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The senior high school boys' glee club: a study of its organization, maintenance, vocal problems and selections of music

Harrill Dean Johnson

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THE SENIOR HIGH SCHOOL BOYS' GLEE CLUB:
A STUDY OF ITS ORGANIZATION, MAINTENANCE, VOCAL PROBLEMS
AND SELECTION OF MUSIC

A Thesis
Presented to
the Faculty of the Department of Music
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Harrill Dean Johnson
June 1950
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CHAPTER I

INTRODUCTORY CHAPTER

Purpose of the study. Information received, during interview with eight prominent music educators and from questionnaire responses of ninety-two music educators, indicates almost unanimously that there are four general problems of the senior high school boys' glee club which need serious consideration: organization, maintenance, vocal problems and selection of music. It has been the purpose of this study to investigate the foregoing four general problems, report findings and to recommend procedures to aid senior high school boys' glee club directors in solving these problems.

Importance of the study. First, are vocal activities for boys desirable and important? Vocal activities are considered as "co-curricular" activities in the majority of schools.¹ The objectives of the co-curricular program are primarily to develop social growth, pursuit of hobbies, self-expression and self-development in the adolescent stu-

¹ Luella Cole, Ph.D., Psychology of Adolescence (New York: Rinehart and Company, Inc., 1942), p. 260. Cole suggests the term, "co-curricular" be used in place of, "extra-curricular". The former term infers that activities are an integral part of the school's curriculum; the latter implies activities to be detached from other subjects.
The senior high school boys' glee club definitely contributes to these objectives: Members of clubs and choirs establish necessary social relationships and receive experience working together to produce a finished piece of work; singing experience may develop into a worthwhile hobby, such as becoming a member of a community or church choir following graduation—a valuable leisure-time activity; many choirs and glee clubs have business meetings regularly and officers and members receive experience in democratic procedure. Thus, students are given opportunity for self-expression both in speaking and singing. Establishing normal social relationships, developing worthwhile hobbies and receiving experience in self-expression are certain to have a notable effect upon the student's self-development. Much of the best music for choir is religious with words which have meaning to the adolescent who is concerned about developing a philosophy of life. Noble Cain mentions in his book, "Choral Music and Its Practice," that choral music satisfies the spiritual urge in adolescents as no other form of music education can do.² Vocal activities definitely contribute to a boy's self-development.

It is very apparent that vocal activities are genuine co-curricular activities. If co-curricular activities are

desirable, certainly, then, a vocal program in which boys participate is desirable and important.

Secondly, is a separate boys' glee club justifiable? A trend in music education today is to provide musical opportunities for as many as possible. The aim today is to offer musical experiences not only to the most talented but to as many students as possible.\(^3\) Questionnaire returns indicated that there were far more girls participating in the vocal program of the senior high school. Out of thirty-eight schools reporting the entire number of both boys and girls in vocal activities, there were 3,556 girls and only 1,533 boys participating in vocal music.\(^4\) In a certain number of schools there was no participation by boys at all.

Mr. Wesley K. Morgan, Director of Church Music, College of the Pacific, Stockton, California, commented during interview:

> Music during the last twenty years has become such an indispensable part of American culture, that it is important that boys, during the formative age in high school, develop an appreciation and understanding of good music.

Music, then, is important to both boys and girls following graduation. Since education is preparation for life, it

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\(^4\) See questionnaire results, appendix, p. 128.
seems logical that more emphasis should be placed on greater participation in vocal music by boys in schools today.

In questionnaires, one hundred and fifty-seven educators were asked to name the vocal organization having the most appeal to the greater percentage of boys. In the questionnaire returns, the majority of music educators named the boys' glee club as having the most appeal.\(^5\)

It is of interest to note some of the comments concerning the appeal of the boys' glee club which prominent music educators added to the questionnaire:

Mr. Glenn H. Woods, former Supervisor of Music, Oakland Public Schools, stated that a good boys' glee club always will appeal to a larger percentage of boys.

Dr. Peter W. Dykema, Professor Emeritus, Columbia University, commented that the boys' glee club has the most appeal if reputable work is done and that the social appeal in the boys' glee club is usually greater.

Mr. Walter S. Ambruster, vocal instructor at the Thornton Township High School and Junior College, Harvey, Illinois and Miss Isabelle Becker, of the Mission High School, San Francisco, agreed that the boys' glee club has more appeal for beginning boys.

It is evident that the organization of the boys' glee club is an aid to greater participation by boys.

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\(^5\) See questionnaire results, appendix, p. 123
There are other unique values of a separate boys' glee club, namely: There is a special spirit of fellowship in an "all boys" group; the audience loves to hear the boys sing and a popular boys' glee club will offer an incentive to keep the boys singing through the period of voice change. Some of the values of a separate boys' glee club are well summarized in quotations from two prominent music educators:

... There are many reasons for continuing the boys' glee club. First, there is a natural joy that comes to men and boys when they produce music by themselves, without the aid of girls and women. This may be sexual bias on the part of the male, but nevertheless it is a factor to be considered. Second, it seems to be one of the joys of all human beings to "love to hear the boys and men sing." This is clearly evidenced by the throngs that attend public concerts given by male glee clubs. The spirit and dash that go with men's rendition of songs of valor and chivalry, the fervor in the love songs, and the sonorous singing of the Bach chorales is something the public cherishes. Therefore let us not in the high school lose sight of the emotional force found in male singing groups. Even though membership be small, a boys' glee club is desirable. ... 6

In a discussion of boys' glee clubs, Mr. Harry R. Wilson writes, "The spirit of 'when good fellows get together' has often awakened in boys an interest in music."7

Brief mention should also be made of the boy whose voice is changing during adolescent years—the alto-tenor.


The changing boy's voice can be used to advantage on the tenor part. One of the best ranges for the alto-tenor is found in the first tenor section of the senior high school boys' glee club; here the changing voice is helpful and often gives just the balance that is necessary due to the lack of real changed first tenors. Besides, the boys are in a group where there are no girls to cause undue embarrassment if the voice should "break". The larynx of the boy's voice goes through a more decided change during the period of puberty. During this period the boy may often experience the break and unsteadiness in the voice which results in unmanly sounds which are embarrassing. It is logical to believe, since the changing voice problem is only prevalent with boys, that it could best be dealt with in a segregated group.

Finally, it was necessary to consider the problems which educators agreed need further attention in order that the senior high school boys' glee club might best serve its purpose.

Definitions of terms used. The term "glee" is of English origin. A quotation of interest regarding the word "glee" is found in "The International Cyclopedia of Music

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Glee—a word derived from the Anglo-Saxon "gligge" meaning a piece of music for unaccompanied solo voices, usually male. The content is not always humorous or joyful, as the name might seem to imply. From its derivation, meaning simply "music", it is quite understandable that there can also be melancholy glees. The great period of glee composition in England was between 1700 and 1825, and the most representative composer of the genus was Samuel Webbe (1740–1816). The characteristics of the classical glee are: use of the modern tonalities, continuous cadencing, emphasis on the harmonic style, many clearly defined sections with occasional changes of rhythm.10

As Dr. Karl Gehrkins says, "Technically a glee club is a group organized to sing glees, and (by extension) part songs, ballads and so forth. . ."11

Glee clubs in American schools today sing all types of music from the short frivolous compositions to the more serious music and there are few, if any, original glees in the modern repertoire.

The senior high school boys' glee club, with which this thesis is concerned, is a group composed of boys from any of the grades in the senior high school, (9–12). The type of arrangements which are sung are: unison, two-part (TB), three-part (TTB), and four-part (TTBB). The majority


11 Karl W. Gehrken's, "What is the Difference Between a Choral and a Glee Club?" The Etude Music Magazine, 63;302, September, 1945.
of arrangements used are of the latter mentioned type. From data reported in questionnaire returns, the boys' glee club may have a membership of from ten to seventy-five members. However, most groups number from twenty to forty members.12

Statement of organization into chapters. There are five more chapters in the remainder of this thesis. The next four deal with the four general problems of the senior high school boys' glee club in the following order: organization, maintenance, vocal problems and selection of music. The final chapter is a summary of the findings, conclusions and recommendations of the study.

Review of previous investigations. Thorough investigation was made of the Doctoral Dissertations accepted by American Universities, 1934-1948. Also the Masters theses on file at the College of the Pacific Library, 1912-1949 were reviewed. Neither of these sources presented material relevant to the problems of the senior high school boys' glee club with the exception of two general studies of senior high school music.13 There is a limited amount of ma-

12 See questionnaire results, appendix, p. 128

terial which has been written concerning the senior high
school boys' glee club in books and magazines listed in the
bibliography. These deal but briefly with the organization,
maintenance, vocal problems and selection of music of the
senior high school boys' glee club.

Chapter two, (organization) and chapter four, (re-
hearsals) of Van A. Christy's book, "Glee Club and Chorus"
contains much detailed information regarding glee clubs:
the investigator has applied some of the suggestions regard-
ing organization and rehearsals to the senior high school
boys' glee club. This material in Dr. Christy's book has
been a valuable contribution to this study. 14

Father Finn's book, "The Art of the Choral Conductor"
has been very helpful in regard to understanding the psycho-
logical as well as the physical problems encountered in the
senior high school boys' glee club because of his great ex-
perience working with adolescent boys. 15

Statement of method of procedure and sources of data.
The investigator spent three years directing male glee clubs
in the Army and two years directing vocal music in the sen-
ior high school where he became more interested and aware of

14 Van A. Christy, Glee Club and Chorus (New York: G. Schirmer, Inc., 1940), chapter I and chapter IV.

certain problems concerning the senior high school boys' glee club. After further reading of books and magazines, many of which are listed in the bibliography, it became apparent that there was a definite need for more research concerning the senior high school boys' glee club.

Resulting from experience and reading, a tentative outline of problems was formed which was used in interviewing the following prominent music educators: Mr. J. Russell Bodley, Director of the College of the Pacific A Cappella Choir; Mr. Charles Dennis, Supervisor of Music, San Francisco and President of the Music Educators National Conference; Dr. Peter W. Dykema, Professor Emeritus, Columbia University; Mr. David T. Lawson, Director of the Pacific Music Camp, College of the Pacific; Mr. Wesley K. Morgan, Director of Church Music, College of the Pacific; Dr. William W. Norton, for many years Supervisor of Music and Director of male choruses in Flint, Michigan; Mr. Frank Thornton Smith, Director of vocal music and for twenty-five years Head of the Music Department, Stockton High School and Mr. Glenn H. Woods, for many years Supervisor of Music in the Oakland Public Schools. These educators agreed to the existence of the problems presented and gave helpful suggestions to enlarge the scope of the outline.

After consultation with the educators mentioned, a questionnaire was prepared and sent to 167 music educators
in California and several other states. The ninety-two returned questionnaires contained valuable information used in this study.

The Musical Achievement Test made by the Institute of Educational Research, Division of Field Studies, Teachers College, Columbia University was used in obtaining certain data from students in the high school.

To summarize, the data used in this study has been obtained from personal experience, reading, consultation with prominent music educators, a questionnaire, a musical achievement test and review of music literature sent by numerous music publishers.

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16 See questionnaire, appendix, p. 118
17 See results of Musical Achievement Test, appendix,
CHAPTER II

ORGANIZING THE BOYS' GLEE CLUB

As in any other successful adventure, it is necessary that the senior high school boys' glee club be built on a firm, dependable foundation. A good start is an asset to success. The first three main topics of this chapter concern typical problems found in the early organization of the senior high school boys' glee club; they are presented in the following order: (1) obtaining qualified teachers, (2) cooperation of administration and counsellors and (3) attitudes of boys toward singing. The fourth and last topic is that of developing interest in the boys' glee club; a number of successful ways through which initial interest has been developed are presented.

Obtaining qualified teachers. The music educators interviewed during the preparation of this study agree that one of the first essential problems in the organization of a boys' glee club is that of obtaining qualified vocal teachers who know how to work with adolescent boys. Such teachers are difficult to find. Mr. Charles Dennis, Supervisor of Music of the San Francisco Public Schools, stated that a boys' glee club which had been very popular in one of the San Francisco schools for a number of years died when the teacher died. It wasn't possible to find another teacher
with that spark of enthusiasm and knowledge necessary to carry on the successful work of the former teacher. Mr. Wade Thomas, Coordinator of Music of the Santa Monica City Schools, commented on a returned questionnaire, "I feel that obtaining qualified teachers is so important that I'd put a #1 beside this without reading further." Dr. William W. Norton, Superintendent of Music and Coordinator of Music Activities, Flint, Michigan, stated that obtaining qualified teachers is a universal problem, and that the majority of boys of the senior high school age would prefer men to women teachers. A comment, on a returned questionnaire, by Mr. Robert S. Sargent, John Marshall Senior High School, Los Angeles, also supports this opinion: "Boys admire a man teacher who is a good singer, is manly and a good conductor." This makes the problem of obtaining qualified vocal teachers even more limited.

It is not often the case that a music teacher would be asked to teach physics. However, many instrumental music teachers who lack background in vocal music but have a general secondary credential or a special secondary credential in music are teaching boys' glee clubs. Often, such instrumental music teachers or other members of the faculty are chosen to teach vocal subjects due to the lack of funds to maintain an adequate teaching staff.¹ Knowing the educa-

¹ See appendix, p. 142
tional possibilities of the boys' glee club, it seems unfair that this hardship so often falls on the vocal department.

The qualified vocal music teacher must first be interested in the purposes of the boys' glee club before he can sell such a program. As Dr. Peter W. Dykema, Professor Emeritus, Columbia University, comments in a returned questionnaire, "Probably interest is the first qualification—then experience."

It is pointed out in chapter four of this thesis how indispensable it is that the boys' glee club teacher know the psychological problems confronting the boys during adolescence and that he has the necessary knowledge concerning the changing voice (alto-tenor). In chapter five, the importance of knowing the ranges of the boys' voices during adolescent years in relation to the selection of music is discussed at length.

One of the first steps, then, in the organization of the senior high school boys' glee club is to find an interested and well qualified vocal teacher. The administrator is largely responsible for the choice of the vocal music teacher. It is therefore logical that cooperation of the

2 See chapter one, pp. 1 et sqq.
3 For more complete discussion, see chapter four, p. 61.
4 See chapter five, p. 76.
administration and counselors be considered next.

**Cooperation of administration and counselors.** Administration and counseling was not mentioned in the outline of problems presented on the questionnaire which was sent to 167 music educators. Seventeen persons, however, added comments which concerned the topic of administration and counseling. This indicates the importance of the inclusion of this topic.

The County Superintendent of Schools in Scioto County, Portsmouth, Ohio, Mr. Edward R. McCowen has written an article in which he states:

... In the first place an administrator either has a right or wrong attitude toward music. If right, he can do wonders; if wrong, much harm can come and the music program never develops beyond that of mere pity.5

To have a successful music program in the senior high school it is necessary that the administrator have a philosophy of music education. He must know the values and purposes of music education. As Mr. David T. Lawson, Director of the Pacific Music Camp, College of the Pacific, Stockton, California, says, "There is a need for good educational planning by administrators."

There should be more balance between the academic

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program and the co-curricular program. For instance, during the past, in the majority of schools there has been a tendency to place more emphasis on inter-scholastic sports than on other non-academic subjects. Intense competition of athletics has been the aim and still is in many schools. The administrator having a long range educational plan in view should place more equal emphasis on activities which have a better carry-over into adult life. Vocal music is an activity which may continue to grow as a person grows older and may become a very valuable leisure time activity.

Some educators have mentioned that they just don't have time in their schedule for a boys' glee club. Some schools which at one time had seven periods a day now have six where three elective periods were possible in the seven period day, only one elective was possible in the six period day. This change of periods has eliminated the boys' glee club in certain cities. When only one choral organization was possible, it was necessary to have one which included both boys and girls.

In a letter to the Director of Relations with Schools,


7 Ibid., p. 274

8 Information from interview with Mr. Charles M. Dennis, Supervisor of Public School Music, San Francisco, California.
University of California, the investigator explained the questionnaire responses regarding difficulties of scheduling with the thought that colleges were making too many academic requirements to allow for a balance of academic and non-academic subjects. An answer from Mr. Herman A. Spindt, Director of Admissions, suggests that scheduling a boys' glee club should not be a difficulty where there is a desire for it. Mr. Spindt's letter indicates that when a subject is educationally valuable, it is also educationally possible. He also mentioned that there is, however, a state-wide committee on admissions. The results of this committee's work may lessen college entrance requirements.

At the beginning, the teacher who realizes the possibilities of a boys' glee club and who is confronted with scheduling difficulties would be wise to schedule rehearsals during morning, noon or after school hours. Some of the best organizations have been started in this way. After a successful group has been developed, the administrator, seeing the educational values and need is more likely to schedule the organization in the course offerings.10

As indicated by the questionnaire returns, the glee club may become a "dumping-ground" for academic failures.

9 See appendix, p. 142.

Mr. Louis P. Nash of McClymonds High School, Oakland, California, suggests that getting the cooperation of the counselors will generally solve this problem. Usually a talk with the counselor and a cooperative discussion of the condition will be sufficient. It is not intended, however, that the counselor only send students who are at the moment very musically inclined. The boys' glee club might be just the remedy for an introverted student who needs social experience.

Success in the organization of a boys' glee club is certainly aided by administrators and counselors who have a favorable attitude. It is often necessary for the teacher to take the initiative in proving the educational value of a boys' glee club organization.

Attitudes of boys toward singing. In organizing a senior high school boys' glee club, the investigator found during interviews with boys that they often possessed two negative attitudes about singing. These are classified in this study as the "sissy" and the "I can't sing" attitudes.

First it was necessary to find reasons responsible for the undesirable attitudes before solutions could be established. The following example shows how in one case the "sissy" attitude originated: About six years ago, a certain high school coach was often quoted as saying, "Oh, you don't want to sing. Singing is for sissies." The influence this coach developed among the boys was tremendous. It was not
long until the boys' glee club became inactive and the school discontinued the only boys' singing course. Luckily, for the school, the coach moved to a new location. It has been just recently, within the last two years, that the boys' glee club has been re-established.

In response to questions asked in the early formation of boys' glee clubs, the investigator often heard such replies as, "Oh, I can't sing. I couldn't carry a tune in a bucket." In some cases, the above answer was correct. It was found, however, in the majority of cases that after the boys became interested and joined the group that they became some of the best singers in their respective clubs.

As was explained by Mr. Charles Dennis, Supervisor of Public School Music, San Francisco, the two described responses are really excuses to cover the boy's real feeling towards singing. He really would like to sing but doesn't want to admit it until he is sure the boys' glee club is socially acceptable. The existing boys' glee club may be a weak organization and the boy lacks the pride in the group to want to join. Such an attitude was prevalent in the Benjamin Franklin High School, Vallejo, California. In an interview, Mr. Carl C. Wisner, Director of Student Activities, explained the problem and its successful solution. Mr. Wisner stated that the boys were ashamed to belong to the boys' glee club. They didn't want to perform in public; shyness
prevailed and other students " kidded " them for belonging to
the organization. Altogether, a great lack of enthusiasm ex-
ist ed. Counselors planned a special assembly for the purpose
of adding new interest and to increase membership in the boys'
glee club. Mr. Armand Girard, popular masculine radio sing-
er, was engaged to present an assembly which took place two
weeks in advance of enrollment for the second semester of
the school year. This was accomplished with the following
results: Enrollment was increased from twenty to thirty mem-
ers, boys became proud to be in the boys' glee club and a
new spark of enthusiasm towards the boys' glee club was ig-
nited throughout the school. This is one way of developing
interest to overcome an obstacle in the organization of a
good boys' glee club.

Mr. Frank Thornton Smith, Director of Music, Stockton
High School, Stockton, California, says concerning the "sis-
sy" and the " I can't sing " attitudes: "These attitudes are
not so prevalent as in previous years due to youth better-
ment programs such as ' Y Sings ' and boys' camps where part
of the activity consists of singing. " Such activities help
to make the boys song-conscious.

A number of music educators who returned question-
naires commented that they had solved the problem of unde-
sirable attitudes by enlisting as members some leaders in
school sports. A typical response regarding the problem of
attitudes was that of Mr. Mercedes Edwards of Clovis Union
High School, Fresno, California: "Minor--too many letter-men in it to be sissy."

Once the interest and enthusiasm have developed, negative attitudes will disappear. Further ways of developing interest will be considered next.

**Developing interest.** One of the first steps which can be taken by the teacher is to develop a popular boys' quartet. This group may be featured at an assembly program. If the quartet is successful, it will not be difficult to find four more boys who would be interested in forming another quartet. When two or three quartets are established, the groups may be combined and a nucleus is formed for a boys' glee club.11

Inviting a guest artist was discussed briefly in the section concerning attitudes.12 Arranging for the presentation of school assembly programs by touring male quartets or concert choirs is another way of developing interest in a vocal program for boys. Such school groups as the Male Glee Club of the California Polytechnic College, San Louis Obispo, California, and the College of the Pacific A Cappella Choir, College of the Pacific, Stockton, California are generally on tour each year. Also, the director may take a group of boys to a community concert which features

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11 Suggested by Mr. Charles M. Dennis

12 Supra p. 18.
Three all-male organizations which are on tour during the school year are: The Revelers, De Paur's Infantry Chorus and the Don Cossack Chorus.  

In certain localities it is more difficult to obtain well-known touring performance groups. Pictures, films and recordings may be used, especially in a general music class, to create interest.

Pictures of many popular male singing groups may be seen in the magazine called "Keynote" which is published by the Associated Male Choruses of America. Having such a magazine in an accessible place (such as a library reading table or bulletin board where other posters or pictures of famous men singers etc. appear) will let the boys see that men and other boys do sing and enjoy singing!

More and more 16mm. films are available which can be used for motivation. Following are four suggested films:

Hymn of the Nations: Arturo Toscanini conducts the NBC Symphony Orchestra, the Westminster Choir, and Jan Peerce, tenor, in a special broadcast of Verdi's Hymn of the Nations.

Music In the Sky: Film presentation of the Sunday radio program starring John Charles Thomas, John Nesbitt, Ken Darby and the chorus, and Victor Young and the sixty-piece orchestra.

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13 Community Concert Service, 406 Wrigley Bldg., Chicago, Ill.

14 The Keynote, (Flint, Michigan: Associated Male Choruses of America)---published monthly.
Music of the Master Series: Vocal: Kenneth Spencer--Baritone. Passing By, Purcell, Oh No, John (English Folk Song), Deep River (Spiritual), Every Time I Feel the Spirit (Spiritual).

Rehearsal: A behind the scenes story of a rehearsal for the Bell Telephone Hour radio program, featuring Enzio Pinza, Blanche Thébom, Donald Voorhees, and the Bell Telephone System orchestra.15

The use of records results in greater interest and awareness of men's singing. Records are available by male groups such as "The Three Suns," "The Kings Men" and "The Mills Brothers." Of course, if recording equipment is available, transcriptions can be made of popular groups which feature singing by men--particularly such programs as the Fred Waring Show. In presenting such a record it is necessary that the teacher use a desirable form of approach. The State Department of Education, Sacramento, California, publishes a suggested form.16 In order to develop interest in the boys' glee club, the investigator used the following lesson plan in presenting a "Fred Waring Show" transcription in a beginning mixed music class:

Transcription # 9000B and 90001B...Fred Waring Show (Tuesday, July 22, 1948)

(For use in the senior high school)


16 See appendix, pp. 131 et seq.
Aims or Purposes of the Lesson:

1. To motivate boys in the senior high school to join the boys' glee club
2. To let boys see that men do sing, that men enjoy singing and that they sing well (Many boys have the idea that singing is just for girls. Fred Waring's program features outstanding singing by men.)
3. To develop good habits of listening

Teacher's Preparation:

1. Listen to a number of Waring broadcasts.
2. Make a transcription and study it.
3. Study articles by and about Fred Waring and the "Pennsylvanians."
4. Bring picture of Waring and the "Pennsylvanians".
5. Write questions on the blackboard for the purpose of directing the student's attention while listening.

Class Preparation:

Today we will hear a transcription of a recent Fred Waring Show. When we think of choral music, we think of Fred Waring. Waring is partly responsible for the use of popular music in the schools today. It may interest you to know that there are more men than women in the glee club we

are about to hear. (Call attention to questions on the board.) We will have a discussion following the playing of the recording. Be thinking of questions and comments.

Program:

Play the recording.

Class "Follow-Up":

Discuss the following questions which were listed on the board:

1. How many men do you think were singing in the glee club? How many women? (Show picture)
2. Do you like the quality of the men's voices? Why?
3. What makes you think the men in Waring's Glee Club enjoy singing?
4. Was all the music on the program of a popular nature? (examples)
5. What did you like particularly about the presentation of the music?
6. Could you understand the words?

Discuss questions asked by students.

(During the year we will use some Waring choral arrangements in the boys' glee club.)

Anticipated Outcomes:

1. Increased membership in the boys' glee club.
2. Development of more desirable attitudes in the school toward singing by boys.
3. Appreciation of the artistic merits of popular music.
4. A keener interest in out of school listening to the Waring program and other broadcasts featuring choral music.

Developing interest is affected by the choice of music to be sung. Seven music educators suggested, in the returned questionnaires, that types of material be considered in this section. Details concerning repertoire are in chapter five. Here it will suffice to say that it is important to know the interests of adolescent boys in choosing the music to be sung. Educators agree that boys like a variety of music including popular songs, songs of adventure, barbershop and others listed in the chapter concerning selection of music.

Frequent assembly singing is an aid to developing interest. The "assembly sing" may be planned with this purpose in mind. Mr. Charles Dennis said that the student may like the singing experience and the desire is awakened to enroll in a vocal music course.

Prerequisites. In the early steps of organizing a boys' glee club, the director must establish criterion for

18 See chapter five, p. 74.
selection of membership. Will the glee club be open to anyone who has a desire to sing or will some type of voice test by the director be necessary?

The prerequisites of the senior high school boys' glee club will of course depend largely upon the purposes of the organization. The advanced boys' glee club will probably be a performing group and will therefore be more selective. Membership in this advanced organization is generally chosen from a beginning class such as a beginning boys' glee club or general music class. Mr. David B. Marr, Shasta Union High School, Redding, California, wrote in a returned questionnaire, "The beginners learn the fundamentals in the beginning boys' glee club and only enter the advanced group when thoroughly capable." Some students may have had sufficient background at home, church or elementary school to be admitted to the advanced glee club immediately.

If there is no beginning group and the boys' glee club presents the only singing experience available for boys, prerequisites should be more lenient. As Professor Peter W. Dykema says in a returned questionnaire, "Prerequisites are most desirable, but if they are not possible, the boys' glee club may be the first high school music experi-

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The prerequisites for a beginning group should be very lenient. Mrs. V. Marguerite Brooks of Coulton Union High School, Coulton, California, makes a typical remark in a returned questionnaire: "Boys' glee club is our elementary group. We take all those interested who can carry a tune." Some, such as Marguerite Stratford Porter, Mainland High School, Daytona Beach, Florida, stated that there is no prerequisite in their beginning groups. Mrs. Porter wrote, "We take anyone—in fact—all problem cases are put in and it usually straightens them out." Other teachers said that it was necessary for applicants to match tones before admission to the glee club.

The criterion for membership in the senior high school boys' glee club, then, as seen above, differs according to the type of group, the purposes of the organization and the opinion of the teacher.
CHAPTER III

MAINTAINING THE BOYS' GLEE CLUB

After the boys' glee club is "off for a good start", it is important that the initial interest and enthusiasm which have been created not only continue, but grow. Procedures recommended to create interest mentioned in chapter two, such as using visual aids, of course will contribute to maintaining interest. This chapter presents findings which offer suggestions particularly for maintaining and strengthening interest in the senior high school boys' glee club. Main topics will appear in the following order: (1) school and public performance, (2) rehearsal, (3) uniforms, (4) student government, (5) social events and (6) discipline.

School and public performance. A number of music educators mentioned in returned questionnaires that frequent singing for the school, festivals, radio station and community organizations is one of the best motivating forces for maintaining interest.

It is not necessary that the glee club have a large repertory before its first performance. Once a group makes a "hit" with two or three numbers, more interest will be aroused to learn more music. The importance of motivation is well expressed in the following quotation:

The glee club is often easier to manage than the
voice class because it may always have the stimulus of a forthcoming public performance to motivate its work. The director must recognize this motivating force and make full use of it. Singing at a school assembly is the natural way to start, but this may well be supplemented by allowing the group to appear before men's clubs, women's clubs, community gatherings, and even at church services if this can be so adroitly managed as not to cause jealousies and antagonisms to develop. An impending public performance enables the director to insist on many additional repetitions for the sake of perfecting the phrasing, the dynamics, the intonation, the enunciation, and other details. It must therefore be considered one of his major assets. 1

The investigator is acquainted with two senior high schools which have established the tradition, during recent years, of exchanging assembly programs. These exchange assembly programs were originated for the purpose of easing the intense rivalry which had taken place before the "big game" of the year between the two football teams. It has also become a tradition that the boys' glee clubs be featured in these exchange assemblies. The boys in both schools look forward with anticipation each year to being in the boys' glee club and going on the exchange assembly trip.

Another annual event in which the boys' glee club should have a part is the music festival. The festival is a type of public performance which is a means of maintaining interest. The development of anti-social and rivalry

relationships of the competitive festival should be avoided in order that the students may benefit from friendly social contact with other groups and have an attitude which is conducive to continued musical growth in all of the schools. Before taking the glee club to a festival, the director should discuss the purpose of the festival with the boys.

In the music festivals of today, the competitive element is not so prevalent as it was in the period before World War II. Many criticisms of the competitive festival were expressed during World War II. One of the main objections was that often students who won first places in festivals would return home with the feeling that they were "highly superior". Such an attitude often proved to be harmful to both the possessors of the attitude and those not winning first place. Some contest winners would often spend their first years of college living on their pseudo-successes. Students not winning often developed somewhat of inferiority complexes.

The competitive festival often harmed the director also. Mr. Wesley K. Morgan commented, during interview, that one of the most undesirable results of the competition-festival has been the lack of prestige a conductor has suffered from his group if his group did not take one of the highest places. This lack of prestige in many cases has

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often carried over into future years. It is evident that the pre-war competition festival in many cases was not producing the desired effect on the performer and that some permanent change was necessary. The trend, as a result, has been to reduce the competitive feature in many localities. The ranking which does take place now is designed to be particularly constructive to each participating group. In their judgment, adjudicators try to avoid criticisms which lead to antagonisms and hard feelings among performers. Individual groups generally are not ranked in order of merit. Instead, each group is adjudged as being superior, excellent, good, fair or poor. Several groups may receive the same ranking. Judges consider factors other than comparison with other groups. For instance, the performing group's school size and the number of years the school has had a music program are considered. The result produces an attitude of friendly relations among performers and pupils learn from each other. During interview, Mr. J. Russell Bodley told of his experience as an adjudicator at the 1949 Fresno Music Festival, Central California District. Mr. Bodley commented that each adjudicator was instructed to give more time and place more importance on

the constructive comments they would make on the festival report sheets rather than to the grading of the various incidental phases. This is one example which represents the modern trend toward the non-competitive music festival.

Advertisement of public performance is helpful in stimulating community and school support and interest in the boys' glee club. Colorful and clever posters advertising forthcoming public performances and "write-ups" in the school and community newspapers concerning glee club performances promote interest on the part of students, parents and the community in the activities of the boys' glee club. Public interest and support is good for the morale of the group and definitely encourages the interest of the boys in the boys' glee club.

Radio broadcasting is a valuable type of public performance which stimulates the enthusiasm in a boys' glee club. Radio performance has appeal for everyone concerned with the glee club as it is equally enjoyed by those participating and by the "folks at home." Broadcasting school music provides a wider opportunity for presenting programs and creates a definite challenge to raising the standards of performance.4 The investigator has experienced the value of radio as a motivating force in army male choruses and senior

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high school boys' glee clubs which he directed in radio broadcasts. A quartet from one of the investigator's senior high school boys' glee clubs was featured on a public service broadcast. As a result, two businessmen requested to be sponsors of the boys' quartet and they were contracted for a series of broadcasts. Added interest was stimulated when the quartet's picture appeared in a national radio magazine.5

Most radio stations are cooperative in transcribing public service programs. Playing transcriptions recorded at public appearances may be one of the most helpful teaching aids.6 The investigator has found that students recognize and correct their mistakes more easily after they hear them by transcription. Mr. J. Russell Bodley related, during interview, that records of public appearances of student performances at the College of the Pacific Music Camp have sold by the thousands. Students are interested in hearing their own voices!

The Music Educators National Conference recommends three important points to be noted in connection with broadcasting school music groups:

(1) Performance before a microphone differs from stage


performance before an audience. (2) Music educators should study broadcast technique. (3) Pre-broadcast transcriptions should be made whenever possible for analysis by performing groups.7

Rehearsal. Much of the success of the senior high school boys' glee club, as with any other musical organization, will depend upon the rehearsal. Rehearsal techniques vary with the instructor. Some valuable suggestions regarding rehearsal procedure were received by the investigator during interviews and from questionnaire reports.

First, some system of passing out music and taking care of other details of classroom organization must be established. Librarians may pass out the music or some filing system may be used where each student picks up his folder of music as he enters the room.8 Once the students have their music and are seated, their attention should be on the director. These preliminaries should be executed promptly and in a business-like manner. Full attention should be given to the director when some signal has been given to the group.

Mr. Armont Willardsen, Director of the South High School A Cappella Choir of Salt Lake City, Utah, indicates the start of rehearsal by striking a chord.9 Other directors indicate

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8 See diagram of music file, appendix, p. 134.

9 Max T. Krone, "Our Hats Are Off: To the South High School A Cappella Choir of Salt Lake City," Educational Mu-
the start of rehearsal by stepping up on a podium.

Whether or not exercises are to be used at the beginning of the rehearsal depends upon the director's point of view. Choral directors were asked to check the statement which they thought best expressed their point of view regarding vocal exercises for the senior high school boys' glee club. Questionnaire results are as follows:

1.  **16** Exercises are only necessary at the beginning of glee club rehearsal.

2.  **8** Exercises are only necessary when music presents technical difficulty.

3.  **66** Exercises are necessary at the beginning of rehearsal and during the course of rehearsal when music presents technical difficulty.

4.  **2** Expressed no choice.

One choral director who checked #1 stated, "I try to give exercises which meet difficult passages to be used that day." Another music educator agreeing with #2 commented, "Song is the substance of vocal study." In one case, a choral director who checked #3 commented that his boys' glee club met from 7:45 A.M. to 8:40 A.M. and that vocalizes then were imperative. Dr. Van A. Christy wrote that #3 is desirable but not necessary with some conductors. Mr. Wade Thomas commented beside #3, "Only when pupils know why they are exercising." Successful directors have varied ideas re-

garding exercises; the majority, however, prefer to use exercises both at the beginning and during the course of the rehearsal when music presents technical difficulty.

In an interview, Dr. William W. Norton gave some valuable general suggestions in regard to rehearsal procedure which have been used very successfully in the schools of Flint, Michigan:

The director should have the program of rehearsal order for the day written on the board so that there will be little time lost between numbers rehearsed. It is the librarian's job to have the music arranged in folders in the order appearing on the board. It is of course essential to have a cooperative, dependable librarian who is willing to give some extra time to the arranging of music in the folders. It may be necessary to have an assistant librarian.

The first number of the rehearsal is generally a familiar selection and one which the students especially enjoy singing.

Next, the director introduces new music to the group. In the study of a new selection, it is wise to have the students read through the entire number without interruption. Thus the students see the new music first as a complete unit. It might even be necessary, when the new selection is very difficult, to read through the number two or even three times in order to better understand the composition in its
entirety. Often, at first, the piano may literally hold the
group together. During the first readings of the new num-
ber, the director marks in his score the places which need
the most attention. The next time the number is presented,
the director will rehearse the vertical slices (small two to
four measure spots of difficulty). Care must be taken
throughout the complete rehearsal not to repeat without pur-
pose.

At the end of the rehearsal period another very fami-
liar and well liked selection may be sung.

The investigator has also followed this plan of re-
hearsal procedure successfully. Of course, the procedure is
not a rigid routine; it may and should be varied according
to the particular needs of the group.

Mr. Charles Dennis advised, "Do not stay in one mood
too long; change between loud and soft numbers and use a
variety of selections."

After a period of concentrated effort near the end
of the rehearsal, some directors use popular music for re-
lexation and enjoyment.¹⁰

To maintain interest, then, one of the main contribu-
tions is a well planned, efficient and enjoyable rehearsal.

Uniforms. Uniforms help maintain interest. A uni-

¹⁰ Hazel N. Morgan, editor, Music Education Source
Book (Chicago: Music Educators National Conference, 1947),
formed organization has appeal to the adolescent boy. Other
groups in the school—the band and the lettermen identify
their particular organization with uniform dress. A neat
looking uniform adds pride in the organization and is effec-
tive in public appearance. The students have more interest
in joining a group which has a good looking appearance in
public. As Professor Peter W. Dykema said, "It is not nec-
essary that these uniforms be expensive." Often at festi-
vals the only uniform the boys have consists of black bow
ties worn with their own white shirts and dark trousers.
Another popular boys' glee club uniform consists of a slip-
on sweater and insignia. One interesting uniform mentioned
in a questionnaire consisted of suntan trousers, white shirts,
black bow ties and blue sashes. During an interview, Mr.
Frank Thornton Smith suggested, "If you want to be popular
with the boys, let them sing with the collars of their white
shirts unbuttoned and no ties." Some vary the uniform for
special occasions. For instance, during rodeo season in a
western town, the boys may appear for public performance in
western outfits. Dr. Van Christy, in his book about glee
clubs and choruses, emphasizes the feeling of unity which is
achieved when a group has uniform dress.12

11 Peter W. Dykema and Karl Gehrken, The Teaching
and Administration of High School Music (Boston: G. C. Bir-

12 Van A. Christy, Glee Club and Chorus (New York:
Student government. Student government has advantages in maintaining interest in the boys' glee club. When students have some responsibility for managing the business of an organization, they naturally have more interest in its success and will work harder to achieve worthy goals. The following quotation expresses two advantages of student government:

... first, glee club members, if given a voice in the management, will naturally have a greater personal interest and pride in the organization and will work harder for the advancement of its interests; second, proper organization will relieve the director of much detail-work, allowing him more time and thought for the selection of music, planning of rehearsals, and attention to musical objectives.13

Excellent sample glee club constitutions are found in Van Christy's book, "Glee Club and Chorus" and in another book entitled, "The Chorus and Its Conductor" by Max T. Krone.14

Business meetings add new pep, activity and enthusiasm to the boys' glee club. This is evident in the following sample of minutes taken from the records of a boys' glee club which was directed by the investigator:

Boys' Glee Club Minutes

13 Ibid., p. 17

March 7, 1949

The meeting was called to order by the president, Sylvester Flores.

The minutes of the previous meeting were read and approved.

The boys' glee club luncheon was discussed. Clyde Alameida reported that the luncheon will be held next Thursday. Ed Bosse announced that Kilpatrick's round steak is fifty cents a pound. It was decided to have swiss steak.

A motion was made and carried to sing at the State Theatre on March 17th.

A constitution committee composed of the glee club officers will meet Wednesday noon.

The president asked the glee club members if they would consider singing for the West Side Grange. Don Irey was appointed to find out if there would be any refreshments for the singers.

As there was no further business, the meeting was adjourned.

Respectfully submitted,
Eugene Hinkle, Secretary

There are certain duties which must remain in the hands of the conductor. These duties should be understood before a constitution is made. Matters such as tryouts, arrangement of sections, final determination of order of rehearsal and participation in required performances such as an annual Christmas program or commencement are definitely the responsibility of the director.

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15 Taken from the book of minutes of the Red Bluff Union High School Boys' Glee Club, Red Bluff, California.
Social events. There are some particular social events generally connected with every organization in the high school. For instance, there is a senior ball, junior prom and a Future Farmer's of America Banquet. Such types of traditional events may also be an added incentive to maintaining interest in the boys' glee club.

It is not the investigator's purpose to place more emphasis upon the social significance than upon the main purpose of the glee club—that of enjoyment derived from singing.

Mr. Charles Dennis related an interesting story about a group in San Francisco which had a "bean feed" one year. It was so successful that the club wanted to have a similar social affair the following year. What started with a "bean feed" now has developed into a traditional annual formal banquet.

In one high school, good fellowship was fostered between two high school groups when the boys' cooking class cooked and served a dinner for the boys' glee club. This same group sponsored a dance after one of the big football games of the year and cleared over a hundred dollars. Part of the money was used to bring a professional singing group to the school.

There are many types of social activities which may be developed to help maintain interest and encourage a feel-
ing of unity among the members.

Discipline. Interest in a group cannot be maintained without a spirit of cooperation and respect between the teacher and students.

One of the first necessities of good behavior depends to a large extent upon the personality of the instructor. The importance of the teacher's personality and its effect upon student behavior is well expressed in the following quotation:

Some teachers are themselves lamentably immature. They lose their tempers, they take criticisms badly, they let their likes and dislikes show, they want their own way, and they are upset easily by the children. . . . Some teachers are themselves so maladjusted that they use their teaching as a means of outlet for their own frustrations outside of school.16

Just as a maladjusted teacher may arouse destructive emotions in students, so can a well disciplined and good-natured teacher affect students behavior in a favorable way. A sense of humor is a most valuable asset to a teacher. According to Gesell, the classroom that often rings with laughter is not likely to have many behavior problems.17

It is necessary also that the teacher understand the


causes underlying adolescent behavior. Due to the full teacher load it may not be possible for the teacher to find the time he would like to give for individual attention to each student. However, the teacher should find time to study the individual students involved in behavior problems.18

During interview, Mr. J. Russell Bodley emphasized the importance of the teacher's manner in relation to discipline. The tone of voice, word phrasing, appearance and the way the teacher conducts himself in front of the students must show the students that he is willing and anxious to work with them rather than stand off at a teacher's arm-length. In order to do this, Mr. Bodley explained, it is necessary that the teacher develop a means of looking at himself as the glee club sees him and then acting accordingly with a cooperative attitude.

Dr. Luella Cole mentions that there are five outstanding characteristics of good discipline which may be very helpful to the teacher in dealing with behavior problems:

(1) "Punishment is, first, the natural result of misbehavior." For instance, if a boy loses his temper and tears a piece of music in half; the natural punishment is to make him mend the music, or if fines are possible to have him pay for a new selection. Good discipline would not re-

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quire him to stay after school and write a paper on the characteristics of the nine Beethoven symphonies. (2) "Punishment must be certain." If a member of the glee club is assigned a report for breaking a club rule, a report of equivalent difficulty should be assigned to other students breaking the same rule. (3) "Punishment should be just." The director who gives a failing mark to a boy because, due to illness, he didn't attend an important rehearsal is being so unjust as to defeat his own ends. (4) "Punishment must be impersonal." A boy may appear to be tired, sleepy and disinterested in class. If the teacher gives the student a sarcastic scolding as the result of personal annoyance, the punishment becomes personal. This type of discipline will not succeed with adolescents. (5) "Punishment should always be constructive so that it will lead to better self-control." Letting pupils suggest and carry out their own punishment is more likely to develop self-control than penalties assigned from those in authority.19

Discipline which is carried out in a democratic way emphasizes the value of a student government within the boys' glee club. It is the modern inductive approach when the director, by planning and preparation, influences the students to correctly administer their own discipline.

The opposite kind of approach would be the deductive or dictatorial approach which employs fear as a weapon for punishment. For instance, the teacher who threatens a student by saying, "Be there for rehearsal at eight o'clock or I'll 'knock your block off!" is employing the use of fear. Dr. Cole emphasizes the harmful effect of this type of discipline in the following quotation:

Many adolescents develop one or more of three definite fears, all associated with schoolwork—fear of teachers, fear of examinations, and fear of reciting. . . . perhaps sarcasm is the most common single trait of those teachers whom students fear. Sarcasm is an unfair weapon that the sophisticated adult in a position of authority uses against pupils whose respect she cannot obtain. . . . . . . . . . . . . . . . . . .

Any technique, however, that makes students afraid is equally bad. Teachers should realize that fear in all its forms is a highly destructive emotion and always has an inhibiting effect upon learning.20

Teamwork in a boys' glee club is comparable to teamwork on a basketball or football team. Students realize how important each player's part is on a team; likewise, the boys' glee club is composed of a group of students forming a team which must work together as a unit to produce the best results. As Mr. J. Russell Bodley said, "In a choral group, the boy must give his maximum effort and develop control so that he doesn't steal the show." Through the boys' glee club, then, students learn that cooperation is a necessary

20 Ibid., p. 137.
attribute of success; they realize that cooperation is a necessary part of any successful adventure.
CHAPTER IV

VOCAL PROBLEMS

In questionnaire returns, only five music educators indicated that vocal problems needed more attention than any of the other boys' glee club problems listed.¹ A number of interesting and helpful comments were placed beside the section of the questionnaire which concerned vocal problems. During the early preparation of this thesis, the prominent music educators interviewed agreed that vocal problems should receive attention. The existence of vocal problems in boys' glee clubs is obvious at music festivals.

It is not the investigator's purpose to present in this chapter a blueprint which must be followed in order to guarantee success in solving vocal problems of the senior high school boys' glee club. It is easy to see by reviewing modern vocal literature that methods dealing with vocal problems vary with the best instructors. A method which produces results for one teacher often does not produce results for the other. The results obtained, however, from varied procedures are often the same. There is, as Dr. Norton commented, much "quackery" among teachers in the vocal field and there is a definite need for more study of the scientific principles involved in voice production.² It is

¹ Problems listed in questionnaire. See appendix, p.
the purpose of this chapter to present successful techniques which have been used for solving vocal problems of adolescent boys. Material included in this chapter has been gathered from interview with music educators of long experience, questionnaire reports, reading and personal experience using the procedures presented.

**Tone.** What are some common remarks regarding the faulty production of tone in a boys' glee club? One educator reported that there are too many "hot-potato" singers—the boys sound like they are singing with a hot potato or "mush" in their mouths. Another choir director commented in a returned questionnaire, "It is hard to get a beautiful tone instead of a football quality." Father Finn, a well known authority on the subject of adolescent boys' voices, writes:

> In the voices of boys, it will be generally conceded, the results of abuse are more flagrantly evident than in the voices of girls or adults. A boy is naturally a shouter. His instinct for affecting the bra-vura style, which he conceives to be a proof of masculinity, urges him to loud speech, placing a premium on vociferation, and delivers him to the choirmaster in a vocal condition grievously impaired.³

In addition, the following remarks have been heard concern-

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2 Information obtained during interview

ing performances of boys' glee clubs: "Those tenors surely strained for the high notes." "That boys' glee club looked fine, but their singing was just so much noise."

Before a good tone can be produced, it is of course necessary that the boys know what a good tone is. As Mr. Frank Thornton Smith said in an interview, "Students must have a pattern for tone." Often this pattern may be the director's voice. It is important, then, that the director sings with a tone which is worthy of imitation. Students may find an example of good tone in popular or concert singers of the day. The teacher may approach the problem of tone by asking the student, "Do you like John Charles Thomas's (or Bing Crosby's, etc.) tone?" After finding a tone which the student likes, the director may ask, "Why do you like this tone?" Such analysis will prepare the student for the presentation of some principles necessary for better vocal production. When a student realizes that there are certain definite principles involved in vocal production, vocal exercises are more often accepted because he sees the need for them.

During interview, Dr. Norton presented three fundamental principles involved in vocal production which he has used successfully for many years: (1) Use resonance chambers, (2) Forward projection of tone and (3) breath control.

In order to aid students in understanding the first
fundamental principle mentioned above, the director should be familiar with the scientific principles involved in any production of tone. Then he can help students to compare principles of tone in the strings, woodwinds, brass, organ etc. with the human voice. For instance, the violin may be compared with the human voice in the following ways: The pressure of the bow may be compared to the pressure of the breath, the strings to the vocal cords and the main body of the violin to the resonance chambers of the human voice.

Father Finn compares the tone production of the organ to that of the human voice:

... The larynx is a pipe standing on a wind-chest with the vocal cords functioning as reeds. The pressure of the air against the cords causes them to vibrate. Greater or lesser tension of the cords produces faster or slower vibrations, thus determining the pitch. The air waves move to the resonance chambers above and below the glottis, and by impact with the membranes of these (the sounding board) a musical tone is produced.4

Once the student sees the necessity and importance of resonance chambers in all musical instruments, he is ready to apply reasoning and study toward the better use of resonance chambers in his own vocal instrument.

How can a student check to find out whether or not he is using his resonance chambers? Some teachers say a check for resonance is a buzzing sensation in the frontal bone of

the forehead. Some singers check resonance by placing finger-tips on their cheek bones where vibration is felt. Still others feel a buzzing sensation when they place their fingers on the bridge of the nose. The check for resonance will vary from singer to singer because no two resonance cavities have exactly the same size and shape. As Dr. Norton said, "The concentrated vibrancy of air is felt according to the position of the resonating chambers." A student may first become aware of a resonant tone through humming exercises. 5 Also, the difference between a non-resonant and a resonant tone can readily be seen if the teacher illustrates both of these tones with his own voice. Mr. Peter J. Wilhousky, outstanding choral director and Assistant Supervisor of Music of the New York City Public Schools, used this method effectively during rehearsals with high school students at the 1949 Western Division Music Educators National Conference.

The underlying principle brought out in the section above is that the resonance chambers must be used.

The second underlying principle of voice production which Dr. Norton presented is the forward projection of tone. Beginning singers especially often sing as though they are singing with their mouths full. This faulty projection of tone is noticed among basses particularly in the boys' glee

5 Refer to humming exercise on p. 69.
club. The tone may be projected forward through the use of the vowel "e" preceded by the hum which has been used to obtain resonance. At the beginning, ask students to speak the vowel "e." It will be found that it is difficult to speak or sing "e" without forward projection of the tone. From the vowel "e" other vowels are introduced with the constant repetition of the hum and "e" to check resonance and forward projection of tone. One example of the sequence of vowels and consonants in a vocal exercise suggested by Dr. Norton is: "hm-e-n-ah-e-n." This would be practiced in the middle register of the voice and ascending and descending by half steps. Two of the most difficult vowels to sing with forward projection are "ah" and "oh." The above exercise helps establish a good "ah" tone; a good "oh" tone could be established in the same way.

Father Finn brings the tone forward by prefixing the vowels with certain consonants:

... Consonants may be used profitably to relieve the laryngeal "squeeze," because they prepare a tone for its final emission by giving it a focal point in the mouth. ... After much experimenting with the consonants, I am convinced that F, P and M are the most useful for the purpose here considered. ... by giving sounds a forward placing, one in reality is merely guarding against unnecessary tenseness in the region of the larynx. 

The third principle Dr. Norton mentioned was that of

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breath control. In normal breathing the round trip in inspiration and expiration is about three seconds. When speaking and singing, especially the latter, it is necessary that the breath be expelled more slowly. Thus, breath control is necessary.

According to Dr. Norton, the problem is to control the diaphragm which is the main muscle controlling the air column; the speed with which the diaphragm ascends under the lungs must be delayed during phonation. Of course there is no voluntary control over the diaphragm, but certain exercises and ideas may be used to obtain the desired action.

There are varied theories concerning which breathing muscles are used and how they are used during singing.7

Father William J. Finn presents some exceptionally good suggestions concerning breathing:

Most people breathe successfully and in accord with the provisions of nature most of the time; they couldn't survive otherwise; but when asked to take a breath for a special function, like singing, they often become self-conscious and inhale quite unnaturally, usually raising the shoulders. Practically all the teacher need do in this connection is to warn them to keep the shoulders down and to take as quick and deep a breath as possible. . . . . . . . . . . . . . . . . . . . . .

The tendency to allow too speedy exhalation of breath can be checked and presently eliminated if the choir-master insists that the lungs be emptied slowly while he counts a given number.

These simple practices if made the first step at each rehearsal will guarantee a breath control adequate to any singer's legitimate needs.

**Jaw release.** Some boys in the glee club may have tight, inflexible jaws. Just reminding the students that their jaws should be more flexible is often not enough. If a director sees, during the rehearsal, a number of students with inflexible jaws, it would be wise to stop and practice a jaw releasing exercise such as suggested by John C. Wilcox:

... In this exercise let the jaw drop to its "point of rest" with each movement. Repeat, slowly at first, gradually increasing speed, in a free "chewing" movement the following syllables, using first a mere conversational tone in the low speaking range:

**Exercise No. 10**

E-Yah-E-Yah-E-Yah-E-Yah-E-Yah----
E-Yo-E-Yo-E-Yo-E-Yo-E-Yo----
E-Ya-E-Ya-E-Ya-E-Ya-E-Ya----

Bring your teeth almost (or quite) together for the "E" each time it is repeated. Do not move the head up and down. Let the jaw drop away from the head. When a free movement of the jaw is established in the speech tone, sing this exercise on a monotone at comfortable

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middle-range pitch. Change the pitch to higher and lower positions if this can be done without undue tension. Finally sing the descending 8-tone (diatonic) octave scale, using one combination syllable (E-Yah, or E-Yo or E-Ya) to each scale interval.11

Relaxation. Mr. Frank Thornton Smith expressed, during interview, that more time should be spent in relaxing preparation for singing. Such relaxing exercises could become a part of the warming up period at the beginning of a rehearsal. Mr. Smith suggests that the group be instructed to yawn; as a result, the vocal apparatus is ready to produce a good tone.

Father Finn advises frequent periods of relaxation of mind and body during the rehearsal.12

Excellent suggestions for relaxing are presented in the following quotation:

In the first place it is extremely important to relieve all tenseness in the body. To accomplish this, the members of the group may be asked to stand and "shake themselves loose." Now have them sit down, slump over in their seats, turn the head round and round in a circular motion. This will result in a certain amount of gaiety, but a little laughter does no harm—is as a matter of fact itself relaxing.13


Posture. One educator pointed out, in a returned questionnaire, the need for correct posture in the production of beautiful tone. While singing, students often slump forward or backward in their chairs. To correct this fault, good posture habits should be formed early in the school year. It was inspirational to note the excellent posture during rehearsal of the large chorus (about eight-hundred voices) under the direction of Mr. Peter J. Wilhousky at the 1949 Western Division of the Music Educators National Conference. In between numbers the chorus members relaxed a moment; when Mr. Wilhousky was ready to commence again, the students resumed good posture with their backs away from their seats.

The following is a description of correct posture for singing:

To permit free action of the breathing muscles, posture must be correct. The chest should be up, the abdomen in, the ribs up from the hips, and the head and chin held naturally and comfortably erect. As a rule, the chin should form approximately a right angle with the throat. When you are standing, the knees should be straight and the weight of the body should be on the balls of the feet, which should not be placed too far apart. The hands should usually be held easily in front of you about at the waist. If you are seated when singing, the body should be forward or away from the back of the chair, and both feet should rest firmly on the floor. The body should be erect, alert, and devoid of stiffness at all times.14

The investigator is in agreement with the above quotation regarding posture except for the suggested position of the hands while standing. Generally boys feel it is more manly to keep their hands in a relaxed position at the sides of their bodies. Usually in boys' glee club pictures in magazines and books, the boys do not have their hands held in front of them.

**Diction.** In this chapter the voice has been compared with other musical instruments. The human voice, however, has a distinctive feature not found in other instruments. It possesses an articulator formed by the tongue, lips, palate, jaws and teeth. The possession of an articulator makes possible the formation of words which presents the added problem of diction.

The investigator overheard two persons commenting about a chorus performance. One person remarked, "They have beautiful tone, but I could hardly understand a word they sang." The other person replied, "That's to be expected. I can hardly ever understand what choirs are singing about." Church choirs often have an important message in relation to the sermon, but the message is often lost because of poor diction.

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15 Supra, p. 51.

16 Pierce, op. cit., pp. 10 et seq.
The general methods of developing better diction are the same in teaching children, adolescents and adults. The method of enunciation used by Fred Waring and his "Pennsylvanians" seems to appeal to boys. Waring's method, which is a rough and practical system of phonetics, may be successfully used. It is not necessary that a teacher adopt the Waring method completely, but it is possible to devise a workable system of phonetics from a study of Waring technique. Fred Waring briefly describes his method of enunciation used by the "Pennsylvanians":

We sing, not words, but all the sounds of every word which we call "tone syllables." Compound vowels (diphthongs and triphthongs) receive exaggerated treatment of their component vowel sounds. For example: say is "seh-se"; bow is "bo-co"; bite is "baheet"; thinking is "theengkeeng." Consonants are divided into groups: those which have pitch (m, n, and ng) and those which have no pitch. We emphasize the singing quality of the first group (and because of it have often been referred to as the "M and N" choir). The consonants without pitch are produced in an instant unison, which is defined as the initial impact of the syllable which follows. With the obvious exception imposed by dramatic phrasing, all final consonants are pronounced as though they are part of the following word.\(^1\)

Fred Waring has used the system described with much success; in listening to programs presented by the "Pennsylvanians" it is not necessary to strain one's ears in order to understand the words being sung. Waring also suggested

that in the production of a number, it is necessary first to have a sincere understanding of the song's message; then use enunciation, balance, dynamics and all other technical devices as a means to an end.

Mr. Wesley K. Morgan emphasized, during an interview, that many diction problems would disappear if glee clubs would simply sing words like they speak them. The investigator has noticed Mr. William J. Erleendson, Director of the San Jose State College A Cappella Choir, remind the choir during rehearsal, when a certain word or group of words presented a diction problem, to accent syllables of words when singing just as they would in correct speech.

Alto-tenor. The term alto-tenor refers to the changing voice of the boy. This change is a part of the development which takes place during puberty. The change may be expected to occur between the ages of thirteen and fifteen and the speed of change varies.18 Among freshmen (ninth grade) boys, it is quite common to find a number of alto-tenors. There is much more development in a boy's larynx than in a girl's larynx and the resulting change in the boy's voice is much more apparent. Dr. Alex J. Otten, Throat Specialist, Redding, California, referred the investigator to "Cunningham's Text-Book of Anatomy" which ex-

18 Father William J. Finn, The Art of the Choral Conductor (Boston: C.C. Birchard Company, 1939), pp. 133 et seq.
plains the reason for the break in the boy's voice:

In a newly born child the larynx, in comparison with the rest of the body, is somewhat large, and it continues to grow, slowly and uniformly, up to the sixth year of childhood, when there is a cessation of growth until puberty is reached, and then a new stage of active growth supervenes. Up to six years the larynx in both sexes is similar in its dimensions, and although the growth which afterwards occurs affects both the male and the female larynx, it is much more rapid and accentuated in the male than in the female. As a result the voice of the male "Breaks" and assumes its deep tone.19

The adolescent boy will be interested to know that the vocal cords in his larynx are growing in diameter and lengthening, and that this growth is just a part of the rapid development taking place in all of his body during this particular period. Father Finn wrote that the vocal cords will lengthen one sixth of an inch to permit the utterance of sounds an octave lower than the soprano register.20

The investigator has used successfully the following comparison to illustrate the change in a high school boy's voice. The students were asked to gather around a grand piano; the top of the piano was open so the students could see the strings. The boys noted that a high tone was produced by a short string of small circumference; and as the


20 Father William J. Finn, op. cit., p. 139
tones on the piano became lower, the strings being sounded
were longer and larger in circumference. The students were
told that this was similar to a part of the change which was
taking place in their larynxes. In order to show further
physical development taking place, the boys were asked if
they had noted the protrusion of the larynx, called the
"Adam's apple," in men. The students were then asked if
they noticed such a distinct protrusion of the larynx in
girls or women. Results gave the boys a better understand-
ing of the reason for their voices lowering and why girls'
voices are higher.

No music educator expressed the view, during inter-
view or on returned questionnaires, that the boys should not
sing during the period of voice change. The majority of mu-
sic educators agreed with Mr. George Barr, Director of Pub-
lic School Music, Sacramento, California, who expressed the
opinion during an interview, that the alto-tenor voice
should be used but watched carefully during voice change.
The position, regarding the alto-tenor, which is taken by
outstanding music educators today is well expressed in the
following quotations:

. . . The fear is sometimes expressed that irreparable
damage may be done to the larynx if an adolescent boy
be allowed to sing while his throat is conforming and
reforming itself to the acoustic physiology of adult in-
tonation. But experience proves abundantly that if pro-
per system be followed, no injury results.21
Experiments in this country seem to show not only that boys may sing during this period, but that it can be done not only without harm, but with decided benefits.  

It is logical to support the thought that the boy should use his singing voice during the adolescent period, but it is essential that great care be exercised in protecting and preserving the voice and vocal interest through singing a variety of songs with correct habits and expressive interpretation.

One director said, since following the plan of having boys sing through the period of adolescence, they have rarely heard a voice which flies from low to high pitch, uncontrolled by the speaker. The boys singing all the time pass from soprano to alto, then grow a little lower, singing a narrow tenor range for a few weeks; later the drop of the 8va comes, and the boys sing bass. Often before the close of the high school they develop into real men.

It is interesting and valuable to know that a throat specialist, Dr. Alex J. Otten, stated during an interview, that singing during voice change does no physical harm to the voice as long as the boy does not continuously sing loudly.


As Alice M. Edgar, Castlemont High School, Oakland, California, commented on a returned questionnaire, "Boys are usually interested in their own voices." Boys want to know the causes of the unsteadiness and about the possible breaking of the voice into the high childish treble. They are interested in knowing, as is pointed out in Dann Hollis' quotation above, that it is often helpful to voice descent to keep singing during voice change.

John J. Dawson, in his book "The Voice of the Boy," makes the following statement regarding singing during voice change:

... It will give a marvelous stimulus to the use of the human voice, both in singing and speaking; for the improvement of the singing method cannot fail to have a beneficial effect upon the speaking voice.25

A device to show boys what is actually happening to their voices was suggested by Mrs. Floy Potter, Assistant Supervisor of Music of the Sacramento Public Schools, Sacramento, California. She suggested charting the individual voice compass on the staff periodically so that the boy with the changing voice may visualize his range and follow his vocal progress.26

25 John J. Dawson, The Voice of The Boy (New York: Laidlaw Brothers)

26 Information obtained in Seminar in Music Education class, College of the Pacific, summer session, 1947.
One of the best places to use the alto-tenor voice is in the senior high school boys' glee club. Six music educators wrote in returned questionnaires that the lack of tenors was one of their main vocal problems. The alto-tenor may be used successfully on the tenor part in the boys' glee club:

The alto-tenor voice, if artfully used, will bring first-tenor quality to the boys' glee club. . . . It is, therefore, especially advisable to include a small section of these alto-tenors in all boys' high-school singing classes.27

The range of the alto-tenor, as seen in the following example, lies in a valuable compass for use with the real changed tenors:

Alto-tenor28

Tenor29


Choral directors have expressed: "There are three classes of people--men, women and tenors," or, "Tenors are as scarce as hen's teeth." It is true that there are very few real settled, changed tenors in high school, but it does not take very many tenors to balance the rest of the glee club.30 The alto-tenor may give just the added strength to two or three changed tenors to secure proper balance.

Mr. Glenn H. Woods advised boys' glee club directors to watch for signs of strain on the faces of the alto-tenor boys while they are singing. As soon as a sign of strain or uneasiness appears, the director should re-test the alto-tenor and place him on a part corresponding to his larynx change. Mr. Woods further advised, "Even though a boy may be needed in a certain section, do not sacrifice a boy's voice for the music."31

The investigator has used the alto-tenor successfully on the first tenor part in songs such as the one from which the following excerpt has been taken:

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31 Information obtained from interview.
Again, "Waiting--MeLean.

The above excerpt is taken from "Till We Meet".

I'll come to you,

when the clouds roll by

when the clouds roll by

I'll come to you,

when the clouds roll by

when the clouds roll by

I'll come to you,

when the clouds roll by

when the clouds roll by

I'll come to you,
Exercises. All of the problems which have been presented may not appear in every boys' glee club. Problems, of course, vary according to the boys' previous experience and the general attitudes of the class. Exercises both at the beginning and during the course of the rehearsal should be chosen to fit the particular needs of the group. When possible, exercises should be taken from the difficult passages in the music being used.

Two sample exercises used by the investigator were sent along with questionnaires to 167 music educators. They were asked to try the exercises and make comments. The exercises have been slightly revised as a result of the comments and suggestions received. It can be seen in the following examples that often one exercise may fulfill two or more needs:

Exercise I

Objectives:

1. To prepare voices for a particular song (probably the first song of rehearsal)

2. To improve ensemble intonation

3. To help produce a free flowing tone

4. To help develop a resonant tone

33 See appendix, pp. 122-125.
Directions:

Part A

1. Instruct basses to sing the word "hung" on first note in Part A and to prolong the "ng" to produce the desired hum which will be used throughout the exercise. Baritones, second tenors and first tenors enter on their starting notes with the same instructions as were given to basses. (Play starting pitch for basses; do not play pitch for baritones, second and first tenors unless necessary.)

2. Hold chord in measure four in Part A until good blend and balance is obtained.

Part B

Hum four counts on the "ng" described above; then sing the syllable "ee" keeping the established hum in the tone; then return to the original "ng" hum to conclude exercise. (Remember, endeavor to keep the original hum in the
tone throughout Part B.

Parts C, D, E and F

Follow the same directions as given in Part B. The director may wish to experiment with other consonant and vowel combinations than given above. Mr. Glenn H. Woods suggested trying also Da-Me-Ni-Po-Tu-La-Be. Mr. Wesley K. Morgan suggested vocalizing with "uh" to open the throat.

Exercise II

Objectives:

1. To secure release and flexibility of tongue
2. To improve ensemble intonation
3. To develop blend and balance of voices
4. To help create an attitude of vitality and mood for practice
5. To help develop the use of "staggered breathing"
Directions:

1. Allow the jaw to drop loosely to its natural point of rest. The jaw and lips should remain as passive as possible during this exercise.

2. In the first measure, sing "lah" eight times; second measure, sing "lay" eight times; third measure, sing "loh" eight times. Transpose upward one-half step and repeat the same sequence of syllables, etc. upward until the D flat chord is reached; then, using the same sequence of syllables, return downward by half steps to the original A flat chord.

3. When necessary, give helpful suggestions to improve pitch, blend and balance. (For instance, the interval of a major third is likely to be flat. Insist that the first tenors think the correct pitch before singing it.)

4. Practice slowly, if necessary, at first. Then increase tempo to metronome marking of exercise.

5. Tell members of the glee club not to breathe when neighbors breathe and to make their departing and re-entering the tone unnoticeable.

6. The director may wish to experiment with other consonant and vowel combinations than given above. Mr. Glenn H. Woods suggested trying also: Da-Me-Mi-Po-Tu-La-Be. Mr. Wesley K. Morgan suggested vocalizing with "uh" to open the throat.
Exercise III

This exercise was developed from the music being sung and was used successfully by the investigator in a senior high school boys' glee club. This exercise was not included in the material sent with the questionnaires.

This is a typical type of vertical slice. When the selection was first being reviewed, the basses were unsure of their pitch on the descending melody in measure number one. The first chord in measure number two was out of tune partly due to the unsteady bass part on the fundamental; the major third (C) of the chord particularly was flat.

To correct pitch on the bass melody, the entire group sang the following syllable drill starting on the first bass note—A flat: (high do each time) do-ti-do-la-do-sol-do-la-do-do-mi-do-ti-do-la-do-sol etc. The bass part was soon corrected. The first tenors were reminded to think high on the

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34 This exercise was developed from the negro spiritual "Climbin' Up De Mountain."

35 Supra, page 38.
"C" and the vertical slice was sung once more with much noticeable improvement.
CHAPTER V

SELECTION OF MUSIC FOR THE DEVELOPMENT OF THE STUDENT 
AND THE GRATIFICATION OF THE PUBLIC

One of the most valuable contributions to this study 
has been the response of the ninety-two music educators con- 
cerning the selections of music for the senior high school 
boys' glee club. Out of the ninety-two returned question- 
naires, fifty-four choral directors mentioned two or more 
senior high school boys' glee club numbers with which they 
had had much success.

The investigator wrote to the companies which had 
published the music suggested, requested sample copies and 
other senior high school boys' glee club selections or col- 
lections which the publishers would recommend.1 The pub- 
lishers were very cooperative and generous both in sending 
requested numbers and additional music for review. The in- 
vestigator then made a critical review of all the music re- 
ceived and formed the recommended list of senior high school 
boys' glee club vocal music which appears later in this 
chapter.2

Before the recommended list is presented, other fac- 
tors entering into the selection of music are considered in 
the following order: (1) Boys background and interests, (2)

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1 See appendix, p. 138.

2 Infra, pp. 87-97.
Range, (3) Original arrangements and (4) Variety of repertoire.

Boys' background and interests. When selecting numbers it is essential that the director consider very carefully the background of the boys in the glee club. It is important that he know what technical musical experience the boys have had in school and in the community and the special interests of the boys. Mr. J. Russell Bodley pointed out, during interview, that the words of songs must fit into the students present attitude or environment. In general, boys who are approaching manhood do not care to sing lullabies and other effeminate music. One of the goals of the director should be to take the students where they are and through the proper presentation of music which they can understand lead them to the appreciation and performance of all types of choral literature.

The Prospective Music Form was organized by the investigator to aid in the choice of a boys' glee club repertoire. This form not only indicated interests of the boys but also gave them an opportunity to decide which numbers would be sung. The form results show the first, second,

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4 See appendix, pp. 136 et seq.
third, fourth and fifth preferences of the group. In the space for naming additional selections, quite a few interesting suggestions were made; in several cases, a number of boys requested the addition of the same selection.

**Range.** One of the main problems in the selection of music for the senior high school boys' glee club is to find music suited to the boys' vocal development. Before choosing music, of course it is necessary that the director know the ranges of the voices within his group; otherwise he may select music which makes too great a demand upon some of the voices. Seven music educators stressed on questionnaire returns that it was especially difficult to find four-part music (TTBB) where the first tenor part was in comfortable range for the high school boys' voices.

The investigator agrees with Mr. David T. Lawson's statement regarding the amount of suitable music available; "There is plenty of good music available; the job is to find it." During this study, the investigator has found several hundred choral numbers of many types from which a director could find ample material for his boys' glee club.5

Strained voices and strained facial expression may be an indication that the music being used has ranges which are too difficult.

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5 List of music recommended for the senior high school boys' glee club, pp. 87-97.
Ranges vary somewhat depending upon the voices within a particular group. The following example shows ranges which music educators have accepted as a general guide in choosing music suitable for the adolescent boy's voice:

Original arrangements. If there is a particular need for a number which has not yet been arranged for boys' glee club, or if a suitable arrangement cannot be found; it is a definite aid if the director can make the needed arrangement. Mr. J. Russell Bodley mentioned that publishing companies will generally not object to the use of original arrangements made by choral directors as long as the numbers arranged are not performed for commercial purposes. If the number is to be used for commercial purposes, the director may usually secure permission to use an original arrangement by making a request to the publishing company concerned. A recent publication entitled, "Choral Arranging for Schools, Glee Clubs and Publication" written by Mr. Harry Robert Wilson is a useful reference for arrangers of high school choral music.

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6 Van A. Christy, Glee Club and Chorus (New York: G. Schirmer, Inc., 1940) p. 29. Also see supra, p. 65 for alto-tenor and high school changed tenor ranges.
The investigator has used successfully two devices in choral arranging for boys' voices which may be of aid to other choral directors.

First, in the early organization of a boys' glee club, the more inexperienced singers were placed on the second tenor part. Easy arrangements were made keeping the second tenor within comfortable range on the melody for the entire song. Thus, four-part arrangements were possible from the beginning. It will be noticed in the following example that in order to keep the melody in the second tenor part, voice crossing is necessary between the second tenor and first bass parts. This type of arrangement, judging from analysis of standard published choral arrangements, is legitimate, especially in TTBB arrangements.⁸

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⁸ Ibid., p. 75.
Secondly, the investigator has found when writing four voice chords in the lower register that it is generally best to arrange the chords so that the three upper voices are close together with the wider skip occurring between the first and second bass parts. This arrangement is no doubt preferred because of the relation of the harmonics to the fundamental.\(^9\) The following is an example of the same chord arranged three different ways:

Of course in some arrangements, the director may wish to create an effect such as is produced when the chord is in the 1-3-5-8 position. In such a case, the latter arrangement would be justified.

**Variety of repertoire.** It was the unanimous opinion among the music educators who were interviewed and who returned questionnaires that a variety of repertoire is very essential to the development of a successful glee club. The investigator sent the following list indicating a variety of selections as a part of the questionnaire:

1. Classic
2. Semi-classic
3. Popular
4. Religious
5. Folk songs (western)
6. Sea chants
7. Gay nineties
8. Seasonal music

From the results of the questionnaire returns, the list has been enlarged as follows:
1. Classic
2. Semi-classic
3. Popular
4. Religious

Suggested by two.
5. Folk songs (of all countries)
6. Sea chants
7. Gay nineties
8. Seasonal music

Suggested by four.
9. Barbershop

Suggested by two.
10. Humorous

Suggested by two.
11. Negro Spirituals

A large variety of choral music is very desirable.

Mr. George Howerton, Director of Choral Activities, Northwestern University, Evanston, Illinois, expresses the view of the music educators contacted in this study in the following quotation:

... The school choral director owes a distinct obligation to his singers and to his audiences to acquaint them with as many different types and styles of choral literature as he possibly can. Let him further understand that undue concentration should not take place with any one type of literature, but that all of the great bodies of choral material should be investigated and all kept in proper relation to each other. 10

In the remainder of this chapter, a list of recommended music is presented.

Key to Publishers

ABC. ... American Book Co., San Francisco, Calif.
APS. ... A. P. Schmidt Music Co., 120 Boylston St., Boston, Mass.
Aug. ... Augsburg Publishing Co., 425 S. Fourth St., Minneapolis, Minn.
BC ... Broadcast Music, Inc., 580 Fifth Avenue, New York City, N. Y.
Bel. ... A. Belwin Inc.; music publishers; New York, N. Y.
BI ... Bourne, Inc., 799 Seventh Ave., New York 19, N. Y.
BM ... Boston Music Co., 116 Boylston St., Boston, Mass.;
       3 E. 43rd St., New York City.
CGB ... C. C. Birchard and Co., 221 Columbus Ave., Boston, Mass.
CF ... Carl Fischer, Inc., Cooper Square, New York City,
       N. Y.
CFS ... Clayton F. Summy Co., 321 S. Wabash Ave., Chicago,
       Ill.; 19 W. 44th St., New York City, N. Y.
CMC ... Crawford Music Corporation, RKO Bldg., Rockefeller Center, New York City, N. Y.
Dit. ... Oliver Ditson Co., Inc., 1712 Chestnut St., Philadelphia, Pa.
ECS ... E. C. Schirmer Music Co., 11 E. 22nd St., New York City, N. Y.
FS ... H. T. Fitz Simons Co., 23 E. Jackson Blvd., Chicago
GAL. . . Galaxy Music Corp., 17 W. 46th Street., New York City, N. Y.
GS . . . G. Schirmer, Inc., 3 E. 43rd St., New York City, N. Y.
Har. . . Harms, Inc., RCA Bldg., Rockefeller Center, New York City, N. Y.
HF . . . Harold Flammer, Inc., 10 E. 43rd St., New York City, N. Y.
JAP . . . J. A. Parks Co., York, Nebraska
JF . . . J. Fischer and Brothers, 119 W. 40th St., New York City, N. Y.
Lor. . . Lorenz Publishing Co., 501 E. Third St., Dayton 1, Ohio
Mel. . . Melrose Music Corp., 1619 Broadway, New York City, N. Y.
Mor. . . E. H. Morris and Co., Inc., 1619 Broadway, New York City, N. Y.
MMC. . . Miller Music Corp., 1619 Broadway, New York City, N. Y.
MMS. . . Mutual Music Society, Inc., 1270 Sixth Ave., New York City, N. Y.

Nov. . . Novello and Co., % H. W. Gray Co., 159 E. 48th St., New York City, N. Y.

PP . . . Paul-Pioneer Music Corporation, 1657 Broadway, New York City, N. Y.


Rem. . . Remick Music Corporation, RCA Bldg., Rockefeller Center, New York City; 64 E. Jackson Blvd., Chicago, Ill.

RHL. . . R. H. Lyman, Claremont, Calif.


RMC . . Robbins Music Corporation, 799 Seventh Ave., New York City, N. Y.

SF . . . Sam Fox Publishing Co., RCA Building, Rockefeller Center, New York City, N. Y.; The Arcade, Cleveland, Ohio


Wil. . . Willis Music Co., 124 E. Fourth St., Cincinnati, Ohio
Key to Other Abbreviations

Grade: Grade refers to grade of difficulty. Of course, grades of difficulty vary with each chorus. The music listed in this study is graded according to the following criterion:

E - Easy, (1) Music especially suitable to a beginning group but may be used effectively with a more experienced group also, (2) Few accidentals, (3) Mostly primary chords, (5) Very limited range

M - Medium, (1) Music especially suited to a more experienced group, (2) More accidentals, (3) Larger voice skips, (4) Limited range

D - Difficult, (1) Music especially suited to advanced group, (2) May have more accidentals, (3) More difficult rhythm, (4) Larger voice compass

Range: Ranges extend from the lowest note in the second bass to the highest note in the first tenor. Second bass ranges in the bass clef refer to notes within the compass of E\textsuperscript{b} (first added leger line below bass clef) to B\textsuperscript{b} (second line of bass clef). First tenor ranges in the treble clef refer to notes with the compass of c (third space above treble clef). Most ranges are much more limited than these given extremes.
General abbreviations:

acc. - accompaniment
maj. - major
no. - number
N.S. - Negro spiritual
TTBB - 1st Tenor, 2nd Tenor,
1st Bass and 2nd Bass
U - unaccompanied
<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER-ARRANGER</th>
<th>NUMBER</th>
<th>PUB.</th>
<th>GRADE</th>
<th>RANGE; REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Cat Tail</td>
<td>Hawley</td>
<td>1872</td>
<td>BM</td>
<td>M</td>
<td>G-g; humorous; barbershop harmony; 1st B &amp; 2nd B solos</td>
</tr>
<tr>
<td>A Child Was Born in Bethlehem and All People That on Earth Do Dwell</td>
<td>Bach-Pitcher</td>
<td>1018</td>
<td>CCB</td>
<td>M</td>
<td>G-f; U; two numbers</td>
</tr>
<tr>
<td>Allcluja</td>
<td>Bach-Bement</td>
<td>2121</td>
<td>ECS</td>
<td>E</td>
<td>E-e; just 1 low E; lovely moving piano acc.</td>
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<tr>
<td>(Choral from Cantata No. 142)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>A Dog Fit</td>
<td>Woods</td>
<td>19</td>
<td>CFS</td>
<td>M</td>
<td>A⁵-f; humorous; possible encore no.</td>
</tr>
<tr>
<td>Adoramus Te</td>
<td>Palestrina-Gibb</td>
<td>2098</td>
<td>BM</td>
<td>M</td>
<td>F#-f#; U; Latin</td>
</tr>
<tr>
<td>Ashes of Roses</td>
<td>Werrenrath</td>
<td>501</td>
<td>Ro</td>
<td>M</td>
<td>G-g</td>
</tr>
<tr>
<td>A Summer Engagement</td>
<td>Woods</td>
<td>13</td>
<td>CFS</td>
<td>M</td>
<td>G-f; humorous; U; 1st B solo</td>
</tr>
<tr>
<td>At Dusk</td>
<td>Talmadge</td>
<td>1700</td>
<td>Gal</td>
<td>E</td>
<td>F-f (possible low D); U; 1st B solo; uses Maj. 7th; modern</td>
</tr>
<tr>
<td>TITLE</td>
<td>COMPOSER-ARRANGER</td>
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<tr>
<td>Ave Maria</td>
<td>Arcadelt-Hammar</td>
<td>15241</td>
<td>Dit.</td>
<td>M</td>
<td>F-f; U</td>
</tr>
<tr>
<td>Breakfast Foods</td>
<td>Woods</td>
<td>24</td>
<td>CFS</td>
<td>M</td>
<td>A-f# (possible high g); humorous; U; 1st T, 2nd T &amp; 2nd B solos</td>
</tr>
<tr>
<td>Brothers, Sing On</td>
<td>Grieg-McKinney</td>
<td>6927</td>
<td>JF</td>
<td>D</td>
<td>A-a; demanding 1st T range</td>
</tr>
<tr>
<td>Brother Will, Brother John</td>
<td>Sacco</td>
<td>9785</td>
<td>GS</td>
<td>D</td>
<td>G-g</td>
</tr>
<tr>
<td>Blow, Trumpet, Blow!</td>
<td>James</td>
<td>4047</td>
<td>FS</td>
<td>M</td>
<td>F-f; odd skips in 2nd B part</td>
</tr>
<tr>
<td>Carve Dat Possum</td>
<td>Lucas-Cain</td>
<td>82119</td>
<td>HF</td>
<td>E</td>
<td>A-a (1 high a could be sung in falsetto); 1st B solo</td>
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<tr>
<td>Climb'in Up De Mountain</td>
<td>-Bird</td>
<td>623</td>
<td>Nov</td>
<td>E</td>
<td>E-b-f (low E-b could be sung 8va higher); U; 2nd B solo; NS</td>
</tr>
<tr>
<td>Come Roam With Me</td>
<td>-Luvaas</td>
<td>1398</td>
<td>CCB</td>
<td>E</td>
<td>G-f#; Folk Song</td>
</tr>
<tr>
<td>Curriculum</td>
<td>Woods</td>
<td>15</td>
<td>CFS</td>
<td>M</td>
<td>G-f#; U; humorous</td>
</tr>
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<td>TITLE</td>
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<tr>
<td>Dance, My Comrades</td>
<td>Bennett</td>
<td>82077</td>
<td>HF</td>
<td>E</td>
<td>E-e (possible f#; low E could be sung Sva higher); much unison; Russian Dance</td>
</tr>
<tr>
<td>Dedication</td>
<td>Franz-Daggett</td>
<td>2042</td>
<td>BM</td>
<td>M</td>
<td>F#-e</td>
</tr>
<tr>
<td>De Gospel Train</td>
<td>-Cain</td>
<td>82117</td>
<td>HF</td>
<td>E</td>
<td>Bb-f; NS; ends with 5 whispered measures (chooka) imitating train</td>
</tr>
<tr>
<td>Dry Bones</td>
<td>-Watson</td>
<td>877</td>
<td>Bel</td>
<td>M</td>
<td>F-g</td>
</tr>
<tr>
<td>E-ri-ee</td>
<td>-Gilliam</td>
<td>82143</td>
<td>HF</td>
<td>E</td>
<td>A-e; U; 1st B solo</td>
</tr>
<tr>
<td>Gipsy Life</td>
<td>Scott</td>
<td>462</td>
<td>APS</td>
<td>E</td>
<td>A-f (optional g); U; 2nd B solo</td>
</tr>
<tr>
<td>God's Loving Kindness</td>
<td>Bach-Gibb</td>
<td>2658</td>
<td>BM</td>
<td>M</td>
<td>F-gb (optional eb for high gb)</td>
</tr>
<tr>
<td>God's Son Has Made Me Free</td>
<td>Grieg-Overby</td>
<td>1003</td>
<td>Aug</td>
<td>D</td>
<td>F-f; good examples of poly- &amp; homophony</td>
</tr>
<tr>
<td>Good Night Sweetheart</td>
<td>Noble, Campbell, Connelly</td>
<td></td>
<td>RMC</td>
<td>M</td>
<td>A-g</td>
</tr>
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<td>TITLE</td>
<td>COMPOSER-ARRANGER</td>
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<tr>
<td>Guide Me, Oh Thou Great Jehovah</td>
<td>Mueller</td>
<td></td>
<td>Gal</td>
<td>E</td>
<td>F-g; much unison and 2 parts</td>
</tr>
<tr>
<td>Hallelujah, Amen (Judas Maccabeus)</td>
<td>Handel-A. T. D.</td>
<td>38</td>
<td>ECS</td>
<td>D</td>
<td>F-g</td>
</tr>
<tr>
<td>Hangtown Gals</td>
<td>Harley Aschenbrenner</td>
<td>CM6213</td>
<td>CF</td>
<td>E</td>
<td>F-f; (low F could be sung higher); Calif. Folk song</td>
</tr>
<tr>
<td>Hiking Song</td>
<td>Krones, Beatrice &amp; Max</td>
<td>4100</td>
<td>Kjos</td>
<td>E</td>
<td>C-e; English Hiking Song</td>
</tr>
<tr>
<td>Holy Lord of All</td>
<td>Williams</td>
<td>85032</td>
<td>HF</td>
<td>M</td>
<td>E-g; Welsh Chorale based on tune &quot;Sanctus&quot; by Isalaw</td>
</tr>
<tr>
<td>Hoodah Day</td>
<td>Winslow</td>
<td>82069</td>
<td>HF</td>
<td>E</td>
<td>G-g; 1st T solo; good Calif. centennial song; sea chanty</td>
</tr>
<tr>
<td>If You Were the Only Girl</td>
<td>Ayer-Stickles</td>
<td>106</td>
<td>MMS</td>
<td>M</td>
<td>F-e</td>
</tr>
<tr>
<td>I Got Shoes (Heaven, Heaven)</td>
<td>Cain</td>
<td>82136</td>
<td>HG</td>
<td>E</td>
<td>G-g; mostly two parts; NS</td>
</tr>
<tr>
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<td>COMPOSER-ARRANGER</td>
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</tr>
<tr>
<td>In these delightful, pleasant groves</td>
<td>Purcell- E. M.</td>
<td>564</td>
<td>EGS</td>
<td>M</td>
<td>C-g; U</td>
</tr>
<tr>
<td>Invictus</td>
<td>Huhn- Lynes</td>
<td>369</td>
<td>APS</td>
<td>M</td>
<td>F#-G</td>
</tr>
<tr>
<td>I Saw Three Ships</td>
<td>-Malin</td>
<td>1058</td>
<td>CCB</td>
<td>E</td>
<td>F-f; U; traditional English Christmas Carol</td>
</tr>
<tr>
<td>Joshua Fit the Battle of Jericho</td>
<td>-Webster Strickling</td>
<td>208</td>
<td>BC</td>
<td>D</td>
<td>A-g; &quot;boogie&quot; bass in middle section; novelty NS</td>
</tr>
<tr>
<td>Kemo Kimo</td>
<td>-Wilson</td>
<td>3025</td>
<td>H&amp;M</td>
<td>E</td>
<td>A-e; (TTB); Tennessee Mountain Song</td>
</tr>
<tr>
<td>Kentucky Babe</td>
<td>Geibel</td>
<td>6257</td>
<td>Mor</td>
<td>E</td>
<td>F-f; 1st B solo</td>
</tr>
<tr>
<td>King Jesus is a 'List'enin'</td>
<td>-Gilliam</td>
<td>82142</td>
<td>HF</td>
<td>E</td>
<td>A-b-f; U; 1st B solo; NS</td>
</tr>
<tr>
<td>Like the Mighty Eagle</td>
<td>Spohr- M. J. L.</td>
<td>2502</td>
<td>Kjos</td>
<td>E</td>
<td>F-f (1 low F could be sung 8va higher); U</td>
</tr>
<tr>
<td>Lo, how a Rose e'er blooming</td>
<td>Praetorius- A. T. D.</td>
<td>24</td>
<td>ECS</td>
<td>M</td>
<td>A-F#; U</td>
</tr>
<tr>
<td>Lord to us be Ever Needing (Cherubic Hymn)</td>
<td>Bortniansky- Gibb</td>
<td>2154</td>
<td>BM</td>
<td>M</td>
<td>Ab-gb; U</td>
</tr>
<tr>
<td>TITLE</td>
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<td>GRADE</td>
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<tr>
<td>Mosquitoes</td>
<td>Bliss</td>
<td>4010</td>
<td>Wil</td>
<td>M</td>
<td>F-gb (low F could be sung 8va higher); humorous</td>
</tr>
<tr>
<td>My Bonnie Lass, She Smilèth</td>
<td>Bottomley-Pitcher</td>
<td>1060</td>
<td>CCB</td>
<td>E</td>
<td>G-f; U</td>
</tr>
<tr>
<td>Now Thank We All Our God</td>
<td>Cruger-Luvaas</td>
<td>44,401</td>
<td>RAH</td>
<td>E</td>
<td>G-e; U; (TBB)</td>
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<tr>
<td>O bone Jesu (O Holy Father)</td>
<td>Palestrina</td>
<td>527</td>
<td>ECS</td>
<td>M</td>
<td>F-g</td>
</tr>
<tr>
<td>O Holy Night (Cantique de Noel)</td>
<td>Adam-Grey</td>
<td>1734</td>
<td>JAP</td>
<td>M</td>
<td>G-ab (falsetto could be used on high ab)</td>
</tr>
<tr>
<td>Oh, What A Beautiful Mornin'</td>
<td>Rogers-Stickles</td>
<td>58</td>
<td>CMC</td>
<td>E</td>
<td>F-f; parts of some sections in unison</td>
</tr>
<tr>
<td>Oh, Won't You Sit Down</td>
<td>-Gilliam</td>
<td>82141</td>
<td>HF</td>
<td>E</td>
<td>G-d; suggested rhythm effect by tapping feet &amp; clapping hands; NS</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>Rodgers-Stickles</td>
<td>41</td>
<td>CMC</td>
<td>E</td>
<td>G-e</td>
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<tr>
<td>TITLE</td>
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<tr>
<td>Ole Ark's a-Moverin'</td>
<td>-Cain</td>
<td>82114</td>
<td>HF</td>
<td>M</td>
<td>F\textsubscript{b}-a\textsubscript{b} (low 2nd E could be sung Sva higher, a\textsubscript{b} in falsetto; NS</td>
</tr>
<tr>
<td>Ol' Man River</td>
<td>Kern-Stickles</td>
<td>1174</td>
<td>Har</td>
<td>D</td>
<td>F-g</td>
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<tr>
<td>On Great Lone Hills (Finlandia)</td>
<td>Sibelius-Matthews</td>
<td>14,645</td>
<td>Dit</td>
<td>E</td>
<td>A\textsubscript{b}-f; U</td>
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<tr>
<td>People Will Say We're in Love</td>
<td>Rodgers-Stickles</td>
<td>61</td>
<td>CMC</td>
<td>M</td>
<td>G-f</td>
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<tr>
<td>Praise We Sing to Thee</td>
<td>Haydn-Luvaas</td>
<td>2505</td>
<td>Kjos</td>
<td>E</td>
<td>B\textsubscript{b}-f</td>
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<tr>
<td>Rain and the River</td>
<td>Fox</td>
<td>1055</td>
<td>CCB</td>
<td>D</td>
<td>F-a</td>
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<tr>
<td>Riff Song</td>
<td>Romberg-Scotson</td>
<td>7-H530</td>
<td>Har</td>
<td>M</td>
<td>B\textsubscript{b}-f; rhythm may present difficulty</td>
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<tr>
<td>Rise Up, O Men of God</td>
<td>Jones</td>
<td>5525</td>
<td>Kjos</td>
<td>M</td>
<td>F-g; trumpet trio adds interest; good &quot;brotherhood&quot; no.</td>
</tr>
<tr>
<td>Roadways</td>
<td>Clar</td>
<td>41,601</td>
<td>RAH</td>
<td>M</td>
<td>F-e</td>
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</tbody>
</table>
| Round-Up Lullaby                    | Barnes-Lyman       |        | RHL  | E     | E-f\# (only 1 low E which could be sung Sva higher 8
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Sing Me A Chantey With A Yo-Heave-Ho</td>
<td>Wellesley-Zamecnik</td>
<td>0 184</td>
<td>SF</td>
<td>E</td>
<td>G-g; 2nd B solo</td>
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<tr>
<td>Sometimes I Feel Like a Motherless Child</td>
<td>-Smith</td>
<td>1113</td>
<td>Kjos</td>
<td>M</td>
<td>G-f; soprano solo; NS</td>
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<tr>
<td>Sophomoric Philosophy</td>
<td>Dvorak</td>
<td>1108</td>
<td>GH</td>
<td>M</td>
<td>Ab-sb (optional note for high ab); U; Novelty</td>
</tr>
<tr>
<td>Stouthearted Men</td>
<td>Romberg-Scotson</td>
<td>9-H1184</td>
<td>Har</td>
<td>M</td>
<td>Bb-f; catchy rhythm</td>
</tr>
<tr>
<td>Tate</td>
<td>Woods</td>
<td>17</td>
<td>CFS</td>
<td>M</td>
<td>Ab-f; U; humorous</td>
</tr>
<tr>
<td>The Aeronaut</td>
<td>Woods</td>
<td>16</td>
<td>CFS</td>
<td>E</td>
<td>G-g (1 high g); humorous</td>
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<tr>
<td>The Band</td>
<td>Fishburn</td>
<td>3009</td>
<td>H&amp;M</td>
<td>E</td>
<td>Ab-f</td>
</tr>
<tr>
<td>The Builder</td>
<td>Cadman</td>
<td>82011</td>
<td>HF</td>
<td>D</td>
<td>G-g</td>
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<tr>
<td>The Erie</td>
<td>-Harley Aschenbrenner</td>
<td>CM6221</td>
<td>CF</td>
<td>E</td>
<td>Ab-f; 2nd T solo; Folk song of old New York</td>
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<tr>
<td>The heavens are telling</td>
<td>Beethoven</td>
<td>546</td>
<td>EGS</td>
<td>D</td>
<td>G-a</td>
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<tr>
<td>The Marines Hymn</td>
<td>-Ringwald</td>
<td>FW123</td>
<td>SP</td>
<td>M</td>
<td>F-g</td>
</tr>
<tr>
<td>Them Dry Bones</td>
<td>-Ryder</td>
<td>504</td>
<td>Ro</td>
<td>E</td>
<td>Ab-eb; U; less chromatic than &quot;Dry Bones&quot; 1st B solo; NS</td>
</tr>
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<tr>
<td>The Mountain Girl (Sourwood Mountain)</td>
<td>Manney</td>
<td>108</td>
<td>BC</td>
<td>E</td>
<td>F#-f#; Kentucky mountain tune</td>
</tr>
<tr>
<td>The Noisy Three (with Cornet, Trombone and Snare Drum)</td>
<td>Vitello</td>
<td>V 3</td>
<td>Kjos</td>
<td>E</td>
<td>Bb-f; instrumental acc; good show no.</td>
</tr>
<tr>
<td>The Old Quartet</td>
<td>Peery</td>
<td>21603</td>
<td>TP</td>
<td>M</td>
<td>Ab-f; U; barbershop</td>
</tr>
<tr>
<td>The Open Road</td>
<td>Zamecnik</td>
<td>0 188</td>
<td>SF</td>
<td>D</td>
<td>G-g</td>
</tr>
<tr>
<td>The Song of the Jolly Roger</td>
<td>Chudleigh</td>
<td>8101</td>
<td>GS</td>
<td>D</td>
<td>F-bb (only 1 high b♭)</td>
</tr>
<tr>
<td>The Spacious Firmament</td>
<td>Haydn-Mathew</td>
<td>85020</td>
<td>HF</td>
<td>E</td>
<td>A-f; U</td>
</tr>
<tr>
<td>The Sweetheart of Sigma Chi</td>
<td>Vernor-Leaman</td>
<td>6572</td>
<td>Mel</td>
<td>D</td>
<td>F-g</td>
</tr>
<tr>
<td>The Whiffenpoof Song (Baa! Baa! Baa!)</td>
<td>Minnigerode</td>
<td>MMC</td>
<td>M</td>
<td>M</td>
<td>Ab-a♭</td>
</tr>
<tr>
<td>Till We Meet Again</td>
<td>Whiting-McLean</td>
<td>9-R3085</td>
<td>Rem</td>
<td>M</td>
<td>G-f</td>
</tr>
<tr>
<td>Until the Dawn</td>
<td>Parks</td>
<td>61</td>
<td>JAP</td>
<td>M</td>
<td>Ab-a♭ (1 high a♭ could be sung falsetto; low Ab 3va;) 2nd B solo</td>
</tr>
<tr>
<td>TITLE</td>
<td>COMPOSER-ARRANGER</td>
<td>NUMBER</td>
<td>PUB.</td>
<td>GRADE</td>
<td>RANGE; REMARKS</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------</td>
<td>--------</td>
<td>------</td>
<td>-------</td>
<td>----------------</td>
</tr>
<tr>
<td>When Morning Lights Awake Me</td>
<td>Bach- Gibb</td>
<td>2126</td>
<td>BM</td>
<td>M</td>
<td>F-f</td>
</tr>
<tr>
<td>Where'er You Walk</td>
<td>Handel-Hoppin</td>
<td>1082</td>
<td>CCB</td>
<td>M</td>
<td>G-g⁷</td>
</tr>
<tr>
<td>Who Did?</td>
<td>Smith</td>
<td>7634</td>
<td>GS</td>
<td>E</td>
<td>G-f; U; humorous</td>
</tr>
<tr>
<td>Who's That Tapping at my Door?</td>
<td>James</td>
<td>4051</td>
<td>FS</td>
<td>M</td>
<td>G-f; good Hallowe'en no.</td>
</tr>
<tr>
<td>Winter Song</td>
<td>Bullard</td>
<td>10160</td>
<td>Dit</td>
<td>M</td>
<td>F-g; 1st B solo</td>
</tr>
<tr>
<td>With A Hey and a Hi and a Ho Ho Ho</td>
<td>Wilson</td>
<td>1023</td>
<td>BI</td>
<td>M</td>
<td>G-f⁷</td>
</tr>
</tbody>
</table>
Voice ranges have been carefully considered in the choice of each of the following collections. Second bass parts rarely go below G (the first line of the bass clef), and first tenor parts rarely go above G (the first space above the treble clef). The majority of selections have still smaller ranges.

1. "Basic Songs for Male Voices"; American Book Co., 1936; compiled by William C. Bridgman; book. Contains 230 songs; large variety of songs suitable to almost any occasion; all selections arranged so they may be sung in unison, two-part, three-part or four-parts; acc. book separate from a cappella edition. Recommended as a basic text for both the beginning and advanced senior high school boys' glee clubs.

2. "Choruses for Gleemen"; Hall and McCreary Co., 1948; arrangements for male voices by Haydn Morgan; paper-bound. Contains 38 songs; Unison, two-part, three-part and four-part arrangements of art songs, folk songs, songs of sentiment, sacred and secular selections, humorous and barbershop medley; 15 acc. and 23 a cappella selections. Recommended as a beginning basic text for the senior high school boys' glee club.
Contains 45 songs; small, inexpensive collection of Christmas carols, some familiar and many lesser known; all selections are unaccompanied. Recommended as a supplementary selection for the senior high school boys' glee club.

Contains over 150 songs; 47 of these selections are arranged so they may be sung by either boys' or girls' voices by interchanging the voices; a number of easy, unaccompanied barbershop arrangements appear in this section; remainder of collection contains unison and mixed chorus selections. Recommended as a supplementary collection for the senior high school boys' glee club.

5. "Famous Spirituals" (Male Voices); Hall and McCreary Co., 1935; arranged by Walter Goodell; paper-bound.
Contains 42 songs; small, inexpensive collection of popular spirituals; all selections unaccompanied. Recommended as a supplementary collection for the senior high school boys' glee club.

6. "Humorous Quartets for Men's Voices"; Oliver Ditson Co., in two volumes arranged by Lee G. Kratz, volume I; paper-
Contains 36 songs; all humorous with verses which are varied and chaste; all selections unaccompanied. Recommended as a supplementary text for the senior high school boys' glee club.

7. "Singable Songs For Male Voices" (First Group); Hall and McCreary Co., 1935; arranged and edited by Richard W. Grant and Hummel Fishburn; paper-bound.
Contains 24 songs; small, inexpensive collection of program numbers for varied occasions; majority of selections are unaccompanied. Recommended as a supplementary collection for the senior high school boys' glee club.

Contains 17 carols; 2 unison, 5 with piano accompaniment and 10 a cappella selections. Recommended as a supplementary collection for the senior high school boys' glee club.

9. "Twice 55 Community Songs for Male Voices" (The Blue Book); C. C. Birchard and Co., 1926; compiled and edited by Peter W. Dykema; paper-bound.
Contains 110 songs; variety similar to that found in other collections of the "Twice 55" series; no accompaniments available in this edition. Recommended as a sup-
lementary collection for the senior high school boys' glee club.

10. "The Check Book"; C. C. Birchard and Co., 1937; compiled and edited by Peter W. Dykema; book. Contains 110 songs; two-part, three-part and four-part arrangements of ballads, folk songs, humorous songs, hymns, patriotic selections, rounds and canons, songs for special occasions and songs of sport and out-of-doors; majority of songs are unaccompanied. Recommended as a basic text for the beginning or advanced senior high school boys' glee club.

11. "The School Glee Club" (Male Voices); Clayton F. Summy Co., compiled by Gladys V. Jameson; paper-bound. Contains 63 songs; art songs, folk songs, mountain ballads, plantation songs, sacred songs, sea chanteys, spirituals, seasonal songs and solo songs with choral background; all selections unaccompanied. Recommended as a beginning basic text for the senior high school boys' glee club.

12. "The Young Men's Choral Assembly for Schools"; G. Schirmer, Inc., 1936; compiled and arranged by F. Melius Christiansen; paper-bound. Contains 25 varied and carefully selected songs all arranged in four-parts; 8 accompanied and 17 a cappella. Recommended for the experienced high school boys' glee club.
CHAPTER VI

SUMMARY OF STUDY

Summary of Chapter I, Introductory Chapter. The purpose of this study has been to present suggestions for solving four general senior high school boys' glee club problems: organization, maintenance, vocal problems and selection of music. Personal interview with eight prominent music educators and ninety-two questionnaire responses from music educators indicated almost unanimously that the four above problems needed serious consideration.

It was discovered that the co-curricular program, of which the senior high school boys' glee club is a part, is very essential as it plays an important part in molding students into well-adjusted human beings. The boys' glee club is desirable because it fulfills all the requirements of a good co-curricular activity.

Findings indicate that there is a surprisingly larger number of girls than boys participating in vocal music, the ratio is more than two to one. The majority of music educators checked the boys' glee club, in questionnaire returns, as the organization which has the most appeal to the greater percentage of boys; therefore, since one of the goals is greater participation in vocal music by boys, the organization of a boys' glee club is especially desirable. Other unique values of a boys' glee club are: special spirit of
fellowship, the audience loves to hear boys sing and the boys glee club offers added incentive to keep boys singing through the period of voice change; the alto-tenor has a place in and is helpful to a boys' glee club.

In previous studies, there is very little material available which specifically concerns the four senior high school boys' glee club problems with which this study is concerned. There are books, listed in the bibliography, which contain short sections about boys' glee clubs. Mr. Van A. Christy's book, "Glee Club and Chorus" offered more detailed information than others.

Data for this study was obtained through personal interview, questionnaire responses, results of standard music achievement test, reading and personal experience.

**Summary of Chapter II, Organizing the Boys' Glee Club.**

The first three main topics in Chapter II concern typical problems found in the early organization of a boys' glee club: (1) obtaining qualified teachers, (2) cooperation of administration and counsellors and (3) attitudes of boys towards singing.

Findings of this study indicate that the qualified boys' glee club teacher must understand adolescent boys, be interested in teaching the senior high school boys' glee club and have a knowledge of the vocal problems of that age.
From information obtained in this study, it is the investigator's conclusion that teachers who have the needed knack of working with a senior high school boys' glee club are hard to find.

Seventeen persons indicated in returned questionnaires that scheduling a boys' glee club was a problem. Where administrators have right attitudes towards music education, scheduling of a boys' glee club is not so often a problem. When administrators have a philosophy of music education, better educational balance between co-curricular and academic subjects should result. To prove the value of a boys' glee club, it may be necessary for the teacher to take the initiative by scheduling rehearsals out of school time and talking with administrators and counsellors to aid in securing their cooperation.

Study findings show that the "sissy" attitude and the "I can't sing" attitude often hinder the organization of a boys' glee club. These expressions were found to be really substitute responses used as excuses to cover the boys' real feeling toward singing. When boys see that the boys' glee club is a socially accepted organization where especially student athletic leaders are represented, negative attitudes disappear.

Developing interest in the boys' glee club is the fourth main topic considered in chapter two. As a result
of information obtained in this study and personal experience, the investigator recommends the following suggestions for developing interest in the senior high school boys' glee club:

(1) Develop one popular quartet then another; put them together to form a nucleus of a club.

(2) Arrange guest concerts to let boys see that men sing and enjoy singing. Invite touring choral groups to appear on school assemblies; take boys to community concerts which feature men.

(3) Use audio-visual aids--pictures, films and recordings which feature men participating in vocal activities.

(4) Choose music which is understandable to the boys and suits their interests.

(5) Well planned assembly sings may awaken a boy's interest and influence him to sign-up for boys' glee club.

The last topic in chapter two concerns the criterion for membership in the senior high school boys' glee club. It was found that the criterion for membership differs according to the type of group, purposes of the organization and the opinion of the teacher. The investigator recommends that the prerequisites for the beginning boys' glee club be based on interest and a desire to sing and that prerequisites for the advanced boys' glee club be based on one year's experience, or the equivalent, in a beginning boys' glee
club, general music class or similar beginning organization. When the boys' glee club is the only organization where boys may participate in choral activity, prerequisites should be very lenient; perhaps the ability to sing a tune, match pitch and the desire to sing are sufficient.

**Summary of Chapter III, Maintaining the Boys' Glee Club.** In order to maintain and strengthen the initial interest in the senior high school boys' glee club, procedures in addition to those suggested in Chapter II are necessary. These further procedures are suggested in chapter three: (1) school and public performance, (2) rehearsal, (3) uniforms, (4) student government, (5) social events and (6) discipline.

School and public performance is a motivating force which the choral director must recognize and use. Performances such as exchange assemblies, music festivals, radio broadcasting and others are recommended. Of course, concerts must not be presented without adequate preparation.

According to findings of this study, rehearsals must have a plan but not a rigid routine. The rehearsal may and should be varied according to the particular needs of the group. Taking care of routine matters such as passing out music is generally the duty of the librarian. As suggested in chapter three, the first number of the rehearsal should usually be a familiar one; during the main part of the re-
hearsal, new music and small difficult sections are studied; at the close of the rehearsal, some familiar number or popular music may be used. The investigator recommends, as is the preference of sixty-six of the ninety-two educators who returned questionnaires, that exercises be used at the beginning of the rehearsal and during the course of the rehearsal when music presents technical difficulty.

It was found in this study that uniforms are an added attraction to the glee club members and the audience. Uniforms help establish a feeling of unity and pride in the organization. A simple attractive uniform need not be expensive. The investigator recommends the following inexpensive uniform: black bow ties worn with the boys' white shirts and dark trousers.

The investigator recommends student government to give the boys practical experience in democratic procedure. When students have a share in the responsibility and management, they naturally have more interest and pride in the organization.

The investigator recommends social events such as annual banquets to build a stronger feeling of interest and friendliness among members.

Study findings indicate the following factors contribute to good discipline:

(1) The teacher must be well-adjusted and have a sense of humor.
(2) Punishment must be a natural result of misbehavior; it must be certain, just, impersonal and always be constructive so that it will lead to better self-control.

(3) Discipline carried out through student government where students suggest their own punishments is highly recommended.

**Summary of chapter IV, Vocal Problems.** Findings indicate that techniques of dealing with vocal problems vary with the best instructors; the same result is often produced in different ways.

The purpose of chapter four was to present procedures which have been used successfully in dealing with problems of tone, jaw-release, relaxation, posture, diction and the alto-tenor. Sample vocal exercises appeared in the last section of the chapter.

Students often pattern their tone after that of the director, popular or concert singers. Therefore, it is necessary that the director attempt to supply tone patterns which are worthy of imitation. Three fundamental principles of tone production used successfully by Dr. William W. Norton for over thirty years are described in detail in Chapter IV. These principles are: (1) Use of resonance chambers, (2) forward projection of tone and (3) breath control.

It was found that inflexible jaw action is common among beginning boys' groups. An exercise used successfully
by the investigator to secure more flexible jaw action was presented in Chapter IV.

Outstanding educators contacted in this study agree that periods of relaxation of mind and body are necessary during rehearsal to relieve tension. The investigator recommends simple exercises such as standing and shaking the body loosely and turning the head round and round in a circular motion.

As was pointed out in this study, good posture is an essential to the development of a good tone especially among young singers. Posture must be correct to permit free action of breathing muscles.

Problems of diction were found to be apparent in boys' glee clubs as they are in other choral groups. It is recommended that the teacher devise a workable system of phonetics, on the order of that used by Fred Waring, to develop better enunciation. It often helps students to stop and think how they speak a word and then use the same accents when singing.

Reports indicate almost unanimously that the alto-tenor should keep singing during the period of voice change, but his voice should be watched carefully and tested frequently. Singing during this stage has proven to aid in the gradual descent of a boy's voice; the majority of boys singing through alto-tenor stage are less frequently bothered by "breaks" or "cracks" in the voice.
As pointed out in this study, exercises must fit the particular needs of the group; they should be taken, whenever possible, from the music which the students are rehearsing. Also, it is of the utmost importance that the boys know the reasons for the exercises the teacher presents.

In closing Chapter IV, the investigator presented three types of exercises which are recommended for use in the senior high school boys' glee club.

Summary of Chapter V, Selection of Music for the Development of the Student and the Gratification of the Public.

In returned questionnaires, fifty-four music educators named two or more of their most successful boys' glee club numbers. The investigator wrote to the companies which had published the music suggested and requested sample copies and other senior high school boys' glee club selections or collections which the publishers would recommend. The investigator critically reviewed this music and a list of recommended octavo music and collections for the senior high school boys' glee club was presented at the end of Chapter V. Also in this chapter, the following additional factors entering into the selection of music were presented: (1) boys' background and interests, (2) range, (3) original arrangements and (4) variety of repertoire.

As a result of study findings and experience, the investigator recommends that a boys' glee club director always
consider the background and interests of the boys and choose the repertoire accordingly. The prospective music form, used by the investigator to discover music suited to the boys' interests is in the appendix.¹

Study findings substantiate the necessity for careful consideration in choosing music with ranges suited to the boys' vocal development. Seven questionnaire reports emphasized that the section which most often appears too high in arrangements is the first tenor. The investigator has listed a large number of senior high school boys' glee club octavo music and collections with suitable ranges for beginning, medium and advanced groups. A boys' glee club director should have no difficulty arranging a repertoire from this selected list.

The boys' glee club director may desire a certain selection which has not yet been arranged for boys' glee club, or a suitable arrangement may not be available. In such case, the investigator recommends that the director make an original arrangement fulfilling the need. To do this, it is necessary, of course, that the director know the essentials necessary for making TTBB arrangements. The investigator recommended two suggestions which he has found valuable in arranging music for the senior high school boys' glee club:

(1) In the newly organized boys' glee club, four-part ar-

¹ See appendix, p. 136.
rangements are often possible from the beginning by an arrangement of music where the second tenors are placed on the melody for the entire selection and (2) In arranging four-part music, the chords should generally be arranged so that the wider skip is between the second bass and first bass parts.

Music educators contacted in this study expressed unanimously the opinion that variety of repertoire is very essential to the success of the senior high school boys' glee club. It is recommended that the boys' glee club director make a balanced choice of selections from the following types of music which were arranged from suggestions in interviews and questionnaire responses: (1) Classic, (2) Semi-classic, (3) Popular, (4) Religious, (5) Folk songs (of all countries), (6) Sea chants, (7) Gay nineties, (8) Seasonal music, (9) Barbershop, (10) Humorous, and (11) Negro spirituals.

The variety of types of selections presented above is found in the selected list of boys' glee club music in Chapter V.

In conclusion, it is the investigators hope that the findings, conclusions and recommendations of this study may contribute to the advancement of the position of the senior high school boys' glee club.
BIBLIOGRAPHY

A. BOOKS


Perham, Beatrice, Music in the New School.


B. PERIODICAL ARTICLES


The *Keynote*--Associated Male Choruses of America, Inc. 1109-11 W. Kearsley St., Flint, Michigan.


C. PUBLICATIONS OF LEARNED ORGANIZATIONS


D. UNPUBLISHED MATERIALS


APPENDIX
APPENDIX A.

Questionnaire Data

SENIOR HIGH SCHOOL BOYS' GLEE CLUB QUESTIONNAIRE

(Please fill in and return)

Your name ____________________________________________________________

School and address _____________________________________________________

Approximate enrollment _________________________________________________

What is the enrollment of your boys' glee club? ___________________________

What is the enrollment of your girls' glee club? ____________________________

Please name other singing activities in which boys participate in your school:

_____________________________________________________________________

Place a check beside the name of the group which you think has the most appeal to a larger percentage of boys: (Explain answer if you wish)

_____ Boys' Glee Club

_____ Mixed Glee Club

Check the statement below which you think best expresses your point of view regarding vocal exercises for boys' glee club:

_______ Exercises are only necessary at the beginning of glee club rehearsal.

_______ Exercises are only necessary when music presents technical difficulty.

_______ Exercises are necessary at the beginning of rehearsal and during the course of rehearsal when music presents technical difficulty.
The following list of problems has been arranged into a tentative outline after consultation with prominent music educators, study and personal experience. Please indicate by placing a #1 beside the one of the four general problems (general problems are indicated by Roman numerals) which you think needs the most attention; place a #2 beside the problem which you think should be considered next, etc.

You may wish to present problems not included in the following outline. Please make comments and suggestions in the blank spaces throughout the outline.

I. FORMING THE BOYS' GLEE CLUB

A. Obtaining qualified teachers
B. Attitudes of boys toward singing
   1. "Sissy" activity
   2. "I can't sing"

C. Developing interest
   1. Use of student leaders
   2. Popular boys' quartets
   3. Audio-visual aids
   4. Guest artists

D. Prerequisites
   1. One year or equivalent in beginning choral organization such as mixed choir or general music class
   2. Dumping ground

E. Lack of knowledge of fundamentals of music
   1. Note reading
   2. Rhythm
II. MAINTAINING THE BOYS' GLEE CLUB

A. School and public performance
B. Rehearsal
C. Uniforms
D. Student government
E. Social events
F. Exchange assemblies and concerts
G. Attending concerts
H. Discipline

III. VOCAL PROBLEMS

A. Improvement of tone quality
B. Alto-tenor

IV. SELECTION OF MUSIC FOR THE DEVELOPMENT OF THE STUDENT AND THE GRATIFICATION OF THE PUBLIC

A. Range
B. Variety of repertoire
   1. Classic
   2. Semi-classic
   3. Popular
   4. Religious
   5. Folk songs (western)
   6. Seasonal music

The space below is for additional problems, suggestions or comments:
Please list two or three senior high school boys' glee club numbers with which you have had the most success:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER-ARRANGER</th>
<th>NUMBER</th>
<th>PUBLISHER</th>
</tr>
</thead>
</table>

May I contact you further if more information is needed?  

Yes ______  No ______
EXERCISE I

OBJECTIVES:

1. To secure release and flexibility of tongue
2. To improve ensemble intonation
3. To develop blend and balance of voices
4. To help create an attitude of vitality and mood for practice
5. To help develop the use of "staggered breathing"

\( \text{\( \text{\textcolor{red}{( \text{\textcolor{red}{
\textbf{DIRECTIONS:}

1. Place two fingers vertically between the teeth; keep the jaw open this wide for the remainder of the exercise and do not allow jaw or lips to move.

2. Be sure the tongue-tip travels from the roof to the floor of the mouth as each syllable is sung.} \)}} \)} \)\)
3. In the first measure, sing "lah" eight times; second measure, sing "lay" eight times; third measure, sing "loh" eight times. Transpose upward one half step and repeat the same sequence of syllables, etc. upward until the D flat chord is reached; then, using the same sequence of syllables, return downward by half steps to the original A flat chord.

4. When necessary, give helpful suggestions to improve pitch, blend and balance. (For instance, the interval of a major third is likely to be flat. Insist that the first tenors think the correct pitch before singing it.)

5. Practice slowly, if necessary, at first. Then increase tempo to metronome marking of exercise.

6. Tell members of the glee club not to breathe when neighbors breathe and to make their departing and re-entering the tone unnoticeable.

EXERCISE II

OBJECTIVES:

1. To prepare voices for a particular song
   (Probably the first song of rehearsal)

2. To improve ensemble intonation

3. To help produce a free flowing tone

4. To help develop a resonant tone
DIRECTIONS:

PART A

1. Place two fingers between teeth vertically. Keep jaw open this width for parts A, B, C and D of this exercise. Allow lips to be as passive as possible.

2. Instruct basses to sing the word "hung" on first note in Part A and to prolong the "ng" to produce the desired hum which will be used throughout the exercise. Baritones, second tenors and first tenors enter on their starting notes with the same instructions as were given to basses. (Play starting pitch for basses; do not play pitch for baritones, second and first tenors unless necessary.)

3. Hold chord in measure four in Part A until good blend and balance is obtained.

PART B

1. Hum four counts on the "ng" described above
2. Sing the syllable "ah" keeping the established
hum in the tone.

3. Return to the original "ng" hum to conclude ex-
ercise. (Remember, endeavor to keep the orig-
inal hum in the tone throughout Part B.)

PARTS C, D, E AND F

Follow same directions as given in Part B, except
in parts E and F where the jaw should close so
that the front teeth almost touch for the pronun-
ciation of the vowels "oo" and "ee".

Rehearse song from which chord was taken.
OCTAVO MUSIC RECOMMENDED FOR THE SENIOR HIGH SCHOOL
BOYS' GLEE CLUB (TTBB)

(Prepared by Harrill D. Johnson)

Selections have good ranges for adolescent male voices

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER-ARRANGER</th>
<th>NUMBER</th>
<th>PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Child Was Born &amp; All People That On Earth (Two pieces in one selection)</td>
<td>Bach-Pitcher</td>
<td>1018</td>
<td>C. C. Birchard &amp; Co.</td>
</tr>
<tr>
<td>A Dog Fit (Humorous, good encore number)</td>
<td>Woods</td>
<td>19</td>
<td>Clayton F. Summy Co.</td>
</tr>
<tr>
<td>Adoramus Te (A Cappella)</td>
<td>Palestrina-Gibb</td>
<td>2098</td>
<td>Boston Music Co.</td>
</tr>
<tr>
<td>Good Night Sweetheart</td>
<td>Noble-Frey, Cambell &amp; Connelly</td>
<td>3H</td>
<td>Robbins Music Corp.</td>
</tr>
<tr>
<td>Hangtown Gals (Old Calif. folk song)</td>
<td>-Harley &amp; Aschenbremner</td>
<td>CM</td>
<td>Carl Fischer, Inc.</td>
</tr>
<tr>
<td>Hiking Song (Eng. hiking song)</td>
<td>Arr. by the Krones</td>
<td>4100</td>
<td>Neil A. Kjos</td>
</tr>
<tr>
<td>If You Were The Only Girl</td>
<td>Ayer-Stickles</td>
<td>108</td>
<td>Mutual Music Society, Inc.</td>
</tr>
<tr>
<td>O Holy Night</td>
<td>Adam-Grey</td>
<td>1734</td>
<td>J. A. Parks Co.</td>
</tr>
<tr>
<td>Sometimes I Feel Like a Motherless Child (Negro spiritual with soprano solo)</td>
<td>-Smith</td>
<td>1113</td>
<td>Neil A Kjos</td>
</tr>
<tr>
<td>Riff Song (Desert Song)</td>
<td>Romberg</td>
<td>9-</td>
<td>Harms, Inc.</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Catalog Number</td>
<td>Publisher</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------</td>
<td>----------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Rise Up, O Men of God (male voices with trumpet trio)</td>
<td>Jones</td>
<td>5525</td>
<td>Neil A. Kjos</td>
</tr>
<tr>
<td>The Noisy Three (Novelty for male chorus with cornet, trombone &amp; snare drum)</td>
<td>Vitello</td>
<td>V-3</td>
<td>Neil A. Kjos</td>
</tr>
<tr>
<td>The Old Quartet</td>
<td>Peery</td>
<td>21603</td>
<td>Theodore Presser Co.</td>
</tr>
<tr>
<td>The Sweetheart of Sigma Chi</td>
<td>Vernor</td>
<td>6572</td>
<td>Melrose Music Corp.</td>
</tr>
<tr>
<td>The Spacious Firmament (religious)</td>
<td>Haydn-Matthew</td>
<td>85020</td>
<td>Harold Flammer</td>
</tr>
<tr>
<td>The Wiffenpoof Song (Baal Baal Baal)</td>
<td>Minnigerode, Pomeroy &amp; Galloway</td>
<td></td>
<td>Miller Music Corp.</td>
</tr>
<tr>
<td>Till We Meet Again</td>
<td>Whiting-MacLean</td>
<td>9-R3085</td>
<td>Remick Music Corp.</td>
</tr>
<tr>
<td>Until The Dawn (Serenade)</td>
<td>Parks</td>
<td>61</td>
<td>J. A. Parks Co.</td>
</tr>
<tr>
<td>Who Did?</td>
<td>Smith</td>
<td>7684</td>
<td>G. Schirmer Inc.</td>
</tr>
<tr>
<td>Who's That Tapping at My Door? (Halloween)</td>
<td>James</td>
<td>4051</td>
<td>H. T. Fitz Simmons Co.</td>
</tr>
</tbody>
</table>

**COLLECTION RECOMMENDED FOR THE SENIOR HIGH SCHOOL BOYS' GLEE CLUB (TTBB)**

**Basic Songs for Male Voices**

Bridgeman

American Book Co.

(Contains about 200 songs of all kinds and the ranges are especially good for adolescent male voices.)
QUESTIONNAIRE RESULTS

Questionnaires were sent to 157 senior high school and college music educators teaching in schools having an enrollment of any number of students from five hundred to fifteen hundred. Twelve questionnaires were sent to states other than California. The following report shows the questionnaire results. (In addition to facts presented here, there were comments added to each returned questionnaire; these comments have been a valuable aid to this study.)

1. Total number of schools reporting entire number of boys and girls participating: 38
   Number of boys participating in vocal music: 1533
   Number of girls participating in vocal music: 3556

2. Number of music educators naming the boys' glee club as the organization having the most appeal to senior high school boys: 33

3. Number of boys in largest boys' glee club reporting: 75
   Number of boys in smallest boys' glee club reporting: 10
   Average number of boys in boys' glee clubs contacted through questionnaire: 28
4. 16 Reported that exercises are only necessary at the beginning of glee club rehearsal

8 Reported that exercises are only necessary when music presents technical difficulty

66 Reported that exercises are necessary at the beginning of rehearsal and during the course of the rehearsal when music presents technical difficulty

2 Expressed no choice

5. Music educators were asked to place a #1 beside the one of the following problems which they thought needed the most attention, a #2 beside the problem which they thought should be considered next, etc. The results were as follows:

49 Reported that (I) Forming The Boys' Glee Club needed the most attention

16 Reported that (II) Maintaining The Boys' Glee Club needed the most attention

12 Reported that (III) Vocal Problems needed the most attention

15 Reported that (IV) Selection of Music needed the most attention

6. Of the ninety-two music educators who returned questionnaires, fifty-four named two or more selections with which they had had the most success.
APPENDIX B.

Supplementary Material Used In
The Senior High School Boys' Glee Club

RESULTS OF MUSICAL ACHIEVEMENT TEST

The Musical Achievement Test, prepared by the Institute of Educational Research, Division of Field Studies, Teacher's College, Columbia University, was used by the investigator to learn more of the musical background and interests of the members of his boys' glee club. Some of the interesting results are as follows:

<table>
<thead>
<tr>
<th>Question</th>
<th>Very much</th>
<th>A little</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you like music?</td>
<td>33</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>2. Do you like to sing?</td>
<td>30</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3. Would you like to play an instrument in a good band or orchestra?</td>
<td>9</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>4. Do you hum, whistle or sing to yourself while alone?</td>
<td>14</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>5. Do you wish that you had more music in school?</td>
<td>13</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>6. Do you like to sing using Doh, Ray, Me?</td>
<td>8</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>7. Do you enjoy reading stories about music and musicians?</td>
<td>4</td>
<td>13</td>
<td>18</td>
</tr>
</tbody>
</table>
CALIFORNIA STATE DEPARTMENT OF EDUCATION

Francis W. Noel, Chief, Division of Audio-Visual Education

ONE STRING FIDDLE - A RECORDING
(By Eric Berry and Lillian Webster, told by Paul Wing with Music)

AIMS OR PURPOSES OF THE LESSON:
1. To have children enjoy a story well told
2. To stimulate a desire to read books about dogs and to study further about dogs
3. To teach an appreciation of man's relationship with dogs
4. To develop good habits of listening

TEACHER'S PREPARATION:
1. Play the recording.
2. Collect a set of books about dogs.
3. Select materials dealing with dogs—breeds, groups, origin, etc.
4. Bring in pictures of various types of dogs.

CLASS PREPARATION:

Today I am going to play for you a recording called "One String Fiddle." It is about a little boy Irby and his dog Billiam who lived in the mountains of Tennessee. (Show the place on the map.) As Irby says, "Billiam wasn't exactly a hound dog, but he was a valuable dog." A hound dog,
you know, is one who hunts by scent. Now Billiam didn't have a collar. In this story we are going to learn how Irby got the collar for Billiam.

PROGRAM:

Play the recording.

CLASS FOLLOW-UP:

The story was discussed and the following questions asked:

1. Did you find out how Billiam got his collar?
2. How did Irby make his new tune?
3. What is an original tune?
4. What was it that Irby and Billiam both had that made it possible for them to create a new tune?
5. What kind of a dog was Billiam?
6. Are all dogs the same kind of dogs as Billiam?
7. What other kinds of dogs do you know?

(Here the materials for research were introduced.)

3. Tomorrow I am going to read you the story, "The One String Fiddle." On the table I have other dog stories.

You may each select one for your reading period.

ANTICIPATED OUTCOMES:

1. A desire to make a one string fiddle
2. A desire to create an original tune
3. A keener interest in reading
4. A knowledge of different kinds of dogs
5. An appreciation of a story well told

(Courtesy of Alhambra City Schools. Used in fifth grade,
Developed by Eleanor Sheehan, teacher)
<table>
<thead>
<tr>
<th>Music Filing Cabinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
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<tr>
<td>4</td>
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<td>18</td>
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<tr>
<td>19</td>
</tr>
<tr>
<td>20</td>
</tr>
</tbody>
</table>
ARRANGEMENT FOR FILING MUSIC

Two or three students are assigned to one folder of music. The first twenty folders distributed to the group are numbered 1A, 2A etc. until 20A has been reached. If more folders are necessary, start over and number folders 1B, 2B, 3B etc.

The cabinet is placed at the entrance of the choral room where students may pick up folders when they enter the room and put them away when departing. Such a self-filing arrangement helps provide for a more efficient use of rehearsal time.
Most of the songs sung this semester will be chosen from the following list of selections. Your help, in the choosing of music to be studied, will be appreciated. Please place a #1 beside the selection which you would like the most to sing; place a #2 beside your second choice, etc. until you have numbered five selections.

You may wish to suggest numbers not listed below. Please do so in the provided space.

---

A Dog Fit
Adoremus Te
1 Dry Bones
Good Night Sweetheart
Hangtown Gals
Hiking Song
3 If You Were The Only Girl
Sometimes I Feel Like A Motherless Child
Riff Song
Rise Up, O Men Of God
Stouthearted Men
The Noisy Three
4 The Old Quartet
5  The Sweetheart of Sigma Chi
   The Spacious Firmament
2   The Wiffenpoof Song
   Till We Meet Again
   Until The Dawn
   Who Did?

Please name below other selections you would like to sing this semester. Do not, however, place any numbers beside selections in this section to indicate choices.

Named by 9 boys: Old Man River
Named by 8 boys: Forever and Ever
Named by 7 boys: Bells of the Sea
Named by 3 boys: Cool Water
Named by 2 boys: Battle Hymn of the Republic
Named by 1 boy: Crusin' Down the River
   Down By the Station
   Faraway Places
   Galway Bay
   Gloria
   Oakie Boogie
   Riders in the Sky
   Rigoletto Quartet
   Sweet Sixteen
APPENDIX C.

LETTERS

COPY OF LETTER SENT TO MUSIC PUBLISHING COMPANIES:

Name of company

Dear Sirs:

At the present I am preparing a thesis, concerning the problems of the senior high school boys' glee club, for the College of the Pacific in Stockton, Calif. Recently I sent out a number of questionnaires to gather material to include in my thesis. Music educators were asked to name three or four senior high school boys' glee club numbers, (TTBB) with which they have had the most success. I believe this part of the questionnaire will prove valuable because a number of interesting titles have been listed in the returned questionnaires.

The following numbers published by your company have been recommended in the questionnaire returns. Would you please send me sample copies of the following music and other selections or collections which you would recommend for use in the senior high school boys' glee club, (TTBB)? If it is not possible to send sample copies to me, please send the music on approval. Thank you.

<table>
<thead>
<tr>
<th>NAME</th>
<th>COMPOSER-ARRANGER</th>
<th>NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Recommended selections were listed here)

Very truly yours,

Mr. Harrill D. Johnson
The following three copies of letters from music publishing companies are samples of the fine cooperation and typical responses of the thirty-nine publishers to whom the investigators letter of request was sent.

NEIL A. KJOS MUSIC CO.
Publisher-Distributor
223 West Lake Street - Chicago 6, Illinois

April 29, 1949

Mr. Harrill D. Johnson

Dear Mr. Johnson:

In response to your letter of April 25, 1949, we are pleased to advise that we have sent you under separate cover a complimentary copy of CLIMBIN' UP THE MOUNTAIN by Smith. We have also included several more recent numbers which we feel might prove of interest to you.

If we can help you in any other way, please do not hesitate to call on us, and wishing you every success, we are

Sincerely,

NEIL A. KJOS MUSIC CO.
May 11, 1949

Mr. Harrill D. Johnson

Dear Mr. Johnson:

In reply to your recent letter, under separate cover, we are sending you gratis, for your files, THE RANGERS' SONG, TTBB as well as six of our new Male Glee Club arrangements which we feel sure will prove of interest to you.

We are also sending you a copy of our Big 3 Bulletin which lists our choral material on pages 26 to 29. Our prices are NET - NO DISCOUNT, postage prepaid.

Thanking you for your interest, we are

Yours very truly,

THE BIG 3 MUSIC CORPORATION
May 3, 1949

Mr. Harrill D. Johnson

Dear Mr. Johnson:

Thank you for your recent letter telling us of the thesis you are preparing. We are indeed interested in your project, and glad of the opportunity to be of assistance to you.

Under separate cover I am sending you copies of the choral numbers you listed, and I have also included a few of our newer publications.

We appreciate your interest in our publications, and hope you will place our material in your permanent reference library. Please feel free to call on this office any time we may be of further assistance to you.

Very truly yours,

THEODORE PESSER CO.
Office of the Director of Admissions Berkeley 4, California

Dear Mr. Johnson:

Mr. Hiram Edwards, Director of Relations with Schools, is on his vacation, and, therefore, your letter of August 2 has just been referred to me for reply.

I am very much interested in your statement that a number of questionnaires from schools have indicated that their schedule of academic subjects to meet college requirements will not allow time to schedule a boys' glee club. I would be very much interested in knowing the names of the schools that make this reply. If you do not feel that you can give me their names, would you be willing to write to them and ask their permission to give me the names of the schools? I should like very much to check with them to see what changes they would wish to make in our requirements.

Our present minimum requirements would not prevent the establishment of the boys' glee club since each student may have from five to six electives in a normal sixteen unit, plus physical education, high school program. The student applying for engineering or agriculture has a little more difficulty because he normally will have to complete twelve or thirteen units of work and, therefore, will have only three to four units of non-college preparatory electives.

Possibly I am misunderstanding your comment. I have assumed in the above statement that it is the student's schedule that is too crowded to include boys' glee club. Possibly the real situation in the schools is that they feel bound to give an academic program and do not have budget enough to give boys' glee club as an elective. I am not sure that this would be true, but I am of the opinion that there is no school in California that does not give some non-academic electives. If this is true, then it is not simply the requirement of academic courses but the fact that the school chooses to give certain other non-academic electives instead of boys' glee club. It would seem to me that your study might go into this matter in detail, and certainly it would be of assistance to us in working with
the general problem of secondary education in California.

There is at the present time a state-wide committee on admissions. Unfortunately, few institutions, other than the University of California, keep scholarship statistics in a way that will be of any assistance in your problem. I have been trying to persuade a number of state colleges and a number of junior colleges to keep scholarship statistics so that we would be able to estimate with some degree of accuracy the effect of specific subject training on success in college. Possibly Mr. Taylor has such statistics for the College of the Pacific.

Very sincerely yours,

Herman A. Spindt
Director of Admissions
Red Bluff, California
February 28, 1949

Name

----------------------------------

Your filling in (either in part or in full) and returning the enclosed questionnaire will be greatly appreciated.

I am gathering information to include in a thesis, concerning the Senior High School Boys' Glee Club, which I am preparing for the College of the Pacific.

Also enclosed are a list of selections (TTBB) and two vocal exercises which have proven successful in my work with the Senior High School Boys' Glee Club. I hope this material will be of interest and helpful to you.

Very truly yours,

Mr. Harrill D. Johnson
Director of Choral Music
Red Bluff Union High School