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YOUNTS - BETTY RANDALL: Choral and General Music Teaching Techniques Used in Eighteen North Carolina Junior High Schools, Spring, 1966. (1967) Directed by: Dr. Thomas Stone 179 pp.

In this study of practical teaching techniques and procedures used in junior high school choral and general music classes, twenty-four teachers were observed in eighteen schools representing eight cities of the Greensboro, North Carolina area. Sixteen teachers were recommended by individuals prominent in the field of music education, five were recommended by music teachers observed in the study, and two were visited because of their location in Greensboro.

The main purpose of the study is to examine teaching techniques currently used in junior high school choral and general music programs. The principal method for securing this information was direct observation. In addition, other data were secured through questionnaires completed by students and teachers, and interviews with teachers.

Part One contains the information secured from observations. Particular methods of teaching choral music are presented, including specific directions given by teachers during rehearsals. Vocal exercises used within the class periods are given, together with their usage and accompanying remarks made by the directors. A chapter is devoted to the teaching of general music; the material covered is presented as it was taught on the days of observation. Singing, listening, and playing activities were observed and recorded, as was the study of various aspects of music theory. The teaching of theory in choral rehearsals is given in a single chapter.

Procedures of classroom management are discussed to provide insight into this aspect of teaching. Physical features of the rooms visited are described, and a summary of equipment used by each teacher is listed. Finally, discipline problems, and the various manners in which they are handled, are discussed.

Part Two contains information secured from questionnaires. Teacher viewpoints concerning methods of developing musical skills are given. Certain procedures are emphasized and explained. Audio-visual aids are listed with accompanying remarks covering their use. Successful ways of handling and avoiding discipline problems are presented. To gain insight into the overall music program of each school, teachers were asked to cite their goals for choral and general music classes. Two chapters are devoted to this aspect of the study.

Student viewpoints comprise the latter part of the second section. These are presented exactly as recorded on the questionnaire. Included are students' ideas and opinions on the manner in which their choral classes are conducted, on teaching techniques used by teachers, and on the students' desire (or lack of desire) to continue with music study.

Part Three summarizes the study and offers some conclusions drawn by the author.

It is hoped that the information recorded will offer further insights into music teaching and be a positive contribution to the field of music education.

CHORAL AND GENERAL MUSIC TEACHING TECHNIQUES USED  
IN EIGHTEEN NORTH CAROLINA JUNIOR HIGH SCHOOLS,  
SPRING, 1966

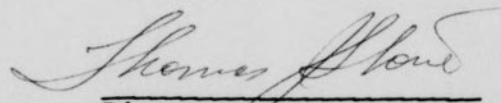
by

Betty Younts

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Director



APPROVAL SHEET

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## INTRODUCTION

The classroom offers possibly the finest source of information concerning particular teaching techniques and procedures, both new and tested, which would be useful to junior high school music teachers. It is unlikely that anyone with a full teaching load has the opportunity to refine and improve his teaching methods through direct observation of his colleagues. As two leading music educators state,

A frequent complaint of junior high school music teachers is that, with responsibilities to various school organizations, the general music program, homeroom, bus duty, and other duties, there is little time or inclination to engage in research or in the development of original comprehensive plans for general music classes.<sup>1</sup>

Each junior high school music teacher has undoubtedly developed his own particular teaching methods based on his college training, on information he has secured from textbooks, workshops, clinics, professional meetings, and similar sources. A presentation of methods based on varying degrees of teacher education and experience should be useful to others in the field. Therefore, the purpose of this study is to present teaching techniques and procedures used by selected teachers of junior high school choral and general music, as observed by the author.

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<sup>1</sup>Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 1.



Twenty-four teachers were observed in eighteen schools in eight cities of the Greensboro, North Carolina area. Sixteen teachers were selected on the basis of recommendations by: Mrs. Chrystal Bachtell, Supervisor of Music, Greensboro City Schools; Dr. Richard Cox, Associate Professor of Music, University of North Carolina at Greensboro; Mrs. Betty Driscoll, Supervisor of Music, Salisbury City Schools; Mr. Paul Fry, President of the North Carolina Music Educators Conference, Albemarle, North Carolina; Miss Birdie Holloway, former Professor of Music, University of North Carolina at Greensboro; Mrs. Margaret Marsh, Supervisor of Music, Greensboro City Schools; Mr. Robert Mayer, Supervisor of Music, Winston-Salem - Forsyth County Schools; Mrs. Jocelyn Rosemond, Supervisor of Music, Durham County Schools; Dr. Thomas Stone, Professor of Music, University of North Carolina at Greensboro; Dr. Lloyd Thayer, Assistant Superintendent of Schools, High Point, North Carolina; Miss Eva Wiseman, Supervisor of Music, Burlington City Schools.

Five teachers were recommended by other music teachers, and two were visited because of their location in the Greensboro area. From one to seven classes were visited in each case, depending upon the schedule and wishes of the teacher.

Part One of the study is based on data secured from observation. Additional information was secured through questionnaires submitted to students and teachers in each school. Four teacher questionnaires were not returned, and one was answered

only in part. Six students were selected at random in each school to answer questionnaires. Their replies are given in Part Two. Part Three consists of the author's summary and conclusions. Appendix A is a list of choral numbers recommended by teachers. Appendix B is a list of materials and resources suggested by teachers. The questionnaires given to teachers and students are Appendices C and D, respectively.

It is hoped that the study will improve the author's teaching techniques and be a positive contribution to the field of music education. The manner of presentation is largely informal since much of the information is quoted directly from the teachers in an actual classroom situation.

PART ONE

OBSERVATIONS

## I. TEACHING CHORAL MUSIC

Teachers generally responded willingly to the author's request for permission to observe their music classes. They were favorably disposed and enthusiastic concerning the idea of the study; many were anxious to share ideas and to hear about other teachers' music teaching practices. Teachers were, for the most part, friendly and cooperative and frequently offered words of encouragement.

Classroom management was represented by various degrees of strictness and laxity. At one extreme, there was the severe, authoritarian type teacher, at the other the free and easy-going instructor who had difficulty maintaining order. The techniques and procedures used in their teaching of choral music are included in this chapter.

### TEACHER NO. 1      Ninth Grade Mixed Chorus

"Madame Jeanette" (SATB arrangement): This piece, written in the key of D, was transposed to D-flat because the students were less likely to flat in that key. Students sang through the song slowly, first with the piano, then a cappella. Their pitch was checked by the teacher at the end of the piece.

"My God and I" (SATB): Work on this composition was begun with the students singing the last part in four-part harmony. They then sang through the entire song with the solo part. The basses had trouble with their part, so it was repeated; all parts then sang through the piece, with the bass line emphasized on the piano. The last time through, the teacher increased the tempo.

TEACHER NO. 2      Ninth Grade Mixed Chorus

The period was devoted to a "run through" of the music and speaking parts for a forthcoming patriotic program. The following numbers were used: "Fairest Lord Jesus," "I Am An American," "America the Beautiful," "Give Me Your Tired Your Poor," "Onward Christian Soldiers," "America Our Heritage," and "American Hero."

Eighth Grade Mixed Chorus

"Ma Petite Canadienne" (SATB): The teacher had the students sing through the piece once, a cappella, playing the voice parts when needed on the piano. When the tenors had trouble with an entrance, she asked the sopranos to sing the last note before the entrance of the tenor part, and had the tenors follow with the beginning note of their phrase. The sopranos and tenors repeated this procedure several times. Then she played tone-clusters on the piano to test their tonal memory of the entrance.



She immediately had the tenors sing their beginning note following the soprano note. They came in on pitch, showing they had mastered that particular problem.

"Spacious Firmament" (SATB): The students sang the piece through once a cappella. The students then told the director what they thought was wrong with the way they had sung. They then worked out these passages, and the class period ended with a discussion of the word meanings.

#### Ninth Grade Mixed Chorus

The boys were sent to study hall so the teacher could work with the girls on the female voice numbers they were preparing for the spring festival. The observer was asked to play the voice parts on the piano. The girls gathered around the piano and the teacher sang with individual parts. Difficult spots were worked over individually, then put together with all parts. The entire period was spent in this manner.

#### TEACHER NO. 4 Eighth and Ninth Grade Mixed Chorus

"Lonesome Valley" (SATB): Students sang through the piece, a cappella, as the teacher directed. Then they sang it again, without her directing. The students stayed together, observing the crescendos and decrecendos, and singing expressively, as well as when she directed. They were highly sensitive to the teacher's wishes, and were able to feel and sense what she wanted, even when she was not actually conducting them. They felt the

rhythm she set up at the beginning of the piece, and were able to sustain it to the end.

#### Eighth Grade Girls Chorus

"When We Look To Heaven" (SSA): After singing through the piece once, the students were cautioned to come in on their entrances "soft, but solid." They were told to relax, but still maintain control. They were also told that when they tried too hard, they sang either sharp or flat. To intensify the feeling and meaning of the song, the teacher asked them as they were singing, "What kind of place is heaven?", just before the words of emphasis in the phrase.

"Shule Agra" (SSA): The students sang through the song, and as they came to the words "wish me dead", the teacher said, "You don't look like you're wishing for a thing." They sang it again, this time emphasizing the word "dead" by accenting and pronouncing the d's more clearly.

#### TEACHER NO. 5 Eighth Grade Girls Chorus

At the beginning of the period the forthcoming contest was discussed. The students were told to get a good night's sleep and to eat a good breakfast the morning of the contest. They went over the two contest numbers, May Day Carol and Syncopated Clock, both SSA arrangements. Then they discussed the danger of getting "stale" by going over a piece too many

times after it is learned. In order to keep the pieces "alive", they did not sing them again. She played a Smothers Brothers recording for the rest of the period.

#### Eighth and Ninth Grade Boys Chorus

"Battle of Jericho" (TBB): The class sang the piece through once and were then asked their impression of their singing. They answered, "It sounded dead . . . it was out of tune . . . the diction was sloppy." She agreed, then reprimanded them with, "If you can't have any more energy than that I'd hate to see this nation when you become adults . . . stand up, look alert . . . how many of you stayed up past ten last night? . . . how many of you had no breakfast, or more sweets than other food? . . . all this causes no energy." The subsequent singing showed much improvement.

#### TEACHER NO. 7 Seventh Grade Boys Chorus

"The Peddler" (soprano and alto with descant), from the state series, Time For Music: This song was new to the students, and was presented in this way: "Have you ever heard any Russian music on television? This song tells the story of a peddler that carries wares in his pack. In the original story he had to carry his wares across the steppes, which were very barren and desolate, in order to make a living. The music is sad, and also a little happy. Listen while I play." The teacher played

through the piece once. Then she had them begin on the last page with the alto part, followed by the soprano part. At the beginning of the piece, the baritones and altos sang the melody and the sopranos sang the descant.

"Holy God We Praise Thy Name" (soprano, alto-tenor, and baritone): Only the two lower parts were used. They were asked, "What mood should be used - a jolly or a reverent one?"

"Land of Hope and Glory:" All sang the alto-tenor part in unison, with the baritones taking the same part an octave lower. They were asked where they had heard the song before and some of them recognized it as the one often used at graduations.

The class wanted to sing "God Bless America" and "The Happy Wanderer" from the state series, Music For Everyone. The teacher agreed and they sang both songs in unison, an octave apart.

TEACHER NO. 8      Seventh Grade Girls Chorus

"My Favorite Things" from The Sound of Music: The words to this song had been mimeographed for the students. They sang it through once, then worked on a phrase they were singing incorrectly. Their attention was called to a note they were to hold while the piano played. Also they were asked to make a contrast at the words "When the dog bites, when the bee stings" because these were unpleasant things.

"Watermelon Song," from the state series Music For Everyone: The class requested this song. Everyone sang the descant first, and then spoke the rhythm of the descant. Several students were chosen to sing the descant while the others sang the melody.

TEACHER NO. 9      Ninth Grade Girls Chorus

"I Feel Pretty" from Westside Story (SSA): After singing through the song once, the class spoke the words in rhythm. They were told to "accent" and "lean on" each phrase. The sopranos were asked to memorize the words while the second sopranos worked on their part. Then the sopranos hummed their part while the seconds sang. Finally, the class sang through the entire song.

TEACHER NO. 11      Eighth Grade Girls Chorus

"Alleluia" by Mozart (SATB arrangement for two choirs): The eighth grade choruses were learning the parts for the first choir; the ninth grade choruses were to take the parts of the second choir. These comments were made: "Squeeze in your tummies and don't let the rhythm vanish . . . that's good, twice as good, now let's make it three times as good . . . I'm taking this slow and laboriously, but I don't want any mistakes." After working over difficult parts, she said, "It's improving, but there is still more to do on this piece."



"Younger Generation" (SA) by Aaron Copland: Attention was called to the composer. The students were familiar with Copland and his music. The teacher said, "This is sassy and little girlish. Keep it cute." On the phrase, "and the future of the nation", they were asked to crescendo, and make the director feel like saluting the flag.

#### Eighth Grade Boys Chorus

The class was divided into three parts: first cambiata, second cambiata, and baritone. Irvin Cooper from Florida State University had been at their school the previous year to conduct a boys' festival. The teacher agreed with Mr. Cooper in his arrangement of boys' voices. She explained that some of the boys, at the beginning of the year, could not carry a tune, but that now they all could carry a tune and harmonize.

The summer workshop to be held at Chapel Hill under the direction of Lara Hoggard was discussed. They were told all A and B students could apply, and that the cost would be \$25.00.

The boys were encouraged to sign up for music next year instead of taking a study period. It was mentioned that time was often wasted during study periods.

"Wayfaring Stranger" from the book Sing Boys Sing by Irvin Cooper: They sang the song through once. Then the teacher said to the cambiatas, "I get excited when I hear that full, open tone of yours. You sound different from any other part. Your time is short, so make the most of it. The girls can sing the same

notes, but you sound different. It's marvelous."

"Waltzing Matilda" (SAB): This song was new to the class. They were told to read through it once, and to raise their hands if they lost their place. They were also told not to go to sleep on the job, and to sing softly, but with the same energy as for singing loud.

The teacher suggested they sing "Supercalifragilisticexpialadocious" because it was different and relaxing, in comparison to the numbers they had been singing.

#### Eighth Grade Girls Chorus

Several boys from another class were asked to come in and sing with the girls the numbers they had done at spring festival. The songs were from the two state series books, Time For Music and Music For Everyone. They were: "God Bless America," "Song of Galilee," "Brigadoon," "Come To Me, Bend To Me," "Watermelon Weather," "Canyon Moon," and "Every Night When The Sun Goes Down." When "Canyon Moon" was sung, a boy improvised on the drums. This was effective, partly because the boy had a good sense of rhythm.

#### Ninth Grade Boys Chorus

This class consisted of approximately forty boys, divided into four groups. A large percentage of these boys were large physically, and their voices as a whole seemed more mature than most ninth grade boys' choruses. They sang fluently, with good tone quality, and seemed to thoroughly enjoy using their voices. They were pleasant and well mannered, but by no means inhibited

when they sang. The period was spent singing through songs they knew and enjoyed singing.

#### Ninth Grade Girls Chorus

The class was told, "Music isn't fun. It's enjoyment, and satisfaction that comes from a lot of hard work."

A singing contest, to be held at the end of the year, was discussed. At commencement exercises a medal was to be given to the best boy and girl singer.

The difference between an art song and music from an oratorio or larger work was explained. The class was told that Schubert was a great composer of art songs. They were studying the romantic period, and each girl was to make a report on a composer from that era. (No reports were given on the day of observation.) Then they sang "The Trout" by Schubert. The students were told that it was sparkling, light, and flexible, and a good example of an art song.

"Choose Something Like A Star" (SATB) by Randall Thompson from Frostiana, with words by Robert Frost: The meaning of the words and how they expressed Robert Frost's philosophy of life were discussed. The soprano and alto parts were sung separately.

"Sing We and Chant It" (SSATB) a madrigal by Thomas Morley: The teacher discussed the meaning of "madrigal", and told the students that madrigals were originally sung with the singers seated around a table. The class then sang the SSA parts.

The students had filled out questionnaires at the beginning of the year. They included questions concerning their musical background, their likes and dislikes in music. A section of the questionnaire was used for classifying and typing the students' voices.

Part of the choral periods were used for studying different eras in music history, and for listening. Themes of the music used for listening were mimeographed and given to each student.

TEACHER NO. 12      Eighth Grade Mixed Chorus.

"Ma Petite Canadienne" (SATB): The teacher began by saying, "This was crummy Tuesday, absolutely crummy. Boys, sing this very legato." They were asked what the pronunciation of "Canadienne" would be if the note on the last syllable resolved. (Ca-na-di-enn-e). The teacher stopped repeatedly to go over phrases. One student asked, "Why do you keep stopping?" Her answer was, "I don't hear all the parts." She continued as she was doing, and the students cooperated.

The class asked if they could sing "Joshua Fit the Battle of Jericho" (SATB): They sang this well, and with great enthusiasm.

Ninth Grade Mixed Chorus

"Adoramus Te Christe" (SATB) by Palestrina: After singing the song through once, the students tried to sing the phrase "quia per sanctum" without taking a breath. The altos worked on their part, then all the girls sang.

"Joshua Fit the Battle of Jericho" (SATB): Each part was sung separately, then all parts sang together. They were told to watch the director for the cut-off. Then the class stood, and sang the song without the music.

#### Eighth Grade Mixed Chorus

"Canyon Moon" from the state series, Time For Music: The boys sang their part first. They were told to accent both syllables of the word, "riding," to provide a solid accompaniment for the melody. Then the song was sung by the entire chorus.

#### TEACHER NO. 14 Eighth Grade Mixed Chorus

This class consisted of a group of special education students with low I.Q.'s. It was taught by the band teacher who had no other choral classes except this one. He explained to the observer that the students were very difficult to manage and hard to teach. He said that he had to go over each part an excessive number of times before they could sing a part independently. Their strong point was, once a piece was learned, they sang it with great enthusiasm. They had no inhibitions once they knew a song well.

The discipline problems were evident, and the entire period was spent going over an SAB arrangement of "Thank Heaven For Little Girls."



TEACHER NO. 15

## Seventh and Eighth Grade Mixed Chorus

"Canyon Moon" from the state series, Time For Music: The chorus sang this song through from memory, a cappella. They held their parts well, and stayed on pitch.

"Once More My Soul" from the state series, Time For Music: They sang this also from memory, a cappella. The teacher's conducting was very precise. He skipped the piano interludes and went directly to each section without giving the students their pitches. They were able to do this independently, without help from the pianist.

"Song of Praise" (SATB) with text from the Psalms: After singing the song through once, the class was cautioned to sing with more tone in order to be heard above the orchestra that was to accompany them. They were told to crescendo on a descending passage. (The students had a tendency to decrescendo.) They were also told to make the attack on a particular phrase as definite as the other phrases, but soft. Then the chorus was asked to stop on a chord and sing it fortissimo, then pianissimo, to get the exact dynamics necessary at that point.

The music sung by this group was by memory, and a cappella. They knew their music well. The teacher said that he never had the accompaniments to the music played until the students had learned the voice parts. The students liked this procedure. When they finally heard the accompaniment, it was a treat for them.

The teacher apologized to the observer for the singing ability of this class. He stated that next year the performing

groups would be selected, to eliminate students who were not really interested in music. He was genuinely interested in all students who were willing to learn and cooperate, and very impatient with those who were in music simply to "cause trouble". His desire for the coming year was to have students choose between general music and chorus, and be admitted to chorus by audition. This particular class included four special education students. The teacher felt they should not have been admitted to the class because they had proved to be a discipline problem, and could not keep up with the rest of the group.

TEACHER NO. 17      Ninth Grade Mixed Chorus

This group usually met in the auditorium, but because of a conflict, had to meet in the band room. There were not enough chairs for all the students, and no one could find the key to unlock the piano. What easily could have been chaos, was turned into an enjoyable hour. Some of the students sat on the floor. While another teacher searched for the key to the piano, she hummed the starting pitches for an SSA arrangement of "Little David Play On Your Harp". The girls sang the number enthusiastically. They continued with the following songs which they knew from memory: Carousel Choral Collection (SSA) - "You'll Never Walk Alone," "If I Loved You," and "June Is Bustin' Out All Over;" "Amen" (SATB) by Hairston, with tenor solo; "Moon River" (SAB) arranged by Simeone; "A-Round The Corner" (SSA), a

novelty number for three solo girls' parts and girls chorus, with optional violin, string bass, and banjo or guitar accompaniment. This chorus had no previous choral experience. All had taken seventh grade general music, and only a few had taken eighth grade general music.

TEACHER NO. 20      Ninth Grade Girls Chorus

It was estimated that fifty to sixty songs had been learned during the year. They sang with full, free, rich tone, and held their parts well. Their diction was good, and they were very precise in their cut-offs at the ends of phrases. They sang fluently, and knew their music exceptionally well. The teacher was demanding of their attention, and did not waste a minute of class time. These comments were made: "You haven't attacked a song right today . . . you're not ready . . . what do you have your mind on? . . . maybe I'd better not ask that." The following SSA arrangements were sung: "Syncopated Clock," "Some Enchanted Evening," "Boundless Mercy," "Song of Galilee," "The Night Has A Thousand Eyes," "Charlottown."

The teacher used a choral report form (Appendix E) for each student to determine their term grades.

TEACHER NO. 21      Eighth and Ninth Grade Mixed Chorus

The greater part of the period was spent working on music

theory. At the end of the period, a tape recording of a school band and orchestra accompaniment to these songs was played: "My Favorite Things," "Do Re Mi," and "Climb Every Mountain." The students sang with the recording. They were to perform these numbers with the school band and orchestra that evening for the Parent-Teachers Association.

TEACHER NO. 23      Eighth and Ninth Grade Mixed Chorus

"Come Sing This Round With Me" (SAB): This class was lacking in baritones. The girl altos sang the baritone an octave higher on this song. Seven boy altos sang the alto part, along with the second sopranos. The class was stopped on a phrase sung incorrectly by the altos. The students went over this phrase six times, at first slowly, then at the proper tempo. This was done quickly, but precisely. The class did not object to the drill work.

"May The Good Lord Bless and Keep You," from the state series, Time For Music: The class sang through the song, and added the "Sevenfold Amen" at the end. They used their books and mimeographed sheets of the "Amen". The teacher commented: "Hold your music up, you can't follow me with your head stuck down in the music . . . correct your own mistakes . . . do it before I have to stop you."

"Mary Ann," from the state series, Music For Everyone: The class sang through both verses of the song. Then half the class clapped the rhythm marked for claves, and the remainder of the class clapped the rhythm for maracas. When each group was able to hold each rhythm independently, the entire class sang, as each group clapped the appropriate rhythm.

"Watermelon Weather," from the state series, Music For Everyone: The class sang the melody, then the descant. Then the sopranos sang the descant, while the second sopranos, altos, and baritones sang the melody.

The students requested "Almost Like Being In Love," also from the state series, Music For Everyone. They sang through the song once.

One girl in the class had a trained, adult-sounding voice, which was very noticeable. She had been studying voice for a number of years, and usually took the solo parts in performances. The quality of her voice was outstanding, but she was unable to blend with the rest of the group.

## II. USES OF VOCAL TECHNIQUES

The vocal exercises used, and the particular methods of employing vocal techniques in the classroom situation are described in this chapter. This aspect of music was utilized in the choral music classes, although vocalizing was done in one of the general music classes visited. From two to twenty minutes were spent on vocal techniques in each class.

Hereinafter, the use of the vocalises during the class period is given first; second, the vocalises are presented with accompanying remarks; and finally, comments on vocal techniques as songs were rehearsed, are given.

### TEACHER NO. 1      Ninth Grade Mixed Chorus

The first part of the period was used for vocalizing.

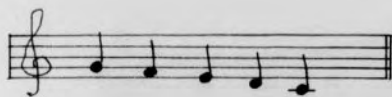
"Float up by half steps."

"Deep breath. Resonance."



Ah----- (continued up by half steps)





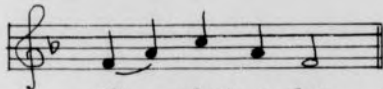
"Slow. Easy."

mi may ma mo moo (continued sequence up by half steps)

During the period these remarks were made: "Good posture . . . feet flat on the floor . . . open more windows . . . sit up straight . . . hum pitches first . . . drop jaws . . . don't work so hard."

TEACHER NO. 2 Eighth Grade Mixed Chorus (a)

Vocalizing was done at the beginning of the period.



Oh---what a day (continued phrase up by half steps)

The above phrase was alternated with "I want to go", "Oh yes I can", and "Oh no you can't."

To work for good tone production, this teacher had her students sing most songs a cappella. She constantly discouraged loud singing. At one point in a song, she had the boys vocalize upward to reach a high note with which they were having difficulty.

Eighth Grade Mixed Chorus (b)

Again, the first portion of the period was used for vocalizing.

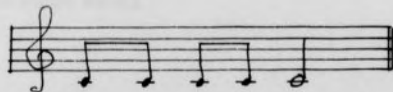


loo-loo-loo-loo-loo-loo-loo-loo-loo

(continued pattern up by half steps)

TEACHER NO. 4 Eighth Grade Boys Chorus

This teacher spent fifteen minutes at the beginning of the period having the boys vocalize.



Used also were the syllables  
di, ti, vi, and li

ni-nay-na-no-noo (continued pattern up by half steps)



la-la-la-la-la-la-la-la-ha-ha-ha-ha-ha  
lo-lo-lo-etc.  
lay-lay-lay-etc.

(continued pattern up by half steps)



moo mo ma may mi mi

## Eighth Grade Girls Chorus

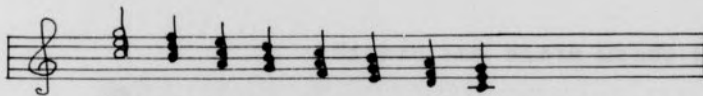
The same vocalises were used for this class as for the Eighth Grade Boys Chorus. Attention was called to the pronunciation of the word "wheel." The girls were told it sounded as if they were singing "whil", and were told not to clip the word.

TEACHER NO. 5 Eighth Grade Girls Chorus

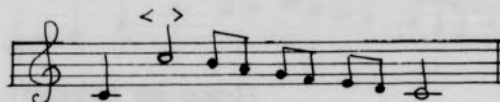
Twenty minutes were spent vocalizing using these exercises:



mi-may-ma-mo-moo--- (continued up by half steps)



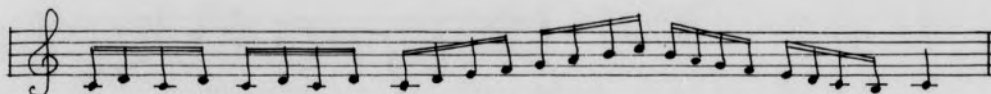
moo-----



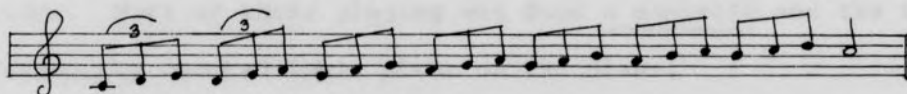
a. (buzzed on card)

b. tee-oo-----

This exercise was done first with the piano, then without. The teacher checked the pitch at the end.



- a. la-la-la-etc.  
 b. (buzzed on card) (continued up by half steps)



- a. (buzzed on card staccato, then legato, with piano)  
 b. (syllables were used and sung without the piano)

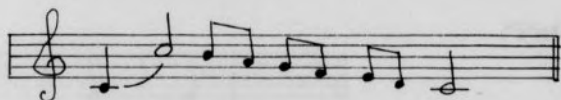
These comments were made: "Watch your posture . . . your spine gives you support . . . get the tone higher in your head . . . don't scoot up . . . open your mouth like the dentist does . . . what opens up? . . . the covering over your wind-pipe . . . breathe in . . . do you feel it open up? . . . drop your jaws and don't move your head."

#### Eighth and Ninth Grade Boys Chorus

The beginning of the period was used for vocalizing.



- a. (buzzed on card)  
 b. Ah----- (continued up by half steps)



tee-roo----- (continued down by half steps)

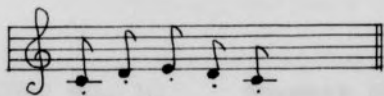
Several times during the period attention was called to poor posture. The class was also told to open their mouths wider. Part of their singing was done a cappella and the teacher frequently checked their pitch on the piano.

TEACHER NO. 8 Eighth Grade Girls Chorus

The first part of the period was used for vocalizing.



Ah----- (continued up by half steps)



Ha-ha-ha-ha-ha (continued up by half steps)

Seventh Grade Girls Chorus

Again, the beginning of the period was used for executing vocal exercises.

"Put your hands on your hips."



Ha-ha-ha-ha-ha-- (continued pattern up by half steps)



Ah----- (continued up by half steps)



La-la-la

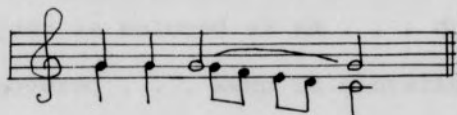
"Seconds, make the chord minor."

When the teacher said, "Positions", the students responded with correct posture. They were asked to put two fingers in their mouths vertically before singing.

TEACHER NO. 10

Seventh Grade General Music

These vocalises were used at the beginning of the period:



Ay-ee-oh-----

sopranos  
altos





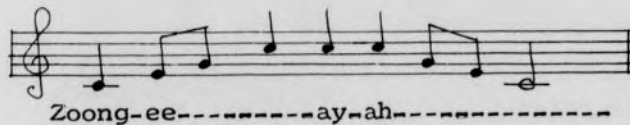
1st sopranos  
2nd sopranos  
altos

mem-o-ries, mem-o-ries (continued up and down by half steps)

All parts tuned on "ee." The 2nd sopranos and altos held their notes on "ee" as the first sopranos sang "memories."

TEACHER NO. 11 Eighth Grade Girls Chorus

This vocalise was used at the beginning of the period:



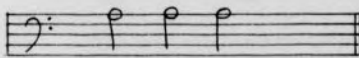
(continued pattern up by half steps)

These comments were made before and during the execution of the above exercise: "Stand . . . good posture . . . light on your feet . . . stand on the balls of your feet . . . hands up in the air . . . open up that million dollar hinge . . . tight tank . . . focus the tone behind your eyeballs . . . tongue firm, not flabby . . . sing ah-oh-oo on one pitch . . . now sing ay just as colored as ah . . . don't move a thing . . . keep it covered . . . keep it vibrating in your head . . . test your mouths with two fingers . . . squeeze in your tummy . . . tuck

in your little tails (sic) . . . go to a hum . . . wrap the hum around an ah . . . jaw down . . . throat open . . . tight tanks . . . sing zoong . . . put your hands on your nose . . . does it tickle your hands? . . . now put ee where zoong is . . . darken the color . . . sing zoong-ah, then zoong-oh . . . tongue down . . . throat open . . . hands down . . . give them a shake . . . open your mouths . . . sing al-le-lu-ia . . . don't move anything but your tongue . . . when you sit down, don't quite complete the job."

#### Eighth Grade Boys Chorus

The period began with this exercise:

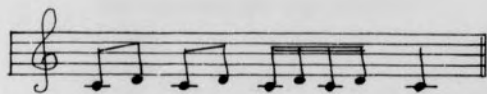


Ah-ay-ee----

The teacher made these comments: "Sing softly, but with the same energy as when you sing loud . . . don't sing out of a buttonhole . . . rich and deep, baritones . . . plant your feet . . . focus your tone behind your eyeballs . . . let me see you all filled up with the note, like you are getting ready to shoot a basketball . . . at the first of the year I had to hit you in the tummy to get you to sing a high C . . . now you can do it alone."

## Ninth Grade Girls Chorus

These vocalises were used at the beginning of the period:



Ah----- (continued up diatonically)



Ah----- (continued up diatonically)



Ah-----  
 Ay----- (continued up diatonically)  
 Oh-----  
 Oo-----

As the students vocalized these comments were made:

"Sopranos, pure star, and plenty of breath to support it . . .  
 altos, rich, velvety, smooth . . . sing fa-la-la . . . pretend  
 your tongue is hot . . . be stingy with your breath."

TEACHER NO. 12

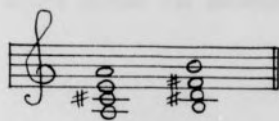
Eighth Grade Mixed Chorus (a)

The following four vocalises were used at the first of  
 the period:



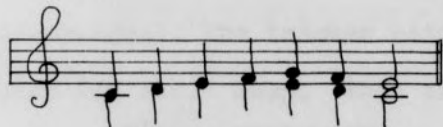
la-la-la-la-la-la-la  
lee-  
lay-  
lo-  
loo-

(continued up diatonically)



la---la---

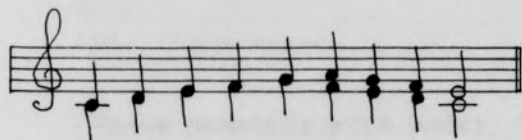
(continued up diatonically)



la-la-la-la-la-la-la  
loo-

sopranos  
altos and basses

"Sopranos, up 5 and down 3.  
Altos and basses, up 4 and  
down 4."



la-la-la-la-la-la-la-la-la  
loo-

sopranos  
altos and basses

"Sopranos, up 6 and down 3.  
Altos and basses, up 5 and  
down 5."

Before vocalizing each time these directions were given:  
 "Open your mouths . . . drop your jaws and open your throats . .  
 . real nice relaxed jaw."

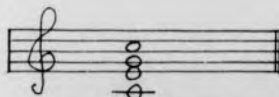
#### Ninth Grade Mixed Chorus

The same exercises were used as for the Eighth Grade Mixed Chorus (a). In addition, the third and fourth exercises were done in minor as well as major.

#### Eighth Grade Mixed Chorus (b)

The same vocalises were used as for the Eighth Grade Mixed Chorus (a). The first exercise was done also on "ha" and "ho." The students were asked to put their hands on their diaphragms. The teacher said, "When you are surprised, you gasp for air. Gasp. Then sing on 'ha'."

This vocalise was used in addition to the others:



La-----

"Take a breath like you are surprised. Let it out slowly. Let's see who can hold it the longest without collapsing."

These comments were made: "Sit on the edge of your chair . . . put your finger beside of your nose . . . feel the vibrations in your sinus cavity . . . sing nee . . . feel these vibrations no matter what you are singing . . . put your finger across your lips . . . feel the vibrations in your lips . . . let me hear a good healthy dark sound . . . long jaw . . . feel

from your toes . . . pretend you're swimming under water across the pool. Dive in. Take a good breath before you dive . . . your voice is your instrument, the hardest to play."

#### Eighth Grade Mixed Chorus (c)

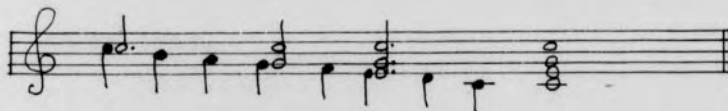
Again, the same vocalises were used as for the Eighth Grade Mixed Chorus (a). On the first exercise the students sang the pattern up six tones without breathing. They were told to sing on "ha", put their hands on their diaphragms, sit on the edge of their seats, and relax their shoulders.

#### TEACHER NO. 13      Seventh Grade Mixed Chorus

The students began by singing the major scale by syllables. Ascending, they used staccato, and descending, legato.

Next, they sang this exercise:

Do-----do-----do-----do-----  
Do-ti-la-sol----sol-----sol----



Do-ti-la-sol-fa-mi-----mi-----  
Do-ti-la-sol-fa-mi-re-do-----do-----

The class was divided into four parts. The first part held do. The second stopped on sol, the third on mi, and the fourth continued down to do.

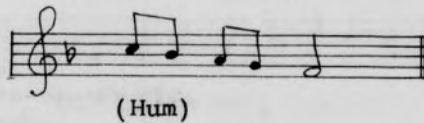


TEACHER NO. 20

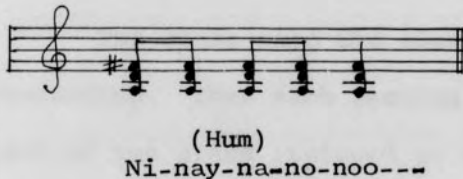
## Ninth Grade Girls Chorus

The beginning of the period was used for vocalizing.

"Loose lips."



"Push from the diaphragm."



"Clear the breath from  
your tone."

These comments were made during the class period: "Always think the tone before you sing it . . . no tension in your throat . . . sing when, not whin . . . on done, close to a hum."

Frequently, while conducting, the teacher would make a round ("O") sign with her hand to get the students to open up their tone.

TEACHER NO. 21

## Ninth Grade Girls Chorus

Class was begun with this exercise:

"Get the heaviness out  
of your throats."

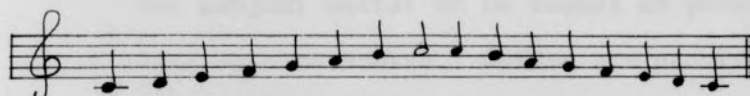


Mi-mi-mi-mi-mi-mi-mi-mi (continued up by half steps)

TEACHER NO. 23

## Eighth and Ninth Grade Mixed Chorus

The first part of the period was used for vocalizing.



ma-ma-ma-etc.

may-

mi-

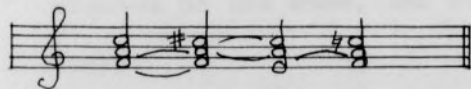
mo-

moo-

The class sang the above major scale, ascending and descending. Then each section sang the scale alone while the rest of the class listened to see if they were in tune. They proceeded the same way for the harmonic minor scale. Then they sang the chromatic scale on "1a."

## Seventh Grade General Music

This vocalise was used at the beginning of the period:



Ah-----

The teacher had the students crescendo and decrescendo as they sang. They were told to crescendo slowly and easily, not suddenly.

### III. TEACHING GENERAL MUSIC

The subject matter to be taught in general music classes still seems open to debate. Guides are provided by some school systems, but final decisions as to what will be taught appear to rest with the individual teacher. This chapter is based on the material covered solely within the class period observed, and reflects only a portion of the total general music program in each school. The overall curriculum is implied in the teachers' statements of their goals for general music, presented in Chapter XII.

#### TEACHER NO. 1      Seventh Grade General Music

The teacher returned the students' examination papers. She told them that on the whole, they did the best of all her classes on the exam, and that their class had the only perfect score.

The film strip to Benjamin Britten's "Young Person's Guide To The Orchestra" was shown. The class was told to pay close attention, because the next day someone would be called upon to operate the projector, changing slides at the proper time, according to the instrument or instruments heard on the record. First, the film was shown without the sound. The

teacher stopped at various points and asked the students to identify the instruments by sight. They were then told to sit up straight while listening to the record with the film strip, and to try to hear the subtle difference between the violin and the viola.

The last part of the period was devoted to rhythm work. Simple rhythmic patterns were notated on a chart, with a different color used for each of these instruments: drum, wood block, sticks, maracas, and tambourine. Leroy Anderson's "Jazz Pizzicato" was used. The teacher pointed to each rhythm as the record was played. Then several students were chosen to play the instruments as the record was played a second time.

#### Seventh Grade General Music

Each student had a mimeographed sheet with a picture of the keyboard and a list of musical terms. The students had filled in the names of the white notes on the keyboard. First, the meaning of each term was discussed. "Pitch" was defined as a tone which is caused by vibrations. A student was asked to spell "vibration." "Interval" was defined as the difference between two pitches. The students were told that there could be an interval as small as a half step, or as large as there are keys on the piano. The teacher then played four intervals, a major second, a major third, a perfect fourth, and an octave, and asked them to determine the interval. "Octave" was defined as meaning from one note to the nearest note with the same name. It was explained that a half step is the smallest interval that

can be played on the piano, and that smaller intervals such as a quarter step can be sung by the voice or played on the violin. A "whole step" was defined as two half steps. One student was asked to draw a sharp on the board, followed by all students drawing one at their desks. The xylophone was used to demonstrate whole and half steps. Another student was asked to draw a flat on the board, and the class was asked what a flat did to a note. The "chromatic scale" was defined as playing or singing by half steps. This also was demonstrated on the xylophone.

The next part of the period was used for keyboard work. A student was asked to go to the piano and find middle C, play one octave above, one octave below, and count the C's on the piano. Another student was called on to do the same but was unable to find middle C. She was asked to remain at the piano while another student found the note, so she could see her mistake. The teacher then played a chromatic scale, slowly, and had the students count the half steps occurring in one octave.

The last three minutes of the period were used to work a crossword puzzle on their mimeographed sheets. It was based on terms they had studied, and was made up by the teacher.

TEACHER NO. 3      Seventh Grade General Music

The syllable "mi" was introduced as being between re and fa. The teacher explained that do was the foundation, mi was the third floor, and sol was the fifth floor. The hand

signal was demonstrated, based on Irvin Cooper's recommended method of teaching syllables. The students were asked to read a chart of syllables, which included mi, by singing the syllables by name and using the hand signal.

The names of the lines and spaces of the bass and treble staves were reviewed. The teacher used her fingers to represent the lines, and the spaces between her fingers to represent the spaces.

The students were then asked to take notes as the great staff was explained. First, the class was asked to spell bass, clef, and treble, and were cautioned not to spell treble, trible or trebble. It was explained that a conductor uses a "grand staff," and that they could see examples of the "grand staff" in hymnbooks. A bracket was drawn at the left end of the staff, and explained. The students were told that many years ago there were eleven lines, but that now only ten are used. Leger lines were explained and drawn on the board.

The last part of the period was used to introduce the musical, My Fair Lady, by Lerner and Loewe. "Overture" was defined as a combination of melodies, main ideas, and themes. After giving a synopsis of the story, the teacher told the students they would hear the recording at the next class period.

The question and answer process was used throughout the class period. The students were alert and responsive.



The students' test papers were returned. "A" papers were distributed first, "B" papers second, then the remainder. One student was given an "F" because she forgot to put her name on the paper. Another student had been absent for the test, but was not allowed to make it up. The teacher said it was the students' responsibility to stay healthy. The test consisted of two parts: Part One was an identification of the notes on the treble and bass staves; Part Two was an identification of all the sharp key signatures. Each part of the test was reviewed, and students' mistakes were discussed.

The rule for finding the names of the flat keys was given. (The name of the key is always the same as the next to last flat.) The class was told that they could also count down four degrees to arrive at the name of the key. This was illustrated on the board. Several flat key signatures were written on the board, and individual students named the key each represented. Students who did not have their hands raised were the ones called upon. The class then wrote the rule in their notebooks.

The remainder of the period was spent singing "Dese Bones," a folk song found in The Folk Songs of North America by Alan Lomax. It combined alternate singing and speaking parts, and was accompanied by hand signs. The first time through, the teacher took the speaking parts. The second and third times, individual students were asked to lead the song by taking the speaking parts.

TEACHER NO. 6      Seventh Grade General Music

The students were asked to tell what they remembered about Mozart. They recalled that he played the piano, violin, and harpsichord, and that he wrote classical music. They were told that Mozart was more even-tempered and more gay than Bach, and that Bach's music was more dramatic than Mozart's. They were also told that Mozart used more instruments than Bach.

The students were then asked to define the musical terms they were to have looked up in the music dictionary in the library. "Symphony" was defined as an instrumental musical composition for full orchestra, written in three or four movements. "Opera" was defined as a play set to music with costumes and scenery. A recording on the life of Mozart was then played. As various terms were mentioned and explained on the record, the teacher wrote them on the board (concerto, sonata, cantata, overture, mass, requiem mass, harpsichord, violin, piano, serenade). Excerpts from The Magic Flute, The Marriage of Figaro, Don Giovanni, and "Concerto for Flute and Harp" were included on the record.

TEACHER NO. 9      Seventh Grade General Music

This teacher had four "levels", or tests, that each student had to pass during the school year. They were required to come after school and continue taking the test until they had received a perfect score. Some students had taken one test as many as five times.

Each student was given a mimeographed sheet with an explanation of the pattern for the major scale. A student was asked to read the paragraph aloud. The pattern was discussed, followed by a review of the rule for finding the names of sharp keys. (Count up one-half step from the last sharp.)

The rhythmic values of eighth, sixteenth, thirty-second, and sixty-fourth notes were discussed. Then the class clapped a simple four-measure rhythmic pattern consisting of half, quarter, and whole notes.

The students were asked to define "interval" (the difference between two pitches). Then they sang each interval of the major scale by number first, then by syllable. "Here Comes The Bride" and "Auld Lang Syne" were used as examples of pieces beginning with the interval of a fourth. The "Star-Spangled Banner" was used as an example of a piece beginning with a descending major triad. The tones used to indicate "N-B-C" were used as an example of the major sixth, and the major third.

"Triad" was defined as a chord consisting of three notes. Reference was made to "tricycle", having three wheels. Triads were notated on the board, and sung with the syllables do-mi-sol. A four-measure melody notated on the board was sung by the class, with syllables.

The last part of the period was spent singing "Blow The Wind Southerly," a sea chanty found in the book, Rails, Sails, and Wagon Trails.

TEACHER NO. 10      Seventh Grade General Music

Thirty terms and symbols that had been discussed during the year were listed on the board. The students copied the terms, then each one was discussed as a review for their examination. The following are some of the explanations that were given:

Bar line: "What would happen to music if there were no bar lines? It would all run together."

Whole rest: "The whole rest hangs from the line. Give it more credit than the half rest which sits on the line."

Octave: "Octave means to sing eight notes higher than written. Think of "octopus" having eight arms, or "octagon" having eight sides."

Crescendo sign: "Does this mean to crescendo suddenly or gradually?" (Gradually.)

Ritard: "Ritard (sic) means to slow down and is usually found at the end of a piece. A train slows down at the end of its journey."

TEACHER NO. 12      Eighth Grade General Music

Two students gave reports orally to the class. One was on Eddie Duchin, the other on Jim Reeves, a country and western singer. The first student played a piano recording which was in the style of Eddie Duchin. The second student forgot to bring his record.

Two students got out the autoharps while the class vocalized. Two other students were chosen to accompany the class on the autoharps as they sang "The Peddler" from the state series, Time For Music. Another two were chosen to accompany as the class sang "I'll Not Marry At All" from the same series.

A student gave a report on Bach. The teacher pointed out Bach's picture on the wall, and then had the class look at the song "Sheep Safely Graze" in Time For Music, and "Alleluia" from Bach's Christmas Cantata in Music For Everyone. The class was told to watch for compositions by Bach in church music.

The period ended with the singing of "God Bless America" and "Canyon Moon" from Music For Everyone.

#### Seventh Grade General Music

A background of Brahms' life was given in preparation for listening to a record of his music. The following comments were made: "Brahms gave a concert at the age of thirteen. What other composer that we've studied gave a concert at a very early age? (Mozart) Brahms was fat, cute, and smoked a cigar. He was the most famous for his symphonies. What other composer wrote symphonies? (Beethoven) Most composers had poor love lives. Brahms fell in love with a soprano in his choir, but she didn't return his love. He performed and composed for a living." A Walt Disney recording, "Story of Great Composers" about Brahms and his music, was played. These selections were included:



"Lullaby," "Piano Concerto No. 2 in B-flat Major," and "Symphony No. 1 in C Minor." The students were told to sit up straight while listening, and were asked to identify the instruments heard on the recording. They were told that it took ten years for Brahms to complete his first symphony. He was compared to Mozart, who composed rapidly. Brahms was said to have taken long walks in the woods, and to have written themes in a notebook as they occurred to him. They were told that he was given an honorary degree in philosophy.

The students then sang "Streets of Laredo" from the state series, Time For Music. They were asked to identify the key before singing. Two students came to the front of the room and played the two autoharps as the class sang the entire song. (For all songs with autoharp accompaniment, chords to be played were penciled in large letters in the teacher's book, for easy reading of the autoharp part.)<sup>1</sup> The same procedure was followed for "The Peddler," from the same book.

Before singing "Hayride" from Time For Music, the key and time signatures were discussed. The same was done for "The Happy Wanderer" and "Whistle, Mary, Whistle" from the same book.

The last few minutes of the period were spent with a student reading the introduction to Brigadoon in Music For Everyone. This was in preparation for learning "Almost Like Being In Love," a song from Brigadoon.

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<sup>1</sup>Students playing the autoharp used the teacher's book.



TEACHER NO. 15

## Seventh Grade General Music

This class had been studying periods in music history, composers, their styles of writing, and their compositions. The class period was devoted to summarizing what the class had learned previously. The students were divided into two teams, boys against girls. Each team was to get one point for each correct answer. An incorrect answer gave the opposing team a point. After hearing a small portion of a record, the students were to tell the following: the period in music history represented, the date of the composition within 20 years, the name of the composer, the country where the composer was born, the type of group performing (symphony, string quartet, etc.), and the name of the composition. Some of the records played were: Copland's "Billy The Kid," Bach's "Brandenburg Concerto No. 1," Moussorgsky's "Pictures At An Exhibition," and Rimsky-Korsakov's "Sheherezade." The students seemed to guess at the answers rather than actually knowing the compositions. The teacher said later that he realized the students had not grasped what he had expected of them.

TEACHER NO. 16

## Eighth Grade General Music

This class did not go to the music room. The teacher went to the eighth grade English classroom and lectured. There was no textbook, so the students were required to take notes on

what was said. The following points were covered in the lecture:

An opera is a theatrical production set to music. Some elements of theatrical production have to be changed. For instance, love scenes are more dignified. In opera, the characters and the plot are the most important elements.

An oratorio is more of an oration, a text set to music. Grammatical usage is a very important element. The text is the most important element. Handel's 'Messiah' takes its text from the Bible. Often, an important phrase is repeated over and over, such as 'King of Kings, Lord of Hosts.'

Chamber music is written for small groups to be played in small rooms. A duke would often call together his composers, and they would go into a back room of his castle to write music. Until 1800, most compositions were chamber music outside of church music. It was a more involved type of music, and more intellectual. String quartets were popular. This was their entertainment. They had no television. As lots of sound was needed for the grand ballrooms, several quartets would be put together to form a large group, called an orchestra.

The concerto grosso had three contrasting parts. There were different tempos, speeds, and movements. One could expect to hear a fast movement, a slow movement, and then a very fast movement. Order was demanding. In the late eighteenth century everything had to be done perfectly. Perfection was demanded in their social lives. One had to be sure and pick up the correct fork at a banquet.

The symphony was an expanded form. Instruments were added. In the late eighteenth century the dance form was added to the symphony. Concertos were written for virtuosos, in three movements, for a soloist and orchestra. The violin and the piano were often featured.

A suite is a series of smaller forms, all with a basic unity.

A tone poem is a composition of contrasting themes, but combined into one work. It doesn't cadence or stop.

The students were told that during the next class period they would discuss terms often found on programs of musical events.

TEACHER NO. 16      Seventh Grade General Music

The class period was spent dictating a test covering material that had been studied. The following questions were asked:

1. Give the town and country of Beethoven's birth.
2. Give Beethoven's first name. Spelling counts.
3. Beethoven is considered a bridge between what two periods in music history?
4. How many symphonies did Beethoven write?
5. In what year did Beethoven go totally deaf?
6. Give the number of the Eroica Symphony.
7. To whom was the Eroica Symphony originally dedicated?
8. What instrument did Beethoven play the best?

Extra credit was given for answering two questions after hearing a portion of the Eroica Symphony: (1) Do you hear a fixed idea? (2) Do you consider this classical or romantic? The students exchanged papers and were told to take one point off for each misspelled word.

TEACHER NO. 17      Seventh Grade General Music

The students had previously asked if they could bring records to class and had been given permission to do so. Three students introduced and played records by Nat King Cole, Gary Lewis and the Playboys, and the Righteous Brothers. The rest of the period was spent singing songs from the state series books. Records belonging to the series were played to accompany the singing. The recordings had a good rhythmic feel, and the students seemed to enjoy singing with them.

TEACHER NO. 18      Eighth Grade General Music

Recordings from Carousel and The Sound of Music were played. The students were told that a test would be given at the next class period on the five musicals they had studied. (My Fair Lady by Lerner and Loewe, Westside Story by Bernstein, Carousel, The Sound of Music and South Pacific by Rodgers and Hammerstein.)

Songs were sung from the state series with accompanying recordings.

Each student was required to keep a notebook of worksheets used in class. Included were exercises on bar lines, letter names, note values, time signatures, counting time, rest values, and drawing clef signs.

TEACHER NO. 19      Seventh Grade General Music

The teacher introduced the song "Home, Sweet Home" by John

Howard Payne. The students were told that Payne wrote the song "after he was twelve years old and had no home of his own." The class was asked to look for additional information on the composer in the encyclopedia in the library or at home. They were to write the information in their composition books. The remainder of the period was spent telling the visitor what they had studied during the year.

The students had been given two phrases to use as aids in remembering the names of keys. The first letter of each word of this phrase represents the sharp keys: Good Deeds Are Ever Bearing Fruits. The first letter of each word of this phrase represents the flat keys: Faithful Business Ever Adds Daily Gain. During the year the students were given a quiz on all the sharp and flat keys, and a spelling bee on musical terms was held. "Maestro", a Bingo-type musical game distributed by the Remick Music Corporation of New York, was used to help students remember musical terms and symbols.

Each student was required to purchase a hard-backed composition book at the beginning of the year. The following information was written in their books:

What is general music? Vocal, creative, appreciation, history, theory, and ear training.

Rules for studying. (Notes were taken by the students from a recording "The Strangest Secret" by Earl Nightingale.)

You become what you think about. If you think of an easy way out you will become a flop. Don't



ever say you can't. You can do it, if you try. If you don't try you can't do it. What you plan, is what you'll be. Most of us are operating on half our energy.

Words to the school song, state song, and the national anthem.

A story using musical symbols. (Examples: a sharp witty man; enjoy the pause that refreshes; an elderly father leaning on his staff; she forgot to measure the flour; I want to rest.)

Musical terms and definitions.

Words to three Thanksgiving songs: "Thanksgiving Prayer," "Praise For Peace," "Now Thank We All Our God."

A list of Christmas carols.

"O Come All Ye Faithful," in Latin.

Paragraphs about musicians in current events. (Bernstein, Hammerstein, Sophie Tucker, and Billy Rose.)

Story of the "Star-Spangled Banner."

Diagrams of conductor's beats.

Stories of "Dixie," "Battle Hymn of the Republic," "America," "Yankee Doodle," "Home, Sweet Home."

Words to Thanksgiving, Christmas, and Easter songs the class had composed.

Other activities the students had participated in during the year were: the recording of their voices, individually; conducting the class in a song; and the making of instruments. Extra credit was given for listening to recommended television programs.



TEACHER NO. 20

## Seventh Grade General Music

The teacher began by saying, "We have been studying humor in music. How did Bernstein tell us how to get humor in music?" These answers were given: "wrong" notes, sounds of instruments, long pauses, dynamics, contrasting tempos, use of extra-musical sounds, and use of voices. The story of "Till Eulenspiegel" was then read to the class, followed by the recording. The next class period was to be spent listening to "Peter and the Wolf."

TEACHER NO. 21

## Seventh Grade General Music

The students were told that if they attended the performance of "Bye, Bye Birdie" in a nearby town they would get an automatic "A" on their project. They were to do one or more projects consisting of at least two pages for each report. They were told that their grade would depend on their tests, their behavior, and their projects.

The Negro spiritual was introduced and syncopation was discussed. The students clapped the rhythms to "He's Got The Whole World In His Hands" and "Nobody Knows The Trouble I've Seen" from the state series, Music For Everyone. Then both songs were sung.

TEACHER NO. 22

## Seventh Grade General Music

The following introduction to jazz was given:

What did Jazz come from? (The blues.) It was a combination of two types of folk music, American and African. The rhythmic patterns came from the Negro people. Negroes have a keen sense of rhythm. They felt it from the time they were small, at home, and at church. The Negro spiritual was sung at funerals. It was part of their way of life. Rhythm is the most important element of jazz.

"Let Us Break Bread Together" and "O Won't You Sit Down, Lord," from Time For Music, and "Nobody Knows De Trouble I've Seen" and "He's Got The Whole World In His Hands" from Music For Everyone were used to illustrate syncopation. The students clapped the rhythms before singing.

They were told the early jazz musicians mostly sang, but later used instruments. A recording made by Louis Armstrong in 1933, "I've Got The Whole World On A String," was played. The class was asked to listen for the similarity between jazz singing and jazz playing.

TEACHER NO. 23      Seventh Grade General Music

The first part of the period was spent reading two rhythms from the board. The sopranos tapped the first rhythm, followed by the second sopranos and altos tapping the second rhythm. Both sections then tapped the two rhythms simultaneously. This was followed by each section tapping the alternate rhythm separately, then together. The remainder of the period was spent working on "Green Cathedral" and "Come Sing This Round With Me." At one point the sopranos missed a note and the phrase was repeated nine

times. This was done quickly and efficiently and the students did not seem to object.

At the end of the year, each student was to be tested on singing the major, minor, and chromatic scales. If they were able to sing them without the piano, they would receive an "excellent." They would receive "satisfactory" for singing the scales with the piano, and "unsatisfactory" if unable to sing them at all.

The remaining weeks of school were to be spent on folk songs, and the class would be allowed to bring guitars and other instruments from home.

Extra credit was given for attending concerts throughout the year.

#### IV. TEACHING MUSIC THEORY IN CHORAL REHEARSALS

None of the classes visited was designed solely for the teaching of music theory. Theory, which was given extensive treatment in general music classes, was presented only slightly in some choral classes.

##### TEACHER NO. 2      Eighth Grade Mixed Chorus

Charts had been prepared with the syllables doh, ray, me, and soh written on them in various combinations.<sup>2</sup> Students were called on to sing the syllables. A quarter note rhythm was used except on syllables followed by a dash, which were given a half note value. Combinations of the above notes were then played on the piano. Students were asked to sing by syllable the notes that were played.

##### TEACHER NO. 4      Eighth Grade Boys Chorus

The class sang the A, B-flat, B, C, and C-sharp scales up one octave and back in whole notes, halves, quarters, and eighths, by letter name.

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<sup>2</sup>The system of teaching syllables advocated by Irvin Cooper was used by this teacher.

TEACHER NO. 7      Seventh Grade Boys Chorus

The teacher drew a pause symbol on the board and asked the students what it meant. Then she drew the symbols for crescendo and decrescendo and the class sang "ah" according to the symbols. Attention was called to two half notes tied in the song "Land of Hope and Glory." The class was asked the number of counts the notes were to be held, and also what kind of notes followed. (Eighth notes.) The rhythmic pattern of the phrase was notated on the board, and the students clapped the rhythm.

TEACHER NO. 8      Seventh Grade Girls Chorus

The class was asked to identify "mf" in the song, "May Day Carol." They were then asked what words the letters represented, and how loud they should sing. The signs for crescendo and diminuendo were put on the board and the students were asked to identify them. They were told to refer to the chart of musical terms in the room, and also to the glossary in their books.

TEACHER NO. 9      Eighth and Ninth Grade Boys Chorus

Attention was called to these symbols and words: accel., mf, f,  $\text{♩}$ , mp, a tempo, and legato. The students were then asked how many measures there were in the first phrase of a particular song, and how many notes the phrase mark connected. The abbreviations and words D.C., Da capo, and Dal segno were discussed.

TEACHER NO. 23

## Eighth and Ninth Grade Mixed Chorus

Two four-measure rhythms in 4/4 time including quarter, eighth, half and dotted half notes, and quarter rests were notated on the board. The students clapped each rhythm, then sang the rhythms on "la." They were able to do this independently.

A simple four-measure melody using half, quarter, and whole notes in 4/4 time was also notated on the board. The beginning note was given on the piano, and individual students were called on to read the melody on "la." None of the students was able to read the entire melody correctly without help.



## V. CLASSROOM PROCEDURES

Procedures, including calling the class to order, checking the roll, passing out music, and dismissing the class are presented in this chapter. In many cases there is nothing unusual or significant to record about such routine matters. A majority of the teachers simply began their classes by talking to the students, or by checking the roll. In most cases students distributed the music to be used during the period, and the class was dismissed at the sound of the bell. In some of the classes the roll was not checked on the day of observation.

### TEACHER NO. 1

The roll was checked by sight. No talking was permitted while the roll was checked. The checking was done quickly and efficiently. In two classes, a chord was played on the piano to call the class to order. Individual students were chosen to distribute the music.

### TEACHER NO. 2

The class president of each group was responsible for calling the roll. Students distributed the music. Class presidents dismissed the classes, one row at a time.

TEACHER NO. 4

The teacher called the roll (aloud). No talking was permitted. Students passed out the music.

TEACHER NO. 5

The class was allowed three minutes to settle down and sharpen pencils if necessary. One student called the roll while two others distributed the music.

TEACHER NO. 6

The teacher checked the roll by sight. Very little talking was allowed. The students were courteous and had been trained to say "Good morning" as they entered the room.

TEACHER NO. 8

The music was passed out by two students before the class was called to order, and was collected by students as the last song (a familiar one) was being sung at the end of the period.

TEACHER NO. 9

Students were chosen to call the roll, distribute, and collect the music.

TEACHER NO. 11

Students distributed the music. No talking was allowed. For one piece of music the teacher had each student come to the piano to pick up a copy. The class left the room at once when the final bell rang.

TEACHER NO. 12

The music was passed to each row by the teacher. At the end of the period, the music was passed to the front of each row and sorted by the student at the head of the row. At the end of the period of the last class, two boys were chosen to collect the books, put the record player up, and push the piano back against the wall.

TEACHER NO. 13

Each student had been given a number and was listed under his homeroom teacher. As the name of each homeroom teacher was mentioned, the students counted off by number. The state series books were kept underneath the students' desks.

TEACHER NO. 14

The students were dismissed by sections (altos, sopranos, basses, tenors.)

TEACHER NO. 15

A student checked the roll. Some talking was allowed.

TEACHER NO. 19

The teacher counted to three, slowly, at the beginning of each period. If the class was not quiet by the count of three, they had to report to her after school.

TEACHER NO. 20

The Ninth Grade Girls Chorus had folders with their sheet music inside. Each folder had the student's name on the front.

TEACHER NO. 22

There were folders with the sheet music inside for each student. The state series books were left at the front of the room on a table at the end of each period. The class was dismissed by rows.

## VI. MUSIC ROOMS AND EQUIPMENT

Music rooms ranged from small basement classrooms with exposed pipes in old buildings, to spacious rooms equipped with permanent risers, seats with drop desks, and excellent lighting, in new, modern buildings. The following equipment was available to each teacher, and is not given in the descriptions: record players, tape recorders, and staff liners. All pianos were spinets except as indicated.

TEACHER NO. 1 All choral and general music classes of this teacher met in a regular classroom which had been converted into a music room. Students sat at desks, a handicap in working on choral music, according to the teacher. Visible in the room were woodblocks, a triangle, a xylophone, a drum, a rhythm chart, and a chart of the instruments of the orchestra.

TEACHER NO. 2 The music room was equipped with risers and individual folding chairs. Two chalkboards were located on the sides of the room and toward the front. The location of the boards made it difficult for all of the students to see them. Across the front of the room were closets. On the door of each closet was a bulletin board. Two were used for charts with a pattern of syllable notation printed large enough for classroom

use.<sup>3</sup> Another had flowers cut out of construction paper with the name of a member of one of the choral classes inside each flower. A fourth bulletin board had contest certificates from the previous year posted on it.

TEACHER NO. 3 This teacher taught general music classes in the same school as Teacher No. 2, and had a separate room in the same building. The room was in the basement and had permanent risers (it had once been used for choral classes as well as general music). On the risers were desks with tablet arms. There were chalkboards across the front of the room. The single bulletin board displayed syllable charts for use in teaching sight-reading.

TEACHER NO. 4 Permanent risers and individual folding chairs were provided each student in this room. Across the front of the room were chalkboards and one bulletin board on which were contest award certificates and photographs of choral groups from the previous year. Also posted was the schedule for the contest to be held in the spring. (During the observation, the teacher reminded the students to watch the board for important dates and announcements.)

TEACHER NO. 5 This room had permanent risers and individual

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<sup>3</sup>The system of teaching syllables advocated by Irvin Cooper was used.



folding chairs. Across the front of the room were blackboards and a bulletin board, posted with dates of forthcoming performances. This teacher shared with the other music teacher both the music room and an adjacent office.

TEACHER NO. 6 This teacher taught only general music and had a regular classroom furnished with desks. Across the front were blackboards and two bulletin boards. One of the latter was used for a calendar and announcements; the other was used to display a chart of the treble staff and a drawing of the keyboard.

TEACHER NO. 7 The room used for music classes was a regular classroom with desks, and had blackboards on two walls. On the front and side walls were three charts on which were musical signs and definitions, the grand staff with notes and letter names, and various note values and rests.

TEACHER NO. 8 This teacher had a separate room from Teacher No. 7 who taught in the same building. It, too, was a regular classroom, but equipped with individual folding chairs. The two teachers alternated rooms according to their need for chairs or desks. Across the front of the room were blackboards and one bulletin board on which the words "SING INTO SPRING" were written in large letters.

TEACHER NO. 9 This teacher had a basement music room with permanent risers and individual folding chairs. The back of the piano was covered with a coarse-textured material to enhance its appearance. Painted on the walls in black outline (done the previous year by students) were pictures of a lute, lyre, elephant horn, and trumpet. Hanging from the light fixture were coathangers bent in the shapes of the treble and bass clefs. In the front of the room were two portable chalkboards.

TEACHER NO. 10 The music room consisted of two adjoining rooms just off the auditorium. The wall had been removed between the two rooms. One section contained sufficient desks for each class and had chalkboards across the front of the room. In the back of the room was a bulletin board with the words "Great Composers" across the top. Underneath were displayed several of the better student notebooks (on composers). The second section was equipped with a grand piano and individual folding chairs. On the side of the room was a bulletin board with pictures of old and new instruments. Another bulletin board had a display of choral workshop photographs from the previous year. The two sections of the room were available to the teacher during each period of the day. It was an excellent arrangement for moving each class from the section with desks to the choral section with chairs, as needed within the class period. Written work and choral work could be done easily and efficiently with these facilities.

TEACHER NO. 11 The music room was small, unattractive, and located in the basement of the building. A grand piano was squeezed into the room and desks were crowded into every available space. The teacher expressed hopes for a more adequate place to teach music. (However, the room evidently did not hamper the teacher or the students. Some of the best teaching and singing heard was in this room.)

TEACHER NO. 12 The music room was a small basement room. Desks faced the front of the room, with a piano at one side. Students faced the front of the room and the chalkboards for their oral and written work. When singing, they turned toward the piano. The wall above the chalkboards was lined with large notes made out of colored construction paper.

TEACHER NO. 13 The room was a regular classroom with desks. There was nothing to distinguish it as a music room other than the piano. Subjects other than music were also taught in this room.

TEACHER NO. 14 The class observed was a choral group of special education students taught by the instrumental (band) teacher. It was held in the band room which had permanent risers and individual folding chairs. At the front of the room was a bulletin board with newspaper clippings and a choir concert poster.

TEACHER NO. 15 This music room was used for both chorus and band. There were wide permanent risers and individual folding chairs. At the front of the room were chalkboards.

TEACHER NO. 16 Adjoining the room used by Teacher No. 15 was a room used for teaching general music. It was large, had desks and chairs, and chalkboards at the front. On the bulletin board were announcements, a calendar, and brochures advertising musical events. On one wall a student had used colored pencils to sketch a chart of early horns. Between this room and the band-choral room was a storage area.

TEACHER NO. 17 This room was an extremely wide room used by two teachers. Each teacher had her own desk at the front of the room. Chalkboards extended across the front wall. On the two bulletin boards were displayed instruments of the orchestra cut out of construction paper, and jackets of song books.

TEACHER NO. 18 The same as No. 17, above.

TEACHER NO. 19 A regular classroom with desks was used for the music room. There were blackboards at the front, and blank bulletin boards at the side and the back. The teacher explained that they were between units and were "in the process of putting up new material."

TEACHER NO. 20 This room was next to the room used by Teacher No. 19, and was also a regular classroom with desks. The room was neat in appearance, and had no special displays.

TEACHER NO. 21 The music room was large, with permanent risers and individual folding chairs. A mirror was located at the front center of the room, with blackboards on each side. On one wall was a painting of an eighteenth century lady playing the piano. In front, above the blackboards, were the words, "SIT TO BREATHE", in large print. On the side wall were two busts (Beethoven and Wagner) approximately three feet high, made of a material that looked like marble. They were mounted against a background of green velvet material. These were given to the music class by a music store owner, the father of one of the students.

TEACHER NO. 22 This room, in an old building, had been made from two small classrooms. It was equipped with risers which were unusually high, and individual folding chairs. The chalkboards at the front of the room were too far from the students to be seen with ease. A movable chalkboard was placed closer to the students. On it was tacked a picture of Stravinsky. On the bulletin board at the side of the room were the words "King of Jazz" and underneath clippings of Louis Armstrong. At the back of the room behind the risers were two charts. One was a line drawing in cartoon style of a singer with good posture.

The other was of a singer with poor posture. Underneath was the question, "Which One Are You?"

TEACHER NO. 23 This music room had permanent risers and individual folding chairs. At the front of the room were chalkboards, and at the side was a bulletin board with sketches of Wagner, Brahms, Rachmaninoff, Tchaikovsky, and Beethoven. Above the sketches were the words, "Composers of the Romantic Era."

TEACHER NO. 24 The room was spacious, with permanent risers and drop-desk seats. There were chalkboards at the front.



## VII. DISCIPLINE PROBLEMS

In some classes no discipline problems were evident, while in others relatively minor infractions occurred. Only a few classes seemed rather difficult to manage. Included in this chapter are direct quotations from the teachers as they corrected their students. The teachers' viewpoint on handling and avoiding discipline problems will be found in Chapter X.

TEACHER NO. 1 This teacher commanded the attention of her students and appeared to be highly respected by them. She spoke firmly and directly:

I called on Jane.

No, you didn't listen.

You didn't pay attention before you went to the piano.

Turn around and pay attention. Since you've been absent, it behooves you to pay attention.

At one point during the lesson, she motioned to a boy to turn around. He responded. In none of her classes were there any serious problems.

TEACHER NO. 2 This teacher was easy-going, and maintained an informal atmosphere in her classes. Talking was permitted, and at times it became annoying. The following are some of her comments made during the classes:

Either separate or pay attention. I can't work against that.

No talking during roll call. I want to see you after class. You talked.

Take the gum out.

I know you don't mean to be rude. I want silence.

We had to stop because of you. You've broken the whole mood of the piece.

J \_\_\_\_\_, move to the third row. I'm not going to have it. You are too good a group to have one boy spoil it.

The third time we won't be friends because you won't be here for me to be friends with.

I don't have your attention.

She asked three students to see her after class. She talked to them about their behavior, and told them to save "that kind of behavior" for the playground. She ended the talk with friendly gestures and a smile.

The class that met just before lunch was unusually noisy. The teacher finally told them to sit quietly and talk, and then they would work on their music at the end of the period. She made them take a late lunch.

This teacher had a pleasant personality and the observer felt that she was well liked by her students. She dealt firmly with the students, but always in a very friendly manner.

TEACHER NO. 3 There were no serious problems in the class observed. The teacher told one student to remove his gum, and

another not to laugh while reciting. She called attention to a student who was not participating in the singing of syllables.

TEACHER NO. 4 This teacher maintained absolute control over her classes. They entered the room quietly and were not allowed to talk after the class began. The students responded explicitly to all directions given, and showed an unusual amount of self control. There was no resentment apparent to the observer. The teacher was very serious most of the time, and it was clear what she expected from the students.

TEACHER NO. 5 In the girls chorus groups and the general music classes there were no discipline problems. During boys chorus the following comments were made:

If you had listened you wouldn't have asked such a dumb question.

Don't tell me how to run the class.

(To the basses, sarcastically) Thanks for being so polite when I've got to work with the other parts.

Get your brains moving. Did you forget over the week-end?

You laugh, I cry. That's sickening.

Looking around will be counted against you in contest.

I don't need your advice.

Every time I've looked at you today, you've had a dumb, silly grin on your face. Wipe it off.

The teacher was firm, and maintained control of the class. She told the observer that she purposely talked "rough" to the boys to keep them in line.

TEACHER NO. 6 There were no serious problems in the two classes observed. However, the teacher frequently had to tell the students to listen and pay attention. At the beginning of one of the classes she told some boys to "cut that out."

TEACHER NO. 7 In one class, the teacher maintained order fairly well. These comments were made:

Why aren't you singing? There's no point in my helping you if you're not going to sing.

What did you do this week-end? What time did you go to bed last night? Any more Monday's like this and I'm going to quit.

In another class, the teacher seemed to have difficulty keeping the attention of the students. Two classes had been combined to rehearse for a program. The following statements were made:

Let's have no whispering. I want everybody to look this way.

I'm talking. Get quiet, and keep your eyes on me.

If any one of you boys doesn't pay attention we will all go back to the other room and drill. That means every one of you.

The teacher carried out her threat and sent the boys back to their room with this warning: "I told you no talking and no laughing, and you'd better be in your seat when I get there."

TEACHER NO. 8 This teacher maintained good discipline and made no remarks except to tell one student, "You don't need two books, do you? Put the other one down."

TEACHER NO. 9 The classes observed were fairly well disciplined. However, the teacher seemed to spend a considerable amount of time warning the students about their behavior. She listed the following as some of the disciplinary measures she had taken:

1. Having a student write a paragraph one hundred and fifty times.
2. Keeping an entire class after school.
3. Having a student read a history book, outline it, and take a test on the material covered.
4. For chewing gum, having the student give her a nickel or take one stroke from a paddle.

In one class four boys were seated in the back of the room away from the rest of the group. They had refused to cooperate in class, and the teacher was unable to have them removed to a study hall. These boys spent the class period studying, and did not participate in any of the activities.

The following comments were made by this teacher:

S \_\_\_\_\_, did I ask You?

J \_\_\_\_\_, you're not paying attention.

There's too much talking.

The boom is going to be lowered in a minute.

You'll be writing another 150-page paragraph.

Next time you'll have to come in after school.

We'll now pause for a minute's break in silence.

TEACHER NO. 10 The two classes observed were seventh grade general music classes consisting of girls only. There were no discipline problems.

TEACHER NO. 11 This teacher had almost complete attention and cooperation from her students. All infractions were minor, and handled very quickly. The following are some of her statements:

No talking.

The sopranos aren't ready.

Hush up. You can't have it two ways. You can't talk and sing.

Sh-h-h. Look at the notes even when you're not singing. You learn by watching the other parts.

Watch the notes in the accompaniment.

I hear whispering. I can't teach with whispering.

Keep your eyes on the director.

I could just beat you two boys. You talked.

I don't like wasted minutes. I feel I have ninety per cent attention. Let's make it one hundred per cent.

In one class, she noticed a peculiar odor, and asked, "Where is that match odor coming from?" A girl who had been handling a match and accidentally lit it admitted that she was the guilty party. The teacher said, "I'll bet you'll never do



that again in here", then went immediately to the music they were working on. The entire incident was handled quickly and there appeared to be no hard feelings. No big issue was made of the event, and yet the student looked sufficiently embarrassed to prevent such an incident from occurring again.

TEACHER NO. 12 The teacher maintained good discipline throughout her classes. She relied on one phrase in particular, "Let's get settled", which seemed to have a calming effect on the students. Other comments included:

Quit handling the window cords. Get your backs off the wall.

Put your gum in the basket.

Turn around, face front, and settle down.  
I don't want to have to speak to you again.

Let's don't have any talking.

If you can't sit still and keep your feet flat on the floor we'll have to excuse you.

If you have a question, raise your hand.

Deposit what you have in your mouth.

You sound like it's Monday. (One student answered, 'It is Monday!' The teacher replied, 'Well, you don't have to sound like it.')

At one point she played a loud chord on the piano to call the class to order.

TEACHER NO. 13 Two seventh grade groups were observed with no serious discipline problems occurring. The following statements were made:

Girls, I'd rather not make an issue of getting quiet.

Your talking is distracting. Let's have fun with less talking.

Watch. Look. I'm up here.

Boys, stop the foolishness.

Some of your attentions are divided. Put your books up.

TEACHER NO. 14 The class was a group of special education students. The teacher, who had told the observer before the period began that the students were all discipline problems, and very difficult to manage, was forced to reprimand individuals throughout the entire period. He cautioned:

Quiet. Concentrate. Quit making those funny noises.

I've got enough problems without you inventing any.

Quit winking.

Pay attention and try.

You two girls come in after school.

Boys, hold it down.

Frequently the teacher raised his voice in an effort to quiet the students.

TEACHER NO. 15 This teacher frequently called students by name if they were not paying attention. He did this quickly and with a sense of urgency about "getting on with the music." The students willingly responded to such demands as:

Let me have your attention. Don't fool with the stands.

Sit up straight or we'll have to stand up.

Listen. No talking.

Watch, Linda.

Girls, we can do without that.

Everybody can't be watching if you're fooling with your clothes.

Look at me, C \_\_\_\_\_.

Raise your hand if you have something to say.

If anyone speaks without raising his hand, that's a point against you. (This comment was made during a game in general music.)

TEACHER NO. 16 In eighth grade general music there were no discipline problems, and no warnings or reprimands were needed. The students were quiet during the entire period.

In seventh grade general music the teacher found it necessary to make these comments:

All talking will stop now.

Sh-h-h. Quiet please.

Listen or I'll give a test Friday harder than this.

Listen. Don't interrupt.

Will you stop interrupting the teacher in this class.

TEACHER NO. 17 In seventh grade general music there were no problems except for the teacher's having to ask one student to

remove his gum. In ninth grade mixed chorus, the following admonitions were made:

Boys, stop talking while we rehearse. If you want to come back this afternoon, that's all right with me.

Some of you won't go to the performance next Tuesday. If I catch anyone talking, we won't go.

Take the gum out. It's not so bad chewing gum if I can't see what color it is - a big glob of green or pink.

Stand still back there and sing.

The group that visited us didn't laugh on stage. I guarantee they don't act like you do in rehearsal.

TEACHER NO. 18 There were no problems and no reprimands in the class observed.

TEACHER NO. 19 At the beginning of the period, the teacher counted to three, slowly. On "three", if the class was not quiet, the whole class would have to stay after school. Everyone settled down, and the class was in order on the count of "two." There were no problems during the lesson.

TEACHER NO. 20 In the two classes observed there was absolute quiet on the part of the students. In the ninth grade girls chorus the students were very alert and responsive to the teacher's directions. In seventh grade general music the students were passively quiet during the listening lesson.

TEACHER NO. 21 In two of the classes there were no problems. In the seventh grade general music class there was a problem of holding the attention of this group of lower I.Q. students. The teacher told the observer that she intentionally talked more firmly to these students to "keep them in line." The following comments were made:

Stop talking right now.

If I see anyone cheating, it will be an automatic "E" on conduct, on music, and on the test. Anyone who talks gets a zero. (One student was caught talking and his paper was torn up and thrown in the trash can in front of the class.)

To one student's question, "What if you've already got an 'E'? Can you get any worse?", the teacher responded, "Yes, you can be suspended."

TEACHER NO. 22 The students in the classes of this teacher were difficult to manage. Most of them came from the lower income families in the city. The following reprimands were made:

There's no need to talk. If you have a question, raise your hand.

Move your chairs apart.

See me at the end of the period.

R \_\_\_\_\_, you can talk all you want to outside, but in here you don't talk.

The teacher wrote the names of several students on a piece of paper. She sent one student to the back of the room away from the rest of the group. He said, "Can I? I'm so privileged." She then told him she would see him after class. Another student was

sent to the back of the room. The first one seemed over-joyed at having a "companion." The second student was also asked to see the teacher after class.

TEACHER NO. 23 This teacher had no problems in any of her classes.

TEACHER NO. 24 In the eighth and ninth grade mixed chorus the teacher had trouble with one student who continued to lean back in his chair in a slumped position. She made the boy come to the front of the room and asked him to demonstrate correct posture to the rest of the class. He was insolent, so she told him to go to the office. He hesitated. The teacher then said to him, "If you don't get out of my room, I'll slap your face."



PART TWO

TEACHER AND STUDENT VIEWPOINTS

## VIII. DEVELOPMENT OF MUSICAL SKILLS

In order to discover aspects of teaching which are most effective in developing musical skills, the author has conducted a series of observations during class observations, the results of which are reported in this chapter. The material in this chapter is based on the author's observations and is intended to provide a basis for further research. The author's observations are based on the following questions:

### Teacher Viewpoints

Realizing that the student's learning of musical skills is a process, the teacher should be aware of the student's progress, as well as the student's attitude. A great deal of time must be spent on the student's attitude, breathing and vocal formation. Relating notes on the staff to the student's hearing and reading the staff is the best way to develop better sight reading skills by students. Some drill work, such as scales, arpeggios, etc., is necessary to develop the student's technical skills. It is important to the student to be able to read the staff and to be able to play the instrument. The author's observations are based on the following questions: . . .

How much individual help is always a help to the whole group.

### VIII. DEVELOPMENT OF MUSICAL SKILLS

In order to discover aspects of teaching techniques specifically related to the development of musical skills which might not have been evident during class observation, the question, What are some approaches you have found to be particularly successful in developing the musical skills of students?, was included in the questionnaire. The material in this chapter consists entirely of direct quotations answering this question.

#### TEACHER NO. 1

Vocalizing is never obsolete! I have the students listen to tape recordings of their own performances, as well as top quality recordings. A great deal of time must be spent on posture, breathing and vowel formation. Relating notes on the staff to the keyboard has been the best way to develop better sight reading with my students. Some drill on musical vocabulary, symbols, note values, key signatures, etc., is necessary and most beneficial when it is related to the composition at hand. Working before and after school with small groups is one of the most rewarding methods of teaching skills . . . any individual help is always a help to the whole group.

TEACHER NO. 2

Appeal to imagination in describing the type of singing needed. Use of hand signals. One part singing words while other parts hum.

TEACHER NO. 5

1. Using a card for buzzing creates resonance.
2. Bending over enables students to experience diaphragm breathing.
3. Using hand signals for syllables enables students to feel and hear intervals.
4. Tapping and clapping to feel rhythm.

TEACHER NO. 9

Sight singing using syllables. Hand signals. Setting up levels of achievement which must be worked off with only a grade of 100. The students re-take these tests until they make 100.

TEACHER NO. 10

The use of rounds and simple part songs help to develop part singing and ear training. They learn to follow a score by listening to you play a song and when you stop throughout the song, ask them where you are. This makes them follow notes and not just words.

TEACHER NO. 11

Oh, dear! I don't know. Good materials, not too easy. Insistence on the physical (athletic) aspects of singing. Encouraging constant listening to themselves and others. I find a book of some kind, Tkach's Vocal Technique, for instance, is useful --- gives order and continuity to vocal development. Should be done quickly and with energy --- not perfunctorily.

TEACHER NO. 12

1. Grouping them according to their needs.
2. Give them a basic background in music. Have them know everything about music reading, etc. This is so important and if they don't know it I take the time right then to teach it.
3. Tape recording the students and having them evaluate themselves and discover their own problems.
4. Working with four-part chorales, moving slowly from chord to chord.

TEACHER NO. 17

Listening extensively to recordings of various bands, orchestras, choirs, etc.

TEACHER NO. 20

Encouraging remarks, constant application of good music

habits and a chance to perform and gain recognition.

TEACHER NO. 21

Having students tap or clap rhythmic patterns often gives them an opportunity to show most clearly their reading ability. I insist on a clear understanding of syllables and have students read with syllables, before ever presenting words.

TEACHER NO. 22

Through the study of the music itself. Flash cards for music symbols. The Reading Singer by Irvin Cooper for reading music.

TEACHER NO. 23

1. Recognition of intervals; listening and singing.  
(I use numbers--not syllables.)
2. Clapping rhythms.
3. Sight reading simple one line melodies.
4. Ear training--major and minor triads.

TEACHER NO. 24

In learning names of notes, let them spell words.  
(Example: e-g-g). For warm up exercises, I often let them sing popular or "fun" songs to avoid monotony.



## IX. AUDIO-VISUAL AIDS

The question, "What audio-visual aids have you found to be most helpful?", was asked to find out what aids were used most frequently as teaching devices. The following table indicates the number of teachers who used each aid:

Filmstrips	10
Record Player	6
Tape Recorder	5
Overhead Projector	2
Opaque Projector	1
Flash Cards	1
Music Symbols	1

Some teachers offered the following comments:

### TEACHER NO. 10

There is a need for more good musical films.

### TEACHER NO. 11

I use the Jam Handy ballet and opera filmstrips, the SVE series on Fundamentals of Music, and the WASP filmstrips on Folk Songs in American History.

TEACHER NO. 20

I use very little.

TEACHER NO. 23

I use three Leonard Bernstein films distributed by Western Electric: (1) What Is A Sonata? (2) A Tribute To Sibelius, (3) Young Performers Concert.

The question, "Who is responsible for displays on bulletin boards?", was asked to find out the extent to which teachers encourage student participation in planning materials to be used for bulletin board displays. Nine teachers said both teacher and students were responsible. One teacher said the students alone were responsible. Following are other comments:

TEACHER NO. 2

Both. I usually have one or two [things posted] at the beginning of school--then the students are responsible.

TEACHER NO. 8

Students are usually responsible. I make suggestions occasionally.

TEACHER NO. 9

I don't have one!

TEACHER NO. 11

I neglect this. I have no minute in the room ever without students. Students bring programs of concerts, etc., and share with the class. There is much concert-going and participation in the music of churches.

TEACHER NO. 12

Both. Mostly students. The teacher has very little artistic talent!

TEACHER NO. 17

Both. Usually I plan them and the students prepare and put them up.

TEACHER NO. 21

Due to the fact that so many different students are involved in music for so short a time, most bulletin boards are planned by the teacher and put up by the students.

## X. DISCIPLINE PROBLEMS

Included in this chapter are responses to the question, "What have you found to be good ways of avoiding and solving discipline problems?" Teachers emphasized avoiding discipline problems rather than methods of punishment.

### TEACHER NO. 1

The best way to avoid discipline problems is to have lessons that are planned with care and geared to your individual students. Being firm is necessary, and insisting on the best work possible and expecting it. Never underrate your students . . . they can usually do more than you think!

### TEACHER NO. 2

Keep class activities moving. Be generous with praise and approval whenever possible. Be fair, firm, and consistent. De-emphasize the importance of minor behavior problems.

### TEACHER NO. 5

(1) Seating arrangement. (2) Conferences with students. (3) Being well organized and keeping the class moving. (4) Keeping your voice pitch low.

### TEACHER NO. 9

Anything is good as long as you are consistent and never change your mind about a set punishment.

TEACHER NO. 10

Your first day with a class can eliminate discipline problems. Let them know what you expect and be firm. You can enjoy the class with your students in a relaxed manner, but let them know that you expect hard work when it is time to sing.

TEACHER NO. 11

Place upon the student somehow a real responsibility to learn, to respect his work, his duty toward the job and toward his classmates. I have found no easy answer, but believe it the teacher's duty to make an atmosphere where real concentration is possible. I believe strong discipline in junior-high is appreciated by students.

TEACHER NO. 12

(1) Absolutely not beginning any of my classes until everyone has given me their attention - or else we don't have class. (2) Handling each problem immediately and punishing them right there! (3) Ignoring some of them. (4) Talking with them and finding what they enjoy the most about music.

TEACHER NO. 17

Do not allow any free time between numbers and avoid seating good friends near each other if possible.

TEACHER NO. 20

Keep students busy, don't stay on one thing too long, and give them something they like.

TEACHER NO. 21

I have the students understand that class time is important and any time they waste any of this with unnecessary noise, it must be made up after school - five minutes for each minute wasted.

TEACHER NO. 22

Not giving them a chance to develop. For instance, never letting the class have a chance to begin talking and misbehaving. No time lapses (or little) between songs and activities.

TEACHER NO. 23

Avoiding problems: try to keep the class moving at a fast pace to avoid "time to get into trouble."

Solving problems: keeping in after school has proven quite effective.

TEACHER NO. 24

Keep them as busy as possible.



## XI. GOALS FOR CHORAL MUSIC CLASSES

The question, "What are your primary goals in the teaching of your choral groups?", was asked in order to get an overall view of the choral program philosophy for each school, a perspective which could not be secured from short periods of observation. The author believes that teaching techniques evolve from specific goals set by each teacher. The material in this chapter consists of direct quotations in answer to the above question.

### TEACHER NO. 1

Group consciousness, working together, creative expressiveness, appreciation of the arts in relation to music, appreciation of music itself, relation of music to worship, developing musical skills.

### TEACHER NO. 2

To achieve beautiful singing - development of appreciation and desirable attitudes will come as a result of this. To give students a chance to experience a richer type of music - and an opportunity to learn to love and be intelligent about it.

### TEACHER NO. 5

- (1) To develop their liking and appreciation for music.

(2) To develop good tone quality and projection. (3) To enable them to be more expressive.

TEACHER NO. 9

To give the children as much knowledge of all areas in music as possible - with emphasis on theory and vocal techniques.

TEACHER NO. 10

To develop good part singing and tone. Teaching them more than just notes, but the feeling behind the words and notes. In performances - to take pride in themselves and their singing.

TEACHER NO. 11

Music education through active participation in many varied materials, all good. Building of taste and powers of discrimination. Give opportunities to participate with pride, earn own self-respect, and develop school morale. Infusion of rather routine day with some beauty, aesthetic enjoyment. (I think that music is an art, a skill, a body of learning. All phases must be served in some way.)

TEACHER NO. 12

(1) Broadening their knowledge and experience in music. (2) Enjoyment and pleasure - and creativity. (3) Developing poise and self-confidence as well as self-discipline. (4) Working together as an ensemble - working toward one goal as a group (performance).

TEACHER NO. 17

Good diction, vowel sounds, correct posture, introduction to as much choral literature as possible, proper breath control.

TEACHER NO. 20

(1) Self discipline. (2) Discriminating ear. (3) Production of good tone. (4) Proper breathing and breath control. (5) Good diction. (6) Good posture. (7) Knowledge of good choral literature. (8) Take pride in our school and group. (9) Always work toward some goal.

TEACHER NO. 21

To teach students effective ways of producing good tone quality. Teach good choral literature and how to best interpret music of different periods and composers. To teach students to discipline themselves to working for the good of the group, rather than the individual. (Blended over-all quality.)

TEACHER NO. 22

To teach deeper or keener appreciation of music. Better use of singing voice. Enjoyment of music - singing and listening.

TEACHER NO. 23

(1) To teach "basics" of music - fundamentals necessary for music reading. (2) To instill a love and appreciation for good music without drill and repetition, per se. (3) Good singing techniques - individual help.

TEACHER NO. 24

To develop a lasting interest in good music by teaching part-singing, good choral blend and balance, etc. To introduce them to other types of music than rock-and-roll. To teach part-singing on two, three, and four part levels, and to try to teach sight-reading.

An additional question, "Do you feel that striving for perfection in performance should be a major factor in the teaching of choral music?", was asked to determine the value teachers place on perfection in performance as a goal for junior high school choral groups.

TEACHER NO. 1

This is an important goal in the choral program but not the primary reason for the teaching of choral music.

TEACHER NO. 2

Yes.

TEACHER NO. 5

Yes, if it doesn't become the primary goal.

TEACHER NO. 8

Striving for a musical presentation is very important, but I don't believe in being overly picky about every detail.

TEACHER NO. 9

Yes, only as long as the perfection of performance does not mean the destruction of the rest of my program.

TEACHER NO. 10

No. The major factor should be the enjoyment of the class. Do they enjoy what they do?

TEACHER NO. 11

Perfection itself is a relative word. My groups can never attain it and they should know this. I aim to strive toward their best, and my best, knowing always that there is room above.

TEACHER NO. 12

Not in the situation that I am teaching in. Striving for the best is always upmost in my mind, but perfection for these students is in the far distant future.

TEACHER NO. 17

Yes.

TEACHER NO. 20

This should be secondary. If the music is learned thoroughly and correctly the performance is usually good.

TEACHER NO. 21

I feel that each child should realize what perfection is, and should be made to want to strive toward this goal.

TEACHER NO. 22

If the group is a performing group, yes. I think that an understand of music history and types of music is important.

TEACHER NO. 23

Perfection to the limit of junior high voices. Too many make the mistake of trying to emulate professional groups, which is impossible at this age.

TEACHER NO. 24

Yes, but not in every song during the year, as students would begin to lose interest.

TEACHER NO. 25

Help the students to grow in listening skills, vocalizing skills, playing of simple instruments, rhythmic skills, and other related activities, such as writing, drawing, etc., and encourage them to express their feelings and ideas through music. The goal is to give the student the joy of music, not the pursuit of perfection.

TEACHER NO. 26

(1) To introduce every student to music. (2) To foster a liking and appreciation for music. (3) To prepare the student for a career in music. (4) To give chance for self-expression.

TEACHER NO. 27

A general knowledge in all areas of music. Making an effort to help each student find something in the field of music which he can enjoy.



## XII. GOALS FOR GENERAL MUSIC CLASSES

The same question was asked for general music as for choral music - "What are your primary goals in the teaching of your general music classes?" Again, it is assumed that specific goals set by each teacher form the bases for teaching techniques. The material in this chapter is quoted directly from the teachers.

### TEACHER NO. 1

Help the students to grow in listening skills, music reading skills, playing of rhythm instruments, relating music to the arts, social studies, science, etc., creating melodies, rhythm dances and dramatizations, improving singing habits and particularly sight reading . . . singing for the pure enjoyment it gives the student, not for performance.

### TEACHER NO. 5

(1) To introduce every phase of music possible. (2) To foster a liking and appreciation for music. (3) To prepare students for choral work. (4) To give chances for self-expression.

### TEACHER NO. 9

A general knowledge in all areas in music. Making an effort to help each student find something in the field of music which he can enjoy.

TEACHER NO. 10

My primary goal is to introduce the students to the fun and enjoyment of singing and learning about music.

TEACHER NO. 11

Acquaintance, as deep and concentrated as possible, with representative music of many styles and periods. In this day of horrible "background music" everywhere, to force close attention, build awareness of forms, styles, etc. To encourage active mental as well as physical participation.

TEACHER NO. 12

(1) Give each student a basic background in music theory, composition. (2) Exposing all of them to the beauty of music and enjoyment, and to teach them how to use it for their enjoyment. (3) Singing - I always use part of my period for singing.

TEACHER NO. 17

To cover as many areas of music as possible (singing, listening, history, appreciation). We try to do as much two-part singing as possible and introduce three-part in the seventh grade classes.

TEACHER NO. 20

To give the student a solid background in singing, listening and the fundamentals of music. All kinds of music should be included.

TEACHER NO. 21

To teach each child to read music efficiently. To offer glimpses into the vast possibilities of the world of music. To give these students a basis for appreciating all types of music, whether or not they are talented for performance.

TEACHER NO. 22

Teach keener appreciation of music. Teach students to read music better. Enjoyment of music.

## MIT, CIRCUS

Students were selected at random, either by the author or the day of observation or at a later date by the teacher, to answer a questionnaire. To find out reactions of students to teaching procedures, the question, "What do you particularly like about this class?" was asked. All answers in this chapter were given by students.

### CHAPTER NO. 1

#### Student Viewpoints

The singing, and learning.

Learning. It is a challenge to learn new things, especially the new part. There is also some fun in learning.

Watching our teacher perform. That is - the way she gets so enthusiastic about the things that she teaches is to everyone else and makes us sing with her feeling.

Singing and learning the different types of songs.

I enjoy harmonizing and four-part harmony, and learning to sing and see by what to the best advantage.

I like music class because it's a breaking-in between other hard classes. I also like to sing.

It's a relief to have something easy after my other subjects.

### XIII. CHORUS

Students were selected at random, either by the author on the day of observation or at a later date by the teacher, to answer a questionnaire. To find out reactions of students to teaching procedures, the question, "What do you particularly enjoy about chorus?", was asked. All answers in this chapter were given by students.

#### TEACHER NO. 1

We have a wide variety of music to sing from and such a wonderful chorus and teacher to work with.

The singing, and learning.

Learning. It is a challenge to learn new music, especially the alto part. There is also satisfaction in learning.

Watching our teacher conduct. That is - the way she gets so enthusiastic about the piece that she transfers it to everyone else and makes us sing with more feeling.

Singing and learning the different types of songs.

I enjoy harmonizing and four-part harmony, and learning to vocalize and use my voice to the best advantage.

I like music class because it's a breaking-in between other hard classes. I also like to sing.

It's a relief to have something easy after my other subjects.

TEACHER NO. 2

It's so different from all my other classes. When I come to this class I don't need to rack my brain for answers I was supposed to have studied the night before.

Performing and singing.

I enjoy the opportunity to sing and enjoy music with others. I also am grateful for the opportunity to learn new and sometimes more advanced music.

I enjoy singing together and working towards a program, and then receiving the satisfaction which always comes from presenting a program to a happy audience--especially when you know your music perfectly.

TEACHER NO. 4

I love to sing. Chorus means a lot to me mainly because music is a major part of my life. I enjoy singing in a class and getting to know other people who have the same interest as me. If I sing, and I sing good, then also I will enjoy the feeling of satisfaction with myself.

I love to sing the songs which I understand and enjoy and try to perfect them.

I love to sing, you don't learn just facts. It's pleasure while you work.

You have a chance to show emotions. I am in a good class, with people who really want to do a good job.

The thing I enjoy most about chorus is singing. Since I took piano for seven years I have not learned many new terms and things like that, but as our teacher says, being in this class is like taking a voice lesson every day.

I enjoy singing most of all but it is more fun in a mixed group.



TEACHER NO. 5

Singing the songs. I play in a combo and sing and play the guitar. Singing in chorus helps me in the combo.

I like the music, the teachers, it gives me a chance to meet people with some of the same interests as I.

I enjoy learning about music and notes. I take piano and since I have started chorus I have improved tremendously in piano. My timing of theme, folk and classical music is good. I can pick up timing in the first two or three measures.

I enjoy the whole chorus class but I particularly enjoy the group of girls learning together and also all the girls trying their very hardest. One very important and I think the most important thing is the sound isn't complete without all.

It gives me a chance to meet new people and to show off any musical ability that I might have. I enjoy music and working with any part of it.

Getting to meet the people and the practice it gives me.

I love to sing and we do it too. I love to sing with a group who enjoys music and I'm sure that over three-fourths of the girls in my chorus surely enjoy music.

Learning music and new songs.

I like to sing and I like the way the class is run.

Working with other people and learning to sing well.

Of course the best part of chorus is singing, however, I enjoy the satisfaction of doing something right. Especially giving a good performance.

I get to learn how to sing correctly, learn new music, and get to meet new students.

TEACHER NO. 8

Singing, and learning new songs. Performing for your school.

I "love" to sing, and have done so for many years. I hope to be a singer (folk or gospel or spiritual), at a later date. Chorus is hard, but if you have a good teacher, as I have, and have had in the past, it makes a great deal of difference.

I particularly enjoy the songs we sing and the way our teacher conducts us.

Having performances for other high schools and at our school. Learning new songs and also, I enjoy the teacher.

I like the different types of songs, that we sing, that have two parts. I also like the scales we run at the beginning of each practice.

#### TEACHER NO. 9

You learn about music and you learn to appreciate all types of music. I love to sing and I love to learn anything about music.

I enjoy the songs we sing. Our chorus teacher chooses songs that we sing best and songs we enjoy.

I like the songs we sing. And I love to sing! Learning new music interests me. I love to learn about things about music composers! Especially Beethoven and Bach!

I enjoy many of the songs we sing. I also like the freedom of choice we have to pick the songs we want to sing.

I like having a chance to learn music and to perform. I enjoy being able to express certain emotions through singing in chorus. I enjoy being in a class where people enjoy singing as much as I do.

I enjoy learning new music and new ideas about it. I naturally enjoy singing. Participation with fellow classmates in this, I also like. I especially enjoy participating in extra activities, such as the octet.

#### TEACHER NO. 10

Learning new songs, meeting people from other schools, giving performances.

I love to sing and I love the various types of music we do. (Also the teacher!)

I like the different types of songs we sing like religious and also popular songs.

The ability to express ourselves through singing.

The singing and performing in front of the student body.

Singing, having fun, meeting new people, and particularly our teacher.

#### TEACHER NO. 11

Doing a rather hard piece well at first is of course exciting, but this really doesn't happen often. Just keeping one part without getting way off the track on to another part is what I enjoy.

I enjoy music and chorus work is one of the best ways to appreciate music. Music in this form can be spectacular and the idea of a well-balanced chorus is a goal I hope to attain and I hope others will gain the idea.

Having the satisfaction of hearing the finished product with all four parts. This makes the work worthwhile.

I enjoy the fact that I am singing and am letting off energy sometimes used in talking during classes. Last of all I like to sing.

Singing in a group that is like one person, and the pleasure of knowing you are giving forth your best and all of it.

(This comment was made by a student of a second choral music teacher in the school): I like all kinds of music in every form, so naturally I enjoy chorus. I guess my favorite time and everybody else's in our class is when we mix with the parallel girls' chorus for mixed chorus. I know everyone tries a little harder on such occasions and makes for a good over-all performance.

#### TEACHER NO. 12

The songs we sing and the methods used to teach us the songs.

I just love to sing.

I enjoy singing with the other students. Learning new songs together is often hard work but it is always fun. Most of all, I particularly like performing for other groups when we, the chorus, have learned our material well.

What I personally enjoy is learning new arrangements for old songs. It's fun finding out how much music we use that has been arranged by one person.

I like the part of giving the programs best. You get to go to a lot of places in chorus.

I love to sing. I have always liked to sing. Chorus is not a compulsory course. I guess that is one reason why I chose it.

TEACHER NO. 17

We sing some songs.

Most of the music we sing. I enjoy giving programs for the student body, and other schools.

I enjoy singing with people and chorus can give a lot of experience.

Everything. I simply enjoy music.

I enjoy being in chorus because I love music, especially being able to sing in a large group. I also enjoy playing the piano. Chorus is a different kind of class where you don't have to just sit and listen and look at books and the blackboard. In chorus you more or less decide the program, because you have an opinion about the music. Too, there is the satisfaction of accomplishment after you perform.

Singing with a group and learning new songs and new types of music.

TEACHER NO. 20

I enjoy singing very much. I also like it because I feel that singing is one way of relaxing and after working all day one needs to have a course that is something she likes to do. I also like it because of the valuable

information one learns every day about her voice.

Since chorus is my last period of the day, I can relax and enjoy singing. I also have to work hard, but when performance time comes, I am proud of the good work we have done. I enjoy chorus because I like to sing.

I enjoy studying music to a greater extent than if it were just an ordinary music class. Also, I get a chance to know girls with an interest in music like mine.

Chorus is not like playing although some people think so. We work in chorus just like we do in other classes. We have a wonderful time and enjoy every minute. We also have a wide variety of music which helps.

I just like to sing. Singing has held my interest all through school. I like to sing a variety of songs. I like light numbers, but I also like some serious, more difficult ones.

I like to sing with a group of others who like to sing. This makes the class pleasanter and also it is easier to get more work done.

#### TEACHER NO. 21

I like chorus because here I get a chance to sing a variety of songs and learn more about all branches of music, including writing music and learning how to sight read music. (There is no special teaching in this field; it comes from practice with music.) All these plus the fact of good leadership attribute to my liking of chorus.

Singing, performing.

Singing.

I enjoy learning and singing new songs.

Singing and the people and teachers.

Singing popular movie songs or folk songs.

TEACHER NO. 22

The songs that we sing. Sometimes the plays that are put on.

I like learning new songs and singing ones we enjoy.

What I like most about chorus is the singing and having programs.

The music because I love to sing. I like singing and learning how to appreciate different kinds of music.

TEACHER NO. 23

I like the group singing, the part work, and the gay atmosphere. I get a certain feeling that nothing else gives me. I can concentrate on singing and forget everything else.

I particularly enjoy trying to sing and making the song really pretty. I think singing the scales and warm-ups are good exercises. They make the songs we sing sound much better.

I particularly enjoy the chorus because it provides a time when I can relax and enjoy myself. I've always liked to sing and this class gives me more knowledge about music.

Getting to sing in a group; training my voice to blend with others; the satisfaction of performing well in front of a group of people.

I enjoy singing songs we know real well. It always makes you feel real good inside to know you can do it.

I enjoy learning the new songs. I like to give programs for P. T. A. and school.

TEACHER NO. 24

I like to sing--and I enjoy it very much.

I love to sing. If I'm in the chorus I can go to other schools when performances are given.



Just participating in singing.

Singing at other schools.

I love to sing and to be with people who enjoy singing. We sing songs of different types and I enjoy songs of all kinds and a chorus gives this to me.

What I enjoy about chorus is the ability to play the piano for the chorus. I also enjoy singing as I am a member of the "Advanced Chorus" for students who have a particular ability in music.

Additional student reactions to teaching techniques were revealed in their answers to a second question: "Do you think you have an unusually good chorus? If yes, why?"

TEACHER NO. 1

Yes, a superior group. The voices blend in very well with each other. The tone quality of all the voices has developed into both men and women voices. Also, the teacher and the attitude of the group has influenced a lot.

Yes. We have some real good voices and concentrate on getting things right.

Yes. Good guidance, talent, work. The right type of music.

Yes. Because we have talented singers, people that are willing to work hard to achieve their goal, and most important, a good teacher.

Yes, and a good conductor. We have learned how to blend with each section.

Yes. Because of the teacher's determination and our willingness to at least try.

Yes. The greatest, because we work hard.

Yes. If everyone paid attention. Mostly all the students work hard and this makes any good choral group.

Yes, because we sing good and work hard.

TEACHER NO. 2

Yes. Because the majority of our class doesn't waste their time talking instead of singing.

Yes. Because of the earnest endeavor made by each member to do his or her best. I also think we sound quite well as a group. We also have unusually good tenors and high sopranos.

No. I don't think my chorus class works hard enough. If it would work harder my answer might prove to be wrong.

I think our chorus can be acceptationately (sic) good when it wants to be, both in conduct and singing, but that we need to get a few smart people put out into another subject if they are planning to take chorus next year. All in all, I believe our chorus is about as good as is to be expected out of a group of eighth grade students.

TEACHER NO. 4

Yes. Our chorus, even though there are fewer boys than girls, works at its utmost. We all try to do the best we can. A chorus is as good as its weakest singer and if we all do our best then our weakest singer will be strong.

Yes. We try hard to sing well and we try to please her and when she is pleased with us, we know we are good!

Yes. Our conductor is good and we like to sing for her.

Yes. Our teacher is such a very good teacher, and under her, people really try hard.

I don't believe I can say if we have an unusually good chorus or not. In our mixed chorus we have sixteen boys and forty-seven girls. It is difficult for us to balance, but I believe for the number of boys we have we sound very good. I do know that everyone in the chorus enjoys singing,

admires our teacher, and tries his best to please her.

We have some good singers, but as a whole we aren't actually outstanding.

TEACHER NO. 5

Yes, I think we do because we all want to work, we all enjoy music.

Yes. Our chorus (I do not mean to brag) is definitely good and sometimes outstanding. The reason I know why is because most everyone which hears us say we sound like ninth and tenth graders. They say we sound very mature. We can read music very well and we have been able to since about the third month of school. Our chorus teacher has had us to learn sight reading.

Yes. Everybody tries their very hardest and enjoys the class. If they don't try and enjoy this class we don't want them in here.

I think our chorus is good because everyone is willing to work together. We sing as a group and not as several solo voices together. No one lets their voices stick out.

Yes. There are almost one hundred girls and we have good behavior, and all get along. We sing as a group not as individuals. Several times we've been complimented but we still try because our teacher always stresses that we can always do better. We're never perfect.

Yes, I do. I think that we have a very good chorus. We all try very hard so I guess most choruses would be very good if they tried as hard as we do. We blend good and have very good diction.

If a few boys would cooperate more we would have a very good class. Less talking would help too.

I think we have a good chorus but we could be much better.

I think we would have a very good chorus if everyone would cooperate.

Yes, because we work hard together and try to get our parts.

Yes, because the boys in our group try to do the songs right and they work and blend together.

TEACHER NO. 8

Yes, because most of them want to learn the music and enjoy it. When they sing it blends in beautifully.

Yes. Mostly because of our teacher. I don't think there's a girl in my group that really dislikes her. Other than that, the participation of other girls influences all girls. Also the accomplishment of other girls, I think, makes other girls mad, so they fight to accomplish something also!

Because we sound awful while learning the music but when we put it together it sounds great!

Yes, because our group sings very good and understands the music that we sing. We do not always give full attention, but we do most of the time to know our music well. We learn fast and easy.

Yes, I think our voices are developing rapidly and have been trained by some choice directors. Our chorus has learned how to sing together and to make a harmonic tone which I believe is essential in the development of a good chorus.

TEACHER NO. 9

Yes, the ninth grade girls. We have tone quality and ability to harmonize.

Yes, some choruses don't like what they do. You have to like what you are doing and I like our chorus very much because our teacher teaches us great.

Yes, unusually good!! Because of our teacher-she takes so much interest in us. And everyone in this class is interested in music and very co-operative and learns very quickly!!

Yes. I do very much. We try to sing our best and our teacher teaches us her best. With these two items I think we are the G-R-E-A-T-E-S-T.

Yes! We sing a variety of music, we go places (more than other Junior Highs), we have groups, as in the ninth grade girls' octet which I am in, and our teacher does everything in her power to let us do the things we enjoy, like at Festival, it was supposed to be only eighth grade, but she got special permission to let us go and sing.

Yes, I do feel that our Chorus is unusually good. We seem to be able to quickly get our music except on some occasions. The balance is good, diction good once learned. We also follow her fairly well. Plus the fact that people enjoy hearing us sing.

#### TEACHER NO. 10

Yes, we get a lot of compliments. Sounds good, people like to hear us.

Yes. All of the girls have nice voices and enjoy singing. They are used to singing with each other and aren't bashful.

Yes. Because we are taught our music well enough so that we can work on things that make a chorus great, we are also taught to enjoy our music. I certainly think when a chorus enjoys the music they can be unusually good.

Yes. The majority of the people co-operate with our teacher. We all get along good together. Everyone enjoys helping everyone else.

Yes! We enjoy singing the music and sing it well.

Yes, because everyone enjoys singing, and we have fun while we learn the new songs.

#### TEACHER NO. 11

Yes, many of us do a real good job of keeping up and reading the notes. But a few hold us up.

I think our boys chorus would be the best in the world if discipline was better. The blending is good when necessary (sic) and we have several good solo voices. We are proud of our achievements in the past and we try to work for higher goals.



I think ours is a good chorus. The only thing we need is more cooperation from the students in being punctual and attentive. Our teacher is wonderful and tries her best.

Compared to the group of singers at my old school, this school is the better. But my old school has so few pupils in attendance it makes it hard to give a good performance no matter how good the singers might be. I think the numbers in our chorus have affected its quality.

No because some people have gotten into it that ruin it for others.

(The following comments were made by a student of a second choral music teacher in the same school):  
No. Our voices are good, and our teacher has certainly taught us a lot about music and molded us. But we have a few boys who signed up for music thinking they could achieve "an easy credit." They have no interest or talent in music and try to get attention by clowning around and deliberately disobeying the teacher. Then there are several other boys who are musically talented and are interested in music but are still rather immature. So when the first group "infects" the second group, we have about ten clowns, and without one-third of the class, little work can be done with the disturbances. Without these boys, we would be exceptional. I know for a fact that we are better than last year's boys' chorus.

TEACHER NO. 12

Not really, but we do our best.

I don't think our chorus is unusually good but I believe it to be above average.

I feel we have a very good junior high chorus but not unusually good. In our chorus, however, are some very unusually good students. These members help our chorus very much.

In my own personal opinion, no, I do not think we have an unusually good chorus. The majority of the people are good, and I think the overall tone quality



is good. However, (and I shouldn't complain, for it is the only way I could be in chorus) there are several members who just cannot sing.

No, the situation at our school isn't set up so the good singers can take chorus.

Yes. Everyone that is in chorus tries hard to learn their music and hit the right notes. I think everyone in chorus enjoys it, I know I do.

TEACHER NO. 17

No.

No.

I think our chorus has potential but the people don't use it.

Yes, for as many cut-ups as we have and no longer than the few months we've been together, I think we have done very well.

Yes. Because we have good voices which can blend well together, and also some excellent solo voices. We have a fairly well behaved group, a good attitude toward each other, the teacher, and the music, and a very capable, patient, and good-humored teacher who has shown us that she can discipline us if necessary.

I think our chorus is very good, but it could be better. Our only problem is too many of the students can't read music, and we also have a conduct problem. As a whole our chorus is very good.

TEACHER NO. 20

Yes. Because I believe that every girl in our chorus cares about the chorus and tries their best, at times to make it that much better. At times some of the girls might not try very hard but I think that everyone can have days like that. We got a Superior rating at the District Choral Contest. I think we got it because of team work, and interest as well as the singing itself.

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I think we have a fine chorus. We all work together well, and enjoy our work. I think almost everybody tries, and we usually put on good programs. After we have done one well, we are all proud of our work.

Yes. I think our chorus is unusually good because we work together at our musical goals. Our instructor is good, holds our attention, and is fair. Each member strives to fulfill her part to the best of her ability.

Yes. I think all the girls in this chorus work together well and most of them do their best. Because they put their best foot forward we have a wonderful chorus.

Yes. Because most of us enjoy singing and work hard to sing well.

Yes. The girls work together and most of us have had good music backgrounds. The balance and blend is good and all the girls seem to read music well. Also we have the best director in our town.

#### TEACHER NO. 21

Yes. Even though there are exceptions, I believe that the people that are in our chorus really work at what they are doing and thus produce this result. We are under good direction in the hands of our teacher and student teacher. Also, there is a good selection of music. All these factors go into the making of a good chorus.

Yes, if everyone sings. We know how and when if we try.

Yes when they get down to work.

Yes. Because when we went to the contest our chorus was graded Excellent and which I think is very good. I think we sound good together and in all of our other performances we have done very well.

Well that is a matter of opinion. I think we're rather good.

About half on half. We sing well sometimes and sometimes we have a bunch of people who act up.

TEACHER NO. 22

Well I can't say we have an unusually good chorus, only a good chorus, because of some of the members.

I think we have a good chorus, but it is not unusually good. Many of the members have excellent voices and music ability.

No I don't, because we don't try.

No. We have very little cooperation in our class outside of this I think we have a good class.

Yes, most are very good singers.

No, but it's good when the boys try. No, because the boys are too lazy to sing, but when they do it's real good.

TEACHER NO. 23

Yes, I think that we have an unusually good blend and everyone tries to do their part. For the most part, our words are clear and distinct and our notes are on pitch.

No. I think that everyone in the whole chorus should try to cooperate with each other.

Yes, I think we all enjoy our singing and are willing to work to achieve the best. I think, though, that the conductor determines to a great extent how a chorus will sound.

Yes, because we blend so well, and we practice a lot.

Yes. I think we blend and sing very well. We owe most of this to our teacher. She is very good to work for and work with.

I think so. I think we have a good blend, and, since we enjoy the songs we sing, we try harder to make it sound better.

TEACHER NO. 24

In my opinion I think yes. In our chorus most of the

people love to sing and they put their hearts to it. And so I think we have a good chorus.

Our chorus is not exceptionally good but it isn't bad either.

Our Advanced Chorus is very talented and capable, to be as small as it is, but I think we could do a lot better if we tried harder.

No, but it isn't the worst.

I wouldn't say unusually good chorus, but it is a chorus that has the ability to perform in front of any audience.

Yes. I think the students here have excellent voices and from all the people of whom I have heard comments, I have found that we have a "good" blend. This highlights a chorus I believe.

#### XIV. TEACHING TECHNIQUES

To reveal the teaching techniques (especially personality traits) that appeared most outstanding, students were asked, "What do you particularly like about your teacher and the way she conducts your class?"

##### TEACHER NO. 1

She's highly educated and the influence of her learning and skills has taught me to love the many varieties of music.

She doesn't fuss much, but she believes in sticking to the music, and no foolishness. She is nice and sweet and I love her.

She is the best there is. She knows each of us personally and knows how to help us make the most of our talents.

She gives us a sense of freedom and responsibility without letting us run over her. She lets us be independent, to a certain extent.

She is patient with students who need help on their part of a song. She is a very good conductor because she does not waste time with students who won't cooperate. She is as anxious for us to become a very good choir.

She really knows how to teach us and the methods. She's firm, but kind and understanding. She has had high music training and has truly mastered her job.

No comment! But she conducts the class okay, I guess.

You can joke around with her sometimes.



I like the way in which she works along with us so we learn the music.

TEACHER NO. 2

She is very nice and tries to bring in some fun during class time.

I like my teacher's sense of humor and the way in which she keeps order in class. I also like her selection of songs and the way in which she teaches them to us.

I like our teacher very much, personally. She is a fine person and full of fun. I tend to think that the class could be conducted a bit more strictly in order to get more done, but without the full cooperation of the pupils this is harder to do. I say again how much I personally like our teacher.

I think she conducts our class pretty well and knows how to get the music across to the class. Sometimes she has some trouble with a few people, but usually knows how to keep them pretty well under control. In my opinion, she could control the class a little better, though.

TEACHER NO. 4

I like the way my teacher puts herself in the music. She inspires me and then I sing better. She has helped me more than anybody in producing a better tone quality and becoming as good of a singer as I am. Our class is never disorderly and we all think our teacher is great.

She criticizes us truthfully and she shows us the right way. Also she cares about us by showing us the right way and by lectures!

Our teacher doesn't make you feel like she's boss and knows everything and you don't know anything. I think she's a real good director and cares about how we sound. She is very frank with us and tells us if we sound bad (or good).

She knows what she is doing, and she doesn't pay attention to what "other people" are doing, she does what she knows is right.

Our teacher knows what she is doing, and that is more than I can say about some of my earlier chorus teachers. She understands the students and gives us all the inspiration to sing.

I like her sense of humor most of all, which influences everything she does.

TEACHER NO. 5

She's good looking, she's got long arms and this helps her conduct. She's fair.

I like my teacher as a student the way she explains because I respect her as I would another teacher.

I like my chorus teacher because she is very kind and considerate. She is always concerned about the way she teaches music and if we do not learn music she asks us to come back some day after or before school and she helps us learn. She conducts our class in such a way that we understand what she says with her hands.

She never belittles us to the point to where we never want to sing. She always encourages us to try to reach our capacity. She doesn't expect more than our capacity and she never pushes.

She lets us act natural in the classroom. When we are performing she makes us feel confident. She introduces new things in chorus clear and simply.

Our teacher can be very stern, she knows how and when to get to work, but she also gives us our freedom. She lets us talk enough but knows when to stop us. We also are very informal in class. We can talk together and no one is embarrassed.

I like practically everything. She has a spark of something in her that makes us behave without her yelling or loosing (sic) her temper. She is always erect and is always smiling. When she tries to put a point across to us she does and fully explains it so that each one clearly knows what she is talking about.

Our teacher teaches very well and has a good sense of humor but she needs more cooperation from the class.

I like the way she teaches the music and she keeps the class quiet most of the time.

I think our teacher is a very good teacher and I believe she has a very good sense of humor. I don't believe the class cooperates enough.

She is a very friendly and likable person, she is not too strict and yet she enforces her rules.

She is friendly and always has a smile. Our teacher seems to know what she's teaching.

#### TEACHER NO. 8

The way she explains things so you can understand it. She makes it seem so enjoyable to be in Girls Chorus.

I think that she does the very best she can, and has done a wonderful job. She has done so well that I think that it will be very difficult to get used to another one in the future. No one could do a better job!

I like her a lot and she conducts us marvelous with a few exceptions such as some girls.

I like my teacher because she is very nice and sweet. She conducts very carefully to make sure you know your music. She has patience about teaching and conducting the class.

She is highly respected which is important in the characteristics of a teacher. She also has complete control of her class.

#### TEACHER NO. 9

She understands teen-agers and she gets along with us very well.

The friendliness (sic) she shows to not just a few but all of us. She wants order and usually gets it. She emphasizes on the way we pronounce our words. She treats us right. Makes us feel like we want to learn.

She is exceptionally talented in the music world and very pretty! She treats us like human beings and not two year olds. She has mutual interests with us besides choral works. She takes part in activities outside of school with us. She's the most wonderful teacher I've ever had.

She always shows us a happy smile (unless she has had a bad day). She always gives very good punishment. (Except my hand almost falls off.)<sup>4</sup> She knows how to take care of the trouble makers.

She allows us to give our opinion of certain pieces of music, and lets us choose and determine what pieces to sing, unless in something like Festival. She keeps us quiet but allows us to ask questions about the music we are singing.

I like the way she conducts the class in that she is very understanding and always willing to aid you in your part. She also respects our opinion about the music. She explains the music well to us. She makes us do our best.

#### TEACHER NO. 10

She is the one who decides weather (sic) we sing in a performance. She conducts nicely. She teaches us the songs we would like to sing.

She is a good teacher. Knows her music. She conducts a free and easy class.

She knows her music and presents it to the class so that we enjoy singing the song, and may also be able to sing it with feeling.

She understands us and she discusses our problems with us as students on our level. She will help us individually in singing.

She teaches the feeling of music as well as the notes. She does not yell at us much and enjoys her work.

She knows when it is too hot to sing and when we don't exactly feel like singing. She enjoys teaching music and she shows it.

#### TEACHER NO. 11

She is concerned for you, and tries to teach you as much as she can.

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<sup>4</sup>This statement refers to the teacher who has students write sentences for punishment.

Our teacher is a fine teacher but may not have the same knowledge of boys' choruses as say Mr. \_\_\_\_\_ would have. Then there is a discipline problem which may not be as effectively coped with as possible. I enjoy her classes, for they are always varied.

Through her years of experience I think she has acquired a certain unique skill of giving explicit directions to us. We know exactly what to do at the right time because of the wonderful way she can work with her hands in directing the chorus.

Our teacher knows what she is doing. It makes me feel secure. She inspired me to like singing in the first place.

She understands teenagers' knowledge of music and does not do everything herself but makes us.

(These comments were made by a student of a second choral music teacher in the school): She is interested in her work. She becomes completely familiar with every piece we do. She is musically talented and knows how to teach what she knows to children. She has a rough time and often works too hard. She has so much to do and puts so much into it that she makes a wreck of herself by the end of the day. She is a good pianist and can thus think more about the singing when we are singing. She has a good over-all perception of what's happening all through a song. Above all, she is extremely tolerant; a few boys in the class give her a rough time but she rarely ever blows up, and this keeps a more pleasant atmosphere in the class. She also holds music above grades, tests, etc. I would say that if every teacher put as much into their work as she does, America would have a better brand of public education.

#### TEACHER NO. 12

The particular thing I like about my teacher is that it is not all "shoulder to the wheel" work. She jokes a lot and makes the period an enjoyable (sic) one.

She mixes her teaching with a sense of humor which enlightens her class.

One of the things I particularly like about my teacher is that she is very amiable. She conducts her classes in such a way that allows her students the opportunity



to have a good time while they are learning their music. In her classes, there is always a relaxed atmosphere.

She's a nut. I believe most students get along better with teachers if she is "one of them." I know I do.

She isn't very strict in conducting her classes. We get into some interesting discussions in class. These don't always concern music.

I like my teacher very much because she is usually joking and kidding with us. She is a good teacher. She has her way of helping each student without embarrassing us in front of the other students.

TEACHER NO. 17

She knows a lot about music. She is a good teacher, but the students don't have any respect.

She knows her music and is a very capable and smart director. I like her choice of music that we sing. She is not getting the respect a teacher is due, but just scorn and disrespect.

I like our teacher very much and I enjoy taking music under her. She knows a lot about music. I do think she could be more strict with the people in the chorus.

She at least tries to maintain order and most of the time she gets and keeps order. She is a very good teacher of music. She knows her field and does her job well.

Our teacher is a very capable teacher, who knows music very well, and is able to control the large group we have, which in itself is an accomplishment. She can choose music to provide a well-rounded program and hold our attention as well as the attention of the audience.

The way she directs. She is easy to follow and she plays the piano exceptionally well. She is also very easy to work with.

TEACHER NO. 20

I like the way she has a set pattern of cutting off the



songs. Some teacher cut their songs off a different way for each song. I don't think this is good. I also think that the teacher should know the words and tunes of all parts in order to help out the chorus if the time came. My teacher is able to sing every part and knows all the songs. My teacher has a good sense of humor needed in a chorus director. She also gets along very well with her students.

My teacher has a simple way she conducts, and it is easy to understand her movements. When she is trying to get a point across, she uses examples that make it easier to understand.

I think our teacher is an excellent music teacher because she teaches us to be independent and gives music which is challenging.

Our teacher is the teacher I most admire. Because she has helped me more than any other teacher. She is always ready to be a friend, and help you with your problems. If we sing something wrong she can say almost exactly who or what it is. You can never fool her, I know.

She doesn't expect more than we are capable of doing, but she does expect our best. She criticizes when we need it, but praises us when we do well.

She seems to know how to get us to do our best. She conducts with feeling and helps us interpret our music with more understanding.

#### TEACHER NO. 21

Our teacher has a style all her own in teaching music. She teaches the songs thoroughly and carefully, making sure that enunciation (sic) is correct and understandable. The main thing is that she has an agreeable and pleasant personality that all people like.

She treats you like an equal. She chooses good songs.

She can talk to you like an equal. I like the songs she chooses.

I think she has a good personality which I like in a teacher and I think she disciplines the class the way she should, but yet not too harsh. I think she conducts the class well.

I like the way that she gets into the group. I feel she understands, sort of, how we "tick."

She works with each separate section at a time and makes sure that she is the leader of the class and not the show-offs.

TEACHER NO. 22

She is very nice and friendly. She is very fair with the class. She gives the class an even break.

I think our teacher has a very good background in music and knows what she is talking about. She also goes over each part so we can learn them better.

The way she sorta laughs along with us when mistakes are made.

Our teacher tries hard to keep an orderly class and does a good job of it considering the cooperation she gets. I like her because she can be stern and still can take a joke and also because of her ability to teach interestingly.

I like her teaching methods and the way she introduces new music.

I like her because she is a great teacher. I think she's a real good teacher.

TEACHER NO. 23

I think she teaches the basic things necessary for a good chorus: proper breathing, good posture, clear words, etc. She helps individuals in order to make the entire chorus better. She works on scales, time signatures, etc. She listens and then criticizes or praises. She knows what she is doing and what she is trying to accomplish, and does it very well. She also works on parts.

I like the songs that she picks out. She also gives us important points which will help us later on and now too, such as breathing correctly, sitting with good posture and using resonance.

Our teacher is strict about getting your words across and having a good blend. I think this is good.

The way she is particular about the way we perform, and the way she conducts exercises. I like the way she gives us only enough credit as is due us.

I think our teacher is a very good teacher. She knows what she wants out of us, and she can usually get it. We like her and want to do good for her.

She is strict enough to teach well, yet not too strict, and she stresses the importance of knowing the notes and being able to sight-read. Also she teaches the importance of knowing the major, minor, and chromatic scales.

#### TEACHER NO. 24

She tries to give individual help, and she picks out songs we like.

My teacher always keeps order in chorus class. She doesn't let anyone talk while we're learning or singing a song. She always has a well planned lesson for us. There's usually something to keep us busy during the entire class.

She seems to make you want to sing and conducts class like the class should be.

She doesn't stand for much foolishness so in programs we do better and have more fun, also we usually have something to do.

She helps you when you do need it and she chooses a good variety of songs which are educational to me and tells a little history behind the song.

I like the difference in the music she selects for us to sing. It is never always one specific type of song. This I believe brightens the class. Our teacher is quite fair and has a very well controlled temper.

To find out the advisability of using performances as a teaching procedure, the question, "Do you enjoy performing for other groups?", was asked. Ninety-two of the ninety-seven responses were in the affirmative, three were negative, and two did not answer. Fourteen students responded with "definitely",

"very much", or "I love to." Also, these comments were made:

I love to make other people feel the same way I do about music.

I like to perform for adults more because they appreciate it.

Sure do. I think if the people like you it gives you a good feeling.

Yes, but at times I feel jittery, but most nervousness has passed for the definite answers from my chorus teacher.

Yes very much. I believe it's good practice and everyone has fun.

Yes, very much. I like to see the smiles on the audience's faces when we finish. I like to know that they were listening to us only.

Yes. But it takes a great deal of nerve.

Yes, and I also enjoy listening to other groups and being able to compare our group with others.

I love to. It is very good experience.

Yes. Very much. We can compare ourselves with other groups. I think this helps very much.

Yes. It gives me a feeling of accomplishment.

Yes, because I like to get up and sing in front of people because I enjoy music.

Performing for others is fine, but I get a little scared.

Yes, from the experiences I have had.

Yes, I'm a ham at heart!

Yes, I'm a real ham. I love to sing in front of groups as well as act.

Of course. I take after my mother; she's a ham.

Yes, I enjoy it very much. I like to think I have done something nice for someone.

Yes. It gives you a feeling of pride and accomplishment, and also it's good experience.

Yes, I think it's fun and I think it's good to get tips from others as to how you can improve your singing.

I love to prepare songs and sing for other people.

Some girls: right, but not very long.

I plan to finish taking it in Junior High but I don't know about Senior High yet.

I might, but it doesn't really pay. You don't get much credit.

Not unless it includes dancing and piano.

Some students answered "no", even expressing a desire to take music but stating they would not be able to fit music into their schedules. They questioned

I would like to continue taking music during Senior High, but I don't have a place in my schedule to fit it in.

I want to very much, but my schedule won't allow it.

I would like to take chorus in my sophomore year, but it will not fit in my schedule.

Because of my schedule I am not taking it next year though I would like to. I would like to take it in High School if I can fit it in.

## VX. CONTINUED MUSIC STUDY

To evaluate the effectiveness of techniques and procedures used by teachers, students were asked, "Do you plan to continue taking music throughout junior and senior high school?" Of ninety-seven students answering the question, eighty-one responded with "yes." Four students were hesitant and offered these comments:

Some girls might, but not many boys.

I plan to finish taking it in Junior High but I don't know about Senior High yet.

I might, but it doesn't really pay. You don't get enough credit.

Not unless it includes dancing and piano.

Twelve students answered "no", seven expressing a desire to take music, but stating they would not be able to fit music into their schedules. They commented:

I would like to continue taking chorus during Senior High, but I don't have a place in my schedule to fit it in.

I want to very much, but my schedule won't allow it.

I would like to take chorus in my sophomore year. But it will not fit in my schedule.

Because of my schedule I am not taking it next year though I would like to. I would like to take it in High School if I can fit it in.



I would take it next year in Senior High School but I have to have two study periods. I am not too smart.

I would like to but I plan on putting my other studies first.

I had planned to, but courses I plan to take to enter one profession stop my doing so.

Of the eighty-one who answered "yes", twenty-seven added affirmative comments as follows:

Yes--it may not work out, but I will alternate chorus with orchestra.

I plan to take music a few years in Junior as well as in Senior High School, switching with art or physical education a few years.

Yes. I would like to major in music.

Yes, definitely. Because of my chorus teacher I plan to major in music and piano.

Yes. If I possibly can.

I am not very sure but I want to.

Yes, if possible.

You Bet !!! (sic)

Yes I do.

Yes, I am looking forward to being in the high school choir if I am chosen.

Yes, all through Senior High.

Yes. All through tenth, eleventh, twelfth!

Yes, some form of music.

Yes!

Yes, I have enrolled for music in the high school

Yes, every class I can get.

Yes, four years in school, plus piano and voice lessons privately. Most of my time is increasingly taken up by my "rock" combo.

I hope to very much.

Yes, I have always loved music and probably always will.

Yes, I have already signed up for music in the tenth grade.

Yes. Both for enjoyment and instruction.

Yes, in groups and also private music.

Yes, yes.

Yes, I enjoy it and if I'm going to make it a career I need it.

Yes. Definitely.

If possible.

Yes I do.

To reveal additional teacher influence on students, the questions "Do you have any thoughts of continuing with music in college? If yes, what has influenced you to want to do this?", were asked. In the ninety-seven questionnaires, sixty-two students responded with a "yes", eighteen were undecided, fifteen said "no", and two did not answer. They offered the following comments:

TEACHER NO. 1

Yes. I love music and the pleasure of working with my teacher has enthused me so much, I plan on being a music teacher also.

If I go to college I would like to. I have taken piano lessons and I would like to continue it, and

also the fun we have in chorus learning new songs, and I really love to try to sing.

Yes. I realize that I have some talent and would really like to do something with it. Our teacher has, however, been my greatest influence and encouragement.

Yes. I like music, all types, and I play the piano. I have had good music teachers and my mother was a music teacher. Also, music means a lot in my life.

Yes, I enjoy singing and learning music which can help me to become a singer in a way.

Yes. First of all by taking five years of violin and this year being with a teacher who has encouraged me on to future plans involving music.

No!

No.

No.

#### TEACHER NO. 2

I wish to keep taking dancing and piano through college and after college.

Yes. My ability and musical talent in the lines of singing and playing, my like for most kinds of music, and the joy in singing and playing.

Yes, my mother and brothers are very musically talented. There is almost always music around my house, I have been brought up liking it, and I wish to continue my musical education.

I have some thoughts of continuing with music in college, but don't plan to make it my profession by majoring in it, as I'm planning to major in writing (literature).

#### TEACHER NO. 4

Yes. I feel that if you have any voice at all, you should use it to its highest ability. I think that I will continue music throughout my

life mainly because of how inspired I can get when I sing good. My teacher has helped a lot.

Yes. I take piano lessons and I love piano and singing. I plan to major in music.

Yes. Because I like it so much in junior high. I sort of admire and envy the people I know that are taking it, so when I get there I want someone to envy me.

Our teacher has made me enjoy and appreciate music.

I have not decided on whether or not I will continue my music in college. I have planned all my life to be an architect, but I would love to be a singer also.

No, I think I need other courses worse.

#### TEACHER NO. 5

Yes. My playing in a combo makes me want to.

Yes, I do plan to continuing to take music in college, my last to (sic) years of chorus.

Yes. My piano had always helped but of course I must give my chorus teacher most of my credit. I do right well in music but now my goal is to be a major in music, (all kinds).

Yes. The seventh and eighth grade chorus class has influenced me greatly because I appreciate music much more and I understand the different moods and sounds.

Possibly, but I haven't thought much about it.

No. I hope to be a doctor or gym teacher.

I can't answer that question yet because I don't know what my ambitions are right now.

No.

Undecided.

I don't know yet. It all depends on if my voice sounds right.

TEACHER NO. 8

Yes, if I go to college. This first year that I have been in chorus, it has been so exciting and fun. Especially when we sing for good causes.

If I go to college I will; because I have always loved to sing. I think another reason would be my teachers. They have all been a tremendous help.

I hope too (sic). Just me singing, but I can't play the piano.

If I were to go to college, I would continue to take music because I like music very much and I think if I could continue it I could become a music teacher.

Yes, I haven't made any definite decision but I have been in church and school choirs and have learned a great deal from each. My directors have influenced me as they have worked with me in developing my voice.

TEACHER NO. 9

I'm not sure, yet.

No, I have chosen something that I feel will help others more.

Yes! Our teacher this year has made me want to go on and be a chorus teacher and follow in her footsteps.

I took piano for five years and now I am not taking it. But I think now I would very much enjoy taking piano during my college years. I think I have been influenced very much with seeing other students enjoy music and also myself.

I haven't given it much thought, but I don't think that I will be able to, although music may help some in the field I want to go into. If I take music in college it will be because of having music all through school, and enjoying taking music.

Not now.

TEACHER NO. 10

No.

Yes, I want to take piano and voice if possible in college. I just love music! It is fun and interesting and meaningful.

No, only because I have other plans, but if they should change, I certainly would pick music to go into next.

I enjoy singing and being with other people that enjoy singing as much as myself.

I might, because I enjoy it.

Yes. Our teacher seems to enjoy it, and it makes me feel like I would too.

TEACHER NO. 11

Yes, music has always interested me. When I was real little my sister was taking piano. Later I took it for a few years. Another very influential factor is that at home we have, and have had for about five years a real good stereo which we use often. I've also done some singing at my church.

No, but the thought does often occur.

I have a deep love for music, not so much the singing but mainly the piano aspect. To me, piano is one of the most beautiful instruments of music. I have taken piano for five years and before that, violin for three. I would like to be a piano teacher.

I have thought this over, though it could be a possibility. I do enjoy music.

Yes, definitely. I love music and to do anything connected with music. The one person that has influenced me is my piano and voice teacher.

(This comment was made by a student of the other music teacher in the school): Yes. About half of my life has always been built around music and I see no reason to discontinue that anytime soon, but rather to increase it.



TEACHER NO. 12

I want to take music in college because I was influenced by the several college groups I've heard which sounded good and fun.

I don't think so, but I haven't fully decided.

At this time, I don't think I will.

Yes! My parents and their families are all musically inclined. I sing at church, 4-H, school, and at home. Why not in college too?

No, not unless it is a chorus.

I have no plans of continuing music through college. I am planning to be a secretary.

TEACHER NO. 17

Maybe. The church choir I am in.

No.

Yes. Ever since I was very small I have been in choirs and I have taken voice for a long time, and have been told I have a talent for music.

No, not at the present time.

Yes, I plan to keep on with my piano, though I don't know if I'll take any courses in piano, because mostly I'll just work on it as I can. Because I could always teach music, and I love to play the piano.

Yes. My family has always been interested in music and singing especially. No one, however, has furthered their education in music and this made me want to widen my field in music.

TEACHER NO. 20

Yes, some. I am not going to major in music but I do think that everyone should take one course purely for enjoyment. Chorus this year has had a great deal of influence on this decision.

Maybe. As I said, I enjoy singing. And I would like to sing in a college chorus.

Yes. My teachers mostly and I enjoy music and art very much. My mother has a musical background and this has influence on me, too.

My teacher has influenced me. All I can say is that I hope all of my teachers are like her.

I am not sure what kind of college I am going to attend, so I haven't thought too much about it.

Yes. I love music and like to share it with others.

TEACHER NO. 21

Yes. My family, with the possible exception of my father, likes music and sings in choirs. For example, my mother was with Billy Graham, has sung for various groups as a favor, etc. Also my sister and mother have both taken piano. Really, it is just that I like all music.

Yes. I like it, I live with it. Mother.

Yes, I like to sing, and I think I would like to teach music.

Yes. I enjoy singing and performing (sic) and ever since I have been in the seventh and eighth grade chorus I have thought of using singing as a career. Before this time music didn't mean much to me but I've found out how much fun it can be.

Yes, I have always had a love for music. Since it is what I do best I think I should continue in college.

Yes. I have an enjoyment for most kinds of music.

TEACHER NO. 22

Maybe, because I enjoy singing. I love to sing.

I have taken piano for about seven years, and I play for many different groups. I think I will continue because I enjoy playing music.

No.

I believe I want to take music in college because I enjoy it and don't mind taking it.

My desire to take music because I like it so well.

No, I don't know.

TEACHER NO. 23

Yes, I enjoy singing and I get a good deal of satisfaction from singing and also from listening to music. I find music rewarding.

Yes. I would like to try to develop my voice and play the piano. My church, Moravian, is known for its music. My choir director makes me want to make a go of it. He's good.

I have not really thought about it one way or the other, but I would enjoy continuing music. My mother sings and has encouraged me in singing and in playing the piano.

Yes, because I took several years of piano and voice, and because I've always been in a school chorus or sung in classes and at church and enjoyed it.

Yes. I would like to be able to sing good songs. Not opera or anything like that. Chorus and church chorus have influenced me a lot.

I would like to continue with music in college. I have always enjoyed singing, and since taking chorus in junior high, I enjoy it even more.

TEACHER NO. 24

Yes, I just love to sing and I have always had good teachers. I think they have influenced me most.

Yes, but it won't be my major. I will continue some because of the satisfaction I get in knowing the chorus has worked hard and the audience enjoys listening to the accomplishments of our work.

It depends in what I major. I like to sing and I think it would be a good professional career.

Yes, I like music and I plan on continuing so I can teach later.

Yes, people that I know who are teachers of music and have talked to me about it and they have got me interested in going to college to study music. Chorus also has had a great influence on me and my teacher too.

I have had many thoughts of it for as in the above question I plan to take chorus when my schedule allows. The only influence I have had is my own interest in music.

## XVI. SUMMARY AND CONCLUSIONS

The teaching techniques and procedures used by twenty-two music teachers in eighteen junior high schools in North Carolina were observed in this study. With even this limited number, the author was able to gain an insight into and arrive at some conclusions concerning contemporary music teaching in the public schools. Most of the teachers showed genuine interest in helping future music teachers and were willing to respond to the questions presented them.

### PART THREE

## SUMMARY AND CONCLUSIONS

Changes observed largely in contemporary music from the state school music books. The Music and Music For Everyone and other music books are to teachers. Individual parts were worked out, and attention was called to various routine details of instruction which would improve the quality of singing and expression. These were illustrations. It is the author's opinion that various specific techniques were used, the over-all success or failure of the class period seemed to be determined largely by the personality of the teacher and his ability to communicate with the students. Teachers showing genuine enthusiasm for the work, and those possessing an ability to keep the work progressing with logical continuity, secured the most favorable responses from students. An outstanding example of enthusiasm was shown by the teacher who

## XVI. SUMMARY AND CONCLUSIONS

The teaching techniques and procedures used by twenty-four music teachers in eighteen junior high schools in North Carolina were observed in this study. With even this limited number, the author was able to gain an insight into and arrive at some conclusions concerning contemporary music teaching in the public schools. Most of the teachers seemed genuinely interested in helping future music teachers and were willingly responsive to the questions presented them.

Choruses observed were engaged largely in rehearsing songs from two state-adopted music books Time For Music and Music For Everyone and octavo music available to teachers. Individual parts were worked out, and attention was called to various routine details of execution which would improve the quality of singing and expression. From these observations, it is the author's opinion that, whatever specific techniques were used, the over-all success or failure of the class period seemed to be determined largely by the personality of the teacher and his ability to communicate with the students. Teachers showing genuine enthusiasm for the music, and those possessing an ability to keep the work progressing with logical continuity, secured the most favorable responses from students. An outstanding example of enthusiasm was shown by the teacher who



sincerely praised the cambiatas for their tone quality. (See Page 12.)

Teachers generally felt that striving for perfection in performance should be an important goal of the choral class, but should not be the major aim in their teaching. More significant goals, in the estimation of the instructors included:<sup>5</sup>

Developing musical skills (good diction, correct posture, proper breath control)	(7)
Developing good part singing	(3)
Developing good tone quality and projection	(2)
Learning the fundamentals basic to sight-reading	(2)
Learning music theory	(1)
Developing a knowledge of good choral literature and its interpretation	(3)
Relating music to worship	(1)
Developing an appreciation of good music	(6)
Developing creative expressiveness	(4)
Building powers of discrimination	(2)
Being intelligent about music	(1)
Experiencing a richer type of music	(1)
Achieving beautiful singing	(1)
Developing group consciousness, learning to work together	(3)
Developing self discipline	(3)

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<sup>5</sup>The number in parentheses indicates the number of teachers expressing this as one of their goals.

Developing a feeling of pride in singing	(3)
Earning self respect and self confidence	(2)
Working toward specific goals	(1)
Developing school morale	(1)

The following specific techniques were used during the actual class periods observed:

Transposing to another key to prevent flatting

Transposing parts when out of range

Having students sing a cappella to work on intonation

Calling attention to correct execution of vowels and consonants

Working on correct breathing and phrasing

Calling attention to controlling the voice while singing softly

Reducing tempo to enable students to sing all notes correctly

Emphasizing one part over others on the piano

Having one part sing while the other parts hum

Drilling on entrances

Requiring students to watch the director for precise cut-offs

Using one chord of a song for drill in dynamics

Giving the background of a song

Calling attention to the composer of a song

Discussing the mood of a song

Discussing the meaning of words

Pointing out words of emphasis for better interpretation

Having students speak the rhythm of a particular phrase

Having students clap rhythmic accompaniments

Using drum accompaniments to songs

Having students sing an entire song without direction

Asking students to criticize their own singing

Challenging students to work hard for real satisfaction

Encouraging students to request songs they like to sing

Explaining the dangers of over-rehearsing a song once it is learned

Complimenting students on a good performance

Since enjoyment and understanding of music should be major goals of any music class,<sup>6</sup> the interests of students can be of great value to the teacher in planning for choral classes. All but five of ninety-seven students said they liked to perform, and thirteen emphasized the great satisfaction experienced from performing. This may emphasize the desirability of giving students opportunities to sing before an audience. Junior high school choral students also expressed enjoyment from:<sup>7</sup>

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<sup>6</sup>Robert L. Garretson, Music in Childhood Education (New York: Appleton-Century-Crofts, 1966), pp. 8, 166.

<sup>7</sup>The number in parentheses after each statement in this and the following list, indicates the number of students giving this particular answer.

Learning a wide variety of music	(17)
Trying to perfect music by working hard and learning to sing well	(16)
Singing	(13)
Being with others who have the same interest	(7)
Harmonizing	(4)
Being in a small ensemble (such as an octet)	(3)
Letting off energy	(2)
Performing outside of school	(2)
Being in a mixed group	(2)
Meeting new people	(2)
Vocalizing	(1)
Learning advanced music	(1)
Giving plays	(1)
Taking an elective subject	(1)
Enthusiasm shown by the teacher	(1)
Good leadership by the teacher	(1)

Factors contributing to a "good chorus", as viewed by students, include:

The attitude of the group (good behavior, a willingness to work hard)	(30)
The ability of the teacher to discipline the class and challenge students to work hard	(21)
Having a good blend and balance of voices	(19)
Having students with good voices and musical ability	(9)

Singing music enjoyed by students	(7)
Singing with students who know how to sight-read	(6)
Singing with students who enjoy singing	(6)
Singing with good tone quality	(4)
Singing with good diction	(3)
Being able to do well in performances	(3)
Having enough singers to sound well	(1)
Singing with students who are not shy	(1)

In the classification of boys voices, it may be well to consider using the term "cambiata" in preference to "soprano" or "alto". A male teacher may be able to use the terms generally associated with the girls' voices more successfully than a female teacher. He has the advantage of being able to identify with the boys in that his voice at one time was of the soprano or alto range, and had to be classified accordingly. Boys are often self-conscious about their voices at this age and a simple matter of terminology may prevent much embarrassment, particularly in a mixed chorus situation.

Having students vocalize gave teachers the opportunity to emphasize correct posture, breathing, diction, and intonation. One of the most effective techniques was requiring the class to respond to imagery ("sing out of the top of your heads . . . focus the tone behind the eyeballs") spoken as the students vocalized (Pages 29-31). The result was a free, easy, focused tone supported by proper breath control. For improving intonation, the

singing of the major, minor, and chromatic scales proved useful. The singing of scales by letter names gave students an opportunity to become familiar with key signatures while they were vocalizing.

Vocal exercises were used in all but six choral classes, an indication of the importance placed upon this aspect of choral teaching.

A knowledge of music theory is essential for a productive choral group.<sup>8</sup> Without a basic knowledge of theory, students are forced to rely on rote learning, always laborious, tedious, and inefficient for both teacher and ensemble. Several techniques were used: (1) singing intervals from syllable charts, (2) singing scales by letter name, (3) sight-reading simple four-measure rhythms and melodies, and (4) identifying musical symbols as they appeared in the music. Two of the fundamental approaches, isolated drill and learning from the music itself, must have proved effective in increasing the musical ability of students because they were used by six of the choral teachers.

In considering the choice of a greater emphasis on undergraduate keyboard or vocal training, it is the author's opinion that both are vitally important in the teaching of choral music. A choral teacher should be able to produce a vocal tone worthy of being imitated by his students, though the teacher's age and

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<sup>8</sup>Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), pp. 97-98.



sex may be a factor here. In addition, he must be able to play voice parts and accompaniments accurately and musically.

The general music class offered the student many opportunities for expanding his knowledge and understanding of music, and is increasing in importance in the music curriculum of the junior high school. Teachers emphasized "enjoyment" and "appreciation" of music as primary goals. They believed, also, that singing should be included as an important part of general music in addition to other areas of interest. One teacher listed "preparation for choral work" as a part of her curriculum.

The trend in junior high school music curricula is to require all students to enroll in general music at the seventh grade level, and to offer elective chorus classes at the eighth and ninth grade levels only. The reasoning behind this is to make sure all students have a broader general foundation in several areas of music study. A drawback in this system is that often it is difficult to have satisfactory singing experiences in classes which include students who either do not like to sing, or have very little singing ability. The author feels that seventh grade students with a particular interest in choral work should be given the opportunity to take chorus at this level. The course could easily include work in music history, literature, sight singing, and other areas of music, and at the same time provide a homogeneous grouping which would allow satisfactory choral experiences. The seventh grade general music class would include singing geared to the abilities of those in the class.

Another curricula problem is that until junior high schools offer general music in all three grades in North Carolina, students are usually faced with having to choose chorus in either the eighth or ninth grade, or not take music at all. In this case, students need a foundation in general music as preparation for choral work. Even where students may be able to continue in general music, choral preparation needs to be included for the benefit of those who later elect to take chorus. (The author believes both chorus and general music fields should be offered at each grade level, with a music specialist for each field.) Other areas suggested by the teachers for general music study are: (1) listening, (2) music history, (3) theory, (4) sight-reading, (5) playing instruments, and (6) relating music to the arts, social studies, and science.

Specific lessons and activities observed in general music classes were:

Singing

Playing simple rhythm instruments with a recording

Playing the autoharp

Discussing intervals and identifying them by sound

Reciting the names of the lines and spaces

Discussing leger lines

Locating middle C on the piano

Learning the rule for finding the names of flat keys

Learning the pattern for the major scale

Reviewing the time values of various notes

Discussing the meaning of triad  
Reading rhythms from the chalkboard (clapping)  
Copying a list of musical terms  
Working a crossword puzzle of musical terms  
Studying instruments of the orchestra  
Listening to a recording of the life of Mozart  
Listening to a lecture on forms in music  
Listening to the story of "My Fair Lady"  
Listening to recordings of "Carousel" and "The Sound of Music"  
Discussing humor in music  
Learning about spirituals  
Studying jazz and syncopation  
Playing a question and answer game about composers  
Taking a test on composers and their works

In the lecture on forms in music, it was stated that a tone poem does not cadence or stop. This does not hold true, for example, in Smetana's "Moldau." There cannot be too much preparation in music history, literature and knowledge of musical style for prospective music teachers. A great weakness in undergraduate curriculums is in the amount of time given to music history and literature.<sup>9</sup>

It is the author's opinion that the test given was weak, and that more appropriate questions relating directly to the music could have been asked. (See Page 49.)

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<sup>9</sup>Interview with Dr. Thomas Stone, Professor of Music, University of North Carolina at Greensboro, June, 1966.

Because junior high students are willing and eager to help, and show a feeling of pride when asked to be responsible for a particular job, certain routine duties, such as calling the roll, passing out music, and preparing bulletin boards were often given them. Perhaps the teachers believed that expressing confidence in a pupil's ability to carry out specific duties encouraged good citizenship.

Some teachers found it necessary to reprimand their classes continually throughout the period (an annoying procedure for all concerned). Valuable time was wasted, and an atmosphere not conducive to learning was created. Apparently they did not realize that a routine for gaining the attention of students, established early in the year, is of great importance in effective teaching, and that students should be taught to respond to a specific movement or gesture by the teacher when it is time to begin class.<sup>10</sup> For the more effective teachers, calling the class to order was usually just a matter of students instinctively recognizing that the teacher was ready to begin. Occasionally a chord was played on the piano to start the class.

The most efficient method used for distributing music was a pre-class inserting of the music in folders for each student. This eliminated time spent collecting and passing out each piece of music individually during the class period.

There was no evident correlation between the physical features of the music rooms and the effectiveness of teaching

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<sup>10</sup>Interview with Dr. Thomas Stone, April 22, 1966.

(Mark Hopkins-student-log). One of the better teachers worked in a small, inadequate basement room without bulletin boards. This does not preclude the desirability of obtaining the most favorable physical environment possible for students, but emphasizes the importance of teacher ability over physical facilities.

For more efficient teaching several factors should be considered in planning for a music room and equipment. Ample lighting should be provided for ease in reading music symbols, which are at best complex and often intricate, and seeing chalkboards. Rooms with an abundance of daylight combined with artificial light prevented eye strain, and also created a more cheerful atmosphere. Chalkboards should be placed at the front of the room. The location of chalkboards on the sides, in addition to poor lighting, in one of the classrooms, made it almost impossible to see what was on them. Sufficient bulletin board space is important so that students may participate in displaying various aspects of the music being studied. Effective bulletin board displays can help create a "live" music room.

Chairs, sturdily constructed, will prevent unnecessary noise as students move about. Some types of metal folding chairs are a poor choice for music rooms. Drop desk seats enable students to do written work easily, and are particularly useful for general music classes. A separate room adjoining the classroom is recommended for storing music, books, robes, and other equipment. Pianos should be low enough for the teacher to see all students with ease while playing.



Much has been written concerning discipline problems in junior high school. Ideally, if a teacher knows his subject, has a well-planned lesson, shows enthusiasm, understands how to motivate students, and can hold the interest of his classes, he will be able to avoid many problems. However, junior high children are extremely active, highly emotional, and at times difficult to manage in spite of the efforts of teachers. Some students expressed the desire for more cooperation on the part of the classmates, indicating a probable laxness in discipline. Problems do arise, and how to handle them is a debatable question. Although "punishment" is a word avoided by some contemporary educators, forms of punishment are still employed in the classroom. Rules of behavior are necessary in any group process, and each student must learn to exercise self-control for the good of himself and the class. Some teachers are able to instill self-discipline in their students "automatically", and continually create an atmosphere conducive to learning. Others find it necessary at times to rely on certain methods of punishment to discourage undesirable behavior.

Some teachers, because of their overly relaxed disposition and manner, create problems which otherwise would probably not occur. At the other extreme are those who risk causing students to dislike music because of being too severe and punitive. There is always the possibility that some students are looking for their teacher to exercise an authority that may be lacking at home. In any case, improper behavior, when it occurs, must



be dealt with. Each teacher must decide for himself what procedure will be the most effective one for him in solving an immediate problem.

Teachers who used the following ideas, both as preventive measures and for coping with an immediate problem of misbehavior, found them to be successful:

#### Preventive

- Be firm at the first class meeting
- Have well-planned lessons
- Keep activities moving
- Gear lessons to the students' interests
- Be firm, fair and consistent
- Insist on good work
- Do not underrate the abilities of students
- Keep your voice pitch low
- Do not begin class until you have everyone's attention
- Avoid time lapses between songs
- Remember that strong discipline is appreciated by students
- Ignore minor problems

#### Punitive

- Handle each problem immediately
- Use a seating arrangement (separate students who influence each other in an adverse manner)

Have conferences with students

Have students write paragraphs

Keep individual students after school

Have students stay five minutes after school  
for each minute wasted

Do not change your mind about a set punishment

The following methods were actually used on the days  
classes were observed:

Asking the entire class for their attention

Counting to "three" to gain the attention of  
students

Reprimanding the class for talking

Asking students to throw away gum they  
were chewing

Separating the uncooperative students  
from the rest of the class

Sending an uncooperative student to the  
back of the room

Calling out the names of students not  
paying attention

Motioning to a student to turn around

Listing on a piece of paper the names of  
students who mis-behaved

Threatening to take the boys to another  
room where music drill was used for  
punishment

Telling a student to leave the room

Having a student who was "slouching"  
come to the front of the room and  
demonstrate good posture

Talking to students after class about their behavior

Having two students return after school

Keeping the entire class after the dismissal bell rang

Giving a student an "F" on a test paper for failing to put her name on it

Tearing up the test paper of a student who talked while taking the test

Students discussed discipline problems candidly, and expressed an appreciation for teachers who controlled their classes. They recognized the problems created by the behavior of certain students and the effect this (mis) behavior had on the class as a whole. They seemed to have a genuine desire for their chorus to work harder, cooperate more, and perform better. A teacher's ability to maintain firm discipline was a quality clearly admired by students.<sup>11</sup>

Musical skills are developed in the day to day process of singing, listening, playing, and creating. However, specific activities are desirable in order to focus attention on various aspects of the mechanics of music. Several teachers found the following techniques to be successful for them:

Vocalizing from memory

Vocalizing, using a vocal technique exercise manual

Listening to tape recordings of students' voices

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<sup>11</sup>For an incident handled well, see Page 76.

Tapping and clapping rhythms

Spelling words from notes on the staff

Relating notes to the keyboard

Drilling on musical terms, symbols, note values, and key signatures

Using flash cards for musical symbols

Listening to and recognizing intervals

Singing intervals

Using hand signals in connection with syllables

Recognizing major and minor triads

Giving tests on music theory

Audio-visual aids are useful, particularly in general music classes, to provide variety in the presentation of material. Teachers find they re-enforce learning and help students remember fundamentals of music that may be easily forgotten when presented only by the teacher. For instance, in teaching the instruments of the orchestra, it is essential that students who do not have access to real instruments see pictures of each instrument and hear the sounds of these instruments. In studying music literature recordings with narrations and excerpts from the composers' works are invaluable in helping students become familiar with the great composers and their styles. Bulletin boards can be effective in focusing attention on a particular unit under study. The teachers observed generally allowed students to help plan and prepare bulletin board material. Filmstrips were used to enable students to comprehend visually certain aspects of music which might otherwise have been vague.

Tape recorders are used by some teachers to record individual voices and ensembles. The recording enables students to develop an ear for discriminating between good and poor tone quality by hearing themselves as others hear them. Other aids used are: (1) overhead projector, (2) opaque projector, (3) flash cards, and (4) charts of musical symbols.

Lesson plans are extremely important to the successful teacher. It is advisable to have them written down at least a week in advance in order to maintain a logical continuity in teaching procedure. Written plans also enable a substitute to take over a class with a minimum of difficulty. One teacher stated that her principal required lesson plans to be written out a week in advance on a form especially provided for that purpose. This may be a carry-over from the stricter disciplines of the past, or possibly a realization of the importance of this aspect of teaching.

Teaching experience ranged from one and one-half years to twenty-eight years. All except one teacher held a baccalaureate degree in music such as the Bachelor of Arts in Music, Bachelor of Music in Music Education, or Bachelor of Science in Music. One held a Master of Arts in Music degree, and three had completed some graduate work. Teachers rated the musical background of their students from poor to excellent.

There was no apparent correlation between the background of either teachers or students and the effectiveness of the teaching. The degree of success in a classroom seemed to be

largely determined by the basic qualities of each teacher. Significant insights into effective teaching were gained through the viewpoints of students. Teacher qualities mentioned most often by students were: (1) the ability to maintain order, (2) knowledge of subject matter, and (3) a sense of humor. Students admired teachers who also possessed the traits of:

Patience

Kindness

Firmness

Understanding

Honesty

Consistency

Thoroughness

Enthusiasm for music

Precision in conducting

Additionally, students favored teachers who had the ability to motivate them, explain things to them clearly, and who gave them responsibilities.

Most students seemed to enjoy their music classes. Only three indicated a liking for music solely because it was a "relief from other classes."

The question often arises, "What constitutes a 'good' teacher?" It is the author's opinion, based on the information obtained in this study, in addition to some personal experience in the teaching profession, that the following habits, traits and



characteristics belong to the effective teacher: He has a well-planned lesson before he enters the classroom. He is consistent in this and realizes that students will be the first to know if he is ill-prepared, and will act accordingly. He knows his subject well, and does not try to teach anything with which he is only vaguely familiar. He never bluffs his way through a lesson. He demands the attention of his students, not by continual reprimands, but by the respect his students hold for him. He knows when to praise and when to criticize. His compliments are highly regarded because he does not pass them out promiscuously. He proceeds quickly from one activity to another, avoiding meaningless time lapses during the lesson. His discipline problems are solved by preventive rather than punitive measures. He avoids authoritarian lesson plans and teaching procedures in favor of flexible ones, and is always alert to the needs of his students. He does not "cater" to them, but always weighs the wishes of his students against what he knows is best for them, and thus is able to arrive at an intelligent compromise. He is aware of the details of classroom management (calling the roll and distributing music) and organizes these activities so as to take a minimum amount of time from the class period. He has considerable skill at the keyboard and at vocal production.

His primary goals in all of his classes are the understanding, enjoyment, and appreciation of good music, and the development of musical skills on the part of his students. He is genuinely enthusiastic about the music he is teaching, a quality his students

sense automatically. He has a pleasant personality, but never uses it for the purpose of becoming "popular"; rather, his whole being is involved in the music at hand, and his students become similarly involved because of his example. Above all, he is aware of the immense satisfaction resulting from a job well done, and he seeks to have his students experience this same satisfaction.

Many of the above qualities were present in each of the teachers observed. It is the author's opinion that the over-all effectiveness of junior high school choral and general music teaching in this geographical area is good. The goals expressed by teachers were often reflected in their classes although a closer study with more extensive observation should reveal more specifically which goals are being fully realized by individual teachers. All but sixteen of the ninety-seven students interviewed planned to continue with music throughout junior and senior high school, and sixty-two expressed a desire to study or perform some type of music in college. This also reflects the general effectiveness of the music programs in the schools visited.

Teaching is an on-going process, with new experiences to be found every day, in which the classroom is a laboratory where all techniques and procedures must be continually tried and tested. Since the success or failure of a technique depends upon so many factors, each teacher must use his own personality and resources to the best advantage, adapting them to his situation; no exact rules can be formulated concerning procedures to be followed. Generalizations may be made and suggestions given, but the teacher

must be the ultimate judge in determining the methods and techniques he believes will bring about the greatest degree of musical enjoyment and understanding for all his students.

It is hoped that the information presented herein will offer an incentive to teachers to try methods which have proved successful for others, but which may be new to them. One effective new idea, if explored and expanded, may open many paths to better music teaching.

APPENDICES

The following songs were particularly popular in churches according to their pastors:

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Amazing Grace by Miles, arranged by Burgess, Glee Club, The Episcopal Church Collection for England and America, The Episcopal Music Co.

Great Cathedral by Carl Niles, The John Church Co.

Great Church by W. Korantz, Galaxy Music Co.

How Is a Many Colored Thing by Lewis Felt, Wilbur Music Co.

How Do You Feel, English Folk-song, arranged by Lewis Felt, Wilbur Music Co.

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APPENDIX A

CHORAL LITERATURE

The following songs were particularly enjoyed by students,  
according to their teachers:

S S A

- Boundless Mercy by Niles, arranged by Hoggard, Galaxy Music Co.  
Carousel Choral Selections by Rodgers and Hammerstein, Williamson  
Music Co.  
Green Cathedral by Carl Hahn, The John Church Co.  
Little French Clock by R. Korentz, Galaxy Music Co.  
Love Is a Many Splendored Thing by Sammy Fain, Miller Music Corp.  
May Day Carol, English Folksong, arranged by Deems Taylor, Fischer  
Music Co.  
Music by Mansden, Belwin, Inc.  
No Man Is An Island by Dykes, Whitney, Hamilton-Scott, Shawnee  
Press, Inc.  
O Rejoice, Ye Christians, Loudly by J. S. Bach, Summy-Birchard Co.  
Rise, Arise! by Norman, Kjos Music Co.  
Sam's Cat by D. Handel Darrell, Schmitt, Hall and McCreary Co.  
Smit Carol by Leo Smit, Edward B. Marks Co.  
The Night Has A Thousand Eyes by Nobel Cain, Harold Flammer, Inc.  
The Water Is Wide, Folksong, adapted by Luigi Zaninelli, Shawnee  
Press, Inc.

S A

- Before the Paling of the Stars, by Christina Rossetti and John  
Boda, Concordia Publishing House  
Buy My Tortillas, Chilean Folksong, arranged by Harry Robert  
Wilson, Silver-Burdett Co.  
Consider Yourself by Lionel Bart, Hollis Music, Inc.  
Listen to the Lambs by Nathaniel Dett, Silver-Burdett Co.

S A T B

Laudamus Te by Carl F. Mueller, G. Schirmer, Inc.  
Oh Brother Man by Ringwald, Shawnee Press, Inc.  
The Spacious Firmament by Joseph Haydn, Shawnee Press, Inc.

T T B B

Maria by Leonard Bernstein, G. Schirmer & Chappell and Co., Inc.

T T B

Battle of Jericho by Bartholomew, Silver-Burdett Co.

T B

Consider Yourself by Lionel Bart, Hollis Music, Inc.

S A B

De Animals a-Comin' by Bartholomew, G. Schirmer, Inc.  
The Exodus Song by Gold, Chappell Music Co.  
Gandy Dancer's Ball by Weston, Howard-Simeone, Shawnee Press, Inc.  
Let There Be Peace on Earth by Cy Miller and Jill Jackson, Shawnee Press, Inc.  
Thirty-Two Feet and Eight Little Tails by J. Redmond, J. Cavanagh, and F. Weldon, Concordia Music Co.

Unison Songs and Rounds

Dese Bones Gonna Raise Again  
 Dona Nobis Pacem  
 Everybody Loves Saturday Night  
 He's Got the Whole World in His Hands  
 Hey Ho Nobody Home  
 Life in the Army  
 Michael Row the Boat Ashore

O Won't You Sit Down  
 Swazi Warrior  
 The Orchestra Song  
 This Land is Your Land  
 Three Blind Mice  
 Watermelon Weather  
 Whim-O-Whey



## APPENDIX B

### MATERIALS AND RESOURCES

The following materials were recommended by the teachers observed:

#### Books

- Bauman, Alvin and Walton, Charles W. Elementary Musicianship. Englewood Cliffs, N. J.: Prentice-Hall, 1959.
- Cooper, Irvin and Kuersteiner, Karl O. Teaching Junior High School Music. Boston: Allyn and Bacon, Inc., 1965.
- Ehret, Walter. The Choral Conductor's Handbook. New York: E. B. Marks Music Corporation, 1959.
- Ewen, David. Panorama of American Popular Music. Englewood Cliffs, N. J.: Prentice-Hall, 1957.
- Garretson, Robert L. Conducting Choral Music. Boston: Allyn and Bacon, 1965.
- Jones, Archie N. Music Education In Action. Boston: Allyn and Bacon, 1960.
- Leeder, Joseph A. Music Education In The High School. Englewood Cliffs, N. J.: Prentice-Hall, 1958.
- Monsour, Sally and Perry, Margaret. Junior High School Music Handbook. Englewood Cliffs, N. J.: Prentice-Hall, 1963.
- Peterson, Paul. Natural Singing and Expressive Conducting. Winston-Salem, N. C.: J. F. Blair, 1955.
- Sur, William and Schuller, Charles. Music Education For Teen-Agers. New York: Harper, 1958.

### Guides

Junior High School Music Guide, Greensboro City Schools

The Choral Program, 7, 8, and 9, Greensboro City Schools

### Workbooks

A Workbook In Music Theory by Frederic Fay Swift

Basic Musicianship by William F. Steiner

Making Music by Harold Henderson

### Periodicals

#### Keyboard Junior

1. What "job" does the piano student do when playing? (Singing, singing, singing, etc.)
2. What are your primary goals in the teaching of your choral group?
3. What are your primary goals in the teaching of your keyboard music classes?
4. Do you feel that striving for perfection in performance should be a major factor in the teaching of choral music?
5. What have you found to be the most serious of teaching and learning disciplinary problems?
6. What are some approaches you have found to be particularly successful in developing the musical skills of students?
7. What books and resource materials have you found to be especially helpful in your teaching?

## APPENDIX C

### QUESTIONNAIRE FOR TEACHERS

1. Background (Degrees, Schools Attended):
2. Teaching Experience (Number of Years):
3. Background of Students (As a whole, was the musical background of your students when you got them excellent, good, fair, poor?):
4. Who is responsible for displays on bulletin boards? (Teacher, students, or both?):
5. What audio-visual aids have you found to be most helpful?
6. What choral literature have you used that your students have particularly enjoyed working on?
7. What "fun" songs do your students enjoy singing? (Unison songs, rounds, etc.):
8. What are your primary goals in the teaching of your choral groups?
9. What are your primary goals in the teaching of your general music classes?
10. Do you feel that striving for perfection in performance should be a major factor in the teaching of choral music?
11. What have you found to be good ways of avoiding and solving disciplinary problems?
12. What are some approaches you have found to be particularly successful in developing the musical skills of students?
13. What guides and resource materials have you found to be especially helpful in your teaching?

APPENDIX D

QUESTIONNAIRE FOR STUDENTS

1. What do you particularly enjoy about Chorus?
2. What do you particularly like about your teacher and the way she conducts your class?
3. Do you plan to continue taking music throughout junior and senior high school?
4. Do you have any thoughts of continuing with music in college? If yes, what has influenced you to want to do this?
5. Do you enjoy performing for other groups?
6. Do you think you have an unusually good Chorus? If yes, why?

APPENDIX E

STUDENTS CHORAL REPORT

Name \_\_\_\_\_

HR. \_\_\_\_\_ Part \_\_\_\_\_

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Posture \_\_\_\_\_

Conduct \_\_\_\_\_

Attitude \_\_\_\_\_

Participation \_\_\_\_\_

Comprehension \_\_\_\_\_

Reading \_\_\_\_\_

Use of Ability \_\_\_\_\_

Mechanics \_\_\_\_\_

(Diction, Breathing, Tone  
Quality, Blend, Intonation)

Attendance to Concerts \_\_\_\_\_

Total Points \_\_\_\_\_

Grade \_\_\_\_\_

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Howard, Charles, and House, Robert W. Principles and Principles of Music Education. New York: McGraw-Hill Book Co., Inc., 1959.

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- Leonhard, Charles. "Philosophy of Music Education," Music Educators Journal, (September-October, 1965), 58-61, 177.
- Prince, Donald M., and Chance, Varner M. "Another Look at the School Music Program," Music Educators Journal, (September-October, 1965), 96, 101.
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