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# An Evaluation of High School Chorus Materials

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AN EVALUATION  
OF HIGH SCHOOL CHORUS MATERIALS

by  
Albert Wilson Canine

A Thesis Submitted in Partial Fulfillment of the  
Requirements for the Degree of Master of Music  
in Music Education

JORDAN COLLEGE OF MUSIC

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Indianapolis, Indiana  
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Albert Canine

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## CHAPTER I

### INTRODUCTION

Of all the organizations of the high school vocal department the chorus has the greatest possibilities. It can participate in a number of different activities. Thus it has an opportunity to use a variety of materials. Since it includes the four chief voice parts, it becomes more practical for use in adult life.

One of the most important problems of a chorus director is how to select suitable materials which will be effectively used with a particular group. This problem is worthy of careful consideration. It is the purpose of this thesis to determine the factors necessary in choosing good material for the high school chorus and to offer a list of the best available selections as an aid to the director in choosing the most appropriate music.

In order to investigate this topic it has seemed advisable (1) to recognize the value of selecting good music (2) to emphasize the standards of choosing materials according to the opinions of different music educators and (3) to choose and evaluate the best materials for general use.

The method used in this study was, for the most part, the reading and utilizing information from books and magazine

articles which seemed particularly important in the topic. Several publishing houses were visited and contacts were made with others by mail. The materials obtained from these publishers were studied and choices were made according to their valuable characteristics.

Because of the possibilities in the various activities for the high school chorus, it would be impossible to cover the entire field of materials. Therefore, the selections will be limited to those which would be suitable for regular class work and for general performances. Seasonal songs are also included, but operettas and cantatas are necessarily omitted.

Furthermore, the selections will be usable chiefly in the average high school group. Perhaps a few of the singers will have had some special musical training, but the majority of the group will have had only the experience received in the public school.

The selection of appropriate materials will not only be of value to the teacher in class work but also to the pupils. They will have a greater interest in singing. They will have a better understanding and a deeper appreciation of the best music. They will be more able to assume and accept responsibility in maintaining high musical standards in the community.



## CHAPTER II

### VALUES OF USING EDUCATIONAL MUSIC

It was in 1931 that Dr. Dann asked Jacob Evanson what he thought was the most important step in promoting a nation-wide movement for better choral singing. Mr. Evanson understood the question to refer to choral singing in general, but he replied without hesitation that he believed the answer should be through the improvement of the choral work which already existed in the school.<sup>1</sup>

It is true that advancement has been made in recent years in high school chorus procedures, yet there is still more improvement to be made. Skill has been developed to a fairly satisfactory level. However, the real point is the use of that skill in a way that students really know a representative quality of available literature. The course might well be called "Surveys of musical material." Contact should be made with compositions of all periods, but beyond the contact is the director's skill in making the pupils "conscious of and sensitive to the values peculiar to each work."<sup>2</sup>

Certain factors involved in the rehearsals lead to

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<sup>1</sup>Jacob Evanson, "Essentials of Better Choral Singing," Music Supervisors Journal, XVIII (February, 1931), p. 40.

<sup>2</sup>Russell V. Morgan, "A Challenge in Music Education," Music Educators National Conference Yearbook, 1934, pp. 13-14.

effective teaching. They aid in the receiving of the greatest values from choral work.

Interest is the most important factor in developing a will to learn. Without it learning is ineffective and insufficient. Thus the conductor's first job is to arouse interest. The rehearsals must be enjoyable. They must create enthusiasm and be inspiring to the students. There must be serious moments and humorous moments. "Above all, the music itself must be of such nature that it will hold the interest and attention of the group."<sup>1</sup>

If pupils find that music gives them real enjoyment, that they are becoming more capable, that there is both work and play, that there is personal expression which brings a pleasing emotional release, and that the material is interesting to them, then the item of interest will take care of itself. On the other hand, if the work is organized in such a way that the emotional element is secondary to the intellectual elements, or the intellectual elements are eliminated to the extent that no growth in power of mastery is evident, then the sustaining initial interests may be difficult.<sup>2</sup>

However, in order to maintain this interest the teacher should place the emphasis where it belongs, that is,

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<sup>1</sup>Paul Van Bodegraven and Harry Robert Wilson, The School Music Conductor (Chicago: Hall & McCreary Co., 1942), p. 108.

<sup>2</sup>Ibid., pp. 141-142.



on the music itself. He should realize that the approach must be made through the inherent beauty of the music. Too much of the work has been on non-esthetic material. Often the material is too difficult. The beauty may be there but pupils may not be able to comprehend it.

Karl Gehrkens believes that variety is an important factor in successful teaching. He illustrates it by his phrase "Variety in unity," and he compares it with a musical composition. He states that the problem of the composer is to repeat the thematic material as often as is necessary in order to make the listener perfectly familiar with it and to produce unity and symmetry through this repetition. But there is still another far more difficult part of the problem; that is, to keep the auditors interested in the composition from beginning to end, because the piece may be symmetrical and unified but yet be banal. Thus the composer varies his themes in such subtle ways as a Brahms or a Beethoven would understand, and in addition he also relieves the listeners and holds their interest by injecting at intervals bits of contrasting material.<sup>1</sup>

Motivation is also necessary to develop the will to learn.<sup>2</sup>

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<sup>1</sup>Karl W. Gehrkens, "The Fine Art of Teaching," Journal of Education, XCL (May, 1922), p. 515.

<sup>2</sup>Van Bodegraven and Wilson, op. cit., p. 108.

A series of projects may be organized. To participate is enjoyable, but to know that there is a definite event being planned will create additional enthusiasm. Public appearances are stimulating projects. For example, the operetta has become one of the best projects to arouse interest in vocal music. However, great care must be taken in selecting one with real musical merit. Although it may be necessary at first to emphasize entertainment values, musical taste will develop through a gradual transition toward more worth-while projects with lasting values and a higher standard of performance of good music will result. With the aims of music education being achieved largely through the development of a discriminating appreciation of music projects should be chosen which will bring about this appreciation.<sup>1</sup>

Mr. Gehrkens states that he is impressed more and more by the fact that all along the line instruction must be more clearly motivated "on the basis of the inborn instinct for beauty that is practically universal."<sup>2</sup>

The spirit of cooperation should be developed. However, at times the enthusiastic energy of youth, if it is misdirected, may cause dissension in the group, and discipline problems may arise. But "the secret of solving most

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<sup>1</sup>Ibid., p. 142.

<sup>2</sup>Gehrkens, op. cit., p. 515.



disciplinary problems is to be found in the creating of interest by keeping the singers busy."<sup>1</sup>

Perhaps no educator of today believes in old fashion discipline with its threats and penalties, yet for want of a better word he accepts it, because he realizes its value in growth and development. But instead of applying it as a principle by itself it is interwoven with basic training and the pupil does not realize that he is forming the habit of disciplining himself. H. W. Wilder made this statement, "The ideal sought is to provide a fundamental educational training based on interest, self-expression and discipline." In analyzing the words---interest, self-expression, and discipline ---one must recognize the fact that interest in order to be continuous must be a process of growth. In every human endeavor the element of discipline is needed for growth. It is necessary in self-expression that has a definite aim demanding thought or skill. Its importance must not be overlooked in the gaining of self-mastery and the molding of character. It is important in team work but its greatest value comes from within the individual who is guided by judgment and reason in trying to perfect his own efforts. In "interest, self-expression and discipline" there is a complete

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<sup>1</sup>Harry Robert Wilson, Music in the High School (Chicago: Silver Burdett Co., 1941), p. 131.

trinity "and the greatest of these is Discipline."<sup>1</sup>

"A choir rehearsal can be a vital educational experience." In order to maintain a greater interest the conductor should have a "dynamic action-crammed rehearsal." He should be aware of his educational obligation and the time invested in this active learning process. When the students feel that they are learning about music as well as having a "soul refreshing experience" they will be challenged to purposeful achievement.<sup>2</sup>

Often the music of the high school has been considered as a pleasant pastime, but it also has an educational value. If it is taught correctly, there is nothing in the whole curriculum that compares with it for general usefulness.<sup>3</sup> It is adapted especially to the cultivation of mental alertness.<sup>4</sup> According to President Eliot of Harvard, "Music, rightly taught is the best mind trainer on the list."<sup>5</sup>

Of course, music instructors will not doubt the intellectual value of their subject. They will not doubt the fact that the proper methods should be used in teaching it. To be

<sup>1</sup>H. W. Wilder, "And the Greatest of These is Discipline," Music Supervisors Journal, XX (March, 1934), pp. 62-64.

<sup>2</sup>Lloyd Sunderman, "Choir Technics for Success," Educational Music Magazine, September-October, 1946, p. 29.

<sup>3</sup>T. P. Giddings and Earl L. Baker, High School Music Teaching (Minneapolis: Earl L. Baker, 1922), p. 7.

<sup>4</sup>Ibid., p. 34.

<sup>5</sup>Ibid., p. 8.



successful they must not doubt the importance of the question: WHAT is to be taught in order to achieve the values which should properly be received from the study of music? An explanation of these definite values would prove that only through the use of good music could these standards ever be attained.

Education is no longer considered just as mental growth, but it involves all phases of everyday living. Music meets the physical need of the individual, its rhythms free the taut muscles and its melodies smooth the frayed edges of nerves that are tired.<sup>1</sup> As salutary, emotional, pleasurable, and satisfying experiences it is literally a tonic for the whole organism. It can serve as a stimulant to many forms of activity and as a "soothing balm" in times of stress and yet fire the ambition to a worthy cause. "For the adolescent of high school age who is in a period of emotional uncertainty, music serves as a healthful physical and emotional release in a world filled with personal and social conflicts."<sup>2</sup>

Aristotle, who is considered by many as one of the most modern thinkers and yet lived 300 years before Christ states that music should be used as a part of education not only because of its relaxation and pleasure, its releasing

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<sup>1</sup>Lillian L. Baldwin, "Why Teach Music in the Public Schools," Music Educators Journal, XXVI (October, 1939), p. 25.

<sup>2</sup>Wilson, op. cit., pp. 30-31.

the soul from disturbing emotions but also for moral education. He holds that music furnishes "imitations of states of mind." When pupils are taught to enjoy certain moral states of mind they will find these actual states of mind to be attractive. In a similar manner if, through music, some uncontrolled immoral ignoble states of mind are attractive they will be more apt to enjoy the life situations in which such a moral state prevails. Thus it is important that educators find music which can produce the imitations of moral states of mind and ideals that should be built up by education. To have music play the part that it is capable of playing in the educational system for the development of emotions and their attachment to worthy ideals through refining, elevating, and enriching lives is a tremendous job.<sup>1</sup>

Music also possesses spiritual value to a more marked degree than any other subject in the curriculum. The loftiest spiritual experiences are associated with it.<sup>2</sup> Choral music satisfies the spiritual urge of adolescents more than any other form of music education. It should supply the expression of religious appeal in such a way that the soul can pour itself out through the participation in body-tone.<sup>3</sup>

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<sup>1</sup>Grace G. Pierce, "Music as a Means of Increasing Spiritual Stature," Music Supervisors National Conference Yearbook, 1933, p. 66.

<sup>2</sup>Bertram E. Pachard, "What are the Practical Values of Music Education?" Music Supervisors Journal, XIX (March, 1933), p. 57.

<sup>3</sup>Noble Cain, Choral Music and its Practice (New York: M. Witmark & Sons, 1932), pp. 30-31.



More emphasis is now being placed upon the social values of music. Practically no school subject develops a sense of personal and group responsibility as does the participation in music groups. Students learn that worthy results will depend upon each individual. Each must make his best contribution and each must have the ability to participate actively with others.

Music is at once the most personal and the most social of the fine arts; it searches down the heart of the individual being and calls out emotions far too deep for words to embody. Music is an art we enjoy together, the more persons present, the greater joy for each one. It is a social art. Music sweeps, fuses, and unites. When we express our common states of feeling together---all of us feeling the same mood, the same emotion, and giving the expression in music---social solidarity is created, a unity of spirit, a community of spirit that makes much for civic activity and civic service. Therefore, when we are singing a hymn that has high aspiration for the whole people, when we sing it together, we are expressing certain common moods and emotions together, we are uniting a spirit of patriotism that is not the blatant, ugly attitude called by that name, but is that hunger for human brotherhood, for the larger unity of all in one whole of humanity---that is the hope of mankind. We seldom think of music in this aspect, we do not think of it as the<sup>1</sup> great instrument for training citizens that it is.

The true recreational value of choral music is asserted in identification of itself as the recreations of the soul and mind in the reflection of the beautiful. Singers blend their voices in the "lift of song from the heart to

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<sup>1</sup>Wilson, op. cit., p. 34.

the Invisible."<sup>1</sup> One of the best examples of youth spending their leisure hours in singing is the organized youth chorus in Los Angeles. These 800 young singers represent 25 youth choruses of various communities in the city. They exemplify a civic music program which "is really working and paying dividends." In December, 1947 they gave the City of Los Angeles' Christmas salute to the nation broadcast over a large network which was carried overseas. They were capable of performing "an artistic presentation of musical achievement." Milton Young, one of the directors of choruses, is amazed at the intense interest of the singers in using only the finest type of choral work. In the past two years one chorus has presented both the Faur'e and the Mozart Requiem and have given several concerts and broadcasts. These young people were from homes of a higher economic level and had had private training. But even the choruses from the districts of transient families in time showed considerable growth in their interest toward higher levels of music. Their enthusiasm in singing was great and no doubt social good was accomplished.

One of the greatest services of the Music Bureau is to offer to young people who are seriously interested in music the opportunity to take an active part in the best choral literature. The problem of compromising between keeping the level of music used at an artistic height and meeting popular appeal is

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<sup>1</sup>Cain, op. cit., p. 30.



solved through using a variety of material. However, a good quality of music, be it popular or classical, is always stressed and the appreciation for good music which is growing among the ranks of the teenagers of Los Angeles would give a warm feeling to any patron of the arts.<sup>1</sup>

Participation in choral groups should continue in adult life. A fine illustration of the way of "Bridging the Gap" at graduation time is a picture taken at Crowley, Louisiana. The director and officers of the choral club of that city are visiting the high school in the spring for the purpose of inviting the seniors of the chorus into their civic organization.<sup>2</sup>

A recent survey reveals significant results in regard to the value of good choral music in its carry-over into adulthood. Information was obtained from two classes of graduates from two different high schools in Wisconsin. The replies were from all members of the classes regardless of any music training. To the first question: "If you could live through your high school days again and be guided by present knowledge and experience, would you enroll in the high school music classes?" 447 answered "yes" and only 79 answered "no". Thus it is evident that music has a strong carry-over value in the mind of the adult.

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<sup>1</sup>Milton B. Young, "Youth Choruses in Action," The Music Journal, VI (May-June, 1948), pp. 21, 42.

<sup>2</sup>Peter W. Dykema and Karl W. Gehrken, The Teaching and Administration of High School Music (Boston: C. C. Birchard and Co., 1941), p. 351.

The next question was "What musical experience would you have liked that you did not have in high school?" Music appreciation was mentioned by 143; chorus 74; orchestra 50; piano 49; band 28; harmony 27 and general instrumental music 25. Here the significant facts are that the number desiring chorus was surpassed only by those who favored music appreciation and that all other groups ranked far below chorus.

The relationship between the experiences of the graduates and their tastes was definitely shown in the carry-over values by the indication of their favorite types of radio programs. Those who had sung in the high school choir chose choral music. Band and orchestra members were interested in instrumental music. The majority of those who had taken no music in high school preferred blues singers and jazz. These responses support the belief that if the musical taste of the general public is to be raised it must be done largely through the medium of the school music program.

Another question was "Do you sing in any group now?" to which there were 97 who answered "yes" and 206 who answered "no". Two-thirds of those who answered yes were in church choirs which indicate that there is a demand for a strong carry-over into church music. Thus our vocal program should be planned so that sacred music would be an important part of the chorus work. With the organization of a cappella choirs



graduates from certain high schools became interested in singing in church choirs. In the school they had had an opportunity to know and appreciate sacred music of a high grade, and they had recognized the similiarity between their high school a cappella choir and their church choir.<sup>1</sup>

In the high school chorus of today there are a few students who will become the professional choral singers of tomorrow. The quality and kind of training which they receive now will have much to do with their eventual success. One of the requirements for membership in professional glee clubs and choruses is a greater variety in choral experience. Very few professional musicians perform music of only one kind. A much greater variety of style and content in programs is demanded nowadays by the American public. If choral art is to be satisfying and meaningful, it must cover the wide range of intellectual, emotional, and spiritual ideas that can be expressed in song.

It cannot be a class conscious force in music. It cannot set out to perform and glorify any one kind of music. It cannot draw lines of demarcation in musical values and set itself up as a holy cause and a capital-E educational force. Song is conceived as a personal and group utterance upon every level of taste, and each of our 139 million citizens reacts to song in the light of his own experience, background, thought, emotions, and spiritual values. To look at any one of any group of these citizens

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<sup>1</sup>Silas B. Young, "The Values of Survey in the Carry-Over Plan for Church Music," Music Educators National Conference Yearbook, 1939-40, p. 373.

and say, "No, we don't approve of their kind of music. We won't sing it for them," is to deny the universality of song and to do a great disservice to the cause of choral music.<sup>1</sup>

Therefore the advocates of choral music must realize that their professional "singers must supply songs to everyone, not merely to certain groups on certain levels of understanding and appreciation."<sup>2</sup>

Since music is important in the development of a personality, only music that leads to mental, physical, spiritual, and social growth should be chosen. Such music would be valuable not only for school days but also for life. Thus a variety of good material will be essential in order to meet the needs of everyday living.

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<sup>1</sup>Ennis Davis, "Professional Choral Requirements," The Music Journal, V (January-February, 1947), p. 36.

<sup>2</sup>Ibid.



## CHAPTER III

### BASIS FOR SELECTION OF CHORAL MUSIC

In the study of choosing song materials the student, according to modern educators, must be considered first. The schools of today are pupil-centered instead of teacher-centered. In addition to knowing his subject the teacher must also understand the adolescent. He must know the characteristics of this period of youth. In these years the body usually grows more rapidly than any other time except during the very earliest years. This growth is especially noticeable in boys. The voice changes from immature quality in girls or a piping treble in boys to a resonant, mature and individualistic speaking and singing organ. The feelings become intensified and are frequently difficult to control. There is a realization of individuality, personal needs, desires, attitudes, frustrations, and antagonisms. The teacher must be aware of the fact that the path to adulthood is often thorny. He must understand that the adolescent feels himself to be an adult, although he knows that in many respects he is still a child. The teacher also should recognize the importance of this period of growth and change, because it is what happens during this time that largely determines the student's personal and social attitudes, his mental health, his scholarly

standards, and his life work.<sup>1</sup>

What is the attitude of the average high school boy and girl toward music? Shall we give them what they want? Many teachers feel that they must do this in order to reach adolescents. But these teachers forget that their highest function in teaching is to change wants from the inferior to the superior and that education always implies development and growth toward something better. For example, pupils want "swing music" because it appeals to them. It is easily understood. A response is easily made to it. Although at the beginning they are not aware of such possibilities, yet they have in them the love of really fine music and thrill at their own artistic performance of it. But the instructor must lead them to enjoy singing the better music. The word 'education' means leading out. It provides experiences. It is a "drawing out" process rather than a "pouring in process". There is present in youth "a lovely idealistic spirit, and it is the chief function of music to encourage this spirit to grow and flower so that in the end it rather than the body shall come to be the dominating factor" in life. Thus the "serious" music rather than the "popular" music must constitute the basis for the educational process in music.<sup>2</sup>

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<sup>1</sup>Dykema and Gehrckens, op. cit., pp. 448-451.

<sup>2</sup>Ibid., pp. 453-455.



Since in the very nature of the case adolescents cannot adjust themselves to us, we must to a certain extent adjust ourselves to them---else there will be continuous conflict between youth and maturity. This does not mean that we are to leave them entirely to their own devices, for in their inexperience they might make decisions that would do grave harm. It does mean, however, that instead of commanding, scolding, and repressing them, we will confer with them, listen and reason with them, get them to express to us their viewpoint. Sometimes that will be so utterly wrong that we cannot possibly agree with their ideas; but many times they will be right; and when the adult once really understands what is in the adolescent's mind and heart an agreement between them will follow. Even if they cannot always do what they want to do, the boy or girl will be impressed with the fact that you have treated them fairly, that they have had a chance---like any other grown person---to have their say, to express their viewpoint.<sup>1</sup>

It is not possible to progress without definite goals. Thus the selection of materials must be based upon the aims and objectives of the high school choir. In the advanced chorus it is presupposed that the members have sufficient musical and cultural attainments and technical training to

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<sup>1</sup>Ibid., p. 452.

read, appreciate, and perform the choral literature of significant content and considerable difficulty. Its purpose is to provide "rich experience in interpreting music in a wide range of periods and styles." Its goal for the entire year's course of study is "the achievement of the highest degree of musical comprehension and artistic choral performance possible for young persons of high school age."<sup>1</sup>

In thinking of the objectives of the high school chorus general music objectives should be recognized.

- a. To increase and refine pleasure in tone or rhythm or both.
- b. To develop taste and pleasure in music as an art.
- c. To clarify and expand music as a means of self-expression both directly and indirectly (i.e., directly when the individual himself produces the music; indirectly when he listens to others).
- d. To develop the power of sensitive, intelligent, aural attention.
- e. To develop correct use of the singing voice (both individually and in ensemble).
- f. To acquire control of the mechanics of reading and interpreting music.
- g. To develop and apply instrumental skill.
- h. To build up a permanent interest in music through a broad and deep experience in studying, performing, and listening to music.
- i. To discover and encourage musical aptitudes and talent and to indicate their avocational and vocational possibilities.
- j. Through any or all of these aims to aid in producing a sane, joyous, balanced outlook upon life and the ability to fit oneself effectively into the community.<sup>2</sup>

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<sup>1</sup>High School Course of Study in Music (Pittsburgh: The Board of Public Education, 1937), p. 37.

<sup>2</sup>Peter W. Dykema, Music for Public School Administrators (New York: Teachers College, Columbia University, 1931), pp. 141-142.



Then in correlation with the objectives there should always be an educational purpose. In the mixed chorus or choir provision should be made for a means of expression of social and strong emotional feeling. An opportunity should be given to acquire added skills for both now and in the future. Provision should be made for a chance to appreciate fine music through richer experiences, and a desire should be created for their growth.<sup>1</sup>

In addition to the educational purpose in choral music there are also musical and social purposes. The balance between them will determine partly the choice of music for the high school choral group. If the emphasis is on the musical development of the students, the director will probably think of his chorus as the English teacher thinks of her class in literature and as an opportunity to give the singers various aesthetic experiences which are interesting, new and emotional in quality. This does not mean that all the music chosen would be serious anymore than a good reading list for a literature class would omit modern fiction.

However, if the chief emphasis is on the social side the repertory will no doubt be heavy with songs that reflect the social aspect of music in human relations and in songs

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<sup>1</sup>Music Education for Junior and Senior High Schools (Columbus, Ohio: Department of Education, 1946), p. 21.

that are easier to learn, more obvious in their musical construction, lighter in character, and possessing novelty which is usually lost in a short time.<sup>1</sup>

An examination of the objectives given in the state courses of study in choral music reveal the importance of the selection of good music. The objectives for choruses as listed in the Ohio course of study follow:

To teach beautiful and interesting music in a manner which will enable the pupil to---

1. Enjoy the beauties of music and find enjoyment in expressing them with his voice.
2. Learn to use his voice with good intonation, correct breathing habits, expressive and beautiful tone quality, distinct enunciation, smooth blending with the other voices and with artistic interpretation of the composer's intent.
3. Become a keener and more discriminating listener through his own experiences in singing of and listening to the music studied.
4. Acquire those skills which he finds are needed for present and future requirements.
5. Share with others, with confidence in his ability, the music which he enjoys.<sup>2</sup>

The first objective of the Minnesota music curriculum for the high school glee clubs is that "the pupils should improve their taste for high standards of music."<sup>3</sup>

In the Oregon course of study in choral music emphasis is placed upon "the development of interest in and a love of

<sup>1</sup>Max T. Krone, "Choosing Your Music," Educational Music Magazine, September-October, 1945, p. 67.

<sup>2</sup>Music Education for Junior and Senior High Schools, op. cit., p. 21.

<sup>3</sup>The Secondary School Curriculum (St. Paul, Minnesota: Department of Education, 1932), p. 72.



good music on the part of the student."<sup>1</sup>

The following objectives are listed in the Indiana course of study:

To provide opportunities for developing abilities and skills needed for participation in fine choral music.

To further develop the ability of pupils to sing well through the musicianly presentation of fine material.

To develop a keener discrimination for and a greater appreciation of fine music, whether it be a folk song or a motet.

To provide choral organizations for contacts of the school with the community.

To encourage participation in choral organizations of the community.<sup>2</sup>

In order to attain these aims and objectives it is agreed that good music should be selected. But what is good music? T. P. Giddings tells of an Englishman who said, "Good Music is the Music that I like." This appears to be an adequate definition, but it places upon the teacher the responsibility of constantly studying so that his tastes and power of discrimination may always be for the better.<sup>3</sup>

In evaluating choral materials music educators differ in what should be the chief requisites. Rose Marie Grentzer believes that the director's first concern is with the musical

<sup>1</sup>Andrew G. Loney, Jr., Lena Tartar, and Irene Moore, "Choral Music," Oregon Course of Study in Music, State Printing Dept., 1940, p. 93.

<sup>2</sup>Digest of Courses of Study for Secondary Schools of Indiana, Department of Public Instruction Bulletin No. 151, 1944, p. 203.

<sup>3</sup>Maynard Klein, "The Choral Director's Dilemma: Bach or Boogie," The Etude, LXV (October, 1947), p. 560.

content. He must try to understand the style of the composer and must always be careful not to be misled. He must remember that a work that is complex in structure is not necessarily musically worthwhile.<sup>1</sup>

When Luther Goodhart begins his considerations of materials to be recommended he asks these questions with respect to the music:

Is it appealing? Is it in the light of our past experiences with the boys and girls, as well as in the light of their past musical experiences, appealing and interesting? Is it so well constructed melodically, harmonically, and rhythmically as to "take," or as they might say, "go over big"? Obviously, there will frequently be certain hidden beauties discovered only after artistic rendition, but the ingenious director will exert every attempt to locate these at the time of selection.<sup>2</sup>

All materials for the high school chorus should have literary content as well as musical content.<sup>3</sup> Furthermore, the music and the text must fuse. If a translation is used it should be a good one, that is it should not have been changed to the extent that the emotional content of the original words is destroyed. Nor should it remain literal to the extent that the word accents do not coincide with the music

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<sup>1</sup>Rose Marie Grentzer, "Expansion of Choral Repertory," The Music Journal, V (January-February, 1947), p. 11.

<sup>2</sup>Luther W. Goodhart, "The Criteria Governing the Choice of Materials for Junior High School Choruses," Music Educators National Conference Yearbook, 1936, p. 219.

<sup>3</sup>Ida E. Bach, "Materials for the Senior High School Chorus," Music Educators National Conference Yearbook, 1939, p. 364.



accents.<sup>1</sup>

Harry Robert Wilson states that the music and text should not only coincide but that they should be of a superior type. They should be well adapted to fit the capacity and character of a chorus. "In the study of music, the music itself is the greatest educator. Consequently, choose music that is worthy both musically and poetically; music whose tone and words are welded into an artistic whole."<sup>2</sup>

Since good tone quality is one of the essentials to be developed in the choir, careful examination should be made of the range or compass for every selection. The range should be comfortable for each section. If it is not, the tones will cause tension and a strident quality as well as poor intonation will be the result. The tenor part in particular often contains notes which are too high to be sung easily in full voice. Until high school voices are developed care must be taken in the selection of the range in music.<sup>3</sup> An outstanding American composer, Deems Taylor, in being reminded of his general education tried to think what he remembers most. One of the conclusions which he stressed was the danger of singing music that is too high.<sup>4</sup>

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<sup>1</sup>Grentzer, op. cit., p. 11.

<sup>2</sup>Wilson, op. cit., pp. 132-133.

<sup>3</sup>Bodegraven and Wilson, op. cit., p. 80.

<sup>4</sup>"Report of Voice Clinics," Music Educators National Conference Yearbook, 1936, p. 203.

## Approximate Ranges of the High School Choir

Voice	Ideal Range	Practical Range
Soprano	b-c'''	c'-a''
Alto	e-g''	g-e''
Tenor	A-b'	c-g'
Bass	BB-f'	E-c'

Some educators have summed up their criteria for the selection of high school choral materials as follows:

Van A. Christy:

- a. Literary worth and suitability of the text, including consideration of poetic value, clarity of idea, power of imagery, suitability for singing, and appropriateness of content.
- b. Reasonable range and difficulty of the parts, including consideration of prohibitive extremes and pleasantness of part-leading in the individual voices.
- c. Worth of the music, including consideration of originality, charm, taste in adaptation, usefulness, skill in arrangement, and probable permanency.
- d. Appeal to both singers and audience, including consideration of type, mood, variety, and purpose.<sup>1</sup>

Jacob Evanson:

1. Suitable text.
2. Really inspired music---variety of moods.
3. A cappella.
4. Right range for each section.
5. Each number fit into a well balanced program.
6. Must include numbers from every great source or school of choral music, and as many of the great

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<sup>1</sup>Van A. Christy, Glee Club and Chorus (New York: G. Schirmer, Inc., 1940), p. 92.



composers as possible, so the course serves as a music appreciation course as well.<sup>1</sup>

Harry Robert Wilson:

Is the music suited to immature voices? Is the range of any voice part too extreme? Does the text have poetic quality? Is it singable? Does the music enhance the poetic idea? Will it be a joy to rehearse the number? Is the music worth the amount of effort and rehearsing necessary for artistic performance? Will it appeal to an audience? And finally, does the composition have a place in the permanent repertoire of the individual singer and the choir?<sup>2</sup>

Max T. Krone:

The school music teacher cannot live apart, in an ivory tower, in these days. He must know what his students are hearing, of their own volition; he must question every piece of music he chooses for them on the basis of whether it possesses musical and textual qualities that will stand up in comparison with the music to which they have been accustomed. Is it vital melodically, harmonically, contrapuntally, and rhythmically? Is the text one that has merit and is of interest to the students? Does it possess lasting beauty, rather than spontaneous but passing appeal? Is its difficulty for the group in keeping with the values inherent in it? Is it suitable to the stage of development of the students, and, if it is to be performed in public, is it suitable to the audience who will hear it? Is the part-writing vocal rather than instrumental or pianistic? Are the compasses of the parts within the ability of your singers so that the song can be learned and sung without undue strain on the voices? Does it serve a particular purpose within a program or within your repertory?<sup>3</sup>

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<sup>1</sup>Jacob Evanson, "High School Choral Material," Music Educators Journal, XV (May, 1929), p. 51.

<sup>2</sup>Wilson, op. cit., p. 146.

<sup>3</sup>Krone, "Choosing Your Music," op. cit., p. 21.

Paul Van Bodegraven and Harry Robert Wilson:

1. Fit the ability of each section of the ensemble.
2. Hold the interest of the members of the ensemble.
3. Be conducive to finer technical and musical performance.
4. Be educational as well as entertaining.<sup>1</sup>

James Mursell and Mabelle Glenn:

1. Good melodic line.
2. Interesting harmony.
3. Wide range of dynamics.
4. Potential experience of beauty.<sup>2</sup>

Hays M. Fuhr believes that these last two lists cover the essential qualities, but he would add still another element which is no doubt implied in them: that is, the literary excellence and suitability of the text.<sup>3</sup>

Should the music be difficult or easy for the pupils? Should it be classical or popular? Modern educators have often expressed their views in regard to these questions. Of course they will consider the students.

Really good music appeals to adolescents; it thrills them; and the more perfectly they learn to sing it the deeper is their response. We used to think that the average boy or girl could appreciate only crude, inferior music of the simplest sort; but to our astonishment we have found that adolescents have within them an esthetic readiness to participate in the performance of the most beautiful music that exists. They do not always respond

<sup>1</sup>Van Bodegraven and Wilson, op. cit., p. 59.

<sup>2</sup>Hayes M. Fuhr, Fundamentals of Choral Expression (Lincoln: University of Nebraska Press, 1944), p. 25.

<sup>3</sup>Ibid., p. 26.



so quickly to the idiom of the modern composer, and the harmonic dissonances and subtleties that pervade the music of today often leave them cold. But they rise with all the ardor of youth to the virility of Beethoven and Haydn, to the grace and charm of Schubert and Mozart, and even to the contrapuntal intricacy of Bach and Palestrina. While many good "arrangements" of classical compositions have been made by modern musicians, the singers should whenever it is feasible become acquainted with the original versions. Only then do they get the full flavor of the composer's work.<sup>1</sup>

The director should recognize the inherent desire in youth for the best musical literature. He should spend a great amount of time in searching for better material: "songs that are lovely beyond words---and yet not too difficult; songs that thrill both the sentimental girl and the red-blooded boy; songs that have such high artistic value that they remain 'a thing of beauty and a joy forever' throughout life."<sup>2</sup> He should also heed the following advice:

Do not underestimate your chorus. These young people like a real challenge. They like to feel that they are accomplishing something; that they are 'going places.' The singing of music that is too easy and trivial becomes a chore. Singing some of the choruses from Handel's Messiah or an eight-part chorus by Bach is a real challenge.<sup>3</sup>

Pupils should certainly know one or more of the great oratorios, which stand at the head of the choral forms of music, as the "Creation," the "Messiah," or "Elijah." They

<sup>1</sup>Dykema and Gehrrens, op. cit., p. 89.

<sup>2</sup>Ibid.

<sup>3</sup>Wilson, op. cit., p. 133.

should both study and hear these works.<sup>1</sup>

Noble Cain asks the question: What kind of music?

Then he answers it as follows:

I believe that the greatest success is had with high school a capella choirs where music appealing to the adolescent mind is used. It must be colorful, rich, romantic, and withal climatic! Insert now and then in programs a few of the pure Tudor or Italian style, just as the English teacher finally offers Shakespeare. (That teacher knows full well that adolescents are too inexperienced to understand Shakespeare's allusions fully, but it is given for balance and cultural value.) Therefore temper the rich and harmonious with the sedate and spiritual.....

I have not discussed the difficulty of such music because I operate on the assumption that nothing is too difficult for the modern high school youngster if his teacher knows how to teach it to him. Underestimating has been the choral conductor's great mistake. Get the great composition; study it, know it, then TEACH it. Ask no questions and make no allowances. The high "schooler" then accepts it for granted and never suspects that it IS difficult.<sup>2</sup>

When the music is selected for the pupils, it should be with the view of giving them a well-rounded education in all kinds of choral material during the high school course. If the voices are properly tested and carefully watched there is little music that cannot be sung by pupils of high school age.<sup>3</sup> Thus the numbers chosen should include both the classical and popular songs.

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<sup>1</sup>Giddings and Baker, op. cit., p. 75.

<sup>2</sup>Noble Cain, "What Kind of Music?", Music Supervisors Journal, XVIII (October, 1931), p. 54.

<sup>3</sup>Giddings and Baker, op. cit., p. 75.



It is a mistake to select too easy music for the high school pupil. He is very much grown up when he enters high school, or at least he thinks he is, and it is just as well to recognize and take advantage of this notion of his. Grown-up music will cause him to work all the harder. In music as well as anything else a pupil gets out of it in knowledge and enjoyment just about as much as he puts into it in the way of effort, and anything that will make him want to put forth more effort is so much gained. On the other hand, it should not be forgotten that music has many sides, and that amusement is one of the important ones. Since pupils should be trained for amusement as well as work, many selections of a lighter kind should be used. "A bit of nonsense now and then is relished, etc."; and a bit of well sung rag time has started many a lazy class on the upward musical climb.<sup>1</sup>

George F. Strickling states that the young people demand the "likable music" of the present day as well as the classics of long ago. In March 1946 he attended the Music Educators National Conference in Cleveland. He writes that none of the teachers drove to the conference with a horse and buggy, because they have recognized and accepted the fact that they are living in an age of dazzling scientific realities, but yet when selecting music they insist on putting on their "looking-backward" glasses and presenting to our twentieth century youngsters the music of long ago. While he finds no faults with the fifteenth century music and that of the four succeeding centuries, yet he advocates the use of more modern music in choral work believing that in this history-making, fast-moving age in which these young folks live that they

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<sup>1</sup>Ibid., p. 74.

should have something of current appropriateness. He asks if any one would wish that they go back to May Pole dancing and the stereopticon slides for entertainment.

Mr. Strickling says that it isn't a question of the songs of the earlier centuries versus the twentieth century music or the madrigal versus popular materials, but that the question resolves itself into what music directors think will best give a balanced vocal diet to their pupils. He believes that both ancient and modern music should be placed side by side and that no director is rightly treating his students by turning his back on either type of music. To confine students to only modern music is as grave an injustice as to draw the line at the year 1860 and refuse to sing anything written after that date. Mr. Strickling urges directors of music to be broadminded about the matter and to recognize the fact that not all things excellent existed in the past centuries.<sup>1</sup>

Some students in the chorus are interested in assisting with the selection of the music. The teacher should help develop criteria for selecting material. If he has been careful in choosing selections for the choir, he can have assurance that his students will choose music that is suitable to learn. The singers should have an opportunity to aid in

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<sup>1</sup>George F. Strickling, "Youth Must Be Served," The Etude, LXIV (July, 1946), pp. 378, 412-413.



selecting music if they desire, but the teacher should always be ready with guidance. The students need to be reminded that they are selecting music which will also be a part of the library of the future years.<sup>1</sup>

The opinions of modern music educators undoubtedly should be considered in selecting music, but why not let the students speak for themselves? Their choices will often prove to be surprising to the average music director.

At the music conference in Chicago in 1928 the Flint (Michigan) Central High School Choir, directed by Jacob Evanson, demonstrated that high school pupils could sing beautifully and enjoy singing the best choral literature. Later Max Krone visited this choir, which had learned a fine repertory of all types of choral music from the sixteenth to the twentieth century including secular and sacred works, humorous and serious songs. He was curious to know which songs the members liked best of all. To his astonishment the vote was enthusiastically unanimous for Ave Verum Corpus by William Byrd. This was a work of the sixteenth century. The second choice was almost unanimous for the Bach motet Be Not Afraid. Mr. Krone is certain that the young singers could not have achieved the thrilling, artistic performance of such works without the capable leadership of one who had a sincere love

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<sup>1</sup>Wilson, op. cit., pp. 151-152.

for the best music and a firm belief that his students would find a rich, emotional, and musical experience when they had really mastered them. Yet no music director can justify his evasion of the responsibility in the continuous enrichment of his personal knowledge of and experience with the finest in choral works for his students.<sup>1</sup>

An interesting experiment was made at an Illinois High School Music Conference in 1933 to find just how high school students reacted to various types of choral music. Approximately 200 students formed a mass festival chorus. The students were to have ten numbers memorized before they came to the meeting. Before and at the close of an intensive training period of four days the students were asked to fill out a questionnaire ranking the ten numbers as to their preferences. The lists according to the popularity of the songs follow:

Before Rehearsals

- (1) The Cossack
- (2) Beautiful Dreamer
- (3) Maiden Fair
- (4) The Kings and the Star
- (5) In These Delightful Pleasant Groves
- (6) Czech Dance Song
- (7) Cicirinella
- (8) To Maelzel
- (9) Hallelujah
- (10) Adoramus Te

After Rehearsals

- (1) The Cossack
- (2) Adoramus Te
- (3) Cicirinella
- (4) Beautiful Dreamer
- (5) In These Delightful Pleasant Groves
- (6) Maiden Fair
- (7) Hallelujah
- (8) Czech Dance Song
- (9) The Kings and the Star
- (10) To Maelzel

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<sup>1</sup>Max T. Krone, "How Does a Fine Chorus Get That Way?" Music Supervisors Journal, XVIII (February, 1932), p. 17.



Out of the widely diverse styles, both secular and sacred, Palestrina's "Adoramus Te," one of the purest examples of the early Italian school, moved from tenth place to second place. It was also interesting to note that three of the songs which showed a great increase in popularity were the most difficult ones to comprehend and enjoy without singing them with the chorus.

From the results it is readily seen that high school students can feel and appreciate beauty in music of the higher type, if they experience the music adequately.<sup>1</sup>

The remarks of individual students sometimes prove inspirational, too. Maynard Klein submits the following message of a high school girl. Such attitudes of youth, he states, "give him great respect for their intelligence and help him continually to better his own tastes for their sake." It is Lillias Wagner who says:

Although there are dozens and dozens of memories I shall always cherish from my high school years, I don't believe any one experience affected me more than that of being able to play and sing truly great music in orchestras and choirs in school and at National Music Camp. I have loved to sing from the time I was a very small girl---and for years I tried to satisfy myself by learning the words of every popular song, but somehow that was hardly enough. When I came to Interlochen, however, I discovered what real singing is like. This doesn't mean that I gave up dancing and jam sessions on the

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<sup>1</sup>Max T. Krone and Florence M. Wallace, "High School Students' Interests in Choral Music," Music Educators Journal, XXI (October, 1934), pp. 26-28.

spot; they are fun, but they aren't lasting or satisfying, nor do they contribute much of anything except passing recreation.

After my first summers at Interlochen, I joined the a cappella choir at school---and between the two choirs, one during the year, the other in the summer---I sang a great variety of pieces. I can name several which I thought were perfectly wonderful the first few times, but which I tired of shortly; while others, about which I was sometimes lukewarm at first, have grown more beautiful every time I sing or hear them. They are so much more important to me than other types of pieces because they deepen my love and feeling for music, and at the same time, enrich my overall outlook and education. "The Messiah," and Vaughan-Williams' "Serenade to Music," which I have sung and heard over and over are examples of this. Brahms, Bach, Handel, Benjamin Britten---these composers and their music stand out in my memory as being rich in harmony, deep in feeling, and worth remembering because they did something to me inside and left a touch of their beauty with me always.

A person's high school years should be years of growth, spiritual as well as mental and physical; and whatever may come in future years is the reflection of that development of an adult personality begun in the 'teens.' There is no better way to give that personality real depth and character than to sing and play the very finest in music.<sup>1</sup>

There are two schools of thought and conviction which are generally considered in choosing materials. The first one is that only the "best" music is used. The word "best" refers to the absolute quality inherent in music and is usually associated with the names of great composers. Teachers who favor this view assume a "take it or leave it" attitude. They accept the responsibility of providing the

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<sup>1</sup>Klein, op. cit., p. 560.



highest level of musical experience for a selected group, but they are not charged with the responsibility of reaching as many students as they can through music.

In the other school of thought the wise director begins with his students where they are and leads them by easy stages to levels which are better. Proponents of this view are usually found among public school teachers, who are confronted with teaching students of all types and kinds with all sorts of home and cultural backgrounds. These teachers believe that there are no absolute standards for "good" music and "poor" music, but that these are relative terms which must be modified to meet the particular situation.<sup>1</sup>

The director of the high school chorus should, moreover, study his pupils and his techniques of teaching. He should also be able to choose the best material for them, in order that they might have a broader knowledge and a deeper appreciation of the higher standards of music.

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<sup>1</sup>Krone, op. cit., p. 21.

## CHAPTER IV

### A STUDY OF SELECTED CHORUS MATERIALS

The selections in this evaluation have been partially chosen in accordance with the criteria of the previous chapter. They have been catalogued as to the type of song, that is, secular, sacred, spiritual, or humorous. The following facts are given about the songs:

Name  
Composer or source  
Arranger (arr.)  
Publisher (pub.)  
Octavo number  
Voice parts  
Price  
Accompaniment  
Difficulty

Also a brief review of each song has been set forth concerning its suitability and educational value.



SECULAR SONGS

A MERRY CHRISTMAS. West Country Traditional Song, arr. by Arthur Warrell, pub. by Oxford University Press, #773. SATB, 16¢, a cappella. Difficult.

A Merry Christmas exactly fulfills its title. It is spirited and joyous. It can be sung with full voice and will appeal to the students. The parts are difficult and have a wide range. The part-writing is in real vocal style.

AMERICA, MY WONDROUS LAND. Rob Roy Perry, pub. by Elkan-Vogel Co., #7. SATB, 15¢, accomp'd. Medium.

This is a most appropriate musical setting for Dr. Farrington's patriotic poem. The harmonization is rich, moving, and inspiring. Contrast and interest are added by the modulation to a short a cappella meno mosso section in an unrelated key. The return to the original tempo gives the number a majestic ending. A good accompanist is necessary. Band and orchestra accompaniments are available for this number.

ANNIE LAURIE. Scotch Melody, arr. by Arthur Edward Johnstone, pub. by C. C. Birchard and Co., #943. SSAATTBB, 16¢, accomp'd. Difficult.

The accompaniment of the unison singing of all voices in the verses gives contrast to the thrilling a cappella

refrains. Each of the refrains is given a varied harmonic treatment which makes the parts difficult for the students to memorize but gives a dramatic setting for the text. Because of the familiarity of the melody this arrangement will be enjoyed by the chorus and all who hear it performed. It is worthy of a place in a permanent choral library.

BATTLE HYMN OF THE REPUBLIC. Traditional, arr. by Peter Wilhousky, pub. by Carl Fischer, Inc., #CM4743. SSAATTBB, 18¢, accomp'd. Medium.

Here is a good opportunity for the use of the male voices. In the first part the alto and soprano parts are effective embellishments of the men's parts. Of interest is the martial effect of the staccato parts in the bass and tenor while the soprano and alto sing in unison. An opportunity presents itself at the tempo rubato for interpretative freedom with the male section. The number has a forceful ending with an audience participation, if so desired. The accompaniment is dramatic and appropriate.

CINDY. Mountain Dance Tune, arr. by Harry Robert Wilson, pub. by Hall and McCreary Co., #1098. SATB, 20¢, accomp'd. Easy.

The harmonic and rhythmic effects that have been added in the concert arrangement of "Cindy" give it an



outstanding setting but retain the irresistible swing of the original mountain dance. The patting of feet and the clapping of hands add to the spirit of fun and keep the time strict and well-marked throughout.

COMIN' THROUGH THE RYE. Old Folk Tune, arr. by Harry Simeone, pub. by Shawnee Press, #R-101. SATB, 20¢, accomp'd. Easy.

In this rhythm antic arrangement of this old Scotch folk tune the girls' and boys' voices are written in unison and are in very easy range. The girls' voices sing in unison throughout. The boys' voices are occasionally written in two parts, and a very interesting effect is created by a four-measure phrase where the boys' voices accompany the melody with four-part chords which fall on the second beat of the measure. The dynamics and accents in the boys' voice parts make this arrangement attractive.

DARK WATER. Will James, pub. by Willis Music Co., #5509. SSAATTBB, 15¢, a cappella. Difficult.

This composition which is treated much in the manner of a spiritual is of a serious and dramatic style in spite of its somewhat fantastic words. The use of seventh chords and other unusual voice leadings present a problem for training in intonation. The wide range of dynamics and frequent accents on certain words are necessary for a good performance

of the number.

DIXIE. Dan D. Emmett, arr. by Harry Robert Wilson, pub. by Hall and McCreary Co., #1099. SATB (Descant), 16¢, accomp'd. Easy.

This short and stirring arrangement of "Dixie" builds up and up to an unusual climax which stirs the audience and thrills the singer. Being universally sung by all people it is easily learned and offers the opportunity for using instruments with voices. The descant which is for three high voices might be played most effectively by three woodwind instruments.

FANFARE FOR CHRISTMAS DAY. Martin Shaw, pub. by G. Schirmer, Inc., #8745. SATB, 12¢, accomp'd. Easy.

This short number may or may not be sung a cappella. It would be very effective for the opening of a Christmas program. The words merely say, "Gloria in Excelsis Deo" in a dramatic way.

GREAT DAY from the production "Great Day." Vincent Youmans, arr. by Hugo Frey, pub. by Miller Music Corp., #389-8, 20¢, accomp'd. Difficult.

The varied entrances and the syncopated rhythm give this selection a swing which is most fitting to the spirit of the words. The accompaniment, which closely follows the voice parts and gives added support, is a most essential part in the



performance. This would be a good number to use as the climactic piece on a program of light music.

GYPSY LOVE SONG. Victor Herbert, arr. by Geo. J. Trinkaus, pub. by M. Witmark and Sons, #1237. SATB, 15¢, accomp'd. Medium.

Here is a good representative of Victor Herbert's music and a typical example of what students enjoy hearing. The humming accompaniment is harmonic in structure, and the unison singing by the sopranos offers an opportunity for practice in blending. The change of key brings music that is more moving and portrays the roaming and carefree spirit of the words.

HALLELUJAH. Vincent Youmans, arr. by Walter Scotson, pub. by T. B. Harms Co., #5-H2009. SATB, 15¢, accomp'd. Medium.

This number is from the musical show "Hit the Deck." The voices are used in a variety of combinations. There is also a solo for the tenor section. The syncopation must be observed while other voices are merely an accompaniment. The chorus finishes with all voices having interesting parts and with a repetition of the original syncopation.

I DREAM OF JEANIE. Stephen Foster, arr. by Wallingford Riegger, pub. by Harold Flammer, Inc., #81074. SATB

divided, 12¢, accomp'd. Medium.

Here is a simple and effective arrangement of a popular Stephen Foster classic. Harmonic variety is obtained by the women's voices singing a two-measure phrase in close harmony followed by a similar phrase for men's voices. The independent accompaniment adds color to the composition. This number possesses lasting beauty in contrast to the many numbers which offer only spontaneous and passing appeal.

I HEAR AMERICA SINGING. W. H. Ehrich, pub. by H. T. FitzSimmons Co., #2064. SATB soprano divided, 20¢, accomp'd. Medium.

This is the musical setting for one of Walt Whitman's famous poems. The use of this type of number gives the director an opportunity to foster the appreciation of good American poetry. The music characterizes the text, which is an accurate portrayal of American life and feeling. There are special parts for the various voices.

KYE SONG OF SAINT BRIDE. Joseph W. Clokey, pub. by C. C. Birchard and Co., #491. SATB, 8¢, accomp'd. Easy.

This short composition on an English text is suitable for immature voices and its harmonic structure makes it an excellent number for the introduction of four-part singing. The music presents no particular problems in range or expression, but the text requires good articulation.



LAST SPRING. Edward Grieg, arr. by Jeanne Boyd, pub. by H. T. FitzSimmons Co., #1054. SATB divided, 15¢, accomp'd. Medium.

The humming at the beginning gives an instrumental effect. Soft dynamic markings lead to the dramatic climax which is accented and fortissimo. The parts are well within the range of the voices and are occasionally divided. The text is interesting and very descriptive of the title and fuses well with the music. A piano part is present which may be used if necessary.

LET CAROLS RING. Folk Melody from Sweden, arr. by Charles Black, pub. by H. W. Gray Co., Inc., #1524. SATB divided, 16¢, a cappella. Medium.

Here is a joyous and moving folk melody presentation of the Christmas story. The rapid use of two notes to each syllable affords drill on clean and crisp enunciation. The use of fifths in the divided voices of the tenors and basses adds an oriental touch which gives zest to the music. All the parts are given individual treatment but are simple enough to encourage confidence in part-singing.

LOST IN THE NIGHT. F. Melius Christiansen, pub. by Augsburg Publishing House, #119. SSAATTEB, 15¢, a cappella. Difficult.

Lost in the Night is arranged from a Finnish folk

song. A very effective opening for this number is presented by the basses in their first measure. The other voices are combined with the bass in presenting the beautiful harmony. Although the rhythm of the accompanying parts makes this arrangement rather difficult for inexperienced singers, yet it is very dramatic and appealing when well done. The soprano solo has a distinctive quality of Scandanavian music. A variety of mood is added by the brightness of the major key in the middle section.

LOVE THY NEIGHBOR. Harry Revel, arr. by William Stickles, pub. by Crawford Music Corp., #95. SATB, 20¢, accomp'd. Medium.

This is a modern arrangement of a popular tune which is treated in a somewhat conversational manner by the alternating of parts for men's and women's voices. Although the soprano part which carries the melody throughout the chorus is tuneful, the other voices which supply the harmony have some tendency toward monotony.

MADAME JEANETTE. Alan Murray, pub. by Carl Fischer, Inc., #1542. SATB, 16¢, a cappella. Easy.

This is an English translation from the French of Madame Jeanette and it retains the French characteristic of very little movement. The rhythm and accents of the music follow the syllables of the text and emphasize the somber



nature of the poem. Because of the simple range of the parts the average chorus of immature voices could prepare this number. Its simplicity and distinctiveness make it unusually appealing to the chorus and listener.

MAY DAY CAROL. English Folk Song, arr. by Deems Taylor, pub. by J. Fischer and Bro., #4838. SATB, 18¢, accomp'd. Medium.

Here is an interesting harmonization and arrangement of an English folk song. The music enhances the pastoral nature of the text. The smooth flowing quality of the song is varied by the slight ritard at the end of each thought. There is an independence of parts that encourages the development of self-reliance. The accompaniment is vital in the portrayal of the English country-side which is so necessary for the interpretation of this song.

NOW SLEEPS THE CRIMSON PETAL. Roger Quilter, arr. by the Kronos, pub. by Boosey-Hawkes-Belwin, Inc., #1640. SATB, 15¢, accomp'd. Medium.

The mood of this composition is perfectly adapted to the words of the text which is a good representative of the literary works of Lord Tennyson. This music, which certainly was inspired by the text, is given unusual emphasis by the obbligato violin part which is played throughout the composition. By the independent treatment of the voices with

frequent changes in time signature the music is made more colorful and worthy of a place in the permanent repertoire.

OH, SUSANNA. Stephen Foster, arr. by Alexander Koshetz, pub. by M. Witmark and Sons, #5-W2680. SATB divided, 16¢, a cappella. Easy.

This arrangement of Foster's Oh, Susanna is unique and attractive. This number which has been popular since the forty-niner's still holds appeal for the modern audience. The students will enjoy singing the solo in unison as well as the accompanying voice parts.

OLD IRONSIDES. May Van Dyke, pub. by Belwin, Inc., #632. SATB, 15¢, accomp'd. Difficult.

A dramatic and spirited presentation of Oliver W. Holmes' patriotic poem is portrayed in this number. The accompaniment gives added fervor to the text and the short a cappella phrase expresses the change of mood. The text would make this composition worthy of a place in a permanent library. Even though the parts are in proper voice range, this is not an easy arrangement to sing well.

ONE WORLD. Geoffrey O'Hara, arr. by Harry Robert Wilson, pub. by Bourne, Inc., #1039-8. SATB, 20¢, accomp'd. Medium.

This number is one that presents the idea of world



brotherhood and lends musical support to the interpretation of its title. It is often and most appropriately used as the final selection and climax to the choral program. The numerous accents give force to its broad and dignified character. A marked contrast is gained by introducing a solo which gives a feeling of serenity. Then the arrangement gradually builds up to the return of the original melody, which is treated in a forceful manner portraying determination and enthusiasm.

ONWARD, YE PEOPLE. Jean Sibelius, arr. by Channing Lefebvre, pub. by Galaxy Music Corp., #938-10. SATB, 15¢, accomp'd. Medium.

Onward, Ye People is harmonic in character. It has inspiring words. It also has good wholesome music which will appeal to both audience and singers. Band and orchestra editions may be used as accompaniment for this choral version.

OUT OF THE NIGHT. T. Reginald Sloan, arr. by George Van Leaman, pub. by Mills Music, Inc., #140. SATB, 15¢, accomp'd. Easy.

The excellent vocal treatment of this composition makes it a favorite of students. The voice parts are easy but interesting and are duplicated throughout by the piano. "Out of the Night" would be good material for the small high school chorus to use for their first four-part singing. The music merits necessary rehearsing for a finished and polished

performance.

SALUTATION. Samuel R. Gains, pub. by J. Fischer and Bro., #5365. SATB divided, 12¢, accomp'd. Easy.

As the title implies and as the majestic movement is noted, it is evident that this composition makes a most appropriate opening for a program. The climax movement is enhanced by the colorful accompaniment. The number is very short. Orchestra parts are obtainable. The preparation of this type of music is conducive to a finer technical and musical aspiration for choral organization.

SING ON! SING ON! Gustav Klemm, pub. by J. Fischer and Bro., #7785. SATB, 15¢, accomp'd. Easy.

It has a martial accompaniment, opening with a fanfare. This accompaniment enhances the feeling of patriotism which is created by the text. The tenor and bass parts are prominent in this number and will appeal to the boys in the high school chorus.

SING WE AND CHAUNT IT. Thomas Morley, pub. by Oliver Ditson Co., #14618. SSATB, 10¢, a cappella. Easy.

This number is typical of music of the sixteenth century, England. The two most spectacular features about it are its movement which is spirited, moving, lively, and its range of repeated dynamics which are loud and soft.



The last eight measures could be well used as a vocalise for flexibility.

SMOKE GETS IN YOUR EYES. Jerome Kern, pub. by T. B. Harms Co., #501-4. SATB, 20¢, accomp'd. Medium.

Here is a popular number with which everyone is familiar and is arranged for quartette or chorus in a manner that makes it a joy for students to rehearse. It is a merit in the complete library of vocal literature. Students and audience will ask for it over and over again. The attractive accompaniment adds life and is in character with the music and words.

SOURWOOD MOUNTAIN. Mountain Ballad, arr. by Don Malin, pub. by Gamble Hinged Co., #1272. SATB divided, 15¢, accomp'd. Easy.

The chorus which selects this number should have good tenors as they have the leading part. The full chorus has a harmonic and rhythmic part which follows each solo phrase. Later various voices have the moving part which leads to the climax with the full chorus singing very loud. This is a number that the singer might remember the tune from grade school and really appreciate the arrangement. The accompaniment may or may not be used.

THE CAROL OF THE BIRDS. John Jacob Niles, arr. by

Lewis Henry Horton, pub. by G. Schirmer, Inc., #8988. SATB, 16¢, a cappella. Easy.

The sustained humming of the tenors and basses form an interesting background for the incidental soprano solo. The rhythm and the four-part harmony well coincide with the words when all voices are singing. The section for women's voices adds variety to the piece.

THE MARCHES OF PEACE. Carl F. Mueller, pub. by Carl Fischer, Inc., #CM6331. SATB divided, 16¢, a cappella. Medium.

This musical setting for John Greenleaf Whittier's famous poem is perfectly adapted to the thought and spirit of the text. The great variety of tempos and distribution of voices make the words more meaningful. The number could be performed by inexperienced groups.

THE NIGHT IS YOUNG (And You're So Beautiful). Dana Suesse, arr. by Tom Scott, pub. by Words and Music, Inc., #102. SATB, 20¢, accomp'd. Medium.

The Night is Young and You're so Beautiful is a modern arrangement that gives variety and interest to an old popular song. The incidental solo for soprano or tenor is accompanied by the voices providing a harmonic background that adds color. Contrast is added by the use of triplets, other rhythmic figures, and a change to waltz tempo. The parts are simple enough that immature voices could learn to



sing them.

THE PEASANT AND HIS OXEN. Jugo-Slav Folk Song, arr. by Smith-Aschenbrenner, pub. by Carl Fischer, Inc., #CM4595. SSAATTEB, 16¢, a cappella. Medium.

This number which is in the key of G minor has simple harmonic progressions with no difficult skips in the parts. It has a frequent contrast of tempos with a good opportunity for staccato singing in the middle section. The numerous portamentos are fitting.

THE ROAD IS CALLING. Serge Walter, arr. by Clare Clement, pub. by Harold Flammer, Inc., #81131. SATB divided, 16¢, accomp'd. Medium.

The Road is Calling is typical of the gypsy life exemplifying its freshness of spirit and care-free attitude. The accompaniment moves the listener along to follow the mood of the poem. These characteristics aid in making this number enjoyable working material. The unison and melodic treatment of the boys' parts are fitting to the words and aid in making this number most appealing. This is an excellent number for a spring concert.

VICTOR HERBERT FAVORITES. Victor Herbert transcribed by Douglas Mac Lean, pub. by M. Witmark and Sons, #5-W3095. SATB, 20¢, a cappella. Medium.

Although the number is lengthy, it is moving, spirited, and enjoyable. It presents an opportunity to acquaint the students with the better known melodies of a great American composer.

WAKE THEE, NOW, DEAREST. Czecho-Slovak Folk Song, arr. by Deems Taylor, pub. by J. Fischer and Bro., #6419. SATB divided, 18¢, accomp'd. Medium.

Wake Thee Now Dearest is a spirited rhythmic Czecho-Slovak folk song. This number may be used as a good exercise in articulation. The gay and moving accompaniment coincides with the lively spirit of the words and voice parts. Accurate observation of the dynamic markings adds much color to the performance of the folk song. Both English and Czecho-Slovak words are written on the music.

WHEN DAY IS DONE. Dr. Robert Katcher, arr. by Earl Lawrence, pub. by T. B. Harms Co., #5-H7505. SATB divided, 16¢, accomp'd. Difficult.

The unusual chord structure and modulations present for the high school chorus a study in tonality. This arrangement encourages development of self-reliance for singers by the frequent alteration of four-part singing from the men's voices to the women's voices. Color is added by the humming accompaniment and the chordal insertions at the end of certain phrases. This number because of its appeal will be one the



students will enjoy learning even though it is difficult.

WHITE BIRCHES IN THE RAIN. Clarence Loomis, pub. by Neil Kjos Music Co., #508. SATB, 12¢, a cappella. Medium.

Mr. Loomis' music is a smooth flowing choral style containing a variety of rhythms and moderate tempo changes which are pleasing to the ear. The parts are fairly easy and well within the range of the voices. The music is well adapted to the text, thus, making this number appealing.

#### SACRED SONGS

A LEGEND. Peter Tchaikovsky, arr. by Van A. Christy, pub. by Hall and McCreary Co., #1634. SATB, 18¢, a cappella. Medium.

This composition is not an arrangement of instrumental music but was originally written for voices. It retains the original introduction and postlude. A new text in English has been provided which follows the perfectly executed phrase structure of the original. It has a melodic plaintive melody with a simple but effective harmonic treatment.

A MIGHTY FORTRESS IS OUR GOD. Martin Luther, arr. by Noble Cain, pub. by Hall and McCreary Co., #1599. SATB, divided, 18¢, accomp'd. Medium.

This chorale, typical of the German school, is one

of our greatest and most liked hymns. The arranger has added variety by the introduction of an allegretto section to be sung a cappella. Advances are made to a dramatic climax which is most tastefully done and closes with an air of serenity and reverence. This sacred number would be appropriate for both secular and sacred programs in that it appeals to both audience and singers.

ADORAMUS TE, CHRISTE. Wolfgang A. Mozart, pub. by Oliver Ditson Co., #14,445. SATB, 10¢, accomp'd. Difficult.

Adoramus Te, Christe is a very interesting musical setting of a motet for mixed voices which offers excellent opportunity for the advanced chorus to become acquainted with the classical style of contrapuntal singing. It requires self-reliance and confidence of the singers to satisfactorily execute the varied intonation, dynamic expressions, and variety of entrances. This number should not be attempted by choruses which are not accustomed to singing difficult music. The Latin text will be helpful in developing good vowel sounds.

ALL IN THE APRIL EVENING. Hugh S. Robertson, pub. by G. Schirmer, Inc., #37663. SATB, 10¢, a cappella. Medium.

This is one of the most musical adaptations of Katherine Tynan's poem, "All in the April Evening." This beautiful poem is made even more appealing by the artistic setting. The harmony and rhythm perfectly portrays the



meaning of the words. For effective performance a good tenor section is necessary. The bass part should encourage the development of self-reliance. This composition has sufficient musical appeal to merit the necessary work for a satisfactory performance. This is an excellent number to use on a program during the Lenten season.

AN EVENING'S PASTORALE. Wilfred Shaw, pub. by G. Schirmer, Inc., #8365. SATB, 15¢, a cappella. Easy.

This number is in a slow sustained style, but when sung with the dynamic contrasts and tempo changes it is very effective. It should be used on a program with more moving and spirited compositions. It would be excellent material for a vesper program. The landscape of an English countryside is most effectively portrayed, and if properly sung, the distant tolling bell can be realistic.

ARISE, O GOD, AND SHINE. O. C. Christiansen, pub. by Neil A. Kjos Music Co., #5072. SATB, 15¢, accomp'd. Easy.

The composition opens with a very interesting harmonic structure, and as the character of the text changes the music assumes a contrapuntal form. It closes with a repetition of the original melody and harmony with the rhythm being altered to a true chorale. The parts are very well suited to the voice ranges and contain no difficult intervals. The harmonic structure would appeal to listeners and the

contrapuntal treatment holds a fascinating appeal for singers. The chorale style and the two-fold A-men give the number a serene ending.

BEAUTIFUL SAVIOR. F. Melius Christiansen, pub. by Augsburg Publishing House, #51. SATB divided, 10¢, a cappella. Easy.

The eight-part introduction which is to be hummed gives a pleasing instrumental effect of a prelude which anticipates the mood and character of the words which follow. It has a great appeal, and it offers a challenge to singers for attaining perfection and the purity of tone, which is the outstanding quality so necessary to the traditional interpretation. The words of this short number are well fitted to the music, making the composition a worthy example of classicism and a selection which should be in the permanent library of sacred music.

BELOVED, LET US LOVE ONE ANOTHER. Van Denman Thompson, pub. by H. W. Gray Co. Inc., #1518. SATB, 12¢, accomp'd. Easy.

One feature of this number is the alto or baritone solo which is simple with a narrow range. The choir part is easy. It has interesting rhythmic figures and presents a variety of dynamics. Proper interpretation of the accent marks adds to the effectiveness of the anthem.



BLESS THE LORD. Mikail Ippolitoff-Ivanoff adapted by C. F. Manney, pub. by B. F. Wood Music Co., #445. SATB, 15¢, a cappella. Medium.

The observance of the frequent entrances on the off-beat presents a problem to the inexperienced choral group. The music enhances the poetic thought of the sacred text. All the parts of this anthem move together giving stability to its harmonic structure.

CAROL OF THE BELLS. M. Leontovich, arr. by Peter Wilhousky, pub. by Carl Fischer, Inc., #CM4604. SATB, 15¢, a cappella. Easy.

This Ukrainian carol is outstanding material for the Christmas program. The accents and staccatos with light voice quality make this number interesting. The music and dynamics most appropriately coincide with the words. This number would be worth the amount of effort and rehearsing necessary for artistic performance.

CHILDRENS BLESSING. Dr. Franz Wasner, pub. by G. Schirmer, Inc., #8795. SATB, 15¢, a cappella. Easy.

This piece has the soprano and alto on one staff and the tenor and bass on the bass staff. This short composition would be good material for the high school chorus. It is very sustained and has interesting harmony. Here the director could work for good phrasing and better breath control.

CHRISTMAS DAY. Gustav Holst, pub. by Novello and Co., #983. SATB, 40¢, accomp'd. Medium.

Here is a choral fantasy on old Christmas carols with accompaniment for orchestra or organ. The voice parts predominate, and the accompaniment when not doubling the voice parts is very sustained in character. The music and the words retain the true spirit of Christmas. Solos are well distributed throughout the voices.

GO NOT FAR FROM ME, O LORD. Haydn M. Morgan, pub. by Gamble Hinged Music Co., #1629. SATB soprano divided, 15¢, a cappella. Medium.

The words to this setting were taken from the seventy-first Psalm. There is variety in the use of dynamics and tempos. The use of individual voice parts also adds variety. Accent marks bring the number to an interesting climax.

GOD BLESS OUR LAND. Richard Kountz, pub. by G. Schirmer, Inc., #8847. SATB, 10¢, a cappella. Easy.

God Bless Our Land is a short but very effective, patriotic prayer. It should be sung slowly and reverently. Its harmonic merit makes it a good number for development of intonation. A few of the bass notes may be too low for high school basses, but these phrases can easily be sung an octave higher. This number can be used to help make a well-rounded patriotic program, if used with numbers which are



contrasting in character.

HALLELUJA, AMEN. George Fredrick Handel, pub. by C. C. Birchard and Co., #868. SATB, 15¢, accomp'd. Difficult.

All the essentials of good choral singing are to be found in this number. The voices are treated individually in contrapuntal style and require rapid enunciation of words with strict adherence to the rhythm. The musical merit of this composition makes it worthy of a place in the permanent library. Orchestra parts are available in this key.

HE, WATCHING OVER ISRAEL from "Elijah." Felix Mendelssohn Bartholdy, pub. by C. C. Birchard and Co., #205. SATB, 12¢, accomp'd. Medium.

An opportunity presents itself here of introducing to students music in which all voices are of equal importance. It is an outstanding example of great oratorio material. The flowing accompaniment and wide range of dynamics enhance the beautiful harmony.

HOLY LORD GOD. Noble Cain, pub. by Harold Flammer, Inc., #84157. SATB divided, 15¢, a cappella. Medium.

Noble Cain, a present day composer, has created this modern musical setting for a religious text. The close harmony alternating between the women's and men's voices give a modern tonal effect, and the four-part sustained

choral singing builds to a climax of solid chordal treatment.

INCLINE THINE EAR, O LORD. A. Arkhangelsky, arr. by Basile Kibalchich, pub. by M. Witmark and Sons, #5-W2689. SATB, 12¢ a cappella. Medium.

Incline Thine Ear, O Lord is an example of typical Russian music. It would be a worth-while number to have in the library of the chorus. Because of the equal importance of all voices, which is a characteristic of Russian music, an excellent opportunity is offered for the development of chordal balance.

LET THY HOLY PRESENCE. P. Tschesnokoff, arr. by Noble Cain, pub. by C. C. Birchard and Co., #1861. SSATTBB, 12¢, a cappella. Easy.

Although this composition is in seven parts, it is easy to sing. It introduces a variety of vocal combinations. This music offers opportunity to develop choral tone by singing good vowel sounds on sustained notes. The arrangement makes liberal use of dynamics, which are of great value in the training for musical expression.

LORD OF HOSTS. Wennerberg, pub. by Neil A. Kjos Music Co., #5081. SATB, 10¢, a cappella. Easy.

Lord of Hosts is a sacred number with an introduction and two short verses which are of broad sustained style and



in two-measure phrases. This characteristic gives the number a pleasing choral effect. Because of the simplicity an excellent opportunity is given to introduce four-part singing to the small chorus.

NOW LET EVERY TONGUE ADORE THEE. Paul English, harmonization by Johann S. Bach, pub. by E. C. Schirmer Music Co., #354. SATB, 15¢, accomp'd. Medium.

This is a typical Bach chorale. Its melodic line and harmonic structure are fitting to the text. The voice progressions are smooth, effective, appropriate, and well punctuated by the movement and accents in the bass part.

O BREAD OF LIFE. F. Melius Christiansen, pub. by Augsburg Publishing House, #103. SATB, 12¢, a cappella. Easy.

It is a smooth composition with pleasant harmonies. It requires a great deal of dynamic expression. An interesting feature is the baritone solo, which is within very easy range and is used with the women's voices. The simplicity of the music is most fitting to the words which are an English translation from seventeenth century Latin.

OH HEAR THESE, OUR WORDS. Haydn Morgan, pub. by Pro-Art Publications, #1069. SATB divided, 15¢, accomp'd. Medium.

The feeling of reverence is built up by the entrance of the women's voices in the four-part hymn-like setting repeated in the men's voices and followed by the full chorus and change of text. As the mood of the poem changes so does the key, and the number fittingly closes with a return of the opening phrase in the original key sung by the full chorus.

OH LORD, WE WORSHIP THEE. John Sebastian Bach, arr. by Haydn M. Morgan, pub. by C. C. Birchard and Co., #1352. SATB, 10¢, a cappella. Easy.

Oh Lord, We Worship Thee is one of Bach's most beautiful chorales. The key of E major gives a freshness to the music which corresponds to the mood of the text. The smooth and flowing feeling is enhanced by the diatonic movement in eighth notes of the bass parts. Its literary worth and musical merit make this chorale appropriate for any program or season. Thus it should be in every worth-while library.

ONWARD CHRISTIAN SOLDIERS. Sabine Baring-Gould and Sir Arthur Sullivan, arr. by Harry Simeone, pub. by Words and Music, Inc., #107. SATB, 20¢, accomp'd. Easy.

The martial quality of this number is enhanced by the choral introduction. This broad, majestic, moving number is made even more effective by contrapuntal phrases in the men's voices. The richness of the dynamics and the thrilling three-fold amen are most artistically used. These



parts which are very singable for immature voices make this composition a necessity for the permanent repertoire for the small high school.

PRAISE BE TO THEE. G. P. Palestrina, arr. by Dr. M. N. Lindquist, pub. by Willis Music Co., #5678. SATB, 12¢, a cappella. Easy.

This selection has simple and beautiful harmony. Variety and contrast are added by the use of the SSA portion near the end. The number is appropriate for Thanksgiving material or for a general program.

PSALM 150. Louis Lewandowski, pub. by H. W. Gray Co. Inc., #1538. SATB, 18¢, accomp'd. Difficult.

This setting of the one hundred fiftieth psalm, which is well known and possesses great beauty in words, gives the chorus practice in developing an independence of parts. The triplets in the hallelujah's encourage rapid and distinct utterance of notes and clean enunciation of text. This is a stirring hymn of praise appropriate for Thanksgiving or general use.

REJOICE AND SING. John Sebastian Bach, pub. by Neil Kjos Music Co., #20. SATB, 10¢, accomp'd. Medium.

This short chorale sets a very refreshing atmosphere. With a sufficient movement of voices it lends itself to the

opening of a program. A gradual crescendo brings the composition to a very effective close.

SHOW ME THY WAY, O LORD. Van Denman Thompson, pub. by H. W. Gray Co. Inc., #1106. SATB divided, 15¢, a cappella. Easy.

The words from the psalms are here given added meaning by the superb harmonic setting. This short anthem is within easy range for all voice parts. When well sung with correct interpretation it is most effective. It would be an excellent number for any program on which sacred music is being sung.

THANKS BE TO THEE. George F. Handel, arr. by Channing Lefebvre, pub. by Galaxy Music Corp., #1228-6. SATB, 16¢, accomp'd. Easy.

This short arrangement begins with a tenor solo, and it has a short bass solo in the middle section. It gives the opportunity for a wide range of dynamics. The gradual crescendos are very effective if well done. All parts are well within the range of voices except for low E-flat in the bass. This composition could be recommended for Thanksgiving programs or for general use.

THE CHILDREN'S PRAYER from "Hansel and Gretel."  
E. Humperdinck, arr. by William J. Reddick, pub. by M. Witmark and Sons, #5-W2999. SATB, 15¢, accomp'd. Easy.



The Children's Prayer is a number which appeals to pupils and listeners of all ages because it is really beautiful music. This is from the opera "Hansel and Gretel;" thus the director can well correlate the story of the opera. There is an unusual simplicity of parts, but for a few measures the basses and baritones have separate parts. The wide variety in dynamics can make this a very effective number for any program or festival.

THY WORD IS A LIGHT. Haydn Morgan, pub. by Carl Fischer, Inc., #CM6239. SATB divided, 16¢, a cappella. Difficult.

Here is an excellent opportunity for advanced choral work. The number, which is in keeping with the text, has frequent changes of mood with sustained passages. Abrupt changes of key and tempo are to be noted. Thy Word Is a Light presents independence of voices and has a short fugue. This variety of moods lends itself well to development of choral tones and balance of voice parts.

VERDANT MEADOWS. George F. Handel, arr. by Noble Cain, pub. by Hall and McCreary Co., #1061. SATB, 12¢, accomp'd. Easy.

The text, although a translation from the Italian, brings out the true Handelian character. Smooth harmonic progressions of voices make this number very singable. Its

effectiveness of performance is in the variety of dynamics. The green tinted eye-saving paper is a distinct and advantageous innovation. The fact that the measures are numbered facilitates rehearsing.

WAKE, AWAKE. F. Melius Christiansen, pub. by Augsburg Publishing House, #102. SATB, 20¢, accomp'd. Difficult.

The changes in rhythm and the unusual division of voice parts plus the unique chord structures make this number difficult for high school students to perform. Although the number is good music, it is slightly long and does not possess any great appeal to the typical chorus and audience. The majestic quality of the composition is enhanced by the somewhat instrumental treatment of voices. The accompaniment which doubles the voice parts is optional.

WE THANK THEE, LORD. Bortniansky, arr. by Peter D. Tkach, pub. by Neil A. Kjos Music Co., #6513. SATB, 15¢, a cappella. Medium.

In this hymn of praise the text has been selected from the one hundred and thirty-eighth psalm. The music correlates perfectly with the words and enhances the poetic idea. The harmony is simple and pleasing with just enough dynamics and accents to make the music and words meaningful. We Thank Thee, Lord is very appropriate for a Thanksgiving program or for general use.



SPIRITUALS

CLIMBIN' UP THE MOUNTAIN. Negro spiritual, arr. by Wm. Henry Smith, pub. by Neil A. Kjos Music Co., #1001. SATB, 15¢, a cappella. Easy.

A spiritual that portrays consolation for the trials and tribulations of this world through memory of the great sorrows of the past is herein revealed. It is a number adapted to joyous and jubilant singing in a free and easy style. For convenience in rehearsing the measures are numbered. The refrain is sung by the full chorus while in the three verses the basses are featured.

EZEKIEL SAW DE WHEEL. Negro spiritual, arr. by H. T. Burleigh, pub. by G. Ricordi and Co. Inc., #NY768. SATB, 20¢, a cappella. Medium.

Here is a good, lively spiritual which appeals to both singers and audience. The parts are well within the range of the voices. An opportunity is offered for a wide variety of interpretation. The text is well suited to its musical setting.

GONNA JOIN DE HEAVENLY CHOIR. Concert version by Noble Cain, pub. by Harold Flammer, Inc., #81108. SSAATTBB, 15¢, a cappella. Easy.

This short number has good harmonization with

contrasting use of men's and women's voices. An interesting climax has been brought about by the use of the seventh chords in the men's voices eight measures before the end of the piece.

I COULDN'T HEAR NOBODY PRAY. Negro spiritual, arr. by Wm. Henry Smith, pub. by Neil A. Kjos Music Co., #1011. SATB divided, 10¢, a cappella. Easy.

In order for the soprano soloist to sing her part well, she must be able to sing high A. This number has no modulations, but it has a definite key feeling with smooth and pleasing progressions which have no bad skips. The arranger retains the character of the spiritual.

I GOT SHOES. Spiritual, arr. by Frederick Fay Swift, pub. by Pro-Art Publications, #1044. SATB, 15¢, accomp'd. Easy.

I Got Shoes is an interesting arrangement of a spiritual because of its variety in the treatment of voice parts. Careful observation of the ritards, holds, and dynamic markings are necessary for proper interpretation. This number is easy enough for the small school and should be in the permanent library. Students enjoy singing it for fun and relaxation.

KING JESUS IS A-LISTENING. William Dawson, pub.



by H. T. FitzSimons Co., #2004. SATB, 16¢, a cappella.  
Medium.

This negro folk song features the sopranos with harmonic emphasis contributed by the other voices. An accelerando featuring the other voices leads to a dramatic climax for full chorus. This number which is enjoyable singing for students adds stimulus to the audience's response to any program.

LITTLE DAVID, PLAY ON YOUR HARP. Negro spiritual, arr. by Don Malin, pub. by Neil A. Kjos Music Co., #5063. SATB, 16¢, accomp'd. Medium.

Here is an arrangement of a famous spiritual that combines strong action and syncopation with enriched harmonies. The range of parts makes it suitable for immature voices and the catchy melody will be remembered and appreciated by the audience.

OLE ARK'S A-MOVERIN. Traditional, arr. by Noble Cain, pub. by Harold Flammer, Inc., #81080. SATB divided, 16¢, a cappella. Easy.

This is one of the most spirited of the spirituals with its swinging rhythm, syncopation, and melodic figures. Mr. Cain has made this arrangement with the possibilities and interest of the high school chorus in mind. The composition is written in A flat but the composer has suggested

that it may be sung in A or B-flat for concert depending on brilliance of the low bass tone. The harmonic progressions are very simple and color is obtained by off-beat rhythms. It has optional parts to accommodate limitations in voice ranges for an effective ending.

SOON-A WILL BE DONE. Old negro spiritual, arr. by Leslie R. Bell, pub. by Mills Music, Inc., #170. SATBB, 20¢, a cappella. Medium.

Although the second bass part is not necessary for performance, it would add a colorful tinge if used. The composition requires a moderate unchanged tempo through its entirety, but it should be sung with an easy rhythmic swing. This is a short and forceful number.

WADE IN DE WATER. Spiritual, arr. by Wayne Howorth, pub. by Pro-Art Publications, #1012. SATB divided, 15¢, accomp'd. Difficult.

The uncommon progressions and the minor key present problems in tonality for inexperienced singers. The variety in the voice parts and the proper interpretation of the dynamic markings and accents give this arrangement the fervor of a spiritual. A touch of brilliance is given to the dramatic ending by the change to the major key.

WAY OVER JORDAN. Negro spiritual, arr. by Alex



Zimmerman, pub. by Neil A. Kjos Music Co., #5027. SATB divided, 15¢, a cappella. Easy.

The individual entrance of the voices in the imitation of a big bell generates an atmosphere in keeping with the character of the spiritual which follows. The solos are accompanied by the use of syllables which are anticipated in the introduction. It has rich, full harmonies which are comparatively easy and require very singable range for any of the voices. The wide range of dynamics gives this spiritual the necessary color for effective interpretation.

WERE YOU THERE? Negro spiritual, arr. by Maurice Carr, pub. by Hall and McCreary Co., #7015. SSAATTBB, 16¢, a cappella. Difficult.

This famous spiritual is arranged in the usual radio style with a male chorus singing the first stanza and the treble voices supplementing the cadenza with seventh chords. The second stanza is written for solo voice and duet. It is unaccompanied except for cadence chords at the end of each phrase which act as a mild form of punctuation. The development of counterpoint with a melodic line in each of the four parts is brought out in the third stanza. This beautiful number is dramatic and reverent, but it should not be sung too slowly. It would be a worthy program feature.

HUMOROUS SONGS

CZECHO-SLOVAKIAN DANCE SONG. Folk melody, arr. by Wayne Howorth, pub. by Gamble Hinged Music Co., #1570. SATB, 15¢, a cappella. Medium.

The number is divided in three movements each one with an increase in tempo and with each increase in tempo the pitch is raised a half step. There is great opportunity for dynamic expression and interpretation of accents.

ETUDE FOR CHORUS NO. 36 "TRADI NUKA." Austris A. Wihtol, pub. by The Kama Co., #122. SATB divided, 18¢, accomp'd. Easy.

Tradi Nuka is an impressionistic choral etude with a staccato character that lends itself to a mirthful but not humorous performance. It is an excellent encore number. The words encourage rapid enunciation of text thus stressing articulation.

HI HO SING GAILY! Swiss Folk Tune set by Morten J. Luvaas, pub. by C. C. Birchard and Co., #1306. SATB, 15¢, accomp'd. Medium.

Hi Ho Sing Gaily is a short Swiss folk tune instrumentally arranged with voice parts and is a fine number to have in the library collection of novelties for good sight reading material. The words and music carry out the



thought of the title. The accompaniment may or may not be used.

HOPSAA. German Folk Song, arr. by Morten J. Luvaas, pub. by Neil A. Kjos Music Co., #2003. SSATTBB, 15¢, a cappella. Medium.

The arranger has exploited unusual independence of voice parts in the setting of this simple but spirited folk song. This number has force when the staccatos are definitely observed and the words are clearly enunciated. The melody is constantly changing from part to part and the altos do not sing at the end.

I GOT PLENTY O'NUTTIN. George Gershwin, arr. by William Stickles, pub. by Gershwin Publishing Corp., G-52-7. SATB, 20¢, accomp'd. Medium.

The main characteristic of this composition is the capturing of the spirit of folk music from the south. In the selection an opportunity is offered to familiarize students with the works of a great American composer. The spirited nature of the music and the dialect employed in the words promote accurate enunciation. Both the music and the text are in keeping with the type of music that students are accustomed to hearing.

I WON'T KISS KATY. Jugo-Slav Folk Song, arr. by

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Raymond Smith and Walter Aschenbrenner, pub. by Carl Fischer, Inc., #CM4596. SSAATTBB, 18¢, a cappella. Difficult.

This folk song is in the form of a Kolo, the favorite national dance of the Jugo-Slav. The number is not only a characteristic dance song, but it presents a true and vivid picture of the happy, care-free atmosphere of Jugo-Slav social gatherings. Tempo di kolo begins slowly and softly, but there is a steady and gradual increase in both speed and volume to a furious climax. The accents and staccatos assist in making the arrangement interesting. The words tell the story of a jilted lover in a similar manner to the early American ballad.

IFCA'S CASTLE. Czechoslovakian Folk Song, arr. by Harley-Aschenbrenner, pub. by Carl Fischer, Inc., #CM4708. SATB, 15¢, a cappella. Easy.

The two-verse introduction presents the theme of the eight-part round with a harmonic structure. In this round which is suitable for immature voices each phrase ends with A-hu-ja, A-hu-ja, A-hu-ja, and they work up to an abrupt and enthusiastic ending. The jubilant atmosphere of this number makes it a stimulant to the vocal program. It is also a most effective encore.

ORCHESTRA SONG. Traditional Austrian Song, arr. by William Schuman, pub. by G. Schirmer, Inc., #9212. Mixed



voices, 12¢, accomp'd. Easy.

This novelty number is suitable for any combination of changed or unchanged voices. The words and the music of each part portrays the character of the instruments it represents. Increasing interest is added by the introducing of each new instrumental effect building to a climax. The Orchestra Song is entertaining to the audience and fun for the students to sing. It is easy to memorize.

REUBEN AND RACHEL. Lee Rogers, arr. from old song, pub. by Lorenz Publishing Co., #2122. SATB, 14¢, a cappella. Easy.

This number is humorous and lively. It is an effective selection for a light spot in a program. The off-beat rhythm which adds zest is always a delight for students to sing. It is relieved by contrasting and sustained phrases. The unusual amount of phrasing and the changes in tempo are the major problems in preparation. The text of this song has a clever and unique slant in the attitude of boys and girls toward each other.

RUSSIAN PICNIC. Russian Folk Tune, arr. by Harvey Enders, pub. by G. Schirmer, Inc., #9544. SATB divided, 16¢, accomp'd. Difficult.

Russian Picnic is as enjoyable and thrilling to sing as a number could be. It requires a good tenor soloist and an excellent accompanist. It is based on Russian folk tunes

which are fast and gay. It must be given a spirited interpretation. The arrangement provides an opportunity for effective use of the chromatic scale and off-beat accents. The Russian Picnic encourages rapid and distinct utterance of notes and also crisp, clean enunciation of text.

SKIP TO MY LOU. Mountain Dance Tune, arr. by Wallingford Riegger, pub. by Harold Flammer, Inc., #81168. SATB, 20¢, accomp'd. Medium.

This is a clever arrangement of the mountain dance tune Skip to My Lou. It is gay, light-hearted, and spirited which makes it a novelty number entertaining both students and audience. The arrangement which features a solo in each voice lends itself to a great variety in the interpretation of the nonsensical words. Although the number is somewhat long, the variety and contrast keep it from being monotonous.

THE DEAF OLD WOMAN. Missouri Folk Song, arr. by Katherine K. Davis, pub. by Galaxy Music Corp., #1262. SATB, 12¢, accomp'd. Easy.

Here is a unique arrangement of a humorous Missouri folk song. The sopranos and altos are in unison and the tenors and basses are in unison. Therefore, this selection is simple enough for the chorus of the smallest high school. The novelty of the words makes this number one that audiences



will enjoy, and the choruses never tire of its repetition.

THE ERIE CANAL. Traditional, arr. by Tom Scott, pub. by Words and Music, Inc., #104. SATB, 20¢, accomp'd. Medium.

This is a very effective and interesting arrangement of an early American work song. The composition presents an opportunity to feature the baritone soloist of the chorus. It requires a traditional interpretation. The rhythmic figures and the sustained harmonies of the chorus are outstanding features of this number.

THE RICH OLD MISER COURTED ME. New England Folk Song, arr. by Ruth E. Abbott, pub. by E. C. Schirmer Music Co., #1768. SATB, 16¢, accomp'd. Easy.

The Rich Old Miser Courted Me is an easy composition in which the sopranos and altos sing in unison as do the tenors and basses in practically all of the piece. The use of accents are very appropriate for additional humor to the text. This New England folk song would be very good material for the chorus of a small school.

WITH A HEY AND A HI AND A HO HO HO! Vic Mizzy, arr. by H. R. Wilson, pub. by Bourne, Inc., #618. SATB, 20¢, accomp'd. Easy.

This novelty number is ideal for fun and relaxation.

It is entertaining to both students and audience. Its effective performance requires zest and good articulation. There is no problem of range, and the accompaniment gives a rhythmic lilt to the song.

As an aid in the procurement of the publications referred to here, a list of publishers and their addresses are added.

Augsburg Publishing House  
425 South 4th St.  
Minneapolis 15, Minn.

C. C. Birchard and Company  
221 Columbus Ave.  
Boston 16, Mass.

Boosey-Hawkes-Belwin, Inc.  
43 W. 23rd St.  
New York 10, N. Y.

Bourne, Inc.  
799 Seventh Ave.  
New York 19, N. Y.

Crawford Music Corp.  
R. K. O. Building  
New York, N. Y.

Oliver Ditson Company  
1712 Chestnut St.  
Philadelphia 1, Pa.

Elkan-Vogel Company  
1716 Sansom St.  
Philadelphia 3, Pa.

Carl Fischer, Inc.  
56-62 Cooper Square  
New York 3, N. Y.

J. Fischer and Brother  
119 W. 40th St.  
New York 18, N. Y.

H. T. FitzSimons Company  
23 E. Jackson Blvd.  
Chicago 4, Ill.

Harold Flammer, Inc.  
10 E. 43rd St.  
New York 17, N. Y.

Galaxy Music Corp.  
17 W. 46th St.  
New York 19, N. Y.

Gamble Hinged Music Co.  
218 S. Wabash Ave.  
Chicago 4, Ill.

Gershwin Publishing Corp.  
R. K. O. Building  
New York, N. Y.

The H. W. Gray Co. Inc.  
159 E. 48th St.  
New York 17, N. Y.

Hall and McCreary Company  
434 S. Wabash Ave.  
Chicago 5, Ill.

T. B. Harms Company  
R. K. O. Building  
New York, N. Y.

The Kama Company  
P. O. Box 1929  
Chicago, Ill.



Neil A. Kjos Music Company  
223 W. Lake St.  
Chicago 1, Ill.

Lorenz Publishing Company  
91 Seventh Ave.  
New York 11, N. Y.

Miller Music Corporation  
1619 Broadway  
New York 19, N. Y.

Mills Music, Inc.  
1619 Broadway  
New York 19, N. Y.

Novello and Company  
159 E. 48th St.  
New York 17, N. Y.

Oxford University Press  
56-62 Cooper Square  
New York 3, N. Y.

Pro-Art Publications  
New York, N. Y.

Words and Music, Inc.  
c/o Shawnee Press  
1697 Broadway  
New York 19, N. Y.

G. Ricordi and Co. Inc.  
12 W. 45th St.  
New York 19, N. Y.

E. C. Schirmer Music Co.  
221 Columbus Ave.  
Boston, Mass.

G. Schirmer, Inc.  
3 E. 43rd St.  
New York 17, N. Y.

Shawnee Press  
1697 Broadway  
New York 19, N. Y.

M. Witmark and Sons  
619 W. 54th St.  
New York, N. Y.

Willis Music Company  
124 E. Fourth St.  
Cincinnati 2, Ohio

B. F. Wood Music Co.  
88 St. Stephen Street  
Boston 15, Mass.

## CHAPTER V

### CONCLUSION

With the background of the definite values of selecting good music and of the educators' opinions as to the means of selection it is evident that the director should have a better understanding and a broader knowledge of the best materials to choose for his chorus. These one hundred three selections prove that there would be an abundance of good material to meet present day needs and opportunities of every group. Through the most appropriate choices of materials teaching becomes more meaningful and effective. Every director should face the challenge of studying and evaluating all the materials that he can secure. His general interest in wise selections will be an important factor in his future success.

However, the greatest value in selecting good material for the chorus will be the influence it has upon the pupils, both in the present and in the future for they will be the singers of the community of tomorrow.



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