings the words.

Note: At this stage the following points must be insisted upon:

- purity of vowel sounds.
- distinct but not aggressive consonants.
- final "s" kept back until its proper moment.

(It should not be forgotten that whispering, speaking and singing the words very quietly are important factors in the cultivating of good diction.)

(g) Teacher Participation in Singing:

A teacher possessing a good voice should use it freely to illustrate his points, but must **not** sing along with the class for two reasons:

- (1) The class will rely on him and not themselves.
- (2) It is impossible to listen critically while singing.

(h) Faulty Pitch:

Flattening in pitch is a problem common to all singing groups. Its chief causes may be summarized as follows:

- (1) Lack of sufficient breath support due to shallow breathing habits or poor posture.
- (2) Failure to check faulty pitch in daily singing.
- (3) Careless articulation of consonants.
- (4) Failure to 'tune' initial consonants, carrying this faulty pitch on to the following vowel sounds.
- (5) Forcing the tone; singing too loudly.
- (6) Lack of interest; physical or mental laziness.
- (7) Flattening occurs most frequently on the notes mi, lah, and ti. Train your singers to think 'high' on these notes.

The teacher must be constantly on the alert to check faulty pitch when it occurs, to diagnose its cause, and to take steps to remedy it immediately.

(i) Part Singing Preparation:

- The singing of rounds is a good preliminary step in preparation for part singing.
- The singing of songs using canonic devices.
- The singing of descants is another valuable preparatory step.
- Simple exercises where half the class sustains one note while the other section sings several notes against it.

Two-Part Songs:

- (1) Question the class as to key (position of doh, mi, so, etc.) and time.
- (2) Tap the rhythmically difficult bars, the teacher counting the pulse.
- (3) Deal with awkward leaps separately.
- (4) Whole class now sings the second voice part.
- (5) Whole class sings first voice part.
- (6) Divide class in two sections and let part two and part one be sung separately, and then have the parts sung together.

Note: In finally dividing the class into altos and sopranos the teacher should consider voice range of the individual students. When the whole class is singing the lower part, the higher-pitched voices should not be required to sing, and vice-versa.

Three-Part Songs:

In Grades VIII and IX where the voices are more mature, the unchanged voices may be safely divided into altos and sopranos. The

soprano section is again divided into firsts and seconds, depending upon range. (See the section on changing voices for method of dealing with the boy's voice.)

When dealing with Three-Part songs, a major problem of the teacher is that of **keeping the whole class** interested while one part is being studied. By encouraging the pupils to recognize common chords in root positions and inversions as well as some of the other commonly used chords, the teacher may lead them to take an interest in parts other than their own. The teacher should **give special attention and encouragement to the middle part**, which frequently supplies the crucial major or minor third.

As far as possible, have all sections participate when one particular section is learning its part. The second sopranos and altos may hum their parts softly while the first sopranos are learning their line, and vice-versa. Do not hesitate to use the piano to give special help to any part.

THEORY¹

All theory should be taught directly in connection with the song material being studied. Theory which does not directly assist the pupil in his understanding and mastery of the songs being taken, serves no useful purpose. The following list includes most of the theoretical material which will be encountered at the Junior High School level.

Clefs: treble and bass.

Staffs: pitch names and syllable names.

Notes and rests.

Simple measures.

Accidentals.

Bar; double bar; repeat signs; fermata accent; tie; slur; triplet figure.

Expression. (Common terms.)

Signs of tempo (allegro, andante, allegretto, lento, rit, etc.).

Dynamics (p, pp, f, ff, mf, mp, cresc, dim.).

Major and minor scales (in treble and bass clef when encountered).

EAR TRAINING AND DICTATION¹

Suggested Procedures:

- (1) Pupils listen to a simple phrase played on the piano, then sing it to syllables.
- (2) Teacher plays or sings a short phrase from a familiar song, asking the pupils to write it down on the staff or in syllables.

¹The *Good Musician*, Books I and II are suggested as excellent reference texts for the teachers. See Reference list.

- (3) Read rhythmically the words from the phrase of a song; tap the rhythm and have the pupils write it down with correct note values and bar lines.

Many variations of the above devices will suggest themselves to the teacher, but it must be remembered that the primary aim is the gaining of new songs and such activities should be incidental to this objective.

READING

Unless a systematic plan in reading music is followed, progress in song singing will be extremely limited. Young people may be ever so quick to learn by rote, where someone else will direct and teach, but if they are to become useful members of choirs and similar organizations in the community they must be able to read the music score. Mastery of the score fosters musical experience, begets musicianship and is the key which opens the door to genuine understanding and love of music.

Syllable Recognition:

Recognition of notes, by name, necessitates knowledge of key, and hence the location on the staff, of the various syllables of the scale. The pupils should understand the method for locating these syllables, and the following procedure is suggested:

- (a) The sharp farthest to the right in the key signature is always **ti**.
- (b) The flat farthest to the right in the key signature is always **fa**.
- (c) If **low do** is on a line, then **mi** and **so** are on the next two lines above; and if **low do** is in a space, then **mi** and **so** are in the next two spaces above.

If the pupil masters these procedures, he can readily name any note on the staff.

Syllable Singing:

Syllables form the most useful tool for developing sight reading ability, but the teacher must guard against too heavy a diet of this type of work lest he defeat the end sought. Variety of approach is a vital factor in success, and the teacher must always be prepared to adjust his methods to the capabilities of his class. For one class this may mean the singing of syllables in a song entirely by rote, later particularizing them by associating them with their corresponding notes. For a more advanced class, it may mean reading through a song from beginning to end, then going back to a more detailed inspection of difficult sections. **Note-by-note and word-by-word singing is to be discouraged in favour of phrase-wise scanning and singing.**

Tapping the Pulse:

One of the best ways to develop sight-reading ability is to read through many simple, unfamiliar songs. This implies reading entirely through each song, no pupil stopping when a mistake is made, but hesitating only

courage each pupil to sing, if he is singing, so that he may discover the correct timing of the notes. If the tapping is carried right through the song, even when mistakes in singing are made, the pupil will be able to rejoin the class at a later measure without much trouble. This procedure should be discarded as soon as it has served its purpose in helping the students over the initial difficulties of timing.

TESTING AND CLASSIFYING VOICES

All voices should be tested and classified at the beginning of the school year. A second testing should be carried out about midway in the year, as the voices at this age level are rapidly developing and maturing. Individual cases will require more frequent testing, and particularly in the case of boys' voices, the teacher must be on the alert to note changes and act accordingly.

The following suggested ranges are approximate:

- (1) Soprano: (girl or boy) light, flute-like quality—middle C up to G or A (above the treble staff).
- (2) Second Soprano: (girl or boy) light, flute-like quality—middle C up to E or F (fifth line, treble).
- (3) Alto: (girl or boy) richer broader tone quality—B flat or A below middle C to C or D (fourth line, treble).
- (4) Alto-Tenor: (boy's changing voice) G below middle C to G above middle C.
- (5) Baritone: B flat or C (octave below middle C) to middle C.

THE CHANGING VOICE:

One important problem with which the teacher of music in the Junior High School must be prepared to deal is that of the changing voice.

Voices of both girls and boys begin to mature and change around this age, but the former are less noticeable and easier to handle than the latter.

The girl's voice can usually be classified as either first or second Soprano and Three-part Singing for treble voices presents no problem if the seconds with the lowest range are assigned to the Alto parts. Boys should sing along with the girls until their voices show signs of changing.

The speaking voice becoming more resonant and lower in pitch is an indication of this change. Nursing the boy's voice along from alto to alto-tenor to boy bass requires much patience and real work on the part of the teacher, but when the goal is reached and the pupil finds himself able to handle simple bass parts, the satisfaction to both teacher and pupil cannot be surpassed in any teaching enterprise.

- the following might help the inexperienced —
- (1) Only in extreme cases should boys be allowed to stop singing at this time. Those who have sung well previous to the change will prove the more adaptable, but pupils who have taken very little previous interest will, under the right coaching, become filled with enthusiasm.
 - (2) The boy basses should sit in a group, preferably near the front, where the teacher can give them an occasional helping hand.
 - (3) Pitching a note (getting started) is difficult in some cases. Here the teacher's help is needed. Sing along with them.
 - (4) The range is limited. The lower tones are fairly easy to produce. An effort should be made to train the voices up to Middle C.
 - (5) Such voices are infectious—one boy, able to carry a bass part, will not only win the admiration of others, but will soon have them competing along with him.
 - (6) Boys of this age are easily discouraged. A little praise and encouragement go a long way. Those who have difficulty should be asked to listen and come in when they are able.
 - (7) If the Sol-fa System is used, short practices chiefly on the chord notes: **Do Mi So, Do So Mi, So Mi Do, Mi So Mi Do**, might be given at the beginning of a lesson. Use keys C to F.
 - (8) Above everything, all strain should be avoided—work for a good, forward, fairly quiet tone, relaxed throat and good lip movement.
 - (9) When a class contains four or more bass voices capable of carrying a tune, three-part songs—soprano, alto, bass, as recommended in the Course—should be tried. Boy basses can also sing along with the altos.

MOTIVATION

Devices for the motivation of work are valuable if they arouse the pupil's interest in music in the world about him. Following are some suggestions:

- (1) Current Events:
 - Music in the movies.
 - Radio programs.
 - Visiting artists.
- (2) Bulletin Board:
 - Appoint a committee of students in charge of displays:
 - Pictures.
 - News items.
 - Symphony scores, etc.

<i>The Young Musician</i>	(published by Stainer & Bell, 69 Newman St., London, Eng.)
<i>Musical America</i>	(34 No. Crystal St. E., Stroudsburg, Pa., U.S.A.)
<i>Film Notes</i> <i>Film Reviews</i>	(from current magazines or papers. Some may be written by the pupils themselves)

- (4) Note Books:
Permanent record of activities.

COMPOSING MUSIC:

Composing is a term used to indicate the creating and writing of tunes. This type of activity cannot be forced by the teacher, but it can be encouraged, stimulated, and guided. The experience in a group situation may stimulate an individual effort at a later time.

A Suggested Procedure:

- (1) Select or write a poem.
- (2) Read the poem aloud to develop a responsiveness to the rhythm, so that the class may be able to decide upon the best rhythmic interpretation.
- (3) Place accent marks over the stressed words and determine the time signature.
- (4) Place staff and time signature on the board and copy the first line of the poem under it.
- (5) Read aloud the first line, with the class tapping the rhythm and thinking of a tune. Have illustrations from individual pupils.
- (6) Select the best melody by class choice.
- (7) Place melody on staff or encourage a student to write it.
- (8) Place measure bars and encourage the class to work out note values.
- (9) Sing the completed phrase and continue in a similar manner until the song is completed.
- (10) Upon completion, the pupils will copy the song in their notebooks. The teacher should, if possible, improvise an accompaniment.

THE UNIT METHOD OF TEACHING MUSIC:

"The unit method is one in which related and significant subject-matter and experiences are integrated and organized in such a way that learning results in adaptation in personality and behavior. The method assumes that the learner is conscious of working toward a goal, that he is interested, that there is an orderly plan to be followed and that there is flexibility in learning procedure to be used, and that evaluation is continuous.

Schools, unit organization is central."

—From The Junior High School
Program of Studies Handbook.

Following is an example of a typical Teaching Unit for the Junior High School:

TOPIC: THE FOLK SONG*

I. Objectives:

- (1) Getting acquainted with foreign countries through study of folk songs.
- (2) Getting acquainted with some composers who wrote music embodying characteristics of the folk songs of their countries, e.g., Dvorak, Grieg, Vaughan Williams, Sibelius.
- (3) Understanding and appreciating characteristic songs of other lands.
- (4) Awakening a desire for self expression through singing representative songs.

II. Scope:

England, Finland, Czechoslovakia, French Canada.

Note: The recommended music texts contain numerous examples of the folk songs of various countries.

III. Sources and Resources:

- (a) Collections of Folk Songs and texts dealing with the development of the folk song.
- (b) Available films, recordings, radio programs.
- (c) Community resources.

IV. Activities:

- (1) Listing familiar songs and compositions.
- (2) Reports and discussions by groups or individuals.
- (3) Learning selected songs by rote or note.
- (4) Listening to songs or compositions on radio, phonograph, films, or in individual group performance in class.
- (5) Making a booklet containing songs and illustrations.

*NOTE: *Folk Songs of Canada: Fowkes and Johnson* (Waterloo Music Co.), is recommended as a basic reference text.

V. Culminating Activities:

Program presented for the school including:

- (a) Selections sung by class.
- (b) Recordings with story told by a class member.
- (c) A short play built around folk songs and dances.

VI. Evaluation:

(The teacher is referred to Chapter VI of the Junior High School Handbook for a detailed discussion of this aspect of The Unit Method.)

SUGGESTED TOPICS FOR TREATMENT THROUGH THE UNIT METHOD:

- (1) The Art Song.
- (2) The Orchestra.
- (3) Opera.
- (4) Making a School Song.
- (5) Music in Canada. (Songs, composers, orchestras, music schools, radio.)

PRIVATE MUSIC STUDY:

The teacher should know what pupils are studying music privately and should inform these pupils that private music study may take the place of one elective in Grade IX.

MUSIC LITERATURE:

General Statement:

The term "Music Literature" applies to that part of the music curriculum sometimes known as "appreciation lessons" or "listening lessons." Its use emphasizes the importance of music as literature, and suggests methods of teaching which are comparable with those used in teaching English literature. Appreciation of English is based to a considerable extent upon a tangible understanding of figure of speech, diction, word imagery, metre, etc. Appreciation of music is based on similarly tangible principles of form, orchestration, melody, rhythm, harmony, etc. Students should not be expected to derive much benefit from teaching which hints that a composition is beautiful, but does not show why. The ultimate aim of the Music Literature Program is to give students an awareness of the vast store of music which is available in records, in the concert hall, and on the radio, and an appreciation of why it is great music.

Place in the Music Program:

With the widespread use of the phonograph and radio, Music Literature through listening has assumed a new importance in daily living, and thus has a vital place in the music program. For this reason, every music program, no matter how limited, should provide listening experience on the basis of the time schedules outlined at the beginning of this program of studies.

The Unit Method of Teaching:

The unit method of teaching is recommended as the most successful for Music Literature. A suggestive list of units is given below. It will be noted that all are music topics. It is intended that music form the basis of a unit, to which correlated knowledge of English, Social Studies, etc., may be added to make the central music idea more meaningful.

It should be recognized that while there are many unit topics in which it is possible to correlate all activities of the music program (singing, playing, theory, *and* listening), there are objectives in the Music Literature program which cannot be correlated successfully with performance. For example, it would be forcing the issue to attempt correlation of songs in a Music Literature topic such as "The Overture," or "The Classical Suite." Successful correlation is correlation which is appropriate to the central topic of the unit.

In keeping with the aims of the Junior High School general program, the Music Literature course should offer as broad a sampling as possible, rather than a concentration on one or two single topics, such as opera, or program music, during the year.

Basis of Teaching:

Every musical composition contains elements of form, harmony, melody, rhythm, orchestration (or vocal writing) all of which contribute in varying ways to its beauty. In one composition, it may be the melodies which make it memorable. In another, rhythmic characteristics may be more important. In still another, all ingredients may play equally important parts. It is not suggested that the truth or beauty of the composition is the sum of these tangible ingredients, for beauty in music is perceived in a personal way, and its interpretation varies from one listener to another. Moreover, the interpretation, because it is personal, and appeals to the subconscious and the physical as much as to the intellect, is usually extremely difficult to translate into words. Yet by the study of the parts, one may approach the abstract whole. It is the task of the teacher to show how the composer has used the elements of music to mould his composition into a work of art. In addition, a student's understanding of a composition may be improved if he is encouraged to investigate other subjects in relation to the composition (e.g. certain details of the composer's life, social background of the period in which the composer lived).

Attention is called to *Exploring the World of Music*, and *Music Manual for the Classroom Teacher*, both by R. J. Staples, which will be of particular assistance to the teacher of Music Literature in teaching procedures and lists of records.

Suggestions for Music Unit Topics:

- (1) The Human Voice.
- (2) Instruments of the Orchestra.
- (3) Folk Songs of all nations.

- (4) Dances.
- (5) The Overture.
- (6) The Opera.
- (7) Light Opera, Operettas.
- (8) The Oratorio.
- (9) The Concerto.
- (10) The Classical Suite.
- (11) The Modern Suite.
- (12) The Symphony.
- (13) The Symphonic Poem.
- (14) Piano Literature.
- (15) Units on composers.
- (16) Units on specific musical compositions which lend themselves to correlation with other subjects, e.g., "Phaeton," by Saint-Saens.

The list is by no means exhaustive, and the teacher should feel free to use other topics, provided that they have a legitimate musical purpose. It is expected that at least ten such units be presented each year, the concentration of detail in each depending on the past musical experience (or lack thereof) of the class, the amount of time available per week, and the records at hand.

Inexperienced Classes:

Care must be exercised in the selection of compositions appropriate to the experience and attitude of the students. In this connection, it may be necessary, in some cases, to start with lighter types of compositions. It must be remembered, however, that such music has its place only at the beginning of the course, serving only as a point of departure, and cannot substitute in any way for the standard forms of Music Literature. As students continue to develop a critical and analytical perception, so the more classic forms of music may be introduced, and more detail added to the lessons.

EQUIPMENT:

It is realized that to implement this program, many schools will have to provide new equipment and records. The attention of superintendents and teachers is called to the fact that the Department of Education is prepared to pay one-third of the cost of new gramophones, thus leaving only two-thirds to be paid by the School Board.

It cannot be too strongly recommended that the addition of new records to the school library receive the same consideration every year which is given to the addition of new reference books. It is suggested that the records be cataloged, as library books are, and that they be classed

as library equipment. It is essential that every school library build up a large supply of records, without which a generous Music Literature program cannot be offered.

Requisites of a good Phonograph or Radio for Classroom Use:

Experience has shown that there are three major considerations in securing the maximum results from the classroom radio or phonograph.

- (1) **The Speaker:**
The speaker should be at least 8", but preferably 10" or 12".
- (2) **Size of Machine:**
Avoid small machines. Large machines which will produce the necessary volume without sound distortion are most desirable.
- (3) **Aerial:**
An aerial is a "**must**" for good radio reception.

The Function of the Radio in the School Music Program:

General Statement:

The influence of radio in music education is a serious and important matter. There are radios in most homes and various surveys have shown that the music listened to in a large percentage of the homes is not the type stressed in the schools. This discrepancy between in-school and out-of-school activities is found in all experiences of the pupils. The school must recognize this situation and take steps to deal with it. Experience has shown that children can be trained to sift out what is good from what is bad, and even to enjoy and prefer the good. To accomplish this, it may be necessary to modify in-school music activities at first so that we may reach the experience level of the majority of boys and girls.

In-school Use of Radio:

In making effective use of the music broadcast, the following considerations must be taken into account:

- (1) A good receiving set must be available. Poor reception cancels the effectiveness of any broadcast. Unless this first requisite can be met, the teacher is advised against attempting to use the radio.
- (2) Class time-tables must be fitted into broadcast times.
- (3) The teacher must be prepared to give pre-broadcast class preparation, and in most cases some form of follow-up is necessary to achieve the maximum benefit from the broadcast.
- (4) Full information regarding times and contents of school broadcasts is contained in the booklets issued by the Department of Education and sent to all schools in the Fall and Spring of each year. Teachers are urged to make full use of these publications in organizing their music listening schedule.

Out-of-School Use of Radio:

For out-of-school listening, teachers should investigate the entire

held and encourage students to do the same. Utilization of such out-of-school listening could involve the following activities:

- (1) Discussions, reports, materials for bulletin boards, radio listing, suggestions for programs, etc.
- (2) Letters of appreciation could be written to studios and to producers and sponsors who are bringing worthwhile programs to the public, thus helping to further the continuance of such programs.

THE JUNIOR HIGH SCHOOL CHORUS

Aims:

- (1) To give an opportunity for interested students to become further acquainted with good choral literature.
- (2) To encourage the vocally-gifted pupils, and to help them to develop their talents as far as possible.
- (3) To take an active part in school and community activities, thereby strengthening the relationship between them.

Procedure:

The requirements for membership should include a good voice and fair sight-reading ability. The teacher should also give consideration to the student who, although vocally below average, possesses those invaluable qualities of interest and enthusiasm. It is difficult to specify the relative number of voices which should be in each section. However, in a chorus of fifty, the division would be approximately twenty first sopranos, fifteen seconds and fifteen altos. If basses are included, about ten should provide a suitable balance in a chorus of this size. Vocal exercises to encourage good tone, proper breathing habits and fine diction should be a part of each practice. One practice per week is an absolute minimum, and practices should begin and end at specified times.

CHORUS MATERIAL:

Composer	Title	Publisher
UNISON SONGS:		
Bach-Diack	Good Fellows, Be Merry	Boosey (Paterson)
Britten, Benjamin	The Sweep's Song	Boosey
	Coaching Song	Boosey
Eagleson, Norman	Dear Homeland, Our Country	Gordon V. Thompson
German, Edward	Big Steamers	Cramer
Handel, F.	Angels Ever Bright and Fair	Novello
Jacobsen, Maurice	God, Throned on High	Curwen
Purcell, H.	Fairest Isle	Novello
	Nymphs and Shepherds	Novello
Schubert, F.	Who is Sylvia?	Novello
Schumann	The Lotus Flower	Novello

Shaw, Geoffrey	Laugh and Be Merry Worship	Curwen Novello
Shaw, Martin	Glad Hearts Adventuring	Cramer
Sweeting, E. T.	The Upright Man	Oxford
Thiman, Eric	Gloria in Excelsis Deo	Curwen
Veitch, William	Captain Lean	Curwen

TWO-PART SONGS:

Blower, Maurice	When Daisies Close	Novello
Boyce, Ethel	Four Pictures	Novello
Britten, Benjamin	Spring Carol (Ceremony of Carols)	Boosey
Brook, Harry	The Quiet August Moon	Curwen
Diack, J. Michael	Mary, Mary Quite Contrary	Boosey
Bridge, Frank	Pan's Holiday	Oxford
Brown, Kenneth	He Who Would Valiant Be	Boosey
Dunhill, T. F.	A Lake and a Fairy Boat To-Day	Year Book Press Arnold
Dyson, George	Rustic Evening	Arnold
Fletcher, Percy	A Madrigal of Spring	Novello
	When the Green Leaves Come Again	Novello
German, Edward	O Peaceful Night	Novello
Greene, Dr. Maurice	Then Will I Talk	Curwen
Handel-Jacobson	Silent Worship	Curwen
Holst, G.	Clouds O'er the Summer Sky (Canon)	Novello
Ireland, John	There Is a Garden in Her Face	Novello
Jenkins, Cyril	May Song	Western Music
Johnston, Peter	The Two Rats (Canon)	Boosey
Rathbone, George	Song of the Waters	Novello
Rowley, Alec	Flower Lullaby	Western
	Welcome, Sweet Pleasure	Western
Sarson, May	Good Morrow	Novello
Shaw, Geoffrey	A Sleep Song	Arnold
Shaw, Martin	With a Voice of Singing	G. Schirmer
Thiman, Eric	A Shepherd Kept Sheep	Novello
	I Wandered Lonely as a Cloud	Novello
	Shepherd's Evening Song	Novello
	Sing We and Chant It	Novello
	Sweet Suffolk Owl	Novello
	The Night Bird	Arnold
	The Smuggler's Wish	Arnold
Whitehead, Alfred	Leezie Lindsay (With descant)	Western
Wood, Charles	Now the Bright Morning Star	Novello

THREE-PART SONGS: (SSA):

Anderson, W. H.	To Immortality	Western
Armstrong, T.	'Tis Time, I Think, By Wenlock Town	Curwen
Bilencko, M.	Once A Cuckoo Bird	Western
Brahms, J.	Cradle Song	Curwen
Holst, Imogen	It's A Rose-bud in June	Novello
Jacob, G.	Golden Slumbers	Oxford
Morley-Oakey	Now is the Month of Maying	Curwen
Needham, Alicia	Husheen	Boosey
Newton, Ernest	A Madrigal in May	Boosey
Robertson, H. S.	A Celtic Lullaby (Irish Air)	Curwen
	Hear the Sledges With the Bells	Curwen
	Sweet Nightingale	Curwen
Samuelson, A. L.	When Love is Kind	Boosey
Scarlatti-Harrison	The Violet	Boosey
Thompson, Roy	Charming Chloe	Arnold
Pulford, W.	Lullaby of an Indian Chief	Boosey
Vaughan Williams, R.	Sound Sleep	Novello

THREE-PART SONGS (SAB):

Bishop, Sir Henry	Sleep, Gentle Lady	Boosey
Bortniansky, D. S.	Lo, a Voice to Heaven Sounding	Schirmer
Brahe, May	Bless This 'House	Boosey
Charles, Ethel	At Christmas Time Was Born a King	Oxford
Coleridge, Taylor S.	Viking Song	Schirmer
English Shantey	A-Roving	Schirmer
Gibb, Robert W.	The Grapevine Swing	Ditson (Presser)
Handel, G. F.	Where'er You Walk	Presser
Netherlands Folk Song	Hymn of Thanksgiving	Schirmer
Nevin, Ethelbert	Venetian Love Song	Presser
Robertson, H.	All in the April Evening	Schirmer
Spofforth, R.	Hail Smiling Morn	Boosey

Note:

Western Music Company, 570 Seymour Street, Vancouver, is the Canadian Agent for the following publishers: Curwen, Novello, Arnold, Cramer.

THE INSTRUMENTAL PROGRAM

(Band and Orchestra)

AIMS:

To encourage the study of instrumental music by participation in groups. This is found to be far more stimulating than individual study.

To interest the student in a worthwhile occupation of his leisure time in youth and adulthood.

To develop interest and to increase understanding of good music.

TEACHER TRAINING REQUIREMENTS:

Teachers of music are often prevented from undertaking band and orchestra instruction by the apparent variety of instruments and the fact that each instrument would seem to require a special knowledge of that particular instrument. Such is not the case. At the start, a great deal of knowledge of the particular instruments is not required but rather a good basic training on one particular instrument. Instruction books are available for all instruments and careful study by the teacher and pupil together will develop a player. Assistance and guidance can be obtained from the musical members of the community. The University of Alberta is now offering courses in instrumental music and it has a complete range of instruments for orchestra and band for this purpose. Summer training may be taken to enlarge the knowledge of the less familiar instruments.

FINANCING:

This has been the major drawback to starting instrumental training. Many methods are in use in various schools throughout the Province to obtain the necessary equipment. Several of these will be suggested and the teacher may select those best suited to his or her district.

- (1) The band or orchestra requires an annual guaranteed budget for the purchase of the occasional instrument, music, music stands, and for repairs. Equipment for any department of the school should be furnished through the regular channels. The less common instruments should be the property of the school or of the School Board.
- (2) The Department of Education will give a grant of one-third towards the purchase of permanent equipment that is to remain the property of the School District. Application for this grant must be approved by the Department and should be made through the School Board.
- (3) In nearly all cases where School bands and orchestras have been organized, assistance has been given by local service clubs and by the townspeople through the Town Council.
- (4) The smaller, less expensive instruments are usually purchased by individual pupils. Some Boards are purchasing these and allowing the students to pay for them on a time-payment basis.
- (5) Some public spirited citizens can also be found who will finance the purchase of an instrument on a time-payment basis.

- (6) Concerts, teas, and various other means are used to get a starting fund. Sponsoring concerts by other nearby school bands and orchestras is often practicable.
- (7) Instruction books should be purchased by individuals but music for the organization is usually bought from band and orchestra funds or from an annual appropriation.
- (8) Once the organization is well under way, it will become practically self-supporting.
- (9) Where student funds exist in a school, small grants are often available.

It is desirable that all instruments needed will eventually be bought by the Board or the organization so that graduation of a player will not mean the loss of an instrument. Before purchasing equipment, the suggested instrumentation chart for bands should be consulted.

PROCEDURE

- (1) Have the students canvass the district for instruments.
- (2) Consult the chart to determine what instruments are still needed and arrange for financing these.
- (3) Select your instruction books from the suggested lists.
- (4) Arrange time to rehearse the sections. Several different sections may be rehearsed at one time by proper grouping of the instruments. More progress is obtained by sectional rehearsals than by attempting to rehearse them all using a unison instructional book.
- (5) From three to four months should be spent on sectional training. Part of this time should be used to train the players on the individual parts to be played at the first entire rehearsal. Easy ensemble books are available from which entire programs can be arranged. Graduation to sheet music and more difficult books follows.
- (6) The prime element of continued success lies in having the group perform at as many school and community functions as possible.
- (7) Repair shops are maintained by:
 - Edmonton Schoolboys Band, McCauley School, Edmonton.
 - Robinson & Sons, Edmonton.
 - National Music Co., Edmonton.
 - St. John's Music Store, Winnipeg.
 - Vancouver Music Co., Vancouver.
 - Whaley Royce & Co., Toronto.
 - Boosey & Hawkes, Toronto.
- (8) Free information on the formation of School Bands and Orchestras is available from The Schoolboys Band, Edmonton, or from The Department of Fine Arts, Music Department, University of Alberta.
- (9) The most successful school bands and orchestras operate a Junior and Senior section. The Junior section will include students from Grades

VI to IX and the Senior section, Grades X to XII. The promotion system that can then be used is of great value in maintaining interest.

MATERIAL FOR ORCHESTRA:

- | | |
|--|-------------------------------|
| (1) <i>Progressive Orchestra Folio</i> ,
(Vols. 1, 2, 3, 4) | Carl Fischer Inc., N.Y. |
| (2) <i>Junior Orchestra Album</i> ,
(Vols. 1, 2, 3) | Carl Fischer Inc., N.Y. |
| (3) <i>Favourite Concert Album</i> | Carl Fischer Inc., N.Y. |
| (4) See graded catalog | Carl Fischer Inc., N.Y. |
| (5) <i>Master Series for Young
Orchestras</i> , including Schubert,
Greig, Bach, etc. | G. Schirmer, N.Y. |
| (6) <i>Graded Educational Series</i> ,
(Vols. 1 to 5) | G. Schirmer, N.Y. |
| (7) <i>Great Moments in Music</i>
(Bourdon) | Canadian Music Sales, Toronto |
| (8) <i>Easy Steps to Orchestra</i> | Canadian Music Sales, Toronto |
| (9) <i>A Book of Violin Quartets</i>
(Watters & Pyle) | Canadian Music Sales, Toronto |
| (10) <i>Songs for Strings</i> (Dalley) | Canadian Music Sales, Toronto |
| (11) <i>Concertmaster Orchestra
Album</i> (Weaver) | Canadian Music Sales, Toronto |
| (12) <i>Pochon Album for Orchestra</i> | Carl Fischer Inc., N.Y. |
| (13) <i>Orchestral Transcriptions</i>
(Weaver)
(Vols. I and II) | Canadian Music Sales, Toronto |

Most of the above publications can be ordered through local music stores.

Other publishers of easy orchestral music are:
Sam Fox Publishing Co., Cleveland, Ohio.
Emil Ascher, Inc., New York.
Rubank Inc., Chicago, Ill.

MATERIAL FOR BAND:

A. For Beginners:

- | | |
|---|----------------------------|
| (1) <i>The Holmes Band Book</i> | Carl Fischer Inc., N.Y. |
| (2) <i>The Chenette Band Book</i> | Carl Fischer Inc., N.Y. |
| (3) <i>The Moore Band Course</i> | Carl Fischer Inc., N.Y. |
| (4) <i>Step by Step</i> | Carl Fischer Inc., N.Y. |
| (5) <i>Building the Band</i> | Rubank Inc., Chicago, Ill. |
| (6) <i>Contest Band Folio</i> | Rubank Inc., Chicago, Ill. |
| (7) <i>All Melody Band Book</i> ,
(Unison) | Rubank Inc., Chicago, Ill. |

- | | |
|--|-------------------------------|
| (9) <i>Promotion Band Book</i> ,
(16 easy program
numbers) | Rubank Inc., Chicago, Ill. |
| (10) 35 <i>Famous Chorales</i>
(Yoder and Gillette) | Canadian Music Sales, Toronto |

B. For Second Year and More Advanced:

- | | |
|--------------------------------|--|
| (1) <i>Bridging the Gap</i> | Carl Fischer Inc., N.Y. |
| (2) <i>Goldman Band System</i> | Carl Fischer Inc., N.Y. |
| (3) See Graded Catalogs of: | Carl Fischer Inc., New York |
| | Rubank Inc., Chicago |
| | Southwell Publishing Co.,
Kansas City |
| | Boosey & Hawkes Co. Ltd.,
Toronto |
| | Fillmore Music House, 528 Elm
Street, Cincinnati, Ohio. |

Records:

A band record card 5" x 8" suitable for filing can be obtained from Coles Printing Co., 10103 - 106 St., Edmonton, Alberta. It has space for recording issued instruments, serial numbers, uniforms, fees, addresses, phone numbers, school, and school credits obtained.

Teacher Manuals:

- | | |
|--|--|
| (1) <i>The Baton in Motion</i>
(Conductor's Guide) | Carl Fischer Inc., N.Y. |
| (2) <i>The Baton</i> (majorette instruction book) by Roger L. Lee | Boosey & Hawkes |
| (3) <i>Building the Orchestra</i> | C. G. Conn Co.
Elkhart, Indiana |
| (4) <i>Getting Results With School Bands</i> by G. R. Prescott | Carl Fischer Inc., N.Y. |
| (5) <i>Instrumental Technique for Orchestra and Band</i> | Willis Publishing Co.
124 E. 4th St., Cincinnati, Ohio. |
| (6) <i>Handbook for Teaching Instrumental Music</i> ,
(I. Cheyette) | Canadian Music Sales, Toronto |
| (7) <i>School Band and Orchestra Administration</i> (Hindsley) | Boosey & Hawkes |
| (8) <i>Treatise on Military Bands</i>
(Adkins) | Boosey & Hawkes |

MUSIC LITERATURE:

Music Literature as in Section I.

THEORY AND SIGHT READING:

Theory and Sight Reading incidental to the selections being studied.

SUGGESTED INSTRUMENTATION CHART FOR BANDS

SIZE OF BAND	15	18	21	25	28	31	34	37	41	45	50	55	60	65	70	75
Piccolo and Flute									2	2	2	2	3	3	3	3
Bb Clarinet	3	4	5	6	7	7	8	9	10	12	13	14	15	18	18	20
Eb Clarinet																2
Alto Clarinet																2
Bass Clarinet																2
Oboe												2	2	2	2	2
Bassoon													2	2	2	2
Alto Saxophone												2	2	2	2	2
Tenor Saxophone																
Baritone Saxophone																
Bass Saxophone																
Cornets and Trumpets	3	4	4	4	4	4	5	5	5	5	5	5	5	5	6	7
Flugel Horn											2	2	2	2	2	2
Eb Alto Horns or Mellophones	3	3	3	3	4	4	4	4	4	4	4	4	4	6	6	6
Trombones	2	2	2	3	3	3	3	3	3	3	3	3	3	4	4	5
Tenor Horns											2	2	2	2	2	2
Baritones									2	2	2	2	2	2	2	2
Eb Basses												2	2	2	2	2
Bb Basses							2	2	2	3	3	3	3	4	4	4
Snare Drum												2	2	2	2	2
Bass Drum																
Tympani																

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Note: As the title indicates, these are "suggested" instrumentations only and combinations may be varied considerably to take into account local conditions, type and grade of music to be played, etc. A symphonic band will perhaps have a greater preponderance of woodwinds and add string basses, harps, etc. A "marching" band will want a greater proportion of brass instruments. The suggestions given should be helpful, however, and serve as a guide or starting point to build from.

COMBINED CHORAL AND INSTRUMENTAL PROGRAM

A minimum of **three** weekly periods should be allowed if this type of music program is followed. At least one period per week should be devoted to each of the following activities:

- (1) A modified song program as outlined in Section (I)—The Choral Program.
- (2) Experience with the **flutophone; tonette; or recorder;** as a basis for the study of modern orchestral instruments. (These instruments will be used only if the standard band and orchestral instruments are not available.) Sight-singing, theory, creative music, voice training, as outlined under the Choral Program.
- (3) Music Literature Listening Program as outlined in Section (I).

REFERENCE LIST

(1) Books About Music for the Junior High School Pupils' Library:

TITLE	AUTHOR	PUBLISHER
<i>A Miniature History of Opera</i>	Scholes, P. A.	Oxford University Press, 1931
<i>Art of Enjoying Music</i>	Spaeth	McGraw, 1933
<i>Beethoven, Master Musician</i>	Goss	Doubleday, 1931
<i>Biographical Dictionary of Musicians</i>	Baker	
<i>Brahms, The Master</i>	Goss and Schauffler	Holt, 1943
<i>Chopin</i>	Gronowicz	Nelson, 1943
<i>Complete Book of Ballets</i>	Beaumont, C. W.	Grosset and Dunlap, 1938
<i>Deep Flowing Brook</i> (Bach)	Goss	Holt, 1938
<i>Discovering Music</i>	McKinney and Anderson	American Book Co. 1934
<i>Ebor Manual of the Elements of Music</i>	Woolley, H.	Banks & Sons, Stonegate, Eng.
<i>Exploring the World of Music, Guide Book One</i>	Staples, R. J.	Macmillan Co. of Canada
<i>Exploring the World of Music, Log Book One</i>	Staples, R. J.	Macmillan Co. of Canada
<i>Exploring the World of Music, Guide Book Two</i>	Staples, R. J.	Macmillan Co. of Canada

TITLE	AUTHOR	PUBLISHER
<i>Exploring the World of Music, Log Book Two</i>	Staples, R. J.	Macmillan Co. of Canada
<i>Form in Music</i>	Macpherson	
<i>Growth of Music, Parts 1, 2, 3</i>	Colles, H. C.	Clarendon Press, 1937
<i>Groves Dictionary of Music and Musicians</i>	Colles	Macmillan, 1940
<i>Harvard Dictionary of Music</i>	Apel	Harvard University Press, 1944
<i>Hearing Music</i>	Finney, T. M.	Harcourt, Brace and Co., 1941
<i>Marian Anderson</i>	Vehanen	Whittlesey House, 1941
<i>Music As A Career</i>	Anderson	Carl Fischer, 1939
<i>Music As A Hobby</i>	Barton	Harper, 1941
<i>Music In Everyday Life</i>	Clarke	Norton, 1935
<i>Music Lovers' Encyclopedia</i>	Deems Taylor	1939
<i>Music and Musicians</i>	Lynch and Hamilton	Allyn, 1939
<i>Musical Rudiments</i>	Smith, Leo	Boston Music Co., 1920
<i>Of Men and Music</i>	Taylor	Simon & Schuster, 1938
<i>On Wings of Song (Mendelssohn)</i>	Humphreys	Holt, 1944
<i>Oxford Companion to Music</i>	Scholes	Oxford
<i>Rudiments of Music</i>	Macpherson, Stewart	Joseph Williams, England, 1939
<i>Song of the North (Grieg)</i>	Purdy	Messner, 1941
<i>Stories of The Great Operas and Their Composers</i>	Newman	Garden City, 1935
<i>Stories Behind the World's Great Music</i>	Spaeth, S.	Garden City, 1940
<i>Stradivari, Violin Maker</i>	Tinyanova	Knopf, 1938
<i>Structure of Music</i>	Morris, R. O.	Oxford University Press, 1947
<i>The Orchestra Speaks</i>	Shore	Longmans, 1938
<i>Unfinished Symphony</i>	Goss	Holt, 1941
<i>Victor Book of the Opera</i>		RCA Victor, 1936
<i>Victor Book of the Symphony</i>		

(II) Teachers' Reference Books

TITLE	AUTHOR	PUBLISHER
<i>A Music Guide for Schools</i>	Priestly & Grayson	Thos. Nelson & Sons
<i>Boys' Choirs</i>	Nicholson	Paterson Publications Ltd.
<i>Choral Conducting</i>	Davison	Harvard University Press, 1940
<i>Exploring the World of Music, Guide Book One</i>	Staples, R. J.	Macmillan Co., 1947
<i>Listening to Music</i>	Douglas Moore	W. W. Norton & Co. N.Y.
<i>Music Education Source Book</i>		Music Educators National Conference (64E. Jackson Blvd., Chicago 4, Ill.)
<i>Music for the Millions</i>		C. C. Birchard
<i>Music Manual for the Classroom Teacher</i> ¹	Staples, R. J.	School Aids and Textbook Pub. Co., 1947
<i>Sweet Singing in the Choir</i> ¹	Staton	Clarke Irwin & Co.
<i>The Boy's Changing Voice</i>	Mellalieu	Oxford University Press
<i>The Chorister</i> (Theory and Sight Reading for Vocalists), Book I	Leslie Bell	W. J. Gage & Co.
<i>The Good Musician</i> , Books I, II, III		Western Music Co.
<i>Voice Training in Schools</i>	Jacques	Oxford University Press
Operettas:		
<i>May-day in Welladay</i> , (Two Parts)	Johnston	Curwen
<i>The Magic Cup</i> , (Two Parts)	Johnston	
<i>Creatures of Impulse</i> (S.A.T.B.)	Phillips, D. K.	Willis Music Co., Cincinnati
<i>Once Aboard the Lugger</i> (S.A.B.)	Rowley, A.	Boosey

¹ These texts are suggested as basic references.

TITLE	AUTHOR	PUBLISHER
<i>The Captive</i> (Two Parts)	Rowley, A.	Boosey
<i>The Enchanted Palace</i> (Two Parts)	Somervell, A.	Novello
<i>Princess Zara</i> (Two Parts)	Somervell, A.	Novello
<i>The Purple Pigeon</i> (S.A.T.B.)	{ Irene Alexander { George Matthews	Birchard
<i>The Gypsy Troubadour</i> (S.A.B.)	{ Essa E. Preston { Don Wilson	Dennison & Co., Chicago
<i>Rio Rico</i>	Don Wilson	Dennison & Co., Chicago
<i>A Mask of Aesop</i>	Robertson Davies	Clarke, Irwin & Co., 1954 (Music available for rental)

