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# Junior High School Music the Vital Link Between Required and Elective Music

Mary Z. Zenor

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JUNIOR HIGH SCHOOL MUSIC  
THE VITAL LINK BETWEEN  
REQUIRED AND ELECTIVE MUSIC

by

Mary Zimmerly Zenor

A Thesis Submitted in Partial Fulfillment

of the

Requirements for Credit

in

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at

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Indianapolis, Indiana

1940

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JUNIOR HIGH SCHOOL MUSIC

THE VITAL LINK BETWEEN REQUIRED AND ELECTIVE MUSIC

The Junior High School is a part of the secondary system. As such all the things, it does, is to be done in a way that will be helpful to the child.

CHAPTER I

Things, therefore, are constantly being done, and, especially, at present, there has been a great deal of talk about the link between the

JUNIOR HIGH SCHOOL MUSIC-

THE VITAL LINK BETWEEN

REQUIRED AND ELECTIVE MUSIC

required, and elective music. It is a link which has been discussed in many places, but it is not generally understood.

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## Chapter I

### JUNIOR HIGH SCHOOL MUSIC

#### THE VITAL LINK BETWEEN REQUIRED AND ELECTIVE MUSIC

The junior high school as such is a comparatively new part of the modern educational system. As, with all new things, it began as an experiment; and as with all worthwhile things, innovations are constantly being tried out, rejected, or accepted. Much has been said about the junior high as a link between the elementary grades and senior high school, as a period of orientation, as a time of physical as well as psychological change. These sentiments have been so often repeated, that they may stand without argument or explanation. But a newer angle --- one perhaps which has not been given so much thought, is that the junior high school is indeed a critical time as far as music education is concerned --- critical both for the individual and for society at large.

It is at this time that a change in the music curriculum takes place. Music classes follow a rather set and established pattern throughout the first six grades. Beginning in the junior high school, a change takes place. New and different aspects of music make their appearance in conjunction with the ever-present and always-perplexing changing adolescent voice. Either phase would make a sufficiently difficult problem for the average junior high music teacher,

but since they needs must appear at the same time, the problem becomes at times a confusing as well as baffling one. However, inasmuch as they do appear together, a clear concise presentation of the problem, and a possible solution might help to relieve the tension.

Such a problem has to be treated objectively, for there are many facts to the problem, each one a little problem in itself. The brilliant music student, and the dull but often mischievous pupil, are part and parcel of the problem, and the handling of these types necessarily is a bit different from the handling of the average musical student. But we aim to tread the difficult middle course between the two--- the average child, neither outstandingly musical nor below average in musical ability. For this type, after all, is the one which makes up the great majority of the student body. This is the group on which the future of music in America depends: for from this group come the listeners, those who support fine musical organizations, who sponsor musical groups, and who subscribe to concerts. And that support arises chiefly from an inner desire for music that is good. The greater that inner desire the more substantial the support. And the best time to foster that desire or impulse?

"---the high school period of life is the most crucial one so far as music education is concerned. The new impulses and powers of this often turbulent period are at their best the very essence of music, literature and the other arts, as well as idealism and worship, though they may frequently not appear so. Roots of adult life are growing with great, new energy and they seek their soil. What they will find most suitable to grow in will depend, of course, largely on the past experiences and likes and dislikes of the individual, but whatever it may be, it is likely to be a consciously used source of nourishment throughout manhood and womanhood. A love of music established during this period is likely to be a lasting possession." (1)

The period of junior high school music holds a dubious as well as a crucial position as the link between required and elective music. It is here our chain in music education is weakest. The junior high school general music class is the last opportunity for direct contact with all pupils in music. Our problem as junior high school music teachers is how to bridge that gap between required and elective music, or at least to shorten that gap. The problem is two-fold: first, to so build our system of music education in the junior high school that a greater percentage of students will elect music courses in high schools; second, to so prepare those students who do not continue in some form of active participation in music work, that they will have acquired, at the end of their junior high school music courses, a knowledge and appreciation of the beauty of fine music well performed that they will be intelligent, active

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1. Zanzig, Augustus D. Music in American Life, 1932 p. 250

listeners; that music will be a vital and integrated part "in the real, self-propulsive life of the pupil, so that it will not be something super-added like a coat or dress to be worn only in school, but a way of life itself." (1)

Music educators are beginning to realize the vast importance of a well-integrated, well-planned junior high school music course. They realize the lasting influence of the effects of the junior high school class on the life of the child. As Haydn Morgan remarked in an article in the Music Educators National Conference Yearbook in 1937:

"The vocal teacher in the junior high school is almost entirely responsible for the musical interest of his students in their later high school, college, and after college days; for it is at this period, when the child is experiencing changes which influence his physical, emotional, and mental growth, that music, intelligently taught, can assist so satisfactorily in establishing desirable tastes, interests, and habits, which ultimately contribute to a wholesome and happy life." (2)

With the problem so clearly defined, the next step was to endeavor to discover what the weak spots were and how they might best be vitalized. With this thought in mind a questionnaire was prepared and sent to 100 junior high schools, two in each state and the District of Columbia, one to a large system, and one to a small system, in order

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1. Zansig, Augustus- Music in American Life, 1932 p. 254  
2. Morgan, Haydn-" Vocal Work in the Junior High School"  
Music Educators National Conference Yearbook, 1937 p.265

to obtain a cross section of junior high school music in the United States.

### GENERAL MUSIC

TIME	No. Elective Required	Length of Period
------	--------------------------	---------------------

1. How many periods per week are devoted to general music classes?
2. How many periods per week are devoted to choruses or assembly singing?
3. How many periods per week are devoted to instrumental work?
4. How many periods per week are devoted to music appreciation?

The following pertain to choral work only

#### GROUPING (check groupings used)

1. According to grade
2. According to ability
- Tests used
3. Homogeneous
4. Heterogenous
5. What is the average number of students in your music classes?

#### EQUIPMENT (check the equipment used)

1. Room
  - special music room
  - regular class room
2. Piano
3. Victrola
4. Adequate library of good records
5. Blackboard space
6. Reference books
7. Text books
  - Hollis Dann
  - Foresman
  - Music Hour
  - Gray Book
  - Golden Book

METHODS

1. Classifying voices
  - before rest of class
  - in personal conference period
  - having child sing a familiar song
  - singing a scale
2. How frequently are voices tested?
3. Presentation of part songs
  - working out each part separately
  - working out parts together
4. Is special work done in
  - posture      breathing      diction      phrasing

SPECIAL MUSIC GROUPS

TYPE	No. in Elective group	Selective	No. meet-ings per week	Length of period
Boys' Glee Club				
Girls Glee Club				
Mixed Choir				
Quartets				
Trios				
Instrumental Groups				
Other Types				

TEACHER

1. Does the music teacher teach music only? (If yes, check types taught)
  - Choral    Band    Orchestra    Appreciation    Other Groups
2. Approximately how many hours per week does the music teacher devote to teaching other subjects?
3. How many hours of collegiate music does the music teacher have?
4. Check musical activities
  - Voice
  - Piano
  - Violin
  - Cornet
  - Clarinet
  - Other Instruments

- 5. Check school music activities planned for this year
  - Operetta
  - Concert
  - Festival

The information thus obtained was illuminating and inspiring as well as interesting. It was especially interesting to note the status of public school music in the junior high curriculum, and its place in the school system. In one school there was no music whatsoever--- not even assembly or chorus singing! However, there was the optimistic hope that a music teacher would be forthcoming the next year. From this extreme its status wanders through varying stages of no general music but assembly singing and small special groups, up to schools that had two and three full-time music teachers offering everything from general music, with classes grouped as to ability, to bands and orchestras.

Such is a cross section of junior high music in the United States. Another interesting fact noted in the survey was the rather doubtful position the junior high itself holds in the educational system. Reports were received from several large junior highs housed in separate buildings with large staffs of teachers fully prepared and equipped to serve. Other reports were received from junior highs which, as one teacher puts it "means the 7th and 8th grades", which were housed with the elementary grades and whose music teachers were devoting as many as 30 hours per week to teaching other

subjects besides music. From the sublime to the ridiculous. The figures and statistics in the following tables are not to be taken as conclusive. Such concise figures could only result from a very comprehensive and detailed survey, which the following most certainly is not. However, they give an interesting glimpse into certain facts concerning junior high music as it is today.

#### TIME

1. An average of 2.9 periods per week are devoted to general music. The number of periods vary from none to 5 periods per week. For the most part general music is required in the 7th and 8th grades (although in one school either music or art could be elected) and is elective in the 9th.
2. The average length of the period was 48 minutes-- though the length varied from 25 to 60 minutes.
3. An average of 2.79 periods per week are devoted to choruses or assembly singing. Number of periods varied from  $\frac{1}{2}$  (or 1 a month) to 8. This seems to be elective in the majority of cases.

The length of the periods are 45 plus minutes -- though the length varied from 25 to 60 minutes.

3. An average of 3 periods per week are devoted to instrumental music. This work is almost entirely elective, only in two cases being required. The average length of the period is  $49\frac{1}{2}$  minutes.
4. In the majority of cases work in music appreciation was given as a part of the general music class. Of those schools (9) which offered separate classes in such work, the average number of periods per week is 2 plus -- ranging from 1 to 4 periods per week. The average length of the period is 35 minutes. (The time was given only in 5 cases)

#### GROUPING

- |  |          |
|--|----------|
| 1. According to grade .....  | 27 cases |
| 2. According to ability .....  | 4 cases  |
| (usually mental rather than musical)                                       |          |
| Mental Ability .....   | 3 cases  |
| 3. Homogeneous .....   | 7 cases  |
| 4. Heterogeneous .....   | 24 cases |
| 5. Average number of pupils per class is 41.5 plus, ranging from 15 to 80. |          |

## SPECIAL GROUPS

Groups	Number of Groups	Number in Groups	Elective	Selective	Meetings per Week	Length of Period
Boys Glee Club	18	40	9	9	2+	45+ Min.
Girls Glee Club	19	46.8	14	11	2+	44+ Min.
Mixed Choir	18	58.6	7	5	2.5	44+ Min.
Quartets	4		2	2	2.5	After School
Trios	2			1	1	60 (Only 1 given)
Instrumental	27	37	15	4	2.9	45+ Min.
Other Types						
	A Capella Choir	75	1	1	3	50
	Sextette (Vocal)			1	1	60
	Chamber Music Ensemble					
	Dance Orchestra					
	Violin Practice					
	Brass Quartette					

EQUIPMENT

1. Special music room (although some state rooms are used for music but have no special features)	.... 24 schools
Regular class room	..... 7 schools
Auditorium	..... 1 school
Hall	..... 1 school
2. Piano	..... 32
3. Victrola	..... 31
Radio	..... 3
4. Records	..... 23
5. Blackboard	..... 30
6. Reference Books	..... 22
7. Text Books	
Foresman	..... 15
Golden Book	..... 13
Hollis Dann	..... 13
Music Hour	..... 12
In Silver	..... 7
Bronze	..... 1
Gray Book	..... 8
Junior Laurel	..... 6
Singing Youth	..... 5
Twice 55	..... 4

Assembly Songs and Choruses, Condon, Leavitt, Newton .....	4
Music Laurel-- SAB .....	3
World of Music .....	2
Junior Music- Music Education Series .....	2
Rodeheaver's Sociability Song Book .....	1
Green Twice 55 .....	1
Two-part Program Songs-Lorenz .....	1
Concord Series- Zanzig, Davison, Surette .....	1
Keep on Singing .....	1
Treasure-Ginn & Co. ....	1
I & II Chorus Book for Boys-Probst & Berquist..	1
Orange Book .....	1
Junior A Cappella- Christiansen & Pitts .....	1
Art Songs and Part Songs .....	1
School Songs- McConathy .....	1
Octavo Music .....	1

#### METHODS

1. In the majority of cases voices were classified before the rest of the class by having the child sing a familiar song.
2. The voices were tested at least twice a year, and in many cases, whenever the teacher deemed it necessary.

3. Part songs were presented by working out parts together, and drilling on parts separately when difficulties were encountered.

3. No special work was done in posture, breathing, diction, or phrasing except in connection with songs.

#### TEACHER

Out of the 35 schools- nine teachers taught some other subject besides music (few subjects given were speech work, history, mathematics, dramatics, study hall). Of these nine the number of hours per week which were devoted to the teaching of subjects other than music ranged from 3 to 30. The average number of hours is  $11 \frac{4}{9}$  hours per week.

The number of collegiate hours of music that the music teachers had varied all the way from 7 to masters' degrees. However, the majority had a bachelor's degree of some kind (there were B.A's, B.S's, B.M's) or were within a few credit hours of having one.

25 confessed to ability in voice though some added "only in groups"

20 play the piano, one added "only in groups"

5 played pipe organ

10 played violin

3 played cornet

3 played cello

1 played baritone

1 played trombone

8 played clarinet

1 played viola

2 saxophone

Of course many teachers not only sang but played the piano as well, and perhaps some orchestral instrument. Others checked several instruments. While still others said "all orchestral and band instruments" probably meaning they had some ability, enough to train children competently.

Most of the teachers had definite goals towards which their work was planned. Many were giving operettas, concerts, festivals, as well as special music for P.T.A. meetings. Christmas programs, radio broadcasts, and other programs.

Very definite conclusions can be drawn. First, that a music teacher in the junior high is a busy one. In addition to regular or general music, she has special small vocal groups, which may perhaps meet after school, a band or orchestra, or both, in addition to being ready on call for any and all types of music for programs. Second, that the junior high music teacher is constantly endeavoring to gain a firmer grasp of her subject in order to teach it more effectively.

This is evinced by the fact that many are working for bachelor's degrees, and of those with bachelor's degrees, many had credit hours towards a master's degree, and a surprising number had master's degrees. Surely that denotes a truly professional spirit.

A study of the results of this survey brought out two interesting points:

1. No special work was done in the junior high school choral classes towards development of vocal techniques.
2. No special time was allotted to music appreciation as a separate study.

This prompted the writer in the belief that perhaps here were the weak links in the junior high school music system as it stands today. A third point or link, the junior high school music teacher, was also considered as a possible subject of research. Thus the investigation centered on three lines.

1. The junior high school music teacher as a vitalizing force in junior high school music.
2. The development of the adolescent as a means of awakening pupil interest in music and establishing certain principles of vocal technique which may be used in adult life.

3. The reorganization of the music appreciation program in the junior high school for the purpose of developing active, intelligent listeners of good music.

The writer hopes to prove that through these three centers listed above, that junior high school music, instead of being a gap between required and elective music, can be a very effective and lasting bridge between the two; a bridge not only between the required music of the junior high school and the elective music of the senior high school, but also a bridge by means of which the majority of the junior high school music students may cross from the required music of their junior high school days to such music as they may elect for their participation in the future.



## Chapter II

## THE TEACHER AS A VITALIZING FORCE

The junior high school music problem revolves around the junior high school music teacher. Approved methods of teaching, a well-equipped music room, are all contributing factors to a well-regulated and inspired music class, but the most important factor of all is the teacher herself. Her effectiveness as a teacher and as a distinct personality are so closely related as to be almost indistinguishable. As to which is more important of the two, the person or the pedagogue, no definite decision has been reached. However, it has been found through research that personal popularity of a teacher with high school pupils might be one valid criterion of teaching effectiveness. It was found that pupil regard for their instructors is of great importance. A dislike for a teacher may well breed a dislike for the subject taught. There is a natural association between disliked instructor and the subject he teaches. However, a pupil apparently can enjoy a teacher even though the subject is unpopular. Dewey claims that with children "---the influence of the teacher's personality is intimately fused with that of the subject; the child does not separate or even distinguish the two." (1)

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1. Dewey, John-How We Think (Revised Edition), 1933 p. 59

1. Survey, Stephen D. "The School of Teacher Personality and 'The School Subjects'"  
Journal of Educational Psychology, 1933, 24, 1-10

This idea of the personal popularity of the teacher should not be minimized or scorned. It most certainly is an important factor.

"It is, of course, impossible to state definitely whether disliking the teacher leads to disliking the subject, disliking the subject leads to dislike of the teacher. Unpopularity on the part of either one would very probably carry over and affect the other. The same would be true, of course, in the case of popularity. The teacher of the well-liked subject has the dice loaded in his favor, and certainly the popular teacher frequently, if not usually, engenders liking for his subject." (1)

A research was made along this line in the Adams State Teachers College in Alamosa, Colorado, by J. Earl Davis. A questionnaire was given to 72 seventh grade pupils. They were to list all the good qualities which caused them to think of certain teachers as being good teachers, and to list the undesirable qualities which caused them to think of certain teachers as being poor teachers. No names were mentioned and pupils signed their names or not as they wished.

More than 500 desirable and undesirable traits were listed, and these were grouped under nine general headings as follows:

1. Personality and temperament
2. Teaching methods
3. Classroom management and discipline
4. Professional qualities and habits
5. Morals and ethics
6. Interests and abilities in extra-curricular and out-of-school activities

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1. Corey, Stephen M. and Beery, Georges- "The Effect of Teacher Popularity upon Attitude Toward School Subjects" Journal of Educational Psychology 29:665-70, Dec. 1938 p. 667

7. Dress and appearance
8. Health and age
9. Training and experience

A summary of the results of the questionnaire are as follows:

"--- a good teacher is kind, sympathetic, and treats the pupils well; he is not cross; he has a sense of humor and a good personality; he does everything possible to make pupils understand their work; he makes the work interesting and enjoyable; he demands the best possible work from the pupils; he is impartial and fair; he has good discipline, but is not too severe; he is more interested in teaching than in himself; he understands the problems of children and likes children; he sets a good example for pupils, lives up to what he teaches and is honest and trustworthy; he takes part in children's games and activities; he has ability and interest in athletics; he is interested and active in community affairs; he presents a good personal appearance, and he dresses attractively and with some variety; he is young in spirit, healthy, and not nervous; he has an adequate knowledge of his subject and has a broad educational background." (1)

Such then is the reaction of children to their teachers. It is interesting to know what thoughts lie behind sometimes passive faces; to know that children are constantly and perhaps unconsciously evaluating, condemning and approving their teachers. Certainly it is food for thought. The solution to some difficult problems might lie in the simple analysis of one's self---taking stock.

There are those who feel that education has failed in one respect--namely, that the modern school educates the mind and trains the mind but usually neglects to teach the individual

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1. Davis, J. Earl-"What are the Traits of the Good Teacher from the Standpoint of the Junior High School Pupils?" School and Society, Volume 38, No. 985, Nov. 1933 p. 652

how to feel aright. While a disciplined mind and trained body are of course absolutely essential, still more important is the ability to "feel aright" -- to have sound principles of living, right attitudes, a serene outlook on life, a personality able to cope with disillusionment and catastrophe, able to combat greed and selfishness. Many solutions have been offered, and all to a very great degree lay the responsibility directly on the shoulders of the teacher and particularly those of the music teacher. The child must not only be shown the facts but the significance of the facts he has learned. He must be given a "diverse and deeply satisfying emotional experience through the medium of the beautiful!" (1) Of course just including music in the curriculum is not enough. It must be taught so that the pupil thrills to its beauty because of the quality of the works that are being performed and the perfection of the performance."

Of course the responsibility rests directly on the teacher. Certain qualifications are necessary in a teacher in order to obtain the desired results.

"Employ teachers of high quality- in excellent scholarship, in strength and charm of personality, and in a thoroughly socialized attitude- so that our school may be shot through with an attitude of genuine and thoughtful concern for the welfare of all humanity. School is life but it may also be the preparation for and beginning of a better life for the many. Whether this comes

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1. Gehrken, Karl-"The Great Failure of Education"  
 Music Educators' Journal, Dec. 1938 p. 17

to pass depends almost wholly upon the teacher, so the matter depends more upon the selection of fine teachers than on everything else put together. Most of the ills of the world are due either to selfishness or unintelligence or some combination of these two. To cure these ills we must in some way imbue people with genuine love for their fellow men, and we must help them to be more intelligent and more aggressive in righting the things that are wrong. Preaching and moralizing will not do it. Writing books on how to behave will not do it. Only by intimate contact with some wise and fine personality such as the teacher, the parent, the priest, can people be changed in these directions. When looked at in this way the task of the teacher at once assumes enormous significance." (1)

The aim of the teacher, of course, is to teach in the most effective way the particular subject he is teaching. In order to teach effectively one must be an effective teacher. And what makes an effective teacher?

In an editorial written by Mr. Gehrkins, he asserts that in order to teach really well a teacher must have vitality. But he does not necessarily mean just enthusiasm or outward animation, but a spiritual thing or inner enthusiasm that manifests itself by "a gleam in the eye, vibrant quality in the voice, and a subtle but astonishingly effective expression of spiritual power in the face." (2) The teacher who has vitality loves the subject he teaches as well as the pupils he teaches. He is so full of inner enthusiasm for his subject that his spark kindles an answering spark in his pupils.

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1. Gehrkins, Karl- "The Great Failure of Education"  
Music Educators Journal, Dec. 1938 p. 17
  2. Gehrkins, Karl-"Vitality"  
Music Educators Journal, Oct. 1938 p. 18

"Vitality in teaching is compounded of real enthusiasm for the subject; sincere interest in people, and especially a genuine love of children and young people; a personal attitude that exalts the spiritual over the physical and even over the intellectual; and a continuing glow of optimism that sees the good in the midst of the evil and that feels with youth in its enthusiasms, in its moodiness, yes, even in its rebellions." (1)

Many of the leading educators in the field of public school music feel that the teacher of music must have special qualifications over and above those of the teacher of shall we say ordinary classroom subjects. For he must be not only an inspired teacher but a musician as well. Both musicianship and inspiration on the part of the music teacher are essential in the functioning of music as a school subject. He must be both a pedagogue and an artist. For the latter he must needs have contact with the sort of music itself, which becomes a reality only through active music participation. A teacher's own expanding musical background must result largely from musical experiences outside the classroom. In order to have vital music in the classroom one should produce music oneself outside the classroom. This may be the continuance of some student musical activity, enlarging one's repertoire. Membership in some musical organization, such as a church choir, community orchestra, as a conductor or performer, is valuable both in its musical and social implications.

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1. Gehrrens, Karl-"Vitality"  
 Music Educators Journal, Oct. 1938 p. 18

The music teacher should hear great quantities of good music finely performed. Attendance at symphony concerts, and recitals of artists is essential. If attendance at actual performances is not possible, offering of the radio and phonograph recordings can be of great aesthetic satisfaction. "For our greatest spiritual refreshment we must always rely upon communion with the great souls of music past and present." (1) He should keep constantly in touch with world happenings in music. Membership in professional organizations such as the Music Educator's National Conference is important.

"---the teacher not only must be equipped with an unquestioned musicianship, but also must bring to the classroom a vitalized enthusiasm based upon active personal experience with music itself. ---The teacher should remember that he ceases to be a successful music teacher when he ceases to be a musician."(2)

The conduct of any school musical enterprise should be entirely amateur in spirit. This spirit largely depends on the qualities and attitudes of the leader and is very essential to school music. The question is, "Are music teachers themselves amateurs in the true sense?" An investigation by Mr. Zanzig seemed to indicate that very few music teachers play or sing after school for the love of it. The answer might lie partly in the fact that they need recreation through other pursuits than their school work. Nevertheless they are in

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1. Curtis, Louis Woodson-"Keeping Artistically and Professionally Fit"- Music Educators' Journal, Dec. 1938 p. 17

2. Ibid. p. 17

danger of losing the "amateur's urge and delight" that they are trying to communicate to the boys and girls. (1)

Mr. Gehrkens believes that "an inspired and thoroughly prepared teacher" is to a very great degree responsible for a better type of general music class. In order to achieve success a junior high music teacher must have:

1. Broad and practical musicianship
2. A strong and attractive personality
3. Some knowledge of adolescent psychology"

He goes on to elaborate on each of the above topics giving practical and helpful suggestions to teachers.

1. A teacher should know a good bit about singing, though it is not necessary to be a solo singer; he should be able to play an ordinary accompaniment with facility and taste; he should have a considerable knowledge of harmony, counterpoint, form, history of music, styles of composition, etc. Above all he should be well acquainted with the literature of music so that he can select good material for his classes and not go too far astray in the interpretation of well known compositions.

2. The teacher must be kind and friendly, but at the same time be firm in insisting that a thing is not finished until it is done right. He will smile often-- for that is the "straightest path to the heart of anyone-- child or adult"; on the other hand he will frown, too, for adolescents are thoughtless. He will enthuse over a beautiful

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1. Zanzig, Augustus Delafield-Music in American Life, 1932

chord, a lovely poem, a thrilling composition, for music is the "language of the emotions". Without this wide variety of emotional response he will utterly fail as the teacher of adolescents with their newly acquired ability to feel deeply and variously.

3. The teacher must have infinite patience, for adolescents are intense in their emotions while they last, and notably capricious. They are apt to feel that no one understands them. An adolescent is still a child, yet he is acquiring the feelings of an adult and wants to be treated as such. So they must be treated to a certain extent according to their own evaluation, freeing them of certain restrictions and placing additional responsibilities on them. (1)

In addition to the numerous qualifications, Mr. Gehrkins believes that an inspired teacher must have unction "that quality which excites sober and fervent emotion." (2) The teacher must feel and act friendly toward the classes. He must give the feeling that the class is an important occasion with many interesting things to be done and that there is hard work to be done too.

According to Mursell in his book "Human Values in Music Education" there should be a mutuality of participation between the teacher and pupil. The teacher should not merely

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1. Gehrkins, Karl- Music in the Junior High School, 1936 p. 35  
2. Gehrkins, Karl- Music in the Junior High School, 1936 p. 42

direct the musical undertakings, but should share in them with real enthusiasm. He should be sincere, and should have a real feeling for the value and power of the enterprise. The teacher should be a real leader; this does not mean domination, but a firm and wise guidance. In addition, a teacher should be expert in:

1. determining standards of achievement. He must be able to reveal musical possibilities of any musical number being played or sung. It is not technical skill, but a musical-mindedness and musical feeling which is indispensable for effective teaching. "The genuine musical expertness of the teacher reveals itself most convincingly in the refinement and the musical quality of the work of his pupils." (1)
2. dealing with and overcoming difficulties, both mental and motor, which his pupils encounter. The teacher who knows what is wrong, and can tell each member of the ensemble just how to get the desired effect and why he failed to get it, will have a great deal more prestige with his pupils than one who merely gives general orders and waves a stick. Getting at the heart of difficulties and clearing them up is the mark of a real teacher.

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1. Mursell, James Lockhart- Human Values in Musical Education, Silver, Burdett & Co. New York, 1934 p. 284

3. bringing wide musical knowledge and understanding to a focus on the teaching situation. He should have a broad and sure background of musical knowledge and insight. "Limitations in mental range on the part of the teacher reflects itself inevitably in rigidity and narrowness in his teaching contacts."(1)

The teacher should be a group leader in the class, in the school, and in the community.

What conclusions can be drawn from the preceding excerpts? First, that the role of junior high school music teacher is one that calls for the ultimate in personality and training. The personality of the individual, as distinguished from that of the pedagogue, has been stressed very thoroughly.

The following personality traits were given:

1. vitality-- an inner enthusiasm for the subject, for people, and for children especially.
2. unction-- a quality which excites sober and fervent emotion.
3. socialized attitude
4. true amateur spirit
5. deep understanding
6. leadership-- leader in the community as well as in the school and classroom.

All these traits make for a strong and attractive personality.

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1. Mursell, James Lockhart- Human Values in Musical Education, Silver, Burdett and Co., New York, 1934 p. 286

The following pedagogic requirements were listed:

1. an active personal experience with music
2. a broad, practical musicianship
3. a music-mindedness
4. a broad and sure background of musical knowledge and insight
5. a knowledge of adolescent psychology

These requirements make for a capable and inspired teacher.

A successful teacher must win the love and respect of his pupils before he can possibly "put across" anything he has to teach. Without that love and respect, the human value, as Mursell calls it, of music education is entirely lost. Without that love and respect, the children may give "lip-service" because they want to make a passing grade or because they are naturally well-behaved, but the whole-hearted enjoyment of music will not be there.

Understand, winning the love of children does not mean pandering to the likes and dislikes of the children. Rather it can be gained by a sympathetic understanding of and love for the children. It must be genuine because children are quick to recognize insincerity. But children can no more resist a warm, friendly manner than can a kitten a warm pillow by the fireside. The teacher who is young in spirit, who can remember his own childhood with its perplexities and problems, will more than likely understand his pupils' impulsive actions and sometimes rebellious moods. Patience and tact can do much toward ironing out small difficulties in the classroom.

It is odd but true that dress influences the attitude of the children to some extent. They love to see their teachers well-dressed and well-groomed. Junior high school girls especially are observant of what their teachers wear, even to the extent of patterning their own fashions to a certain degree, after those of their women teachers. And boys, too, in spite of their sometimes careless appearance and indifferent attitude are appreciative of a well-dressed teacher.

Respect of the children is probably easier to gain. They have a tremendous respect for ability. The music teacher who can play or sing well and with ease is almost certain to have that ability appreciated by his pupils. For instance, that teacher who can sit down at the piano and play simple melodies with appropriate harmonies by ear, as a matter of course, will be considered "simply marvelous" (to use an adolescent phrase) by his pupils. Here is where that "broad and practical musicianship" is necessary as well as practical.

"We are so fortunate as to be dealing with a subject which represents the very essence of beauty; we have millions of pupils with innate musical talent and potential artistic enthusiasm brought to us in the best equipped music rooms in the world; we are backed by parents who want their children to have the best that life can give. Tremblingly, breathlessly, almost

fearfully, we watch the music teacher at his task to see whether he will be wise enough and skillful enough to sieze this great opportunity and by means of it to guide America through the mazes of industrial ugliness, through the discouragement and heartbreak of personal grief and disillusionment, through the selfishness of national or commercial greed and strife, into paths of peace, leading through the gateway of beauty into a world of concord, of harmony, of calm and tranquil amity.

Blessed is the teacher who leads his pupils into a genuine and permanent love and understanding of beautiful music, for he shall derive deep and abiding satisfaction from his work; and as the teacher opens the door of happiness for others, so shall he in turn find a larger measure of happiness in his own life." (1)

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1. Gehrkens, Karl- Music in the Junior High School,  
C. C. Birchard and Co., Boston, Mass. 1936 p. 20



## Chapter III

## THE GENERAL MUSIC COURSE

The general music class in the junior high school is quite frankly and definitely an orientation course. In addition to the regular singing that is very similar to the music in the lower grades, the pupil more than likely learns about musical form, composers, instruments, and styles. He learns something about musical theory, and probably increases his ability to read music, especially part music. More than likely he hears something about bands, orchestras and glee clubs. However, it is just because it is so many-sided that the general music course is a problem most common in junior high schools. The great defect in such a course is so often it is neither "general with the purposes and aims suited to a music course that must be adapted to meet the needs of just a garden variety of boy and girl nor specific enough for teaching definite learnings and skills to the unusual pupil." (1) Such a course is apt, in many cases, to degenerate into an aimless singing lesson, with children singing song after song, gradually growing more and more bored with each successive song that in time a definite dislike for music in general is built up.

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1. Pitts, Lilla Belle-Music Integration preface p.v ,1935

Certain definite objectives must be set up, to find out what is necessary and important in making the general music course valuable.

"All valid educational values are human values. Education exists wholly and solely for the sake of life. --- Any particular study is valuable only in so far as a mastery of it enables one to live more richly and completely; to be a stronger, better, happier, more co-operative person; to succeed more fully in the great business of being human." (1)

No subject, no knowledge, no skill is in itself intrinsically valuable or desirable; they are "worth having and worth mastering only in so far as they enable boys and girls, and men and women, to live stronger, more satisfying, more worthy lives; only in so far as they release human and spiritual quality." (2)

So much of our teaching is sterile and valueless because we forget this great thought. Yet it is true that education is "an essence of astonishing simplicity." (3) Yet because of its very simplicity, we miss the goal. Any subject matter that is brought into direct relation with life issues, with emphasis on its human values instead of as a means for "passing tests" or "training the mind", will as a matter of course be more vital and valuable to the pupil as well as the

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1. Mursell-Human Values in music Education p.4 ,1934

2. Ibid. p.4-5

3. Ibid. p. 5

teacher. Subject value can only be comprehended in terms of an enlightened common sense. It is valuable only if it is absorbed as part of the learner's life, to be used.

The music teacher must so plan his work that the child will think of music as "a many-sided cultural experience and an opportunity for self expression and social activity.--- to help (him) to grow in fineness of musical sensibility and responsiveness and in depth and breadth of musical insight and outlook." (1)

Mr. Mursell states that in order to insure the place of music in the schools, educators must make music humanly significant. If it is taught as a dry, dull routine, then the tax payers have a right to ask if it is important. It must be made vitally alive to the child. This can be accomplished by teaching the child songs he will sing outside of school hours; by giving him authentic and moving experiences in the way of listening to great and good music; by giving him opportunity for active participation in musical organizations such as glee clubs, choirs, bands, and orchestras; by bringing them the joys of bodily freedom to be found in creative work in rhythm; by encouraging him to compose his own tunes and so find new avenues of self expression. (2)

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1. Mursell-Human Values in Music Education p. 15, 1934
  2. Mursell-Human Values in Music Education p. 17, 1934

Mr. Karl Gehrrens gives the following objectives in music education:

"--- we want all of our children to love good music--- we want them to be intelligent when they sing or play or listen to good music; --- we want each boy and girl to be given abundant opportunity for learning to sing or play or listen in accordance with the dictates of his inclination and capacity as an individual." (1)

To bring these things about-

"We must teach music as an art and not merely as an intellectual exercise, We must constantly appeal to our pupils through the charm and loveliness of music, must cause them to desire it because it is beautiful and therefore satisfying. --- We must introduce the technical details of our lessons more skillfully and see to it that drill is sufficiently motivated so that both children and teacher understand just what it is for and why it is necessary." (2)

Miss Pitts is convinced that learning to listen intelligently is the goal of music education.

"Enjoyment, socially acceptable self expression, self-realization, self-discipline, contact with beauty, recognition of the universality and interrelation of all things which are vitally connected with life and living, these are some of the things that give music meaning and worth to young people." (3)

"Appreciation is the immediate aim and the ultimate end of music education in the junior high school. We wish to develop more discriminating and more intelligent consumers of music, but above all we expect 'Musical Appreciation' to carry over into 'Life Appreciation'. To be familiar with good music and a knowledge of how it came to be, is to penetrate the heart of humanity." (4)

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1. Gehrrens, Karl-Music in Junior High School, 1936 P. 12
  2. Ibid. p. 12
  3. Pitts, Lilla Belle-Music Integration in Junior High School,
  4. Ibid. p. 1 1935 P. 1

This then is our problem:

1. To inculcate a deep and abiding love of and appreciation for good music well performed.
2. To cultivate skills in music as well as a desire to use those skills for the love and joy of the music.

The first objective is closely associated with the second, and the second with the first. However, let us take the second one and study it. The first question is, of course, what skills shall we cultivate, and the second question how shall we cultivate them?

Since this question is primarily concerned with the general music class, it is quite clear that the voice is the primary agent for musical development. It naturally follows then that certain fundamentals of singing should be taught in the junior high school. There would be no better time to introduce these fundamentals than to junior high boys and girls. First, because at this age they are so eager to learn. They are beginning to be aware of the world about them and are eager to explore all these fascinating avenues they had not hitherto noticed. The situation is "tailor-made" for a wide-awake teacher. The second reason is because during the period of the changing voice boys, and girls too, need help in learning to use the new voice. It is better then to learn to do it the right way than in a haphazard, catch-as-catch-can way. It goes without saying that sensible modifications will be applied in teaching the fundamentals of singing to junior high boys

and girls, They are past the stage of pretending their voice is a ball and throwing it "way up to the ceiling", and other rather puerile ways of gaining a good tone, but neither are they ready for formal voice instruction as is used in many high school classes. The main reason is because they are not prepared either physically nor mentally for strenuous voice drills no matter how expertly taught. Junior high school voice instruction should be suitable to a transitional period, neither too simple nor too complex; simple enough for them to understand and appreciate, yet complex enough that they really must work at it.

There has been considerable discussion as to the value of teaching fundamentals of singing in junior high school.

Jacob Evanson says:

"It is not enough for the purpose of education that we get beautiful singing - though that of course is necessary. It is more important really that our students grasp certain fundamentals which will stay with them as a part of their education." (1)

These fundamentals must be accomplished in a reasonable length of time. Such fundamentals as sight reading, voice technique, and an understanding of the interpretation, which he will be able to use all his life, must be learned as well as "pieces".

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1. Evanson, Jacob - "classroom Choral Technique"  
Music Supervisors' National Conference Yearbook 1932, p. 140

Haydn Morgan believes that the junior high school is not the time to start active voice training. However, there could be no better time to begin the correct formation of singing habits. The emotional, the imaginative, the spiritual, and the inspirational side of singing are very important and may be stressed to good advantage in the junior high school. (1)

"It has been definitely proven," says Dale Gilliland, "--- that very definite contributions can be made to the vocal technique of the adolescent child. --- We can at least establish certain fundamentals." (2)

What is essential in developing a good singing voice?

Frantz Proschowski defines perfect singing thus:

"Perfect singing includes volume without force, diction so distinct that the listener may understand without conscious effort, intonation, spontaneity, expression, varieties in volume without resorting to the two extremes of whispering or yelling."

Compare with this the standards he gives for children:

1. Intonation
2. Perfect diction
3. Expressing the meaning of the text
4. Rhythm

The indefinite quality of "volume" has been left out. Mr.

1. Morgan, Haydn- "Vocal Work in the Junior High School"  
Music Educators National Conference Yearbook, 1937 p 263
2. Gilliland, Dale- "Vocal Music in the Junior High School"  
Music Educators National Conference Yearbook, 1935 p. 308

L. Proschowski, Perfect Singing

Music Department, St. Louis

D. P. Miller, St. Louis

Proschowski seems to feel that having mastered those other problems varieties in volume are not particularly essential. (1)

The following are the demands made on a singer as given by Carol Marhoff Pitts.

- "1. Absolute control of the tone as to pitch, volume and quality.
2. Ability to sustain a tone for as long as may be necessary without its wavering in pitch, color or intensity.
3. Ability to sing easily with pleasing color, without a break or change in quality, without "flattening" and with full resonant tones through the entire range of the voice.
4. Ability to crescendo a tone from a pianissimo to a triple forte and likewise to decrescendo, without "squeezing" the throat muscles, "swallowing" the tone, changing tonal quality, or wavering in pitch.
5. Ability to sing a vibrant, ringing tone, full of warmth and resonance, without harshness, and to sing the softest pianissimo without its becoming anaemic and lifeless.
6. Ability to sing all the vowels with pure, beautiful tone quality, and, in addition, to form the consonant sounds of the English language clearly and distinctly without disturbance of the vowel."(2)

Our main trouble is that a few fundamentals are given which we may expect from grade school children, and a very elaborate set of standards for the high school vocal ensemble; but the junior high has received little or no attention. It is too much to expect them to "loose" their way through eight or nine years of their school life and then suddenly be expected to grasp almost at once the fundamentals of good singing.

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1. Proschowski, Frantz- "Development of the Singing Voice" Music Supervisors National Conference Year Book 1930, p.133
  2. Pitts, Carol- Pitts'Voice Class Method, Foreword p. 2, 1936

Just what are we as junior high music teachers doing to make this transitional period easier for the singers and at the same time give them a good foundation for future use? How may we present these fundamentals so that they will become a real and essential part of the child's skills to be used? A word here must be said about voice training and voice culture. Though these things are a real and essential part of the musical development, the moment they become the main purpose and goal of the music lesson, then the whole picture is thrown out of focus and the lesson itself becomes useless. Too, it must be remembered that the development of any technique, musical or otherwise, is absolutely useless unless it is used. "A technique is not something which we have. It is something which we use. In a very real sense it has no existence at all independent of its applications." (1) On the other hand it is a fallacy to suppose that techniques and skills are unimportant in music education.

"Education certainly depends upon experience; but it is a great deal more than a casual ramble through delightful pathways. Effective experience, indeed, cannot be had without effort and concentrated learning. Education, again, means personal and mental growth. Our great educational problem is how to make the mastery of a technique humanly significant, not how to dodge it altogether." (2)

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1. Mursell-Human Values of Music Education, 1935 p. 345  
2. Ibid. p. 346

Probably the how of presenting skills can be answered at least partially by saying that every technical problem should arise out of a musical situation. The problem should not be an artificial one, but should be created by the pupils' desire to overcome a difficulty encountered in a functional musical situation. Then the problem should be set up in connection with actual musical expression, toward the creation of beauty and the shaping of a specific tonal pattern, not merely as a dry formal drill.

Let us then consider each of these component parts of good singing separately in the following order:

1. Posture and breathing
2. Diction
3. Intonation
4. Tone quality

These parts are of course very closely related, at times overlapping, but are treated separately for purposes of emphases and drills.

#### POSTURE AND BREATHING

Correct posture and correct breathing are practically inseparable. It is possible to have correct posture without correct breathing, but the reverse is rather improbable.

Some very excellent photographic illustrations of correct posture both in sitting and in standing are given in a book written by Carol Pitts, "Pitts' Voice Class Methods". In addition she gives some very valuable suggestions:

" It is ---- important for the singer to learn correct posture so that the voice will respond easily to the demands made upon it. The body at all times must be erect. This means no slumping, drooping shoulders,

caving in at the waistline, standing on one foot, or general slouchiness. The spine is always 'tall', and never allowed to slump in a heap. When standing, the feet should be slightly apart, right foot a little ahead of the left, weight poised on the balls of the feet, knees relaxed, so that one can rise on the toes without tottering.

In sitting the body must be erect, without slumping or drooping. --- The shoulders and upper part of the back must not rest against the chair. There should be considerable space, six or eight inches, between your back and the back of the chair, so that the breathing muscles may be active. Place the feet flat on the floor, --- It is only when the body is allowed to slump and droop that we become unduly tired. ---

Sitting correctly is very important in choral work. A poised body and an alert mind are necessary. If you are guilty of poor posture--- quite naturally your singing will be affected accordingly. Good sitting posture should become natural and not an effort." (1)

Certainly no better time than the junior high could be found to teach the principles of good posture both sitting and standing. The adolescent is inclined to "sit on his third vertebrae", as one teacher put it, walk in a slouching position with out-thrust chin, protruding abdomen and sagging shoulders, and stand with all his weight shifted on one out-of-joint hip. A definite reason as to why good posture is essential for good singing might furnish an incentive for good posture at all times.

Good posture is essential in order to breathe properly. Mr. Gehrkens says, "Good breathing is the very foundation of good singing, and good posture is the straightest road to good breathing."(2) A smooth, flowing tone, the ultimate goal of

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1. Pitts, Carol- Voice Class Methods, 1936 p. 5-7

2. Gehrkens, Karl- Music in the Junior High School, 1936 p 64

all choral directors, is largely dependent upon good breathing. After all, if a singer stops the flow of breath, the tone stops also.

Though some authorities insist that suggestions as to how to breathe correctly will lead to self-consciousness, on the whole the majority believe that very little harm and a distinct amount of good will result from a few simple suggestions and explanations concerning the construction and proper use of the breathing apparatus. The teacher must of course make the explanation simple and avoid being too complex. But the children will enjoy knowing what makes things "tick". Jacob Evanson has a very simple yet interesting way of showing students how to breathe properly. Students place their thumbs on their lower ribs and the rest of their fingers towards the front, along the waistline. This immediately shows the student when and how to breathe. They discover that correct breathing causes inhalation to begin by outward extension of the ribs, where the thumbs are held. Then follows the filling in of the rest of the region at the waist, most noticeable at the pilt of the stomach where the fingers are held. (1)

After the students have learned how to breathe several simple exercises may be used to vitalize this drill.

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1. Evanson, Jacob- "Classroom Choral Technique"  
Music Supervisors National Conference Year Book, 1932 p.140

Ernest Hesser suggests the following for improving the breath control:

1. Inhale slowly ( it might be wise for the class to do this rhythmically with the teacher); hold the breath eight counts; exhale for three counts either silently or with humming or singing a vowel on a given pitch.
2. Sing increasingly long phrases in a song. (This seems to be an effective way to study long phrases.)
3. Sustained chord drill for ear training and part singing. (1)

Carol Pitts gives several good exercises. Four which might be practical for junior high use are:

- "1. Inhale slowly and noiselessly, as though sipping through a straw, for eight counts. Hold the breath ( at the waistline, not with the throat) with the diaphragm---; Exhale slowly through the mouth to the sound of the letter "S" (hissing) for eight counts. Repeat this exercise until it becomes effortless and the coordination of the breathing muscles becomes automatic.

Increase the count; Inhale 12; Hold 12; Exhale 12. keep the sound of the "S" steady. (Increase to twenty or more.)

2. Expand quickly; exhale slowly to the sound of the letter "S", making a hissing sound. Listen so that it does not become louder or softer at any time, but is perfectly steady. Do not let your breath gush out. ---
3. Expand slowly for 15 counts, sipping in the breath. Exhale to the sound of "S" for 15 counts. Gradually increase to 20-20- or more. Keep the sound of the "S" steady, not loud and then soft.

4. Inhale for eight counts; hold the breath for eight counts; exhale through the lips for eight. Finish by blowing out the air that is left in the lungs with "pew". Increase to 12-12-12; 16-16-16, or more. You will need to control the exhaling. Control the rate of speed at which you empty your lungs. Practise this exercise as you walk during the day."(1)

These exercises done rhythmically will not only vitalize the breathing but also the posture. Mabelle Glenn especially stresses rhythmic breathing and singing as the "real approach to vocal technique."(2)

#### DICTION

Frantz Proschowski believes perfect diction to be one of the most important fundamentals of good singing, and that it can be gained through training and emphasizing distinct vowels and consonants.

"This has a marvelous direct influence upon the child's concept of singing; it brings out the meaning of the text, the intonation will be greatly benefited, and the rhythm will indirectly improve through its musical correlation to the meter of the poem or text. It will also aid in developing the natural tone volume that produces the musical climax of the singing, a quality often sacrificed where subdued voice production is being taught." (3)

He suggests the following exercises:

1. Sing a turn on three vowels, a, o, ah, in strict rhythm, progressing by half steps in the octave of C, all voices singing in unison, not suggesting tone placement or breathing, but emphasizing definite vowel articulation and

1. Pitts, Carol- Pitts' Voice Class Methods, 1936 p. 10
2. Glenn, Mabelle- "Vital Voice Training for Boys and Girls" Music Teachers National Association, Volume of proceedings 1937 p. 111
3. Proschowski, Frantz- "Standardizing Voice Teaching in Public School", Music Supervisors National Conference Year Book, 1932 p. 102

very strict rhythm. He believes that the thought of breathing in rhythm will instinctively bring about natural breathing if the child is standing erect and relaxed.

2. Then do the same thing with a scale of four tones, starting in the key of B flat.

3. Then try a scale of five tones, starting in A natural, progressing not higher than one octave in half steps. (1)

After the voices are classified, the range can be extended for the different voices, providing the purity of the vowels is not sacrificed. More vowels may be added, thus making the duration or distribution of breath last over longer periods. If the example of the teacher's voice is correct, the altos will not sing the kind of chest voice that creates a weak middle voice.

" Inspired rhythmic singing with distinct diction will do more to establish good singing than any other method. The teaching of subdued singing robs the voices of their natural ability to produce climax, which is an absolute necessity in order to render choral as well as solo singing correctly. Good interpretation without a healthy and logical variety of tone volume and tone color is not possible." (2)

Some authorities, while acknowledging the importance of obtaining vowel purity so necessary to good singing, believe that this vowel purity may be gained by using the words in the texts of songs being studied, and sustaining the tones on the vowels of these words.

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1. Proschowski, Frantz-"Standardizing Voice Teaching in Public School"-Music Supervisors National Conference Year Book, 1932, p. 102-104
  2. Ibid.p104

The consonants must not be neglected either. The purity of consonants are of equal importance with the vowels, and should be stressed, for consonants wrongly enunciated or formed impair the tone quality and volume as well as vowel production.

One thing that all authorities agree on is that the teacher should give the correct conception of vowel and consonant definition through example. (1)

#### INTONATION

Correct intonation is an important factor in the pupil's musical development, and most important in the development of a fine choral organization. Interest, concentration, and the use of the head voice are helps in securing correct intonation. Correct posture, good ventilation, are absolutely imperative.

Practice on sustained chords, unison or chord-wise, clean attacks, and avoidance of "scooping" or "sliding", are aids which have been given to help secure good intonation.

However, by far the most practical suggestions, and one might add, the most concrete, are those given by Carol Pitts. (2) She firmly believes that the singer should be taught to hear. In junior high school, build a major chord, designat-

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1. In connection with the study of correct diction, the author again refers the reader to the book on voice class methods by Carol Pitts given in the bibliography. It is especially valuable, not only for its clarity and conciseness, but also for its helpful photographs.
  2. Pitts, Carol- Securing Correct Intonation in the Training of a Cappella Choirs, Music Supervisors National Conference Yearbook, 1932 p. 138

ing the root, 3rd, 5th and 8th, correlating this with the eye, so that the student "sees the tone" and hears how it should sound. Each student should be able to sing any interval which may be required of his section.

Train on major thirds. Sound any pitch within the range of the group and the class sings the major third on the vowel "ah". Miss Pitts gives the warning not to give tones which have key relationship. Thus they hear the interval of a third as a third and not in relation to the key itself.

Do the same with minor thirds, starting with the major and then lowering the third a half a step. Then alternate major and minor thirds.

In order to keep up the interest of the class, divide the class into sections and have a "spell-down". One section sings and the other listens to tell whether or not the pitch and quality are correct. When this routine is familiar call on individuals.

Then train on major and minor seconds. From these the other intervals will develop comparatively easily. The perfect fourth, one which the basses use frequently, needs tuning also.

In working out new compositions "tune the chords". This is very valuable in difficult passages where the students are having difficulty getting their parts. It is much better to do such a passage chord-wise than to work out each part separately, so that each part is able to hear its own particular part in relation to the other parts.

Especially helpful along this line is training in the resolution of chords, i.e. I, IV, V, I, using such progressions as I, VI, IV, V, I, and I, VI, IV, II, V, I, when the group is more proficient. Particular care needs to be taken at cadences, for this is where the pitch usually sags, with the result that the following chords are out of tune.

Carol Pitts believes that it is very important that the teacher be able to tell when the group is not in tune, so that she may point out where the intonation was faulty, why it was not true, and how to correct it. In addition, she says that a group should never be allowed to pass over a bad spot. It should be remedied at once.

#### THE DIFFICULTIES OF GOOD TONE QUALITY

As far as tone quality is concerned, the child will more than likely follow the teacher's example. Thus if the teacher sings in a breathy, subdued, timid voice, the child will more than likely do likewise. On the other hand, if the teacher sings with normal, clear, and convincing tone production, the child's singing will become spontaneous and inspired. It is extremely interesting to note the different theories of and devices for obtaining good tone quality.

Mabelle Glenn has this to say:

" The development of the voice of the child is voice discovery rather than voice building. His voice grows as his body grows. Teachers who constantly "hush" the singing of their pupils so that they may preserve their

voices, have little idea of either child development or voice growth. Subdued, unnatural, and unhealthy 'hushed' tone is always breathy and usually is produced with a rigid jaw. A child cannot control intensity for any length of time. His soft singing is nothing but collapsed, unsupported breath that leads to most vicious errors in tone production. No child can truly enjoy this hushed, unnatural singing. Unpleasant feelings produce tenseness; whereas pleasant feelings result in freedom from strain. It is the teacher's business to help the child enjoy to the full his capacity for singing. Some teachers train children to sing with a smile. We think if the experience is pleasant the needed relaxation of facial muscles will result. Joy in production has a great deal to do with tone quality. --- Tonal imagery is very important in developing desirable tone." (1)

Frank A. Beach suggests that definite tonal results may be gained more quickly and directly with a consistent but limited use of a "hum or a natural vowel, which eliminates the difficulties of enunciation." (2)

According to Jacob Evanson quality results from proper resonance. The student can aid the automatic selection of resonance length, through the size and shape of the mouth by a loose free jaw, and active facial muscles. Going to extremes, even to the ridiculous, helps to bring about a normal easy use of the jaw. To accomplish the desired result of an open, free throat, he suggests the focusing of the tone at the teeth with the vowel "ee", going from this vowel to the other vowels, being careful not to breathe between vowels,

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1. Glenn, Mabelle- "Vital Voice Training for Boys and Girls" Music Teachers National Association, Volume of Proceedings, 1937, p. 110-111
  2. Beach, Frank- "The Legitimate Soft Tone in Choral Singing" Music Supervisors National Conference Year Book, 1932, p 112

but to breathe in the middle of a vowel if necessary for a blending quality, also for all high tones and soft tones. (1)

Wilbur Skiles says:

"Hum gently, but firmly, on the lips, frontal teeth and body structure of the mouth and face, with the lips loosely together and the teeth apart- a free throated and pure m-m."

He goes on to say that this same idea may be tried with "n", with the tip of the tongue touching loosely the roof of the mouth, just behind the upper front teeth; then "ng", with the tongue on the floor of the mouth. During these humming exercises, the throat should be expanding freely, as in the act of yawning. (2) (Having the children yawn is a very good way to get the throat open, without telling them anything about what they are really doing.)

Lilla Belle Pitts believes that "Careful enunciation, emphasis of vowel sounds, the voice forward with free and active use of the muscles of the lips and tongue are helpful in producing a pleasing tone." (3)

Several exercises are given by Kenneth Westerman, which could be used to good advantage.

1. Starting near the center of the range, hum with the

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1. Evanson, Jacob- "Classroom Choral Technique"  
Music Supervisors National Conference Year Book, 1932, p 140
  2. Skiles, Wilbur- "Some Secrets of the Production of a Free and Forward Tone" Etude Volume 54, Feb. 1936 p. 108
  3. Pitts, Lilla Belle- Music Integration in the Junior High School, 1935 p.13

consonant "m" a five-note scale, ascending and descending, proceeding upwards by half steps as long as the hum remains free.

2. Still humming, start again near the center of the range and using a 5-3-1-3-5 progression, proceed downwards by half steps as long as the hum remains clear and breathless.

3. Repeat the two exercises above, using the syllable "ma" on every other tone, stopping at the beginning of each exercise to hum and concentrate on keeping the humming condition of the resonator intact as the jaw drops to the full freedom of the "ah" vowel. (1)

The author would like to insert this warning which was given by many authorities in regard to the humming exercises; be sure that a nasal quality does not creep into the singing tone.

As far as these four component parts of good singing are concerned, it is well to keep the following points in mind:

1. The majority of the music classes in the junior high schools are heterogeneous and required. This means that classes are composed of all kinds of students, taking the class because they have to. It would be folly to try to foist upon such a group, dry, dull voice drills. The results most certainly would not justify the time and effort spent on the part of either the teacher or pupil.

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1. Westerman, Kenneth- "Dynamic Phonetics and Their Use in Voice Training Classes"- Music Educators National Conference Yearbook, 1936 p 212

2. The average junior high school music class is comparatively short, only approximately 48 minutes. Since the purpose of music is to instill a love of the beautiful in music, it would be suicidal to confine those precious few minutes to voice drills; It would be folly to expend even half of the time in breathing exercises or chordal work. The children should spend the greater part of the time singing.

3. These drills and exercises should never be used as merely formal drills. They should be used as a remedy for problems which arise during a musical situation.

However, as has been said before, the teaching of the techniques of good singing is not only valuable but necessary. How much more enjoyment is gained by doing a thing correctly; and how much easier it is. This holds true in learning to swim, playing the piano, or boiling an egg. The easiest and quickest way is the right way.

Let us take an ordinary junior high music class and find out how these techniques could be included in the lesson.

1. The teacher must set up the right example through illustration. She must not expect the children to do anything she herself cannot do.

2. She must show enthusiasm for her work, and give the feeling that the work at hand is all-important.

3. She must know what she wants in the way of results and how to get them. Above all she shouldn't talk too much; the children want action and results.

4. She should walk quietly about the class during at least a portion of the period, checking on individual singing, analyzing their particular problems, and setting them on the right path. A great deal of the individual work so necessary in junior high may be accomplished in this manner without the rest of the class losing out. For instance in a part song, while the class is singing, the teacher could help out individual basses, helping them "locate" their voices, or helping some new alto-tenor get started on his new part, giving individual suggestions as to posture, etc. A skillful teacher can accomplish much in the way of individual help in this unobtrusive yet practical method.

As to how to teach these fundamentals, where in the program they should come, and how much time to take for them, depends upon the discretion of the teacher. The length of the period, the type of children, the type of class (such as a regular music class, or a selective group such as a choir or glee club), and many other features will determine the answer. However, a great many fundamentals may be disguised as something else. For instance, the high "f" on the word "free" in "The Star Spangled Banner" is not only an excellent place

to work on intonation, but also diction. Any song which contains long, smooth phrases could be used to good advantage in teaching correct breathing. Any part song may be used as a drill in correct intonation, using each chord as a separate drill.

The point is that the teacher must be prepared to take advantage of each opportunity as it arises in the music lesson. When drill is necessary, and it is very important that the teacher know when it is necessary, then drill, swiftly and surely, always making it absolutely clear to the children what they are doing and why they are doing it. Of course good posture should be insisted upon at all times throughout every music period; it should become a matter of habit to sit, stand, and hold the music correctly.

With a word here, and some drill there, a competent, inspired teacher can accomplish wonders without once losing the interest of the class. On the contrary, the children will be the more interested because they are doing something, and because they know why they are doing it. Perhaps a few minutes at the beginning of the period could be devoted to chording. Mr. Haydn Morgan, in fact, suggests beginning the singing class with chording, blending, tuning, or vocalises stressing true intonation, purity of vowels, erect posture, and deep breathing. (1)

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1. Morgan, Haydn- "Vocal Work in the Junior High School"  
Music Educators National Conference Yearbook, 1937 p 265

The important thing is that the children will have learned a few fundamentals of good singing at the end of their junior high school years which can be put to practical use in their life, even though they do not go on in some musical activity in senior high school, and a large percent will not.

It may be that in the near future some one will come across an "open sesame to a choral heaven", but until that millenium in public school music arrives each choral teacher must use his or her own ingenuity and common sense and hope that his course is the right one.

CHAPTER IV

THE MUSIC APPRECIATION PROGRAM

IN THE JUNIOR HIGH SCHOOL

The purpose of this chapter is to present a study of the music appreciation program in the junior high school. It will discuss the importance of this program and the methods of teaching it.

The purpose of this program is to help students understand and appreciate the value of music in their lives.

The following are some of the objectives of the program:

1. To help students understand the value of music in their lives.

2. To help students understand the value of music in their lives.

3. To help students understand the value of music in their lives.

## Chapter IV

## THE MUSIC APPRECIATION PROGRAM IN JUNIOR HIGH SCHOOL

Music appreciation is a broad, comprehensive term, which is difficult to define because it is so indefinite. An appreciation of music cannot be indexed or cataloged; its extent and depth cannot be scored; it defies classification; yet it is the aim and goal of music education. Appreciation of the beautiful and good is the thing that music educators strive to instill in their students. Nevertheless, it is difficult, almost impossible, to determine the "amount" of appreciation a pupil gains. It is a most elusive and intangible factor.

The following are some definitions which have been given by leading music educators:

"Music appreciation is the experience of the beautiful to be gained only with beauty". --Mabelle Glenn. There should be as much participation in listening activities as performance activities.

Appreciation has been developed if the boys and girls learn to evaluate, recognize and feel the worth of the music they hear or perform; if they acquire discrimination and know what they like and why; if they have an increasing value of music and seek it more and more on their own initiative. -- Fowler Smith

"To appreciate music means to love it understandingly".  
Karl Gehrken.

"Music appreciation is an emotional response to an active experience in music--- a response indicating intelligent pleasure in the music."- Grace Van Dyke More

Music appreciation is the "ability to discriminate between the good and the poor and to prefer the good to the cheap and tawdry." -- Anne E. Pierce

"Superior musical intelligence, keen musical discriminations and perceptions, and active aesthetic attitude, a knowledge of music's functions and forms, and the power to understand the appropriateness of the means in the realization of the desired ends are but some of the characteristics of real music appreciation."-- Jacob Kwalwasser. He states the terms music appreciation and music enjoyment should not be confused. The more talented the pupil the more he will appreciate and enjoy music. Naturally therefore children can gain a much needed acquaintanceship with music, but not a genuine appreciation because it requires equipment which the majority of children do not possess.

"On the one hand, it suggests sensitiveness to the aesthetic and emotional appeal of music, and on the other hand it includes an understanding of the elements and conditions out of which an art work came and of which it is the expression." -- Osbourne McConathy

Music appreciation means "the adequate evaluation of music as an art." -- Peter Dykema (1)

John Beattie expressed it thus: "--- a richer enjoyment leading to a permanent love of music." (2)

"Appreciation is the immediate aim and the ultimate end of music education in the junior high school. We wish to develop more discriminating and more intelligent consumers of music, but above all we expect 'Musical Appreciation' to carry over into 'Life Appreciation'. To be familiar with good music and a knowledge of how it came to be, is to penetrate the heart of humanity." (3)

Miss Pitts is convinced that learning to listen intelligently is the goal of music education. Every composer of music has something to tell. All human beings possess varying degrees of sensitiveness to the rhythm, melody and harmony of music, so few fail to get at least part of the music's message.

"To increase our capacity for enjoyment and our breadth of insight into the larger life which is embodied in great music we must extend our listening experience.--- The habit of seeking and repeating fine musical experiences will eventually create desirable results." (4)

A really satisfying performance is not always possible nor feasible for either an individual or a group, but the listening experience has, through the radio, become a nation-wide possibility and actuality. Boys and girls, when they are convinced of the fact that lasting music as well as "popular"

1. "What is 'Music Appreciation'?"- A symposium Music Educators' Journal, February 1936, p. 15-17
2. Beattie, John- Music in the Junior High School, 1930 p. 121
3. Pitts, Lilla Belle-Music Integration in the Junior High School, 1935 p. 1
4. Ibid p. 2

music has meaning for them in terms of everyday life and youthful interests, will be increasingly eager to receive and seek musical opportunities. It should not be so much "teaching appreciation" as a motivating force of eagerness to share one's experiences with the boys and girls, helping them to find joy and beauty in music, and subsequently in life, - music to sing, to play, and to listen to in quiet contemplation.

When music was first introduced into the public schools in 1838, the entire musical program consisted in singing, with emphasis placed on sight reading. Music was more or less a drill subject much like mathematics, and an ability to read music at sight was considered more important than the ability to appreciate and understand the beauty in music. In this period the music classes were conducted along lines very similar to those of the singing schools of which they were an outgrowth. After several years of experimentation in methods, the music curriculum began to expand, very slowly to be sure, beginning with the introduction of orchestras in the schools towards the close of the century. Coincident with the beginnings of school orchestras, were those of music appreciation as a definite study. Frances E. Clark organized music history courses in the high school at Ottumwa, Iowa; Peter Dykema introduced the operas of Richard Wagner to the pupils of Fletcher School at Indianapolis; Will Earhart at Richmond,

Indiana, started critical study courses; and Mary Regal began her courses in music appreciation in the high schools of Springfield, Massachusetts. In 1899 Frederick Chapman added melody writing, counterpoint, and harmony to the high school curriculum at Cambridge, Massachusetts.

"The term appreciation, applied to music both in the broad sense of a ruling purpose in school-music and the more restricted sense of a curriculum subject, came into use in the present century. It is conspicuously absent from the discussions and writings of school music teachers during the preceding epochs. It began to be used at the beginning of the present century to express a broadening conception of what the aim of public school music should be, and about a decade later it became thoroughly identified with studying music by means of listening lessons.

One of the first to outline a course of study in listening to music was W. S. B. Mathews, whose book 'How to Understand Music' came from the press in 1888. The field for amateur study thus invitingly opened was further enriched during the nineties by the interpretive lectures of Walter Damrosch, Thomas W. Surette, Calvin B. Cady, and others, as well as by the annotated programs of symphony orchestra concerts, carefully written to make the music more intelligible. --- all designed to reach the appreciation of the listener by the written and spoken word, as well as by the music itself.

(1)

With the epoch-making invention of the phonograph and player piano, practically the whole of the world's great music was available to the mass of people. At first the schools did not make use of the new resources. Gradually, however, they became almost standard equipment in the schools.

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1. Birge, Edward Bailey- History of Public School Music in the United States, 1928 p. 205-206

In 1911, Frances Clark was placed in charge of the newly organized educational department of the Victor Company, where, under her supervision, records suitable for schoolroom use were made of the world's best music performed by the very best talent available. Almost immediately other phonograph companies built up similar libraries, and player piano companies made records of the world's great piano literature and transcriptions of orchestra music. Very soon there grew up a wealth of recorded material graded from kindergarten through high school. The idea spread almost like wildfire until there was a widespread use of these materials with an evergrowing demand for more. At the same time many helpful texts to guide the teacher in the use of these materials were written, notably Anne Shaw Faulkner's "What We Hear in Music", and Agnes Fryberger's "Listening Lessons in Music". The last text named gives the term commonly applied to lessons of this sort in music appreciation-- they were essentially lessons in which the children listened to music. Compositions were studied intensively, with children learning the whys and wherefores of the music according to a certain plan.

Out of this type of formal listening grew a unique project that at one time was universally popular in the public schools -- the music memory contest. The idea seems to have originated with a Mr. C. M. Tremaine, who used the idea in his home to help his children to name definitely and study more

closely the numerous pieces on their phonograph. The first contest in the public schools was held in 1916 in Westfield, New Jersey, under the supervision of Mabel Bray. The movement had such a wide appeal, and grew so rapidly, that by 1926, just ten years after its inception, it had been introduced into 1083 cities, and in some states it was conducted under the auspices of the state educational department. From that time until the present, however, there has been a general decline in the movement. Today, if the music memory contest is held anywhere at all in the United States, at least it does not receive any wide recognition. The movement has rather generally died. It served its purpose, and made a vast number of people conscious of good music.

In the past several years, a number of well-planned courses in music appreciation for elementary grades have been edited and published, a series of well-planned listening lessons. These include such books as "Reading Lessons in Music Appreciation" by Mabelle Glenn and Edith Rhettts, "Music Appreciation For Every Child" by Mabelle Glenn, Margaret De Fórest, and Margaret Lowry, and "Music Appreciation in the School Room" by Thaddeus P. Giddings, Will Earhart, Ralph L. Baldwin, and Elbridge W. Newton. This last is a very comprehensive series of thoroughly planned lessons embracing all elementary grades to the high school. The lessons are so well planned that even the questions the teacher is to ask

and the order in which to ask them is carefully set down. As is characteristic of books of listening lessons, every step in the procedure has been anticipated, thought out, and scientifically worked out. Still more recently, within the past decade, listening lessons have gradually been pushed into the background, and been supplanted by vocal and instrumental performance.

"---what is the relation of appreciation to school music education? Is it a body of knowledge or an attitude of mind? If appreciation may be defined as a more or less discriminating pleasure in music it is certainly both. There are widely conflicting opinions regarding the place of listening lessons in the school. Some supervisors believe they should occupy most of the music time in the primary grades; others that they should be made distinctly secondary. The latter cling tenaciously to the idea that true appreciation comes from actual participation in the music, through singing or playing from the printed notation. Nearly everyone believes that listening lessons can be made motivating force in the study of music, whatever form the study takes. All, however, are agreed that children should have as much opportunity as possible to hear good music, and many believe that this is about all that is fundamentally important from the listening standpoint." (1)

Still more recently the radio has played an important part in the realm of music appreciation in the school room. It is considered a customary part of the musical equipment of every well-ordered school. By means of it, pupils are able to hear specially prepared broadcasts with which they have become acquainted beforehand. This type of broadcast is so new that no conclusions as to their value to the child

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1. Birge, Edward Bailey- History of Public School Music in the United States, 1928 p. 209-210

have been deduced. However, it seems reasonable that with adequate preparation, a great deal of pleasurable information may be derived from such programs as are offered by Walter Damrosch, the programs given especially for the primary and intermediate grade children of the Indianapolis public schools by Ralph Wright, supervisor of music, and other programs of a similar nature. Certainly there are infinite possibilities in such a medium for musical education of not only children but adults as well.

Probably the latest development in the music appreciation field are the "live" concerts given by leading symphony orchestras for the school age boys and girls in their cities. In these concerts the children actually attend a symphony concert given by the symphony orchestra. Of course the program is specially prepared for the children, and the selections to be played are previously studied so that the children are thoroughly familiar with the compositions they are to hear. These compositions are studied under the supervision of the music teacher in the schoolroom and are usually explained briefly at the concert by the conductor. At many of these concerts the children participate actively by singing songs, prepared beforehand, with the orchestra. The thrill that children receive in actually seeing and hearing a symphony orchestra perform is almost indescribable; it must be seen and heard to be fully appreciated. The writer has

had first hand experience with such concerts and believes their worth and value are priceless. Mr. Birge says, " The educational significance of such concerts lies not only in the opportunity of hearing music superbly performed, but also in the fact that they afford a practical basis for appreciation courses planned by expert musicians." (1)

The drawback to this type of concert is that it is not feasible in every school community; only in the larger cities. Another drawback might be that even in the communities where there are fine symphony orchestras, such a concert may only occur perhaps once in a school year.

A nation of lovers of fine music well performed cannot be developed under such circumstances. They must have nourishment to grow on; steady, satisfying, stimulating nourishment, and it is up to the public schools to furnish it. More particularly does this responsibility fall on the junior high music teachers, because after this period in their school life, only about 35 or 40% of the senior high boys and girls are active in music classes. (2) Our problem is how to accomplish our goal in the junior high music class. There is such a widespread theory that all subjects in music are appreciation courses that many writers do not even mention

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1. Birge, Edward Bailey- History of Public School Music in the United States, 1928 p. 213
  2. Morgan, Russell-"Music Curriculum in the Public Schools" MTNA Vol. of Proceedings, 1935 p 174-179

the subject. Karl Gehrkens in his book "Music in the Junior High School" does not even have it listed in the index. He remarks in passing:

"General music is quite frankly an orientation course. Here the pupil continues the singing that he has probably been doing in the grade schools, but now he works in a music room with a piano, a phonograph, and other musical equipment. He has the advantage of studying under a teacher who is, in general, a better musician than his grade teachers were. He picks up bits of information about musical form, composers, instruments, styles. He learns various items of music theory and probably increases his ability to read music-especially part music." (1)

This seems to be the accepted attitude towards music appreciation as a separate and distinct study among leading music educators. John Beattie expresses much the same idea in his book "Music in the Junior High School".

"In the junior high school appreciation is offered less frequently as an elective course, but appears usually as a part of the general music period. --- There is a growing tendency to consider that all music instruction should lead to an appreciation of good music.--- The chief function of the teacher is to surround the students with an atmosphere of interesting good music and to direct their exploratory experiences. This type of lesson is obviously not a presentation of information about music, but rather an opportunity for the student to discover for himself the appealing qualities of the music." (2)

In a recent survey (3) it was found that in many junior

1. Gehrkens, Karl - Music in the Junior High School, 1936 p. 32
2. Beattie, John- Music in the Junior High School, 1938 p. 121
3. Survey sent out by the writer to 100 junior high schools of varying sizes throughout the United States, results of which are tabulated in Chapter 1.

high schools most classes were listed as a part of the general music class. No special time allotment was made for this work in the general music class, and in many cases there was no definite work as such.

Charles Dennis believes that singing is the ideal medium for teaching appreciation. Through singing a proper conception of interpretation is derived, in singing as a response in tone to the message or mood of the text. The singer can appreciate "sincerity as contrasted with effect, the obvious compared with the subtle, the broad stroke and the delicate line." (1) The singer also gains an appreciation of tone --the raw material of music, as well as an appreciation of form, phrasing, style, harmony, etc. He asserts that any chorister who is taught to listen to the rest of the organization is appreciating harmony in a social as well as a technical sense. The two fundamental objectives in any type of appreciation work are a familiarity with composers and an understanding of national contribution to music. Almost every great composer has poured out his genius in song, and nearly all music of a distinctive national type comes from folk tunes.

"There can be little doubt that appreciation does not grow through active participation in performance", says

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1. Dennis, Charles- "Appreciation Through Singing"  
1. Music Educators National Conference Yearbook, 1938 p. 195

Francis Findlay. (1) He seems to think that appreciation of vocal music grows through vocal performance, and the same being true of instrumental music. The quality of instrumental performance is much better when technical skill is supplemented by a discriminating appreciation of the composition performed. The director or coach should take the performers into his confidence as regards the musical ends he has in view. He should lead the performer to recognize the value of certain fingerings in order to obtain a certain color, the emphasis of certain parts for musical reasons, etc. He also recommends listening to recordings of first-class professional organizations in order to gain a better perspective of the work.

The conclusions to be drawn from the foregoing would be that since every class is a class in music appreciation special classes in such work are unnecessary. But not all music educators agree with this line of reasoning. In fact an entirely different viewpoint is taken by Lillian Baldwin. She believes, first of all, that only specially trained teachers should teach appreciation because it is as special a subject as vocal or instrumental music. She too believes that one of the finest types of appreciation comes through the singing or playing of good music. But this type of activity really only reaches about 30% of the class as the remaining 70% of the class have no actual performing skill.

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1. Findlay, Francis- "Appreciation Through Instrumental Performance" Music Educators National Conference Yearbook, 1938 p. 18

Miss Baldwin believes that this great majority can be encouraged to cultivate what she calls the listening attitude. Musicianly listeners are not born; they are made.

A few minutes snatched from an orchestra rehearsal or the chorus period are not adequate preparation for the appreciation of music as literature. A special class in appreciation's purpose is the "cultivation of intelligent enjoyment of music, --- the intelligence which is to add to enjoyment must come from two types of knowledge-knowledge about music and knowledge of music itself." (1) She goes on to say that "the feature which distinguishes an appreciation class from all other musical activities is that here, history, biography, theory and illustrative playing and singing become means to an end which is neither knowledge or performance but intelligent enjoyment of music." (2)

Special classes in appreciation are attacked because of the lack of active participation on the part of the student. However, Miss Baldwin asserts, participation need not necessarily be visible or audible to be effective participation. Workings of the mind and heart activities may justly be called participation.

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1. Baldwin, Lillian- "Music Appreciation in General Classes and for Special Groups", Music Educators National Conference Yearbook, 1938 p. 193
  2. Baldwin, Lillian- "Music Appreciation in General Classes and for Special Groups", Music Educators National Conference Yearbook, 1938 p.194

"In this noisy ready-made age when so much of our thinking and feeling is done for us by press, screen, and microphone, could we do anything finer for young people than to help them develop the capacity for quiet participation, for sitting in a concert hall, or at home with radio or phonograph, creating anew, through their enjoyment, the music of the masters?" (1)

Frances Clark is one of the pioneers in the field of music appreciation. She was active and instrumental in its beginning and played a most important part in its development in the public schools. Today she is most concerned about the trend of thought concerning the place of music appreciation in the public school music curriculum.

"Music appreciation involves not only the passive listening which brought about the music memory phase of the development, but in addition the rich experience of purposeful listening, which brings the cultivating choice, love for, and taste in beautiful music, the definite acquaintance with the moods, thought content, rhythmic and melodic patterns, the harmonic and form structures which spell 'Music Appreciation'." (2)

She goes on to say that while up to a certain point every music lesson can be made a lesson in music appreciation,

"To say that sufficient music appreciation may be taught in the singing class is folly, and equally fallacious the claim that appreciation is being taught comprehensively when only in orchestra and band classes. While appreciation can and does add immensely to the interest and effectiveness of these classes, and should form a component part of every such lesson, it still remains everlastingly true that the technique of teaching music appreciation as such, is as vital and as important in itself as is any one of these other phases. The application of the analysis, the bringing out of the beauty and meaning of any particular song or instrumental selection is fine, but this is at best only a partial, specific example of the great whole of music appreciation."

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1. Baldwin, Lillian-"Music Appreciation in General Classes and for special groups", Music Educators' National Conference Yearbook, 1938 p. 194
  2. Clark, Frances-"Music Appreciation and the New Day" Music Educators Journal, p. 113, February 1933
  3. Ibid. p. 114

Marion Cotton, too, believes that participation in fine music is not enough for proper growth in music appreciation. She feels that listening lessons, properly presented, are essential to the rounding out and completion of our music courses. Many of the finer compositions in music literature are too difficult to be performed in the public schools, in spite of the fact that very fine and finished organizations are found in our schools. Nevertheless the pupils have a right to become acquainted with the great compositions of the masters. In addition, they should be taught how to listen to music as well as how to make it. "What more democratic contact can be made by the masses than to learn to listen intelligently?" (1)

There has been considerable criticism from different sources regarding the lack of musical opportunities for the less talented pupil. Many authorities feel that too much stress has been put on finished performance, which would necessarily include only the musically talented, and not enough stress on a thorough understanding and appreciation of music in general. They believe that this state of affairs has brought about a kind of music illiteracy among the masses, and just because the masses have not had adequate opportunity to gain even a nodding acquaintance with good music.

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1. Cotton, Marian- "Some Thoughts on Music Appreciation"  
Music Educators Journal, March 1933 p. 31

Music is put in educational systems only because it must have human values. "Music is a human thing, the need and love of it universal, the enjoyment of it depending only in the opportunities for getting acquainted with it. --- The acquaintance with great music is the right of all as an integral part of life, and leaders have no moral right to rob the many to make a show of the talented few." (1)

Olga Samaroff-Stokowski, not actively engaged in public school music, but a person rich in musical experience, says much the same thing in a report given before the Music Teachers National Association.

"---conscious stress on the development of active listening will probably bear the greatest fruit in the education of the average child whose life as an adult will have limitations of time for work in music that are bound to dwarf his possibilities as a performer. ---The real nature of our musical civilization is such that no individual can have more than a fraction of the experiences our music can give through his performance alone, no matter how talented he may be, or how well he may perform music." (2)

She asserts that the music literature is so vast and of such a varied nature that it would be impossible for anyone to become even remotely familiar with it all through performance alone.

The administrator too is interested in the problem, possibly not so much from the musical standpoint as from the

1. Clark, Frances- "Music Appreciation in the Intermediate Grades"- Music Educators National Conference Yearbook, 1935 p. 196
2. Stokowski, Olga-"Educating the Listener"- Music Teachers National Association, Volume of Proceedings 1936, p. 116

educational viewpoint. Alexander J. Stoddard, superintendent of schools in Denver, Colorado, expresses his opinion thus:

"The greatest challenge in teaching the arts is to distinguish between the training of artists and that of consumers of art. Music supervisors and teachers are tempted to search for real music ability, and, when it is discovered, to place the emphasis upon its development, and to neglect the consumer. --- Many boys and girls will play and sing, but will never possess the unusual talent that is necessary for real artistry. ---for those of less musical ability, it is a question of developing an ability to appreciate the music of others ---music is the inheritance of all and not only a part of the people. Every person in this democracy has a right to be able to claim his share of this inheritance. ---The musical inheritance must never be considered as belonging to a selected few. There may be certain phases of the arts that will always belong to the artists alone, but constantly the program should be one to equip ever-increasing numbers with a growing ability to find their happiness in the arts." (1)

These then are the conclusions to be drawn from this side of the question: That every child has, as a member of this democracy, a right to his musical inheritance; that the talented minority should not be exploited at the expense of the vast, less talented majority; that training in active, intelligent listening will, after all, show the best results in the life of the average child.

The junior high general music class is the only medium through which all pupils in the junior high may be reached musically, since it is required. Our problem, then, is to so arrange the work in the general music class as to give a

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1. Stoddard, Alexander-"Music-A Part of the American Heritage"  
Music Educators Journal, Sept. 1938 p. 27

maximum amount of time to the teaching of music appreciation. The average length of a general music period is 48 minutes, and averaging 2.9 periods per weeks (see charts, Chapter I, page 8); therefore the work has to be so planned that a great deal can be accomplished in a short space of time. With an average of 41.5 pupils per class (see charts, Chapter I, page 9) the work must be varied and interesting to hold their attention. If, in addition to the regular vocal work,  $\frac{1}{4}$  of each period could be devoted to appreciation, or 1 full period out of every 4 periods, much could be accomplished in training active, intelligent listeners.

As Anne Egan of the Parker Practice School in Chicago says, the purpose of appreciation work is to "furnish the child with satisfactory music, at his level, by supplying him with every possible pleasant contact with it." (1) In a series of projects presented in the school to seventh and eighth classes, the work was a correlated part of their social studies, literature, etc. It is of special interest that Miss Egan continually emphasizes the fact that materials presented should be at the child's level.

Below are the outcomes of the project in developing an appreciation for music that is within the reach of the child:

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1. Egan, Anne- "Teaching Music Appreciation"  
Chicago School Journal, Volume 19, May 1938, p. 212-216

- "1. Development of listening skills.
2. Greater familiarity with literature of the music appreciation field.
3. Appreciation of better music.
4. Desire to add to this appreciation.
5. Realization of the joy to be found in the better music on radio programs, brought about by a fusion of direct and indirect treatment.
6. Appreciation of the time and effort put forth by the great artists in the music world.
7. Desire to sing, to play an instrument, or to listen with greater feeling and intelligence." (1)

These are admirable outcomes for any appreciation work in music, and are especially valuable for music teachers to keep in mind as objectives.

An interesting point in Miss Egan's work is that the appreciation work was correlated with the child's every day school studies in social studies, literature, etc. Integration is not a new idea, but is one which is growing in favor and adoption every day. Miss Pitts has written a very helpful book along this line, "Music Integration in the Junior High School".(2) She, too, suggests building the music program around a central idea, and has outlined some very interesting projects in her book.

Of course, the music appreciation program need not be built around school studies. It might very well be based on a study of folk music, for example, or a study of orchestral music, or music of a certain period. The main thing is that

1. Egan, Anne-"Teaching Music Appreciation"  
Chicago School Journal, Volume 19, May 1938, p. 214
2. Pitts, Lilla Belle-"Music Integration in the Junior High School", C. C. Birchard and Company, Boston, 1935

the appreciation work have a nucleus around which the work may revolve with a certain amount of cohesion. Even the songs that are used in the vocal work of the period might be chosen for their particular fitness to the subject being studied, especially if the subject was folk music, for instance.

The object of such an appreciation course would be that the pupils would have, by the end of a school year, become acquainted with a great deal of good music, and would have learned how to listen intelligently to it.

"Teaching music to all students in a junior high school does not aim to make a so-called musician of every boy and every girl. But it does propose to enlarge appreciation, something never taught, and something never completely learned. However, discrimination can be taught. Teaching can and does organize a scope of musical experiences that open ears and eyes to beauty, that awaken interest and engender fresh desires and that builds new and higher values upon those already recognized and accepted as good. In broadening the range of choices, in influencing preference and in cultivating values the pupil learns to judge. This learning enables him to distinguish between quality and quantity; it helps him to gain progressively the power to make decisions for himself as to what is worthwhile and what is not." (1)

The junior high school music teachers should realize how really far-reaching and lasting can be the music appreciation courses of the junior high school. As the situation stands today, 60 to 65% of the boys and girls who go on to high school never have the opportunity to study fine music;

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1. Pitts, "Lilla Belle-" General Music Course in Junior High Schools", Education 56:526-30 May 1936 p. 530

perhaps never have the opportunity to hear good music finely performed except in school auditorium concerts, given by school bands and orchestras.

Again it might be they would lack not so much the opportunity as the desire to listen to good music, and so perhaps grow up to be musical illiterates. This is where we as junior high school music teachers must meet the challenge. We must so imbue these pupils of ours with the desire to hear fine music well performed, and instill such a thorough foundation of knowledge and understanding concerning what is good, that this 60 or 65% will seek out and make their own opportunities for a closer association with that which is fine and good in music; that they will demand to hear better music over the radio; that an increasing love of the finer type of music will cause adequate instrumental groups to perform that music to spring up throughout every community in our country; that opera companies will not be confined to the limited areas of the large cities, but will also find their way to the smaller communities also, to be supported and acclaimed by enthusiastic and intelligent music lovers.

A Utopia? Perhaps. Nevertheless the junior high school music teacher has the important task of molding, to a great extent, the musical tastes of her pupils, and consequently, the musical tastes of the nation.

CHAPTER V

SUMMARY

CHAPTER V

SUMMARY

The following is a summary of the proceedings of the...

The first part of the report deals with the general situation...

The second part of the report deals with the specific details...

The third part of the report deals with the financial aspects...

The fourth part of the report deals with the administrative matters...

The fifth part of the report deals with the future prospects...

The sixth part of the report deals with the conclusions...

The seventh part of the report deals with the recommendations...

The eighth part of the report deals with the appendixes...

The ninth part of the report deals with the references...

The tenth part of the report deals with the index...

## CHAPTER V

## SUMMARY

Upon reflection, the preceding chapters might seem too idealistic for practical music education. Yet is it not true that progress comes only through a striving towards an ideal, even though perhaps the ideal is never quite wholly attained? So in music education we need our ideals toward which to work. Set the standards high; they may never be accomplished, yet they serve their purpose in providing an incentive for progress. Music educators need to lift themselves, figuratively speaking, out of the classroom and view the situation objectively. Instill some idealism into that broad survey of the classroom and its pupils, and know the joy of coming back to everyday work with a refreshed and inspired attitude. Idealism in music education is vital and necessary.

However, it seems to the writer that some very practical applications may be made from the suggestions in the preceding chapters. Our problem was this: In what way or ways could junior high school music be made a vital link between required and elective music? And more specifically, what means are necessary to make junior high school music so inspiring to the students that a greater majority of them will elect music courses in the senior high school;

how to so interest and instruct those students who do not elect music courses in the senior high school that they will possess an adequate knowledge and appreciation of good music.

Three important factors were considered and found to have a direct bearing on the problem:

1. The teacher herself can be a vitalizing, motivating power in junior high school music. In order to be most effective she must have a distinct pleasing personality in addition to high pedagogical and musical requirements. She must first win the love and respect of her pupils before she can hope to be an effective, inspirational teacher. In her hands lies the musical future of her students.

2. The training and development of the adolescent voice is an all-important factor in junior high school music. The voice is the primary agent of musical expression in junior high school music and careful consideration should be given to its development for two reasons. First, during the changing of adolescent voices, children need to learn how to use the new voice, especially the boys who many times have difficulty in "finding" the right tones. They need a great deal of encouragement along with the instruction, for adolescents are apt to become discouraged

if their voices do not behave according to the set pattern, and give up. Second, there is no more appropriate time to begin the fundamentals of voice instruction, for adolescents are eager to learn new and different things. An effective teacher can make drills in voice technique interesting as well as educational to junior high school students. By interesting the boys and girls in learning how to sing, a greater desire to follow up and continue that experience can be instilled.

3. An enlarged program of music appreciation in the junior high school tends toward two things. First, it interests a greater number to continue such music studies in the senior high school. Second, such a program provides a means of musical participation to that vast majority of nonperformers, who after all have as much right to their musical inheritance as do their more talented fellow student performers. This vast majority will after all form the backbone of music audiences. The more they know about good music, the more they will desire to hear it.

The three points are by no means the only factors to be considered and included in junior high school music. Instrumental music certainly has its place in the junior high school music program. However, since it is elective, it reaches only a very small per cent of the students, and

these are only the talented few. Special vocal groups, too, such as glee clubs, choirs, quartets and the like, have their place in the music program. They are necessary to take care of the talented few who can and like to sing. But these are selective for the most part, and again the vast majority of the non-performers is left out. Creative music has a definite place in junior high school music, but of course it would include just the minority.

So it seems to the writer that the most practical solution to the problem lies to a great extent in the three factors considered in this writing.

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