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A survey of music education in the smaller high schools of California and a program of music courses

Carol C. Carter
University of the Pacific

A SURVEY OF MUSIC EDUCATION IN THE SMALLER HIGH SCHOOLS OF CALIFORNIA AND A PROGRAM OF MUSIC COURSES

By

Carol C. Carter

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We are the music makers,
And we are the dreamers of dreams,
Standing by lone sea waters
And wandering by desolate streams.
One man with a dream at leisure
Shall go forth and conquer a crown
And three with a new song's measure
Can trample an empire down.

Florence Hale

PREFACE

It was the author's privilege to begin teaching in a small secondary school. There, it is his firm belief, is the place for most beginning teachers to commence their life's work.

It is here that one finds problems in curricula and procedures that he would probably never dream of during his theoretical training.

There one would be asked to teach many subjects other than the one he has chosen in his major field. This should not prove to be a hardship but a blessing in that one would have to develop initiative and in many other ways round out his personality.

Here it was that the author became interested in the curricular problems of the small high school. Teacher load, pupil hours, and the lack of sufficient time for certain subjects were problems in which he first became acquainted. Music, which was his major field in college, proved to be taking a secondary place in many instances; consequently he began to search for reasons and remedies for the situation.

It is the author's earnest desire that this beginning will help other prospective teachers of music with some of the problems they will undoubtedly face.

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CHAPTER I

INTRODUCTION - BY WAY OF EXPLANATION

An analysis of the various forms of reference materials pertaining to the many functions of secondary education reveals an astonishing lack of emphasis and consideration for the smaller school. With the possible exception of a few scattered bulletins and dissertations there are no specific items of information available.

The indictment is repeated from time to time that the small high school is excessive in cost of operation and ineffective in the matter of accomplishment. These accusations are generally made in an intolerant manner and are not supported or verified in fact. Comprehensive data, which are objective in nature and based on extensive investigations, do not exist to conclusively substantiate these oft repeated criticisms.

Doubtless there will continue to be consolidation of schools. Also, on the other hand, new districts are being formed and new schools established. Consequently it is logical to assume that the small high school will remain as a distinct type. The small school has an equal obligation to fulfill with those of the large metropolitan areas. It will continue to serve the outlying districts and remain as a factor of equal importance in the realm of secondary education.

The preeminence of the larger metropolitan school might permit either one or both of the following assumptions: (1) that size is the relative factor upon which success or progress is based; (2) that

the larger school is the only logical unit that can contribute to the fulfillment of the objectives of secondary education. Upon inspection, the former statement can rightfully be dismissed as being irrelevant and not supported by fact, whereas the latter can no doubt be as readily portrayed as a fallacy.

Of course there are many conflicting opinions and points of view. For example, let us consider the teacher. Some will argue that the highly trained and specialized instructor working in the larger institution is particularly favored as a medium for the attainment of suitable educational objectives. On the other hand it is apparently just as good reasoning to assume that the teacher with a varied assignment in a small school is ideally situated to promote an integrated program and facilitate the fusion of the learning experiences.

Soper presents an interesting and optimistic point of view when he says

> The manifest interest now being shown in the small high school leads to the conviction that whatever is educationally possible will be done to solve its problems. Even now important studies dealing with these small schools are under way in some states. Encouraging changes in subject trends are taking place. Better teachers are available. For small schools, at least, it is probably not true that "in relative rapid succession new curricula are appearing and old curricula are disappearing"; but it may be true that even for the small school some new form of secondary education is obviously in the making.[1]

What is a small high school? Before continuing further it is advisable that the schools being considered should be classified as to size. The enrollment is selected as a working medium rather than the average daily attendance. The enrollments represent the peak of student populations.

[1] W. W. Soper, "The Small High School", University of the State of N.Y., Bulletin, I, 36 (July, 1935)

Small high schools may be classified into four groupings. Each group possesses problems which are unique. Group (I) has an enrollment of fifty students or less. Group (II) has an enrollment between fifty and one hundred students. Group (III), the enrollment numbers between one hundred and two hundred pupils. The last group of small schools considered, group (IV), enrolls between two hundred and three hundred fifty students. Each of these groups, I repeat, has problems which are distinct unto itself.

Of the three hundred ninety odd high schools in the state of California, approximately half of them may be rightfully classified as small schoools. Strange as it may seem, the area in secondary education containing such a large number of schools, fifty percent, has practically been neglected as a possible source of worthwhile suggestions in the program of curriculum expansion and development.

The programs which small secondary schools manage to provide are determined, in considerable measure, by convention. One feature of current convention is the expectation that except in the large cities, every individual secondary school, regardless of its size, will serve as a comprehensive high school.

The pressure to be comprehensive means that each general high school sets out to offer a program which will cover a variety of fields. Convention again dictates that it shall begin with an academic program. If, having supplied enough academic subjects to meet most college entrance requirements and has teaching time left over, it adds a number of business training subjects. Providing it can expand still further, it may offer some form of training in practical and fine arts; but it

ordinarily gets to the latter only after it has arranged for a considerable list of purely academic credits. The academic tradition is usually so strong that systematic planning in terms of purely local needs seldom plays a part in shaping the high school program, as is shown by sixty percent of agricultural communities whose high schools offer no work in agriculture, and a still larger proportion of industrial communities which provide no industrial training.

Miss Helen Heffernan, in her report on the status of rural secondary education in California, states

> For a commonwealth that bases its industrial life on agriculture, agricultural education has not received the emphasis in the secondary school curriculum to be expected. Only about forty three percent of the schools offer any courses in agriculture and even a smaller percentage offer a complete agricultural curriculum.
>
> Music is just emerging from its extra-curricular status in our smaller secondary schools. The avocational and vocational values of music education have not been appreciated in the construction of the secondary school curriculum...[1]

It was with this point of view in mind that the author began his study of music education in the smaller secondary schools. If, as Miss Heffernan states, music is just emerging from its extra-curricular status - what kind of a curricular program should be offered? Can a well balanced program be offered in these high schools where pupil and teacher hours are already at a premium? What is the exact status of music education in the smaller high schools today? If found to be deficient, how can improvement be accomplished ? The purpose of this treatise is an attempt to answer these questions.

[1] "Rural Education", National Society for the Study of Education Thirtieth Yearbook, I, 140, 1931

CHAPTER II

MUSIC AND THE CURRICULUM

The school is not an accidental or an economic banding together for the common good; it is an agency to provide an environment favorable to acquiring skills, for collecting and storing knowledge, not for future needs alone but also as raw material to be fashioned for the individual's use day by day. The school presents a pattern of living designed to promote specific learning and to inculcate definite attitudes and ideals. Moreover, it tries to find a program suitable, adequate and well balanced, for cultivating growth that is well rounded, physically, emotionally, mentally, spiritually, and socially.

Like all dynamic forces, the school is a continuous process of evolution; selecting, rejecting, continuing, ministering and coordinating materials and adapting them to circumstances suitable for the nurture of human beings who will live together productively. To carry on this process, the school must enable students (1) to become aware of the full play of their faculties, (2) to fulfill their purpose of existance in right relation to others, (3) to cultivate equability of emotional balance and imagination - both active and disciplined, and (4) to combine these with the power to interpret the world about them.

Of the necessities of human living, one group of values is found in the practical arts and sciences, while another group is found in the expressive arts. Man seeks or has forced upon him what he must have to survive physically and economically, but, in addition to this, he needs stimulation and encouragement in his search for less material benefits and accomplishments. Therefore, in any scheme of purposeful general education, man's control over himself as well as over nature must have a place.

Our schools must be dedicated to pointing the way to ideal possibilities and to providing meaningful experiences that will enable young people to grow in the appreciation of values. All systematic plans of education that have character as a major aim recognize the potency of the more immaterial cultures in firing the imagination, illuminating the mind, inspiring good motives, guiding conduct, and in universalizing sympathies.

The place of music in such a scheme of values is unquestioned. Music is not a body of knowledge to be acquired through study; it is not a technique to be mastered through practice; nor is it an aggregation of facts to be memorized. To be sure, such factors may enter at some time into the loving pursuit of this art, but music is the experience of the race objectified in permanent form for the enhancement of life and for the elevation of human thought. It is to be loved for its beauty, sought for its charm, lived with for its delightful companionship, and served because it inspires devotion.

For furthering their purposes, schools need such gifts as music has to offer. Music, in turn, needs the aid of organized education in preparing and training the receptivity of young people in order that they may receive this benefaction that is their human right.[1]

[1]L. B. Pitts, "Music Education", National Society for the Study of Education Thirty-Fifth Yearbook, II, 18.

Few individuals, youths or adults, are lacking in interest in music. Music interests spread over an extremely wide range, from swing music to classical music, from vocal to instrumental music, from making music to listening to music. The church choir, the service club song fests, the hayrack ride and picnic chorus, the barbershop quartettes, the town band, the city philharmonic, the boy walking down the street whistling a tune, millions of radio listeners with sets tuned in on dozens of programs, crooners, jazz orchestras, and grand opera - music is of universal interest and listening or performing a universal leisure-time activity. If education is to be conceived as a method of helping individuals to do better the things they would do anyway, music is entitled to a prominent place in the educational program.

Mr. Charles M. Dennis, when asked the question,"how did music get into the secondary schools", replied,"music came into the curriculum of the secondary schools by way of the back door. It has achieved any position it may have in spite of,rather than because of, school administrators and educational policy".

Every small town, long after the opening of this century, numbered among its respected citizens the music teacher, maybe several of them, who were kept busy teaching individual boys and girls to play the piano or some other musical instrument, or to sing. Such experiences, however, were of the skill type which made little or no contribution to academic knowledge. The conservative administrator of the old school could not conscientiously accord much recognition to such experience. If courses about music, the history of music, the technique of music theory, harmony counterpoint, etc., could be organized they were regarded worthy of credit and a place of respectability in the school program. the formal teaching of music in the elementary grades had in the meantime established

itself, and the younger children learned the notes on the lines of the staff were e, g, b, d, f which could be easily learned by remembering that "every good boy does fine". Such was the status of music education a generation or two ago.

The momentum generated by the army of extra-school private music teachers plus increased economic ability to purchase musical instruments, gave rise to a rapid increase in musical activity on the part of the high school youth. Still questioning its respectability on conventional standards, administrators were finally forced to concede recognition to the orchestra, band, and glee clubs as extra- curricular activities, of course, without credit. Later, liberal progressive administrators granted some credit for such activities, usually with an accompanying increase in the total credits demanded for graduation - a questionable dignification. Enthusiastic music teachers, capitalizing on the natural interests of the students, promoted high-pressure contest programs and competition. Community pride played up the school band, orchestra, and at times the chorus until it often took over the position of dominance generally held by competitive sports. (This situation exists even today in some localities). Music for all beyond the elementary school was not in the picture. These somewhat exaggerated statements explain the evolution of music in secondary education. Is music an extra-curricular activity, for the selected few, the ideal of progressive education?

What should be the purposes and objectives of secondary music education? As in the case of literature, art, and other activities which are primarily supposed to be productive of appreciations, the statements of aims and objectives sound all right, but an examination of practice reveals the wide gap between the professed and the practiced.

Experiences restricted to the few who have unusual ability, recognition as extra-curricular rather than curricular, and the adoption of competitive athletic policies has characterized much of the musical activity of the secondary school.

In a modern program of music education the full enjoyment of participation in musical activities is the greatest aim. Factual knowlege, ability to perform well, appreciation of various types of music, all are desirable by-products or means to an end. But the end is the thing - pleasure and interest in the activity, whether it be playing in the band or orchestra, singing in a choir or quartette, strumming a guitar or blowing through a harmonica. If there is a desire to participate in a certain type of musical activity by the students, certainly an opportunity to engage in that activity should be provided by the school.

Specifically, many worthwhile aims and objectives can be realized and achieved through a general music course conducted on a basis of pupil interest and activity without making the objectives an obnoxious duty to be performed by harassed students and a teacher who is concerned with doing only certain things at a set time with boys and girls whose abilities and previous experiences are widely varied.

The outcomes of a course in general music should include the develpoment of an interest in the current musical events and present day artists; The development of habits in active and courteous listening; the encouragement of talented pupils to continue their study of music; an influence on the musical standards of the community and home through the knowledge of music gained in school; a knowledge of the fundamentals of voice production, enunciation, attack, tempo, phrasing, breathing, accents, melody, harmony, and rhythm; the development of a means for the

use of leisure time; vocal and instrumental performance by those interested; a pleasant, interesting and perhaps exciting time spent with music; a working knowledge and understanding of the technical principles necessary for an acceptable musical interpretation; and a knowledge of and appreciation for the great wealth of vocal and instrumental literature.

How are these contributions to be realized? There are two ideas with respect to the development of interests in and appreciation for music. The usual point of view is that the artistic teacher can so cleverly and skillfully present and direct a study about music that the desired ends will be achieved. This same attitude is evident in all arts education. A different point of view is more concerned with active experiences of the students, based upon the assumption that active participation in musical experiences is more conducive to progress in the direction of the desired end. This point of view capitalizes on the existing musical interests of the students. By using those interests as a point of departure, attempts are made to promote stimulating and pleasant experiences which will lead to permanent appreciations and interests for the students.

As a basis for determining the types of musical activities to be provided for a general music group on the lower secondary level, the students are asked to name the first, second, and third choices of musical activities in which they wish to engage. The results will usually show interests in practically every phase of music - from playing the ukulele, to harmony and composition. Practically all of the orchestral instruments will be selected by the group, and a surprising number will want to learn to play the piano. Many will choose group activities, such as chorus, glee club, orchestra, and band as the place for their participation; but a large number will probably want to sing and play individually. A few might wish to make a study of composers and compositions, while others

may wish to learn how to listen to the radio and phonograph, perhaps one might even wish to become a great choral conductor.

Music teachers must be good salesmen, must know the material they have to sell, and must enjoy seeing people use their wares with pleasure and satisfaction. The type of high-brow musician who shudders at every dischord, who faints at the rendition of so-called popular music, has a negative value as a guide and assistant to those experimenting with and groping for fuller musical experiences. With such a variety of interests among a group of students it would be a crime to compress them into a class routine, giving them certain units of work to perform in competition with each other and marking them according to the amount of facts absorbed or skills developed. Once the musical interests of the students have been determined, the next step is the organization of the program. Here the typical teacher would be confronted by an apparently unsurmountable problem - a group of students with a half dozen distinct interests. How can one teacher watch them all at the same time? One ringmaster in a six-ring circus would seem to be a fair analogy. But the problem is not unsurmountable. All that the students need is an opportunity; discipline problems disappear as soon as the opportunity becomes a reality. Of course, according to the older standards of technical information and knowledge, the results are certain to be low, but if enjoyment, growth, and appreciation are the chief concerns, the recognition of individual interests pays dividends unknown in the typical program.

To what extent should attempts be made to correlate music with other fields? Music has been commonly associated with the social studies and literature areas, and sometimes all three are brought together. These efforts at correlation have not always been accompanied by the success which might have been anticipated. Because a social studies

group may be studying the history and economics of the Elizabethan period in England, it does not necessarily follow that the group wishes to sing English ballads or folk songs, or paint pictures, or read poems of the same period just because the teacher thinks that it is a good idea. If, however, the students do wish to make either individual or class studies of any of these related materials, then the provision should be made for them to do so. In the field of music this can be done by providing recordings or scores of music pertinent to the type of work in which the class is engaged. If the students are studying the history or geography of the Scandinavian countries, then the works of Grieg are of value because they catch the tang of the Scandinavian folk music in its varying, leaping rhythms and exotic harmonies with the majesty of the mountains and the sea in the background. To provide an understanding of the downtrodden Russian peasant and his sociological problems, "March Slav" or the "Volga Boatman" is ideal. The historical and sociological background of our own people can be made more easily understandable by hearing negro spirituals, mountaineer songs, cowboy and lumberjack ballads, and modern mechanical jazz music.

The field of music has its own intrinsic values which are not dependent upon any other field, but to best utilize these values there should be an integration within the field of music itself. Musicianship, in its broadest sense, should be the core of such a program. Musical experience in the school should be continuous and cumulative, not broken into units or sections, but carried through in a way which will allow each individual to grow from whereever he may be starting to more advanced levels. Each skill should be taught at the time needed for use and not as a separate drill-type study with no

relation to the musical participation of the moment. For example, a student who wishes to participate in a jazz band or a male quartette will find that note-reading is ncessary, and will, with very little effort, develop this skill at the time needed; but if note-reading is taught to a group simply as note-reading without any outside motivation it will undoubtedly be more difficult to learn, and without an interesting application, it will soon slip from memory.

Musical interest and ability know no limits of age or grade placement, and if the school program is properly set up each person will be encouraged to try any musical activity which may be attractive to him. From an active desire to attain one goal will come many by-products, such as the need for developing the necessary skills, a knowledge of the literature in that particular field, an ever-widening conception of the scope and power of music, perhaps the desire and ability to create new and pleasurable outlets for the emotions. Thus each little portion of musical enterprise or knowledge becomes an integral part of a wider experience.

How should musical experience be evaluated? The evaluation of musical experience cannot be made on a basis of true-false questions or an essay-type test. Its real value is subjective. The value of musical experience is in the satisfaction of the needs of the individual or the needs of the group, and these satisfactions cannot be graded, rated or ranked. A matter of creditable performance or the acquisition of knowledge or skills is not a basis for grading, since some people, by reason of ability or experience, may perform beautifully or recite facts fluently while others may blunder or stumble but have a grand time doing so. If, however, the

teacher finds himself in a situation where grades have to be given, they should be based upon interest, attitude, attendance, and improvement rather than upon skilled performance or memorized facts.

Reports can also be made by the teacher stating what apparent benefits the student has received from the time spent in musical activities, but no one can know the personal benefits and satisfactions each student may have gained. The fact that these satisfactions have come can be shown only by continued interest and participation in some form of musical activity.

CHAPTER III

The History of Secondary School Music in California

It has been but a short time since secondary schools have become a part of the public school system of California. 1904 was the year that these schools first received assistance from the state. However, it wasn't until the year 1915 that they became an integral part of the California public school system.

The first secondary school in California was the San Francisco High School which opened during the year 1859.

"From the beginning", states Mr. Swett, "music and drawing were taught in the schools of San Francisco to the extent of a smattering". The first instructor of music in this school system, Mr. F. K. Mitchell, was appointed in the year 1859.[1]

In 1907 the Board of Education of Los Angeles authorized the organization of a department of music in the high school - the only secondary school in Los Angeles at the time. In addition to glee club and orchestra organizations, a class in music appreciation was formed and as far as it is known this class was the first of its kind in the secondary schools of the United States. Within a few years, harmony and music history classes were formed. This proved to be the beginning of an effective and well organized music program for California high schools.

[1]"Who's Who and Why", Public School Music Bulletin, I, 30, (Sept., 1927)

Also in 1907, Mr. Edward L. Hardy, principal of the San Diego High School realized that there was a need for music in his institution; so he appointed Mr. Ernest L. Owen to organize a department of music. Mr. Hardy was one of the first high school principals to accord music full recognition as a credit subject. The orchestra, which was organized by Mr. Owen, is believed to be the first high school orchestra of major importance in California.

It is interesting to note that this same organization is still the oustanding high school orchestra in California - possibly in the United States. The present director of this fine organization is Nino Marcelli.

Music, in the California secondary schools, is therefore a comparatively recent development. In fact, its whole existence dates back only thirty or forty years.

Progress has been slow and then it has been made mainly in the larger school systems where special teachers have been hired to organize and direct its course of study.

CHAPTER IV

Descriptions of
Present Curricula in Small California High Schools

In our smaller high schools music has not reached a respectable position in the curriculum. As shown by the following descriptions of our present curriculum in the small high schools, music is not even mentioned in the curriculum of more than 35% of the schools represented and this percentage is only offering a "smattering".

This tabulated information shows that approximately:

50%	of	the	smaller	schools	offer	orchestra
30%	"	"	"	"	"	band
15%	"	"	"	"	"	instruments
15%	"	"	"	"	"	girls' glee
14%	"	"	"	"	"	boys' glee
11%	"	"	"	"	"	chorus
8%	"	"	"	"	"	theory

The question can rightly be asked - What are the others doing? In most schools, if music is offered at all, it is allotted a maximum of two or three hours a week in the student's program, at most.

The tables also show that the music teacher in a small high school is being asked to teach many other subjects in the school's curriculum.

This information was compiled from the files of the Director of Secondary Education, with particular reference to the work of Mr. J.M.Hawley, in Sacramento.

Table I

The Four Groupings of Small High Schools in California

Group number	Students enrolled
I	0-49
II	50-99
III	100-199
IV	200-349

Table II

The Distribution of Small High Schools

Group	Size	Number of Four Year High Schools	Total Number of Students Enrolled
I	0-49	20	521
II	50-99	33	2496
III	100-199	72	10101
IV	200-349	47	11983
Totals		172	25101

Table III - A

Percentage of Pupil Hours Devoted to Each Subject Field and to College Entrance Subjects

A. Group I - Enrollment 1-49

Subject Field	Total Pupil Hours		College Entrance Subjects	
	Total Pupil Hours in Each Subject Field	Percentage of Total Pupil Hours	Pupil Hours in College Entr. Subj.	Percentage Total Pupil Hours
English	319	17.5	285	15.7
Mathematics	164	9.0	138	7.6
Sciences	158	8.7	57*	3.0*
Languages	113	6.2	110	6.0
(Latin)	(20)	(1.1)		
Social Sciences	263	14.5	182	10.0
Commercial	178	9.8		
Home Economics	81	4.4		
Shop & Mech. Draw.	70	3.7		
Agriculture	18	1.0		
Art	28	1.5		
Music	130	7.1		
Physical Education	302	16.6		
Totals	1824	100.0%	772	42.3%

*Does not include Biology

1. Total number of schools reported 11
2. Total enrollment reported 305
3. Total pupil hours 1824
4. Total schools in State in group I 20
5. Percentage of total pupil hours engaged in vocational subjects . . . 19%

Table III - B

Percentage of Pupil Hours Devoted to Each subject Field and to College Entrance Subjects

B. Group II - Enrollment 50-99

Subject Field	Total Pupil Hours		College Entrance Subjects	
	Total Pupil Hours in Each Subject Field	Percent of Total pupil Hours	Pupil Hours in College Entrance Subjects	Percent of Total Pupil Hours
English	1816	16.7	1576	14.5
Mathematics	833	7.7	647	5.9
Sciences	784	7.3	293*	2.7*
Languages	622	5.7	598	5.5
(Latin)	(93)	(0.9)		
Social Sciences	1250	11.4	674	6.2
Commercial	1226	11.3		
Home Economics	577	5.3		
Shop & Mech. Draw.	570	5.5		
Agriculture	443	4.0		
Art	201	1.8		
Music	700	6.4		
Physical Education	1830	16.9		
Totals	10,824	100.0%	3,788	34.8%

*Does not include Biology

1. Total number of schools reported	25
2. Total enrollment reported	1,926
3. Total pupil hours	10,824
4. Total schools in State in group II	33
5. Percentage of total pupil hours engaged in vocational subjects	26.1%

Table III - C

Percentage of Pupil Hours Devoted to Each Subject Field and to College Entrance Subjects

C. Group III - Enrollment 100-199

Subject Field	Total Pupil Hours		College Entrance Subjects	
	Total Pupil Hours in Each Subject Field	Percent of Total Pupil Hours	Pupil Hours in College Entrance Subjects	Percent of Total Pupil Hours
English	7929	16.6	7190	15.1
Mathematics	3355	7.1	2666	5.7
Sciences	3576	7.6	1238*	2.6*
Languages	2492	(1.2)	2392	5.1
(Latin)	(564)	5.3		
Social Sciences	4992	10.5	3140	6.6
Commercial	5603	11.7		
Home Economics	2653	5.6		
Shop & Mech. Draw.	3030	6.4		
Agriculture	1860	4.0		
Art	791	1.7		
Music	3193	6.8		
Physical Education	7950	16.7		
Totals	47,424	100.0%	16,626	35.1%

*Does not include Biology

1. Total number of schools reported	65
2. Total enrollment reported	9,006
3. Total pupil Hours	47,424
4. Total schools in State in Group III	72
5. Percentage of total pupil hours engaged in vocational subjects	27.8%

Table III - D

Percentage of Pupil hours Devoted to Each Subject Field and to College Entrance Subjects

D. Group IV - Enrollment 200-349

Subject Field	Total Pupil Hours		College Entrance Subjects	
	Total Pupil Hours in Each Subject Field	Percent of Total Pupil Hours	Pupil Hours in College Entrance Subjects	Percent of Total Pupil Hours
English	7865	17.3	6929	15.3
Mathematics	3079	6.8	2764	6.1
Sciences	3128	6.9	1091*	2.5*
Languages	2932	6.5	2795	6.22
(Latin)	(512)	(1.1)		
Social Sciences	4967	11.0	3131	6.6
Commercial	5373	11.8		
Home Economics	2279	5.0		
Shop & Mech. Draw.	3334	7.9		
Agriculture	1175	2.2		
Art	1223	2.6		
Music	2260	5.0		
Physical Education	7711	17.0		
	45,326	100.0%	16,710	36.7%

*Does not include Biology

1. Total number of schools reported 34
2. Total enrollment reported 8,270
3. Total pupil hours 45,326
4. Total schools in State in Group IV 47
5. Percentage of total pupil hours engaged in vocational subjects . . . 26.8%

Table IV

Number of Schools Offering Various Subjects

Subject Titles	I	II	III	IV	Subject Titles	I	II	III	IV
English I	9	24	57	31	Trigonometry	1	5	13	10
English II	9	23	56	33	General Mathematics	0	6	24	19
English III	10	23	50	32	Freshmen Geometry	0	1	0	0
English IV	6	14	50	30	Arithmetic	0	2	0	0
Journalism	0	3	6	4	Algebra IV	0	0	1	0
Dramatics I	0	2	15	10	Geometric Drawing	0	0	1	0
Dramatics II	0	0	0	1	Advanced Mathematics	0	0	4	3
Public Speaking	0	2	15	10	Algebra III	0	0	0	2
Industrial English	0	1	0	0	General Science	4	15	43	24
Elementary English	0	1	0	0	Biology	4	15	49	28
Literature & Spelling	0	1	0	0	Physics	2	6	41	24
Remedial Reading	0	0	0	1	Chemistry	6	16	33	31
Speech Arts I	0	0	0	1	Practical Science	0	0	0	1
Speech Arts II	0	0	0	1	Advanced Science	0	0	0	1
Vocational English	0	0	0	2	Consumer Science	0	0	1	0
General English	0	0	0	1	Physiology	0	1	0	0
Historical Literature	0	0	1	0	Physical Geography	0	1	0	0
Publications	0	0	1	0	Advanced General Science	0	1	0	0
Oral English	0	0	2	2	Latin I	3	3	24	16
Debating	0	0	0	1	Latin II	3	5	20	22
College English I	0	0	0	1	Latin III	0	1	4	2
College English II	0	0	0	1	Latin IV	0	0	0	0
College English III	0	0	0	1	Spanish I	4	16	43	32
College English IV	0	0	0	1	Spanish II	7	19	40	29
Algebra I	10	22	52	32	Spanish III	3	6	14	11
Algebra II	4	13	26	17	French I	1	4	10	9
Plane Geometry	8	21	55	32	French II	0	0	10	5
Solid Geometry	4	3	31	11	French III	0	1	2	2

Table IV - Cont'd.

Number of Schools Offering Various Subjects

Subjects Titles	I	II	III	IV	Subject Titles	I	II	III	IV
German I	0.	0..	5.	3	Adv. Soc. Prob.	0.	0..	1.	0
German II	0.	0..	7.	2	Social Problems	0.	0..	9.	0
Italian	0.	1..	0.	1	Orientation	0.	1..	2.	0
U.S. History	7.	13..	51.	25	Industrial Geog.	0.	1..	2.	0
World History	6.	18..	49..	24	Foreign Culture	0.	0..	1.	0
Modern History	1.	2..	7.	2	Current History	0.	0..	1.	0
Ancient History	0.	0..	1.	1	Occupations I	0.	0..	1.	0
California History	0.	0..	1.	2	Occupations II	0.	0..	1.	0
Elem. Soc. Science	0.	1..	15.	4	Occupations III	0.	0..	1	0
Social Science I	0.	1..	0.	4	Ethics	1.	0..	0.	0
Social Science II	0.	1..	0.	4	Social Science	1.	11..	0.	0
Social Science III	0.	1..	1.	3	Rural Science	0.	1..	0.	0
Social Science IV	0.	0..	2.	3	Sociology	0.	1..	0.	0
American Pan Pacific	0.	0..	0.	1	Social Living	0.	1..	0.	0
Economics	1.	4..	15.	10	European History	0.	1..	0.	0
Civics	4.	3.	20	13	Business Math..	1	1..	0.	1
Civics & Soc. Prob.	0.	0..	0.	3	Business English	0	2..	3.	3
World Problems	0.	0..	1.	1	Business Training	1.	18..	32.	17
Citizenship	2.	1.	4	2	Comm. Geog.	0.	1..	0.	0
American Prob.	0.	1..	2.	1	Penmanship & Spelling	0.	1..	0.	1
Community Prob.	0.	0..	0.	1	Project Acc't.	0.	1..	0.	1
Boys' Orientation	0.	0..	0.	1	Business Admin.	0.	1..	0.	0
Girls' Orientation	0.	0..	0.	1	Commercial Law	1.	2..	2.	4
Current History	0.	0..	1.	0	Office Practice	0.	5..	12.	9
Indiv. Hist. & Geog.	0.	0..	1.	0	Typing I	9.	21..	48.	30
Commerce	0.	0..	2.	0	Typing II	4.	11..	48.	21
Social Relations	0.	0..	1.	0	Typing III	0.	2..	5.	1
History I	0.	0..	1.	1	Shorthand I	3.	14..	37.	20
History II	0.	0..	1.	1	Shorthand II	0.	6..	19.	9
History III	0.	0..	1.	1	Shorthand III	0.	0..	0.	1
History IV	0.	0..	0.	1	Shorthand IV	0.	0..	0.	1

Table IV - Cont'd.

Number of Schools Offering Various Subjects

Subject Titles	I	II	III	IV	Subjects Titles	I	II	III	IV
Bookkeeping I	7	15	50	29	Sewing I	1	6	20	11
Bookkeeping II	0	3	7	5	Sewing II	0	0	13	4
Bookkeeping III	0	0	4	0	Sewing III	0	0	1	1
Business Prin.	0	1	3	4	Interior Dec.	0	0	1	0
Business Life	0	0	1	0	Home Management	0	0	3	2
Buying	0	0	1	0	Nursing	0	0	0	2
Salesmanship	0	0	1	1	Home Nursing	0	1	1	1
Stenography I	0	0	14	11	Household Chem.	0	1	1	1
Stenography II	0	0	6	5	Household Science	0	0	0	2
Comm. Arithmetic	0	0	2	0	Household Arts	0	3	1	2
General Business	0	0	1	2	Related Arts	0	2	4	4
Clothing I	1	1	13	12	Related Science	0	2	3	0
Clothing II	0	0	2	6	Needle Work & Weav.	0	0	1	1
Clothing III	0	0	2	2	Clothing and Design	0	1	0	0
Home Economics I	0	5	3	5	Tailoring	0	0	0	1
Home Economics II	0	2	3	3	Household Mech.	0	0	2	0
Home Economics III	0	1	2	2	Art & Sewing	0	1	1	0
Home Economics IV	0	2	0	0	Dietetics	0	0	1	0
Foods I	1	2	13	12	Cafeteria	0	0	1	0
Foods II	0	0	1	2	Mech. Draw. I	3	13	40	34
Adv. Foods	0	0	0	2	Mech. Draw. II	0	0	2	2
Art & Home Econ.	0	0	0	1	General Shop	0	10	25	12
Boys' Foods	1	0	1	3	Shop I	5	2	8	9
Girls' Foods	0	0	1	0	Shop II	0	17	1	7
Cooking	0	1	8	5	Shop III	0	1	4	4
Boys' Cooking	0	2	3	1	Shop IV	0	3	1	1
Homemaking I	1	1	29	18	Wood Shop	0	2	16	13
Homemaking II	11	0	12	10	Auto Shop I	0	0	8	16
Homemaking III	0	0	2	1	Auto Shop II	0	0	6	4
Homemaking IV	0	0	1	1	Auto Shop III	0	0	1	1

Table IV - Cont'd.

Number of Schools Offering Various Subjects

Subject Titles	I	II	III	IV	Subject Titles	I	II	III	IV
Freshman Shop	0	0	0	9	Applied Agri. I	0	0	2	0
Adv. Shop	0	0	3	3	Applied Agri. II	0	0	1	0
Metal Shop	0	0	2	5	Poultry	0	0	1	1
Machine Shop	0	0	0	3	Horticulture	0	1	2	0
Aviation	0	0	0	1	Agronomy	0	3	0	0
Electricity	0	1	0	2	Agri. Shop	0	1	0	0
Stage Work	0	0	1	2	Agri. Crops	0	0	0	1
Shop Math.	0	0	1	3	Poultry Shop I	0	0	0	1
Carpentry	0	0	1	1	Poultry Shop II	0	0	0	1
Indus. Arts	0	0	0	1	Plant Propagation	0	0	0	1
Cabinet Work	0	0	2	1	Art I	0	0	26	30
Radio	1	0	2	0	Art II	0	0	3	9
Manual Training	0	1	2	0	Art III	0	0	0	5
Sheet Metal	0	2	0	0	Freehand Draw. I	0	0	11	5
Automechanics	0	1	6	0	Freehand Draw. II	0	0	0	2
Girls' Shop	0	1	0	0	Crafts I	0	0	4	2
Agriculture I	1	9	31	18	Crafts II	0	0	1	0
Agriculture II	1	10	21	14	Commercial Art	0	0	0	2
Agriculture III	0	3	19	11	Handcraft	0	0	1	1
Agriculture IV	0	1	10	6	Art Appreciation	0	0	0	1
Farm Mechanics I	0	1	7	0	Fine Arts	0	0	0	1
Farm Mechanics II	0	0	5	0	Art	3	10	0	0
Farm Mechanics III	0	0	3	0	Arts & Crafts	0	1	3	0
Farm Mechanics IV	0	0	1	0	Applied Art	0	1	4	2
Agri. Mech. I	0	0	8	13	Drawing	0	2	0	0
Agri. Mech. II	0	0	3	7	Leather Work	0	1	0	0
Agri. Mech. III	0	0	0	4	Art, Pen & Ink	0	0	1	0
Soils & Crops	0	0	2	0					
Livestock	0	0	1	1					
Animal Husbandry	0	2	4	0					
Farm Management	0	0	1	0					

Table IV - Cont'd.

Number of Schools Offering Various Subjects

Subject Titles	I	II	III	IV
Orchestra I	3	9	41	29
Orchestra II	2	0	0	0
Elem. Orchestra	0	0	2	4
Adv. Orchestra	0	0	2	4
Beginning Orchestra	0	1	0	0
String Instruments	0	3	0	2
Instrumental Instr.	3	0	11	9
Advanced Ensemble	0	2	0	1
Wind Instruments	0	0	2	1
Band	2	5	27	21
Adv. Band	0	1	0	1
Elem. Band	2	1	o	0
Organ	0	0	0	1
Glee Club	3	1	14	18
Boys' Glee	0	5	13	8
Girls' Glee	0	4	16	11
Chorus	1	3	11	1
Elem. Chorus	0	0	0	3
Adv. Chorus	0	0	0	2
Voice	0	1	5	2
Boys' Music	0	0	1	0
Girls' Music	0	0	1	0
Elem. Music	0	0	2	0
General Music	0	0	2	0
Music I	0	4	0	0
Music II	0	1	0	0
Fundamentals of Music	0	0	0	1
Music Appreciation	0	0	3	2
Harmony	0	0	2	3

Table V

Average Subject Offerings In Each Subject Field For Each Group

Average Number of Subjects, Per Each School, In Each Subject Field				
Subject Field	Group I	Group II	Group III	Group IV
English	3.2	4.0	4.5	5.4
Mathematics	2.5	3.0	3.1	3.6
Science	1.7	2.4	2.9	3.5
Language	1.6	2.5	3.0	4.0
Social Science	2.5	3.0	3.3	3.5
Commerce	2.2	4.0	4.9	6.0
Home Economics	0.5	2.3	2.6	3.0
Shop	0.7	1.9	2.7	3.6
Agriculture	0.2	1.3	2.0	2.1
Art	0.2	0.5	0.6	1.7
Music	0.6	0.9	0.9	1.0
Total Average of All Subjects*	15.9	25.8	30.5	37.4
Least Number of Subjects	10	19	21	29
Greatest Number of Subjects	22	38	46	54

*Not including Physical Education

Table VI

Comparative Teacher - Pupil Data

	Group I	Group II	Group III	Group IV	Total
1. Men Teachers	31	109	341	328	809
2. Women Teachers	26	92	301	339	758
3. Total Teachers	57	201	642	667	1567
4. Average Number of Pupils	26.7	75.8	140.3	254.2	
5. Average Number of Teachers	2.9	6.1	9.0	13.9	
6. Average No. Pupils Per Teacher	9.3	12.4	15.7	18.3	
a. Least Number Per Teacher	4.4	7.0	8.4	11.8	
b. Greatest Number Per Teacher	21.0	23.5	20.5	29.4	
7. Average Number of Subject Periods Per Pupil Per Day	5.9	5.6	5.2	5.5	

Table VII

Daily Teaching and Student Load

No. of Classes Taught Per Teacher Per Day	Number of Teachers Groups I	II	III	IV	Student Load Per Teacher Per Day	Number of Teachers Groups I	II	III	IV
One	1	1	13	12	0-24	1	0	0	0
Two	0	5	14	21	25-49	13	21	55	24
Three	1	7	37	24	50-74	11	21	92	45
Four	5	13	35	52	75-99	4	26	122	65
Five	8	21	114	104	100-124	0	19	85	82
Six	7	39	161	121	125-149	0	6	162	64
Seven	2	29	78	30	150-174	0	5	27	38
Eight	4	3	25	3	175-199	0	1	13	16
Nine	0	0	7	0	200-249	0	1	4	12
Average No. Classes Taught	5.4	5.5	4.6	4.8	Average Load	53	87.3	103.2	114.0

Table VIII

Combinations of Subject Fields Taught

	Groups I	II	III	IV
Total Number of All Combinations	42	116	140	130
Number of Teachers in Six Subject Fields	0	0	1	0
Number of Teachers in Five Subject Fields	4	10	10	2
Number of Teachers in Four Subject Fields	13	33	24	20
Number of Teachers in Three Subject Fields	13	62	141	124
Number of Teachers in Two Subject Fields	11	82	234	104
Number of Teachers in One Subject Fields	3	51	179	217
Total Number of Teachers	46	238	589	467
Average No. of Combinations Per Teacher	3.2	2.4	2.1	1.9

CHAPTER V

A Well-Balanced Program and the Schedule Problem in the Small High School

In the light of the facts, given in Chapter IV, my hope is to present a usable, well-balanced program of music education for the small high school which may be adapted to the various situations found among these schools.

The author has developed programs around three different situations - one of which may be adapted to any of the situations existing in these small schools today. These programs are are built around the fundamental problem of teacher personnel. Program (I) may be adapted to the school which has but a single music instructor. Program (II) is constructed to meet the situation where there are two music instructors with general secondary credentials on the faculty; consequently they may teach other subjects in the curriculum. Program (III) assumes that there are two teachers who are giving their entire time to the teaching of music in the school system; but, these teachers divide their time equally between the elementary and secondary schools.

With any of these programs in effect, there should be the possibility of having music as the major subject in a student's four year program. A choice of subjects should also exist for each of the four years. However, under some conditions these subjects may have to be offered during alternate years. Music Appreciation (I) may be offered one year and Musicianship (I), the following year. Likewise, Music Appreciation (II) may alternate with Musicianship (II).

An opportunity should be offered whereby any interested student may obtain four years' work in theory and appreciation plus four years' experience in vocal or instrumental groups or both.

Choice of Subjects

Freshman.	Music Appreciation I or II
Sophomore .	Musicianship I or II
Junior .	Glee Club (Boys' and Girls')
Senior.	A Cappella Choir
	Band
	Orchestra

These programs, which the author is suggesting, also consider the requirements for graduation and college entrance. Each student must include within his four year program:

3	years	of	work	in	English
2	"	"	"	"	Physical Education
2	"	"	"	"	Foreign Language
2	"	"	"	"	Mathematics
1	"	"	"	"	U.S. Government
1	"	"	"	"	History
1	"	"	"	"	Laboratory Science

In making programs, one of the most difficult problems is in trying to avoid conflicts. With the programs the author has suggested, he has tried to schedule Boys' Glee while the Girls were in physical education and vice versa. He has also tried to schedule vocal and instrumental classes so as to make it possible for certain students to receive instruction in both fields.

PROGRAM I

One Full - Time Music Instructor

	1	2	3	4	5	6	7	8	9	10
I	Boys' Glee	Girls' P.E.	Office	Eng.I	General Math.	Home Economics	U.S. History	Agri-culture	Typing I	Orien-tation
II	Music Appre,I	G.P.E	"	Eng. II	Algebra	"	Citi-zenship	"	Book-keeping	Biology
III	Girls' Glee	G.P.E.	"	Eng. III	Geometry	"	Span.I	"	Short-hand	Boys' P.E.
IV	Musician -ship	Public Speaking	"	Eng.IV	Gemeral Science	"	Span. II	"	Typing II	Boys' P.E.
			L	U	N	C	H			
V	Orch-estra	Eng. I	General Math.	Dramatics	Chem.	"	World History	Shop	Book-keeping II	Boys' P.E.
VI	A Cappella		A	C	T	I N	V	I	T	Y
VII	Band	Eng.II	World History	Art	Mech. Draw.	"	Span.III	Shop	Typing III	Boys' P.E.

PROGRAM II

Two General Secondary Music Instructors

	1	2	3	4	5	6	7	8
I	English I	Orches-tra	Algebra II	General Math.	Agri. I	Home Economics	Typing I	English I
II	Music Appre. I	Instruments	Geo-metry	World History	II	"	Book-keeping	English III
III	Boys' Glee	Span. I	Chem.	Mech. Draw.	III	Girls' P.E.	Girls' P.E.	English II
		L	U	N	C	H		
IV	Musician-ship II	Span.II	General Science	U.S. History	Shop I	Home Economics	Typing II	English IV
V	A Cappella	Span. III	Biology	Citi-zenship	II	"	Shorthand	Drama-tics
VI	Public Speaking	Band	Algebra I	Orien-tation	III	"	Typing III	Art
VII	Girls' Glee	Instruments	Boys' P.E.	Boys' P.E.	IV	"	Journal-ism	Crafts

PROGRAM III

Two Full - Time Music Instructors

	1	2	3	4	5	6	7	8	9
I	Music Appre. I	School	Span. I	Typing II	Algebra II	Agri-culture	U.S. Government	Home Economics	English IV
II	Boys' Glee	Elementary	Span.II	Typing I	Chem.	"	General Math.	"	English II
III	Girls' Glee		American History	World History	Algebra II	"	Biology	"	English III
	A Cappella	Musician-ship II	L	U	N	C	H		
IV	A Cappella	Musician-ship II	English I	Book-keeping	Geo-metry	"	Mech. Draw.	"	Public Speaking
V	School	Orches-tra	Spanish III	Shorthand	General Science	"	Crafts	"	Dram-atics
	Elementary	Band							
VI		Instruments	P.E.	P.E.	P.E.	Projects	P.E.	Projects	P.E.

CHAPTER VI

A COURSE OF STUDY FOR CHORAL CLASSES

The following information on aims and objectives has been compiled by the author from his notes which were obtained in his music education classes at the College of Pacific.

There are two principal aims which this course of study has in mind:

1. The primary aim is to educate through music the great mass for the purpose of creating a better citizenry (in that music lifts to a higher plane of thinking and feeling, hence a nobler plane of doing; trains appreciative listeners to worthwhile things of life; creates a desire for wholesome recreation during leisure moments).

2. The secondary aim is to stimulate the talented individual for the purpose of laying the foundation of a well-inherited vocation; of creating the desire to continue the study <u>of</u> and the importance <u>in</u> the performance of music beyond the public schools and to assist his country in building a musical nation by increasing his talents.

This course of study recognizes:

1. That no education is truly complete without music

2. That from the large number of people engaged in the profession of music, the vast attendance upon musical occasions, and the ever-increasing sums of money spent annually in the United States,for music, there is evident a universal desire for the knowledge of music.

3. That, by nature, music makes a demand upom and develops the three attributes - physical, mental, and moral - of man and establishes a balance between them.

Music education must have a moral outcome. If it fails here, it fails completely. This much is evident from our conception of education as the molding of life and the shaping of action. The essential thing about it is not the storing up of knowledge or the acquisition of skills. All these are indeed necessary. But they are the means, not the ends. More knowledge, wider understanding, higher expertness are desirable because they make possible a superior level of life and behavior. Music education, in its ultimate, is the shaping of life and the molding of character. Hence, its purpose is morality in the widest and truest sense of the word.[1]

4. That music has possibilities for stimulating culture and refinement in the individual; diligence and interest in the life of the school and community.

5. That music has the power to stimulate and promote social qualities above any other subject in the curriculum.

6. That music can be made a great power in the development of proper school discipline and necessary school unity.

7. That the inclusion of music in the curriculum on an equality with other subjects, does not over-crowd the curriculum, but is the means of putting life and spirit into the other subjects; that it tends to enrich every phase of school life; that it promotes happiness and creates a desire to find its complement in other school subjects; that it gives life to old things and makes real and near at hand those things which were unknown and far away.

8. That education is not merely the accumulation of knowledge, not merely the training of a well-disciplined mind, but is training in the appreciation and understanding of things worthwhile.

[1] J.L. Mursell, Human Values in Music Education, 135.

9. That the union of school with life outside is the ideal sought today by practically all prominent educators; that music is the one tie-up with the home and outside life.

10. That, as many children drop out of school at the end of this period, a knowledge of the best in music must be given.

11. That in this period, the special needs and aptitudes of each child must be recognized and considered.

12. That there is something in our nature which nothing but music can satisfy.

13. That many of the worlds greatest men have given expression to their ideas and ideals through music.

14. That the understanding and appreciation of their utterances depends upon the training of the ear and imagination; and that when this training has been completed, a person has access to a whole world of beauty - which some people refer to as the soul of education.

15. That through this understanding and appreciation, one's life is correspondingly enriched and ennobled, and this life becomes the highest type of citizenry that the wold affords

Through participation in daily lessons; preparation of programs given in correlation with other school subjects; appreciation of things heard in the school, home, community, and over the radio; and in service rendered to himself and others; it is hoped that the music student will find:

1. That music is not a luxury and confined to a selected few.

2. That music is a most democratic art; that it belongs to no particular social, wealthy, powerful, or educarted class.

3. That music is a servant of mankind - an accompaniment to the joys and sorrows of the poor and lowly as well as those of high estate.

4. That music is not restricted to the past nor is it a child of today only, but has, in some form, lived with and served mankind of all ages and of every clime and is present with us today.

5. That an understanding of the music of all peoples establishes a feeling of world friendliness and brotherhood.

CHORAL CLASSES

General objectives:

To create a love and appreciation for good music; cosequently, laying the foundation for the present and future enjoyment of good music.

To discover and develop musical talent.

To acquire skills which will have possible vocational values.

To lend support to the musical culture of the community.

To increase the understanding and acceptance of music as a record of thought, feeling, and experience of the different races of the earth.

Specific objectives:

To develop a keen perception of rhythm, the faculty for reading notes, a beautiful singing voice, an ear sensitive to pitch, and the ability to interpret artistically.

To pronounce all words correctly, distinctly, and naturally.

To recreate, to a degree, the exalted and inspired thoughts which the great composers expressed in their compositions.

To gain some knowledge of a cross-section of the standard works of choral literature.

General Organization

(I) Set-up of classes:

All vocal and choral techniques are discussed in general in this unit. Analyses and choral materials are presented for specific groups beginning with the most advanced, the A Cappella Choir, then the Boys' and Girls' Glee Clubs.

(II) The Rehearsal Room

The rehearsal room is a large room with a high ceiling, well lighted from the back and sides, and well ventilated. It is slightly oblong in shape in order to permit a semi-circular arrangement of the singers. This is absolutly essential if the singers and the conductor are to hear each part sung and gain a balance and blend of tone. Care should be taken to have a room which will permit the desired amount of resonance and brilliance of tone and prevent echoes. A long, narrow room in which the singers are forced to the side of the room is the worst possible type of choral room. The tones strike the wall in front of the singers, resound, and are multiplied to such a great extent that it is impossible to hear correctly. Usually the conductor feels that his singers are shouting and tones them down to sound well within the room. As a result when they sing in an outside concert hall they lack sonority and richness of quality because of having been so held down in the wrong type of rehearsal room.[1]

Straight chairs should be selected which lend support to correct sitting posture. Opera chairs are much too comfortable and encourage a relaxation which is difficult to combat.

[1]Noble Cain, Choral Music and its Practice, 32.

The floor of the rehearsal room should be raised to different levels that each row of singers may be seated on an elevation higher than the one in front of them. This is of great importance because the singing tone carries forward into an open space, over the heads of the singers in front instead of against their backs. The compact arrangement enables each singer to hear and feel the support of the other voices.

(III) The Rehearsal Hour

Every detail of the rehearsal should be carefully planned. Much more organization is necessary in a choral class of sixty or a hundred than an academic class of ordinary size. The taking of roll and the distribution of music can easily take up one-third of the period if the teacher will allow it. He must organize and continue to organize until he gets all such routine down to clock-like precision.[1]

A few recommendations as to such organization which may prove helpful are submitted below:

1. Students should be required to take their assigned seats when they first enter the room. They are privilged to talk quietly until the bell rings. The director should then take charge.

2. Begin vocalizing almost instantly when the period starts. This is very important in a large class. If the students realize that the rehearsal begins when the period begins, they will make a real effort to be in their regular seats, to stop talking, and prepare to begin the rehearsal promptly. But let the teacher take the roll leisurely, take up individual problems, converse with the accompanist, and a few more students will straggle in every day. They are justified in thinking

[1]Smallman and Wilcox, The Art of A Cappella Singing, 1.

that nothing of importance is happening and consequently are not concerned about being there.

3. The teacher takes the attendance and the student monitors distribute the music folders simultaneously after the vocalizing is finished. The teacher may be assisted by a student when taking the attendance but should not shift the responsibility upon him. There should be a seating chart which will enable the teacher to see at a glance who is absent.

4. An effective seating chart is an absolute necessity in a large choral class. It may be made by sewing strips of cloth on a foundation in such a way as to form little pockets. These pockets correspond to the seats in the room. Each student has his name placed on a small bit of cardboard and placed in a pocket. When he is absent a card of another color is slipped back behind his name-card to signify his absence. This plan enables the teacher to see at a glance who was absent the preceding day and to record the absences for the present day. Seating arrangements have to be changed very often in choral classes. By using a chart of this kind the teacher may make as many changes as he wishes and have an accurate record of them merely by changing the cards. These directions may seem unnecessarily detailed but some such device as this will save a great deal of time and nervous energy for both the teacher and pupils.

5. Do not allow those who enter late to interrupt the rehearsal. If there is a definite place, either on the blackboard or desk pad, for them to sign for their tardiness the teacher will have the necessary information and can change the attendance records later. If there are

seventy in the class and the director stops to confer for one minute with an individual over tardiness or absence, seventy teaching minutes are wasted, maybe more, because the concentrated attention of the class has been lost and will not be regained at once.

6. Absolutely no talking should be permitted during the rehearsal except as sanctioned by the director. There are usually five or six pauses when students are free to talk quietly; after vocalizing, while the attendance is being checked, and after the singing of different numbers.

7. Do not devote the entire rehearsal to any one type of rehearsing or of music. A well-balanced rehearsal includes music which is sung for reading experience only (which will never be finished), music which is in the process of being learned, music which is being rehearsed for artistic finish, and music which is already well known.

8. Discipline problems - every director may expect them in public schools where there is a cross-section of all types of students. But whatever they are - however bad or however slight - resolve to cope with them immediately. If the teacher will be very firm with himself as well as the students in holding to the standards of conduct, attention, and procedure; he will find that these habits are soon well established and that this part of the rehearsal seems to run itself and he is free to give his thought and energy to that for which he is primarily employed, namely, teaching.

(IV) Tryouts

Requirements for glee club and choir membership always depend upon the situation. As the music department develops and the choral groups become popular the director may raise the standards and make more searching requirements.

A student need not have an outstanding voice to make application for membership in the advanced choral groups. It is important, however,

that he has a voice of some natural beauty and smoothness and above all, that it has blending qualities. It is well that he be of sufficient maturity to acquire some grasp of the emotional meanings of the texts. He should be mentally alert. If he cannot read music he must show some signs of being able to do so. The try-out in sight reading should be very interesting and easy. The playing of five unrelated tones in the middle register of the voice, then having the student sing them from memory is a good test for tone retention and will tell the director a great deal about the ability of the applicant to carry a part.

If the student meets all the requirements except those of sight reading, the director will need to be lenient. Certain students are very valuable whose voices are not particularly desirable. They lend a certain moral support and force to the group. Of course, these people should not be a drawback musically but they need not be depended upon for the same degree of vocal support that the others give.

When a voice of great solo possibilities is found one should investigate the musical background of the student, place him in more advanced groups, and give rather careful guidance to him.

(V) Classification of voices

The members of the A Cappella Choir are classified as to first and second sopranos, first and second altos, first and second tenors, and first and second basses.

The members of the Boys' Glee Club are classified as to first and second tenors and first and second basses.

The girls of the Girls' Glee Club are divided into two soprano groups (first and second) and one alto group (owing to the lack of real second altos voices among girls of high school age).

Although the boys of the glee club usually sing four-part music, the girls three-part, and the mixed group four-part, it is advisable to make a finer distinction and divide each part as to low and high voices. This assignment may be made temporarily at the time of the try-out and changes made later as the taecher becomes more familiar with the individual voices.

The Boys' Glee Club may be divided thus:

First tenor(high / low , Second tenor(high / low ,

First bass (high / low , Second bass (high / low .

The boys actually sing very little eight-part music but with eight-part classification of voices the occurance of two tones for one part is provided for.

It is understood that the quality of tone is the basis of the classification of voices, providing that the range is satisfactory. In case of limited range, the student will have to be assigned to a part lower than the quality of the voice indicates.

Students should sing out in a great open tone, [illegible] when the teacher is trying to decide as to the vocal classification. A light, timid tone gives no basis for judgment. It is also important that the extremes of the range be heard. The student should be given a date for further try-out if the teacher decides to admit him to a class and yet is undecided about his vocal classification.

(VI) The conductor

The conductor can only demand of his group that which lies within his own comprehension. He must have a capacity for leadership,

pedagogical training, musicianship, and a sympathetic understanding of young people. It is understood that a choral conductor is a vocalist to a sufficient degree that he understands the proper use of the voice.

He can do without a beautiful voice but not without style. His conception of style is of great importance. He must know how to get diaphragmatic support, resonance, free tone (open throat), diction, and interpretation.

To be well prepared to conduct a choral number means a great deal of work, but if the young or new conductor will make a deep study of the first fifty or one hundred numbers he directs he will find that after that interpretations, tempi, and style will unfold naturally to him.[1]

He should always search the mood of the music and base his conducting on the feeling the music arouses within him. Being prepared to conduct a song means that the conductor is thoroughly familiar with the atmosphere, the emotional feeling, and the message expressed by the text. The traditional style of a number, if it has one, does not necessarily bind the conductor in his interpretation but is a safe guide since it is the accepted judg[illegible] of many musicians over a long period of time. Directors who digress too far from the traditional interpretations and style may run the risk of being considered uninformed or lacking in musical taste. Being prepared musically includes a knowledge of harmonic structures, the balance of phrases, the dynamic outline, the climax and how it is approached. In making decisions concerning tempi - the metronomic markings should be observed unless, after careful consider-

[1]Noble Cain, Choral Music an its Practice, 249.

ation, the speed indicated seems entirely wrong from the conductor's point of view. After having decided upon the correct tempo, care should be taken not to stop the march of the song and the use of rubato should be done with great discrimination.[1]

Nothing adds to the inspiration of the conductor as much as the exploration of new fields of study. Some of the choral fields which are rich with material for specialized study are: music by Palestrina, music by the Russian school, madrigals and motets, Bach, traditional interpretations of great choral works, oratorios, and Gregorian mode.

(VII) Material

All of the choral selections used by the choir, glee clubs, and mixed groups should measure up to certain requirements. The selections should be worthy, musically and poetically, of becoming a part of the students' permanent repertoire. The arrangements of part songs should be harmonically correct, pleasing and suitable as to vocal range. The numbers should be purely vocal. The advisability of using vocal arrangements of instrumental compositions is very questionable. Since the educational aims are largely destroyed when too much drill is entailed; the music should contain easy harmonies. The selections should represent a cross-section of the field of choral literature and composers. The conductor should study each number from the standpoint of harmonic, melodic, and rhythmic structure and select those numbers which he feels will be most appealing to his group. The selections should be presented to the class in the order of their difficulty. The availability and the cost of material must always be considered.

[1]H. Coward, Choral Technique and Interpretation, 108.

Humorous numbers are not necessarily cheap music. They do serve their place occasionally by adding spice to the program. A few from the classics are worthwhile; for example, Mozart's "The Alphabet" from A Musical Joke.

Sometimes there is grave danger in trying to impose a classical repertoire upon a chorus which is unprepared for it. The conductor may have to pursue a midway course for a time. He should consider the cultural background of the community and school and try to reach a golden mean between Palestrina and such selections as "Sleep Kentucky Babe". He should do the thing that can be done well. He should use the type of music which lies within the accomplishment of his singers without too much deadening drill being necessary. The conductor must view his work from two angles, those of art and education. Sometimes when an artistic performance is attained through drill, the educational phases are done away with.

Each choral class should read a vast amount of music which it never perfects, that the educational development may balance that of the art development.

(VIII) Sight reading

Students get a certain training in sight reading in classes although it is not dealt with as a theoretical study. There are several choral practices which incidentally develop the sight reading ability of the student. In taking up a new number the director calls attention to the key, the placement of the key note, and its related tones of the tonic chord on the staff. The students discover whether the number is major or minor and they sing the major or minor scale and arpeggio with "la" or syllables. The analysis of difficult passages is made.

They are sung with a neutral syllable so that the sequence of intervals may be fixed in the minds of the students. Members of these choral groups almost invariably become good readers. They seem to gain a certain ability by following the direction of the notes. They recognize scale-wise passages and interval skips and although they cannot tell the theoretcal names of them, they can read the correct pitches when singing with the group. A great deal of material should be read which is not perfected.[1]

(IX) The Approach to a New Song

First create the atmosphere of spirit of the song. The singing of the new number should always be prefaced by a few remarks about the composer, the text, or the music.

Vary the approach to a new song. Sometimes let the students listen to the piano accompaniment first. At another time let the class read it through without the help of the conductor. With a song that is easy enough musically have them read tone, tempo, rhythm, phrasing, words, style and expression simultaneously. This is the very acme of music reading. It should be attempted often, but the conductor should not be concerned if the first attempts are very poor.

After the first two or three preliminary readings of a number, difficult spots should be drilled separately. Such drills should be varied. Some can easily be changed into vocalizes, others sung with sol-fa syllables.

The interpretation of a number should be taught as the mechanics are mastered.

[1]C.O. Waters, Song - the Substance of Vocal Study, 10.

(X) Orchestral Accompaniments

Use orchestral accompaniment only when a well-balanced orchestra is available. A sure way to kill a choral part is to let an instrument duplicate that part. If the violins absorb the sopranos, try using a flute on the violin part and cut the violins down to pianissimo. Eliminate all the brass except the French horn. Other brasses may be used for fan-fares, triumphal marches, and other majestical effects. At other times the choral tone will be absorbed. It is possible to get a result which approximates the orchestra with two-piano accompaniments.[1]

(XI) Memorizing

A definite effort to memorize is rarely necessary as it is memorized by the time it is learned. Music must be memorized to get the best response from the group. Even an occasional reference to the music is likely to destroy the ensemble.

(XII) Vocal Technique

A. Generalizations

The contributions of this course of study under vocal technique is comprised of vocalizes and a few brief recommendations as to their use.

Ensemble practice must contribute costant improvement to the individual as well as the group that both tonal perception and vocal resonance may grow in grace and strength.

Beautiful tone is secured only through persistent vigilance, daily practice with vocalizes that will develop correct tone placement, breath support, vowel constancy and perfect enunciation.

[1]Noble Cain, Choral Music and its Practice, 62.

Pitch sensibility is enhabced by sustained singing. The greater number of parts sounding, the more important it is that each member of the ensemble shall be tonally concious of the blend of sounds in the chord formation.

If tone quality in group singing is to be improved, it is obvious that each voice must be developed and voice training experience is the only logical approach to correct tone production.

Breath control, through long sustained tones; tone quality, through unification of voices; vowel constancy and enunciation, through syllables and vowel sequences - all are developed by exercises in which the entire group participates.

Ensemble singers should strive to acquire two accomplishments of major importance - sustained tones and tonal memory.

Ensemble technique seems to flourish and mature through the singing of long sustained chords.

We breath rhythmically most of the time. Walk fast, run, or climb a hill and the rhythm of breathing becomes accelerated. When we sing, the physical demand of our regular breathing rhythm must be overcome. Now, not only must we learn to breathe at our will and pleasure, but we must have complete command of the desire to breathe. Breath control then becomes in reality, control of the need to take breath and command its use thereafter.

Control is sought by daily practice in holding and sustaining chords until each singer in the group overcomes that physical rhythmic demand for breath.

Poise and grace, brilliance and power, speed and delicacy, understandable English, beautiful phrasing - all depend upon breath control

as the fundamental technique. This technique cannot be speedily acquired.

Breath control is not gained by rule but by daily practice. The time is never so opportune as the rehearsal you are conducting. Establish the habit of steady breath control applied to the singing tone. That tone must be sounding incessantly. Ensemble singers can do this by sounding the tonic chord of the key of "C" and sustaining the tone while the leader counts from one to ten, then to twenty, extending the count by five or ten up to fifty, which is a good average for one breath. The counting puts a demand upon the singers that they economize in the use of the breath and attain poise in control. This is one of the objectives towards which our efforts are directed.

Breath control is the basis technique upon which depends all good ensemble singing. Perfection is possible only through daily practice; even then, it contributes little unless it adorns good music with greater refinement. Refinement reflects culture; culture bespeaks long experience in perfecting fundamental processes. Refinement in tone and interpretation is our contribution to the eternal beauty of music.

B. Use of Vocalizes

A definite purpose for all vocalizes is absolutely essential if they are to be used successfully. The conductor and student must know whether the objective is the improvement of attack, eliminatiom of breath, development of legato, extension of range, or some other phase of choral technique,and must concentrate their efforts on the accomplishment of the objective.

A correct sitting posture is preferred if the class is large. This enables the director to look every student in the eye and know

what he is doing. It is absolutely disastrous for the class to stand to vocalize if the platform upon which the conductor is standing is not sufficiently high for him to see every student. The teacher should walk up and down the aisles occasionally, lean over to listen to the tone and check the posture of individuals.

No vocalize can be used exclusively for a particular phase of vocal development. The teacher in charge will adapt them according to his conception of their effectiveness. The specific purpose for which a vocalize is used depends largely upon the vowel and consonant combinations upon which it is sung. Every vocalize can be used to improve diction according to the vowel-consonant combinations.

C. Posture

The habit of correct posture is a vital element in good singing, important to health, and worthwhile from the standpoint of personal appearance. It includes an erect standing position, head and chest up, chest active, and ribs flexible. The right foot placed slightly forward, aids in balancing the body. The director should encourage a controlled relaxation, explaining that relaxation as applied to the singer does not mean a slumped, flabby, limp condition; but alert, supple, and firmly flexible.[1]

When seated the singers should lean slightly forward, away from the backs of the chairs, observing all they have learned about posture while standing. The music should be held just below the line of the eyes so that the vision of the singer is on a line with the director.

[1]F. Haywood, Universal Song, 4.

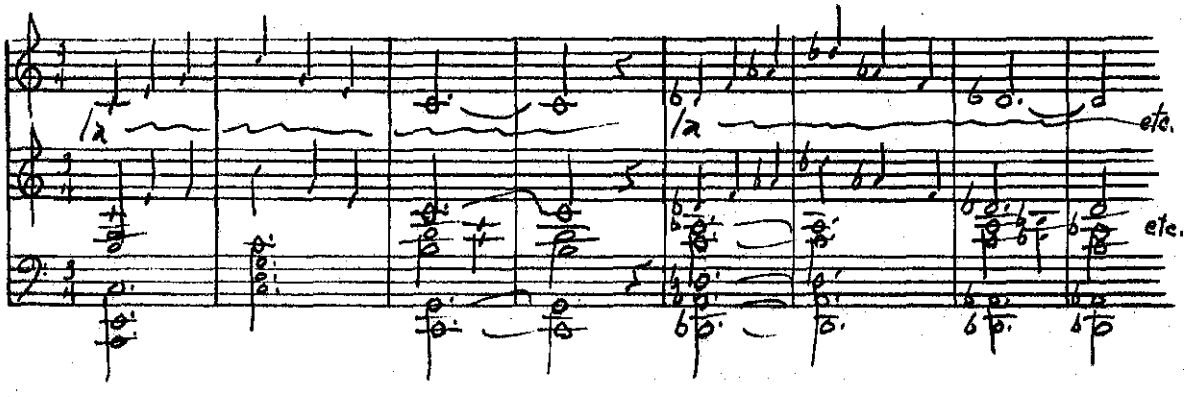
D. Breathing

To teach proper breathing have the students stand erect, expand their ribs automatically and muscularly without the use of breath - then with breath.

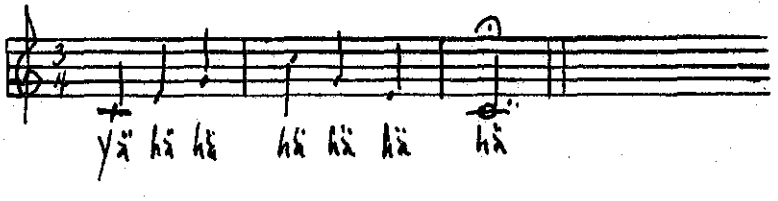
When a vacuum is created in the lungs, the air naturally rushes in. Students place their hands on their ribs, thumbs in the lower arm pits with fingers over the floating ribs.

Tell the students to expand to breathe. This expansion causes a vacuum and the lungs fill automatically. They then place their hands lightly on their backs at the waistline and observe the expansion there.

The ribs should remain expanded until the vacuum caused by exhalation makes it necessary for them to go back in their original position.

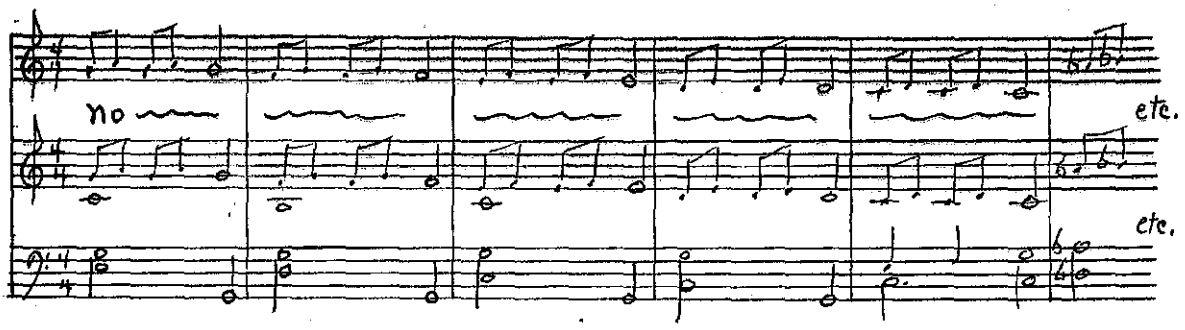


When used for legato singing use the minor as well as major mode.

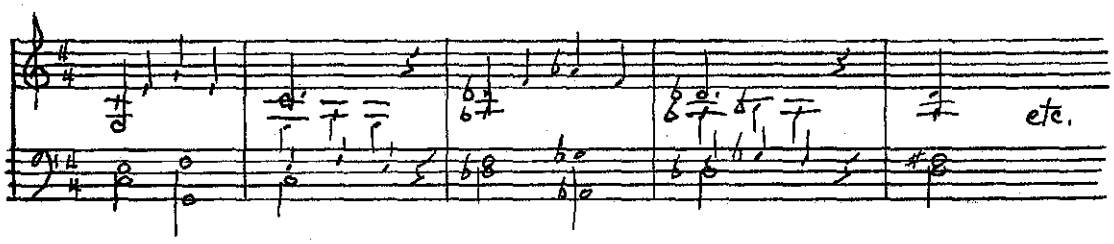


E. Tone

A clear, open, substantial tone of normal volume is the first tone to be developed in choral classes. After a few weeks of training in the use of this normal, natural tone the study of mezza voce and the big voice may be introduced.



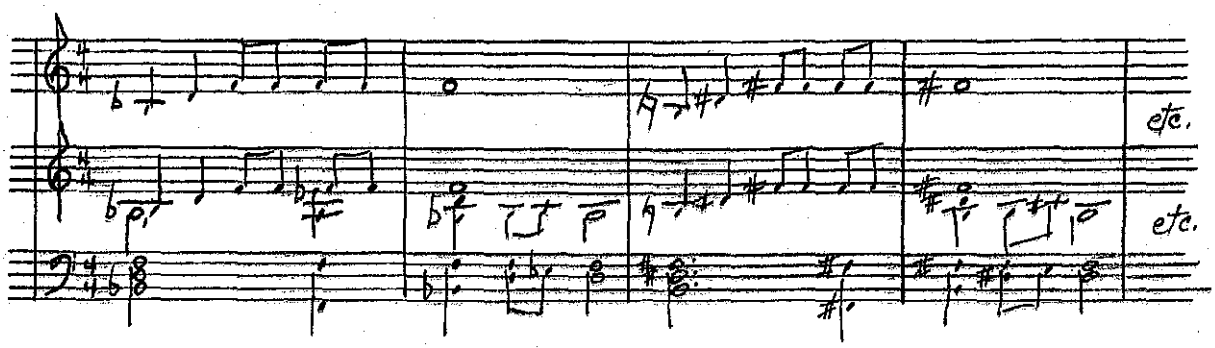
A fine exercise with which to introduce vocalizing. Develop legato and the use of normal, natural tone. Vary the vowels and consonants.



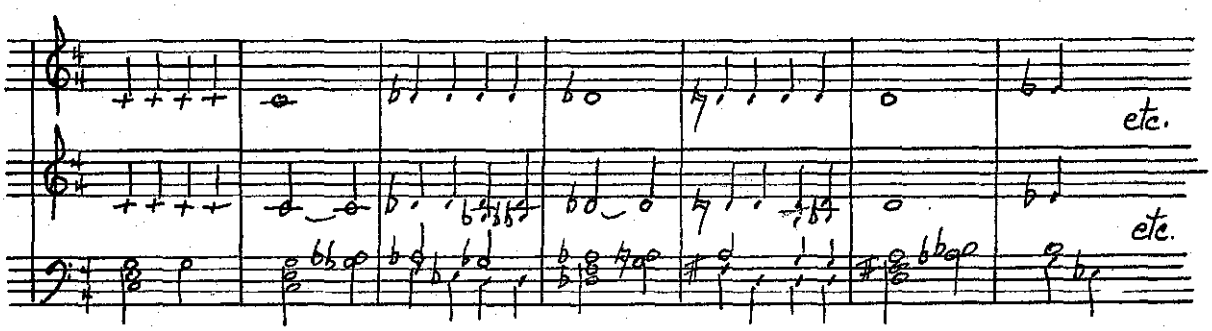
Resonance

"Hang" the breath in the masque. From a high pivotal point is developed resonance and the breath control which comes from properly established resonance. Sing from the "point" between the eyes down through the various cavities in the masque and the tone will be resonant

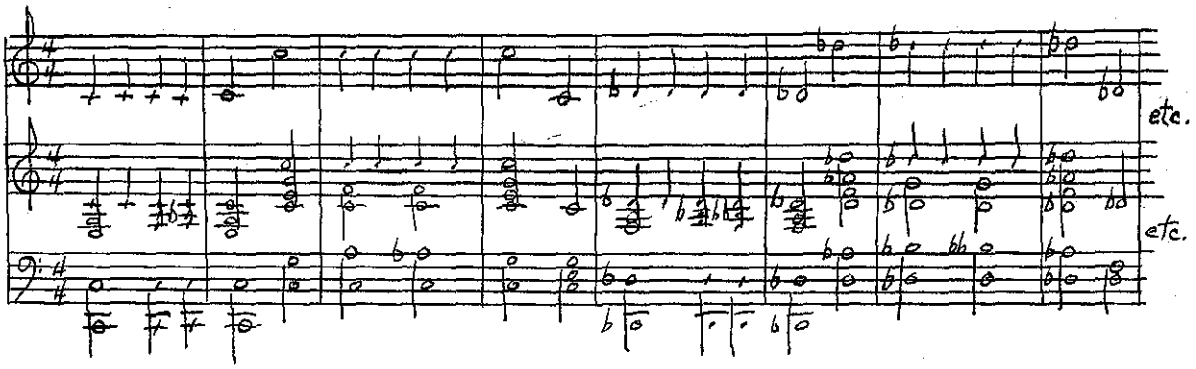
and free. The tone is not placed forward but must be focused in such a way that it will resonate forward. Tone is resonant only when it is free.



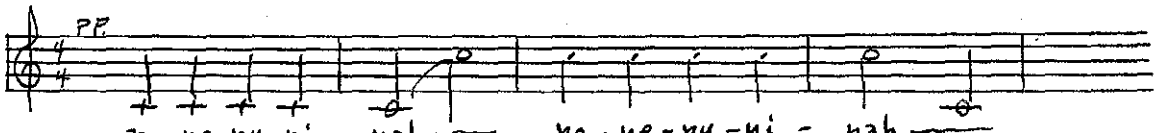
Repeated staccatos aids in getting forward resonance. Consonants, such as "m" and "n", should be used preceding the vowel sounds in order to secure tones which are resounded forward. (this should not become a habit)

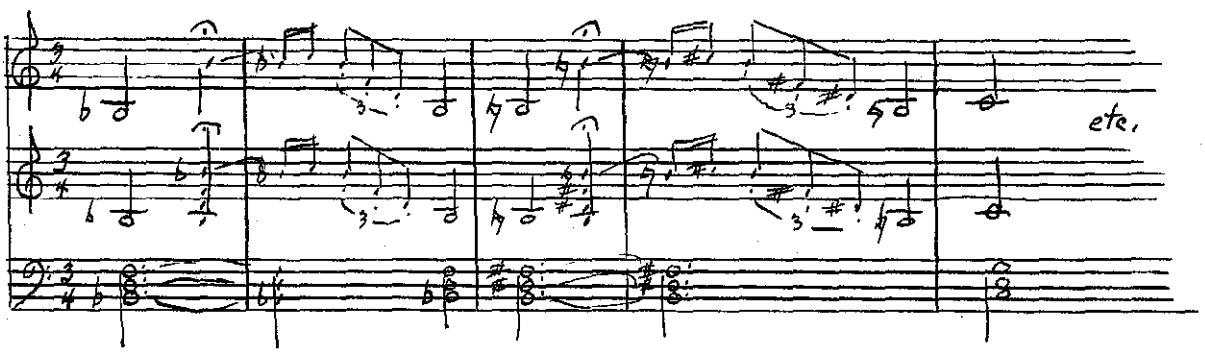


Vary vowels and consonants. This exercise, if sung semi-staccato, aids in the development of attack and release.



Reinforcement...keeping the tone on the same level while singing wide skips.



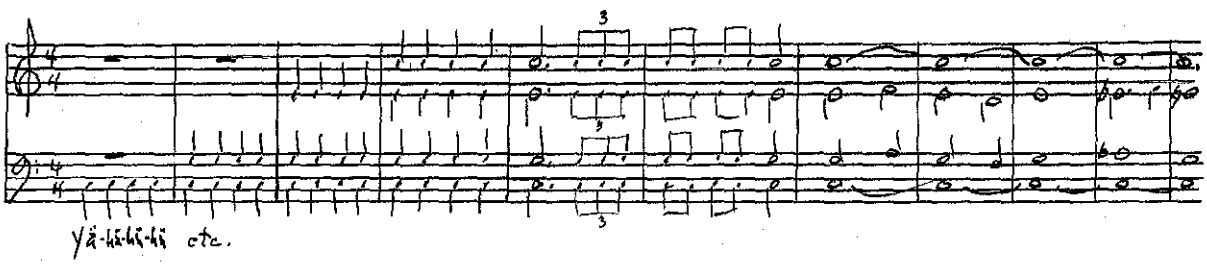


G. Legato - Staccato

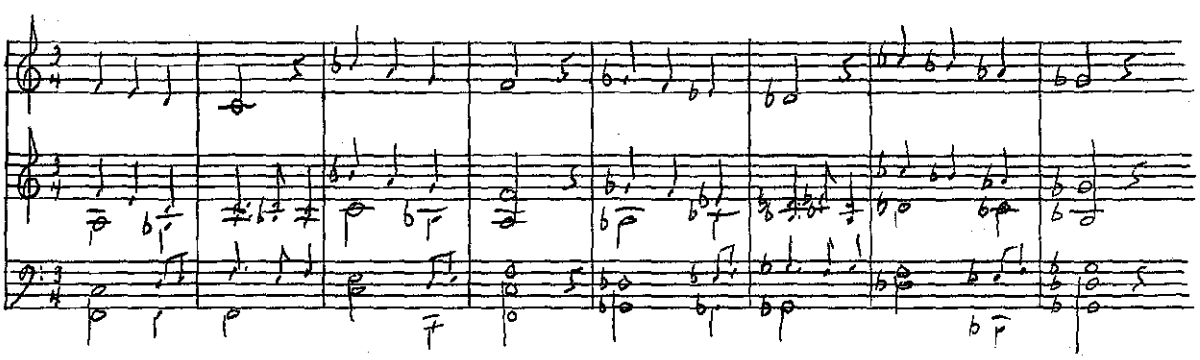
A well developed staccato tone is one of the most important vocal techniques. The forceful impact of this exercise assures solidarity of tone and rhythmic precision.

The legato passage following immediately after the staccato barrage accentuates the contrasting skills in breath support and tonal continuity.

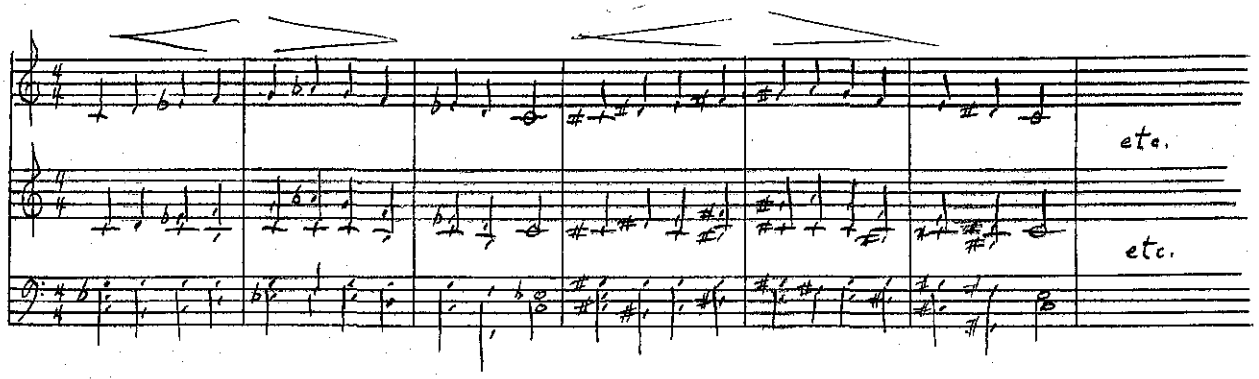
Transpose upward and downward by half steps.

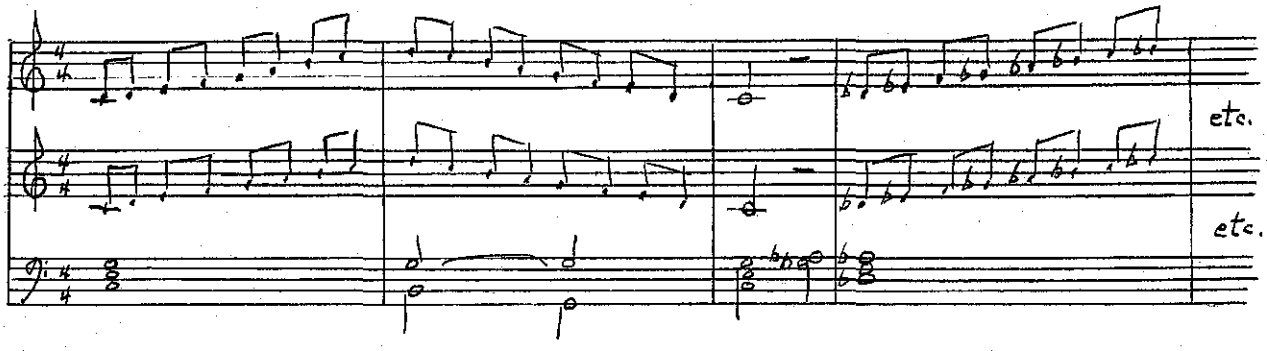


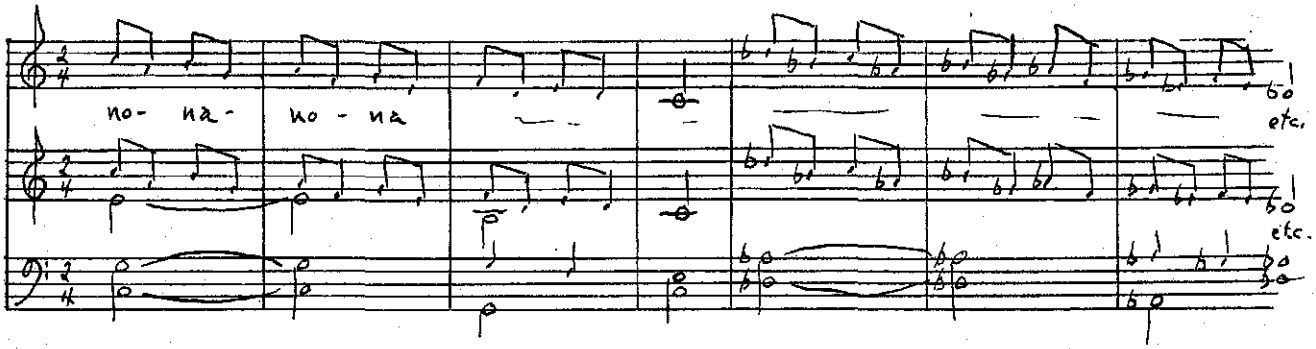
Legato



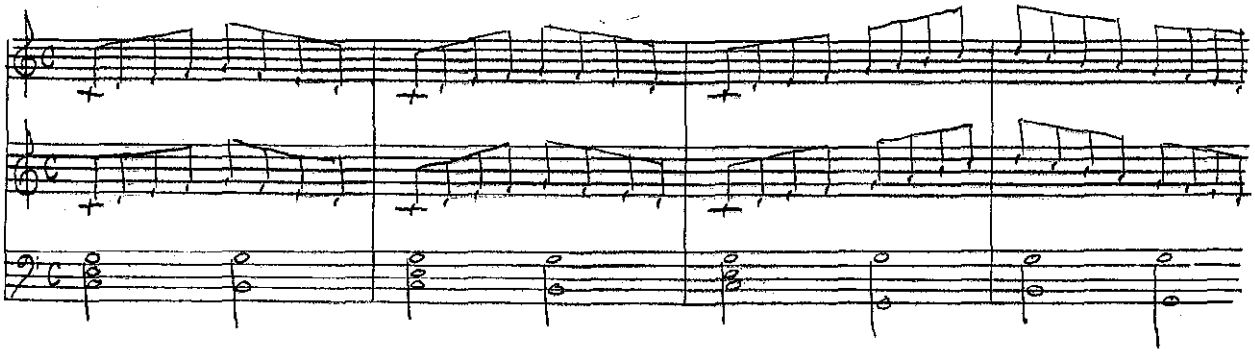
Crescendo and decrescendo - legato



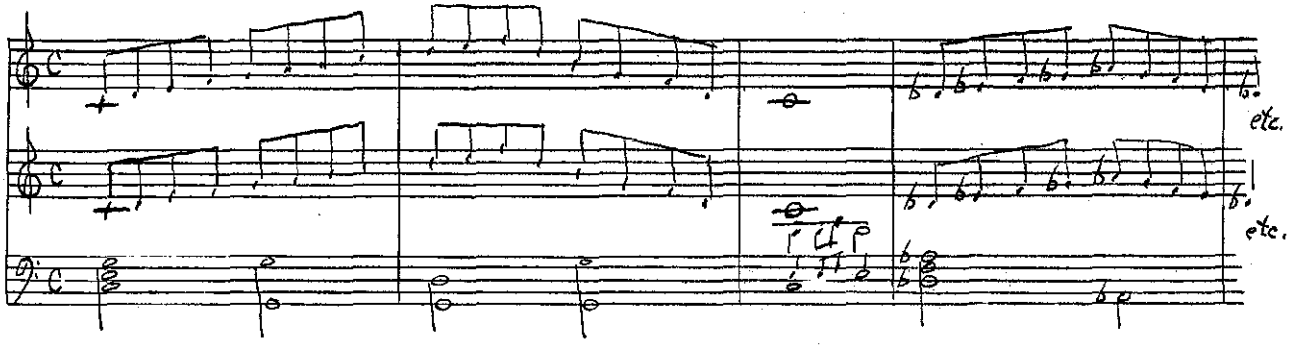




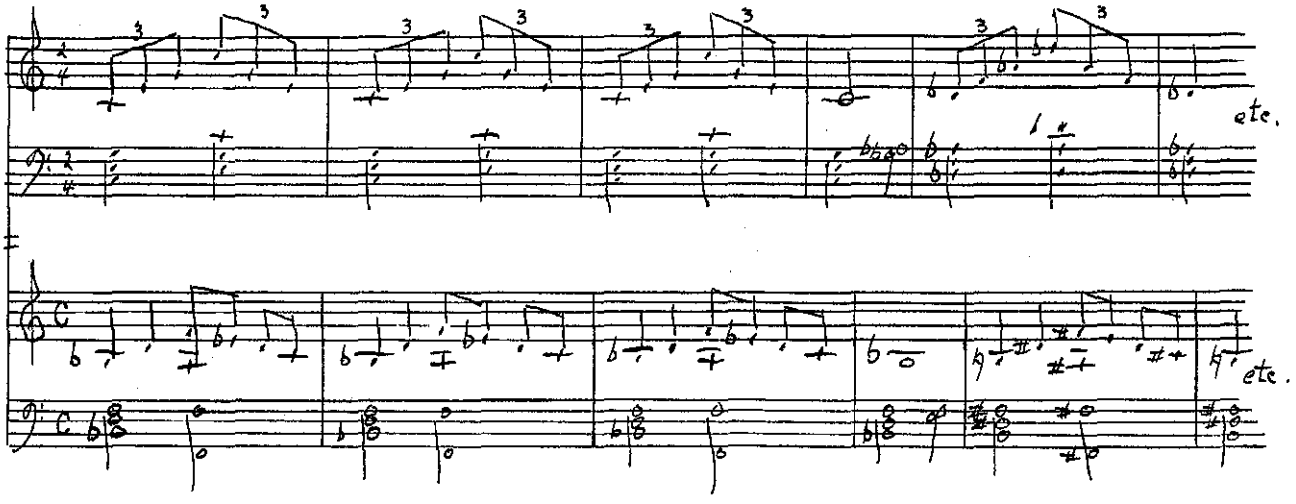
Range - Flexibility



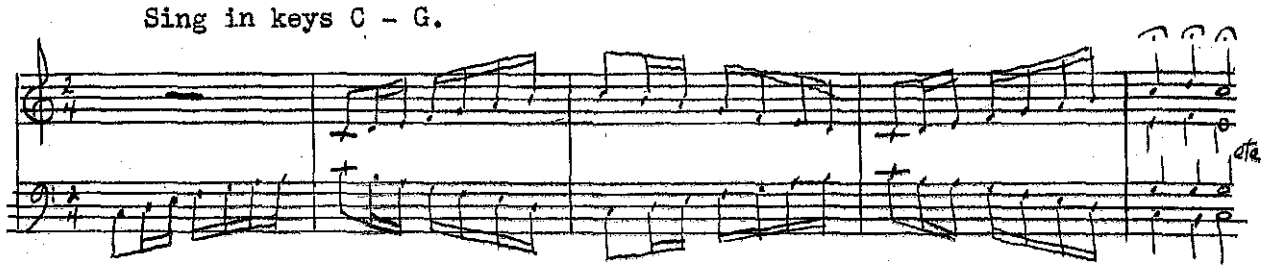
sing staccato - then legato



Sing rapidly with feather weight tone



Sing in keys C - G.



J. Diction

Clear articulation is one point upon which both conductor and singers deceive themselves. They imagine efficiency to exist in performance which, if tested by unbiased judgment, would be found woefully deficient. This lamentable imperfection is probably due to the impurity of the vowels or neglect of vowel quantity, and the lack of sharp, clear, initial and well-defined final consonants. Since these defects are so evident to every listener it is a wonder that singers and directors fail to overcome this vital shortcoming.

This defect is largely due to self-deception on the part of the conductor as well as the singers. The conductor deceives himself by dwelling in the realms of fancy, instead of living in the region of solid fact. He hears what he knows he should hear, or in other words, he mentally hears words and phrases because he already has them in mind.

Singers deceive themselves by imagining that in ordinary conversation they speak plainly, and if they sing as they speak they must be heard and understood. This is a complete fallacy, as not one person in a hundred sings words distinctly unless special pains are taken to make each word carry. To get clear, distinct, intelligible articulation

you will have to devote special attention to two things: (1) correct vowel quantity, and (2) distinct consonant delivery.[1]

Word exercises stressing "e", "r", and "s".

Me	Breeze	Blessed
See	Praise	Seed
Tree	Carry	Cease
Sky	Rest	Seize
Divine	Round	Showeth
Street	Rough	Righteousness
People	Rugged	Lasting
Redeemed	Rocks	Established
Between	Ragged	Dispersed
Almighty	Raskel	Remembrance
Majesty	Ran	Trusting
Glory	Alter	Commandments
Feed	Worship	Riches
Green	Slumber	Shall
Lead	Ever	House
Sweet	Surely	Ariseth
Steal	Mercy	Darkness
Restore	Morn	Gracious
Beneath	Earth	Compassion
Flee	Breathe	Foregiveness
Believe	Repose	Winds

[1]H. Greene, Interpretation in Song, 120.

"B" words and sentences

Big, bald, brawny, Ben's boat, bluffingly blocked Bad Bill's barge.

Beautiful, blushing Bertha, the belle of the ball.

Bluebells bend in the breeze.

Billy, Ben and Bert brought balls back from behind the barn.

"P" words and sentences

The proud, pleasing prince proposed to the pretty petit peásant.

Penny promtly passed pickled pears and peaches.

The pony pranced playfully past.

"R" words and sentences

'Round the rough and rugged rocks the ragged raskel ran.

"W" words and sentences

Winter winds went wailing by.

Vowel - "E".

eat, she, mead, beet, thief, piece, clique, deceive, cease, grieve, police, leisure, reel, feel, seal, heal, ceiling, meat, neat, theme, seen, leaning, beaming, kneeling and mean.

Sandstrewn caverns, cool and deep,
Where the winds are all asleep;
Where the spent lights quiver and gleam;
Where the salt weed sways in the stream;
Where the sea beasts, ranged all 'round,
Feed in the ooze of their pasture ground.

Arnold

"I"

it, bid, lip, tick, pity, pretty, busy, terrible, business, civilization, myth, spirit, women, civility, gibbet, syrup, syndicate, since, willing and minister.

The moving finger writes; and, having writ,
Movesbn; nor all your piety or wit
Shall lure it back to cancel half a line,
Nor all your tears wash out a word of it.

Khayyam.

"U"

put, foot, book, took, soot, today, sugar, cook, look, butcher,

pull, full, pulpit

And this our life, exempt from public haunt,
Finds tongues in trees, books in running brooks,
Sermons in stones, and good in everything.

Shakespear

"Aw"

awe, awl, saw, call, fall, laud, fraught, fought, because, paltry,

scrawled, gnaw, lawn

Light your footsteps fall for me
Walking on the shore.
Cool and still you call to me,
Call me evermore.

Wyatt.

"O"

odd, sod, rock, dog, got, shock, loss, God, horror, botany, coral,

sophomore, officer, torred, Boston, mock, moss, pomp, comma, not,

song, long, wrong and tongs.

Like young Shakespearian kings,
He won the adoring throng,
And, as Apollo sings,
He triumphed with a song;
Triumphed, and sang and passed along.

Johnson.

"Ah"

Ah, alms, ark, heart, father, farther, Arthur, Harvard, harp, darling,

garden, afar, partner, dart, tardy, farm, charm and star.

My spirit beats her mortal bars,
As down dark tides the glory slides,
And, star-like, mingles with the stars.

Anon.

"Uh"

up, rough, duct, plucked, judge, thumb, mumble, money, blood.

This is the bricklayer; hear the thud
Of his heavy load dumped down on a stone.
His lustrous bricks are brighter than blood,
His smoking mortar whiter than bone.
Wylie.

"Ur"

err, earth, myrrh, fir, fur, dirt, curb, purr, curt, worth, murmur, perverse, irksome, internment, incur, refer, furry, learn, earthen.

Then the lips of this poor earthen urn,
I leaned, the secret of my life to learn;
And lip to lip it murmured, "While you live,
Drink! for once dead you never shall return".
Khayyam

Two consecutive vowels

oasis, drawing, iota, go on, the ordeal, how awful, seeing the area of the isosceles triangle, preeminent, geography, reiterate, the attribute.

Diphthongs

"ei"

ate, save, day, aid, ale, ace, rake, fable, stay, amiable, date, jail, whale, sailing, may, sane, vain, maimed, remain and gray.

"ai"

eye, ice, ride, fly, side, cries, prying and flying.

"oi"

oil, poise, boy, doit, avoid, rejoice, coil, toiling and annoying.

XIII. Choral Technique

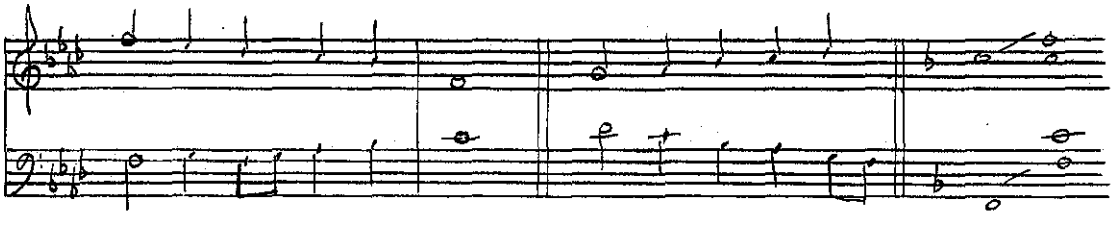
A. Balance

Drill the alto and tenor parts together as a choral axis around which the whole choral tone evolves. In Boys' Glee Club the choral

axis is the second tenor and baritone parts. If the interior parts are balanced it is easy to balance the other parts properly.

The extremely low altos (alto-tenors) may be used to strengthen the first tenor part or vice versa in working balance.

When there is contrary motion in the extreme parts be very careful about the ascending part that there isn't too much swell.



Extreme parts must move carefully in wide skips when a crescendo or sforzando is indicated. Let the inner parts carry the real sforzando.

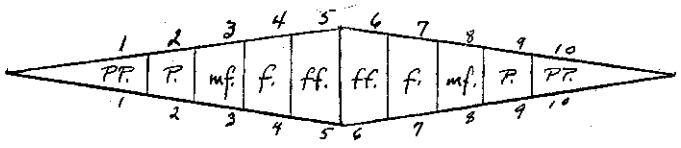
The weakest part must be taken as a basis of adjustment. Lack of balance is often due to one part, frequently the high tenors.

B. Scale passages

The execution of scale passages is difficult to describe. The terms "slight accent", "semi-staccato", and "slight detachment of tone", are all used to describe the desired effect to the students; yet they all miss the point to some degree. It is more of a stressing or "bearing down" on the beginning of the tone and letting up at the end. In an eighth or sixteenth note passage, the first note in each beat gets the stress. Many will not be satisfied with the results of such practice. "Too much staccato", "legato destroyed", are the final judgements often pronounced. But all will agree that vocal effects must be exaggerated if they are to be clean cut and perceptible in choral singing.

Therefore, it seems advisable to approach the problem in this way and then tone down the semi-staccato until the desired result is obtained.[1]

C. The dynamic panel



Proceed toward a climax; don't let the tone start where it should finish. To make a crescendo think of piano; to make a diminuendo think of forte.

D. Humming

There is great disagreement on the part of directors and vocal teachers as to the use of the humming tone. Most authorities agree, however, that its use is justified for securing special instrumental effects, but it should never be used as a vocalize or for improvement of tone quality.

Let it be said here that the use of too many instrumental effects, humming or otherwise, takes choral music out of the category of pure vocal style. Humming has become a fad, greatly overdone and abused. For this reason conductors should be cautious as to its use.

To secure a good humming tone the student should observe the fundamentals he has been taught for proper posture and breathing. With jaw relaxed, teeth apart,he hums "mi, re, do" on the pitches of "a, g, and f", thinking the tone vibrating (rumbling) in the head and nose.

[1]C.O. Waters, Song - The Substance of Vocal Study, 78.

The result is a resonant,vibrant tone, distincly felt in the head and nasal cavities. It is all important that the sensation be felt in the head and that the throat and jaw be relaxed. Repeat the exercise a half a step higher. Watch for relaxation. Humming should be as free as the singing of "ah". Tell the student to imagine he is singing "ah" all the time he hums. Do not have him hum loudly. Tell him to imagine a floating tone and always start the tone in the head. Changing back and forth from "m" to "ah" when singing a given tone enables the singer to make sure that there is no muscular restriction or tension and no sensation in the throat. This exercise is continued upward and downward from the middle range until the singers are accustomed to it.

E. Mezza Voce

The habit of using mezza voce on the upper tones of the bass and tenor eliminates voice strain and flatting.It aids in the development of ease of singing, flexibility, and tone quality.[1]

What is mezza voce? Recall the high tones of McCormick and Crooks. They are sung mezza voce, not purely falsetto, else they would sound like women's voices.

Mezza voce may be obtained by complete relaxation of the lower jaw and tongue. Imagine the jaw broken; let it drop down. The following exercises may help:

(1) Sound high "G" or "A flat" to the syllable "la" quickly and lightly five times - "la-la-la-la-la" and without the slightest effort. (The necessity for effort is sure proof of failure)

(2) Beginning with the upper "A flat", sing "do-ti-la-sol-fa-mi-re-do"

[1]F. Gescheidt, Make Singing a Joy, 47.

three times rapidly and light ly to the syllable "la", prolonging and swelling the last tone. (In swelling the tone avoid pushing; instead, imagine a larger space for the tone to vibrate. Think up not out.)

(3) Beginning at the same pitch with the syllable "la" sing the descending and ascending scales, holding the upper tone at the end. Repeat several times.

(4) Begin with upper "G" and sing as in (2) and (3).

(5) Begin with upper "F sharp" and sing as above.

(6) Sing from upper "F, E, E flat, and D" in the same way, always singing rapidly and very lightly with complete relaxation. It is impoetant that the mezza voce be carried all the way down the scale. This is a quick and effective way to secure real pianissimo low tones. Carrying the extremely light voice all the way down is also the quickest way to eliminate the "break" into the full voice, which many will experience. This break will gradually disappear with the right sort of practice.

Tenors and basses should make a habit of using mezza voce when the part becomes too high. This use of the voice is not always easily introduced to the boys of high school age. A light tone is not in keeping with their ideas of how a masculine tone should sound. A few may even term such singing "sissy" and effeminate and set up hazards which are very difficult to overcome. In spite of any difficulty, if the teacher will persist he will be more than repaid with his final results. Boys are likely to want to sing in an energetic and bombastic style. Patiently but surely lead them away from this type ofnsinging. Study radio programs and have them listen to broadcasts of some fine choral

organizations of male voices. The boys will get some idea of how beautiful light work can be and have a greater respect for it and more willingness to master such tone production.

F. Pianissimo

The more softly you sing, the more distinct must be the pronunciation of your words. The practice of mezza voce exercises will give the student a very clear conception of a correct pianissimo tone. In singing pianissimo, each voice should be able to produce a very soft, alive tone without weight or volume yet every word clear, clean-cut and distinct.[1]

G. Phrasing

The director is solely responsible for the shape, flow, and melodic line of the phrase. Make a minute study of the composition. Feel the broad rhythmic swing that enables you to think phrase-wise. Be careful of accents as measure accent often should be eliminated and every wrong accent distorts the phrase. The phrasing of some modern music is expressed through dynamics rather than melody.

H. Tempo

Keep the rhythm steady in proportion, avoid exaggeration and distortion. Uphold good taste and musicianship in dealing with retards, accelerando, syncopation, holds and rubato. Never stop the march of the song. Always maintain a feeling of motion, of going forward. Do not break the rhythm - even at the rests. In choosing tempo consider the text and musical structure. One cannot always be guided by the metronome marks - different editors publish different interpretations.

[1]G. Hinman, Slogans for Singers, 66.

I. Rubato

Rubato is a word that refers to the elasticity of phrasing; it is the give and take of the rhythm which the director feels within himself and is able to give to his singers. If effectively used, it adds an aliveness to choral music which nothing else can. The larger the chorus the less responsive it is likely to be to rubato passages.[1]

Rubato is very important. It evolves from the poetry and prose of the text. In speaking we accelerate in order to catch the attention and having arrested it we retard. A balance should br struck between picking up and slowing down. Accelerando is really a little exćited anticipation. To quicken the tempo without crescendo gives a fine effect. This requires that the crescendo be postponed until the accelerando is well under way. If both effects are used one cannot get the best results from either. The average director slows up while making a diminuendo. A rallentando without diminuendo (slowing up without softening) is difficult to do but a very effective interpretation.

J. Pitch

Pitch is a matter of vitality; of physical and mental alertness. Do not worry if your group sings badly off pitch at first. This will be overcome as they gain resonance and support.

Anticipate the pitch with the consonant. Be sure that the beginning consonant is sung on as hŭgh a pitch level as the vowel. It is well to keep in mind that a change of tempo, key, dynamics or style will all help

[1]H. Greene, Interpretation in Song, 167.

to counteract faulty pitch. If the group is singing legato, an abrupt change to staccato will tend to correct flatting. If singing with an accompanist, have him increase the bass part so that the fundamental tone may be more firmly established.

K. Interpretation

Different readings of the same work are entirely legitimate. We shouldn't let anyone lay down any certain interpretation except in traditional readings.

Interpret with the imagination.

Teach the number technically but let something from the depths of your feelings interpret.

Interpretation varies - don't always do the same thing. Get into the mood of the artist. He always assumes the mood of what he is doing.

Young singers should get the interpretation of a number as early as possible as they are likely to find adjustments hard to make after the music has been firmly set a certain way. No fixed rules can be established as to the teaching of interpretation; whether it should begin with the first reading of the number or postponed until the mechanics of the music are mastered. Many fine directors have worked both ways with equal degree of success.[1]

The writer has observed that a choral director who has a strong instrumental background is likely to make an instrumental approach, i.e., he demands the precision and accuracy of his choir members which one instrumentalist demands of another. He minimizes emotion and sentiment

[1] H. Greene, Interpretation in Song, 94.

saying that it comes quickly at mere suggestion after mechanics and good tone are mastered. The conductor whose musical background is outstandingly vocal is much more likely to demand interpretation along with learning the music. A vocalist usually reaches the interpretative stage of study quickly because it is such an integral part of the execution of the song. The instrumentalist has been forced to postpone the interpretative stage of study largely because of the technical problems of instrumental music. A happy medium is possible between these two extremes. It seems that a distinct effort should be made to partially read into the music the interpretation upon the first reading.

The conductor should give his singers a vivid conception of the choral effects either by singing them or by dramatic portrayal. The facial expression, posture, and dramatic action of the director greatly encourages the emotional response of the students. Students sometimes have to be startled into interpreting a number dramatically. All exaggerations, grimaces and extreme methods of the director which are used in rehearsal are absolutely out of place at a public performance. Interpretation must be well set by that time. It should no longer be necessary to go through extreme gyrations.

CHAPTER VII

MUSIC APPRECIATION I

First in importance among the theoretical offerings in high school music is the course in appreciation. While all forms of musical instruction should lead to a finer appreciation of the art there is a need for a specific course in which the student is placed in an atmosphere of good interesting music; much of which is beyond his ability to perform and to receive expert direction in discovering for himself those qualities which have made the composition to which he listens important contributions to culture. The course should consist of a study of great musical literature utilizing living performance as well as reproducing machines and radio. It should include a consideration of form, history, biography, esthetics, and musical discrimination - with the development of taste a primary objective.

Music appreciation too often degenerates into a purposeless period of playing records and inducing nothing more than vague, pleasant, day-dreams on the part of the students. Too much stress on the technical is a sure damper on enjoyment, yet active listening must be insisted upon, with recognition and discussion of vital factors in each lesson. The course should not only stimulate the imagination and emotions but the intellect as well.[1]

The true teacher of appreciation must have a vital interest in the wide concerns of humanity and needs a mind stored with truths outside, as well as within the field of music.

Appreciation should develop the ability to hear music in its own terms and not as association with other experiences.

Appreciation of music is the process of developing an awareness of the composer's objectives and the interpreter's artistry.

Specific objectives

To develop an acquaintance and appreciation for the representative works of the different periods of musical development and the media through which they are presented.

To promote a correct habit of listening, ancd a right balance

[1] C. M. Dennis, Syllabus on Secondary Music Education, 30.

of analytical and emotional response.

To develop musical judgment and descrimination as a basis for the evaluation of the volumes of music heard over the radio and elsewhere.

To familiarize the great mass of students with musical literature who do not contact music through participation in musical performance.

General suggestions

The purpose in formulating this course of study is to give sufficient choice of procedure, material and sequence to enable one to make a psychological approach to the subject.

Look at the music from the students point of view.

Proceed from program music to absolute music; from the concrete to the abstract.

Begin with contemporary music which is familiar or rather which has a familiar musical idiom in the students' experience.

Popularize the course first - then deepen it.

View music intrinsically first, historically second. Select the number which will appeal to the emotions and immediately arouse the interest, then go back to sources, folk music, or the historical approach. The historical approach has the advantage of a logical step by step procedure but makes the psychological approach almost impossible.

Present only music from which something can be taught. All factual learnings which evolve must be incidental, the emphasis being primarily on the music. Try to vitalize the subject. It is a well established fact that people do not forget vital experiences; the things which they forget are facts.

Select material which will lead to other desirable content and which will build up an increased understanding of music. Similarity and contrast is one of the most interesting ways of prsenting material. However, this comparative method sometimes makes demands on students for which they are not ready. It necessitates background.

Analysis should be very general before the music is heard, just enough to point the listening. Analysis can be more minute after hearing the music. People cannot state their deepest emotional reactions. The finest discriminations disappear as they are talked about. Over-analysis kills spontaneous response. Some music is so intimate that an emotional response should not be asked for.

The making of detailed note books is not recommended as a class project. It requires too much time and energy which should be devoted to the hearing of beautiful music. Usually if a student makes a fine note book, he learns to make a note book. A referance note book may be kept for the student's notations but it is for his own use and the teacher should pay little attention to it and the grade given for the course should not depend upon it.

As for grading, the love or appreciation, as was stated before, of a subject cannot be taught. It can, however, be inspired and stimulated through the method of teaching and the materials. Increased appreciation is difficult to measure. It can be estimated best through the attitude and responsiveness of the student. Emotional responses cannot be tested - at least at present.

Tests are of minor importance. Emphasis should be on the music, not on the facts learned about music. Listen to music not previously heard and write concerning its identity, form, and other musical elements.

Written reports on radio and concert programs may indicate progress but should not be regularly required. Attendance and punctuality should be considered.

REALISM

Program music attempts to describe - to tell a story - or to paint a tone picture. Realism in music should not be considered as that which deliberately avoids describing the beautiful, but rather that it implies music which is definitely objective.

Type Lesson I

Material : "Skyscrapers" . . . Carpenter

A. Reasons for selection

1. Better music than much of a similar type
2. Better than Gershwin
3. Carpenter writes more thoughtfully
4. Gershwin leads to more Gershwin
5. "Skyscrapers" leads nicely to "Pacific 231" and that leads to Strauss
6. "Skyscrapers" shows mechanical influence

B. Analysis and description of music

1. Three ideas - work, play, and work

(form) A B A

2. Mechanical life of average city, building of tall buildings, riveting, etc., close of day - diversions...return to work (music here has great power)
2. Descriptive and realistic content to be discerned by students.

Complexity of rhythms - Times Square at the Rush Hour - dissonant type of harmony - Carpenter scores instrumentation in such a way to bring out desired dissonance - uses "Massa's in de col', col' ground' and "Yankee Doodle"

C. Pictures to illustrate mechanics in art

1. Fortune magazine
2. Color magazine

D. Poems to illustrate mechanism in poetry

1. Sandberg, Carl. "Smoke and Steel"
2. Sandberg, Carl. "Skyscrapers"

E. Suggestions

1. Before the music is heard do not give the title or specific information concerning the music. Begin the lesson by saying that you would like to have the students keep three questions in their minds - What country is the music from? What period of time does it depict? What is represented?

2. Students must give musical reasons for all of their answers - this necessitates style and analysis. After the music is heard, the teacher gets the pupil responses: angular melodic line; jazz; modern age; mechanical sounds; or music of the city.

3. Further discussion of the music will bring out student reaction to music and, without fail, the teacher may lead them to the correct naming of the composition and many facts will be unfolded concerning realism at this point. Ready made definitions often include more than the students understand at a time.

5. It is well to plan the lessons on "Skyscrapers" so as to have time left before the period is over for the students to hear some beautiful, tranquil music. "Prelude to Act I of Lohengrin" may be suggested. It gives a complete release from all realism. The students learn from their own experience that music is meant for release.

Type Lesson II

Material:

Richard Strauss, "Till Eulenspiegel's Lustige Streiche"

A. Reasons for selection

1. Presents a typical first lesson of the deductive type in music appreciation which conveys the type of procedure most likely to create immediate interest in listening to music.

2. Begins effective listening habits wherein the student may discover that fine music can be meaningful to him.

B. Analysis and description

1. Preliminary discussion and preparation - the three important themes should be written on the blackboard.

Instructor: "The music you are about to hear concerns a legend. How do all old-fashioned fairy tales begin?"

Response: "Once upon a time..."

The instructor then plays on the piano, music of the first two measures which represent "once upon a time...". The class observes that the melody is a downward line and purely in the character of an introduction.

Instructor: "Since this is a story, you would expect to be told "once upon a time there was a person". The next theme describes this person. (play Till theme)"From listening to the music, describe the kind of person he is".

Response: "Mischievious, cocky, etc.". Class observes upward line of melody.

Instructor: "The next music is the prank theme which is always associated with Till's adventures". (play on the piano) Class observes characteristics of theme and that it is virtually the "Till" theme in a different rhythm.

Instructor: "This whole story is told by the varied use of these themes". Play the leap suggesting Till's mounting his horse and jogging along the road. Class understands Till is enroute to the market place. Tell them to listen for what happens when the record is played.

Play monk music at piano. Class decides that it is church style and discovers that it is prank theme material. It suggests Till disguised as a monk.

Other numbers that may be included in this topic are:

Carpenter, "Adventures in a Perambulator"
Strauss, R. "Salome's Dance"
"Death and Transfiguration"
"Die Fledermaus"
Honnegger, "Pacific 231"
Borodin, "On the Steppes of Central Asia"
Gershwin, "American in Paris"
Schelling, "Victory Ball"
Stravinsky, "Petrouchka"
"Fire Bird Suite"
Grofe,"Grand Canyon Suite"
Moussorgski, "Boris Godounoff"
"Hopak"
"Night on Bare Mountain"
"The Flea"
Whithorne, "New York Days and Nights"
Jansen, "New Year's Eve in New York"

Janssen, SSkyward"
Koenemann, "When the King Goes Forth to War"
Kramer, "Last Hour"
Felman, "Boots"

Impressionism

Characteristics and background

Avoids the realistic, the obvious, and is concerned with the subjective impressions. The music is veiled, vague, and shimmering. The harmonies are based upon the whole tone scale and express polytonality and atonality.

> The impressionistic artist tries to put on his canvas the truth of what he sees before him, not what he knows to be there. For example, on looking into a flower garden, he simply sees bright spots of color, not the exact form and color of each flower...He paints his impressions of these things. In painting objects he paints what he can take in at a glance.[1]

The purpose of the impressionist is to suggest; to stimulate the imagination of the hearer so he will receive an impression somewhat like that of the composer. The purpose of the realist is to represent things. The difference between realism and impressionism may be compared to photography and painting. The realist is the photographer; the impressionist is the painter.

The lines in painting and music are vague, indefinite and blurred; not sharply defined as in realism. The emphasis is upon the atmosphere surrounding the subject rather than upon the subject itself. The emphasis is not upon detail but upon the effect as a whole.

Realism is objective while impressionism is subjective. It is more abstract than concrete. Impressionism does not completely diregard form but it subordinates it to atmospheric effect. It is intangible,

[1] Mabel Glenn and A. Lowry, Music Appreciation for Jr. High Schools, 39.

illusive and diffused.

The founder of the Impressionistic School was Claude Debussy. He and Monet were fast friends and lived together for years. Debussy attempted to gain the effects in music which Monet gained in painting. He used musical means and devices which paralleled the means and devices used by Monet.

Monet and the Impressionistic Painters	Debussy and the Impressionistic Composers
Used only pigment. There was no mixture of colors but a color fusion was gained by placing daubs or strokes of pigments side by side which blended when viewed from a distance.	Used the whole tone scale which made possible the departure from the definiteness of a key center. They used chords side by side, which, according to traditional rules of harmony, were unrelated.
Only short strokes of the brush were used. There were no broad sweeping lines.	The meodies were fragmentary, not long and sweeping as in Wagner.
	The flow of the music is in the underlying rhythm. The demand for fusion and blend necessitated the discarding of sharply accented rhythms.

Outstanding composers, painters, and writers of the impressionistic period.

Composers	Painters	Writers
Debussy	Monet	Mallarme
Delius	Manet	Lowell
Ravel	Renoir	Sandburg
Honegger	Degas	Ghil
Vaughn-Williams	Turner	
Griffes	Whistler	
	Pissaro	
	Seurat	
	Cezanne	

Type Lesson III

Material:

Debussy, "Afternoon of a Faun"

A. Reasons for selection

1. Presents an introductory lesson on Impressionism in music as related to art and literature of the same style.

2. Shows a typical lesson of the inductive type.

B. Materials required

1. Copies of various impressionistic paintings including examples such as "Westminster" of Claude Monet and others by similar artists.

2. "Paraphrase by Edmund Gosse of the Ecologue of Mallarme" Found in Analysis section, What We Hear in Music, Faulkner, 289.

C. Preliminary discussion and preparation

1. Instructor displays impressionistic paintings to class with brief explanation.

a. Impressionism began in France characterized by sudden increase in color effects as such, rather than design, balance or meaning.

(1) Wished merely to suggest, not represent.

(2) Wished lines to be blurred, indefinite, vague, and not sharply defined.

(3) Wished emphasis on atmosphere surrounding the subject, not the subject itself.

2. Instructor describes influence of Monet, impressionistic painter, on Debussy, a French composer. Debussy attempted to achieve the same effects in music.
3. Instructor directs class to enumerate the most definite effects in music and how a composer would probably destroy them.
    a. Rhythmic patterns flow and fuse, not sharply accented.
    b. Melodic line short, irregular, not broad, and sweeping.
    c. Whole tone scale used to destroy key feeling. Use of higher, more dissonant overtones in unrelated chords.
    d. Subordination of brasses to string and woodwind for softer effects.

Playing of the record "The Afternoon of a Faun," Debussy.

1. Students listen quietly with no interruption in playing both sides of the record.
2. Discussion may or may not follow, depending on the mood of the group after hearing the music.

Other numbers of similar material:

Debussy:-

"Maiden With the Flaxen Hair"
"Reflections in the Water"
"The Engulfed Cathedral"
"Children's Corner Suite"
"Boating"
"Gardens in the Rain"

"Island of Joy"
"Estampas"
"Arabesque #2"
"Clouds and Festivals"

Delius:-

"Summer Night on a River"
"In a Summer Garden"
"The Walk to Paradise Garden"
"On Hearing the First Cuckoo"
"Pelleas and Melisande"

Griffes:-

"White Peacock"

Ravel:-

"Jeux d' Eau"
"Bolero"

Type Lesson IV Waltz Unit

Material: "Mother Goose Suite - La Valse", Ravel

A. Reasons for selection

1. May be used preparatory to the introduction to the symphony.

2. Links up nicely with Impressionism since "La Valse", the first waltz of the unit, is by Ravel.

B. Other material to be used.

"Waltz of the Flowers," Tschaikowsky - a programatic waltz

"Invitation to a Dance," a concert waltz

"Waltz from Fifth Symphony," Tschaikowsky - a symphonic waltz

"Minuet," from a symphony

"Scherzo," from a symphony

C. Background

Ravel stresses instrumental and orchestral color. His creative gifts are subordinate to his manipulative skill with the orchestra. A creative gift is expressed in terms of melody, rhythm and harmony. Orchestration skill comes later. Ravel's greatest skill is his handling of the orchestra. His harmonic works are strongly influenced by Debussy.

D. Analysis and description of "La Valse"

1. The waltz rhythm is not heard at first but begins with a kind of primitive beat.
2. It evolves resembling a Viennese waltz.
3. There is a shifting of tonalities.
4. The waltz rhythm is finally played with powerful syncopation ending in a violent upheaval at the last.
5. The music of "La Valse" is superior to Ravel's "Bolero." The "Bolero" has only orchestral variety; "La Valse" is superior in harmonic, melodic, and rhythmic variety.

E. Suggestions

1. Teacher points the listening before playing "La Valse." This does not mean a long story or prolonged explanation, but remarks somewhat like the ones following will suffice:
   "Keep the following in mind as you listen to the music:
   What do you think is represented?
   "What are the musical means by which the composer has represented his ideas?
   Contrast the beginning of the composition with the end."

2. The instructor may play the "Bolero" at this point; the students contrast the two and discover for themselves which is more desirable musically. This encourages critical listening and develops sensitivity in musical taste.
3. Other suggested numbers of the waltz unit may be taught now if the teacher wishes to lead to the introduction of the symphony through this unit.

Warlock

"Corpus Christi"

Scott

"Lotus Land"
"Valse Caprice"

Palmgren

"May Night"
"The Sea"

Respighi

"Pines of Rome"
"Fountains of Rome"

Hageman

"Do Not Go, My Love"

Scriabin

"Etude"
"Poem"
"Poem of Ecstacy"
"Poem of Fire"

ROMANTICISM

(Late 18th and early 19th centuries)

Similarity and contrast lessons may well be used in teaching Classic and Romantic music. For that reason, the introductory material of this unit is presented comparatively.

I. General Characteristics

At no time is a movement purely classic or romantic. It is only relative. It can only be said of different periods, "The emphasis was upon..." The Classicist was more likely to

stress form. The Romanticist adhered to definite form but he adapted it to his content. Haydn did not always follow sonata form. Mozart was more rigid. He adhered more closely to traditional form. The understanding of form as a definite mould in which composers poured their musical ideas applies to the classic era but is much too limited for all periods that follow.

The more important understanding or idea of form here stated will have to be taught rather indirectly and over a period of time. No matter what may happen to music--melody may wane, harmony may become dissonant and rhythm imperceptible--a musical work must have coherence. Generally speaking, coherence is the form of the music. A student is gradually led to see that form, in a broader sense, is developed by the nature of the content of the music, that all music has form although unlike the clearly outlined form of the classical period. Form is balance. It is logical, coherent organization of musical material. This understanding of form in music was gradually introduced by the composers of the Romantic school and very generally accepted by everyone since that time.

An interesting comparison may be drawn between the composer and the novelist. To work from theme to form in music parallels working from character to plot in writing. Mozart definitely worked from theme to form. Beethoven, like the

novelist who thought first in terms of the plot and then developed the characters who would fit the plot, took the big idea and made his themes fit it.

The De Capo aria of the Classic opera definitely held up the development of plot in opera. Beethoven found the same difficulty with the sonata form. The recapitulation held up the dramatic development of the symphony.

Classic composers emphasize	Romantic composers emphasize
1. Form	1. Content
2. Technique	2. Expression
3. Pure music	3. Program music
4. Indoor feeling	4. Out-of-doors feeling
5. How to write	5. What to write
6. Technical qualities	6. Emotional qualities
7. Personal feelings restrained	7. Freedom of thought and feeling
8. Content poured into definite form	8. Form developed by nature of its content
9. Highly developed sonatas and symphonies	9. Short piano compositions and the art song

II. Suggested Material for Contrast Lessons of the Classic and Romantic Periods

"Piano Transcription of the Little Organ Fugue in G Minor," by Bach

Contrast with a Chopin ballad or nocturne

"Overture," "Suite in D Major", Bach
Contrast with "Midsummer Night's Dream" or "Der Freishutz Overture"

"Minuet in G Minor," symphony by Mozart
Contrast with "Third Movement" - Third Symphony of Brahms or "Minuet," Seventh Symphony of Beethoven

III. Introducing the Symphony

Entire symphonies are not generally recommmended in this course of study for Appreciation I. However, if the teacher is so skillful in his presentation that he arouses the interest of the students and creates the demand for symphonic music, there is no reason why entire symphonies cannot be taught in this class.

A background for symphonic music is necessary. It does not need to be a background based on the knowledge of the forms which lead up to and include the sonata form. Some understanding of these forms is desirable but not absolutely essential. The essential background is the ability to listen. Listening that has been directed to thematic material, harmonic, idiom, and rhythmic characteristics through a great deal of program music. This type of listening is the fundamental preparation to the hearing of symphonic music.

In program music, students have been dealing with the objective and concrete. In symphony material, they go to the more abstract and subjective.

Try to get the idea over that just as a composer expresses a picture of an object, so he can express an idea or an ideal--something intangible--through music.

IV. Beginnings of Elementary Musical Forms

A. Rondo form developed simply

Material:- "Rondo Capriccioso," Beethoven
"Rondino" Beethoven

B. Overture--use broad explanation only

Material:- "Lenore Overture," Beethoven
"Fidelio Overture," Beethoven

C. Sonata--it is not necessary to be detailed in the definition of a sonata. A broad statement will suffice.

Material:- "Sonata Pathetique," Beethoven
"Moonlight Sonata," Beethoven

D. Art Song--demonstrate the difference between the through-composed song and the strophic song, emphasizing the greater musical possibilities in the through-composed song. The possibility of a perfect union of music and text. Use a number of songs and arias to illustrate all types of voices.

PROGRAM MUSIC

I. General Suggestions

1. When possible, read the selection of literature which inspired and music.
2. Give incidental and explanatory remarks.
3. Write principal themes on blackboard.
4. Play themes on piano.
5. Draw attention of the students to the themes as they occur in the musical selection.
6. Use scores, if available.
7. Draw from the students whether the music is Realistic or Impressionistic.

II. Suggested Material:-

Dukas, Paul. "Sorcerer's Apprentice"

Powell "Banjo Picker" and "The Clowns"

Ippolitow-Iwanow "Caucasion Sketches"

Rimsky-Korsakoff "Scherherazade Suite"
"Flight of the Bumble Bee"

Sibelius "Finlandia," "Valse Triste," "Swan of Tuonela"

Smetana "The Moldau"

Tschaikowsky "Nutcracker Suite," "1812 Overture"

Albeniz "Holiday in Seville," "Iberia"

Bizet "L'Arlesienne Suite"

Saint-Saens "Omphale's Spinning Wheel"
"Dance Macabre"
"Algerian Suite"

GRAND OPERA

I. General Suggestions

1. Select a colorful opera for the first one.
2. Draw attention to the source of the libretto.
3. Speak of famous artists, past and present, who have appeared in the opera.
4. Recognize voice qualities - types of voices.
5. Place outstanding portions of the arias on the blackboard.
6. Outline the story and characters of the opera, settings, and period in which the plot is laid.
7. Give a short explanation of each selection as it is played.

II Suggested Material:-

Bizet "Carmen"

Puccini "La Boheme"

Verdi "Rigoletto"

Wagner "Lohengrin"
"Tristan and Isolde"
"Parsifal"

III. The "Ring"

The "Ring of the Nibelung" which includes the "Rhinegold," the "Walkyrie," "Siegfried," and "The Dusk of the Gods," has been drawn from the Scandinavian Eddas and the old epic of the Nibelungenlied. The great master, Richard Wagner, so changed and amplified the plot and modified the characters to meet his dramatic purposes that, according to Lavignac[1], he has literally produced a Wagnerian mythology.

In order to teach the "Ring" the teacher must have a wealth of information at his command. The most deadly type of teaching would evolve relaying this information to the students, but truly inspired teaching can introduce it in so subtle a manner at the psychological moment that at the end of the lessons on the "Ring" the students have acquired an amazing background, yet the emphasis throughout has been on the music itself.

Before attempting to teach the "Ring" the teacher should be steeped in Wagner. He should be thoroughly familiar with the story as it evolves throughout the music drama. More than that, he should be absolutely sure of the leading motives and the principal places where they occur. Even this is not enough. The teacher himself must be re-inspired at the grandeur and the beauty of this immortal music which grows in new and deeper meaning with repeated hearings.

[1] Lavignac, The Music Dramas of Richard Wagner, 98.

In the last analysis the teaching of the "Ring" is largely dependent on the personality of the instructor. A teacher may be exceedingly glib of tongue, may recite the stories with great fluency, may point to the motives as they occur with unfailing accuracy and yet may fail utterly in presenting the "Ring". Back of all this teaching must be a sincere and exceedingly keen interest and love of the music itself and the tremendous urge to pass on to others the same high regard and enthusiasm for it. In such a frame of mind the teacher inevitably commands the interest of the class from the start, holds their attention throughout and leaves them at the conclusion of each lesson eager for a continuation of the same music. Unconsciously they take on the enthusiasm of the teacher.

In music appreciation classes where the students meet daily, they should be given an opportunity to do a certain amount of research in connection with the "Ring". If sufficient interest has been created from the start, a natural curiosity as to the sources of the libretto will lead to outside reading along that line. Since the story is extremely involved from the standpoint of characters and plot, students should read one or more books describing the "Ring" simply to get the story firmly in mind.

The Victrola Book of the Opera can rightly be considered as the basic text for the study of the "Ring". Here important themes are listed and the story described in conjunction with the records.

Most school libraries have a number of excellent biographies of Wagner, the man, the composer, and the philosopher. From class

discussions concerning the composer of the "Ring" students should be encouraged to read these books and to become familiar with this great artist.

Those who are especially interested in the orchestra and orchestral instruments should be told of the gigantic orchestra employed by Wagner and also of the "Wagner tuba" which he invented to play leading motives of "Valhalla" and "The Walsungs". With this stimulus one or two may decide to read about these things and report to the class.

In so far as possible, the outside research should be made of vital interest, the ideal being to encourage the students to do the things because they <u>really</u> want to.

FOLK MUSIC

A. Background

Folk songs of the various countries are as different, one from the other, as the customs, literature, art, appearance, costume, and even food. Folk music expresses the thought, emotions, and life of the people. It is the source from which Nationalism in music has sprung.

B. General influence on folk music

1. Climatic conditions
2. Topography of the country
3. Politics and religion
4. Economic status

C. General characteristics of folk music

1. Strong, short melodies
2. Vigorous rhythm

3. Balance of form
4. Origin
5. Simple harmonies

D. Specific characteristics of folk music

1. Individualistic rhythms
2. Occupational activities
3. Texts of songs peculiar to each country
4. Peculiar use of certain scales and harmonies
5. Folk instruments
6. Types of folk dances

E. Suggested material

American Negro
"Ezekiel Saw de Wheel"
"Hear de Lambs a Cryin'"
"Balm in Gilead"
"Git on Boa'd, Li'l Chillun"

American Country Dances
Quadrille - "Virginny Shore"
Virginia Reel - "Pop Goes the Weasel"
Sicilian Circle - "We're on the Road to Boston"

American Popular Songs of the Past
"After the Ball"
"Where Did You Get That Hat"
"She Was Bred in Old Kentucky"

American Indian
"Chant of the Snake Dance"
"Chant of the Eagle Dance"

Spanish and Mexican
"Jota"
"A Cuba"
"Cielito Lindo"
"Estrellita"

England, Scotland, and Ireland
"Scots wha' Hae"
"Loch Lomond"
"Comin' thru the Rye"
"The Wearin' of the Green"
"Killarney"
"Drink to Me Only with Thine Eyes"

"John Peel"
"Oh, No John"
"Barbara Allen"

Italian
"Tarantella Neapolitaine"
"Santa Lucia"

Germany
"Du, du Liegst Mire im Herzen"
"Drunten im Unterland"

Japan
"Japanese Song"

China
"Cantonese Song"

Swedish and Norwegian
"Lott' est Tod"
"When I Was Seventeen"
"Norwegian Echo Song"

Poland
"The Postillion"
"Polonaise"

NATIONALISM

"Music is, above all things, the art of the common man. Art of music is, above all things, an expression of the soul of a nation."---Vaughn-Williams

Nationalism in music is a spontaneous expression of the people and the community. This common art expresses a national spirit.

In its growth and development, music is closely associated with racial development. It serves as a record of man's achievement. It takes on a character and a language of its own and reflects the manners of the people. The Gregorian Chant, the great choral works of the Renaissance, and those of Martin Luther are an integral part of the

history of the Christian Church. The flippant and empty life of the period of Louis XIV is expressed in the formal music of that time. Folk songs and dances have always portrayed peculiarities of national groups. They evolved through the centuries as a part of the daily life of the people. Geographical conditions influence folk music. Songs of the sea are very different from those of the mountains. The gaity of the Latin races is sharply contrasted with the seriousness of the Teutons. Indeed, music is like literature in that it is the record of the thought, feeling, and experience of the different races of the earth.

Suggested material:-

Russia

Moussorgsky
"Boris Godounov"
"Night on Bare Mountain"
Borodin
"Polovetski Dances"
Glinka
"The Lark"
Rimsky-Korsakoff
"Snow-Maiden"
"Scheherazade Suite"

Norway

Grieg
"Peer Gynt Suite"
"Ich Liebe Dich"
"The Swan"

Finland
Sibelius
"Finlandia"
"Symphony #4 A minor"
"Valse Triste"

Czecho-Slovakia
Smetana
"Moldau"
"Bartered Bride"

Dvorak
"Slavonic Dances"
"Specter's Bride"
"New World Symphony"

Roumania

Enesco
"Poeme Roumaine"

Spain

Granados
"Goyescas"
Albeniz
"Iberia"
De Falla
"Ritual Fire Dance"

Poland

Chopin
"Polonaise"
"Mazurka"
"Waltz"

CHAPTER VIII

Music Appreciation II

This course of study is founded on the idea that it is a continuation of Music Appreciation I. (See the former for specific objectives and general suggestions.)

Polyphonic Era

I. Rise of the Polyphonic Era 900 A. D.

A. Content

1. A short resume of the music of the Greek mode and drama.
2. Ambrosian scales and chants
3. Gregorian modes and chants
4. Early notation
5. Guido d' Arezzo
6. Early schools of music
7. Unison vocal music
8. Introduction of organum, discant, and canon
9. Troubadours, trouveres, minnesingers, and meistersingers
10. Folk music - early manifestation of Nationalism
11. Influence of the crusades

B. Suggested material:-

"Hymn to Apollo"
"Javanese Music"
"Ancient Chinese Hymn"

Hebrew
"Umsanei Teikef"
"Benediction"
"Kol Nidre"
"Eili Eili"

Greek
"Kyrie Kekraxa"
"Hymn to Charlemagne"
"Lament of Charlemagne"

"Hymn to John the Baptist"
"Te Deum-Ambrose"
"Magnificat," Gregory
"2000 Years of Music"

Examples of organum and discant
"Robins m'aime"
"Merci Clamant"
"Crusaders Hymn"
"O Willow, Willow"
"Sumer is Icumen in"

II. Culmination of the Polyphonic Era

A. Content

1. The madrigal

2. The mass and motet

3. Vocal ballet

4. Invention of printing (1455)

5. Reformation - revival of learning (1483-1546)

B. Suggested material:-

Palestrina (culmination of polyphonic religious music)
"Marcellus Masses"

Orlando di Lassus (master of counterpoint)
"Matona Lovely Maiden"

Byrd (English madrigalist)

Gibbons
"Silver Swan"

Thomas Morley
Wrote a book of lessons for instruments

INSTRUMENTAL MUSIC

Content

Early keyboard instruments

Advance of keyboard music

Early wind and string instruments

The violin and its craftsmen
- Amati
- Stradivari
- Guarneri
- Stainer

Early forms
- Suite
- Early sonata
- Early symphony

Development of
- Suite
- Early sonata
- Early symphony

BEGINNING OF OPERA AND ORATORIO

Content

Forerunners of opera and oratorio
- Mediaeval plays
- Greek drama
- English masque
- Singspiel
- Intermezzi
- Ballet
- Florentine monodies

Development of choruses in connection with oratorio

Carrissimi, greatest of Roman oratorio writers

1600 - Experimentation and use of individual voice qualities of instruments leading to the crystalization of the symphony orchestra. Monteverdi declared the independence of instruments and worked toward a balance of orchestra and drama.

Henry Purcell, greatest English composer of opera. Use of the voice in early 16th century.

Suggested material:-

Caccini
"Eurydice"
"Funeste Piaggie"

Peri
St. Filippo Neri

Carissimi
"Vittoria, Mio Core"

Monteverdi
"Orfeo"
"Ecco purch' a voi ritorno"

Purcell
"Minuet in G"
"I Attempt from Love's Sickness to Fly"

CLASSICAL PERIOD

(Bridge between Polyphonic and Harmonic eras)

Content

Bach

Supreme musical genious

Revised fingering of the pianoforte

Even-tempered scale

Master of all the forms of his day

Toccata	Masses
Fugue	Cantatas
Suite	Passions
Chorales	Passacaglia, etc.

Handel

Master of polyphony

Harmonic style of Monteverdi

Brought choral drama to a new height of beauty and grandeur

Scarlatti

One of the most important opera composers of his day. Improved the recitative and expanded the aria.

Haydn

Ultra-modernist of his day. Gave concrete form to:

Sonata
Quartet
Symphony
Symphony orchestra

Mozart

Established German opera

Gluck

Opera reforms
German school of opera

Sully and Rameau

French opera

Suggested material:-

Bach
"Well Tempered Clavichord"
"Fugue C minor"
"French Suite in E"
"Passacaglia C minor"
"Toccata and Adagio C minor"
"Siciliano"
"Jesu, Joy of Man's Desiring"
"Chorale - Come Sweet Death"

Handel
"Messiah"
"Largo"
"Rinaldo"
"Water Music Suite"
"Where E'er You Walk"

Scarlatti
"Cat's Fugue"
"Sonata G Major"
"Capriccio"
"O Cessate di Piagarmi"

Haydn
"18th Century Dance"
"Surprise Symphony"
"Theme and Variations Emperor Quartet"
"Toy Symphony"
"Creation"
"My Mother Bids Me Bind My Hair"

Mozart
"Sonata D Major"
"Marriage of Figaro"
"Magic Flute"
"Concerto for Flute and Harp"
"Symphony in G Minor"
"Symphony C Major"

Gluck
"Orpheus and Eurydice"
"Dance of the Spirits"

Sully
"In the Moonlight"
"Armadis"
"Somber Forest"

Rameau
"Rondo--Will o' the Wisp"
"La Tambourine"

REVOLUTIONARY AGE
(1770-1830)

Art Songs

History of the development of the art song

Song, the earliest expression of human music

Drama and poetry were early used with music

Music very early was associated with speech

Movements of the dance supplemented it

Musical instruments were developed to accompany it

The whole development of early music came about by means of the voice.

Early secular songs - folk songs - Minstrels, Troubadours, Trouveres, Minnesingers, Meistersingers, and Bards.

The uses of the voices in the early operas with the culmination in the extreme emphasis placed upon the soloist, recitative, and aria.

Early Italian songs

"Vittoria, mio core", Carissimi
"Caro mio Ben," Giordani

Classical songs

Handel, Haydn, Mozart

Later developments

Schubert - the beginning of a new era. Pure, gushing melody which culminated in a perfect balance and coherence between music and words. He established the art song as a great form of musical expression and laid a foundation for his successors.

Liszt	Debussy	Rachmaninov
Brahms	Faure	Hagemann
Franz	Franck	Spross
Schumann	Moussorgski	Jacques Wolfe
Wolfe	Rimsky-Korsakoff	Homer
Grieg	Gretchaninov	Charles, etc.

Approach

Give clear and authentic translations of songs questions.

Strophic or through-composed

Is musical setting appropriate to mood and character of the words?

Is there a complete union of text and music?

Mark the beauty of the musical setting--its individuality.

Contrast the songs

If possible, play records of these songs as sung by different persons--contrasting the singer's ability to present the song faithfully as intended by the composer.

Give lessons on the strophic ballad and the through-composed ballad. Demonstrate how much more satisfactory and beautiful the through-composed ballad is.

Suggested songs

"Oh, No John, No," Folk ballad--strophic
"The Erlking," Schubert. Thru-composed
"Du Bist die Ruh," Schubert.

Piano Technique and Style

So many pianists made outstanding contributions during the Revolutionary Age that the time seems apropos for the inclusion of a few lessons on piano composers and their literature.

The lessons may begin with the harpsichord and carry through to the present time. The development may be chronological or not.

Stress the most representative composers (underlined)

Rameau	Mozart	Liszt
Couperin	Beethoven	Mendessohn
Bach	Schumann	Brahms
Haydn	Chopin	

Differences of piano technique and style are subtle and difficult to hear. The difference in the mechanism of production is less apparent than in voice.

Tone
Should have point and center.
Should not be dull and lifeless.

Rhythm
Not just keeping the beat but the rhythmic line or phrases should not be broken.

Accent
Refers to relative emphasis--not hammering.

Power
Power never sags or lets down
Mean pianists usually have it.
It is exceptional with women pianists
Myra Hess--fine example.

"Les Preludes," Liszt

A clear example of the Romantic movement, expressing full, deep emotion and mood.

Belongs to real realm of art presenting images rather than ideas.

Contemplative rather than descriptive.

Expresses revolt against the severity and formalism of Classicism.

Contemporary English writers--Wordsworth, Byron, Coleridge, and Shelley.

Source of inspiration

"Is our life anything but a series of preludes to that unknown song of which death sounds the first and solemn note? Love is the glowing dawn of all existance, but whose destiny are not the first delights of happiness interrupted by some storm whose blast dissipates its fine illusions? And where is the cruelly wounded soul, which on issuing from one of these tempests, does not endeavor to find solace in the calm serenity of country life? Nevertheless, man can hardly give himself up for long to the simple beneficence which he at first finds in nature, and he hastens to the dangerous post wherever war calls him to its ranks in order to recover at last in the combat full consciousness and entire possession of his energy."

Lamartine

Moods followed in "Les Preludes"

Love
Struggle for an ideal
Spirituality of nature
Conflict

Specific suggestions

1. Write themes on the board--play and note the melody line.

2. Themes #1 and #2 give unity to the work--form the basis for it.

3. These are changed to suit the development of the poem, gaining variety as well as coherence.

4. Play themes--noting direction of melody line--record or piano.

5. Note particularly the first four notes of theme #1. Liszt makes a great deal of these. Demonstrate to class by playing portions of the record--see the beginning of the long introductory passage which precedes the first theme and the concluding measures of the poem.

6. The music is developed on this motive leading to the statement of the first theme--carried first by the strings and brass.

7. Second theme presented by the brass--repeated by the woodwinds.

8. The next portion of the poem begins with the cellos and clarinets. Notice that the music is based on a three note motive.

9. Then it goes on to the lovely pastoral melody given out by the oboe. Here Liszt displays his great skill and taste in coloring.

10. Return to themes #1 and #2.

11. A short vigorous coda follows.

12. If possible, use scores and help students to find themes.

13. Observe the different voice qualities of the individual instruments.

GREAT IMPETUS OF OPERA

Great wealth of opera material produced during this era

Suggested material:-

Von Weber (1786-1826)
"Der Freishutz"

Rossini (1792-1868)
"Barber of Seville"

Donizetti (1797-1848)
"Lucia di Lammermoor"

Bellini (1801-1835)
"La Sonnambula"

Wagner (1813-1883)
"The Ring"

Verdi (1813-1901)
"Rigoletto"

Gounod (1818-1893)
"Faust"

Bizet (1836-1875)
"Carmen"

Leoncavallo (1858-1919)
"I Pagliacci"

Puccini (1858-1924)
"Butterfly"

Debussy (1862-1918)
"Pelleas and Milisande"

Mascagni (1863-19)
"Cavalleria Rusticana"

Humperdinck (1854-1921)
"Hansel and Gretel"

Vocal Discrimination

This lesson is concerned with vocal discrimination in regard to the mechanics of

1. Voice and production

2. Interpretation
   a. Emotional
      (1) Does the singer feel and project the poem.
   b. Style
      (1) Diction, etc.
3. Quality
   a. Mellow, deep, clear, resonant, brilliant, hollow.
   b. Terms from other fields are used to describe quality of tone which are really not applicable, i.e., hard, limpid, white (meaning colorless or tones without overtones)
      (1) From the instrumental fields the terms "bell-like" and "flute-like" are used to describe quality.
      (2) From terms applying to metals, such words as "golden", "silvery,""steely," "brassy."
4. Range
   a. Classify voices as to quality.
5. Power or volume of tone
   a. Power is deceptive because some big voices are not projected easily, power does not mean carrying power.
6. Intensity
   a. Some voices do not have enough intensity and are flat.
   b. Some voices have too much and get tremolo.
   c. The right intensity is the right vibrato.
   d. If the tone is in the throat, the overtones are cut off.
      (1) The high tones of coloraturas usually sound strange. This is because the human ear cannot hear the overtones of extremely high voices.
7. Management of breath
   a. The singers who can sing long phrases have good breath control.

"Pelleas and Melisande" by Claude Debussy

Libretto founded on drama by Maeterlinck

A. General presentation
   1. Lesson on a comparison of the music of Debussy, the symbolist, with music of the romantic and classical eras.
   2. Lesson on Debussy's orchestral music and the sources of his style.
      a. Church modes
      b. Whole tone scale
      c. Javanese music.
      d. Russian influence (Moussorgsky)
   3. Students should become familiar with the characters and story of the opera and should be encouraged to read the drama itself and the book by Lawrence Gilman, A Guide to the Opera.

B. Specific suggestions
1. Give a short talk on the application of his style to the drama by Maeterlinck.
   a. Has shaken the traditional foundations of opera
   b. Blended music and text--more nearly accomplished by Debussy.
   c. Libretto more poetic than Wagner's, demanding the dissonant music of Debussy--blended perfection of text and music. One opera which carries out Wagner's theory of the union of text and music.
   d. Draw attention to the recitative, almost declamatory voice style.
   e. Economy of the orchestral means and the stronger melodic use of the orchestra.

LATER 19TH AND 20TH CENTURY DEVELOPMENT

Suggested materials:-

Brahms
- Symphonies
- Festival Overture
- Songs
- Piano compositions

Bruckner
- Symphony

Mahler
- Symphony

Wolfe
- Songs

Tschaikowsky
- Symphonies

Rimsky-Korsakoff
- "Le Coq d'Or"

Moussorgsky
- "Boris Godounoff"
- "Pictures from an Exposition"
- "Song of the Flea"

Grieg
- "Concerto"
- Songs

Sibelius
- Symphony

Debussy
"La Mer"
"Nuages"
"Maid with Flaxen Hair"
"Boating"
"Gardens in the Rain"

Albeniz
"Iberia"

Borodin
"symphony"

Franck
Symphony

Scriabin
"Poem of Fire"
"Poem of Ecstasy"

Stravinsky
"Firebird Suite"
"Petrouchka"
"Le Sacre du Printemps"

Honnegger
"Pacific 231"

Respighi
"Pines of Rome"
"Founfains of Rome"

Prokofieff
"Love of Three Oranges"
"Classical Symphony D Major"

"The New World Symphony in E minor," Dvorak

A. Background
1. Dvorak wrote with a folk flavor.
2. He had ability for effective instrumentation.
3. Wrote absolute music best.
4. Dvorak wrote the "New World Symphony" to show American composers how to write music in larger forms based upon folk themes--in this case music of the American Negro and American Indian.
5. However, it is said that the music he wrote is Czech rather than American.

B. Presentation of the First Movement
   1. Allegro Molto
      a. Follows the sonata form.
      b. Begin explanation for the part which follows the long introduction.
   2. First theme--have themes on blackboard.
      a. Play it and observe its upward and downward line.
      b. Observe its tonal feeling.
      c. It is written in pentatonic scale tones 1-2-3-4-5-6 of our usual scale.
      d, Shows a folk song vibrancy--employs a short note before a long one.
      e. Show, by playing part of record, that it has two parts--set forth by the horns and answered by the woodwinds.
      f. Passages leading to the second theme are drawn from the first and have the gayety of folk music.
   3. Subsidiary theme--play it.
      a. Explain very strong in folk flavor (Czech)
      b. Belongs distinctly to Dvorak method and feeling.
   4. Second theme
      a. Play and sing it.
      b. Again short note followed by the long.
      c. Resembles a negro spiritual.
      d. Short and easy to remember.
   5. Development

   6. Recapitulation

CHAPTER IX

MUSICIANSHIP I

Specific objectives

To learn to read music accurately and quickly.

To develop ability for part singing.

To gain an understanding of elementary music theory.

To develop ability for tone thinking and writing.

General suggestions

This outline is minimum requirement and should be supplemented with other graded material.

The understanding of an interval or tone problem can be gained more quickly than the skill to sing it can be mastered. Consequently, there is not a close correlation between the reading and theory material as set up in this course. At the beginning of the course it will be possible to introduce new problems simultaneously in theory and sight reading. This procedure cannot be followed very long, however, as sight reading demands not only an understanding of the theory problems out also the development of the skill of performance. If the instructor insists upon keeping the theoretical content the same in each phase of the work, the theory will either be retarded or the sight reading so speeded up that the essential drill is neglected.

Nothing takes the place of drill in music reading, and even though it may seem uninteresting at times to the student, a satisfaction and interest will follow naturally when a sense of accomplishment is gained. Learning to read music is a technical procedure. Treat it as a skill which has to be mastered and one that necessitates drill.

It is much better to set standards too high and fail to reach them than never to challenge the highest ability of the student. The finest way to popularize a class is to make the students realize they are developing an ability they did not have before. Demand as much of the students as they can accomplish.

Too much repetition usually means that the number has been learned by rote. A great deal of music should be studied which can be read easily.

Approach new problems without drawing attention to their newness or difficulty. Let the student make the discovery and then take time for an isolated drill if it is necessary.

First Quarter

I. The Harmonic Series

Sound is a sensation made on the organs of hearing by peculiar vibrations of the air which are set in motion by some vibrating body. In the human voice the vibrating bodies are the vocal chords. In the piano the vibrating bodies are the strings.

Nature does not present simple or merely fundamental tones to our ears. Every tone that we hear has a regular set of tones, each one fainter and higher than the preceding one, which vibrate in sympathy and simultaneously with the fundamental tone. These sympathetic tones are called overtones or harmonics.

The following would be the harmonic series of great c: small c and g; one line c,e,g, and b flat; two line c,d,e,f#,g,a,b flat, and b#. Notice that the first overtone is eight notes or an octave

(meaning eight) higher than the fundamental. The relation between these two tones is called an interval.

An interval is the relation of any two notes with respect to their difference in pitch. The interval of the octave is also called perfect as this is the most perfect relationship that can exist between two tones.

The distance from c to g, the second overtone comprises five staff degrees and is called a perfect fifth. All fifths on the white keys of the piano are perfect and have a hollow sound except b - f which you must write b - f# or b flat - f to create a perfect interval. Perfect fifths are written on alternate lines or alternate spaces and both notes must have the same chromatic sign with the exception of combinations of b and f.

The distance from g to c, the third overtone, comprises four staff degrees and is called a perfect fourth. All fourths on the white keys are perfect except f - b which you must write f# - b or f to b flat to create aperfect interval. Perfect fourths are written line and space or space and line and both notes must have the same chromatic sign with the exception of combinations of f and b. Perfect fourths when inverted become perfect fifths and vice versa.

With the presentation of the above material, ear training exercises should be given. Vocal drills on octaves, fifths, fourths and melodic dictation including all intervals taught should be given.

Problem 1

Write a perfect octave from each of the following notes:
d,e,f,g,a,b,b flat, a#, g#, a flat, f#, e flat, d# and d flat.

Follow this procedure:

Employing the bass clef write the given note (whole note) and place the octave directly above on the next note of the same name. If the lower note is on a line, the upper note will be on a space.

Add the same chromatic sign to the upper note as belongs to the lower.

Problem 2

From the same notes as given in problem 1, write perfect fourths. Use the bass clef.

Problem 3

From the same notes given in problem 1, write perfect fifths. Use bass clef. Follow the same general procedure as for problem 1.

Problem 4

Employing bass clef, consider the following notes as fundamentals and write the first three overtones in their order: d,e,g,f, a,b,e flat, f#, c#, g#, b flat. Use whole notes.

II. Major Scales and Key Signatures

A. Seconds

A scale is a succession of eight tones arranged in alphabetical order from one letter to the same letter an octave higher. This succession is melodically formed according to some definite scheme. The distance from one note to the next note of a scale is called a second. There are two kinds of seconds, a small second and a large second.

A small second is a half step and is found between e-f and b-c on the white keys of the piano and also between the black and white keys as c#-d.

A large second is made of two half steps as from c to d, f# to g#, or b to c#. All large seconds on the piano have one note between them.

Caution: It must be remembered that seconds must be written on adjoining staff degrees, that is, on space and line or line and space. Thus d flat to d is a half step but must be written c#-d if it is to be a second.

B. The Major Scale

A group of four tones on successive degrees of the staff is called a tetrachord. When the tetrachord contains two large seconds followed by a small second it is called a major tetrachord. We indicate it

/1 - 2 - 3-4/

A major scale consists of two major tetrachords joined by a large second. The major scale pattern is indicated

/1 - 2 - 3-4/-/5 - 6 - 7-8/

If you write a major scale from G using the above pattern, you will find it necessary to use f# for the seventh degree of the scale. We therefore say that the key of G has one sharp (f#) which is called the key signature.

Problem 1

Employing the treble clef construct major scales upon the following pitches: c,g,d,a,e,b,f#, and c#.
Derive the key signature.

Procedure:

Write the eight notes and mark the tetrachords and the place where the half steps are to be.
Beginning with the first note, figure out the notes that belong in the scale according to the major scale pattern, adding the necessary chromatics.
Find the number of sharps or flats in each scale and write them after the scale.

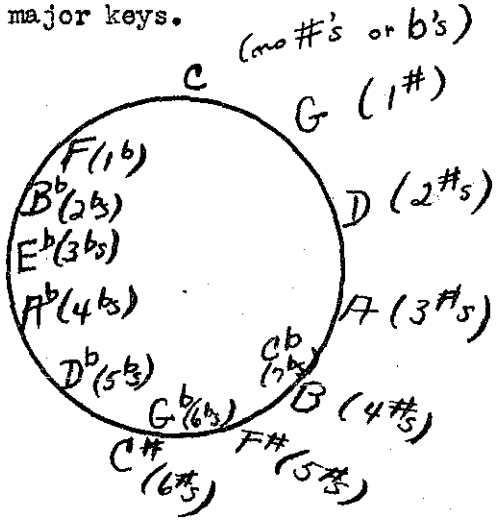
Problem 2

Employing the treble clef construct major scales upon the following pitches; f, b flat, e flat, a flat, d flat, g flat, and c flat. Procedure is the same as for problem. 1.

Problem 3

Employing the bass clef write the signatures of all fifteen major keys. Underneath label each key with a capital letter. Memorize the signatures of all major keys.

C. Circle of fifths



Notice that all keys move in a circle of perfect fifths. Beginning with C and advancing clockwise we obtain the keys having successively one additional sharp in the signature.

Notice also that B and C flat major are two different keys representing the same tone. This is called an enharmonic change.

If we make an enharmonic change from B to C flat and continue advancing clockwise we obtain the keys having successively one flat less in the signature until we return to C.

At this point the student should have memorized all major keys and their signatures.

Those who have not mastered them may be aided by the following rules:

To find the keynote of a major key containing any number of sharps, take the sharp the farthest to the right and count up a small second.

To find the keynote of any major key having any number of flats take the flat farthest to the right and count down a perfect fourth. Beginning with two flats the signature will be found to be the next to the last flat.

Second Quarter

I. Minor Scales and Key Signatures

A. The natural minor scale

The signature of any major key is derived from the major scale pattern.

The pattern which gives us the signature of the minor keys is the natural minor scale pattern. This scale is made up of two different tetrachords, the minor tetrachord joined by a large second to the natural tetrachord.

The lower tetrachord is the minor tetrachord which consists of a large second, small second and large second, /1 - 2-3 - 4/.

This tetrachord begins every form of the minor scale.

The upper tetrachord is the natural tetrachord which consists of a small second, large second and a large second, /5-6 - 7 - 8/.

The natural minor scale pattern is written:

/1 - 2-3 - 4/ /5-6 - 7 - 8/.

The notes from A to A make up a natural minor scale without adding any chromatics. We, therefore, know that the key of "a" minor has no sharps or flats.

Problem 1

Employing the bass clef construct natural minor scales upon the following pitches: a, e, b, f#, c#, g#, d#, a#. Derive the key signature.

Problem 2

Employing the bass clef construct natural minor scales from d,g, c,f,b flat, e flat, a flat. Procedure is the same as for major scales.

Problem 3

Employing the bass clef write signatures of all fifteen minor scales. Label each key underneath with a small letter. Memorize the signatures of all minor keys.

B. The Harmonic Minor Scale

The form of the minor scale which harmony students most commonly use is the harmonic minor scale. It is made up of a minor tetrachord joined by a large second to the harmonic tetrachord.

The harmonic tetrachord consists of a small second, an augmented second, and a small second /5-6 - 7-8/.

An augmented second is a half step larger than a large second. Like the other seconds, it is written on line and space or space and line as c-d# or a flat-b.

The pattern for the harmonic minor scale is:

/1 - 2-3 - 4//5-6 - 7-8/.

Problem 1

Employing the bass clef construct harmonic minor scales upon the following pitches: a,e,b,f#,c#,g#,d#, and a#.

Problem 2

Employing the bass clef construct harmonic scales upon the following pitches: d,g,c,f,b flat, e flat, and a flat.
Procedure: Follow the same procedure as for major and natural minor scales except that you will not derive the signature since this is an altered form of the minor scale.

C. The Melodic Minor Scale

The form of the minor scale that many song writers employ because of the variety of melody it offers is the melodic minor scale. It is the only scale form whose ascending and descending forms are different. The melodic minor scale ascends minor tetrachord plus major tetrachord and descends natural tetrachord plus minor tetrachord. The descending form is the natural minor scale. The scale pattern is written:

/1 - 2-3 - 4/ /5 - 6 - 7-8/ (ascending)

/8 - 7 - 6-5/ /4 - 3-2 - 1/ (descending)

Problem 1

Employing the treble clef construct melodic minor scales from the following pitches: a,e,b,f#,c#,g#,d#, and a#.

Problem 2

Employing the treble clef construct melodic minor scales from the following pitches: d,g,c,f,b flat, e flat, and a flat.
Procedure: Write the scale ascending and descending with a bar line separating the two. Mark tetrachords and half steps. Add the necessary chromatics which are required according to the scale pattern.

D. Facts to Remember About Scales and Key Signatures

1. Major scales

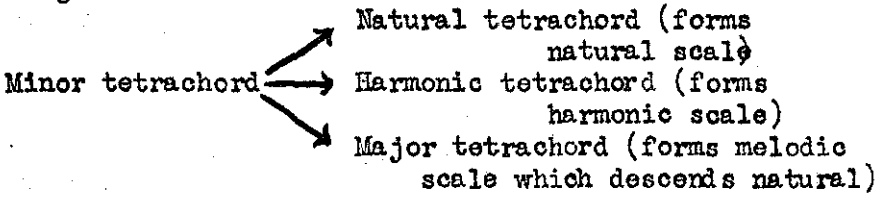
There is only one form of the major scale, that consisting of two major tetrachords. The major key signature is derived from the major scale.

2. Minor scales

There are three forms of the minor scale.

The natural minor is the pure or original form of the scale from which the minor key signature is derived. All minor scales begin with a minor tetrachord. The upper tetrachord may be natural, harmonic or major.

Diagram of minor scale formations:



3. Signatures and related keys

a. The relative minor

1) Every signature could represent two keys, a major and a minor. For example: the signature one sharp could indicate G major or e minor. These two keys are said to be related. G is the relative major to e minor and e minor is the relative minor to G major.

2) The relative minor has the same key signature but a different key-note or "do" which is found a small third below the major key note or "do".

b. The parallel minor

1) When a major and a minor scale begin on the same pitch, as G major and g minor, they are closely related because they have the same tonic and dominant. The minor in this case is referred to as the tonic or parallel minor.

2) The tonic minor has a different key signature but the same key center or "do" as the tonic major.

Review Problem 1

Employing the bass clef construct a major scale and the three forms of the minor scales from the following notes: d, f#, e flat, a, and b flat. Procedure is the same as for the previous lessons on scales. Do not employ the signatures for either the major or minor scales.

II. Major and Minor Triads

A. Triads in general

A chord is the union of sounds heard at the same time. A triad is a three tone chord built in thirds and written on consecutive lines or spaces. The lower note of the group of thirds is said to be the root or generator of the triad, the middle note is the third, and the top note is the fifth.

Triads are composed of large and small thirds. A large third is made of two large seconds as from c-e. A small third is made of a large second plus a small second as from e to g.

B. The Major Triad

The combination of a large third plus a small third forms a major triad, example: c-e-g. The outside notes form a perfect fifth. Listening to the major triad one hears it is bright in tone color.

Problem 1

Employing the bass clef write major triads from the following notes: d,e,f,g,a,b,c,c#,c flat,b flat, a flat,g flat,f#,e flat, and d flat.

Procedure: Write the triad on three lines if it begins on a line, on three spaces if it begins on a space.

Beginning with the bottom note, figure a third to the middle note but do not change the position of the notes.
In the same way figure a small third from the middle note to the top note.
Check to see that the outside notes form a perfect fifth.

C. The Minor Triad

The combination of a small third plus a large third forms a minor triad, example: e-g-b. The outside notes form a perfect fifth. Listening to the minor triad one hears that it is darker in tone color than the major. A major triad may be changed to minor by lowering the third a chromatic semitone. The third of a triad is called the color tone because it gives quality to the chord; the root and fifth are basic.

Problem 2

Employing the bass clef write minor triads from c,d,f,g,a,b, b flat,a flat,a#,g#,e flat,d#, and c#.
Follow the same procedure as for problem 1 reversing the order of the thirds.

THIRD QUARTER

I. Tonic and Dominant Triads

A. The tonic triad

The triad built on "do" the key center, or first degree of any scale is called the tonic. This tonic chord contains the repose tones of the key and is therefore used as the closing chord of any piece.

In a major key the tonic is major (do-mi-sol) and is indicated by the large Roman numeral I.

In a minor key the tonic is minor (do-me-sol) and is indicated by the small numeral (1). In either mode do and sol are the

basic degrees and mi or me is the color tone.

B. Dominant Triad

The triad built on "sol", the fifth degree of the scale, is called the dominant. It contains the action or progressive tones of the scale which progress to the tonic according to tonal magnetism.

In a major key the dominant is major (sol-ti-re) and is indicated by the Roman numeral V.

Employing the natural form of the minor scale, the dominant is a minor chord (sol-te-re) which is unsatisfactory as a progression chord. We therefore use the harmonic form of the minor scale which gives us a major dominant (sol-ti-re) indicated by the Roman numeral V. Sol and re are the basic degrees and ti is the color tone.

Problem 1

Write the tonic and dominant triads in the following major keys: C,D,E,F,G,A,B,C#,C flat,D flat, E flat, F#, G flat, A flat, and B flat.
Procedure: Employing treble clef, write the signature. Write the tonic triad (using whole notes) on the first degree of the scale followed by the dominant triad on the fifth degree of the scale.

Problem 2

Employing the harmonic form of the minor scale write minor tonics and major dominants in the following minor keys: c,d, e,f,g,a,b,c#,d#,e flat,f#,a flat, and b flat.
Procedure: Employing the treble clef, write the signature. Write the tonic triad (using the whole notes) on the first degree of the scale followed by the dominant triad on the fifth degree of the scale. Raise the third of the dominant "te" a chromatic semitone to form "ti" as it is found in the harmonic minor scale, thus creating a major dominant.

II. Inversions of the Triad

Tonic and dominant triads are not always written with their roots in the bass or lowest part. Sometimes the root is placed on top leaving the third in the lowest voice. This is known as the first inversion and the chords are numbered I or V to indicate
3 3
that the third is in the bass. When the fifth is in the bass (second inversion) the chords are numbered I or V.
5 5
The root of an inverted triad is always the upper note of the fourth.

A tonic triad in the key of F in its root position would be F-A-C; first inversion A-C-F; and second inversion C-F-A.

Problem 1

Employing the bass clef write major tonics and their two inversions in the following keys: C,D,E,F,G,A,B,C#,C flat,D flat,E flat,F#,G flat, A flat, and B flat.
Procedure: Write the signature in the bass clef.
Write the tonic triad, root position, do-mi-sol.
Write the tonic triad, first inversion, mi-sol-do.
Write the tonic triad, second inversion, sol-do-mi.

Problem 2

Write minor tonics and their two inversions in the following keys: c,d,e,f,g,a,b,c#,d#,e,f#,g#,a#,a flat,b flat.
Procedure is the same as for major tonics.

III. Ananlysis of Intervals in Triads Inversions

A. First inversion of major and minor triads

A small third e-g plus a perfect fourth g-c are the intervals which are formed when the major triad c-e-g- is placed in its first inversion with the third in the bass. That is, when the bottom note of the major triad (consisting of a large third and a small third) is placed on top, the small third, e-g, remains

plus the perfect fourth, g-c, which is formed from the inverted perfect fifth.

The interval formed by the outside notes is called a small sixth, comprising six staff degrees. It is a half step larger than a perfect fifth and is written on line and space or space and line.

The minor triad, c-e flat-g, in its first inversion is made up of a large third, e flat-g, plus a perfect fourth, g-c. The interval formed by the outside notes is called a large sixth since it is a whole step larger than the perfect fifth.

It is interesting to note that a perfect fifth when inverted becomes a perfect fourth and vice versa. Perfect intervals are the only intervals that remain the same type when inverted. Large intervals when inverted become small and small intervals become large. For example the large third, c-e, becomes a small sixth, e-c, while the small third, e-g, when inverted becomes a large sixth, g-e.

Problem 1

Employing the treble clef, write major triads in their first inversions considering the following notes as the third or beginning note of the inversion: C♯,D,G♯,A,B,F,G,D♯,G♯, and C.
Procedure: From the given note write a third plus a fourth. Beginning with the bottom note figure a small third to the middle note and a perfect fourth to the top note adding the necessary sharps or flats. Check to see that the outside notes form a small sixth.

Problem 2

Employing the treble clef write minor triads in their first inversions, considering the following notes as the third or beginning note of the inversion: C,G,E flat, f, A flat, B flat, A, E, and B.
Procedure is the same as for problem 1 except that you will form a large third plus a perfect fourth. Check to see that the outside notes form a large sixth.

B. Second inversion of major and minor triads

The major triad, c-e-g, in its first inversion is made up of a perfect fourth, g-c, plus the large third, c-e. The outside notes form a large sixth.

The minor triad, c-e flat-g, in its first inversion is made up of a perfect fourth, g-c, plus a small third, c-e flat. The outside notes form a small sixth.

Problem 1

Employing the treble clef write major triads in their second inversions, considering the following notes as the fifth or beginning of the inversion: A,E,C,F,B,D,B flat, C#,E flat, and F#.
Procedure: From the given note write a fourth plus a third. Beginning with the bottom note, figure a perfect fourth to the middle note and a large third to the top note.
Check to see that the outside notes form a large sixth.

Problem 2

Employing the treble clef write minor triads in their second inversions, considering the following notes as the fifth or beginning note of the inversion: E,B,F#,C#,A,D,G,C,F, and D#.
Procedure is the same as for problem 1 except that you will form a perfect fourth plus a small third. Check to see that the outside notes form a small sixth.

Facts to remember

The first inversion of either a major or minor triad is always a perfect fourth plus a third.
The second inversion of either triad is always a third plus a perfect fourth.
The upper note of the fourth is always the root of the chord.

Fourth Quarter

I. The Dominant Seventh Chord and Its Resolution

A. Formation of the dominant seventh

The dominant seventh chord is formed by adding fa, a small third to the dominant triad, sol-ti-re. The interval from sol, root, to fa is called a seventh because it comprises seven staff degrees. The complete dominant seventh chord is sol-ti-re-fa made up of a major triad plus a small third.

Problem 1

Build dominant seventh chords on the following notes: G,A,B, C,D,E,F#,C#,D flat, E flat, G#, G flat, A flat, and B.
Procedure: Using the bass clef write a major triad plus a small third from each of the notes.

B. Resolution of the dominant seventh chord

Every member of the dominant seventh chord, because of its action quality, must resolve to the repose chord, the tonic. The progression V-I is called the authentic cadence.

The resolution of V^7 to a major tonic.

According to tonal magnetism the resolution of a root position V^7 to a major tonic is as follows:

Fa, chord seventh, resolves down small second to "mi"

Re, chord fifth, resolves down a small second to "do"

Ti, chord third, resolves up a small second to "do"

Sol, chord root, resolves up a perfect fourth to "do"

This resolution is only true when sol is in the bass or lowest voice.

Thus the resolution in C major of the dominant seventh chord g,b,d,f is to two notes c-e since sol, ti, and re all resolve

to the same "do"-C, and fa goes to mi-E.

The following diagram shows the chord and scale relations of I and V^7 with the resolutions:

Dominant Seventh (V^7)		Tonic (I)[1]	
Chord	Scale	Scale	Chord
7th	4	3	3rd
5th	2	1 (or 3)	Root (3rd)
3rd	7	1	Root
Root	5	1 (or 5th)	Root (5th)

Problem 1

Employing treble clef write root position dominant seventh chords and their resolutions in the following keys: D,E,F,G,A,B,C#,C flat, D flat, E, F#, G flat, A flat, and B flat.
Procedure: Write the signature in the treble clef. Beginning on sol, the fifth degree of the scale, write the dominant seventh chord root position (sol-ti-re-fa) using whole notes.
Resolve to the tonic according to tonal magnetism.

Resolution of V^7 to a minor tonic

According to tonal magnetism V^7 resolves to a minor tonic in the same way as to a major tonic with the exception of fa which resolves down a whole step or a large second to me.

Problem 2

Employing treble clef write root position dominant seventh chords and their resolutions in the following minor keys: c,d,e,f,g, a,b,c#,d#,e flat, f#,g#,a#,a flat, and b flat.
Proceed the same as for problem 1. Remember fa goes to me, whole step, in minor. Raise the seventh degree of the scale (ti) to form the dominant.

II. Inversions of V^7 and their Resolutions
A. First inversion

When the dominant seventh chord is inverted, the interval of the inverted seventh, sol-fa, becomes a second, fa-sol. Therefore the

[1] C. Alchin and V. Jones, Applied Harmony, 35.

root of a V^7 inverted is always the upper note of the second.

Problem 1

Build root position dominant seventh chords on the following tones and invert in three positions: B,A,C,F,G,D,E,F#,B flat, E flat, A flat, C#, D flat, G flat, and G#.
Procedure: From each note write a large third, plus a small third, plus a small third. Invert each chord in three positions..

The resolution of the inverted members of V^7 remain the same as for the root position V^7 with the exception of sol. When sol was in the bass of V^7 it resolved up to do. When sol is in any other voice it resolves to sol in the tonic, that is, it remains in the same place. Example: In the key of G the V^7 (d-f#-a-c) in its first f#-a-c-d (ti-re-fa-sol) resolves to three notes g-b-d (do-mi-sol).

Second inversion a-c-d-f# (re-fa-sol-ti)
Third inversion c-d-f#-a (fa-sol-ti-re) resolves to three notes b-d-g (mi-sol-do).

Problem 2

Write first, second, and third inversions of the dominant seventh chord and their respective resolutions in the following minor keys: e,b,f#,c#,g#,d#,a#,d,g,c,b flat, e flat, and a flat.
Procedure for each key: Write the signature in the treble clef.
Write first inversion of V^7 and resolve to I or 1.
Write second inversion V^7 and resolve to I or 1.
Write third inversion V^7 and resolve to first inversion of I or 1.

III. Formation of Primary Triads

The primary tones are do, fa, and sol. They form the outside tones of the tetrachords and do not change regardless of scale form.

Primary chords are built on the primary tones. These three triads contain every note of the scale and dominate the key to which they belong.

The primary triads are tonic (I) do-mi-sol, dominant (V) sol-ti-re, and subdominant (IV) fa-la-do.

The subdominant is so named because it is found under the dominant. Basic tones of the subdominant are fa and do; la is the color tone.

Problem 1

Employing the bass clef, write the primary triads, root position, in all the major keys in their ordor.

Problem 2

Write the primary chords in all the minor keys.
Procedure: Write the signature (bass clef).
Write I, IV, and V in each key, label.

IV. Primary Triads Placed in Key

Because I, IV, and V are all major in a major key, every major chord could be I, IV, or V in a different key. Example: G-B-D is I in G, IV in D, and V in C.

Problem 1

Write major triads in the bass clef. Underneath indicate the keys in which each chord is found as I, IV, and V.

CHAPTER X

MUSICIANSHIP II

Specific Objectives

To acquire an understanding of musical notation and the ability to read music at sight.

To relate harmony to all phases of musical learning and prove its practical value.

To develop an understanding of chords and their relationship to others.

To develop a sense of discrimination for the form and balance of music.

To stimulate creative thinking.

Content and Procedure

This course is based on the textbook Applied Harmony by Carolyn A. Alchin (revised by Vincent Jones). The procedures listed are to supplement those given in the text.

First Semester

I. Notation

Build a strong fundamental theoretical structure upon which the students may base their general store of information and skills.

1. Teach the grand staff and clef signs
2. Drill on note reading in treble and bass
3. Teach note symbols and characters
   a. Note and rest values
   b. Pitch alterations

1) Sharp, double sharp

2) Flat, double flat

3) Natural sign

c. Placement of stems with reference to melodic line

4. Teach the measurement or size of intervals

a. Perfect

b. Consonant

c. Dissonant

II. Intervals

A. Introduce subject matter from the standpoint of the known or familiar.

1. Play fragments of carefully chosen melodies to demonstrate specific types of intervals.

a. Approach the study of intervals either from the small to the large or preferably from the large to the small following nature's overtone principle.

2. Let the students discover the intervals under consideration and sing with words or syllables.

a. Encourage varied responses and much interval drill.

1) Paper keyboards

2) Blackboards

3) Aural and written exercises

4) Spelling of intervals in recitation

3. Follow up with written exercise to be done outside of class.

a. Interest students in doing research work in correlation with class problems

4. Accompany the learning of all types of intervals with ample aural dictation.

5. Have students place intervals in key relationship for more advanced drills.

III. Scale Building

A. Teach scales in tetrachords

1. Lead up to major scales through tetrachords

a. Lower tetrachord 1 to 4.

b. Upper tetrachord 5 to 8.

2. Give the three forms of minor scales

a. Original scales

b. Harmonic scales

c. Melodic scales ascending and descending

3. Play and compare all types of tetrachords

4. Base written assignments on the tetrachord unit from all pitches before the writing of entire scale.

5. Name, identify and place tetrachords in key.

B. Give all types of drills until all the major and minor scales can be built from all possible pitches.

IV. Key Signatures

Teach the circle of fifths clockwise or counter-clockwise through the entire family of keys.

1. Require a thorough memorization of signatures

a. For major keys

b. For relative and tonic minor keys

2. Play major and minor melodies on piano for recognition and comparison of qualities in both modes.
3. Conduct competitive recitation by members of class.
4. Use blackboard and written drills to aid in the visualization process.
5. Assign written lesson for home work.
6. Encourage research work on the part of the student where he can make application to work done with a private teacher.

V. Triads and Their Inversions

A. Make an analytical study of the major and minor triads

1. Play major and minor chords on the piano, compare as to quality and size.
2. Play examples from the classics or from familiar melodies where the tonic has been employed in melodic line in its fundamental and inverted positions.

Note: Opening strain of "Blue Danube Waltz"
"Star Spangled Banner"

3. Have students find a perfect fifth on the keyboard, then supply a middle tone; large or small third from the fundamental tone.
4. Have students note how this middle tone colors and completes the chord.
5. Divide the class into three divisions, the two outer sections of which sing a perfect 5th, middle section sings the middle tone, either major or minor as assigned.

a. Enables class to hear the chord harmony

b. Clarifies construction of chord

B. Apply similar method for inverted positions

1. Develop further by blackboard drill.

2. Assign work to be done outside of class beginning with fundamental position following up with inverted positions of the same chord.

3. Give more advanced written drills by building triads in any position from various places on staff or keyboard using a tone as first root, then 3rd, then 5th degree of a chord.

4. Progress along similar methods in recognition of diminished and augmented triads.

VI. Four-tone Chords

A. Discover that the stationary quality of the chord is changed to a moving or active quality by adding another third to the major chord.

1. Play many of these chords from different pitches.

2. Analyze the chord carefully in fundamental position.

3. Explain repose and active degrees with reference to scale.

4. Give oral, written, and blackboard drills.

5. Learn inversions thoroughly, building from different pitches, taking each as third, fifth, and seventh.

6. Work on both clefs with chords in close position.

Confine instruction to single staff writing.

7. Give much ear training work on this chord in all its positions with students writing at seats and blackboards.

B. Introduce keyboard work as an important phase of harmonic instruction and include it with each problem as it is presented.

VII. Resolution of the Dominant 7th Chord in Fundamental Position and all Inversions.

A. Stress the upper tone of the dominant chord in each of its positions at the piano.

1. Have the students sing or respond to the moving quality of the tone by stating where the tone seems to want to move.

2. Draw from the students their reactions toward the moving tones, where and how they should move.

3. Proceed through the entire chord studying each individual degree.

B. Deduce rule from this procedure which will include resolution and the law of tonal magnetism.

1. Let adequate drill follow until a thorough foundation is the result.

a. Ear training dictation

b. Keyboard

c. Blackboard

d. Written work

VIII. Three-tone Cadences

A. Prepare student for his first steps in the harmonization of simple melodies.

1. Explain the color basic principle preceding the preparation and choice of bass tones.

2. Play the open 5th at the piano and show how the 3rd and 7th degrees offset the barrenness of the 5th and color the chord.

   Use of syllables, frequent spelling and singing of chord progressions as aids to aural recognition are recommended.

B. Place on blackboard the staff for treble and bass in some easy key. Use $\frac{2}{4}$ meter and proceed according to plan set forth.

1. Explain method of choosing bass notes by
   a. Color basic principle
   b. Use of inversions
2. Explain the placement of stems for four voice writing.
3. Fill in the alto and tenor parts, following the same procedure as for soprano and bass.
4. Apply the rule of tonal magnetism and correct resolution of each tone, allowing each part to follow its melodic line of progress.
5. Familiarize students with the rules for doubling of tones.
6. Define cadence.
7. Require daily
   a. Written assignments in both major and minor modes.
   b. Blackboard drill and demonstration.
   c. Ear training

d. Keyboard as time permits

e. Analysis of chords

C. Begin early to lay the foundation for creative thinking by allowing students to make their own melodies while they are short in length and easy.

IX. Harmonization of Phrase Length Melodies

A. Extend melodic line to 3 or 4 measures and analyze

1. Proceed as before in harmonization.

2. Make application of the tonic chord in second inversion.

a. Show its progressive quality and doubling.

b. Show its importance as a cadential chord.

c. Show its place on strong beat of the measure.

B. Give written exercises and aural drill for use and recognitio n of second inversion.

1. Supplement text with many simple melodies where tonic in second inversion may be employed.

2. Allow students to originate suitable melodies for use of the second inversion.

a. At this point a tonic measure must precede use of tonic second inversions and a dominant root follow.

3. Develop the ability to hear and name chords in all inversions.

X. Study of the Dominant Ninth Chord

A. Add the 9th to the dominant and play for the students.

1. Let them discover this new quality.

2. Analyze the V 9th chord.

3. Refer back to the scale degrees, have the students note the active quality of the scale 6th.

4. Make application of its progression and resolution.

5. Include the use of the 9th in the melody, alto and tenor parts. Avoid the use of the 9th in the bass.

6. Explain the omission of the root or fifth.

XI. Analytical Study of Rhythmic Groupings and Phrase Content

A. Refer students to the text where there are good examples of the normal musical period.

1. Direct students' attention to the examples of simple or normal construction.

2. Select different types of rhythmic groupings for their consideration.

3. Make comparative study of phrase and section length.

a. Relationship to accent.

b. Balance of phrases.

c. Sections.

4. Name two phrases which constitute the musical period.

a. Fore phrase, antecedent.

b. After phrase, consequent.

5. Set up a working basis for the harmonization of these eight measure groups.

a. Middle cadence

b. Closing cadence

c. Section cadence

6. Give written assignments which will embody the rudiments of the foregoing to provide for a working basis of all new materials.

XII. Application and Use of Bytones or Embellishing Tones

A. Help the students to recognize that the best of musical literature contains abundant varieties of bytones.

1. Select appropriate examples to be played for ths students.

2. Lead students to discover that bytones relieve dry note-for-note chord constructions and result in light decorative effects.

3. Cultivate in the students the ability to make analyses of melodies before starting to harmonize them.

a. To note carefully the type of bytone used.

b. To place chords so that bytones can be heard as such.

B. Refer to melodic materials on the subject of bytones which are provided in the text.

1. Give daily written assignments as each new bytone is introduced.

2. Make blackboard corrections in class.

3. Construct skeleton melodies for completion by students, providing opportunity for originality in the application of bytones.

4. Cover the entire field of bytones until the student

a. Will quickly recognize in melodic material the behavior of each type.

b. Will gain the ability to use the correct harmonies with each type of bytone on keyboard or written lesson.

Second Semester

I. Comprehensive Review of Former Materials including Bytones

A. Review the work of the first semester. It is time well spent if it broadens the knowledge and strengthens the field of activity and skill.

1. Start far enough back in subject matter to develop somewhat more scope and breadth of treatment.

2. Select for harmonization the more difficult melodies from preceding chapters that you avoided at first presentation.

3. Present the many problems as before for aural recognition

a. Melodically

b. Harmoncially

4. Assign the more difficult lessons from the text which are avoided on first presentation.

II. Subdominant Chord

A. Introduce new material from the piano.

1. Get students' reaction to this different chord and allow time for class discussion as to quality, i.e., heavy, religious, serious, etc.

2. Study mode of chord in major and minor keys.

3. Play the IV to I cadence and name it the "Plagal Cadence"

4. Explain the tendency of this chord with reference to the tetrachord.

B. Classify the subdominant with the tonic and dominant as belonging to the primary group of chords.

1. State the main reasons why these chords establish a definite key feeling.
   a. They are built on the primary tones or perfect intervals of the scale.
   b. They are major in major keys and minor in minor keys.
   c. They contain all the tones of the scale.
2. Analyze the chord in its relationship to others and proceed with the written assignments.
   a. Analyze and recite in class
   b. Use singing drill
3. Observe the doubling of fa.
   a. Explain that fa being the root of the chord and also a primary tone makes its doubling possible.
   b. Differentiate the treatment of fa as root of the subdominant from fa as the seventh to the dominant which needs resolution.
4. Use all possible aids to the mastery of this chord
   a. Keyboard
   b. Blackboard
   c. Aural dictation
   d. Singing, spelling, and writing
5. Assign the easier melodies for harmonization

6. Stress the following points

   a. Scan the melody carefully.

   b. Find the places where subdominant may be used.

   c. Choose good melodic bass line.

   d. Observe doubling and chord progression with reference to phrase-wise thinking.

7. Display frequently on the blackboard the harmonizations (good and bad) of the students for criticism and benefit of the entire class.

8. Proceed to the more difficult melodies.

   a. Harmonize in both the major and minor modes.

   b. Use the tonic flat seven which creates a demand for the subdominant in written work.

   c. Place a 7th on the subdominant chord and treat as a bytone or as moving on to the tonic or subdominant.

III. Supertonic Chord

A. Explain the supertonic chord as belonging to the secondary or substitute group of chords.

1. Play the subdominant chord and above it place a whole tone, result:

   a. fa-la-do-re

   b. A major triad plus a major second

2. Play again placing re below the subdominant, result:

   a. re-fa-la-do

   b. A chord in its root position with a 7th on it.

3. Play once more as a triad in major key and in harmonic minor key.
4. Have the students discover that the supertonic is
   a. Minor triad in major key.
   b. Diminished triad in a minor key.
5. Explain that the super-tonic is a substitute for the subdominant.
6. Spell diminished triads from various pitches.

B. Introduce the supertonic as leading to cadence
1. Refer to the overtone principle and the circle of fifths.
2. Explain the demand of the supertonic for the dominant.
3. Explain that the supertonic progresses well to tonic in its second inversion because of sol, scale 4th, being in the bass.
4. Play ii to I which gives the effect of an imperfect plagal cadence.
5. Analyze chords to acquaint them with
   a. Quality of chord and its behavior
   b. Chord relationship
   c. Doubling
6. Explain that the 3rd of the supertonic is doubled because of its being a primary tone.
7. Give daily written assignments in both major and minor.

C. Stress again the importance of preparing the bass before harmonizing, i.e., getting the bass regulation and thinking phrase-wise.

1. Give aural dictation using as triad and 7th chord.

D. More advanced technics

1. Study species of seventh chords.
2. Compare with diminished 7th.
3. Refer back in the text and proceed to a more comprehensive treatment of the subtonic chord considering especially the types of 7th chords in the major and minor keys.
4. Play different types which fall diatonically on the second degree of the scale.
   a. Second specie in major key.
   b. Third specie in minor key.
5. Show how the supertonic made major becomes the same type as the dominant 7th chord, i.e., a 1st specie
   a. That it may be used merely for a contrasting quality.
   b. That it may be used to effect a change of key.

IV. Submediant Chord

A. Introduce the submediant as an important secondary or substitute chord.

1. Play a cadence and instead of using the tonic after the dominant use the vi which is the substitute for I. This should surprise and attract the attention of the students.
2. Lead into a discussion of the new material.
3. Use the chord in different relationships by playing cadences to and from other chords (refer to numerals).

4. Name the cadence as deceptive and show how this cadence substitutes for the tonic and avoids the finality of the V to I cadence.
5. Discuss rules for doubling and the use of the different positions.
6. Analyze the harmonies from the classics as set forth in the text observing the chord relationships.
   a. What precedes and follows?
   b. What is the correct doubling?
7. Explain how the dominant may be used in root position at the beginning of the melody, contrary to former procedure, i.e., in order to get opposite direction between soprano and bass.
8. Give written assignments for beginning work.
9. Proceed as before with written exercises
   a. Scanning melody.
   b. Finding appropriate places to use the chord.
   c. Observing contrary motion between V and vi.
   d. Applying rules for doubling and resolution.
10. Use all possible drills for clarifying the construction, quality, and behavior of this chord in its relationship to others.

B. Take up the more advanced learnings including
1. Dominant with sharped root demanding the submediant.
2. Use of the seventh chord.

3. Types of species which result in major and minor keys on the submediant.
4. Numerals for keyboard practice.
5. Harmonize melodies from text observing especially the form and correct placement of the vi chord.

C. Provide increased opportunity for creative work as students become more experienced in the use of the different chords.

V. Mediant Chord

A. Present the mediant chord as a secondary or substitute chord.

1. Play cadences which employ the use of the mediant chord.
2. Play as substitute for the dominant.
3. Have students refer to text for explanation of the chord
   a. Type of chord in major and minor keys.
   b. Doubling and inversions.
4. Demonstrate at keyboard the demand of the mediant for the submediant.
5. Analyze chords from the excerpts as to how this chord is approached and left and also the degree of chord which is doubled.
6. Make use of the numerals
   a. Written work
   b. Keyboard practice.
   c. Completion to phrase-length with consideration of melodic and harmonic content.
7. Harmonize the phrase-length melodies from the text.

8. Advance the harmonization of musical periods

a. Use mediant for contrast and to avoid repetition of the dominant.

b. Use major mediant at middle cadence when possible to substitute for the dominant.

c. Use primaries followed by substitutes.

B. Proceed to the following advanced instruction.

1. Play the minor mediant as a 7th chord; result will be a 2nd species.

2. Play the augmented mediant as a 7th chord; result will be a 4th species.

3. Compare these species with those built on the other secondary chords.

4. Give written lessons on blackboard and for homework to demonstrate knowledge of these species.

5. Build 1st, 2nd, 3rd, and 4th species wherever they fall diatonically and complete the cadence.

6. Play a major mediant as 7th chord. Students will recognize this chord as a 1st species.

7. Show how simple it is to slip into the key of the relative minor by proceeding from this chord to the submediant.

VI. Modulation

A. Make application of the principles of modulation through the use of former materials, by restating and amplifying them.

1. Differentiate between chromatic alterations and change of key center.

2. Show how the chords must be well defined with new tonic feeling on the accent preceded by its dominant.

3. Give examples using familiar chords.

   a. Tonic flat seven made into a dominant.

   b. Supertonic major mode as a new dominant.

   c. Submediant as tonic of the relative minor key.

   d. Mediant major mode as a dominant of the relative minor key.

   e. Second inversion of a triad on an accent becoming a new tonic.

B. Time does not permit going farther into the subject of modulation. With dower groups, the study is not reached except as applied in keyboard sequences and casual explanation in connection with altered chords.

VII. Creative Program

With all of the chords now at the command of the harmony students, they are fairly well prepared to develop some of their own ideas and put them into concrete form. They are encouraged to express themselves along any line that they wish and if possible, on their own instrument, not being limited as to any particular form or style of writing. Many interesting results follow.

The instructor must use great discretion at this point not to overestimate nor to under-estimate the endeavors of these budding composers. It requires a good share of imagination on the part of both student and teacher to shape, to contrast, and to develop these first offerings into usable form and bring them into fruition.

CHAPTER XI

INSTRUMENTAL MUSIC

Specific Objectives

To teach students to play the various instruments .

To improve tone, technic, and sight reading.

To provide valuable training in solo and ensemble playing.

To provide an appreciation of music through the knowledge and interpretation of fine orchestral music.

To provide for the different abilities and stages of advancement of students through graded classes and a variety of courses.

General Information

I. Set-Up of Classes

A. Advanced Orchestra

B. Advanced Band

C. Stringed Instruments

D. Woodwind, Brass, and Percussion Instruments

E. Beginning Orchestra

F. Beginning Band

II. General Suggestions

A. Practice room

1. Well lighted and ventilated.
2. Large enough to easily take care of the largest class.
3. Adequate storage space.
4. Lockers for all instruments.

B. Equipment

1. Risers
2. Director's stand and pedestal
3. Music stands
4. Blackboard
5. Bulletin board
6. Cabinets or files for music library
7. Work table for folders
8. Library fo music (instructional supply)
9. Band uniforms (owned by student body)
10. Instruments provided by the school

a. Violas
b. Cellos
c. String Basses
d. Flutes
e. Piccolos
f. Oboes
g. Bassoons
h. A clarinets
i. Tenor, baritone, and bass saxophones
j. Alto and bass clarinets
k. Baritones or Euphoniums
l. French horns
m. Melophones
n. Sousaphones
o. Drums and drum equipment
p. Bells
q. Xylophones

C. Maintenance of Instruments

1. Fund set up by school.
2. Instruments replaced by school when no longer usable.

D. Class routine

1. Daily rehearsals.
2. Systematic daily procedure.
3. Reasonable time allowed for:
   a. Warming up
   b. Tuning

c. Reading bulletins

d. Discussion of class problems

4. Activities which interfere with regular rehearsals should be minimized.

E. Student Control

1. Class officers elected by students.

2. Governing board elected by students to assist the instructor in:

a. Student government

b. Class activities

3. Librarian appointed by the instructor.

4. Assistant director appointed by the instructor.

F. Discipline

1. Most cases taken care of by instructor only.

2. Instructor may ask governing board for occasional assistance.

3. Extreme cases only referred to administrative staff.

4. Time other than class time preferred for handling of discipline problems.

G. Social activities

1. All school requirements observed.

2. Student management with the advice of the instructor.

3. Social affairs enjoyed most after performances requiring extra rehearsals.

H. Class standards

1. High standards set for citizenship as well as music.

2. Respect paramount for

a. School

b. Teacher

c. Organization

3. Personal and class pride stressed.

I. Program routine

1. Attendance compulsory

a. Sickness only excuse for absence.

2. Preliminary announcements made sufficiently early concerning

a. time

b. place

c. manner of dress

J. Standards of dress

1. Uniforms may be adopted

a. Inexpensive

b. Sports style

1) Jacket

2) Sweater

2. Selection of apparel from wardrobes of students which will give uniform appearance.

ADVANCED ORCHESTRA

I. Temporary Placement

A. Students seated according to quality of work done in previous semesters.

B. New students entering assigned to last chairs in all sections.

II. Tuning

A. Special time allotted for the purpose of tuning after a warm-up number.

B. Students taught to listen carefully to the basic instrument used for tuning.

C. String section tunes separately.

1. Players given ample time for accurate tuning.

2. Players test fifths carefully with the bow.

3. String bass players permitted to tune alone before the rest of the orchestra assembles.

D. Tuning drills given in unison by sections when intonation is faulty.

1. Sections divided

a. Each division playing a part of a chord.

b. Exchanging the parts until all players in the section are in tune.

2. Entire string, brass or woodwind sections tune together in the same manner.

3. Entire orchestra tunes together.

E. Students with faulty intonation given exercises to remedy the condition.

1. Sustained tones used.

2. Concentrated listening encouraged.

3. Students who do not strive to improve demoted to a lower group.

F. Warming up, and preluding eliminated during tuning period.

G. Considerable time devoted to tuning at the beginning of each semester. An orchestra which is not properly tuned is a failure before it starts to play.

III. Sight Reading

A. Varied selections of easier grade used as test material.

B. Grade of material raised or lowered in the beginning that the sight reading may not be overbalanced by drill.

C. Reasonable amount of time allowed for sight reading that the playing standard of the unit may be tentatively set.

IV. Review of Fundamentals

A. Review may or may not be necessary depending on the group.

B. Drill on fundamentals recommended for the beginning of the term that no time is lost when the rehearsals begin for programs.

C. Review continues until all students are familiar with

1. Time signatures
2. Key signatures
3. Terms of speed
4. Terms of volume
5. General terms
6. Signs
7. Note names
8. Note values

D. Examinations given on fundamentals at intervals during the semester.

V. Permanent Placement

A. Permanent placement made after a reasonable amount of time has been spent in sight reading.

B. Seating decided after competitive tryouts.

C. Basis for final judgment.

1. Accuracy
2. Tone quality
3. Interpretation
4. Technique
5. Phrasing
6. Rhythm
7. Position
8. Bowing
9. Breath control

D. Previous sight reading material used for tryouts.

New material used for sight reading test.

E. Final seating made on merit alone.

F. Capable musicians, other than instructor, may be asked to assist in final decisions.

VI. Improvement of Technique and Tone

A. Music studied after permanent placement sufficiently advanced to challenge the playing ability of the group.

B. Systematic drill starts after first reading.

1. Difficult passages played slowly by
   a. Individuals
   b. Sections
2. Bowings carefully worked out and made uniform.
3. All division assigned.
4. Scale drills given individuals or sections when necessary.
5. Weak players given parts to practice at home.
6. Students drilled on sections where tone quality is particularly important.

a. Comparison in tone quality of different players made.

b. Students encouraged to improve their tone continually.

7. Drills to proceed slowly until correct speed is attained.

VII. Program Preparation

A. Instructor selects numbers which students will be able to perform creditably.

B. Criteria for selection

1. Sufficient time given for mastery of music.

2. Program offers interesting variety.

3. Numbers placed in sequence which offer contrast in key and style.

4. Lenght of program carefully estimated.

VIII. Competitive Placement

A. Exceptional application and advancement recognized once each semester by permitting students to challenge players in advanced chairs.

1. Students make application to the instructor for the right to challenge.

2. Permission given only when instructor feels the student is qualified.

B. Try-outs held similar to those held for permanent placement.

C. Changes made in chairs on merit alone.

1. Students between the two chairs take part when a student challenges another who is more than one chair ahead of him.

IX. Basis for Grading

A. Amount of work
B. Quality of work
C. Attitude
D. Dependability
E. Citizenship
F. Outside practice
G. Regularity of attendance
H. Cooperation
I. Placement in group unimportant

X Activities

A. Operettas
B. Senior plays
C. Student Body plays
D. Baccalaureate
E. Vesper services
F. Commencement
G. Assemblies
H. Outside public performances

Advanced Band

I. Temporary Placement

Same as advanced orchestra.

II. Tuning

A. Tuning done after warming-up exercises.
B. Solo clarinet first tunes to fork and then the entire band tunes to the solo clarinet.
C. Students learn to do their own tuning and adjust slides and mouthpieces until instruments are in tune.
D. Tuning drills given as in Advanced Orchestra.
E. All instruments excepting the one being tuned remain quiet during tuning period.
F. Remedial exercises given individuals when their intonation is faulty.

G. Band well-tuned before starting to play.

III. Sight Reading

Same as Advanced Orchestra

IV. Review of Fundamentals

Same as Advanced Orchestra

V. Permanent Placement

Same as Advanced Orchestra

VI. Improvement of Technique and Tone

Same as Advanced Orchestra omitting instruction for string section.

VII. Program Preparation

Same as Advanced Orchestra

VIII. Competitive Placement

Same as Advanced Orchestra

IX. Basis for Grading

Same as for Advanced Orchestra

X. Activities

A. Football games

B. Basketball games

C. Parades

D. Assemblies

E. Outside appearances

STRINGED INSTRUMENT CLASS

This class is primarily for those students who are in the beginning or intermediate stage of the study of an instrument. Advanced players are advised to begin the study of a new instrument as the ensemble work

of the class will not offer sufficient challenge for them. Students, through the use of school instruments in this class, have an opportunity to gain some understanding and playing ability of several orchestral instruments. Many may go into advanced orchestra or band after the training received in this class.

The instructor is enabled to prepare players of the more unusual instruments (those not commonly used as solo instruments and rarely owned by students), and as a result insure a more complete instrumentation in his advanced groups.

I. Class Placement

A. Students seated according to families of instruments.

1. Inspection of instruments

2. Observance of

a. Instruments

b. Names of the parts

c. Fingerboard

d. Explanatory notes

e. Information regarding each instrument

II. Teaching of Fundamentals

A. Mechanics of the instrument

1. Demonstration of the correct positions by the instructor.

2. a. Body
b. Arm
d. Wrist
e. Fingers on the bow
6. Hand

2. Students practice this method as to each detail.

3. Class learns names of open strings.

a. Bows are drawn over the strings without placement of fingers.

b. Teacher dictates directions slowly.

4. Bow is drawn full length and straight across the strings.

a. Eye is kept on the bow to make sure that it parallels the bridge about an inch in distance.

5. Theoretical learnings and review

a. Explanations in text studied

1) Clef signs
2) Notes
3) Musical terms
4) General information

6. Note drill

a. Students read names of notes.

b. Application made to different clefs in regard to the location of their open strings.

B. Tuning

1. Students led to recognize this as an important part of their training.

2. Responsibility assumed in tuning own instrument.

C. Instruction given as to care of instrument.

1. Each student made responsible for his own instrument.

a. He gets it out.

b. He loosens bow hairs before putting it away.

III. Group Exercises in Unison

A. All sections read simple exercises from the book and play together.

1. The reading of notes accompanied by the placement of fingers requires much concentration.
   a. Individual help necessary at this point.
   b. Progress necessarily quite slow.
2. Finger exercises given from text.
3. Long tedious drills should be avoided.
4. Easy melodious tunes will motivate the work.
   a. Sections play separately.
   b. Entire class plays.
   c. Demonstration of progress by individuals before the class when there is sufficient improvement.
5. Tone qulaity is stressed.
   a. Pressure of fingers on finger board.
   b. Flexibility of wrist and fingers on bow.
   c. Control and pressure of bow on strings.

IV. Class Development

A. Explanation made regarding the placement of fingers in the use of the flat and sharp.
   1. Exercises are given
      a. Scales of one, two, and three sharps and flats.
         1) New keys introduced in progressive order.
         2) Tonic or key-note chords belonging to these keys played in connection with the scales.

B. Careful study of time and note values is essential.
   1. Students often follow and depend upon other players.

2. Individual mastery of rhythmic problems is the objective.

3. Exercises selected from the texts and drills given each day to improve the reading technic.

C. Bowing exercises

1. Different types of bowing: tip, frog, middle of bow.

2. Slurred notes.

3. Staccato at different parts of bow with regard to flexibility of wrist and fingers.

D. Explanation of the practice and use of dynamics

1. Crescendo

2. Decrescendo

V. Technics Followed With all Harmonized Exercises

A. Drill in ensemble playing.

1. The habit of careful listening is developed in order that the student may learn to listen to his own playing while still hearing the group as a whole.

a. Counting becomes more accurate.

b. Individual scores followed.

c. Proper pitch adjustments made.

B. Harmonized exercises in chord formation from text played in easy keys using

1. Unslurred and slurred bow.

2. Long and short bow.

3. Staccato bow.

C. Sight reading skill is developed with the use of graded music.

VI. Daily Routine

A. Punctual habits established.

1. Appointments of one or two monitors.

2. Waste of time avoided in tuning of instruments.

B. Technical drills given

1. Finger exercises
2. Scales
3. Tonic chords
4. Arpeggios
5. Bowing exercises
6. Harmonized studies
7. Small orchestral pieces

VII. Achievement

A. The amount of work covered during the first semester depends upon the general ability of the group.

1. Considerable attention required by slower ones

a. Those with poor positions

b. Those with faulty hearing

2. Shortcomings of individuals temporarily overlooked in consideration of

a. Interest of the group.

b. Normal accomplishment of the class as a whole.

B. Students allowed to advance as rapidly as possible.

1. No regard to quarter or semester.

2. New problem introduced as soon as last is fairly well mastered.

VIII. Basis for Grading

A. Pupils tested individually on all problems listed in the daily routine before the end of each quarter.

1. Position
2. Accuracy of tuning
3. Tone quality
4. Accuracy of time and pitch
5. Deportment
6. Ability to work with group

IX. Recommendations for Second Semester

A. Membership of class

1. No beginners accepted.
2. New members added if level of advancement corresponds with that of the class.
3. Experienced violin students may change to viola or bass with some extra work outside of class.
4. Experienced cello players may change to bass with some extra work outside of class.
5. Entrance to new members not allowed to retard class continuing from first semester.

B. New standard of attainment established

1. Problems orgainized along same general lines.
2. Students ready for more advanced materials.
3. Review old problems.
4. New problems
   a. New positions
   b. Major and minor scales
   c. Arpeggios
   c. Intervals

e. More difficult types of bowing

f. Intonation

1) Different sections divided into quartettes.

2) Better players play competitively.

3) Class criticism and comparisons made.

5. New materials

a. Difficult pieces chosen from all texts.

b. Repertoire is gradually built up.

c. Class is acquainted with some masterpieces in simplified orchestration.

6. Correlation with music appreciation.

a. Advanced players visit music appreciation classes when called upon to demonstrate instruments.

1) Scales
2) Intervals
3) Types of bowing
4) Pizzicato
5) Simple harmonics
6) Range of instrument
7) Easy and familiar melodies

7. Recital given at end of year.

a. Class work is motivated.

b. Added experience and enjoyment for pupils.

c. Possibilities of such instruction brought to attention of other students.

CLASS in WOODWIND, BRASS, and PERCUSSION INSTRUMENTS

I. Class Placement

A. Students seated according to musical families.

B. Guidance given in selection of instruments according to

1. Interest

2. Needs

3. Type of mouth

II. Teaching of Fundamentals

A. Students given historical facts pertaining to their instruments.

B. Explanation made as to purposes of each instrument; when and how they are used.

1. Playing units

2. Individual use

C. Mechanics of instrument

1. All moving parts shown.

2. Demonstrate how instrument is put together.

a. Students learn how to assemble and put away instruments.

3. Functions of all parts explained.

D. Care of instrument

1. Explanation given as to proper care of all parts.

2. Importance of keeping an instrument in good playing condition stressed.

E. Tuning of instrument

See Advanced Orchestra

F. Position

1. Instructor demonstrates how instrument is held.

a. Correct position of boyd.

b. Adjustments of straps or other equipment.

c. Position of mouth on instrument.

d. Correct manner for holding and balancing sticks and mallets.

2. Students apply new learnings to their instruments.

G. Production of tone

1. General directions.

a. Teaching of individual important.

b. Section drill begins when class can play final results proportionate to thoroughness of teaching of first three or four weeks.

2. Players of brass instruments are taught.

a. Vibration of lips before placing them on mouthpiece.

b. Explanation made as to actual cause of tone produced.

c. Action of tongue explained and demonstrated.

d. Blackboard sketches used to clarify position of tongue in mouth.

e. "Humming sound"

1) Brass players drill without mouthpiece.

2) Steady vibration obtained.

3) Same effect tried with mouthpiece alone.

4) Principle is applied to instrument itself.

f. Simple exercises given in each section until

1) Students learn to use tongue.

2) Flow of air is controlled.

3. Players of percussion instruments are taught

a. Methods used for beginning of a roll.

b. Exercises for wrists and arms.

c. Proper ways to strike bars or heads.

H. Explanation of rudiments.

1. Study of musical notation.

a. Kinds of notes.

b. Location on the staff.

c. Clefs used by all instruments.

d. Simple time signature.

e. Measures.

f. Beats

g. Rests

h. Simple terms, etc.

2. Periodical review of rudiments.

3. Examinations given occasionally on this material.

III. Exercises in Unison

A. Sectional exercises

1. Slow tempo at first that student may be attentive to

a. Sustained tones.

b. Method of attack.

c. Correct breathing.

1) Most important

2) Often neglected

d. Proper phrasing.

e. Tone quality.

2. Progress made slowly and thoroughly.

3. Individual help continued.

4. Special exercises written by instructor that various families of instruments may drill in easy playing register.

B. Class exercises

1. Slow tempo until students have

a. Tone control.

b. Knowledge of rudiments.

2. Progress made slowly until group has

a. Good intonation.

b. Rhythmic sense.

3. Class plays together part of period.

4. Individual help continued.

5. Exercises continued until group is familiar with at least two scales.

6. Harmonized exercises begin.

IV. Additional Organization

A. Divisions of class.

1. Slow students together.

2. Advanced students together.

B. Practice rooms necessary for separate groups.

C. Specific method book preferred to class method book for such groups.

V. Harmonized Exercises

A. General knowledge

1. Place each instrument fills in ensemble.

2. Importance of full harmonization.

3. Discrimination of tone quality and effects of different

families of instruments.

B. Theoretical learnings.

1. Use of dynamics.

a. Tone control maintained.

2. Importance of counting continously.

a. Students inclined to follow each other in unison.

1) This cannot be done when music is harmonized and parts written differently.

3. Varied tempos worked out.

a. Understanding gained as to function of instrument in all types of music.

VI. Class Development

A. Material

1. New material not given until old is thoroughly mastered.

2. Review old lessons.

3. Easy band and orchestra music.

4. Two semesters spent on first book.

5. Student placed in advanced part of class third semester.

6. Two kinds of examinations held

a. Theoretical

b. Playing

B. Organization

1. Certain days set aside for playing easy orchestra and band material.

2. Classes so divided that advanced students are not held back by beginners.

VI. Daily Class Routine

A. Roll call

B. Tuning

C. Playing exercises

1. Long tones

2. Tongueing exercises

3. Scales exercises

4. Harmonized exercises

D. Ensemble playing

E. Study of fundamentals

1. When new materials are introduced.

2. When old problems are not understood.

F. Playing from orchestra or band books.

1. One period a week when class is sufficiently advanced.

VIII. Basis for Grading

See Advanced Orchestra

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