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Chamber music as a factor in public school music

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CHAMBER MUSIC
" AS A
FACTOR IN PUBLIC SCHOOL MUSIC

By
Irma Belle Studley
" "
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A Thesis
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CHAPTER I
AN INTRODUCTION

There is probably not one of us who has never heard his grandfather or grandmother talk about the "old singing school", of the songs they sang, and of the fun they had. It is an interesting story to listen to, and perhaps we are even amused by the quaintness of our grandparents' idea of recreation. But did you ever stop to think that it was there that our present system of public school music was born? The singing schools were an outgrowth of the movement for better congregational singing in the churches, and all the songs were taught by "lining out the tune". In fact up to 1640 there was nothing in the way of a printed song-book in the colonies. Singing schools were attended by the young and old alike, and were taught by some farmer, or blacksmith, who happened to be able to "carry a tune" a little better than his fellow colonists. Gradually as the church forgot to frown upon such efforts quite so frequently and as books began to be published, these teachers began to teach some of the simpler elements of music necessary for note reading.

As the colonial wars and the hardships connected with gaining a living began to modify the extreme religious feeling of the colonists, the singing school began to take on more and more the aspect of a social gathering, and music of

a more secular nature was sung. The aims of these schools, which were at first private ventures entirely, were to study choral music, and to give instruction in note reading. In fact the singing schools "cover a period of sixty years, during which the colonial wars had been fought, the Revolutionary War had wrested independence from the mother country, and the Constitution had been adopted."¹

A direct outgrowth of the singing school was the rise of singing societies, one of which exists today. This is the Handel and Haydn Society, founded in 1815 with the purpose of doing Handel and Haydn oratorios. About this same time public concerts and opera were beginning to appear in the larger cities. European musicians were beginning to come over to settle down either as teachers or as performers. About this time also there appeared the travelling singing master who made a circuit of several communities conducting singing classes.

In 1832 a farseeing committee of citizens in Boston, headed by the mayor of that city, Samuel A. Eliot, established the Boston Academy of Music, which was the first school of music in the United States. The aims of this academy were to teach the art of singing, to give instruction in the rudiments of harmony, to interpret the methods of teaching the singing school, and to promote the introduction of music into the public schools. For fourteen

¹ Birge, History of Public School Music in the United States, 10-11.

years the academy served its purpose well; then, when no longer needed, it quietly ceased to exist. From 1836 there began a series of annual conventions held at the academy and attended by teachers from all parts of the country. These lasted only a few weeks, and consisted of a program of discussions and lectures. After 1840 these conventions became known as "The National Music Convention". These conventions were the first school of music pedagogy, harmony, conducting, and voice culture. In 1851 there appeared the Normal Institute, which was of a more specialized nature than The National Music Convention. Courses in methods, theory, voice, and piano were given, and the sessions lasted three months.

The singing school and its child, the musical convention, have disappeared. They exist only as a tradition. But though they have gone, their spirit goes on in the institutions which supplant them, public school music, the summer music school, the musical conservatory, the great teacher's associations, and many choral societies. They were peculiarly American Institutions.¹

Lowell Mason may rightly be called the father of American public school music. An authority on choral music, and a famous director as well, associated with the Boston Academy of Music, received permission from the Board of Education of Boston to conduct an experiment with a group of Boston school children. This came as a result of a report made to the Board of Education, and accepted by that body with an attitude bordering on timidity, stressing the intellectual, moral,

¹Birge, op. cit., 33.

and physical values of music. The experiment took place during the year 1837-1838, and the children gave a convincing exhibition in August, 1838. One week later the Board of Education voted to place music in the public schools of Boston. This action has been referred to as "The Magna Charta of Musical education in this country".¹ Mason took immediate charge, and with the aid of four assistants drafted a work which has been of utmost influence upon all musical instruction in the schools since that time. Music was taught in the grammar school only, and did not enter the primary school until 1864, and the high school in 1869.

Another contribution made by Lowell Mason to public school music was his "Manual of Instruction", which was the first formulation of the modern principles of teaching music in the United States, and which appeared in 1834. This work was based upon the principles of Pestalozzi:

1. To teach sounds before signs...to make the child sing before he learns the written notes or their names.
2. To lead him to observe, by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect, instead of explaining these things to him... in short, to make him active instead of passive in learning.
3. To teach but one thing at a time...rhythm, melody, expression being taught and practiced separately before the child is called to the difficult task of attending to all at once.
4. To make them practice each step of each of these divisions, until they are master of it, before passing to the next.
5. To give the principles and theory after practice, and as an induction from it.
6. To analyze and practice the elements of articulate

¹ Birge, op. cit., 55

sound in order to apply them to music.

7. To make the names of the notes correspond to those used in instrumental music.¹

This obviously was the first attempt to apply principles of psychology to the teaching of music, and it was a contribution the value of which we can hardly realize.

The whole country was apparently ready to put music into the schools, and was merely waiting for some braver community to make the initial step. According to Frances M. Discy, the other cities followed in this order: "Buffalo, 1843; Pittsburgh, 1844; Cincinnati, 1846; Cleveland, 1851; San Francisco, 1851; Chicago, 1848; St. Louis, 1852."² The leaders of this movement were Lowell Mason of Boston, and Charles Aiken of Cincinnati, editor of a series of readers which were remarkable for the time. In 1886 General John Eaton, United States Commissioner of Education reported that two hundred fifty school systems taught music regularly. The development in public school music as a whole raised the general interest in music to a higher level, which in turn resulted in the rise of the private music teacher, and the organization of the Music Teachers National Association in 1876; the founding of choral societies and choral festivals; and the formation of symphony orchestras. At this time, also, music in the colleges was taking a more prominent place. Another result of the coming of public school music was the death of the singing school, the institute, and the normal.

¹ Birge, op. cit., 38-39.

² Ibid., 65, quoted from F. M. Dickey, The Early History of Public School Music in the United States.

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Still another important factor was the coming of the better trained music teacher. "Summing up the period immediately following the Civil War, we may say that music took its place by general acceptance in the public schools, and that systematic graded work from the first grade to the high school began in this period."¹

Next there followed a succession of textbooks for music in the schools. Prominent among these early attempts were Lowell Mason's "Song Garden" and "School Companion"; Hosea Edson Holt's "The Normal Music Course"; "Loomis' Progressive Music Lessons", which began with a one-lined staff; Luther Whiting Mason's "The National Music Course" (1870), which had international influence.

Walter Aiken, son of Charles Aiken, was a pioneer in teacher training as well as a worthy successor to his father as supervisor of music in the schools of Cincinnati. His teacher training activities took place in the University of Cincinnati.

Another important man of the time was Luther Whiting Mason, first of Louisville and later of Cincinnati. He spent his entire life in public school music. He organized primary music in Boston, and was well known for his philosophy of approach to note reading. Later he was called to Japan as government supervisor of music.

Sterrie A. Weaver is noted for the method of sight reading which he introduced, and which was to prove that all

¹ Birge, op. cit., 107

children could be taught to read. He used the scientific method in teaching children to read music.

The turn of the century brought a sider interest in public school music of America, and several significant results of this tendency are worth considering here. The first of these was the publication of a music column in various education periodicals, and in 1900 two school music periodicals... "School Music" and "Music Monthly"...appeared upon the scene. Two years later they joined forces, and were known as the "School Music Monthly".

John Dewey's influence at this time on general education was carried over into music. As a result music in the public schools became less academic and more humanized than previously. Another important influence upon music education was the philosophy of William L. Tomlins. His beliefs may be summed up in his own words, "To fully fit your child for life, then, you must complete him body, mind, and spirit..."¹ "The Modern Music Series" was based on his principles. There were two phases to this child study movement: that of teaching with skill in note reading as the ultimate aim, and that of teaching music to instil in the pupil a love of singing. The mission of the new music education was to blend thest two viewpoints.

The turn of the century found also a growing interest in community centers and in community singing. Symphonies began to be formed in the larger cities, and there was also

¹ Birge, op. cit., 151

enthusiasm in chamber ensembles of all kinds. Theodore Thomas was the most inspiring figure at this time, and his orchestral accomplishments will be remembered always.

At the beginning of the twentieth century the most striking characteristic of public school music was its many-sidedness. It was no longer exclusively vocal, but instrumental as well. There had been instrumental study under private teachers previous to 1900, yet now it began to take forms other than solo playing, and we find school orchestras beginning in this period. At this time music appreciation entered the curriculum as a definite study, and harmony, counterpoint, and melody writing each won its place in public school music. Even applied music was on trial to prove its worth as an accredited subject.

It became apparent that, due to the heavy academic curriculum in the high schools, those students who wished to go into professional music had two alternatives: either to quit school altogether, or to drop music until after graduation, when it was too late to develop sufficiently to compete in the profession. In 1902 a committee of the New England Educational League was appointed to work out a course of study for a music major in the high school. Hamilton C. Macdougall, of Wellesley, was the chairman. This committee suggested four hours of music per week for four years be allowed as laboratory work for the study of voice, piano, organ, or some instrument of the symphony orchestra. They suggested also that one period of chorus weekly be required for four years, with

ensemble as alternative in the fourth year. Further recommendations included instruction in elementary and advanced harmony, counterpoint, form music biography, and music history. This was the first attempt to organize high school music as a major field on a regular credit basis, and it received the endorsement of the Music Teachers National Association in 1904.

Two years later another committee of the New England Educational League, this time under the chairmanship of Leo. R. Lewis, formulated a plan whereby credit might be allowed for applied music studied under private teachers. This was an important amendment to the plan of 1902, because it was found that the provision previously mentioned was impractical due to the financial requirements involved in hiring the teachers necessary to carry out instruction of this kind in the school. "It provided for an introductory examination in sight reading and ear training before enrolling in the course, and for collateral work in theory, as well as monthly reports of the work of the pupil and for the semester and yearly examination. Two credit points were allowed for one recitation per week coupled with one hour's daily preparation (the latter making five hours per week considered as laboratory work)"¹

Having worked out a major for music in the high school, there were two things left to do. First the colleges had to be prevailed upon to accept these credits in music for college entrance. Through the efforts of the New England

¹ Birge, op. cit., 165.

Educational League, the College Examination Board for New England and the College Entrance Board for the Middle States voted, in 1906, to add music to the subjects for entrance examinations. The second problem was to find some school system daring enough to adopt the plan. The first high school to adopt the course of study in complete detail, and with provision for outside lessons, was that of Chelsea, Massachusetts, in 1906, under the direction of Osbourne McConathy. By 1910 the frame of our present day secondary music course was plainly visible throughout the country.

During the last twenty years the movement in secondary school music has been rapid. We now have in the vocal field large mixed choruses doing oratorios, and glee clubs doing part songs, cantatas, and light opera. In the instrumental field we have orchestras playing the symphonies of Haydn, Mozart, and Beethoven, and many of the best overtures and suites, classical and modern. There are also bands, full in instrumentation, which perform the standard band literature. There are also string quartets and other chamber ensembles.

The reasons for this achievement are best expressed in Mr. E. B. Birge's own words:

It is due on the one hand to the intense enthusiasm of adolescence for playing instruments and participating with others in musical performance, and on the other to the practical application of the principle that every child is entitled to the kind of music education which accords with his talents and inclinations as a part of his public school course, and above all to the increasing encouragement and support of boards of education, school administrators, and the community at large. Another contributing cause of great importance is the change from the former eight years of elementary and four years of high school with little or no

co-ordination, to the six year elementary, three year junior, and three year senior high school with a high degree of co-ordination.¹

The entrance of instrumental music into the curriculum was belated for many reasons. Instrumental music in early America did not flourish because the church frowned upon it as a frivolous activity; then, too, there were no instruments to speak of in the colonies. It was not even considered proper as a social diversion until late in the eighteenth century. Even in the nineteenth any attempt to use it as a profession was considered anything but proper, although playing the piano was looked upon as an excellent accomplishment, especially for a young woman. Another reason for America's backwardness in instrumental accomplishment was the lack of opportunity to become acquainted with the master works.

There were few concerts previous to 1850, and almost all the symphony orchestras were developed after that date. Another factor in the retarded growth of this phase of public school music was the lack of training of the supervisors. Until supervisors became trained instrumentalists with an instrumental viewpoint, instead of that of a singer, extensive development could not be accomplished. Yet another factor was the unfavorable attitude of many school principals and boards of education, as well as the inability of many school systems to carry the financial load such a plan would necessitate.

The instrumentation of these first ensembles was very incomplete, and the aims of such instruction as there was did

¹ Birge, op. cit., 204.

not include the development of instrumental technique or the starting of beginners. These ensembles played light waltzes, marches, and operatic arrangements. Their main value lay in that they gave an impetus for diligent practice on the part of those belonging to such an organization and also gave people a new idea of the possibilities of public school music. Through the favorable attitude thus aroused in the homes and in the community, the principals and supervisors were induced to look upon the movement with more favor. By 1910 the movement had spread to many towns and cities of the Middle West. It was not at first an accredited subject. Principals favored it as an extra-curricular activity, yet they failed to understand its educational value. It was at least fifteen years before the orchestra won a place in the curriculum.

When the principals and supervisors came to realize that there were important educational values in orchestral training, they began to buy the rarer instruments from the proceeds of concerts, or, if they happened to have a farseeing board of education, that body was persuaded to buy the tubas, oboes, bassoons, etc. which the parents were usually not interested in buying. The next step was to find players for the instruments, and to give the necessary instruction. People who already played violin, cornet, or some other of the more common instruments were persuaded to learn to play these school-owned instruments. Instruction books and an occasional lesson from some wandering band man who happened to come to town were the chief means of imparting knowledge. But with plenty

of enthusiasm and interest such pioneers as Osbourne McConathy, of Chelsea, Massachusetts; Hamlin E. Cogswell, Edinburg, Pennsylvania; James D. Price, of Hartford, Connecticut; Anton H. Embs, of Albany, Indiana; Ralph Sloane, of Sullivan, Indiana; and Glenn Woods, of Oakland, California, laid the firm foundations for our present day instrumental music.

From this came three lines of development: first, the grammar school orchestra to feed the high school orchestra; the grammar school and high school bands to give opportunity for more students in the realm of ensemble training; and the class method of instrumental instruction. The first of these is the obvious result of expansion in the high school orchestras until, in the enthusiasm of doing "bigger and better things", it became evident that training in grammar school would eliminate a great deal of the beginning work in the high school and also provide time and more advanced students for more protentious work.

The bank movement began about 1910, and, although a few players belonged to both organizations, they were ordinarily two separate units. The band began with beginners. More students were given opportunity to play wind instruments than the instrumentation of the orchestra could allow, and the orchestra had a better and larger amount of material from which to choose its brass and reed players. The first band was organized by W. Otto Meissner, while he was at Connersville, Indiana. The organization was built from almost all raw material. Mr. Meissner gave instruction on all

the instruments, himself, and began with fifteen minute lessons to those whose parents purchased instruments.

The third of these results of the orchestra movement, the class method, was begun in Maidstone, England. The curate of the parish church started violin classes with the hope of developing a love for orchestra playing among his pupils. This was in the early twentieth century. Charles Farnsworth, who visited England in 1908, brought the idea to the attention of American supervisors of music. Two years later Albert G. Mitchell, then supervisor of music in Boston, was given leave to go to England to study this development. The result of his observation was the famous "Mitchell Class Method", at first for violin only and now for other instruments as well. During the next decade the class method of teaching spread all over the country. Sometimes these classes were taught by the supervisors, themselves; sometimes private teachers were hired to do the work. Gradually regular teachers trained for the work began to appear in the field. This type of work not only demanded that the teacher be able to teach the instruments, but that he have executive skill on one or more of the instruments as well. Detroit State Teachers College listed the following requirements in training for the teacher of the class method:

1. A study of voice, harmony, musical history, and orchestration.
2. The mastery of at least one orchestral or band instrument; and, when possible, learning professionally one string and one wind instrument.
3. A thorough knowledge of all orchestral and band instruments, acquiring the ability to write for them in

different combinations, and at least two years' daily practice in group playing and singing in order to develop the necessary sense of balance and coordination.¹

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Let us summarize the development of instrumental music in the public school using the words of Mr. Birge:

The constantly mounting proofs of its effectiveness as an educational subject, and its almost literal invasion of the schoolroom combined at last to bring about general acceptance of instrumental instruction as a legitimate school activity and provision for its adequate development.²

Yet another development in public school music which was a product of the twentieth century is music appreciation. The first outline of a course of study was made by W. S. B. Matthews, whose book, "How to Understand Music", came to press in 1888. In the 1890's Walter Damrosch, Thomas Surette, and Calvin B. Cady were prominent lecturers on the subject. Books were written on the subject to stimulate the movement, and the player piano and phonograph were introduced for demonstration purposes. In 1911 the Victor Phonograph Company hired Frances E. Clark to head its educational department, and to supervise the writing of appreciation texts for the teacher. The development has so progressed that practically every high school and a great many grade schools have introduced the appreciation lesson. Education authorities in general are only beginning to realize the place of this subject in the curriculum, and as yet it remains to be decided how much of the time should be devoted to this type of instruction. It is still a

¹ Birge, op. cit., 204.

² Ibid., 187

point of difference whether appreciation signifies a knowledge or an attitude of mind, although all agree it is an excellent means of motivation and that it is important that everyone should have the opportunity to listen to good music. Certain prominent music education authorities insist that appreciation can come only as a result of actual experience in performing music; others, just as prominent, insist that appreciation may come from just listening. Although there are arguments on both sides, we must admit that for a certain more or less untalented group teaching appreciation through the listening process is our only salvation. A good many excellent texts have been written on the subject, and a great deal of research is now being made. So let us leave our subject here and patiently await what the future has in store for this one of the newest and most important phases of our school music program.

A development of public school music which is still in its infancy is the chamber ensemble group. Before continuing in our story of its values to our boys and girls, let us discover a little of the history of what is to be the subject of this thesis.

It seems fitting at this time to define chamber music.

Chamber music is the name applied to all that class of music which is specially fitted for performance in a room, as distinguished from concert music, or dramatic music, or ecclesiastical music, or such other kinds as require many performers and large spaces for large volumes of sound.¹

May we add to this definition from Grove's Dictionary that

¹ Grove's Dictionary of Music and Musicians, A-E, 495

chamber music includes any small combination of instruments,¹⁷ although probably the best known type of ensemble is the string quartet. A very striking characteristic of this type of ensemble is that one part is no more important than another. In this music the parts are carefully interwoven -- at times one instrument has a fragment of the melody -- then again, it seems to be snatched away by another. Because of this quality chamber music is among the most difficult to play, and it takes years of playing together before an organization develops perfect ensemble. In this class of music, also, there is no leader in the strict sense of the word. There is one who "starts and stops" the ensemble, it is true; but there is no one person responsible for the setting of the tempo, the expression, or the particular tone quality to be used in certain passages, as there is in the larger ensemble.

It is commonly believed that Franz Joseph Haydn was the originator of chamber music, and, while we must admit he gave it its present form, historians are coming more and more to believe that it dates much farther back -- to the old courts and villas of sixteenth century Europe when the nobles and princes hired private musicians who wrote and played music for their employer's pleasure. Bachmann, in "An Encyclopedia of the Violin", states very conclusive evidence of the antiquity of chamber music in the following paragraph:

The origin of "chamber music" dates back to the year 1555, when it is mentioned in the "Antica Musica Ridotta alla Moderna" of Nicolas Vincentinos. In 1612, S. d'India is named as being director of the chamber music at the Ducal Court of Turin; in 1635, we find Giovanni Giacomma

Arrignon giving concerts of chamber music in Venice; and in 1637, Torquino Merulo published his "Canzoni overo Sonate concertante per Chiesa e Camera". At this epoch all music not intended to be performed in the church or in the theater was classed under the head of chamber music, but today this expression applies only to sonatas, trios, quartets, quintets, sextets, septets, and octets written in the classic forms or such modern developments as have been added to the chamber music repertory by Schonberg, Stravinsky, Goossens, Poulenc, Milhaud, Bax, and others during recent years.¹

At first madrigals and other vocal music were played on instruments. Then it was found that more interesting things could be written for instruments which would be technically impossible for the voice. Soon folk dances were developed, and later they were put together into suites or groups of dances in the same key. This was the principal music of the seventeenth century. Soon the term "Sonata" became used, not to designate form of composition as it does today, but to differentiate between vocal and instrumental compositions. These sonatas were written for combinations of instruments, or for "clavier alone", rather than for solo instruments as the term implies today. Corelli and Purcell were the two notable composers of this period of instrumental development. From these more primitive forms of musical composition grew our sonata, symphony, chamber music quartet, trio, quintet, etc.

In the Esterhazy palace at Eisenstadt, young Franz Joseph Haydn became "kappellmeister" in a happy environment, under the patronage of a prince who was appreciative and generous and at the same time exacting in his conception of musical

¹ Bachmann, An Encyclopedia of the Violin, 288.

standards. Here Haydn gave to chamber music its present form. His most used media, as was that of most of the composers of chamber music, was the string quartet. Using the three cantata form of Johann Sebastian Bach, with its principles of Duality, Plurality, and Unity of key distribution, as a model, Haydn constructed the sonata allegro form of musical composition. This form consists of three divisions; exposition, development, and recapitulation. In the exposition a main theme in the tonic, or home, key is stated, and usually repeated; then there is a transition period during which modulation to a contrasting key takes place; next, the second theme, a series of melodic phrases and sentences, is stated in this contrasting key. The development section is based upon these two themes, and modulation takes place freely. In the recapitulation section we have the first subject restated in its original form, a transition, the restatement of the second theme, this time transposed to the tonic key, and a coda, or ending phrase or group of phrases. It has become customary for one movement of chamber music to be in this form.

Another innovation which Haydn introduced in to the realm of chamber music was the addition of the minuet to the sonata allegro movement. Yet another favorite form of this father of the string quartet was that of the folk song. This form may best be described as "assertion, contrast, and reassertion".¹

¹ Oxford History of Music, v. 210.

Haydn's slow movements are often solos or duets with accompaniment parts for the other instruments of the ensemble. His adagios give one a feeling of tenderness; his finales signify joy. Here is an excellent description of his adagios:

Sometimes there are special effects of colour; the melody veiled and muted hovers over light detached harmonies or floats upon a murmuring ripple of sound; sometimes it soars and poises and falls back in a plashing cadence, or eddies, circle upon circle, over a broad and quiet expanse. And, throughout, the whole sentiment is as pure and sweet as a spring landscape, when all the world is breaking out into leaf and the woodland is chequered with the April sun.¹

Someone has described his finales in the following words:

Carefully exact in form they are extraordinarily light-hearted in character, full of quips and jests, racing along at break-neck speed, bubbling with laughter and gaiety and high spirits.²

And let us sum up his style:

It is not a fantasy of interpretation which bids us find in his music the quiet unquestioning confidence of one who, throughout his seven and seventy years, remained "in wit a man, simplicity a child."³

In all he wrote eighty-three quartets which have been printed and catalogued. Besides these his other chamber music may be listed:

- 32 Trios for strings and other combinations
- 2 Trios for two flutes and cello
- 3 Trios for piano, flute, and cello
- 35 Trios for piano, violin, and cello

¹ Op. cit., 214.

² Oxford History of music, v. 215.

³ Ibid., 267

6 Duets for violin and viola
4 Sonatas for violin and clavier

Haydn's most famous pupil, Mozart, while he did not add much to the form of chamber music, added a great many delightful compositions to ensemble literature. Mozart was a musical genius of the highest rank. "He was guided more by the spontaneous creative powers with which he was naturally endowed than by any mere intellectual or philosophical theorisings concerning art."¹ His works hurt the ears of his musical contemporaries due to his use of dissonances and sudden modulations for effect. His style is characterized by a transparency in harmony.

Mozart was not as fortunate as was Haydn in having a sympathetic patron. Mozart held a few such positions from time to time, yet was constantly worried about where the next meal was coming from. Wagner has best described the struggle of this musical genius in the following words:

the life of Mozart was one of continuous struggle for a peacefully-assured existence against the most unequal of odds. Caressed as a child by the half of Europe, as a youth he finds all satisfaction of his sharpened longing made doubly difficult, and from manhood onward he miserably sickens towards an early grave...His loveliest works were sketched between the elation of one hour and the anguish of the next.²

Certainly under these circumstances no artist can work at his best. It is to be marveled that Mozart accomplished as much as he actually did.

His style can best be described in the following words:

¹ Kilburn, The Story of Chamber Music, 61.

² Ibid., 69.

He cared nothing that his construction ran along familiar lines; indeed, he was writing for a generation which could not have followed a more recondite scheme; he attains his end by taste, by imagination, by warmth of color, and above all by that wonderful sanity and lucidity of style for which among all composers he stands pre-eminent. The same explanation may be given of another point on which he is often held to be more open to criticism...his habit of detaching his melodies and filling the interval with simple scale and harmonic passages which do no more than emphasize or mark a period.¹

Of Mozart's quartets the six dedicated to Haydn, and the three dedicated to the King of Prussia are the best known.

His other chamber works include:

- Quartets for flute and strings
- Quartets for oboe and strings
- Quartet for clarinet and strings
- Quintets in C, Eb, and G minor, for strings
- Quintet for horn and strings
- Quintet in C minor, for flute, oboe, viola, cello, and glass harmonica
- Quintet in Eb, for piano, oboe, clarinet, horn, bassoon
- Quartet in G minor, for piano and strings
- Quartet in Eb, for piano and strings
- Divertimenti in Eb, for violin, viola, and cello
- Trio in Eb, for clarinet, viola, and piano
- 7 Trios for violin, cello, and piano
- 22 Sonatas for piano and violin

For the next twenty years (after 1780) there is almost no structural modification at all; the pian remains practically uniform, and the whole advance is in architectural detail and embellishment. Then, when the form could no longer bear the weight imposed upon it, came Beethoven who enlarged its base, widened its outlines, and gave it at once a new strength and a new beauty.²

Beethoven introduced the scherzo for the first time in the quartet. Literally a scherzo is a "jest", a piece of music of a playful character. It is used in place of the

¹ Oxford history of music, v. 238.

² Ibid., 232

minuet. Haydn had changed the character of the minuet, giving it a lighter, more playful character, and a more rapid tempo; but Beethoven changed the name of "scherzo" and retained only the triple thym of the minuet. (Later composers have changed even the rhythm...2-4 and 6-8 being frequently used.) He seems to have profited by the experiences of his predecessors, and his work gives evidence of greater "contrapuntal skill, modulations, individual use of each instrument, especially the viola, and above all in poetic feeling."¹ Beethoven used more freedom in form than those who had written before him, and often he reduced the number of instruments playing to give an effect of clearness. This latter innovation is very important to and characteristic of chamber music of a high degree. Sometimes Beethoven used the theme and variation form in his quartets, a form which one any less than he could not manage without its becoming uninteresting.

Another characteristic of Beethoven's compositions is the wealth of melodic material which is apparently unrelated, but which upon analyzation one realizes is closely related. Beethoven's very character is exemplified in the fact that he did not bow to style in composition, but used style to further his own needs. He was a great individualist in life as well as in music. His chamber music is considered the greatest of all in our day, and no doubt it will always hold that

¹ Kilburn, op. cit., 50-52.

position. It is often misunderstood by those who claim to have set up high musical standards for themselves, but for those who have studied it there is an incentive to return again and again to it for the inspiration which its fresh beauty never fails to give even the veteran chamber musician. This is especially true of his last works.

Beethoven was the first great democrat among musicians. He would have none of the shackles which his predecessors wore, and he compelled aristocracy of birth to bow to the aristocracy of genius. But such was his reverence for the style of music which has grown up in the chamber of the great that he devoted the last three years of his life almost exclusively to its composition; the peroration of his proclamation to mankind consists of his last quartets... the holiest of the holy things to the chamber musicians today.¹

Beethoven's chamber music includes:

- 5 Trios for violin, viola, and cello
 - Trio for violin, flute, and viola
 - Trio, Op. 87, for two oboes and English horn
 - Trio, Op. 11, for clarinet, cello, and piano
 - Quintet in Eb, for piano and wind instruments
 - Piano Quintet, Op. 29, in C major
 - Sextet, Op. 81b, for strings and two horns
 - Sextet, Op. 17, for two clarinets, two horns, and two bassoons
 - Septet, Op. 29, in Eb, for strings and wind instruments
- 10 Sonatas for violin and piano
- Sonatas for piano and French horn
- 3 Duets for clarinet and bassoon
- 13 Quartets, Op. 130, Op. 18 (1, 2, 3, 4, 5, 6), Op. 74, Op. 59 (1, 2, 3), Op. 133

Almost all of the composers who have come after Beethoven have tried their hands at chamber music. While there were no particular changes in form, the style of writing, perhaps, has undergone some changes. So let us consider briefly some of the

¹ Kilburn, op. cit., 71

later composers.

Franz Schubert lived in Vienna at the same time Beethoven did and many of his works show the influence of the great master. By nature a rather timid soul and of low rank by birth, Schubert was more or less apologetic in his writing. He did very little that influenced instrumental music, although his music is characterized by a "spontaneous flow of beautiful melody".¹ Schubert's most famous chamber composition is his piano trio in B-flat. Of this work Robert Schumann has said:

One glance at this trio, and all the pitiful clouds of life disperse and the world shines again as fresh and bright as ever. This work is indeed a precious legacy. Many and beautiful as are the things which time brings forth, it will be long ere it produces another Schubert.²

Another composer who tried his hand at writing chamber music was Felix Mendelssohn-Bartholdy. He was born of wealthy parents and received an excellent education. Characteristics of his works are the charming melodies and a transparent style. Some of his works are quite orchestral in effect. Ritter says in his "History of Music", "He was more lyric than dramatic, more refined than profound, more conventional than original."

His works include:

- 3 Quartets, Op. 1, 2, and 3, for piano and strings
- 7 String Quartets
- Octet, Op. 20, for strings
- 2 Quintets, Op. 18 and 87, for strings
- 2 Trios, Op. 49, and 66, for piano and strings
- Sextet, Op. 110, for piano and strings
- 2 Concert pieces, Op. 113 and 114, for clarinet and basset horn with piano accompaniment
- 2 Sonatas, Op. 45 and 58, for piano and cello

¹ Kilburn, op. cit. 90

² Ibid., 83

A Set of Variations, Op. 17, for piano and cello
 A Lied ohne Worte, Op. 109, for Piano and cello
 A sonata, Op. 4, for violin and piano

Next we come to Robert Schumann, a rather independent soul. We find he was very fond of using the rosilia form in his melodies...that is the repetition of a melodic figure on different tones. His style is best described:

It may be that much of his work will not survive the attack of time. There are few men who do not find the greater part of their life's record is written in water. But something at least will remain. He is not only the best representative of a distinct style in music; his sense of beauty is often exquisite; his feeling...pure, manly, and chivalrous. So long as melody possesses the power to soothe, to comfort, to sympathize, so long shall we turn in gratitude to one who could transmute the sorrows of his own heart into an elixir for cure of others.¹

His chamber works include:

- 3 String Quartets in A minor, F, and A, Op. 41
- Pianoforte Quintet, Op. 44, in Eb
- Pianoforte Quartet, Op. 47, in Eb
- Pianoforte Trio, Op. 63, in D minor; op. 80, in F; Op. 110, in G minor
- 4 Phantasiestucke, Op. 88, for piano, violin, and cello
- Adagio and Allegro, Op. 70, for piano and horn
- 3 Phantasiestucke, Op. 73, for piano and clarinet
- 3 Romanzen, Op. 94, for piano and oboe
- 5 Stucke im Volkston, Op. 102, for piano and cello
- Sonatas in A minor and Op. 121 in D minor for piano and violin
- 4 Marchenbilder, Op. 113, for piano and viola
- 4 Marchenerzabungen, Op. 132, for piano, clarinet and viola

Ludwig Spohr was not an epoch-making contributor to the cause of chamber music, but he probably had some influence.

He was fond of mannerisms...chromatic progressions in the melodic line, enharmonic modulations, and constantly repeated phrases and cadences. His double quartets are of the highest order,

¹ Kilburn, Op. cit., 96-97

but in his regular quartets the first violin is too prominent. All in all, we must admit he upheld a high and dignified standard of music. His chamber works include:

- 33 String Quartets
- 8 Quintets
- 4 Double Quartets
- 5 Piano Trios
- 1 Septet
- 2 Sextets
- 1 Octet
- 1 Nonet
- 1 Concerto, Op. 131, for string quartet

Brahms, too, wrote chamber ensembles.

To the serious student and lover of good music the works of Brahms are a lasting delight, expressing as they do the purest and best of our musical aspirations. What the great masters of the past did for their day and generation Brahms has done for ours, and it is safe to say that the sympathetic attitude of any community towards him may be taken as conclusive proof that its musical state and condition is sound and true.¹

Brahms' chamber music may be represented by the following list:

- 3 Trios, Op. 8, Op. 87, and Op. 101, for piano, violin, and cello
- Trio, Op. 40, in Eb, for piano, violin, and horn
- Trio, Op. 114, for piano, clarinet, and cello
- String Sextet, Op. 18, in Bb
- String Sextet, Op. 36, in G
- Piano Quartet, Op. 25, in G minor
- Quintet, Op. 34, in F# minor
- 3 String Quartets, Op. 51 and 67, in C, A minor, and Bb
- Quintets, Op. 88 and 111
- Quintet, Op. 115, for clarinet and strings

Dvorak's works have splendid melody, form, and color, and there is a tinge of the coloring of his native Bohemia in his compositions. While he was in America between 1892 and 1895,

¹ Kilburn, op. cit., 123

he used melodies American Negro spirituals as themes for some of his best loved compositions. The following are some of his chamber works:

- String Quartet, Op. 96 (Negro Quartet)
- String Quartet, Op. 81
- Piano Quartet, Op. 87, in Eb
- 3 Trios for piano, violin, and cello
- String Sextet, Op. 48, in A
- Serenade, Op. 44, for wind and strings
- Terzetto, Op. 74, for two violins and viola
- Sonata, Op. 57, for piano and violin
- Quintet in A, for piano and strings

Another composer who is probably more popularly known for his orchestral works than for his chamber music is Richard Strauss. His style is broad and vigorous, and he shows a marvelous power of melody. His later works are often considered nearly formless, but in reality they were written in a style which evolved from the more classical manner in which he wrote his earlier compositions. His chamber music is often disappointing in that it is inclined to be too full. Some of his chamber works are as follows:

- String Quartet, Op. 2
- Piano Quartet, Op. 13
- Sonata, Op. 18, for piano and violin
- Serenade, Op. 7, for wind instruments
- Sonata, Op. 6, for piano and cello

Along about this time there was an interesting development going on in a country which had hitherto contributed little if anything to musical literature. A new school was rising in Russia under the leadership of Glinka. A little of our chamber music has come from such composers as Glinka, Ippolitoff-Ivanoff, Gretchaninoff, Rimsky-Korsakoff, Borodin, Glazounoff, Arensky, Sokoloff, Tanyeff, Kopyloff, and

Tschaikowsky.

Examination of the chamber music of the composers named above, reveals a surprising number of works, written with truest feeling and the highest technical skill. Some of these shall be referred to in detail, but it may be observed that many of these composers are manifestly influenced by, and gather up into classical form (as did Haydn, and, to name a modern instance, Grieg), the folk music of the common people. There seems to be an immense wealth of this kind of musical material to be found in Russia, often couched in quaint, irregular rhythms, but full of a wierd charm, even though strange to Western ears. That such material should appeal strongly to the musicians of a race so powerfully affected by their emotions as are the Slavs is what might be expected, and as the supply is said to be inexhaustible, and often of considerable artistic beauty, the further developments in this direction will be watched with keen interest.¹

Of these composers the most distinguished was Tchaikowsky, who was a composer of remarkable originality and power. Some of the chamber works of the Russian school are as follows:

Glinka

1 Septet

2 String Quartets

1 Trio for piano, clarinet, and oboe

Ippolitoff-Ivanoff

String Quartet, Op. 13, in A

String Quartet, Op. 30, in Eb minor

Gretchaninoff

String Quartet, Op. 2, in G

Arensky

String Quartet, Op. 35a, in A minor

Trio, Op. 32, in D minor, for piano, violin,
and cello

Sokoloff

String Quartet, Op. 7, in F

Tanyseff

String Quartet, Op. 7, in D minor

Kopyloff

String Quartet, Op. 15

Tschaikowsky

Trio, Op. 50, for piano and strings

String Quartet

Among still more modern composers who have tried their

¹ Kilburn, op. cit., 137

hands at chamber music we may mention Debussy, Franck, Ravel, Grieg, Lalo, and some present day Americans who may be represented by Carpenter, Chadwick, Coldmark, Grainger, Hadley, Hanson, Kelley, Mason, Sowerby, Stoessel, H. Waldo-Warner, etc. The tendency of these modern writers is to use a great deal of tone color and tonal effects. They make frequent use of such devices as harmonics, pizzicato, mutes, tremolo. These must be used with care or the composition is likely to become monotonous. Daniel Gregory Mason, American critic, author, and composer, insists that by using double stops and tremolo modern composers are imitating the orchestra poorly and are ruining the beauty, grace, and daintiness of the chamber ensemble. More and more composers are using the piano in these ensembles, and this, too, is not according to the traditions of chamber music in Mr. Mason's estimation. He points out that Haydn and Mozart used the piano in these ensembles, but that the piano of their day was a much more delicate instrument, and so did not turn the performance into a "handicap race".

Chamber music in America probably dates back to the cavaliers of Virginia with their chests of viols, and the music of Boccherini and Vivaldi. Music was the order of the day in family and social gatherings. The first important chamber music ensemble in America was the Mendelssohn Quintet Club of Boston, which was organized about 1850. This was followed by a Beethoven Quintet Club in the same city twenty-three years later.

Naturally, string quartets prosper best under the shelter

of orchestras or of large music schools. Here again the period 1900-1925 witnesses a great expansion. Before the turn of the century the only prominent chamber-music organization was the Kneisel Quartet (1886), an offshoot of the Boston Orchestra. In 1903, however, the enthusiasm and intelligence of a New York banker, Edward J. deCoppet, a man with the spirit of a true artist, created the Flonzaley Quartet, which with the Kneisel must always hold in the history of chamber music in America the same fundamental place that in the orchestral field is held by the New York Philharmonic, Chicago, and Boston orchestras. The influence of such organizations is literally endless: it is like the proverbial wave started by the pebble thrown into the ocean, it goes round the world and comes back again.¹

Other quartets and chamber groups which are well known today are the Elshuco Trio, Berkshire Quartet, Longy Club of Boston (woodwind ensembles), Letz Quartet, London String Quartet, Chicago Quartet, Abas String Quartet, and a number sponsored by conservatories and colleges.

There have been several outgrowths of this movement in America. First of all chamber music of a very high grade has been made possible through the financial backing of generous patrons and patronesses. Of these two are probably the best known...deCoppet, mentioned above as the sponsor of the Flonzaley Quartet, and Elizabeth Sprague Coolidge whose generous gifts have made possible the Elshuco Trio, the Parlow Quartet, the Pro Arte Quartet, and others. One of Mrs. Coolidge's most famous contributions to the cause of chamber music is the annual Berkshire Festivals. These she organized in 1917 or 1918 in Pittsfield, Massachusetts. Here a beautiful Music Temple was constructed entirely of well-seasoned wood and was an ideal room in which to perform chamber music. In 1925 these festivals

¹ D. G. Mason, Tune In, America, 6-8

were moved to Washington D. C. where a chamber music hall was built under the direction of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Mrs. Coolidge gave a half million dollars to the United States Government for the maintenance of the hall and the annual festivals, and, in the words of the donor, "for the composition and performance of music in ways which might be considered too unusual or expensive to be ordinarily undertaken, given precedence to considerations of quality over those of quantity, of artistic over economic values, and of opportunity over expediency."¹ Mrs. Coolidge sponsors, also, chamber music contests with worthwhile prizes. These composition contests have given encouragement to many a struggling young composer. Mrs. Coolidge has for the last year or so sponsored some regular weekly broadcasts of chamber music programs from the Library of Congress.

With the growing interest in the branch of musical literature has come in recent years the organization of Chamber Music Associations in our larger cities. Mr. Edwin T. Rice says concerning these:

"These may be regarded as typical of the efforts which are now being made to provide assured audiences for the ensemble players touring the country. The maintenance of the various quartets would in all probability be very burdensome but for the support so given."

Another result of this new interest has been the formation of family and neighborhood chamber groups. Amateurs everywhere

¹ The Violinist, "Chamber Music Festival at Washington", 201, XXXIX, 5, Nov., 1926.

² D. B. Mason, Tune In, America, 8

are becoming more and more intrigued by the beauties of the chamber ensemble.

Still another outgrowth of this movement is the sponsoring of small ensembles by the music departments of our leading colleges and by the well-known conservatories of our country. Having proved of great value in these institutions, leading educators in the realm of music are now advocating its use in the high school and in the junior high school. It is with this subject that this thesis is concerned, and we shall now consider the ways and means of placing this experience within the grasp of our American boy and girl.

CHAPTER II
THE USE OF CHAMBER MUSIC IN THE
SCHOOL MUSIC PROGRAM

Since in this chapter we are going to consider the "why and wherefore" of chamber music in the curriculum, we shall consider it from three angles:- (1) how it furthers the general goal of education, (2) in what way it fulfills the expectations prominent educators have of its values, (3) how it measures up to and furthers the musical objectives we have set up for the school child.

The more we seek to educate; the more we philosophize on that education and its problems; the more we psycho-analyze our school systems in general...the more fully we tend to realize that after all education is living. We teach our children by setting up actual and natural life situations in which they learn by doing. It is a well-known saying that "experience is the greatest teacher", and a recognized psychological law that facts should be learned in the situation in which they are to be applied. So, by setting up situations as nearly like those the pupil meets in life, and by providing him with experiences similar to those he will meet when he is no longer under the protection of the schoolroom's four walls, we are fulfilling the requirement of education, which is no longer preparation for living, but consists of

rich and full experience in living. It is well-known that the appreciations, enjoyments, and pleasures in life are the things that make it worthwhile. Therefore we must give the child experience in them, and one of the chief agencies which make our lives more interesting is music. So our educational program must be so organized as to give the fullest experience possible along this line. Dr. A. E. Winship, Editor of the Journal of Education, says the following:

We must, first, last, and all the time insist that music is an educational essential, not to be neglected by the teacher because other school activities are more insistent, not to be abandoned because the tax-payer's pocket squeals.

Music is as real in its service to humanity as the multiplication table.

Why does a boy whistle when he needs heart?

Why did the soldiers boys sing "Dixie" or "Marching through Georgia" when there was danger of over-much thinking of "Home, Sweet Home," or of the morrow's picture of the carnage?

Why doesn't the boy repeat the multiplication table?

Why didn't the soldiers have a spelling match?

When you need music you need it more than you need the list of irregular verbs.

Why has every evangelist had his Sanky, Alexander, or Excell to warm up the audience until the blood tingled and thrilled like the springtime sentiment of youth? Why not start the revival with a recitation of definitions?

Why do wedding bells chime joyous music in the happiest hour of a girl's life?

Why are social reformers so afraid of the cabaret? Why is it that music sets the brain a-whirling, the heart a-thumping, the feet a-going?

Why is it that music possesses the soul of most people as nothing else does? Is it because it is a non-essential, a side issue, a trifling incident in one's life? Is it so unimportant in life, in war, in politics, in love, and in religion, that it has no place in education?

For good or ill, music is one of the greatest forces in life, individually or collectively.

All pretense to educate without music is like pretending to be rapturously happy while wrinkling the face with scowls and frowns and clogging the voice with wrath or hate.

Music is the smile of education smoothing out frowns, giving dimples in place of wrinkles, rippling, echoing tones in place of curses.

All our troubles have come from mistaking scholarship

for education, from putting knowledge above thinking, doing, and feeling.

Above a college gateway is this warning:

"He who reads and reads
And does not what he knows
Is he who plows and plows
And never sows."

There is no education in scholarship except as it is used to educate.

Education is adjustment to life, adjustment to new problems, adjustment to the morrow instead of yesterday.

Music when rightly taught and practiced gets into the life of boys and girls and stays there into manhood and womanhood as does nothing else in the school.

Music has not had adequate recognition because some people do not sing or play the violin. We have been too ready to assume that the schools should do nothing for any child that it does not do for all children. We have broken down that barrier in industrial lines but we have made concession as relates to music.

Rhythm is for all children. No youth is such a blunderer that he will not soon learn to keep step if he is in a military company. No normal child is incapable of getting beauty and the physical and mental effect of rhythm.

There are few who cannot get all the benefit of melody, at least in the appreciation thereof. No soldier escapes the effect of "Dixie" or "The Battle Hymn of the Republic". No one in a revival service fails to get the magic of the melody of the revival songs.

Not all will get the intellectual stimulus of harmony but there will be as many children who get the personal advantage of harmony in music as of the artistic effect of a masterpiece in poetry, and more than will get any sense of an essayist's art. We insist upon the study of English literature in every grade from the first grade to high school graduation by every child, knowing that to some it is only the rhythm and the melody that appeal to them. There is as much profit intellectually and morally and more aesthetically in the study of rhythm, melody, and harmony in music than in language.¹

It was a long time before educators were finally convinced that music was worthy of a place in the curriculum, although they readily recognized its value as a so-called extra-curricular activity. There were several obstacles which contributed to the delayed introduction of music

¹ Tapper, The Music Supervisor, 74-77.

education. The greatest curse of all was the legendary musician with his dissipated, more or less vagabond, existence. However, after boards of education, fond parents, educators, and the public in general awoke to the fact that musicians were not necessarily tramps, but intelligent, business-like men and women who could well defend their chosen profession, there came an ever-increasing realization of the values in music. At first it was used only in the church, then for social gatherings, and finally some daring soul put it into the schools...at first in the form of vocal, and gradually as instrumental and theoretical music as well.

The growing frequency of artist concerts and the organization of symphony orchestras and choral societies began to awaken the general public. Soon it was considered quite valuable as an accomplishment to be able to play or sing. Then a few of the more advanced thinkers of the nineteenth century advocated putting music into the curriculum in order that all might reap benefits from it. The music program idea spread from school to school until the United States Bureau of Education was able to report in 1920-22 that "only English, the generally required mathematics, and Latin are at present more generally studied than music by American high school students."¹

Let us now turn to the values of music in the curriculum as the educators see it. Educators agree that the primary

¹ U.S. Bureau of Education Survey, 1920-22, II, 26

objective of all music education should be appreciation ... that factor so important to a cultured and rich life. We are not primarily concerned with the gifted children only. Our education must be as democratic as the ideals upon which our country is based. We should aim to educate the average boy and girl. Then, we shall do what we can for those with special talent. Our chief aim is, then, to give these average pupils a sufficient background upon which to base their appreciation and understanding of the more successful musical efforts of others. Appreciation cannot be taught directly. The minute the teacher attempts compulsion in appreciation he does not obtain a genuine response, but a so-called "Yes-yes" attitude. With this in mind we must conclude that the best we can do is to continue to carry on research along this line, and use the method of "exposure" to good music for the present. Some authorities insist that appreciation comes only from participation, while others are equally insistent that it can be acquired by an abundance of listening. We must admit that the one who has participated in music understands more--just as the trained eye of the artist sees what the layman cannot in the landscape--than does the one whose activity consists only in listening. But since participation is impossible for everyone, and since we wish to develop appreciation in everyone, and since we have no better method, it seems only logical that the listening experience with its careful supervision should be the present medium for "exposure".

There are certain social benefits of value which are derived from ensemble experience. At the time when school ensembles are really practical they are also the most needed. The adolescent has a strong desire to belong to some group or "gang". He feels lonesome and misunderstood. He seeks the companionship of others who are in similar circumstances, and unless we provide a group for him, he will turn to the "gang" and other less desirable associations. In the groups he learns that an organization is as strong as its weakest part, and he learns quickly that the social disapproval directed toward him, if he is the weakest part, is not particularly comfortable, and so he seeks to remedy the situation. He learns that the interests of the group must always come first, and that he must respect leadership. He learns to be a good loser as well as a good winner, and to respect the rights and property of others. He learns to be open-minded, to consider carefully before forming an opinion, and, when he has formed his opinion, that there are times when it would be appropriate to state it, and that there are also times when it is best to be silent.

The ensemble provides, also, a means of expression to this adolescent who, it seems, is "all emotions". It capitalizes his urge to excel--to do something--to receive notice. It develops self-confidence and poise before an audience without confronting him with the feeling of "suffering alone". He feels less nervous and more confident when he is playing or singing with others, yet he feels no less

important than he would performing alone. The ensemble gives to more of the mediocre music students this advantage of a means of self-expression and of experience in appearing in public than they would ordinarily enjoy as individuals. Then, too, the ensemble brings out the timid one and suppresses the too forward one. The timid one is no longer timid when he finds others are doing the same thing he is, and soon this timid person will awaken suddenly to the realization that he has forgotten to be timid and has lost himself in the music. Social disapproval will take care of the too forward youth promptly, and most effectively. So music is, after all, a language--a universal language--which belongs to no one station of life any more than to another. Mr. Zanzig has well said:

In many amateur choruses and instrumental groups there are rich and poor, bankers and truckmen, university professors and machine workers. In the daily work and other ordinary experiences of life, these men are on very different levels. The truckman would probably be ill at ease in the home and society of the banker, and the machine worker would probably feel inferior in knowledge and speech to the university professor. Indeed, the truckman and machine worker may be better singers or players than the banker and the professor, and thereby have the unstinted respect and fellowship of the latter. And another, still richer fellowship awaits them. For it is natural for any devoted craftsman, however humble, to feel a comradeship with all those who follow the same craft, and in lesser measure with all others whose work or play is skillful. In this sense, they will be comrades of the superb singers and players in the great professional choruses, symphony orchestras, bands, and smaller groups, to whom they will listen with vastly enlarged sympathy and understanding. Then "Allions! after the great companions, and belong to them!"...to Bach, Beethoven, Brahms, and the others of the glorious company of supreme craftsmen: to belong to them, too in the spirit

of one's own simple but well-earned craftsmanship.¹

One of the greatest needs of our age, and of time to come, is that of training for appropriate use of leisure. With the coming of the machine and the consequent over-production resulting in a decreased demand for labor, our American people are going to have more leisure, and it is our duty to prepare for this situation. W. F. Russell has well analyzed the situation:

We cannot deport those who are not at work. We have no distant frontier to which they can go nor free land to give them. We cannot divert their minds to athletic spectacles. We will not tolerate opium. We have legislated against alcohol and lotteries. We have neither a body of ancient customs and games nor any organized set of religious observances. We do not want war. All the usual social medicines used to operate upon the idle crowds are denied to us in the United States. Our only hope is education.

We need a new kind of education when we are small. We schoolmasters should understand this world into which our pupils are to go, should realize that getting a living will occupy not so great a share of time as it once did, and that far more time will be given to other pursuits. People can be lulled to repose by cocktails, or by motion pictures, or by radio, or by riding in an automobile. But it will not last long. Faster and more furious excitement is demanded as the appetite becomes jaded. Our children from the time they are small must not only come to understand but actually become habituated to the gateways to true and lasting enjoyment. It is a matter of music and art, of literature and drama, of plays and games, of politics, of supplementary hobbies and avocations.

It would be utterly futile to give any person detailed instruction as to how he should spend the particular proportion of leisure he happens to have. It would cease to be leisure if he had to use it according to rule. All you can do by way of educating him for leisure is to make him familiar with the field where the finer opportunities exist--the field of skill in games, and still more in art and craft--and then train him as an all-round man, a good judge of values, capable of making his own choice and developing his own technique.²

¹ Zanzig, Music in American Life, 48

² Recreation, XXVI; 4, 172.

So the duty of education is undoubtedly to provide youth with satisfactory methods of using its leisure hours. Unless we meet this challenge youth will find a way to spend its leisure which may not be quite so desirable to society. So, while they are in school we must give them experience in music, we must make that experience a pleasurable one, and we shall find we have gone a long ways in solving our problem.

Mr. Zanzig says:

Urged by the social and educational pressure of school life, they begin, and most of them go on, and once they pass sufficiently through the necessary initiation to hold even the simplest privileges in the noble order of music-makers, they are, we hope, likely to continue to go on, despite all the counter-attractions, taking lessons and practicing--or at any rate singing or playing--outside the schools when they have gone as far as they can or wish inside of them.¹

There is still another value of music as a means for using leisure time. Tapper has expressed this point well when he said, "It is the only possible community activity in art that does not allow the participant to sit quietly by himself meditating upon his individual states of being."² It is in itself a social activity that gives each something to do which is worthwhile.

A more direct learning which comes from music is the development of certain habits and skills. It teaches the child manipulations. It teaches him to use the smaller muscles. Music trains his senses. "Playing an instrument

¹ Zanzig, op. cit., 249

² Tapper, The music Supervisor, 69

involves three senses: sight, hearing, and touch. It causes the faculties of time, rhythm, and muscular response to be brought out in coordination, as nothing else does".¹ Former President Eliot of Harvard once said, "Music, rightly taught, is the best mind trainer on the list."² Reading and playing music not only require high muscular and sense coordination, but they also require that the performer be mentally alert. It teaches him certain speed habits which are valuable in other situations.

For a certain few, music education should give vocational--or at least pre-vocational--training. There are certain fields in music. In some of them the supply outnumbers the demand; in others there is more of a balance. We must explain the situation carefully to those expecting to make music their profession, telling them the merits of each field, its possibilities for promotion, what salaries may be expected, and how the supply and demand stand. We may say briefly that the concert field is no longer an open one to more than those who by virtue of their very superior talent would rise there anyway. America has come to enjoy participation in musical activities and is not willing to listen to any but the best. The salaries sound large and intriguing, but when managerial commissions, and various other expenditures are deducted, the sum is not so fabulous. The field of opera, too, has

¹ Giddings and Baker. High School Music Teaching, 9

² Ibid, 9

suffered a relapse. The symphony orchestra as a civic affair seems to be an organization which will live in the future, although it is doubtful whether the players will receive enough remuneration for their bread and butter. What will probably be the result is that the conductor and some of the first chair men will be on regular salaries, but the rest of the players will play for the love of it and the fellowship in it. Along the same line community choruses with paid soloists and conductors will also develop. The church music field will probably undergo a few changes, but, no doubt, the larger churches will maintain the positions of soloist, organist, and music director, although the salaries will not be very high, and the position of music director will offer the most possibilities. Then, too, there is the field of teaching, privately and in the public school. While nowadays we who are hunting positions believe the field--both in private teaching and in school teaching--to be somewhat overcrowded, there will always be a place for a well-trained teacher. So we can conclude that there are three principal fields open in music as a profession, that of teaching, that of church music director, and that of community chorus and orchestra directors.

Besides guidance in choosing a field in which to make his life work, we must give the child an ample background of the elements of theory. He should have the ability to read at sight; a knowledge of the rudiments of music, at least a beginning in harmony, and a little orchestration; and as

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wide a background of history of music as possible. In addition, we must give him all the experience in public performance that is possible.

Chamber music fulfils these values of music in the curriculum, and goes even farther. Since it is ensemble playing it, too, develops social tendencies, and since it is a smaller ensemble, it develops them more fully.

Chamber music is one of the few lasting interests of life. Young men grow old together playing for the love of it, with a satisfaction that is never dulled, at weekly meetings, year in year out, for a quarter century and more. Unlike most arts, whose devotees are alone in their pursuit, unlike most sports which imply rivalry of skill, chamber music is a social enterprise, the nucleus of sympathetic gatherings wherein players are dependent upon each other for the achievement of their common interest.¹

Here, more than ever, the aim must always be that of the group as a whole, not that of the individuals. The individual learns, first of all, responsibility for his own part. There is no one else upon whom he can shift the responsibility for his music, entrances, rhythmic difficulties, etc. There just is no one else to help him along, and the social disapproval is so strong that he realizes he must do his part. So he "gets in and digs". He learns the lesson of absolute cooperation with the others in the group. Since in chamber music there is no conductor as such, he learns to respect the leadership of a student, and to willingly assume that leadership when he is called upon to do so. He learns open-mindedness and consideration for others very quickly

¹ Norton, String Quartet Playing, 5

because of the close bonds imposed by so small a group. He learns to bring out his part when the music calls for it to be brought out, and to remain in the background at other times. In the chamber music ensemble, one part is usually no more important than another and neither is one individual any more necessary than the other. Here, truly, as in life itself, society is as strong as its weakest part, and each individual is working for the benefit of society as a whole.

The small ensemble gives even more opportunity for self-expression than does the larger orchestra or band. In the first place this expression is more individualistic. When the first violin has the melody, he alone is responsible for that part of the melody. Into it he may "pour his soul". That is his contribution to the beauty of the ensemble itself. Here the expression of one person is more important than in a larger group, yet the timid one feels he is not alone, and the more forward one soon forgets that he is himself and fits into the group activity. The small ensemble develops also poise before an audience. Here, too, the reaction is more individualistic, yet the individual does not feel so alone as he does in solo work. Also, as we have mentioned previously, chamber music does not require quite the technique that solo work demands. So that these ensembles can develop this "audience feeling" for those who have not reached this technical perfection, although we must admit that the greater the ability of the players the more

effective the ensemble would be. The small ensemble still further capitalizes the adolescent's desire to accomplish and to excel. In these chamber groups the feeling of progress is more definite by virtue of the very fact that the group is small, and also because the players are of more nearly the same ability.

Chamber music is more feasible than the larger ensemble as an activity for leisure time. In the first place since it is a small group its organization does not present nearly the problems one meets in forming a larger group. It is easier to find a time to rehearse which is agreeable to all, and upon occasion to call an extra rehearsal when desired. The problem of a place to practice just is no problem at all. A good many of the ensembles require no piano, so that almost any room into which the musicians, their music racks, instruments, and chairs can get with a little extra room for breathing, bowing, etc. would do, although a rather large room is more desirable. It should have a few hangings around so that the sounds will not reverberate too much, but otherwise the place for practice is not difficult to locate. The chamber ensemble, too, does not involve as much expense as the larger groups do. There are only a few parts, so the music is not a great financial burden. Also, some of the city libraries have copies which they are willing to lend. Racks, chairs, and other accessories take care of themselves. The chamber ensemble's most appealing characteristic is that it has no conductor. This facilitates both

financial problems and those of organization. Another intriguing advantage of the chamber ensemble is its usability in after-school years. It can very easily be a neighborhood, or even a family, activity. It not only provides an excellent use for leisure, but when used in the home serves to strengthen the family ties. Let us again turn to the words of Mr. Zanzig:

For many an amateur the ideal musical group is a string quartet or any well-balanced companionship of a few instruments or voices or both in chamber music. No business of any kind is needed in this; no organization, not even a leader...in the ordinary sense...and, usually, no contests or public acclaim or any other means of artificial respiration. The music's the thing!¹

A resolution of the National Conference of Music Teachers in 1930 will be of interest in the connection:

Whereas, the vocational aim has never been the primary aim of public school music, and

Whereas, the possibilities for the vocational use of music are now greatly lessened, due to mechanical reproduction and transmission of music: Therefore

Be it resolved, (1) that the Music Supervisors National Conference reassert the use of music as a grace in life that may add to the beauty and exaltation of the spirit of our people. To this end be it further resolved;

(2) that we encourage and develop particularly all forms of musical interest and practice that tend to restore the use of music to the home and to the neighborhood life as a rewarding activity of daily living. Specifically we would encourage the study of piano and other instruments and the use of these instruments and the voice in small groups as well as in solo; and we would recommend that every effort be put forth to encourage self-initiated activity in this field;

(3) that in all music contests large place be given to solo and small ensembles, both vocal and instrumental.²

Playing chamber music develops the appreciation of music

¹ Zanzig, op. cit., 62-63

² Ibid, 305

to a much finer degree than does playing in a larger ensemble. Since the organization is smaller it is more possible for the student to understand what is going on about him. In the large ensemble there is such a mass of tone color, harmonies, and melodic progressions that the young student is apt to feel very lost, but if we begin with a smaller group he will have a basis upon which to build an understanding of the complex ensemble. In the smaller group the student meets the other instruments at first hand. He gets a chance to see them closer, even to examine them, and to more correctly learn the characteristic tone color of each.

The small ensemble gives the child a more adequate appreciation of good tone quality. In the chamber group each student has an opportunity to hear what he is playing, while too often in the orchestra or band he "saws" or closes his ears and "blows". If the teacher strives hard to show them what good tone quality is, and to encourage him to use it all the time, new worlds will be opened to the ensemble beginner. He begins experimentation and self-criticism. The battle is half won! Then, too, ensembles usually include the more advanced players. Naturally social disapproval and competition help the cause of tone quality along. Also, the very nature of the music--its delicacy, daintiness, and serious dignity--demands good tone quality.

The player of chamber music soon learns that the other players are playing interesting, yet different, parts. He learns the joy of listening to them. He learns that there

is harmony in music. Then, too, he learns that it is interesting to listen to the other parts for his cues for entrances, expression, rhythmic variation, etc. He becomes "ear-minded".

In addition to the social and appreciation values derived from participation in chamber music, the ensemble provides a much greater incentive for improved skill in music than does any other type of ensemble. In the first place there is always more pleasure in doing an activity when one has company in doing it. Then, too, more skill is demanded of the player by the very nature of the ensemble. He cannot follow the lead of others in difficult parts, because there is no one upon whom to depend. Each has his own part, and there is only one person to a part. So he must "dig" for himself. Another reason for the improved skill is that the ensemble is so small that every inaccuracy of every player is very obvious. Also the very nature of the music--dainty, precise, and clear--demands that each performer use as good technique as he is capable of using.

Small ensemble playing develops good tone quality. It is a case of several solo instruments playing together, and upon this is based the very charm of chamber music. Here, again, the smallness of the group is an important factor, and also the lyric quality of the music.

Chamber music demands that each player be alert. There is no conductor to indicate when to come in, when to "cut off", when to play loudly, or when to play softly. There is

no one to indicate the tempo changes, or to beat the time for him. Each is responsible for these things in his own part.

Accuracy in pitch is particularly necessary in the chamber ensemble because the ensemble is so small. Every inaccuracy sticks out like the proverbial sore thumb. The whole beauty, clarity, and delicacy of chamber music is ruined by inaccuracies in pitch, and anyone who plays consistently out of tune will find the social disapproval particularly strong, and it may go even so far as inviting him to take his musical enthusiasm elsewhere. No one has patience with people who are careless in this matter.

The chamber music ensemble also develops the pupil's use of expressive factors in music. It cannot be a case of "let George do it". If the music demands a soft passage in a certain place, everyone must play softly when the small ensemble is concerned, but an occasional careless member of a large group will not have such a devastating effect on the result as would be the case in chamber music. The whole ensemble depends upon what each member does. The charm of chamber music is in its perfect balance, and in its "give and take" of melody both of which make very exacting demands of the individual in the realm of expression.

Mr. Frank Damrosch has well summed up the points of increased skill to be derived from chamber music in the following:

The instrumentalist should cultivate all forms of chamber music, nothing contributes more to the formation of good taste and to the development of the true feeling of

rhythm, correct, dynamics, proper phrasing, fluent sight-reading, and, in fact, of all the musical qualities. The only danger is a temptation to develop inaccuracy through cursory reading, but that can, of course, be avoided by the serious study of such works.¹

From the economic standpoint there is, comparatively, more in chamber groups than in larger ensembles or solo work. Hotels, restaurants, social gatherings, etc. are coming more and more to use this type of music for entertainment. In places such as this soloists and orchestras would be very much out of place. Theodore Thomas once said, "Popular music is, after all, only familiar music." So if we train our children to love the best in music, and if we acquaint them with good chamber music, they are going to demand it wherever they go.

Let us in conclusion point out that chamber music is valuable to the music curriculum because it not only furthers the goals of general education and the more specific ones of music education, but it goes even farther than does the larger ensemble in both of these respects. If it is a more direct method of teaching the social values in education, and of teaching the appreciations which are so necessary to life, then, if for no other reasons, it deserved a place in the educational program. Since it admittedly does so much for the purpose of musical education, we can only look forward to a new day in instrumental music education.

¹ F. Damrosch, Some Essentials in the Teaching of Music, 9

CHAPTER III
A SUGGESTED CURRICULUM USING
CHAMBER MUSIC

Since education tends toward building the curriculum on the child instead of the child on the curriculum, it is necessary for us to consider the child for whom we would build a chamber music curriculum. By the time he has reached the seventh grade, when this sort of work is to be introduced, the child has learned to read music with a fair degree of speed and accuracy. He has reached the stage where he recognizes that a certain note stands for a certain sound. He is beginning to think in terms of this the most universal language of all, and our chamber music curriculum should shed much light on further development of this means of expression.

Before he is allowed to take up chamber ensemble playing the child should have a clear idea of the rudiments of music, such as the significance of key signatures, the meaning of the G and F clefs, the significance of the time signature, the meaning of the note and rest values, etc. He should also have developed by this stage of the game a good sense of rhythm, and a fair sense of pitch. Without these elements his chamber music experience would have little meaning. Many of these items he will probably learn in his regular singing classes.

Now we turn to more specific requirements which the child must meet before he is ready to attempt chamber music. First of all he must have had at least a year's experience on his instrument. This requirement will vary greatly with the child, but it is a safe minimum, anyway. In determining the amount of experience necessary, we must consider, first of all, the child's ability in music. Some become quite adept after a comparatively short period of study; others are much slower in progress. Also we must consider the kind of a teacher the child has had previously. Did he create an interest in the child for music? Was his aim more performance skill, or did he have general musicianship as his ultimate goal? Another important item is the child's home environment. Has the child been properly encouraged at home, or has the home attitude been one of indifference? Has he had help at home? Has he had time and a quiet place in which to practice? In determining whether a child is ready to begin the study of chamber music, we must consider all these things.

Another experience which will aid the student when he becomes a member of a small ensemble is previous experience in a band or orchestra. From these larger ensembles he learns the general idea of what is meant by ensemble playing. He has learned that he must keep up with the group, no matter how many mistakes he makes. He learns quickly that the others in the group do not particularly enjoy playing with one who makes too many mistakes, and he makes speedy efforts to improve his skill. He learns to subordinate himself to

the group. He learns that one instrument is no more important than another, and that it is the team-work that makes for the beautiful results of an ensemble, not the starring of any particular player in that group. He has become more or less familiar with what happens when several instruments sound at the same time, and is now ready to analyze what is happening by actually experiencing the effects of several instruments sounding together in smaller groups, beginning with two instruments of the same kind, and gradually working up until several kinds of instruments play eight or nine different parts.

Having discussed the background of our pupil, it would seem wise to review briefly the social tendencies mentioned previously as resulting from music in general and chamber music in particular. First we seek to develop an appreciation of the values of team-work in the pupil. He must know the rules of the game and must play it squarely in order to fully benefit from ensemble work. Our next social aim is to develop responsibility in the pupil. He must learn the value of property, his own and that of someone else. He must be ready to take the initiative when he has an important part, and yet be just as ready to slip quietly into the background while someone else has an important part to play. He must be ever on the alert to do anything that will add to the efficiency of the group as a whole, and he must fully realize that a group is as strong as its weakest unit.

Another important social aim of our ensemble work is to

give the child a means of expression. This is especially important during the adolescent period when the desire for public acclaim is so strong and while the youth is in such need of an outlet for his emotions. Expression through group activity is much more desirable than that in which the person must perform alone because it tends to bring out the more timid soul and to submerge the more forward one.

Perhaps the most important of the social aims is to train our boy and girl for recreation in life. As our civilization becomes more and more adjusted to the industrial situation, and people have more hours for leisure, it is evident that we must show them how to use this leisure, or they may find a way to use it which may not be quite so desirable.

Now let us consider the musical aims incorporated in this undertaking. These, too, have been discussed in Chapter II. First of all, we wish to instil in our pupils a genuine appreciation of and enjoyment in performing and in listening to chamber music. This aim seems almost inevitable. For, if we are not educating our pupils for enjoyment of music, why all the wasted time and efforts? Most of the boys and girls in our schools will never make professional musicians, and we will be, indeed, lucky if very many of them make very excellent amateur performers. We must, naturally, do all we can for those who hope to take up music as a profession, but we must by no means neglect the rest of our students. They are the citizens of tomorrow, and upon their appreciations and attitudes rest the success of all music.

ventures of the future.

Another side of the musical aims of the study of chamber music must take a moment or two of our time. In the chamber ensemble we must strive to develop the student's ear so that he can play accurately in tune and also so that he can distinguish between the sounds of the different instruments and their parts. We must also teach him to discriminate between good and poor tone quality and to use the former. He should also have a growing conception of the use of expressive factors in music.

It would seem wise at this point to consider the subject matter involved in our chamber music curriculum and to explain some of the details the curriculum outline will not show. The amount of time to be spent on chamber music seems of primary importance. It seems only logical that there should be no time limit, and that the more time allowed, the more proficient the pupils will become. In a sense that is true, but we must remember that there are other fields in music in which the child must be given experience in order to give him a broad musical education. Since this ensemble work will do wonders in improving the playing ability of the members of the orchestra or band, it might be wise to devote one orchestra or band period weekly to this work. Sometimes study periods may be utilized, and when chamber music becomes an established factor in the school, a regular period may be set aside for it and credit granted. In general it would be wise to limit the time in school hours to two

twenty minute periods weekly for junior high school students, and to two thirty minute periods in senior high school. Of this time allotment at least one fourth should be used for the appreciation lesson.

Our curriculum should offer the pupil an opportunity for the acquaintance with a great deal of chamber music, which he does not necessarily have the ability to play, and with the instruments which play chamber music, as well as for experience in performing this type of music. With this in mind let us briefly outline the means by which we expect to attain this end. During junior high school we shall use ensembles in which the instruments are alike (two, three, or four violins; two, three, or four clarinets, etc.), with or without piano accompaniment. We shall begin with the duet in the seventh grade, we shall introduce the trio in the eighth grade, and we shall use the quartet in the ninth grade. We choose for these combinations simple music of the folk song type (indeed, for the first few weeks, we use song books they have used in their singing classes, and through this medium introduce the use of expressive factors, and some of the simpler rhythmic problems. During this period we strive particularly to train the ear to listen for what the other instruments are playing, and to listen in order to play in tune as much as possible.

In the appreciation lesson in the junior high school, which should grow as nearly as possible out of the performance part of the program, we attempt to acquaint the pupil

with the various instruments which may be used in chamber ensembles. We encourage him to read all he can on the subject, and we place books at his disposal. We also encourage him to keep a notebook in which he may make notes on his reading, and which he may illustrate as his heart desires. Along with this we shall devote part of the regular class period to discussions and to listening to records, radio programs, etc.

During the senior high school period we shall use the media more often used by the masters. We shall introduce chamber music in which various kinds of instruments are used. In the first year we shall use trios, in the second, quartets, and in the third year we shall use any of the combinations of instruments and the simpler works of the classic masters. As in the junior high school, we shall begin with the simplest folk music, in order that the student may become used to the combinations of instruments from the standpoint of their sound and of the parts they play. In this simple type of music we shall introduce the further development of accuracy in pitch, the use of expressive factors, the development of a rhythmic feeling, and a growing appreciation of tone quality. By the last year of this period the pupil should begin to develop the idea of harmonic progression. He should learn to think in terms of harmony as well as in terms of melody.

The appreciation work in the senior high school should begin actual study of the history and development of chamber

music. Since the string quartet is the most used combination in chamber music, it is the form we shall study throughout this entire period. The first year we shall learn something of the origin, the development, and some of the principal composers of this chamber music. During the next year we shall enlarge the scope of our learning by studying the styles of some of these composers of the string quartet. The third year's work will deal with a brief study of the sonata form, and how the various composers have developed it. The notebook idea should be continued, and every opportunity given to hear chamber music.

It might be well to state briefly a principle or two to be used in the procedure. The most important one seems to be to progress from the known to the unknown...begin with the child's own experience and build gradually. Strive for quality rather than quantity in all the work. Be sure the pupils have done the very best they are capable of doing on one composition before leaving it entirely. Give them as much opportunity as time will permit to perform before an audience in order that the child may develop the ability to stand before a group and express himself. It is even advisable to have an occasional period in which the various ensemble groups perform for each other. Motivation and a wealth of experience and material are very important factors here as in any educational program.

In this outline there are lists of suggested materials for the appreciation work and for the performance side of

the program. These lists are by no means complete, but they will give an idea of what type of material is available for this work. In the bibliography of this thesis there are more complete lists of compositions written or arranged for various combinations of instruments which may prove useful to the teacher of chamber ensemble.

The following outline of a suggested curriculum for chamber music in the public school music program is by no means a finished product, but it is at least a beginning from which to build a more complete program.

A SUGGESTED CHAMBER MUSIC PROGRAM FOR THE SECONDARY SCHOOL.

JUNIOR HIGH SCHOOL.

Grade Seven

A. Background of the pupil

1. Ability to read music
2. Knowledge of the rudiments of music, such as key, clefs, time signatures, etc.
3. At least one year's study on his instrument.
4. Previous experience playing in orchestra or band for at least six months.
5. A fairly well established sense of pitch.
6. A good sense of rhythm, and an understanding of 4-4, 2-4, 3-4, 6-8, time, and any rhythmic figure of difficulty similar to the dotted quarter and eighth.

B. Musical Aims

1. To instil in the pupil a genuine enjoyment in performing and in listening to chamber music.
2. To develop in the pupil a responsibility for the satisfactory rendering of his part.
3. To develop the pupil's ear so that he is sensitive to what is going on about him.
4. To develop an appreciation of good tone quality.
5. To develop an understanding of the use of expressive factors in music.
6. To develop the pupil's general musicianship.

C. Social Aims

1. To create in the pupil an understanding and appreciation of team-work.
2. To develop responsibility in the pupil.
3. To give the pupil a means of expression.
4. To give the pupil a means of using his leisure time.

D. Attainments

1. Experience in playing duets (and trios of which one instrument is the piano) in major keys up to three sharps and flats.
2. Ability to play these simple compositions fairly well in tune.
3. Ability to play pieces of simple rhythmic problems, probably not more intricate than the dotted quarter and eighth.
4. A fair conception of the use of p and f, and ritardando

in music.

5. A growing concept of what the other players are doing.
6. Ability to recognize when seen or heard the instruments of the string family.
7. Ability to name the compositions, composers, and the period in which the composers lived for about ten compositions.
8. To know something of the history of the instruments of the string family.

E. Procedure

1. When beginning the playing of ensembles use familiar songs whenever possible. In this grade for the first two or three weeks regular four-part arrangements of folk songs will be quite usable, the two instruments playing the soprano and alto parts. The players should exchange parts so that neither gets used to playing melody entirely. Use several songs in the same key at first until the students feel at home in the key. Then introduce other keys in a similar manner.
2. From these simple duets go to unfamiliar material of similar difficulty.
3. As nearly as possible introduce one or only a few new factors at one time.
4. When the pupil's sense of pitch and his rhythmic feeling have been sufficiently developed, the

- piano may be added to the ensemble. However, the teacher must guard against the tendency of the pupils to rely too strongly upon the piano to give them pitch and to lead them.
5. Give the groups as much experience in public appearance as time and opportunity will permit.
 6. Encourage the practising of the music at home separately and also in groups without the supervision of the teacher.
 7. It may prove necessary for the teacher to count aloud for a while until the students become used to ensemble playing, but he should discontinue the practice as soon as possible, and then should use the device only when a particularly difficult passage demands it.
 8. Give the pupil as much opportunity as possible to hear anything in the way of chamber music. It may be just hearing the other groups of students play the same things he has been playing, but it will give him a new idea of what is the objective of ensemble.
 9. In the appreciation lesson encourage the pupil to find out as much about the string instruments used in the chamber groups as possible. Provide a shelf of books to which he may have easy access, and encourage him to keep a notebook. The teacher should be sure that he acts as a guide only, and that he

does not do for the pupil what he can do for himself.

F. Suggested Material for Ensemble Playing

Two Violins, or Two Violins and Piano

Ambrosio	Album of Selected Trio Arrangements
Auer	Graded Course in Violin Playing, Book II
Dancila	Petite Ecole de la Melodie
Kron-Hamma	The Young Violinist's Repertoire
Pleyel	Duos, Op. 38, 39, 46, 60, 61, 70
Saenger	Gems of Italy
Sochting	Hours of Recreation
Wiegand	Fischer's Assembly Album
Wiegand	The Violinist Classmates
Winn	Six Shadow Pictures for Young Violinists

Two Cellos, or Two Cellos and Piano

Gounod	Ave Maria
Smith	My Song of Songs

Two Flutes, or Two Flutes and Piano

Behr	Two Nocturnes
de Beriot	Twelve Italian Melodies
Gossec-Maganini	Gavotte
Kuhlau	Three Duos, Op. 81
Lemare	Andantino
Ponce-Maganini	Estrellita
Schade	Twelve Easy and Progressive Duets

Two Piccolos and Piano

Kling	The Nightingale and Thrush
Kling	The Two Little Bulfinches

Two Clarinets, or Two Clarinets and Piano

deVille	Casket of Jewels
Herbert	Gypsy Love Song
Lake	Annie Laurie
Lazarus-	
deVille	Ten Short Progressive Duets
Pleyel	Six Little Duets
Smith-Holmes	Old Black Joe

Two Cornets, or Two Cornets and Piano

Aletter	Twenty Melodious Duets
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Bonnisseau	Twelve Easy Duets
Carnaud-	
Goldman	Thirty Easy Duets
deVille	Casket of Jewels
Schubert	Serenade
Smith-Holmes	Drink to Me Only with Thine Eyes

Two Trombones, or Two Trombones and Piano

deVille	Six Duets
Henning	Twenty-four Easy Duets
Iake	Annie Laurie
Lange	Elite Collection
Smith-Holmes	Old Black Joe
Vobaron	Thirty-two Melodies

Two Baritones and Piano

Del Staigers	Hazel
Henning	Twenty-four Easy Duets

Two Tubas and Piano

Campana	Do You Remember?
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Piano, Four Hands

Dutton	End of the Lesson Duets
Knabel	Seven Musical Sketches
Wiegand	The Young Artists, Vol. II
Wiegand	Fischer's Album of Piano Duets

G. Suggested Material for the Appreciation Lesson

1. Violin

a. References

Bauer, Peyser	How Music Grew, 214-220; 323-325
Colles	The Growth of Music, pt. 1, 16-20
Dickinson	The Study of the History of Music, 77-81
Elson	Orchestral Instruments and Their Use, 60-82
Faulkner	What We Hear in Music, 149-150; 174-178
Laurie	Reminiscences of a Fiddle Dealer
Montagu-Nathan	The Orchestra and How to Listen to it, 26-31
Singleton	The Orchestra and Its Instruments, 9-46

b. Phonograph Records (Victor Records)

Air "Il Re Partors" (Mozart) Melba & Kubelik	89074
Hungarian Dances. (Brahms) Zimbalist	74303
Meditation (Massenet) Powell	74135
Minuet (Haydn) Elman	64135
Polonaise (Vieuxtemps) Powell	64028
Praeludium (Bach) Kreisler	74332
Romanza Andaluza (Sarasate) Kubelik	74367
Souvenir de Moscow (Wieniswki Elman	74051
Variations (Tartini-Kreisler) Kreisler	64156
Will-o'-the-Wisp (Sauret) Powell	74183

2. Viola

a. References

Elson	Orchestral Instruments and Their Use, 83-88
Faulkner	What We Hear in Music, 151-152
Montagu-Nathan	The Orchestra and How to Listen to It, 32-33
Singleton	The Orchestra and Its Instruments, 47-54

b. Phonograph Records (Victor Records)

Overture, Tannhauser (Wagner) La Scala Orch.	68205
Andante, Fifth Symphony (Beethoven) Victor Concert Orch.	35580
Serenade (Titl) Viola and Flute Reschke and Lyons	31337

3. Violoncello

a. References

Elson	Orchestral Instruments and Their Use, 88-94
Faulkner	What We Hear in Music, 152-153
Montagu-Nathan	The Orchestra and How to Listen to It, 33-35
Singleton	The Orchestra and Its Instruments, 55-66

b. Phonograph Records (Victor Records)

Andante, Symphony in F, "Pastorale" (Beethoven) Victor Concert Orchestra	35320
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Elegie (Massenet) Eames & Hollman		88014
Le Cygne (Saint-Saens)	Kindler	45096
Melody in F (Rubinstein)	Kindler	45096
Siegmund's Love Song ("The Valkyrie") (Wagner)	Martin	88276
Slumber Song (Popper)	Harrison	45072
To My Guitar (Popper)	Harrison	45072

4. Piano

a. References

Bauer, Peyser	How Music Grew, 307-323; 397-417
Colles	The Growth of Music, 20-23
Dickinson	The Study of the History of Music, 82-89
Faulkner	What We Hear in Music, 178-182
Scholes	The Complete Book of the Great Musicians, 33-40
Singleton	The Orchestra and Its Instruments, 290-301

b. Phonograph Records (Victor Records)

Etude in F Minor (Liszt) Paderewski	88402
Harmonious Blacksmith (Handel) Bachaus	71041
La Campanella (Paganini-Liszt) Paderewski	88401
Le Carillon de Cythere (Couperin) Paderewski	88492
Mazurka (Op. 50, No.2) Chopin de Pachmann	64224
Prophet Bird (Schumann)	de Pachmann 74285
Spring Song (Mendelssohn)	de Pachmann 74285

2. Grade Eight

A. Musical Aims

1. To instil in the pupil a genuine enjoyment in performing and in listening to chamber music.
2. To develop in the pupil a responsibility for the satisfactory rendering of his part.
3. To develop the pupil's ear so that he is sensitive to what is going on about him.
4. To develop an appreciation of good tone quality.

5. To develop an understanding of the use of expressive factors in music.

6. To develop the pupil's rhythmic ability.

7. To develop the pupil's general musicianship.

B. Social Aims

1. To create in the pupil an understanding and appreciation of team-work.

2. To develop responsibility in the pupil.

3. To give the pupil a means of expression.

4. To give the pupil a worthy means of using his leisure time.

C. Attainments

1. Experience in playing more difficult duets, and in playing trios (and quartets when one instrument of the ensemble is the piano) in major keys up to four sharps and flats. The instruments of these trios are alike.

2. Ability to play these simple ensembles fairly well in tune.

3. Ability to play pieces involving the use of triplets, four sixteenths, and dotted eights and sixteenths.

4. A fair conception of the use of p, f, ritardando, crescendo, and decrescendo, in music.

5. A growing concept of what the other players are doing.

D. Procedure

1. Begin with simple pieces using familiar folk tunes

if possible, and continue to use these simple, more familiar pieces for the first two or three weeks.

2. From these progress to unfamiliar material of about the same difficulty.
3. Introduce as nearly as it is possible one, or only a few, new factors at the same time.
4. When the pupil's sense of pitch and his rhythmic feeling have been sufficiently developed, the piano may be added to the ensemble.
5. Give the groups as much experience in public appearance as time and opportunity will permit.
6. Encourage the practice of the music individually and also in groups without the supervision of the teacher.
7. The teacher should count aloud only when the technical difficulty of the music is such that the pupils cannot work it out by themselves.
8. Give the pupil as much opportunity as possible to hear anything in the way of chamber music. It may be just hearing the other groups of students doing the same things he has been playing, but it will give him a new idea of ensemble.
9. During this time the pupils should be given an opportunity to review the duets played in the seventh grade, and to do some others that are a little more difficult.

10. The appreciation lesson should be carried on as part of the regular performing activities whenever possible. Encourage the pupil to find out as much as possible about the woodwind instruments which are used in the chamber ensemble. Encourage also the notebook work.

E. Suggested Material for Ensemble Playing

Three Violins, or Three Violins and Piano

Ambrosio	Short and Easy Transcriptions of Favorite Operas
Bornschein	Easy Classics for Ensemble Players
Bornschein	The First Ensemble
Dancla	Six Easy Trios
Fyffe	Team Work Tunes
Grunwald	Violin Terzette
Hermann	First Practice in Ensemble Playing,
Moffat	6 Leichte Stucke, Op. 39, Band I
Simrock	First Pieces for Ensemble Players

Three Flutes, or Three Flutes and Piano

Barrere	Deux Pieces Breves
Tschaikowsky	Danse des Mirlitons, from the Nutcracker Suite

Three Clarinets, or Three Clarinets and Piano

Bouffil	Trio, Op. 7, No. 1
Bouffil	Trio, Op. 7, No. 2
Bouffil	Trio, Op. 7, No. 3
Handel	Celebrated Gavotte
	Tritone Folio

Three Cornets, or Three Cornets and Piano

Clarke	Flirtations
Handel	Celebrated Gavotte
Herbert	The Three Solitaires, Polka
	Tritone Folio

Three Trombones, or Three Trombones and Piano

Handel	Celebrated Gavotte
	Tritone Folio

F. Suggested Material for the Appreciation Lesson

1. Flute

a. References

- | | | |
|----------------|---|--|
| Elson | Orchestral Instruments and Their Use, 127-153 | |
| Faulkner | What We Hear in Music, 158-159 | |
| Montagu-Nathan | The Orchestra and how to Listen to It, 40-43. | |
| Singleton | The Orchestra and Its Instruments, 72-83 | |

b. Phonograph Records (Victor Records)

- | | | |
|--|-----------------------------|-------|
| Finale, Overture Leonore No. 3
(Beethoven) | Victor Concert Orchestra | 35269 |
| Lo, Hear the Gentle Lark (Bishop)
(Flute Obligato) Mme. Melba | | 88073 |
| Minuet, Will-o-the-Wisps (Damnation
of Faust) | Symphony Orchestra of Paris | 35462 |
| Spinning Wheel (Spindler) (Flute)
Lemmone | | 60026 |

2. Oboe and English Horn

a. References

- | | | |
|----------------|---|--|
| Elson | Orchestral Instruments and Their Use, 154-168 | |
| Faulkner | What We Hear in Music, 159-160 | |
| Montagu-Nathan | The Orchestra and how to Listen to It, 43-47 | |
| Singleton | The Orchestra and Its Instruments, 83-91 | |

b. Phonograph Records (Victor Records)

- | | | |
|--|--|-------|
| Hear Me Norma (Bellini) Oboe & Clarinet
Doucet and Christi | | 17174 |
| Largo, "New World Symphony" (Dvorak)
Victor Concert Orchestra | | 35275 |
| Shepherd's Song and Pilgrims' Chorus
(Wagner) Gertrude Runge and Nebe Quartet | | 68352 |
| Sweet Bird (Il Perseroso) (Handel)
Doucet and Barone | | 17174 |

3. Bassoon

a. References

Elson	Orchestral Instruments and Their Use, 169-183	
Faulkner	What We Hear in Music, 162-163	
Montagu-Nathan	The Orchestra and how to Listen to It, 52-54	
Singleton	The Orchestra and Its Instruments, 91-96	

b. Phonograph Records (Victor Records)

Danse Chinoise, Casse Noisette Suite, (Tschaikowsky)	Victore Herbert's Orch.	45053
Marche Slav (Tschaikowsky)	Victor Herbert's Orchestra	70050
Peer Gynte Suite, No. 1, Part 4 (Grieg)	Victor Concert Orchestra	18042

4. Clarinet

a. References

Elson	Orchestral Instruments and Their Use, 186-207	
Faulkner	What We Hear in Music, 160-161	
Montagu-Nathan	The Orchestra and how to Listen to It, 47-52	
Singleton	The Orchestra and Its Instruments, 96-101	

b. Phonograph Records (Victor Records)

Concertino (von Weber) Draper		35182
Hear Me Norma (Bellini) Clarinet & Oboe	Doucet and Christy	17174
Overture "Tannhauser" (Wagner) La Scala Orch.		68205

3. Grade Nine

A. Musical Aims

1. To instil in the pupil a genuine enjoyment in performing and in listening to chamber music.
2. To develop in the pupil a responsibility for the satisfactory rendering of his part.

3. To develop the pupil's ear so that he is sensitive to what is going on about him.
4. To develop an appreciation of good tone quality.
5. To develop a growing understanding of the use of expressive factors in music.
6. To develop the pupil's general musicianship.

B. Social Aims

1. To create in the pupil an understanding and appreciation of team-work.
2. To develop responsibility in the pupil.
3. To give the pupil a means of expression.
4. To give the pupil a worthy means of using his leisure time.

C. Attainments

1. Experience in playing more difficult trios, and in playing quartets (and quintets when one instrument of the ensemble is the piano) in any major key and in the simpler minor keys.
2. Ability to play these simple ensembles fairly well in tune.
3. Ability to play compositions involving the use of 6-8 time counted as two beats, 9-8 counted three, 12-8 counted four, and alla breve time.
4. A fair conception as to the use of p, f, pp, ff, crescendo, decrescendo, ritardando, mp, and mf.
5. A growing concept of what the other parts are doing.

D. Procedure

1. Use extremely simple pieces, folk tunes and familiar melodies, wherever possible for the first two or three weeks, or until the pupils become used to four voices.
2. Proceed from these simple compositions to unfamiliar material of a similar degree of difficulty.
3. Introduce as few new factors at one time as possible.
4. When the pupil's sense of pitch and his rhythmic feeling have been sufficiently developed, the piano may be added to the ensemble.
5. Give the groups as much experience in public appearance as time and opportunity will permit.
6. Encourage the practice of the music individually and also in groups without the supervision of the teacher.
7. The teacher should avoid counting aloud unless the technical difficulty of the piece is such that the pupils cannot work it out by themselves.
8. Give the pupil as much opportunity as possible to hear anything in the way of chamber music. It may be just hearing the other students play the same things he has been working on, but it will give him a new idea of ensemble.
9. During this time the pupils should be given an

opportunity to review any chamber music they have done in previous years, and to study more difficult duets and trios.

10. In the appreciation lesson, which be an outgrowth of the regular playing activities, encourage the student to read all he can about the brass instruments used in chamber ensembles, and to add this study to those in his notebook.

E. Suggested Material For Ensemble Playing

Four Violins, or Four Violins and Piano

Auer	Graded Course in Ensemble Playing
Bohm	Gipsy Dance
Bornschein	First Steps in Ensemble Playing
Brahms	Famous Waltz
Dancla	Three Pieces, Op. 178
Fritzsche- Saenger	Violin Choir
Ghys	Amaryllis
Kohler	Easy Quartet
Poidini	Poupee Valsante
Severn	The Blacksmith
Severn	The Donkey Ride
Wilson	Fiddlers Four

Four Flutes and Piano

Maganini	The Realm of the Dolls
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Four Clarinets and Piano

Artot	Twelve Quartets
Crosse	Petite Quartets
Handel-deVillie	Celebrated Gavotte
Harris	Kerry Tune
Zameonik	Instrumental Quartets

Four Cornets

deVillie	The Excelsior Brass Quartet Album
deVillie	Imperial Brass Quartet Album
deVillie	The Operatic Brass Quartet Album
Lake	Best Selected Album of Brass Quartets

F. Material for the Appreciation Lesson

1. French Horn

a. References

- | | | |
|----------------|---|--|
| Elson | Orchestral Instruments and Their Use, 208-220 | |
| Faulkner | What We Hear in Music, 166-167 | |
| Montagu-Nathan | The Orchestra and how to Listen to It, 57-61 | |
| Singleton | The Orchestra and Its Instruments, 110-112 | |

b. Phonograph Records (Victor Records)

- | | | |
|---|-------------------------------|-------|
| Nocturne, "Midsummer Night's Dream" (Mendelssohn) | Victor Concert Orchestra | 35527 |
| Overture, "Der Freischutz" (von Weber) | La Scala Orchestra | 62636 |
| Pilgrims' Chorus and Hunting Call of the Landgrave, "Tannhauser" (Wagner) | Nebe Quartet and French Horns | 8352 |
| Siegfried Horn Call (Wagner) | Horner | 17174 |

2. Trumpet

a. References

- | | | |
|----------------|---|--|
| Elson | Orchestral Instruments and Their Use, 220-232 | |
| Faulkner | What We Hear in Music, 165-166 | |
| Montagu-Nathan | The Orchestra and How to Listen to It, 61-63 | |
| Singleton | The Orchestra and Its Instruments; 110-112 | |

b. Phonograph Records (Victor Records)

- | | | |
|---------------------------------------|--------------------------|-------|
| Overture, Leonore, No. 3, (Beethoven) | Victor Concert Orchestra | 35208 |
| Russian Fantasia (Cornet) Clarke | | 16313 |
| The Trumpet Shall Sound (Handel) | Witherspoon | 74080 |

3. Trombone

a. References

- | | | |
|-------|---|--|
| Elson | Orchestral Instruments and Their Use, 233-246 | |
|-------|---|--|

Faulkner What We Hear in music, 167-168
 Montagu-Natnan The Orchestra and how to listen
 to it, 63-66
 Singleton The Orchestra and Its Instruments,
 112-114.

b. Phonograph Records (Victor records)

Cujus Animam (Rossini) Pryor	35157
Miserere (Il Trovatore) (Verdi) Cornet & Trombone	16371
Vorspiel (Lohengrin) (Wagner) La Scala Orch.	31779

SENIOR HIGH SCHOOL

First Year

A. Musical Aims

1. To instil in the pupil a genuine enjoyment in performing and in listening to chamber music.
2. To develop in the pupil a responsibility for the satisfactory rendering of his part.
3. To develop the pupil's ear so that he is sensitive to what is going on about him.
4. To develop an appreciation of good tone quality.
5. To develop an understanding of the use of expressive factors in music.
6. To develop the pupil's general musicianship.

B. Social Aims

1. To create in the pupil an understanding and appreciation of team-work.
2. To develop responsibility on the part of the pupil.
3. To give the pupil a means of expression.
4. To satisfy his desire to belong to some group.

5. To give the pupil a worthy means of using his leisure time.

C. Attainments

1. Experience in playing mixed trios, and more difficult duets, trios, and quartets of the same type of instruments.
2. Ability to play these ensembles fairly well in tune.
3. Ability to play compositions involving turns, mordents, and the simpler syncopated figures.
4. A fair conception of the use of *p*, *pp*, *mp*, *ppp*, *f*, *mf*, *ff*, *crescendo*, *decrescendo*, *ritardando*, *largo*, *Allegro*, and *Moderato*.
5. A growing concept of the meaning of harmonic progression.

D. Procedure

1. Use simple and, if possible, familiar, melodies for the first few weeks, or until the pupil's ear becomes used to the voices of the different instruments and to the registers in which they play.
2. Proceed from these ensembles to unfamiliar material of similar difficulty.
3. In so far as it is possible to do so introduce only one new element at a time.
4. It is an excellent idea in case the piano is a

member of these groups, to practice the other instruments without it at first.

5. Give the groups as much experience in public appearance as time and opportunity will permit.
6. Encourage the practice of the music individually and in groups without the supervision of the teacher.
7. The teacher should avoid counting aloud unless the technical difficulty of the composition is such that the pupils cannot master it by themselves.
8. Give the pupil as much opportunity as possible to hear chamber music. It may be just listening to the other groups play what he has been working on, but it will give him a new idea of ensemble.
9. In the appreciation lesson the students in this year should begin the study of the string quartet, which is the most typical member of the chamber music family. During this year he should acquire a general idea of the history of chamber music; something about some of the composers of this branch of music, and acquaintance with some of the simpler string quartets.

E. Suggested Material for Ensemble Playing

Violin, Cello, and Piano

Ambrosio	Modern Trio Album
Ambrosio	Song of the Volga Boatmen
Atherton	Three Trios
Borch	Favorite Trio Album
	Carl Fischer Favorite Trio Album
Fauconier	Evening Recreations
Foerster	Trio Serenade, Op. 61
Ghys	Gavotte Louis XIII
Glossner	Chamber Music Album for School and Home by Mozart and Haydn
Herbert	Serenade
Hill	Miniature Trio, No. 1
Klassert	Trios for Young Musicians
Rubinstein	Reve Angelique
Stoessel	Treasure Tunes
Wohlfahrt	Six Easy Trios, Op. 66
Zamecnik	Four Easy Trios

Violin and Viola, or Violin, Viola, and Piano

Bruni	Three Duos
Pache	Three Pieces

Two Violins and Viola

Dvorak	Terzetto
Raff	The Mill
Schubert	Marche Militaire
Weber	Invitation to Dance

Two Violins, Cello, and Piano

Ambrosio	Song of the Volga Boatmen
Arensky	Serenade
Beethoven	Minuet No. 2 in C
Fauconier	Evening Recreations
Gossec	Gavotte
Handel-Pocnon	Sonata Quinta in G Minor
Schumann	Slumber Song

Violin, Flute, and Piano

Ambrosio	Album of Selected Trio Arrangements of Favorite Compositions
Brahms	Cradle Song
deVille	Casket of Jewels
Fauconier	Evening Recreations
Gouned-Am- brosio	Ave Maria
Schubert- deVille	Serenade

Violin, Clarinet, and Piano

Ambrosio	Album of Selected Trio Arrangements of favorite Compositions
deVille	Casket of Jewels
Ersfeld-	
Ambrosio	Slumber Song, Op. 11
Canne	Extase, Reverie
Ghys	Amaryllis
Herbert	Gypsy Love Song

Two Violins, Flute, and Piano

Fauconier	Evening Recreations
Popp, et al	Home Circle Quartets

Flute, Cello, and Piano

Canne	Extase, Reverie
Gouned	Ave Maria
Schumann	The Voice of Love, Serenade
Titl	Serenade

Clarinet, Cello, and Piano

Canne	Extase, Reverie
Schumann	The Voice of Love, Serenade

Violin, Trumpet, and Piano

Ambrosio	Album of Selected Trio Arrangements of Favorite Compositions
deVille	Casket of Jewels
Canne	Extase, Reverie
Ghys	Amaryllis
Herbert	Gypsy Love Song

Flute, Clarinet, and Piano

Ambrosio	Album of Selected Trio Arrangements of Favorite Compositions
Canne	Extase, Reverie
Kling	The Two Little Bulfinches
Titl	Serenade

Flute, Oboe, and Clarinet

Gennaro	Trio in G Major
Kriens	Ronde des Lutins

Flute, Clarinet, and Bassoon

Bach	Allegretto Piacevole
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Handel Minuet

Flute, Oboe, and Piano

Handel Nightingale Scene from "Il
Penseroso"
Smith Two Interlinked French Folk
Melodies

Flute, Horn, and Piano

Canne, Extase, Reverie
Schumann The Voice of Love
Titl Serenade

Flute, Trumpet, and Piano

Ambrosio Album of Selected Trio Arrange-
ments of Favorite Compositions
Balfe I Dreamt I Dwelt in Marble Halls
Gounod Ave Maria
Kling The Two Little Bulfinches
Titl Serenade

Clarinet, Horn, and Piano

Canne Extase, Reverie
Schumann The Voice of Love

Clarinet, Trumpet, and Piano

Balfe I Dreamt I Dwelt in Marble Halls
Ersfeld Slumber Song
Gounod Ave Maria
Herbert Gypsy Love Song
Lake Annie Laurie

Two Clarinets and Bassoon

Pasquini Sonata (Fuga)

Oboe, Clarinet, and Bassoon

Maganini La Rubia

Trumpet, Trombone, and Piano

Ambrosio Album of Selected Trio Arrange-
ments of Favorite Compositions
deVillie Casket of Jewels
deWitt Six Favorite Duets
Gounod Flower Song from "Faust"

Herbert	Gypsy Love Song
Lake	Annie Laurie
Short	Al and Pal

F. Suggested Material for the Appreciation Lesson

1. Beginnings of Chamber Music and How It Developed

Bauer, Peyser	Art of Music, Vol. VII How Music Grew, 209-212; 241-243
Colles	The Growth of Music, pt. 1, 23-31 Encyclopedia of Chamber Music
Faulkner	What We Hear in Music, 182-195
Kilburn	The Story of Chamber Music, 1-11
Mason	From Song to Symphony, 154-179

2. Some Composers of the String Quartet

a. Haydn

Bauer, Peyser	How Music Grew, 275-285
Colles	The Growth of Music, pt. 2, 35-56
Dickinson	The Study of the History of Music, 153-155
Scholes	The Complete Book of the Great Musicians, 52-57

b. Mozart

Bauer, Peyser	How Music Grew, 285-292
Colles	The Growth of Music, pt. 2, 35-36
Dickinson	The Study of the History of Music, 162-170
Scholes	The Complete Book of the Great Musicians, 58-62

c. Beethoven

Bauer, Peyser	How Music Grew, 293
Colles	The Growth of music, pt. 2
Dickinson	The Study of the history of Music, 171-184
Scholes	The Complete Book of the Great Musicians, 71-74

d. Mendelssohn

Dickinson	The Study of the history of Music, 232-242
Scholes	The Complete Book of the Great Musicians, 19-25

C. Phonograph Records (Victor Records)

Menuetto, Quartet in C Minor (Beethoven) Victor String Quartet	17964
Menuetto, Quartet in D Minor (Mozart) Elman String Quartet	64861
Molto Lento, Op. 17, No. 2 (Rubenstein) Victor String Quartet	35506
Scherzo, Quartet in F, (Beethoven) Victor Quartet	17964
Scherzo, Quartet, Op. 18, No. 4, (Bee- thoven) Victor String Quartet	35506
The Emperor Quartet, Andante (Haydn) Elman Quartet	74516

Second Year

A. Musical Aims

1. To instil in the pupil a genuine enjoyment in performing and listening to chamber music.
2. To develop in the pupil a responsibility for the satisfactory rendering of his part.
3. To develop the pupil's ear so that he is sensitive to what is going on about him.
4. To develop an appreciation of good tone quality.
5. To develop an understanding of the use of expressive factors in music.
6. To develop the pupil's general musicianship.

B. Social Aims

1. To create in the pupil an understanding and appreciation of team-work.
2. To develop responsibility on the part of the pupil.
3. To provide the pupil with a means of expression.
4. To satisfy his desire to belong to some group.

5. To give him a worthy means of using his leisure time.

C. Attainments

1. Experience in playing mixed quartets, and continued experience in playing trios, duets, etc.
2. Ability to play these simple compositions fairly well in tune.
3. Ability to play compositions involving five and six notes to a beat, trills, and more difficult problems in syncopation.
4. A fair conception of the use of p, pp, mp, ppp, f, mf, ff, fff, crescendo, decrescendo, ritardando, largo, Allegro, moderato, Allegretto, molto, and piu.
5. A growing concept of the meaning of harmonic progression.

B. Procedure

1. Use simple, and, if possible, familiar melodies for the first few weeks, or until the pupil's ear becomes accustomed to the voices of the new instruments, and to four-part harmony.
2. From these ensembles progress to unfamiliar material of similar difficulty.
3. In so far as it is possible to do so, introduce only one new factor at a time.
4. Give the group as much experience in public appearance as time and opportunity will permit.

5. Encourage the practice of the music individually and in groups with the supervision of the teacher.
6. The teacher should avoid counting aloud unless the technical difficulty of the passage is such that the pupils cannot manage it themselves.
7. Give the pupil as much opportunity as possible to hear chamber music. It may be just listening to another group of students do the very thing he has been working on; but it will give him a new idea of the ensemble.
8. In the appreciation lesson during this year continue the study of the development of the string quartet, and add to the present knowledge of chamber music history the style of the more important composers and how they helped to develop this type of music.

E. Material for Ensemble Playing

String Quartets

Beethoven	Menuet No. 2 in C
Bornschein	Ensemble Training, Book II
Butting	Easy Pieces
Cords	Easy String Quartet
Dancila	Three Easy String Quartets
Haydn	Serenade
Pochon	Christmas Carol
Pochon	Progressive Method of String Quartet Playing
Stoessel	Boston Music String Quartet Album
Wilson	Camble's Program Series for Strings, Program 5
Winslow	Sixteen Simple Quartets

Flute, Clarinet, Horn, and Bassoon

Hunter	Dance Humoresque
Schubert	Waltz in A Minor
Schumann	The Voice of Love, Serenade
Titl	Serenade

Oboe, Clarinet, Horn, and Bassoon

Cui	Dance Orientale
Handel	Minuet
Hunter	Dance Humoresque

Flute, Oboe, Clarinet, and Bassoon

Bach-Maganini	Allegro Brillante
Schubert	Waltz in A Minor

Oboe, Two Clarinets, and Bassoon

Handel-Spindler Sarabande and Andantino

Brass Quartets

Cheyette-Roberts	4-Tone Folio
deVillie	Imperial Brass Quartet Album
deVillie	The Operatic Brass Quartet Album
Lake	Best Select Album of Brass Quartets
	Monarch Quartet Album
	Potpourri of Operatic Airs

F. Material for the Appreciation Work

1. A Review of the History of the String Quartet

	Art of Music, vol. VII
Colles	The Growth of Music, pt. 2, 23-31
Dickinson	The Study of the history of Music, 159-610
	Encyclopedia of Chamber Music.
Norton	String Quartet Playing, 5

2. Haydn and Mozart and their Style

Colles	The Growth of Music, pt. 2, 35-56
Dickinson	The Study of the history of Music, 156-170
Faulkner	What We Hear in Music, 94-97; 310-311

Kilburn The Story of Chamber Music,
37-70
Landormy A History of Music, 156-172
Mason Beethoven and His Forerunners,
173-248

3. Beethoven's Contribution to Chamber Music

Colles The Growth of Music, pt. 2,
140-153
Dickinson The Study of the History of
Music, 171-184
Faulkner What We Hear in Music, 97-99;
268; 270
Kilburn The Story of Chamber Music,
174-196
Landormy A History of Music, 174-196
Mason Beethoven and His Forerunners,
251-352

4. Mendelssohn's Contribution to Chamber Music

Dickinson The Study of the History of
Music, 232-242
Faulkner What We Hear in Music, 105
Kilburn The Story of Chamber Music, 85-91
Landormy A History of Music, 206-207
Rockstro Felix Mendelssohn-Bartholdy,
136-139

5. Schumann's Contribution to Chamber Music

Dickinson The Study of the History of
Music, 220-231
Faulkner What We Hear in Music, 106
Kilburn The Story of Chamber Music, 91-97
Landormy A History of Music, 208-212

G. Phonograph Records (Victor Records)

1. Haydn

Quartet in D Major, Allegro Moderato, Flonzaley, 74726
Quartet in D Major, Andante Cantabile,
Flonzaley, 74728

2. Mozart

Quartet in D Major, Andante, Flonzaley
Quartet 74579

Quartet in D Major, Menuet, Flonzaley Quartet	74596
Quartet in D Minor, Allegretto ma non troppa, Flonzaley Quartet	74652
Quartet in D Minor, Menuetto, Elman Quartet	64661
Quartet in E-flat, Menuetto, Elman Quartet	74576
Quartet in F Major, Finale, Flonzaley Quartet	74693
3. Beethoven	
Quartet in A Major, Theme and Variations, 3rd Movement, Flonzaley Quartet	74754
Quartet in C Major, Fugue, Flonzaley Quartet	74592
Quartet in C Minor, Menuetto, Victor Quartet	17964
Quartet in C Minor, Scherzo, Victor Quartet	35506
Quartet in F Major, Scherzo, Victor Quartet	17964
4. Mendelssohn	
Quartet in E-flat, Canzoneeta, Flonzaley Quartet	64784
Quartet in E Minor, Scherzo, Flonzaley Quartet	74755
5. Schumann	
Quartet in A Major, Assai Agitato, Flon- zaley Quartet	74710
Quartet in A Minor, Scherzo, Flonzaley Quartet	74578

3. Third Year

A. Musical Aims

1. To instill in the pupil a genuine enjoyment in performing and in listening to chamber music.
2. To develop in the pupil a responsibility for the satisfactory rendering of his part.
3. To develop the pupil's ear so that he is sensitive to what is going on about him.

4. To develop an appreciation of good tone quality.
5. To develop an understanding of the use of expressive factors in music.
6. To develop the pupil's general musicianship.

B. Social Aims

1. To create in the pupil an understanding and appreciation of team-work.
2. To develop responsibility on the part of the pupil.
3. To provide the pupil with a means of expression.
4. To satisfy his desire to belong to some group.
5. To give him a worthy means of using his leisure time.

C. Attainments

1. Experience in playing any of the simpler works of the great composers, using any combination of instruments.
2. Ability to play these compositions fairly well in tune.
3. Ability to master any rhythmic problem involved in any of these works.
4. A fair conception of the use of expressive factors in music, and the beginning of an understanding of the various tempo changes.
5. A growing conception of the meaning of harmonic progression.
6. A fair idea as to the meaning of sonata form, its uses, and some of those responsible for its

development.

D. Procedure

1. During this year the student should come in contact with a wealth of chamber music of all types and descriptions. He should have the opportunity to play some of the chamber works using five, six, seven, and eight instruments.
2. It is particularly important that the students in this period should have ample opportunity for public appearance.
3. Encourage the practice of parts individually and in groups without the supervision of the teacher. It is well to encourage the founding of neighborhood groups which will continue to function after graduation from high school.
4. Give the pupil as much opportunity to hear as much chamber music as possible. Show him that there are increasing numbers of chamber music broadcasts, and encourage him to attend the concerts which he will have an opportunity to attend occasionally. It is still an excellent idea for the various chamber groups to play for one another.
5. In the appreciation lesson this year the student should continue to read widely about chamber music. By this time he should be familiar enough with some of the masterpieces so that he can be

taught something of the sonata form.

E. Suggested Material for the Appreciation Work

1. Sonata Form

Kobbe	How to Appreciate Music, 224-227
Colles	The Growth of Music, pt. 2, 128-156
Landormy	A History of Music, 144-154
Mason	From Song to Symphony, 154-179
Norton	String Quartet Playing, 5-9; 10-21

2. How Haydn and Mozart Developed Sonata Form

Colles	The Growth of Music, pt. 2, 79-106
Engel	Alla Breve, 55-62; 65-73
Landormy	A History of Music, 156-172

3. How Beethoven Developed Sonata Form

Colles	The Growth of Music, p.t 2, 147-168
Engel	Alla Breve, 77-87
Landormy	A History of Music, 174-196

4. What Mendelssohn Did for the Sonata Form

Engel	Alla Breve, 129-136
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5. Some of the Better Known Players of Quartets in

Our Day.

Bachmann	Encyclopedia of Violin
Mason	Tune In, America, 6-8
The Violinist,	Nov. 1926, 201-205, October, 1926, 153-155; 160-162; Nov., 1931, 53-59
Current Musical Magazines	

F. Material for the Ensemble Playing

String Quartets

Borodine-Pochon	Nocturne from String Quartet, No. 2
Dvorak	Quartet, Op. 96
Haydn	Quartet No. 1
Haydn	Quartet No. 2
Mendelssohn-Pochon	Canzonetta from String Quar- tet, Op. 12
Pochon	Academic String Quartet Al- bum
Pochon	Flonzaley Favorite Encore Albums, 1-4

Raff-Pochon	The Mill
Rubinstein-Pochon	Molto Lento (Music of the Spheres)
Stoessel	Boston String Quartet Albums 1 and 2
Thern	Genius Loci
Tschaikowsky	Andante Cantabile
Zoellner	Zoellner Quartet Repertoire

Flute, Oboe, Clarinet, Horn, and Bassoon

Barrere	Six Transcriptions
Danzi	Gypsy Dance
Mendelssohn	Scherzo, Op. 110
Mozart-Loekhart	Minuet
Pierne	Pastorale
Sowerby	Pop Goes the Weasel

Two Flutes, Two Clarinets, Obos, and Bassoon

Wilson	Pipes and Reeds
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Two Clarinets, Two Horns, and Two Bassoons

Beethoven	Sextette
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Brass Quintets

Lake	Two Hawaiian Airs
Sullivan	It Came upon the Midnight Clear
Wareing	Sing Praises to God
Maker	Arise! Shine! For Thy Light Has Come

Brass Sextets

Busch	Fanfare for Six Trumpets
Lake	Classical Collection of Brass Sextets
Wilson	Tubulariano

Two Cornets, Horn, and Trombone

Simon	Eight Quartets, Op. 26
Simon	Quartette in the form of a Sonata

Two Cornets, Two Horns, and Trombone

Simon	Six Quintettes, Op. 26
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Two Cornets, Two Horns, and Two Trombones

Simon Four Sextettes, Op.26

Three Cornets, Two Horns, and Two Trombones

Simon Four Septettes, Op.26

CHAPTER IV

THE QUALIFICATIONS OF A TEACHER

Building a temple
 A builder builded a temple,
 He wrought it with grace and skill;
 Pillars and groins and arches
 All fashioned to work his will.
 Men said as they saw its beauty
 "It shall never decay.
 Great is thy skill, O! Builder:
 Thy fame shall endure for aye."

A teacher builded a temple
 With loving and infinite care,
 Planning each arch with patience,
 laying each stone with prayer.
 None praised her unceasing efforts
 None knew of her wondrous plan,
 For the Temple the teacher builded
 Was unseen by the eyes of man.

Gone is the builder's temple,
 Crumbled into the dust;
 Low lies each stately pillar,
 Food for consuming rust.
 But the Temple the teacher builded
 Will last while the ages roll.
 For that beautiful unseen temple
 Is a child's immortal soul.

---Anonymous---

Gone is the teacher who rules by divine right! Departed, too, is the time when any queer-looking social misfit with stopped shoulders, a hungry look, and horn-rimmed glasses was labeled a master and turned loose in a one-room schoolhouse with a group of children, whom he ruled, armed with a birch rod and a smattering of Latin, English, mathematics, and astronomy. Our foremost thinkers have come to realize that anything so important to civilization as the training of our children is not to be tampered with lightly. They have come to acknowledge that teaching ability comes not necessarily

as a result of a knowledge of subject matter, but that there are certain general qualifications which go to make up an efficient teacher. Let us consider these qualifications from three angles: (1) those valuable in the makeup of a teacher in any subject, (2) those of most importance to the teacher of music, and (3) those which would be most ideal in the teacher of chamber music.

The quality of primary importance to a good teacher is health. It is essential in carrying on the strenuous work required by teaching activities. Not only are these teaching activities taxing to the individual, but there are also certain community and social demands which come in for their share of the teacher's time and energy. A person in any condition but the very best would soon break under the strain. Increasingly teacher training institutions and those whose duty it is to grant teaching credentials are coming to realize the importance of health to the teacher, and are preparing for it in various ways. The teacher training institutions not only require a physical examination before recommending candidates for credentials, but also require yearly examinations previous to graduation. Then, too, those who grant credentials have come to require a physical examination before granting certification. Not only does one's state of health affect his physical well-being, but it also affects his mental attitude, his disposition, and, in short, his whole personality, which factors we shall see are also important to a teacher. Therefore, our primary requirement of a candidate for

the teaching profession is good health.

A successful teacher must have a pleasing personality. By this we do not mean a magnetic personality such as we should desire in a leader, but an attractive personality. The teacher is not in the classroom to lead anyway; he is there to guide. A teacher who leads destroys the real values of education in his pupils...initiative, responsibility, open-mindedness, and a critical attitude. There are certain vital characteristics which make up the personality of this guiding individual. First of all he must have a sympathetic understanding of people and their environment. He must be patient, yet not so patient that his students take advantage of him. He should have a sense of humor and know when and how to use it. He cannot expect dependability from his pupils unless he, himself, is dependable. Above all he should strive for a character worth emulating, for he will find time and again that his habits, ideals, and peculiarities are mirrored in his pupils.

An efficient teacher should have an adequate understanding of the principles of education, and of their application in the schoolroom. He must constantly keep in mind that he is a guide; not a leader. He must realize that the classroom is a place of conference and discussion, not a place where the teacher may expound his pet theories, which he will undoubtedly find returned to him word for word at examination time. He must ever have as his motto "Less talking, more teaching," and remember that the pupils learn by doing, not by having it done

for them. He must understand the causes for behavior, and know how to handle them. He must realize that busy pupils cause the least trouble if busy on the right thing. It is also important that the teacher understand clearly the principles of individual differences, and that he adapt his teaching procedures accordingly. The good teacher should also understand and apply the laws of learning in order to work for efficiency in teaching. The understanding and application of these principles of learning make for economy of time, efforts, and make possible a greater mastery of material.

The fourth factor in the makeup of the successful teacher is an ample background in and knowledge of his subject motivates his pupils more easily. There is nothing so disgusting or so deadening to a pupil as a poorly prepared, or, worse yet, a bluffing teacher. If a teacher does not know the answer to a question which happens to arise in class, he had far better admit that he does not know than to try to bluff. These children are not so innocent as we would sometimes make them out and they detect bluffing very readily. On the other hand, however, it is not well to have to admit one's ignorance too often.

A teacher who knows his subject understands its difficulties and can remedy those difficulties more effectively. He establishes in his pupils better habits of study. He shows them that there is a wide field of knowledge to be found outside the textbook, and he interests them in this outside investigation. He brings to class outside material and practical

instances, and gives his students a broader outlook because of his more extensive knowledge and experience.

The instructor with a broad knowledge background knows better how to select the material to be taught. He knows what phases of his subject will prove valuable to the pupil in the future. He understands how much of the subject certain individuals are capable of assimilating and that certain parts of the subject will prove more interesting to one individual than to another. He knows when mastery has been reached. He knows the symptoms of progress.

Above all the teacher should retain the attitude of a learner. A rabbi once said, "I have learned much from my teachers, more from my school-fellows, but most of all from my pupils".¹ A quotation from Mr. Tapper will fittingly close this discussion on the teacher in general.

No education may be bounded by time, or limited to a period of study. It is a process that continues to move forward through daily experience. This experience is the precious metal that must be worked over by the intellectual power and coined into consciousness. It may not remain merely intellectual, but it must precipitate its worth into the subjectivity as impulse to all further action.²

In addition to these above qualifications there are certain ones which are of value to the music teacher. By way of introduction let us include the words of James Mursell.

The central, the vital force in music education is the sacred flame of artistic love and enthusiasm in the heart of the teacher. You cannot light anything at all from a lamp

¹ Tapper, The Education of the Music Teacher, 53

² Ibid, 5

that is not burning, no matter how beautifully constructed and planned it may be. Is the teacher's musicianship a growing musicianship? For a musicianship that is not growing is dying. Is the teacher's musicianship a humane musicianship? For a musicianship that will not transmute into human and humanizing values is deeply defective. Is the teacher's musicianship an apostolic musicianship? For a musicianship that has no message of beauty and inspiration is not worthwhile. These are the questions that determine the value of his instruction.¹

The first qualification of a music teacher is perhaps the most important of all, namely, an appreciation of music.

Since appreciation is the ultimate goal of all music education, and since it must be taught more or less by a method of "exposure", it is necessary that the teacher have a genuine and enthusiastic appreciation himself. Thus appreciation greatly aids motivation.

Since the pupils not only sense the attitude of the teacher and reflect it with amplification, it is necessary that the teacher's appreciation be genuine. Not only should the teacher have a true love and appreciation of music, but he must respect the tastes of the children in their reaction to music; otherwise he will get a "yes-yes" appreciation on their part.

If the teacher has a fine appreciation of music, he is less likely to give the false impression that appreciation is a separate and distinct phase of music. Too often the child has the idea that appreciation consists of listening to a phonograph record played during a certain class period, "hearing" anything that the teacher asks him to hear, and

¹ Zanzig, op. cit., 210

ending by "appreciation" anything he thinks the teacher wants him to appreciate. He must learn the joy of performing what he appreciates. He must learn that appreciation goes hand in hand with playing, singing, writing, and listening to music.

A music teacher should be a good musician. He should be musical. What is meant by the term "musical"? "It is difficult to answer this query in a few words, but, briefly stated, let us put it thus: An inherent ability in music, sensitiveness to tone; adaptability to making music without too evident effort; to some extent, the thought process in tone; and again, to some extent, the faculty of memory that retains music."¹ Besides these qualities a musician should have an ample background of theory, and of musical history.

There is nothing that does more to interest pupils than a recognized skill of the teacher along some line or other, and there is nothing that kills that interest faster than a teacher who does not know "whereof he speaks". It is wise for an instrumental music instructor to be able to play at least one instrument well, and to have had some experience on several others. If he has had this practical experience he will understand more fully the goals which he has set up for his pupils and will be able to guide them more effectively toward that goal. Then, too, a teacher who is himself a good musician will start his pupils with correct musical

¹ Tapper, op. cit., 16

habits from the beginning and will insist upon the continuation of these habits. Furthermore the good musician will be better equipped to recognize the talents of his pupils and to guide their musical education accordingly.

To the above requirements of a good music teacher, it might be well to add that he should be an experienced musician. One who has had practical musical experience will more fully understand the practical applications of music in life. He will be able to create a schoolroom situation more nearly like that of the professional world, and he will be better fitted to guide the vocational interests of his pupils.

Now let us consider the desirable factors in a teacher of chamber music. In addition to the qualities named above there are certain others which would prove valuable in a teacher of this type of music. First of all he should have had a wide experience in playing chamber music. With this experience for a background he will more fully realize the difficulties presented by this type of music, he will be able to select music fitted to the talents and interests of his group, and also, he will be better prepared to handle the appreciation side of this work.

Secondly the teacher of chamber music should be a good coach rather than a conductor. He should be present at rehearsals to help in the difficult places, and in this instance he may assume the role of conductor, but he should do so with care. When he assumes leadership too much of the time, too many of the values...such as initiative,

responsibility, independence...of the chamber ensemble are lost. The teacher should respect the interpretations the pupils give the music they play, but he should guide this interpretation inconspicuously when it is a false one.

Thirdly the teacher should have high standards of musicianship and should insist upon them in his pupils. He should expect accuracy of pitch, but, at the same time, he should not allow this side of the training to kill the appreciation values of chamber music. He should let his pupils at first work over a composition several times to get the idea of it. Then by means of tactful suggestions and corrections he can help them to improve on their work. He should insist upon rhythmic precision, too, in such the same manner. With high standards himself he can make the pupils more fully realize the beauty to be derived from the results of a pleasing ensemble. He should assume, and expect his pupils to assume, a professional attitude toward conduct as well as toward the music. In this way he will eliminate disciplinary problems and will at the same time give his students an idea of professional routine.

Let us now sum up briefly the desirable qualities in a teacher of chamber ensemble. We have decided that health, a pleasing personality, the knowledge of the principles of education and of their practice in the schoolroom, and a wide acquaintance with his own subject field are all essential to a teacher in any subject. In addition to these more general qualities the music teacher must have an appreciation for

music, he must be a good musician, and he must also be an experienced musician. Besides these qualifications the teacher of chamber music must have had experience in playing chamber music, he must be a good guide, and he must have high standards of musicianship.

CHAPTER V
A BRIEF SURVEY OF THE USE OF
CHAMBER MUSIC IN THE SCHOOLS OF AMERICA

About the middle of October, 1932, I decided it might be interesting to make a brief survey of the use of chamber music in the schools of America. I knew chamber music as a part of a school music curriculum was a new idea, but I also knew there were many progressive music teachers in the instrumental field who had probably tried it. So I made out a blank, the filling out of which I thought, and sent out fifty with a brief letter of explanation, and a self-addressed, stamped envelope in each. Twenty-four out of the fifty have replied to date, and, no doubt, more will probably reply after the holidays, which are such busy days for such supervisors. Unfortunately it will be impossible to include these other replies as this thesis goes to committee immediately. The results of this survey were most enlightening, and some of the supervisors were generous enough to write comments which were interesting to me, and which I shall present in this report. A copy of the blank which was used for this survey is included in this chapter. The supervisors were asked to give the total enrollment of their school or school system and to give the approximate number studying music. These latter figures I have changed to percentage for the sake of uniformity and greater convenience. Then I listed some general types of chamber ensembles which I asked each

Date-----

School System-----

City-----

Enrollment of your school-----

Approximate enrollment in Music-----

If your music curriculum includes any instruction in the following, please indicate with a check after the items.

	String	Brass	Woodwind	Mixed
Duets	----	----	----	----
Trios	----	----	----	----
Quartets	----	----	----	----
Quintet	----	----	----	----

Any other combination with piano?-----

to check for his particular school, or school system. I shall discuss briefly these results, and give some of the comments.

Anaconda, Montana, has a total enrollment of 991 students, and of this number approximately 52% are enrolled in the music department. Anaconda reports a string trio, a string quartet, a woodwind quintet, and a brass quartet. No credit is granted for this ensemble work. Charles R. Cutts is the music supervisor.

Lena Milam, supervisor in the schools of Beaumont, Texas, has sent a most encouraging report. She gives the total enrollment as 4450, but fails to give figures for the music enrollment. She states that music is "required through seventh grade", and it is "elective through high school; two units are offered for graduation". She reports string duets, string trios, string quartets, brass duets, brass quartets, woodwind duets, woodwind quartets, and mixed duets, trios, quartets, and quintets. She also reports that there are other combinations with piano. "Our groups took first places in every chamber music event they entered in the State Federation of Music Clubs Contests:

Class A: violin, cello, piano
 Class B: violin, cello, piano
 Class A: string quartet
 Class A: two violins, cello, piano
 Class B: two violins, cello, piano
 Class A: four violins, piano
 Class B: four violins, piano
 Class D: four violins, piano

Our 100 piece orchestra rehearses one hour daily and from

this orchestra chamber music groups are always in readiness for demands made upon them. We have two junior high school orchestras rehearsing one hour daily. They have fifty players in one and sixty in the other. We also develop chamber music groups in these schools." In addition Miss Milam sent an illustrated booklet of the musical activities in the schools which shows a great deal of good work is being done.

George T. Goldthwaite of Berlin, New Hampshire, reports the enrollment as 670, and that in music as about 25%. He reports string duets, trios, and quartets; a brass quartet; a woodwind duet; and mixed duets and quartets.

Jessie Mae Agnew of Casper, Wyoming, reports the enrollment as 1300 and that about 54% of these students are enrolled in music. She says, "We have only time for class instruction and ensemble work".

J. Henry Francis reports that Charleston, West Virginia, has an enrollment of 1650 students, of whom about 19% are in the music department. Mr. Francis reports string duets and quartets; brass duets and quartets; woodwind duets and quintets; mixed duets, trios, quartets, and quintets; and other combinations with the piano as one of the instruments. He says, "Sorry that I do not have a better report in this matter as what we do along that line is more by the way (at present) than otherwise".

J. Leon Ruddick of the school system of Cleveland, Ohio, and a pioneer in the chamber music field, gives a very interesting report. The enrollment is from 1100 to 4600 in each

school, and the number in the music department of each ranges from 30 to 60% of the total number of students. He reports string duets, trios, quartets, and quintets; brass duets, trios, quartets, and quintets; woodwind duets, trios, quartets, and quintets; mixed duets, trios, quartets, and quintets; and other combinations with piano. "All ensemble playing in chamber music groups is done as extra-curricular activity during school hours and outside of school but without credit. These groups range from three to thirty-five in number in the different high schools, playing a wide range of material."

Flint, Michigan, of whose music department Mr. Zanzig speaks so highly in "Music in American Life", has a rather sad story to tell. "Until work was curtailed", reports Mr. William W. Norton, music organizer, "we had five string quartets in Central Senior, two woodwind quintets, two brass sextets; slightly smaller at Northern; several string quartets in Junior high schools. We encourage chamber music groups but the Board of Education thinks the groups too small for tax money for instruction." So, for the present Mr. Norton reports string quartets, brass sextets, woodwind quintets, and extra-curricular mixed trios. The enrollment in Flint's schools is about 30,000, of which about 27% are engaged in musical activities.

Beulah Arnold, supervisor of music at Glen Ridge, New Jersey, reports a total enrollment of 625, and the enrollment in the music department is about 124, or approximately 20% of the entire number of students. Miss Arnold reports a brass

quartet, and adds, "Our curriculum does not include regular instruction in chamber music. We do occasionally prepare string, brass, and woodwind ensembles for special programs.

Mr. William Harclerods, supervisor of music in Harrisburg, Pennsylvania, reports the total enrollment as about 6,000, but fails to state what percentage of the students are enrolled in the music department. "We have no curriculum instruction in small combinations. Some occasional and needed instruction of groups from the orchestras and bands is done."

Miss Gertrude B. Parsons, of Polytechnical High School, Los Angeles, California, reports an enrollment of 2500 with approximately 44% of the students enrolled in music. She reports a string quartet, and adds, "The Board of Education frowns upon small numbers to take the teacher's time."

Modesto High school, Modesto, California, where Miss Helen Garvin and Mr. James Rogin have charge of the music, reports the total enrollment as 1500 and that 40% of these students are enrolled in the music department. Modesto High school has string duets, string quartets, brass duets and quartets, woodwind duets, quartets, and quintets, and mixed trios and quartets. The woodwind quintet and the string quartet are permanent organizations.

Mrs. Loretta Anights Kinnear, music supervisor at Mount Vernon, New York, reports the enrollment as 4655 and that 15% of these are music students. Mrs. Kinnear reports string quartets, brass duets, trios, quartets, and quintets; woodwind duets, trios, quartets, and quintets; and mixed duets, trios,

quartets, and quintets.

Mr. George Gartian, supervisor of music in New York City, reports the total enrollment in the schools of that city as 1,200,000. He fails to state the percentage enrolled in music. He says, "Credit is given as electives toward school graduation", and reports string duets, trios, quartets, and quintets; brass duets, trios, quartets, quintets; woodwind duets, trios, quartets, and quintets; and mixed duets, trios, quartets, and quintets.

Herman Trutner Jr. of Technical High School, Oakland, California, reports the total enrollment of 2100 and that 21% of these are enrolled in music. Mr. Trutner reports string trios, quartets, and quintets; brass duets, and quintets; woodwind trios, quartets, and quintets; and mixed quartets. He also reports a string ensemble of four first violins, two second violins, two violas, two cellos, one bass, and a piano. This group, he says, is composed of the best string players in the school. He also states that this entire ensemble program is regular class work for which credit is granted.

Omaha, Nebraska, reports a total enrollment of 2000, of which 31% are enrolled in the music department. There are woodwind duets and mixed trios. The supervisor states that this work is not part of the regular instruction, but that groups are developed as material presents itself.

Lee M. Lockhart of Pittsburgh, Pennsylvania, reports twenty high schools with an average enrollment of 1200 pupils,

10% of whom are interested in elective music. He reports string duets, fifteen piano trios, ten string quartets, string quintets, brass duets, six brass quartets, two brass quintets, woodwind duets, six woodwind quartets, three woodwind quintets, mixed duets, two mixed trios, mixed quartets, and mixed quintets. "Our work in chamber music is in addition to our regular instrumental work. We think chamber music should be guided rather than taught. Perhaps all good teaching is only guidance, however."

Pocatello, Idaho, reports an enrollment of 1100, of which 27% are enrolled in music. Mr. Schnabel reports string trios and quartets; brass duets, trios, and quartets; woodwind duets, trios, quartets, and quintets; and a mixed quintet. "We have four clarinet trios and one woodwind quintet. Our trumpet trio won first place in the national contest. We have a horn quartet, trombone quartet, etc., in our schools. We make a great deal of our ensemble groups as they go directly into the homes, churches, and the various clubs of the city."

Frances Smith Catron, director of music in Ponca City, Oklahoma, reports the total enrollment as about 4000, and of this number 5% are enrolled in music. Mrs. Smith reports string trios and quartets; brass quartets; woodwind trios, quartets, and quintets; and mixed quartets and quintets.

The Sacramento schools, Sacramento, California, report a total enrollment of 6408, of which about 38% are enrolled in music. Miss Ireland reports string trios, quartets, and quintets; brass quartets; and combinations with piano.

Mr. Marcelli of the San Diego, California, schools reports a total enrollment of 2700, of which approximately 30% are interested in music. He reports string trios and quartets; and a trio and a quintet of which the piano is one instrument.

Miss Virginia Short of Stockton High School, Stockton, California, reports a total enrollment of 2800, of which approximately 13% are in the music department. Miss Short reports two string trios, one string quartet, and one brass quartet.

West Hartford, Connecticut, reports 5000 enrolled in the schools and 100% enrolled in music. Mark A. Davis, supervisor, reports brass, woodwind, and mixed quartets.

Winnetka, Illinois, has an enrollment of 2350, of which about 34% are enrolled in music. The supervisor says, "All chamber groups are carried on as extra-curricular activities and supervised by different members of the music faculty. These groups perform for our music clubs".

Mr. C. D. Kutschinski of Winston-Salem, North Carolina, reports the enrollment as 2000, and that approximately 10% of the students take instrumental music. He reports string duets, trios, quartets, and quintets; brass duets, trios, quartets, and quintets, woodwind duets, trios, quartets, and quintets; and mixed quintets. "This was in force until this year, when I was Supervisor of Instrumental Music (nine years). A cut of \$12,000.00 per month necessitated dropping the instrumental program this year, and there is nothing but

orchestra (conducted by the directing supervisor) and band twice a week conducted by a science teacher."

All this I have summed up in a table which I have placed at the end of this chapter. It is perhaps not a very accurate summary due to the different ways in which some individuals reported their data, but it is the most concise and feasible method after all.

A BRIEF SURVEY OF THE USE OF CHAMBER MUSIC IN THE SCHOOLS OF AMERICA

	String Duet	String Trio	String Quartet	String Quintet	Brass Duet	Brass Trio	Brass Quartet	Brass Quintet	Woodwind Duet	Woodwind Trio	Woodwind Quartet	Woodwind Quintet	Mixed Duet	Mixed Trio	Mixed Quartet	Mixed Quintet	Miscellaneous	Total Enrollment	Percentage of Music Students
Asconda, Mont.	X		X			X					X							991	52
Beaumont, Tex.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	4450	
Berlin, N.H.	X	X	X			X	X					X	X					610	25
Gasper, Wyo.																		1300	54
Charleston, W. Va.	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	1650	19
Cleveland, O.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	4600	60
Flint, Mich.		X					X				X	X						30000	27
Glen Ridge, N. J.						X												625	20
Harrisburg, Pa.																		6,000	
Los Angeles, Cal.		X																2,500	44
Modesto, Cal.	X	X	X			X	X	X	X	X	X	X	X	X				1500	40
Mt. Vernon, N. Y.		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		4655	15
New York City	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		1200000	
Oakland, Cal.		X	X	X	X	X			X		X			X				2100	21
Omaha, Neb.								X					X					2000	31
Pittsburg, Pa.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		24000	10
Pocatello, Idaho		X	X	X	X			X	X	X	X					X		1100	27
Ponca City, Okla.	X	X				X				X	X			X	X			4000	5
Sacramento, Cal.		X	X	X		X											X	6408	38
San Diego, Cal.		X	X														X	2700	30
Stockton, Cal.		X	X			X												2800	18
West Hartford, Conn.						X				X				X				5060	100
Winnetka, Ill.																		2350	34
Winston-Salem, N. C.	X	X	X	X	X	X	X	X	X	X	X	X		X				2500	44

CHAPTER VI
CONCLUSIONS

It might be wise at this time to sum up briefly the content of this thesis on "Chamber Music as a Factor in Public School Music". Since chapter one was largely historical in character, it does not seem necessary to review its contents.

In Chapter II we discussed the values of chamber music in the curriculum. We decided that it furthers the purposes of general education, and that it fulfills the values of social development, cultural training, formation of skills and habits, and, for a certain few, vocational training. We have shown that it not only fulfills these values but that it fulfills them to an even greater extent than do the larger ensembles. The small ensemble is even more desirable than the solo or the large organization for vocational and especially avocational use. Since education is living, and since chamber music helps to make that living richer and fuller, surely there is nothing else necessary to justify its place in the curriculum.

In Chapter III we have a suggested curriculum for the use of chamber music in the instrumental music program from junior high school through senior high school. The program provides for appreciation work, beginning with an acquaintance with the various instruments used in the chamber ensemble and including a study of the composers of chamber music,

their styles, their better known works, and something of the sonata allegro form of composition. The actual performance part of the program uses two, three, and four instruments of the same kind in junior high school, and mixed combinations in senior high. The material used begins with simple, familiar songs in the seventh grade and works up to compositions of the masters in the last year of high school. While this program is by no means a finished product and although one with so little practical experience almost trembles at the thought presenting it to those who have had so much experience, it is a beginning at least.

Chapter IV considered the qualifications of a teacher of chamber music. We have discussed all the important qualities of a good teacher in any subject...good health, a pleasing personality, an adequate understanding of the principles of education and their application, an ample background and knowledge of his subject field, and the spirit of a learner. In addition to these requirements for an efficient teacher we have decided that a music teacher must have a genuine appreciation of music, that he must be a good musician, and that he be an experienced musician. Besides these characteristics so desirable in any music teacher, the teacher of chamber music should have had an ample experience in playing chamber music, he should be a good guide rather than a leader, and he should have high standards of musicianship.

In Chapter V we have shown what is actually being done along the line of chamber music in the school. We have found

that the more progressive music supervisors in the larger city school systems have already seen its value, as they testify, and we predict that, like all other developments in music education, it will spread to the smaller cities as they become able to take on this phase of the music program. We have seen evidences that the financial stress of the moment has somewhat curbed advance in this direction as it has in many other instances, but everyone seems to be looking forward to resuming the practice as soon as possible.

In conclusion let us say that chamber music in the public school music program is definitely a thing of the future. Its true effectiveness can be judged only after it becomes a universal practice and after teachers are especially trained for that line of work.

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ENSEMBLE PLAYING

Ambrosio	Album of Selected Trio Arrangements	C. Fischer
Ambrosio	Best Selected Album	C. Fischer
Ambrosio	Short and Easy Transcriptions of Favorite Operas	C. Fischer
Aubrey	Sympathy	Strad
Aver	Graded Course of Violin Playing, Book II	C. Fischer
Beer	Holiday Happiness	Strad
Beethoven	Menuet No. 2 in G	C. Fischer
Butterfield	When You and I Were Young, Maggie	C. Fischer
Corder-Dancla	Easy Little Duos, 2 Books	Strad
Dancla	Petite Ecole de la Melodie	C. Fischer
Farmer	Every Day Favorites	C. Fischer
Faucheux	Six Duets, 2 Books	Strad
	Pastorale and Barcarolle	Strad
	Fischer's American Album, Vols. I, II	J. Fischer
	First Easy Duet	Strad
Fowler	Six Duettini, Op. 18	C. Fischer
Godard	Ave Maria	C. Fischer
Gounod-Ambrosio	Flower Song from Faust	C. Fischer
Gounod-Saenger.	Miniature Trios, Op. 200	
Gurlett		
Hammerel-	The Young Artists, Vols. I, II, III	J. Fischer
Wiegand	Darling Nellie Gray	C. Fischer
Hanby	First Recreations for Young Violinists	C. Fischer
Harris		
Haydn-	Serenade	
Papini	Joy of Youth, Op. 5, No. 2	Strad
Heller	Merry Roundelay, Op. 5, No. 1	Strad
Heller		
Humperdinck-	Evening Prayer from Hansel and Gretel	Strad
Goltermann	Six Pieces, Album No. 10	Strad
Jacoby	Stilly Night, Holy Night	C. Fischer
Kron	The Young Violinist's Repertoire, Vols. I, II, III	J. Fischer
Kron-Hamma	Duos, Op. 38, 39, 46, 60, 61, 70	C. Fischer
Mazas		

Mendelssohn	I Would that My Love	C. Fischer
Mendelssohn	War March of the Priests	
Murray	Love's Old Sweet Song	C. Fischer
Newell	Six Diversions	Strad
	Old Treasures, Vols. I, II, III	C. Fischer
Papini	Cinderella March	
Pacini	Home, Sweet Home	C. Fischer
Papini	Hope March	
Pleyel	Duos, Op. 3, 23, 48, 59	C. Fischer
Poldini	Poupee Valsante	C. Fischer
Polonaski	Three Children's Songs	Strad
Rousseau	Berceuse	Strad
Rousseau	Petite Gavotte	Strad
Saenger	Adeste Fideles	C. Fischer
Saenger	Gems of Italy	C. Fischer
Saenger	Fifteen Operatic Selections Arranged as Violin Duets	C. Fischer
Schoen	Book II, Easy Melodic Duets	C. Fischer
Schoen	Twelve Easy Melodic Duets, Op. 26	C. Fischer
Schroeder	Musical Reflections	C. Fischer
Schubert	Marche militaire, Op. 51, No. 1	C. Fischer
Schumann-		
Klugescheid	Trauerlied and Romance	C. Fischer
Schmidt	Minuetto	Strad
Schmidt	Rondo	Strad
Sinnhold	Hours of Recreation, Vols. I, II, III	J. Fischer
Sochting	Festive March, Op. 69, No. 1	Strad
Sochting	In Spring	Strad
Thome-		
Ambrosio	Simple Aveu	C. Fischer
Tolhurst	Melodie	Strad
Wesley	Clair du Lune, Sur le Bos- phore	C. Fischer
Wiegand	Fischer's Assembly Album	J. Fischer
Wiegand	Modern Recital Pieces, Vols. I, II	J. Fischer
Wiegand	The Violinist Classmates, Vol. I	J. Fischer
Wiegand-		
O'Ferre	Classmates	
Wies	First Garland of Flowers for Beginners, Op. 38	C. Fischer
Wies	Second Garland of Flowers for Beginners, Op. 53	C. Fischer
Winn	Six Shadow Pictures for Young Violinists	C. Fischer
Wulffahrt	Easy Fantasia on Two Christ- mas Songs, Op. 83	C. Fischer

THREE VIOLINS OR THREE VIOLINS AND PIANO

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Ambrosio	Short and Easy Transcriptions of Favorite Operas	C. Fischer
Balfe	I Dreamt I Dwelt in Marble Halls	C. Fischer
Boieldieu	Overture, "Jean de Paris"	
Borner	Birthday March, Op. 36	
Bornschein	Easy Classics for Ensemble Players	
Bornschein	The First Ensemble	G. Schirmer
Dancla	Six Easy Trios, Op. 99	C. Fischer
	Empire Collection	C. Fischer
	Fox Album of String Ensemble Vol. I	Fox
Fyffe	Team Work Tunes	C. Fischer
Grunwald	Violin Terzette	Litolff
Harris	Lonely Am I Now No Longer	C. Fischer
Haydn-Papini	Andante, "Surprise Symphony"	C. Fischer
Henkel	March, Op. 64	C. Fischer
Hermann	First Practice in Ensemble Playing, 2 vols.	C. Fischer
Kettenus	March	C. Fischer
Moffat	6 leichte Stucke, Op. 39, Band I	C. Fischer
Mollenhauer	Impromptu	Simrock
Papini	Ballata	C. Fischer
Papini	Hope March	C. Fischer
Pleyel-Harris	The Loreley, Air varie and Rondo	C. Fischer
Saxy	Petite Valse	C. Fischer
Schumann, C.	Joyful Summertime, Op. 17, Nos. 1, 2, 3.	C. Fischer
Simrock	First Pieces for Ensemble Players	C. Fischer
Thoma	Three Menuets by Classic Masters	Assoc. Mus. Pub.
Wolferrmann	Three Compositions for Three Violins and Piano, Op. 13, Nos. 1, 2, 3	C. Fischer

FOUR VIOLINS OR FOUR VIOLINS AND PIANO

Audibert	Andante	Strad
Auer	Graded Course of Ensemble Playing, Books I, III, IV, V, VI	
Beethoven	Adagio Cantabile from Septet	C. Fischer
Bohm	Gipsy Dance	C. Fischer
Bornschein	First Steps in Ensemble Play- ing	C. Fischer

Brahms	Famous Waltz	C. Fischer
Chopin	Polonaise Militaire, Op. 40, No. 1	C. Fischer
Clerk	Gavotte	C. Fischer
Dancla	Three Pieces, Op. 178, Nos. 1, 2, 3	C. Fischer
Dittersdorf	Deutscher Tanz	C. Fischer
Dont	Larghetto	C. Fischer
Falconer	Fantasie, Op. 2	Strad
	Fox Album of String Ensemble, Vol. I	Fox
Fritsche	March-Rondo	C. Fischer
Fritsche- Saenger	Violin Choir, Vols, I, II, III	C. Fischer
Gabrielli	Suite	Strad
Ghys	Amaryllis	C. Fischer
Gordon	Four melodious Pieces	C. Fischer
Gossec	Gavotte	C. Fischer
Green	Playful Rondo	C. Fischer
Handel	Largo	C. Fischer
Harris	Prayer from Freischutz and Rondo "lepetit Tambour"	C. Fischer
Haydn	Andantino, Imperial Symphony	Strad
Kohler	Easy Quartet	C. Fischer
Lachmund	Doll's Wedding Procession	Strad
lachmund	Lullaby	C. Fischer
lachner	Quartet in G	Strad
laureno	Sieste	C. Fischer
Lemare	Andantino	C. Fischer
leo	Quartet	Strad
Levy	Marcne Triomphale	C. Fischer
Levy	Old Melodies for Young Violinists	C. Fischer
Mascagni	Intermezzo, Cavalleria Rusticana	C. Fischer
Mendelssohn	Selection from Midsummer Night's Dream	Strad
mozart	Turkish March	Strad
Oake	Gavotte Spianata	Strad
Pleyel	Andante And Rondo, Op, 48, No. 1	C. Fischer
Pleyel	Andante, Op. 48, No. 4	C. Fischer
Poldini	Poupee Valsante	C. Fischer
Pozanski	Military March	Strad
Schmidt	All Albanese	Strad
Schmidt	Andante Allegro	Strad
Schmidt	Barcarolle	Strad
Schmidt	Minuetto	Strad
Schumann	Slumber Song	C. Fischer
Severn	The Blacksmith	C. Fischer

Severn	Captain Brown March	C. Fischer
Severn	Gipsy Prince	C. Fischer
Severn	The Dancing Master	C. Fischer
Severn	The Wild Indian	C. Fischer
Severn	The Swan Boats, No. 1	C. Fischer
Severn	The Donkey Ride, No. 2	C. Fischer
Severn	The May Pole Dance, No. 3	C. Fischer
Severn	The Tennis Players, No. 4	C. Fischer
Severn	The Carousal, No. 5	C. Fischer
Severn	Fun on the Mall, No. 6	C. Fischer
Shaw	Reverie	Strad
Tschaikowsky	Andante, Fifth Symphony	C. Fischer
Tolhurst	Evening and Morning	Strad
Tolhurst	Graceful Dance	Strad
Tolhurst	Intermezzo	Strad
Tolhurst	March in G	Strad
Wagner	Bridal Chorus	C. Fischer
Wagner-		
Saenger	Prelude from "Lohengrin"	C. Fischer
Weber-David	Prayer and Rondo	
Wilson	Fiddlers Four	J. Fischer

VIOLIN, CELLO, AND PIANO

Ambrosio	Modern Trio Album	C. Fischer
Ambrosio	Song of the Bolga Boatman	C. Fischer
Ambrosio	Trio-Album	C. Fischer
Atherton	Three Trios	C. Fischer
Bach, E.	Spring's Awakening, Romance	C. Fischer
Bach	Menuet (Winternitz)	C. Fischer
Beethoven	Adagio Cantabile from the Septet, Op. 20	C. Fischer
Beethoven	Menuet No. 2 in G	C. Fischer
Bizet	Carmen, Selections	C. Fischer
Blow, von	Whispering Flowers	C. Fischer
Borch	Favorite Trio Album	C. Fischer
	Boston Trio Album	C. Fischer
Brahms	Hungarian Dances	C. Fischer
Bridge	Miniatures	C. Fischer
	Carl Fischer Favorite Trio Album	Whitmark
Chaminade	Serenade, Op. 27	C. Fischer
Chopin	Polonaise Militaire, Op. 40, No. 1	C. Fischer
Chopin	Valse lente, Op. 34, No. 2	C. Fischer
Cui	Oriente from Kaleidoscope, Op. 50, no. 9	C. Fischer
Courvoiser	Trio in Classic Style, Op. 4	C. Fischer
Donizetti	Sextet from Lucia di Lammer- moor	Strad
Drdla	Serenade No. 1 in A	C. Fischer
Eberhard	Trio, Op. 8	C. Fischer
Ehrhardt	Trio, Op. 16	
Fauconier	Evening Recreations	C. Fischer
	Fischer's American Album, Vols. I, II	J. Fischer
	Fischer's Assembly Album, Vol. I	J. Fischer
Flegier	Love Song	C. Fischer
Foerster	Trio Serenade, Op. 61	C. Fischer
Fyffe	Team Work Tunes	C. Fischer
Ganne	Extase, Réverie	C. Fischer
Ghys	Gavotte Louis XIII	C. Fischer
Glossner	Chamber Music album for School and home by Mozart and Haydn (Vol 1, Universal Ed., No. 453)	C. Fischer
Gluck-Harraden	Andante	Assoc. Mus. Pub.
Godard	Berceuse de Jocelyn	Strad
Gossec	Gavotte	C. Fischer
Gounod	Ave Maria	C. Fischer
		C. Fischer

Graener	Suite, Op. 13	Strad
Grieg	Anitra's Dance, Op. 46, No. 3	C. Fischer
Grieg	Two Norwegian Melodies, Op. 13	C. Fischer
Gurlitt	Easy Trio in G, Op. 129	Strad
Handel-	Largo	C. Fischer
Saenger	String Trios, Vol. I, II	C. Fischer
Hanson	Menuet from Military Sym-	C. Fischer
Haydn	phony	C. Fischer
Herbert	Serenade	C. Fischer
Hill	Miniature Trio, No. 1	C. Fischer
Homel	Trio, Op. 32	G. Schirmer
Iljinsky	Berceuse, Op. 13	C. Fischer
Jungnickel	Artists Trio Album	
Klassert	Trio for Young Musicians	
Klugescheid	Operatic Trios	C. Fischer
Kramer	In Elizabethan Days, Op. 32, No. 2	C. Fischer
Kreisler	Londonderry Air	C. Fischer
Kreisler	Viennese Popular Song	C. Fischer
Krogmann-	Zephyre from Melody-land,	
Grun	Op. 15	G. Schirmer
Macdowell	Song	Strad
Mascagni	Intermezzo from Cavalleria	
Massenet	Rusticana	C. Fischer
Masseret-	Elegy, Op. 10	C. Fischer
Ambrosio	Prelude from Herodiade, IV	
Moffat	Act	C. Fischer
Moszkowski	Two Trio Albums	Strad
Mozart	Serenata, Op. 15, No. 1	C. Fischer
Mozart-	Romance from Serenade "Eine	
Adamowski	kleine Nachtmusik"	C. Fischer
Norfleet	Seven Trios	G. Schirmer
Norfleet	Six Classic Trios	C. Fischer
Pache	Ten Modern Trios	
Paradis	Three Pieces	C. Fischer
Pleyel	Pastel, menuet vif	C. Fischer
rcldini	Trio, Op. 8	
Reissiger-	Poupee Valsante	C. Fischer
Redman	Celebrated Andante	C. Fischer
Redman	All Through the Night	Strad
Rissland	Drink to Me Only	Strad
Rubinstein	Trio Album	Ditson
Rubinstein	Melody in F, Op. 3	C. Fischer
	Reve Angelique from Kamen-	
	oi-Ostrow, Op. 10, no. 22	C. Fischer

Saint-Saens	The Swan	C. Fischer
Schubert	Moment Musical, Op. 94, No. 3	C. Fischer
Schubert	Serenade	C. Fischer
Schumann	Evening Song, Op. 58, No. 12	C. Fischer
Schumann	Slumber Song	C. Fischer
Schumann	Warum, Op. 12, No. 3	C. Fischer
Sinnhold	Hours of Recreation, Vois. I, II, III	J. Fischer
Stoessel	Treasure Tunes	Ditson
Sullivan	The Mikado	C. Fischer
Trew	Triolets	Strad
Tschaikowsky	Chant sans Paroles, Op. 40, No. 6	C. Fischer
Tschaikowsky	The Trio Club	Presser
Tschaikowsky	Valse des Fleurs from The Nutcracker Suite, Op. 71	C. Fischer
Tschaikowsky	Waltz from Serenade for String Orchestra, Op. 48, No. 2	C. Fischer
Widor	Serenade	C. Fischer
Wiegand	Modern Recital Pieces	J. Fischer
Wilson	Instrumental Unisons, Book I	J. Fischer
Wohlfahrt	Easy Fantasia on Two Christmas Songs	C. Fischer
Wohlfahrt	Six Easy Trios, Op. 66	C. Fischer
Wohlfahrt	Three Trios, Op. 85-70	
Wohlfahrt	Recollections, Three Easy Fantasies, Op. 79, Nos. 1, 2, 3	
Wyman	Woodland Echoes, Reverie	C. Fischer
Yon	Gesu Bambino	J. Fischer
Zamecnik	Fox Easy Trios	Fox
Zilcher	Seven Short Trios, Op. 28	

VIOLIN AND VIOLA OR VIOLIN, VIOLA, AND PIANO

Bruni	Three Duos	Strad
Fuchs	Duets, Op. 60	Strad
Gade	Novelietten	Strad
Gerster	Divertimento	Strad
Haensel	Three Duos, Op. 26	Strad
Kalliwoda	Two Duets	Strad
Kreuz	Easy Trio in C, Op. 32	Strad
Kreuz	Four Duos, 2 Books	Strad
Pache	Three Pieces	C. Fischer
Pleyel	Three Duets, Op. 69	Strad
Raff	The Mill	C. Fischer
Ritter-Braga	Serenata	Strad

Ritter-Kuffner	Two Serenades, Op. 10 and 60	Strad
Schon	Six Easy Duettinos	Strad
Schubert	Marche Militaire, Op. 51, No. 1	C. Fischer
Toch	Divertimento, Op. 27, No. 2	Strad

TWO VIOLINS AND VIOLA

Dvorak	Terzetto	Simrock
Raff	Miniature Suite, Op. 22	J. Fischer
Schubert	The Mill	C. Fischer
Weber	Marche Militaire, Op. 51, No. 1	C. Fischer
	Invitation to Dance, Op. 65	C. Fischer

VIOLIN, CELLO, AND TWO PIANOS

Brahms	Liebeslieder, Op. 52	Assoc. Mus. Pub.
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STRING QUARTETS

Armstrong	Evening Prayer	C. Fischer
Bach	A Bach Suite	C. Fischer
Bach	Sleepers Wake, No. 4, Cantata 160	C. Fischer
Bach	String Suites, 1, 2, 3, 4, 5	C. Fischer
Beethoven	Menuet No. 2 in G	C. Fischer
Beethoven	Three Fugues	C. Fischer
Bohm	Cradle Song, Op. 151	Strad
Bornschein	Ensemble Training, Book II	J. Fischer
Borodine-Pochon	Nocturne from String Quartet No. 2	C. Fischer
Brahms	Two Hungarian Dances	C. Fischer
Butting	Easy Pieces, Op. 26	C. Fischer
Cords	Easy String Quartet	Strad
Dancia	Three Easy Quartets, Op. 208, Nos. 1, 2, 3	Strad
Dvorak	Op. 96	C. Fischer
Foster-Pochon	Old Black Joe	C. Fischer
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 Lake Gems of Famous Operas and
 Overtures C. Fischer
 Maker Arise! Shine! for Thy light
 Has Come, Christmas anthem C. Fischer
 Monarch Quartet Album C. Fischer
 Potpourri of Operatic Airs C. Fischer
 Sullivan It Came upon the Midnight
 Clear C. Fischer
 Wareing Sing Praises to God, Harvest
 Anthem C. Fischer
 Wiliwili Wai Hawaiian Airs C. Fischer

BRASS QUINTETS

Lake Two Hawaiian Airs C. Fischer
 Sullivan It Came upon the Midnight
 Clear C. Fischer
 Wareing Sing Praises to God, Harvest
 Anthem C. Fischer
 Maker Arise! Shine! for Thy light
 Has Come C. Fischer

BRASS SEXTETS

Busch Fanfare for Six Trumpets C. Fischer
 Lake Classical Collection of
 Brass Sextets C. Fischer
 Wilson Tubulariana J. Fischer

TWO CORNETS, HORN, AND TROMBONE

Simon	Eight Quartets, Op. 26	Jurgenson
Simon	Quartette in the form of a Sonata	Jurgenson

TWO CORNETS, TWO HORNS, AND TROMBONE

Simon	Six Quintettes, Op. 26	Jurgenson
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TWO CORNETS, TWO HORNS, AND TWO TROMBONES

Simon	Four Sextettes, Op. 26	Jurgenson
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THREE CORNETS, TWO HORNS, AND TWO TROMBONES

Simon	Four Septettes, Op. 26	Jurgenson
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