1953

Music handbook for the small high school

Alta Hallock Lucius

The University of Montana

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A MUSIC HANDBOOK FOR THE SMALL HIGH SCHOOL

by

ALTA HALLOCK LUCIUS

B. S. Minnesota University, 1934

Presented in partial fulfillment of the requirements for
the degree of
Master of Education

MONTANA STATE UNIVERSITY
1953

Approved by

[Signature]

Chairman, Board of Examiners

[Signature]

Dean, Graduate School

[Signature]

Aug 19, 1953

Date
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CHAPTER I
INTRODUCTION

In 1932, the Montana State Department of Education published a Course of Study for High School Music. No revision has been published by the department since that date. In 1945, however, the State University submitted a revision which was never circulated. In the summer of 1952, again the University in close cooperation with the State Department of Education offered a suggested course of study for music to the state. The hope of the committee which formulated these suggestions was that this plan would be circulated throughout the state for suggestions and criticisms, pro and con, from the music teachers, which in turn would bring about a new, up-to-date, and helpful course of study suitable to the needs of the majority of the high schools in Montana. But this latter plan was not carried out since the suggested course was not distributed to the schools.

When the 1932 Course of Study was compiled and published, educators in America were following the seven cardinal principles of education which were set up in 1918. Although these principles still express some of our under-

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-1-
lying policies in education, America has also become aware that she must educate her youths to take their place in a democracy; that not only must the individual be educated for his own self development, but also that he must be educated so that he can take his share of responsibility in the world around him. In trying to do this, a curriculum must be offered which will ultimately answer his adult needs. Since music is a vital part of everyone's life, music should be included within the curriculum, and a course of study for music should be up-to-date and in line with modern educational trends and philosophy.

In the last twenty years, not only have there been changes in the curriculum, but also new materials and methods have been written and published to keep up with this changing curriculum. These materials and methods have made both the teaching and the learning of music much easier.

Since our civilization is changing, and since educational trends are changing with the times, and since our tools of learning are meeting these changes, a course of study for music, more recent than 1932, seems to be needed.

It is not the aim of this paper to be such a course of study, but rather to be a handbook from which the new and inexperienced teachers in the small high schools may find helpful suggestions, in organizing the music department, in selecting materials, and in presenting music in its various phases.
CHAPTER II
MUSIC IN THE SMALL HIGH SCHOOL

Justification for Music in the Curriculum

Should music be taught in our secondary school? If so, who should receive music education? Does music contribute to the democratic policies of our curriculum? Should music be thought of as a curriculum in itself, as a co-curricular or an extra-curricular subject in our secondary schools? In the professional reading of today, many terms are being constantly brought to our attention; such as, education in and for a democracy, purposes of education, and so on. The question arises, does music contribute to these?

Perhaps a few comments should be made concerning these terms, so that there will be no misunderstandings.

(1) What is education?

Education is not synonymous with schooling; it begins with parents before the child's birth, whereas schooling usually starts about the fifth year of life. Education is not merely the acquisition of knowledge or the accumulation of grades, credits, or degrees. Education is not book learning; much wisdom comes from activities other than reading a textbook. Education is not something apart from life; it does not thrive in a cloistered atmosphere. Education is not a summation of discrete parts; it is a whole that is greater than its components. 1

Others have defined education in a positive manner as follows: Plato - "A good education consists in giving to the body and the soul all the beauty and all the perfection of which they are capable." Addison - "What sculpture is to a block of marble, education is to the soul." Herbert Spencer - "Education has for its object the formation of character." James Bryant Conant - "Education is a social process; our schools and colleges neither operate in empty space nor serve identical communities." Probably still the most popular definition today is that of Dewey's namely, that education is growth resulting from experience.

(2) What is meant by democracy? Kilpatrick says that democracy may be stated in many ways and that it depends on community education. In a democracy, all who are to feel the effects of a policy must share in its making. He goes further to say that democracy is the effort to run society on the basis of respect for the individual person, as such, and that all government is to be by the active consent of the governed. "Our young people can not learn democracy except as they live democracy."

2 Ibid., p. 429.

(3) What is secondary school? The simplest way to think of it is education from the junior high school or the 7th grade through the junior college or the 14th year of schooling. Bent and Kronenberg in their book Principles of Secondary Education say that there are different concepts, namely, (1) schooling given at different chronological ages: 14-18 or 12-21, (2) a school for adolescents, (3) defined on the basis of the subject matter taught. Douglass defines secondary school as follows:

Secondary school is that period in which the emphasis is shifted from the study of the simpler tools of learning and literacy to the use of these tools in acquiring knowledge, interests, skills, and appreciations in the various major fields of human life and thought.  

(4) Education and democracy have been defined; now, what is meant by education for and in a democracy? Education for a democracy is explained in part by Stratemeyer when she says,

To meet the problems of modern living in our American democracy requires educational experiences that encompass all aspects of living and an approach to these situations which is guided by carefully thought out and accepted values.


5 Ibid., p. 3.

Educators today feel that the American way of life—democracy—is education and that the converse is true also. Kilpatrick says, "Life and learning are strictly correlated. Our young will learn what they live." He states further that our young people must learn democracy by living democracy and that democratic education must embody the democratic way of life—respect for personality and shared decisions.

(5) Just what is meant when educators speak of the purpose of education? In 1938, the Educational Policies Commission which is sponsored by the National Education Association, published a report in which were set up four groups of purposes of education.

(The commission) recognizes the burden of preparing a people to live in accordance with the ideals of democracy; "the general welfare," "civil liberty," the appeal to reason," and "consent of the governed." It is assumed that democratic living is a complex process, involving more education of the free men than is necessary under any other form of government.

The four main headings for the purposes which the Education Policies Commission reported are stated as those of:

8 Ibid., p. 18.
1. Self realization
2. Human relationship
3. Economic efficiency
4. Civic responsibility

In the fall of 1938, *School and Society* stated the purposes in a somewhat different manner:

1. Personal growth of the individual
2. Concerns the problem of getting along with other people
3. Related to the earning and spending of an income
4. Participation in civic affairs

In 1946, the *Education Policies Commission* published another report in which each chapter is devoted to each major objective.

De Young has outlined and summarized the subheadings in a very interesting manner. To paraphrase them:

1. Description of the educated man
2. The educated man at home and in the community
3. The educated producer and consumer
4. The educated citizen

These objectives of the *Educational Policies Commission* are destined to affect educational thinking and to effect changes in school curriculum... Furthermore, as pointed out by the *Educational Policies Commission*, the application of values vary from place to place and from hour to hour; hence,

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10 *Educational Policies Commission, Purposes of Education in American Democracy*, (National Education Association, 1938) p. 47.

11 *School and Society* 48:620 -- Nov. 12/38.


13 De Young, *op. cit.*, pp. 432-434.
it is impossible in a dynamic, changing world to develop detailed purposes that are universally applicable and perpetually enduring. Therefore both the philosophic fundamentals of education and the curriculum must be subject to constant revision if they are to be meaningful to the people and effective in schools, colleges, and life.14

(6) The next word that is constantly appearing in current educational reading is curriculum. Some educators like to refer to the college preparatory curriculum, the commercial curriculum or the industrial arts curriculum. In this case, all the subject matter and learning experiences are grouped under these headings. This is particularly true in the larger school systems. Gwynn gives a good definition; "All the experiences which the pupils have while under the direction of the school;... class room and extra-class room activities." Stratemeyer says, "Life situations are the curriculum; organized bodies of subject matter are source areas."15

(7) Cocurricular and extracurricular activities are frequently mentioned. What is the difference?

The latter (extracurricular activities) included all those pupil enterprises that were not a part of the regular classroom subjects. They were usually under the direction of the school but were conducted at the close of the school day... Fortunately, the term "extracurricular" is disappearing."17

14 Ibid., p. 434.
16 Stratemeyer, op. cit., p. 89.
17 DeYoung, op. cit., p. 461.
In other words, extra-curricular activities mean literally those activities which are conducted outside of school hours, and not scheduled in the regular school program. McKown says that the line between curricular and extra-curricular activities is fine. Wherever possible, extra-curricular activities should grow out of the curriculum and in turn feed back into the curriculum. If the line is fine between curricular and extra-curricular activities, the line is even finer between curricular and co-curricular activities. In many schools, these activities are assuming prominence and function parallel with the curriculum. "They are so closely related to the curriculum that they are properly called 'cocurriculum'."

These cocurricular activities make use of the innate drives and urges by directing free activities along educational lines, by contributing much to the school program, by helping to unify the school, and in fostering the development of school spirit.

A program of co-curricular activities recognizes and utilizes the mental and social characteristics of youth such as curiosity, imitation, loyalty, gregariousness, and love of approbation and sympathy. These ac-

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20 Chris A. DeYoung, op. cit., p. 461.

21 Harry C. McKown, op. cit., p. 293.
tivities give an opportunity for pupils to follow their natural preferences and to help to provide for different innate ability. Such a program is educationally sound, for it is in harmony with the movement to broaden and enrich the school experiences for the pupils. Participation in these activities create tolerance, develops self-dependence, and teaches the pupils how to get along with others, lessons of inestimable importance for adult life. 22

Glancing back to the paragraph on the purposes of education, one sees immediately that the aims of the co-curricular activities tie in with those of education in general, at least in two fields; self realization and human relationship. Considering the pupil as a school citizen, there is a close correlation with the last education purpose, civic responsibility.

(9) Everyone has his own conception of what music is. Carlyle said, "Music is well said to be the speech of angels." 23 Congreve said, "Music has charms to soothe the savage breast, to soften rocks, or bend a knotted oak." 24

God is the author not man; He laid
The keynote of all harmonies; He planned
All perfect combinations, and He made
Us that we could hear and understand. 25

Music is a part of everyone's life in some degree.

(10) Education and music have been defined and

23 Carlyle, essays, The Opera.
discussed separately. Now what is music education? Charles Gray defined this term very well when he said music education is a faith.

Music education is a faith and music educators are purveyors of a truth. They are spreading the gospel of the goodness of music -- and of the joy it brings to mankind -- of its healing benefits, its socializing power, its willing service to the lover, the patriot, the religious man. Indeed, music is itself religious by giving all who love it a glimpse of pure goodness through beauty.... It is possible that this coming year we may contact and influence a musician whose stature will compare with some of the European masters of earlier times. It is probable that we will influence many more who will build for an American musical future. It is certain that we have the opportunity to bring beauty to all our students.

Dykema and Gehrkens say that music is a life giving force in education. They also say, that for this reason, Music Education is a misnomer and should be Education Through Music. This nomenclature carries with it the philosophy that music is the center and soul of all learning; that the basic and fundamental things in life are taught through music: friendliness, cooperation, subordination of self to the entire group and many other qualities so worthwhile in daily living. This is by no means a new idea. Plato states in The Republic, "Musical training is a more potent instrument than any other, because rhythm and harmony


EDUCATION THROUGH MUSIC

Figure 1

The Music Course of Study in Relation to the Curriculum
find their way into the inward places of the soul."

In the light of the foregoing definitions, an attempt will be made to answer the questions which appear at the beginning of the chapter.

Should music be taught in the secondary school? Most definitely, YES. Mursell says, "We (the music educators) are the guardians of a jewel of inestimable worth and beauty, the servant of a potent and beneficial magic... let the luster of the jewel shine forth, and the strength of that magic be felt." Then, he goes further and expresses his philosophy with regard to music for the secondary school, as follows:

1. That all valid educational values are human values;

2. That education exists wholly and solely for the sake of life;

3. That if anything does not serve the end of better and fuller living, it in no way deserves a place in education, because any particular study is valuable only in so far as a mastery of it enables one to live more richly and completely;

4. That that which is worth learning will enable boys and girls, and men and women, to live stronger, more satisfactory, and more worthwhile lives -- only in so far as they release human and spiritual qualities;

5. That a subject must live in a learner's mind;

6. That subjects are tools of learning;

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28 Plato, The Republic, Book III p. 401D.

That since music is a subject, it is a tool of living and exists to serve human values and to glorify human life. 

The second question is: if music is taught in the secondary school, who should receive music education? In a nationwide study made by the American Music Conference, the following facts were brought out; ninety five percent of the people participating in the study said that they felt that every child should have music as a basic part of their education. Eighty five percent said that music should be recognized as part of the curriculum and be paid for from the public funds. This would mean that every child, regardless of talent, inclination or ability to benefit would have music education.

Does music contribute to the democratic policies of our curriculum? The music program in the secondary school is perfectly in accord with the doctrine of a socially functioning education since music through musical groups is, by its very nature, democratic. A good music program is effective and constructive school publicity, thus providing the necessary and vitalizing link between the school and society.

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30 Mursell, op. cit., p. 4.


32 James L. Mursell, op. cit., p. 20.

33 Ibid., p. 22.
Music can and must play an important part in our democratic teaching and living. Someone has said that democracy means "the greatest good for the greatest number." Another has said, "Music has spiritual and aesthetic values that are needed in our democracy." In a machine age -- yes, even in an atomic age -- beautiful music, music with feeling and emotion, reminds man that he has a soul, that there is an infinite with a purpose.

Music must be so democratized that every child may share the spiritual food that it has to offer.34

The Music Educators National Conference Council of Past Presidents, at the 1950 biennial convention at St. Louis, prepared and adopted a resolution entitled "The Child's Bill of Rights in Music." Music educators, in their enthusiasm, are apt to put too much stress on the place of music in the school. This is especially brought out in the tenet of this resolution. "Every child has the right to musical instruction equal to that given in any other subject offered in the public school system." In a democracy, every child should have music or at least be offered music. But to say that music instruction should be equal to that of any other subject will raise a good many arguments. This would be almost impossible in a small school.

The last question for consideration is; should music be thought of as a curriculum, as a co-curriculum or an extra-curriculum subject in our secondary school? According to the foregoing discussion on curriculum, co-curriculum and extra-curriculum, music could be thought of as any one or

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all three, depending on the size of the school, the demand for music, the wealth of the school district, the philosophy of the school, and the number of credits in music which are allowed for graduation from the high school and the number which the colleges and universities will allow for entrance. Some of the large high schools in the larger cities in the East offer a music curriculum. This would be most impractical in the small high schools. There would scarcely be a demand and if there were, (on a limited budget,) the cost alone of the teaching personnel would be prohibitive.

The other extreme is music as an extra-curricular subject. Only in the very small high school should music be thought of in this light. Too often, these schools are unable to get a music teacher. If there is talent, perhaps one of the grade teachers, or a student, or one of the town people will try to organize music groups. These are definitely outside the curriculum.

Music should be a part of the curriculum; interwoven into the curriculum; a co-worker within the curriculum. But the place of music is tempered largely by the philosophy of the administration and the staff. If the administration wants a marching band and a showy performing group, music can be worked around the school program. If on the other hand, the administration wants music education, it can be worked in the school program. The latter is a much wiser choice.
We have too many school administrators, superintendents, principals, and music teachers calling themselves specialists, who all too often fail to appreciate the golden opportunity and sacred privilege which is open to them. They fail to rise to the responsibility entrusted to them...they should realize that "they" are the guardians of two beautiful jewels, youth and music--both created to bring joy to the world.35

Jackson Ehlert summarizes his article "Music for Life Adjustment":

1. That music is a means through which people can learn to work and play together;

2. That music enriches the home life;

3. That music contributes to the mental and physical well being of all who participate;

4. That music in any school is a door to vocational opportunities;

5. That music is for amateurs, for enjoyment of life;

6. That music can be a means of broadening an individual's horizon by adding to self-development and self-realization.36

Music is God's greatest gift to man. You learned it at your mother's knee. Your wise men told you that music was all things, animte and inanimate. Her moods meet alike the savage and the sage. Poets have praised her..."The only art of heaven given to earth" Landor. "The universal language of mankind" Longfellow. Therefore music is a universal need.37

35 Burt Johnson, loc. cit.


CHAPTER III

SUGGESTED MUSIC CURRICULUM FOR THE SMALL HIGH SCHOOL

Caswell and Campbell, in their book *Curriculum Development*, make the following statement with regard to the course of study:

It is believed that the course of study should be a source book with materials and suggestions to assist the teacher in organizing instruction. It should be flexible and easily revised.¹

Every teacher likes at some time to consult an authority either for inspiration or corroboration. If a course of study is drawn up carefully, it should be one of the sources to which she can turn.

In setting up a course of study for any subject there are certain aims to be considered. Langfitt lists these aims as follows:

1. To suggest and clarify goals,
2. To provide minimum essentials -- when needful -- at the proper time,
3. To stimulate and suggest purposes on the part of the teacher,
4. To provide a rich supply of practical suggestions and ideas relative to materials,
5. To suggest much valuable material of a concrete and helpful nature for the individualization of teaching,
6. To systematize the instructional program of the school,
7. To aid in administrating to such needs as classification, promotion, time allotment, and relative values,
8. To stimulate professional interest and growth on the part of the teacher,
9. To expedite the planning of instruction,

10. To provide abundant illustrations of procedures. These aims are the keynote in the following paper which is limited to the small high schools. The consideration of the justification for music in the secondary school curriculum, discussed in chapter II, has been a guiding factor in writing this handbook.

Since the school enrollment will greatly influence the scope of the course of study to be offered, there are four suggested programs, namely:

1. for school with 25 pupils or less enrolled and no provision made for teaching music.

2. for school with 25-50 pupils enrolled and provision for a teacher who has a music minor,

3. for school with 50-75 pupils enrolled and provided with a music teacher with academic minors,

4. for school with more than 75 pupils enrolled and provision for a full time music teacher.

The size of the school enrollment and whether or not there is a qualified music teacher employed are definite factors in planning or fitting music into the daily school program.

First, let us consider the school where a high school of 25 pupils is housed up stairs over the elementary

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grades. The administration and the board of education have made no provision for music either in the school program or the teaching staff. In a case like this a music course of study would seem to be useless. But perhaps the situation is not as sad as it seems. One of the grade teacher's records shows that she has had some music education, and the administration hopes that she will be willing to help any and all high school pupils who wish to take part in some type of musical activity. Since the administration has made no provision for music in the daily program for the high school, and since the grade teacher has to be in her room during school hours, the activity will be, more than likely, a purely extra-curricular activity. If the pupils are interested and have even a small amount of talent, they can develop some very attractive, pleasant, and easy to listen to activities. Young people, through their desire for companionship, tend to congregate through like interests. Before school, after school, and during lunch hour are the times when these groups gather for practice.

Since the adviser teacher has had only a limited education in music, she should find a music course of study to be very helpful; especially in the procedure, selection of materials, and special units contained therein. It is with the above situation in mind that this first schedule is offered.

This program is very flexible. Every child has a vacant period or so during the school day. Often several
who are interested in music will have the same vacant period.

TABLE I
MUSIC PROGRAM FOR THE SMALL SCHOOL
WITH ENROLLMENT 25 OR LESS

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Name of Course</th>
<th>Periods</th>
<th>Elective or Required</th>
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<tr>
<td>I</td>
<td>Assembly</td>
<td>1 period per month</td>
<td>Required</td>
</tr>
<tr>
<td>II</td>
<td>Appreciation</td>
<td>1 period per week</td>
<td>Elective</td>
</tr>
<tr>
<td>III</td>
<td>Vocal music</td>
<td>whenever the school program permits</td>
<td>Elective</td>
</tr>
<tr>
<td>IV</td>
<td>Instrumental music</td>
<td>whenever the school program permits</td>
<td>Elective</td>
</tr>
</tbody>
</table>

An extra-curricular program with no regular music teach

If the policy of the school is to develop pupil responsibility, dependability, and trustworthiness, these students may be allowed to practice music, either alone or together, during their vacant periods providing their regular scheduled school work is acceptable. In many small schools, the furnace room has been made available.

In one small school, a very bashful boy entertained the entire school with his clarinet practice — the air shaft for the building was next to him in the furnace room.
When he heard what he had been doing, he was most embarrassed. But did he give up his practice? No, he moved his stand and chair to the lavatory. In another small school a large book closet was used for a practice room. Another group were not perturbed when they used the shower room for the instrumental practice. If singers lose their inhibitions in a shower, why wouldn't it help the instrumentalist? The stage is another place where students may practice if they do not disturb the rest of the school. All of which proves that where there is a will there is a way.

Then with full rehearsals before school, after school, and during the noon hour, small ensembles can be worked up. Both boys and girls should be encouraged to participate in these ensembles which can include duets, trios, quartets and octets -- both vocal and instrumental. If any student has two or more instruments which he can play, he should be encouraged to use both or all in different combinations.

If none of the teaching personnel can sponsor any musical activity, very often the students will organize them, with one of the more outstanding pupils as their leader. One such vocal group was organized and was able to sing for all the school and community affairs. In another school, the pupils wanted a swing band. One of the parents, who played a trombone in a dance band gave the pupils what help he could. This group of students played for most of the school parties. In passing, the trombone player could not read a note of
music. These examples show that where there is some talent and a good deal of interest, almost anything can be accomplished.

There is another place for these singing and playing groups, and that is for the school assemblies, which should be held at least once a month and oftener if there is sufficient time and talent. School assemblies are of great value to any and all schools. They are the outlet for all activities and class room projects. All students in the school must attend and participate according to his ability. All performers must have listeners. Therefore students should learn to listen as well as to perform. For a further discussion of assemblies, see chapter IV.

Appreciation of music is an overworked term. In this program, it could be the listening to recordings and the discussion of the program notes. For the small high school trying to run on a limited budget, a great deal of music can be taught through recordings at a reasonably low cost. A good record library can be built up over a period of years if only a small sum is set aside each year for record purchases. There are many graded lists from which to make selections. Many of the albums have program notes. Also, there are many books, which may be bought or borrowed from the library, that will give further understanding to the musical compositions. Any music teacher with the records and notes can conduct the class. If one period a week were set aside to listen and discuss the music which was played for the pupils in that period, the pupils would gain a great deal in cultural value.
In a small high school in Minnesota, the records and phonograph were kept in a small room near the principal's office. The room was just large enough for a table and two chairs. When pupils had a vacant period, instead of whispering and making a general nuisance of themselves in the study hall after their school work was done, they were allowed to go to the record room to listen to the music of Chopin, Liszt, or whatever else they wished to hear.

Through this entire program: assembly, appreciation, and singing and playing, there may be need for guidance in the selection of materials. In each chapter there is a list of music and other materials which may be helpful and useful.

The materials have been chosen with a great deal of care, and have been measured by the following standards:

1. In terms of their bearing upon the experience or problem being considered by the group.
2. Within the range of understanding of the group.
3. To provide for individual differences in ability, interest, and need.
4. To provide for individual growth in music and other materials which may be helpful and useful.
5. To give children in turn to grow in self-direction and in the choice and evaluation of materials.
6. To help children in turn to grow in self-direction.
7. To help children in turn to grow in self-direction.
8. To help children in turn to grow in self-direction.
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49. To help children in turn to grow in self-direction.
50. To help children in turn to grow in self-direction.
four teachers in this size of school, the teaching load is heavy, and the school program is crowded.

TABLE II
MUSIC PROGRAM FOR HIGH SCHOOL WITH 25-50 PUPILS

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Name of Course</th>
<th>Periods</th>
<th>Elective or Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Assembly</td>
<td>1 period by-weekly</td>
<td>Required</td>
</tr>
<tr>
<td>II</td>
<td>General music</td>
<td>1 period per week</td>
<td>Elective</td>
</tr>
<tr>
<td>III</td>
<td>Mixed Chorus</td>
<td>2 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>IV</td>
<td>Senior Band</td>
<td>2 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>V</td>
<td>Class instrument lessons</td>
<td>2-3 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VI*</td>
<td>Appreciation</td>
<td>1-2 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VII*</td>
<td>Small vocal and instrumental ensemble</td>
<td>2-3 periods per week</td>
<td>Elective</td>
</tr>
</tbody>
</table>

A co-curricular program - meeting one period per day -  
* Extra-curricular activities.

Looking down the list of courses, you see first assembly. Notice also that it may meet byweekly instead of only once a month. With a larger enrollment in the school
and more teachers, the pupils should be able to put on more programs.

The second item is general music. Formerly this course was considered on junior high school level; its main purpose being to interest more pupils in music and to find latent talent. The suggestion here is that it be a combined course on musicology and appreciation meeting once a week in conjunction with the band and mixed chorus. More will be said about this in a later chapter.

The next two items are mixed chorus and band. With general music which meets once a week and two rehearsals a week for each of the performing groups, these groups will meet three times a week. If the school policy is to give credit for these subjects, both can receive the same credit.

Class instrument lessons are the next on the list. In order to keep the senior band going, there must be a beginning group to feed this senior band. This class may be regularly scheduled or it may be worked in through vacant periods of both the teacher and the pupils, or before school. Sometimes the high school teacher has instrumental work in the elementary school.

The next two items may have to be treated in the same manner as they were with the smaller school. If there is one period in the day when the teacher can alternate these courses with class instrument teaching, a very happy situation is created for all concerned. There might be one for appreciation, two for the instrumental class and two for the small
ensembles. This would depend largely on the number in the two last mentioned groups.

The high school with 50-75 pupils enrolled is our next consideration.

**TABLE III**

**MUSIC PROGRAM FOR HIGH SCHOOL WITH 50-75 PUPILS**

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Name of Course</th>
<th>Periods</th>
<th>Elective or Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Assembly</td>
<td>1 period per week</td>
<td>Required</td>
</tr>
<tr>
<td>II</td>
<td>General Music</td>
<td>1 period per week</td>
<td>Elective</td>
</tr>
<tr>
<td>III</td>
<td>Band and Sections</td>
<td>2 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>IV</td>
<td>Boys and girls Glee club</td>
<td>2 periods each week</td>
<td>Elective</td>
</tr>
<tr>
<td></td>
<td>Mixed Chorus</td>
<td>1 per week</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Class instrument lessons</td>
<td>2-3 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VI*</td>
<td>Appreciation</td>
<td>1 period per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VII*</td>
<td>Small vocal and Instrumental Ensemble</td>
<td>2-3 periods per week</td>
<td>Elective</td>
</tr>
</tbody>
</table>

A co-curricular program - allowing two periods a day - with a music teacher with academic minor.

* Extra curricular activity.
The above program lists the same items as does the previous program; the difference being that two periods a day are allotted to music instead of only one. One of these periods each day can be used for instrumental music, and the other, for vocal music. General Music will meet once a week during the instrumental period. On the other four days, sectional band groups and the full band will meet alternately. The vocal period will also be divided during the week. The boys and girls will each meet two days a week alternately. Once a week both groups will meet together for mixed chorus. Mixed chorus music can be gone over too when the groups meet separately, so one massed meeting should be enough. Of course, this scheduling is optional, merely a suggestion. Under stress of a concert or festival program coming up, all five periods may have to be used for full band rehearsals or mixed chorus rehearsals. These are matters for the director to decide.

The rest of the courses can be handled in much the same way as the suggestions for the preceding program.

The high school with over 75 pupils enrolled is our last consideration. A school this size may have a full time music director and keep him busy all day teaching music in its different phases. The program which is on the following page is set up with this in mind. However, this program can be cut down to one similar to the previous program if necessity demands.

The items are about the same, but the time allotment
is different, and two more courses have been added. There are no extra-curricular activities listed on this program. Band and mixed chorus can now meet five times a week. Sectional band and small vocal and instrumental ensemble meetings can have from two to five periods a week. If only one period, instead of two, is allotted to this work, these groups can meet alternately throughout the week. Appreciation can be at the same time but different day with either the foregoing subjects or with course VII or VIII. These last two courses can be offered alternately every other year.

The way this program is organized, a music teacher would have from five to six periods a day in music classes.
TABLE IV
MUSIC PROGRAM FOR HIGH SCHOOL WITH OVER 75 PUPILS

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Name of Course</th>
<th>Periods</th>
<th>Elective or Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Assembly</td>
<td>1 period per week</td>
<td>Required</td>
</tr>
<tr>
<td>II</td>
<td>Band</td>
<td>5 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>III</td>
<td>Mixed chorus</td>
<td>5 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>IV</td>
<td>Band Sections</td>
<td>2-3 or 5 periods</td>
<td>Elective</td>
</tr>
<tr>
<td>V</td>
<td>Small vocal and instrumental ensembles</td>
<td>2-3 or 5 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VI</td>
<td>Boys and girls Glee Club</td>
<td>2-3 periods per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VII</td>
<td>Applied Harmony and Musical forms</td>
<td>2 periods each per week</td>
<td>Elective</td>
</tr>
<tr>
<td>VIII</td>
<td>Men in music and symphonic forms</td>
<td>2 periods each per week</td>
<td>Elective</td>
</tr>
<tr>
<td>IX</td>
<td>Appreciation</td>
<td>1 period per week</td>
<td>Elective</td>
</tr>
</tbody>
</table>

A co-curricular program -- allowing 5-6 periods a day with a full time music teacher.

This is more or less an ideal program. But, if the high school has 75 pupils enrolled, the classes should be large enough to make it practical.
All of these programs which have been suggested in this paper can be contracted or expanded as the supply and demand warrant.

Where the same subject is offered in two or more programs, suggestions will be given that will fit almost any situation.
CHAPTER IV
THE ASSEMBLY PROGRAM

Originally the assembly program was called "chapel" or "morning exercises". During the first decade after the turn of the century, in a high school in Minnesota, "chapel" was a daily event. As soon as the roll was taken in the home room, a bell rang, and the students filed into the assembly hall for "chapel". The exercises were opened with a hymn, led by the choir; a passage from the Bible was read by the principal, after which The Lord's Prayer was repeated by the student body, and then that part of the exercise was closed with the singing of another hymn. Every Friday there was a more glorified program; the choir sang an anthem and quite often one of the students sang a solo. When the religious part of the program was finished, the principal made the daily announcements and sometimes introduced a guest speaker. "Chapel" was regularly scheduled for twenty minutes.

This sort of opening exercise was not unusual in that period of history. They were handed down to us from the Puritan practice of starting the meal, the day, or any other important undertaking with a prayer. These exercises were fundamentally religious with little pupil participation and no pupil planning. The new concept is a broader view...
which sees the assembly program as an educational force.

It is now a program planned, produced, and performed almost entirely by students with teacher guidance. Most of the programs come directly from the regular class room work, a plan which is educationally sound.

There is no other place in the school curriculum where the pupil can gain so much in actual living experience as in these assembly programs. Their value is unlimited.

Following is a list of a few of the functions:

1. to develop school unity
2. to encourage school spirit
3. to motivate curricular functions
4. to stimulate extra-curricular activities
5. to motivate expression and overcome self-consciousness
6. to develop proper habits and attitudes in audiences
7. to share information
8. to influence public opinion
9. to develop aesthetic senses

One can easily see that the assembly program is "a place of social education and that it is also an inspirational hour where attention is fixed on higher and better things." The assembly is not to provide mere entertainment although the spirit of pleasure and enjoyment always characterizes a successful program.

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2 Ibid., p. 289.

Fretwell has listed forty possible aims that the assembly can achieve if handled in the right way. Some of the most important are:

1. Can integrate, unify, emotionally and intellectually, the work and whole life of the school.
2. Can aid in creating new interests and widen and deepen existing interests.
3. Can provide wholesome entertainment and more or less unconsciously, set standards of taste in entertainment and humor.
4. Can serve as a means for discussing questions affecting the real life of the school.
5. Can provide in some degree for the individual to express himself and for the school as a whole to express itself.
6. Can celebrate anniversaries so as to promote happiness and intelligent understanding.
7. Can promote a feeling of belonging, of success, of pride in the school.

Fretwell also says, "The assembly is the 'town meeting' of the school." Here is real social education. Here is democratic education. Here is living education. Martha Flemming expresses the idea beautifully when she says,

(The assembly program) is a common meeting ground; It is the family altar of the school to which each brings his offerings -- the fruit of his observations and studies, or his music, literature and art that delights him; a place where all cooperate for the pleasure and the well-being of the whole; where all contribute to and share in the intellectual and spiritual life of the whole; where all bring their best and choicest experiences in the most attractive form at their command.

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5. Loc. cit.
The planning of the program is important to its success. Since practices differ, the administration should choose the one best suited to the needs of the school. Some schools have the assembly every day while the average range seems to be from one to three per week. In the very small schools, once a month would seem to be about as often as an assembly program can be produced easily and efficiently. In high schools with an enrollment of 25-75, byweekly programs have been effective. In the larger high school, a program once a week seems to give ample opportunity for socialization.

A definite time for these programs should be set up. If there is an activity period set aside in the daily program or schedule, that period can be used once a week, byweekly or once a month, as the case may be, for the assembly. If no activity period is scheduled, a rotation plan could be worked out; first period of the day on which the assembly is to meet could be used for the first program, second period, used for the second assembly program, and so on.

There must be long range planning by a pupil-teacher committee with the principal or superintendent at the head. There must be a careful study of the school calendar, so that there will be no conflicts with other activities. The schedule should be made out as far in advance as possible, at least by the semester. Some sample schedules are included in this chapter.

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7 Roemer, op. cit., p. 305.
The committee must place the responsibility for the success of these programs on the group which is sponsoring the assembly program. Each sponsor should plan to use as many pupils as possible in each program, so that all the pupils in the school will take part in at least one of the programs during the school year. Advanced posting of each program will encourage interest and general participation. Each program should be planned with care, since no audience likes to be kept waiting for something to happen nor does it wish to listen to a stumbling performance when it does happen. "The programs should not require long periods of practice unless the practice itself is educational." Each program may display the work of different classes, or several programs may center around one certain theme.

Music has a definite and important place in these programs, which are the "safety valve" for the department; a place where the band has an active part; a place where the soloists and small ensemble groups can appear; a place where the department can indoctrinate many pupils for a real love of music; and a place where the whole school can meet on common ground in singing together.

Not many of the programs will be under the sponsorship of the music department, but music will appear on all

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9 Loc. cit.
the programs to help in every way possible to make these programs more interesting and meaningful. As each department or organization presents its program, the results will be more lasting if appropriate music is used. In other words, music should be the "hand maiden" to the rest of the school in presenting the assembly programs.

SUGGESTED MATERIALS FOR THE ASSEMBLY PROGRAMS

1. Have at least three types of community song books, and enough to go around

2. Typewritten song sheets for songs not in the books, and for popular songs (use the latter with discretion)

3. A few suggested books for group singing
   a. The New Blue Book of Favorite Songs, Hall and McCreary, Chicago, Ill.
   b. Songs We Love to Sing, Hall and McCreary, Chicago, Ill.
   c. Sing, C. C. Birchard, Boston
   d. The New American Song Book, Hall and McCreary, Chicago, Ill.
   e. America Sings, Hall and McCreary, Chicago.
   f. Sing and Be Happy, C. C. Birchard, Boston.
   g. The Christmas Carolers' Book of Song and Story, Hall and McCreary, Chicago.
   h. The American Legion Song Book has many usable songs of World War I vintage.

4. Useful reference books
General suggestions regarding music in the assembly programs:

1. If there is a band or an instrumental group, have it play for student body to enter and leave the auditorium.
2. If there is no such group, piano or phonograph records may be used.
3. Mass singing should open and close the program with a student leader and accompanist if possible.
4. Other musical numbers can be used throughout the year as desired.
5. If the school contracts for the National Assembly Programs, they may be added to the above schedule, or presented instead of the regular program.

For high schools with 20-25 pupils enrolled, in the same building with the elementary school of 3 or 4 rooms, the entire school participating in the monthly programs.

September: An introductory program (welcome freshmen and new faculty members if any; introduce newly elected class officers)  
Student council in charge

October: Columbus day, October 12  
Junior class in charge

November: Thanksgiving program  
Upper grades in charge

December: Christmas carol program  
Music department in charge

January: Bobby Burns birthday January 25th  
Sophomore class in charge  
Or  
On election year; inaugural program  
American History or government class in charge

February: Patriotic program  
Intermediate grades in charge
March: Easter or spring program
Primary grades in charge

April: Fire prevention or clean-up week program
Freshman class in charge

May: Year's summary program
Senior class in charge

SUGGESTED CALENDAR FOR ASSEMBLY PROGRAMS No. 2.

For high schools with an enrollment of 25-75 pupils, in the same building with the elementary school with 6 to 8 grade rooms, the entire school participating in the assembly programs. Programs are presented by weekly.

September:
First week: Welcome freshmen, new pupils, and new faculty members
Third week: Inauguration of pupil officers
Student council in charge

October:
First week: Program for fire prevention week
Sophomores in charge
Third week: Thrift program or National Assembly Program
7th and 8th grades in charge

November:
First week: Introduction of new members to National Honor Society
Seniors in charge
Third week: Program for American Education week:
3rd and 4th grades in charge

December:
First week: Citizenship program, awarding foot-ball letters
History department in charge
Third week: Christmas carol program
Music department in charge

January:
First week: Guest speaker, or National Assembly Program
Freshmen in charge

Third week: One act play
English department in charge
February:
  First week: Program about books
    Library club in charge
  Third week: Patriotic program
    5th and 6th grades in charge

March:
  First week: Basketball tournament rally
    Cheer leaders in charge
  Third week: Modern science program
    Science department in charge

April:
  First week: Introduction of new member to the National Honor Society
    Junior class in charge
  Third week: Award basket-ball letters and/or style show
    Home economics department in charge

May:
  First week: Music week program
    1st and 2nd grades in charge
  Third week: Review of reviews; last assembly

SUGGESTED CALENDAR FOR ASSEMBLY PROGRAMS No. 3

For high schools with an enrollment of over 75 pupils, meeting once a week without the elementary school

September:
  First week: Welcome freshmen, new pupils, and new faculty member
  Second week: Safety program or guest speaker
  Third week: Nomination speeches by student managers for candidates for pupil offices
    Student council in charge
  Fourth week: Inauguration of pupil officers
    Student council in charge

October:
  First week: Pep rally
    Pep Club in charge
  Second week: Program for fire prevention
    Sophomores in charge
  Third week: Library program
    Library club in charge
  Fourth week: Program on courtesy and manners in and out of school
    Freshman in charge
November:
  First week: Introduce new members to National Honor Society
    Seniors in charge
  Second week: National Assembly Program
  Third week: Program for American Education Week:
    English department in charge
  Fourth week: Thanksgiving program
    4H club in charge

December:
  First week: Awarding of football letters
  Second week: Citizenship program
    American government class in charge
  Third week: Christmas carol program
    Boys and/or girls glee club in charge

January:
  First week: Thrift program or guest speaker
  Second week: No program -- end of semester
  Third week: National Assembly Program
  Fourth week: One act play
    Dramatic club in charge

February:
  First week: Hobby program
    Stamp club and photography club in charge
  Second week: Program for Lincoln's birthday
    American History class in charge
  Third week: Vocational program
    Commercial department in charge
  Fourth week: Program for Washington's birthday
    Band in charge

March:
  First week: Basketball tournament rally
    Cheer leaders in charge
  Second week: Modern science program
    Science department in charge
  Third week: Assembly presented by the physical education department
  Fourth week: Guest speaker or National Assembly Program

April:
  First week: Awarding basketball letter
  Second week: Introduce new members into the National Honor Society
    Junior class in charge
  Third week: Preview of senior class play; senior day
    Senior class in charge
  Fourth week: Style show
    Home economic department in charge
May:
  First week: Music week; preview of festival music
      Music department in charge
  Second week: Review of reviews -- last assembly

UNIT I

Assembly Music

Assuming that the music department is scheduled to be in charge of the program which will be presented just before the Christmas vacation.

Since the assembly programs grow out of the class room a suggested program could be taken from either the general music class or the music appreciation class.

The Carol Program

March — --- Deck the Halls — — — — — — Band
Assembly singing — — — Carols

Paper — — The Story of the Carol — — A class member
      Selected from class papers

Carols — — — — What Child is This
      Angels We Have Heard on High
      Girls Glee Club

Paper — — An English Christmas in Irving's Time
      Taken from Irving's Sketch Book

Carols — — — — — Adoramus Te (in Latin)
      We Three Kings of Orient Are
      Mixed chorus and Boys’ trio

Poem — — A Christmas poem with piano accompaniment

Assembly singing — — — — Carols

March — — — — Jingle Bells — — — — — — Band

Material: Christmas Carolers' Book of Song and Story — —
          Hall and McCreary.
CHAPTER V
GENERAL MUSIC

Originally the general music course was part of the junior high school program, but music educators of recent years, feel that it should be extended to the senior high school. Another reason for the extension is that in the present high school curriculum, if music is to be offered, it should not be for the few singers and instrumentalist, but for all who are interested in music for purely listening enjoyment. Therefore, this course should be elective, and the content should be within the capacity of the average student.

In the small high schools, where time scheduling is a real problem, classes have to be combined whenever possible, so why not do so with music classes. In the regular band and chorus periods, there is always some time in each period devoted to explaining the music, its mood, its structure, or some interesting facts concerning the composer. If the presentation of these facts, which are often duplicated, could be removed from the band and chorus periods, there would be more time for rehearsals. These introductions to music could be enjoyed not only by band or chorus members

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2 *Loc. cit.*
but also by many non-participating pupils if a class could be scheduled. These factors could be taken into consideration, and this course, general music, could be set up to meet once a week at the regular band and/or chorus period, and open to all who wish to elect a music course. There is an old saying that the audience enjoys most the music which they understand. In this class the non-players and the non-singers have the opportunity to get acquainted with the music which they will hear the band and chorus perform at the school concerts.

This class can also be the means of developing wholesome listening attitudes which are very important.

Attitudes govern action. It is true that many of the attitudes are emotionalized, but, withal, they are of great importance to us in this business of living in a highly developed social community. Again another phase of democratic education through music is seen.

Suggested Materials for General Music

1. Piano, band instruments, records and recorder
2. Audio-visual aids
3. Music parallel to that used in choral and instrumental groups; music books and octavo music and recordings
4. Recordings of music more advanced than can be used by performing groups are recommended

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3 Joseph Roemer, Charles Forrest, and Dorothy Atwood Yarnell, Basic Student Activities, (New York: Silver Burdett and Company, 1935) p. 313.
5. Always build up a background of music for further study and appreciation

UNIT II

GENERAL MUSIC - INSTRUMENTS

After planned listening to selected recordings

1. Have pupils pick out predominating instruments

2. With instrument chart, have pupil point to the instrument that he hears playing as the record is playing

CLASS DISCUSSION

3. Does the music express life

4. Does the music seem to have different tonal coloring

Teacher then uses instrument chart showing the families of instruments in the band and orchestra

1. Acoustic projects which pupils make and demonstrate

   a. a one stringed instrument

   b. open and closed pipes of different lengths

   SCIENCE

   c. make diatonic scale using water glasses

   d. experiment with tones using jugs and pop bottles

   e. make a study of tom-toms of different circumferences and depths

After seeing what the pupils can do with homemade instruments have them examine the manufactured instruments. If there is interest in these instruments, let the pupils try to make a tone on them.
1. Demonstration of rhythm instruments and different rhythmic patterns
   a. tribal rhythms of drums and tom-toms
   b. Spanish rhythms with gourds, casti-nets, tambourines, etc.
   c. Apply rhythm patterns to today's music
   d. Play recording of Gershwin's "I Got Rhythm" or Ravel's "Balero" and have drummers beat the rhythm pattern

2. Band members show the class how tone is produced on other instruments of the band

3. Point out the different quality of the different instruments as band members play short passages

Make a list of topics from which the students may choose to make a report to the class. One member from each section of the band could report on his instrument. Following is a suggested list of topics:

1. The growth of an instrument: cornet, clarinet, violin, etc.
2. King Nebuchenezzer's orchestra
3. Confucius and music
4. "Nero fiddled while Rome burned"
5. Queen of Sheba's music
6. The heralds of the crusades
7. Use of instruments in America since 1900
8. Great American Bandmasters
9. Development of jazz

Guide pupils in selection and arrangement of materials for scrapbook
1. Have pupils write their report on the above topics and place it in the scrapbook

2. Suggest related material
   a. pictures or old and new instruments
   b. clippings: perhaps on the care of the instrument, mechanism of instrument, or technical problem in playing the instrument
   c. clever anecdotes
   d. programs

There are many outstanding works of art that should be brought to the attention of the class

1. "Harp of the Winds"

2. "Song of the Lark"

3. "Pipes of Pan"

Correlate music with other subjects as much as possible. This is education through music. This program, if presented at the beginning of school year, may be used to recruit new members for the band.
UNIT III
GENERAL MUSIC - A BACK CHORALE

After Thanksgiving, start work on Christmas music. Since both the instrument and vocal groups will appear on the Christmas program, and since Bach Chorales are to be on this program, a unit on Bach and his chorales would be appropriate.

A good approach is through the history of his time, both in Europe and America. Try to make the pupils feel what it was like to have lived at that time.

1. Have the pupils look up the biography of Bach and write a summary for their scrapbook. Discuss in class.

2. Have the pupils read, report, and write in scrapbook a short history of that period

SCRAPBOOK

3. Have the pupils try to find pictures for their scrapbook: pictures of Bach, his contemporaries in music, art, literature, politics; pictures of Germany at that time and other places of historical value of that period

4. Make the pupils conscious of the effect the Church had on music in Bach's time. Explain the meaning of chorale. Encourage pupils to get as much information as possible for the scrapbook.

Encourage participation of the group

1. Distribute music and present as many chorales as are available

2. Let the students sing and play them, in harmony if possible

PLAY AND SING

3. Note unusual time signatures

4. Point out the use of major and minor mode

5. Explain Bach's contribution to western tonality

6. Note the form in which the chorales are written
It is understood that this material must be presented on the level of the talent and ability as well as the interest and need of the group.

1. Select recordings of Bach's chorales for the pupils' listening pleasure

2. Try to present some of the chorales which the pupils have already sung and played

3. After listening to those, have the class sing and play those chorales which they sang and played at the beginning of the study

The number of class periods which this unit will require will depend upon the group. After the study be sure to return to the original chorales that the pupils sang and played. This is important. Panel discussions are a good means of bringing about more pupil activity and responsibility.
CHAPTER VI

VOCAL MUSIC

In the preceding chapter, general music was discussed and units were suggested. In this chapter, choral or vocal music will be treated in much the same manner. The vocal materials are not listed piece by piece nor book by book. Sources of materials are given, however, and with careful study of these sources a good repertoire can be built upon what is already in the music library. There is one suggestion that should be made at this time; the repertoire should be built from the grass roots, so to speak. Plenty of folk and ballad material should be used. From this beginning carefully selected art songs and sacred material can be added.

MIXED CHORUS

There should be as much as possible, a balance of types of songs arranged for each singing period; folksongs, ballads, happy songs, sad songs, art songs, and sacred songs. This last group is by far the one most used by mixed choruses. This is partially so, because the arrangements are very well done, but the use of too many will develop only one vocal quality and cause loss of interest in the group. No mention has been made of the so called popular songs of the day. They should be used very sparingly. Once in a while, one is published which has the right appeal. But as a rule,
the words are not, or should not be, within the emotional range of high school pupils.

The arrangements of all mixed chorus music should be carefully considered. For mixed choruses in the small high school, the soprano, alto, and bass arrangements are usually better than the soprano, alto, tenor, and bass arrangements. In these latter arrangements, the tessitura of the tenor part is too high and the bass part is too low for the average high school boy's voice. Many times in the four part arrangements, the tenor part will be sung by the altos.

Other reasons for having only one part for the boys to sing are the scarcity of boys in the small school mixed chorus and the scarcity of boys who can read notes and lead. With only one part, one good boy singer can lead the whole section. Hall and McCreary have published some very singable material in small pamphlet form, with six or eight numbers in one pamphlet. Some of these arrangements are interesting and certainly very useful, because the sopranos have a descant or counter-melody higher than the regular soprano part, and the boys carry the melody. In the regular three part arrangements, the parts can quite often be interchanged. The tenor part, an octave higher, can be given to the sopranos and the tenors can sing the melody. Either of these arrangements can be worked up easily and effectively.
Balance of voices is usually the hardest part in the organization of the mixed chorus. Not long ago, all the girls wanted to be "blue singers." This fad had all the girls singing in their lower register and was developing a dark, husky quality. Many of these girls had lovely soprano voices, but convincing them of this was a hard job. Then too there is a tendency on the part of the director to place in the alto section sopranos who can read music well and who can carry a harmony part. This policy, as a rule, is no great help to the section, and may do much harm to the pupil. Always keep in mind that quality in a voice is more important than the range. For this reason, folk music, which is usually in a limited range, is well adapted to growing voices.

THE GIRLS GLEE CLUB

Nearly every high school, large or small, has a girls' glee club. "Their origin may be traced from the old 'singing school'," and "Their chief objectives are recreation, entertainment, and appreciation."

In some schools, the mixed chorus is a scheduled course while the girls' glee club may meet during the activity period, if there is one, or outside the daily school program. Quite often it is set up like a club with officers and dues, and meets from one to three times a week. When they are organized on the latter plan, they are usually

a purely recreational group.

From this group may come the bulk of the musical entertainment for the school programs and parties. When entertainment is their objective, much can be done along creative lines. In one school in Montana, one six week project for this group is to write and produce an "all girl show" which may be made up of separate acts or one unified program. In either case, a motif for the program is selected after which the girls work in teams under teacher guidance. When the script has been written and the songs selected, rehearsals begin. So much enthusiasm and interest was created in this project that groups of girls were rehearsing in odd cubbyholes and corners of the school house whenever the girls had a vacant period and their regular school work done.

Many songs lend themselves to dramatization. "Indian Love Call" makes a beautiful number with costume, scenery, and special lighting effects. "Oh, The Days of the Kerry Dancers" is another song which could be easily arranged with a folk dance. Still another song which could be staged is "Come to the Fair." There is almost no end to the number of songs that can be used. Many of the Stephen Foster songs have been used in school work but these are becoming stale. In this one project, the girls have to work out dance routines, costuming, scenery, lighting effects, and many other details.
Smaller projects for the girls' glee club are the floor shows for the school parties and dances. These projects usually utilize the soloists supported by small sections from the group. The better modern songs of Romberg, Kern, Berlin, Herbert, Rodgers and others can be used for these features which may be in the style of radio shows.

This group should also do some serious music. There are beautiful cantatas with either sacred or secular texts arranged for women's voices. Such numbers could be used on the Christmas program and on the spring program. Not only do these cantatas keep up the interest of the group but the audience likes them much better than the few "well chosen selections."

Operettas written for girls' voices only, can be very successful educationally and financially; but the number available on the high school level, is very limited.

As to the technical problems, they are much the same as those for the mixed chorus. They should be taken care of but not to become a fetish so that interest is destroyed.

With regard to materials, the group and its potential abilities must be studied and then the music can be selected according to the vocal ability of the average pupil and the interest of the majority of the group. It is always wise to build from what the group knows and from American folk songs. The scope of the program can branch out from there, so that music which is presented becomes gradu-
ally a little more difficult. In this way a wider range of knowledge and appreciation can be encouraged and developed.

THE SMALL VOCAL ENSEMBLE

The only difference between the glee club and the small ensemble is the size and ability of their personnel. Usually the best voices try out for the small ensembles. There are other qualifications, however, which have to be considered. This group is the school's traveling group as a rule. They are the representatives of the school, and as such, should be selected with care.

During one of the regular glee club periods, the girls or boys as the case may be, can try out individually, and in groups, so as to test for blend. The rest of the club may, either by sealed ballot or otherwise, select one or more ensembles. This is a more democratic way than to place full responsibility on the director, even though, in reality, he has the final word.

Rehearsals for the ensemble groups are like private voice lessons, stressing additional techniques, voice quality, and interpretation. The music is varied, classical, and as difficult as the group is able to do with success.

ORGANIZATION

Every school and every music department have different methods of organization. The one fact to consider is
the time element. Not only does the greatest amount of material have to be given to the greatest number of pupils, but also with the greatest efficiency. Every minute has to count. Seating a music group and the handling of the music can waste much valuable time.

The organization of the music room should be the first consideration. The chairs or benches should be arranged, so that the members of the class can take their rightful places on entering the room. That is, if the group is arranged by voices in three rows, the seats should be arranged in three rows. If there are ten pupils in the first row, twelve, in the second, and fourteen in the third row, the seats should be arranged that way before the pupils come into the music room. Often, this necessitates a lightning shift during the few minutes between classes, but pupils are usually more than willing to help.

Individual music folders will also make for more efficiency. Folders can be made by fastening two pieces of heavy cardboard together with rings. They can also be bought reasonably from the Educational Music Bureau. On each folder place a small label before issuing it to the pupil, who upon receiving it, writes his name and an assigned number plainly on the label.

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5 Educational Music Bureau, 30 East Adams Street, Chicago, Illinois. $40\^5-50\^5 each, depending on the quantity.
A rack for these folders should be placed near the door. This rack or case can be made easily by any person who is handy with tools, and should be made so that there is a section for each folder. Each section is labeled and numbered. Thus Mary Jane, who is assigned number one, places her folder in section number one, and Bobby, who is assigned number thirty, places his folder in section number thirty, and so on. With this system, each pupil, when he comes into the room, can pick up his own folder without disturbing that of any other pupil.

Details such as taking the roll call and issuing the music can take valuable time away from the class rehearsal. To manage this situation more efficiently, appoint a member of the class to take the roll and another to be librarian. These positions might be distributed around the class for each term or fraction thereof as seems best for the organization. The librarian, however, holds a very important position. If there is some pupil who is unusually capable for this position, the wise course might be to keep that pupil as the librarian for the entire school year.

The librarian should understand the music filing system, so as to be able to find the music quickly and also be able to file it again when the group has finished using the material. The librarian should also know how to process the new choral music that is added to the music library. The librarian should know the system of issuing music and checking for loss and abuse when the music is returned. If the
position is too much for one person, an assistant should be appointed.

The music department should have a card catalog for all music. There are several ways to catalog music, but the one recommended is to file alphabetically by composer and title under arrangement headings. That is, VOCAL MUSIC would be the general heading divided by guide cards with the arrangement headings: S A (e.g. soprano-alto), S S A (first and second soprano and alto), S A B (soprano, alto, and bass), S A T B (soprano, alto, tenor and bass), T B (tenor and bass), and T T B B (first and second tenor and first and second bass). Under these headings two cards are filed for each piece, a title and a composer's card.

New music should be stamped for ownership on at least two pages. The copies are given consecutive numbers, and on each copy in addition to its own number is registered the total number of copies which are in the set; 1/14 or 2/14 would mean copy one of fourteen copies or copy two of fourteen copies. The number of copies is registered on both of the catalog cards and on the folder or envelope in which the music is filed. Before the music is filed, each piece is punched to fit the individual music folders. The set is then placed in a folder or envelope on which should be written the title, composer, arrangement, and the number of copies. The guides in the file are in the same order as the card catalog, and the music is filed alphabetically by
under guide S A would be all the two part, soprano and alto arrangements from Apple Blossoms to Zanzibar Folk Song.

Mimeographed forms are sometimes helpful. When music is issued, a form with title of piece and composer on the heading and numbers down the left side can be distributed. On this form the pupil writes his name opposite the number of the piece which was issued to him. This form should then be placed in the folder or envelope which is returned to the music file. Each pupil should be responsible for the music that is issued to him and should mend any music which he has torn. Another form which is used sometimes is one on which is kept a record of when and where the number has been performed. This record is also often kept on the back of the title card in the music catalog.

SUGGESTED SOURCES FOR VOCAL MUSIC

1. Music Educators National Conference list of suggested selections for class A, B, and C schools.

2. Educational Music Bureau Catalog. This Bureau will mail (on the "on sale" basis with only transportation charges for the school) single copies of music, from which selections can be made.

3. Catalogs from reputable publishers and jobbers.
UNIT IV

INTRODUCING A NEW SONG

Assuming the song to be in three part harmony for girls' voices and that the song is unknown to the group.

Song should be introduced through the general music class:

1. The composer, his life, and his style
2. General structure of song
3. Unusual characteristics if any
4. If possible play a recording of song, while class watches music
5. Have the pupils hum or sing the music as they listen

After this introduction, present song to the glee club or girls' small ensemble:

1. Have the group read the words
   a. as though they were talking them, not as poetry
   b. be sure that words are correctly pronounced
   c. have the pupils enunciate and articulate words clearly
   d. have each section repeat the words for the rest of the group as a check back on diction and understanding

2. Have the pupils analyze the rhythm if there are unusual patterns
   a. Use clapping or tapping or any other method which gets results

3. Work on melody
   a. be sure that they learn the melody correctly
   b. have the entire group hum and sing on open vowels -- if too high for altos, let them drop out on the high tones
   c. put words and melody together, singing softly
4. Isolate problems
   a. sopranos having trouble with high tones
      (1) lower the problem and have group sing the pattern chromatically until it is up to the right pitch
   b. not enough breath control
      (1) take a few minutes to do some breathing exercises
   c. difficult vowels which make tones either off key or harsh
      (1) use open vowel and gradually change to the vowel in the piece
   d. work for beautiful tone rather than volume

5. Treat the second soprano part in like manner
   a. after it is fairly well established, sing it with the soprano part

6. Same for alto part. Be sure that the entire group is singing all the time

7. Chord practice
   a. have the group sing the first chord in the piece
   b. hold chord and make sure it is perfectly in tune
   c. work for pianissimo attack, crescendo, and release
   d. isolate unusual progression or modulation and work for intonation and shading

Have the group sing the song in full harmony at a moderate tempo

1. Try to lead the group to interpret the song from their understanding of the words

INTERPRETATION 2. Have them watch all shading and tempo signs

3. Work toward gaining color in the voices

4. Facial expression is important

Memorize the song and have it ready for any school or community program at which they may be asked to sing.
Timing this procedure is very important. Only a small part of the above outline should be done in any one period. As soon as the parts are fairly well established, have the group sing the piece as a whole before leaving it. Each time the piece is practiced, try to iron out more of the difficulties. High school pupils forget a great deal from rehearsal to rehearsal, so much of the technical teaching will have to be repeated many times, depending on the difficulty of the piece. Never work for perfection at the cost of interest and enjoyment.

UNIT V

AMERICAN SONGS

Time - 6 weeks

The assumption is that the vocal group has been organized, the voices have been tested, the pupils have been placed into sections, and seating assignments have been made.

American songs from folk songs to art songs:

1. Barbara Lee
2. Frog Went a Courting
3. Billy Boy
4. Red River Valley
5. Jacobs Ladder
6. Steal Away
7. Battle Hymn of the Republic
8. How the Day is Over
9. Nellie Bly
10. Jeanie With The Light Brown Hair
11. Land of the Sky-Blue Waters
12. Waters of Minnetonka
13. A Perfect Day -- Bond
14. Mighty Lak a Rose -- Nevin
15. The House that Jack Built -- Homer
16. Sylvia -- Speaks

Introduce these songs through the general music class where the pupils will become acquainted with
1. definition of a folk song
2. number of types of folk songs in America
3. musical forms used in folk songs
4. a list of American folk songs
5. Foster, his life and contribution to American music
6. Indian music as reflected by American composers
7. American composers listed with songs
8. Melodies, rhythm patterns, and unusual harmonies

The songs in rehearsal

1. Follow the unit for introducing a new song
2. Have the pupils stand for part of the rehearsal time
   a. watch standing position — if pupils stand correctly, they will breath more correctly and they will produce a better tone
3. Some of these songs will be sung for pleasure, others for school and community programs
   a. try to establish good singing habits in both
   b. have the pupils memorize the numbers which they will sing for an audience

Always remember to keep interest and enjoyment paramount when working with high school vocal groups.

Either vocal unit I or II can be used for small ensembles. With this latter group the work can be more exacting since there is more talent and interest in this group.
UNIT VI
MIXED CHORUS
SHOWING INTEGRATION WITH OTHER DEPARTMENTS

In presenting an example of a project in program planning which uses the various departments of the school, the assumption is made that the administration, faculty, and students have decided to produce a "black-face" minstrel show.

Planning the project should be done well in advance of the performance so as to avoid last-minute rush of final preparation.

The musical numbers for the chorus may be planned and memorized in the regular class period.

1. From many songs the best may be selected for the show.
2. Soloists may try out or be selected from either the whole school or from the chorus only.

MUSIC DEPARTMENT

3. Appropriate numbers may be suggested for special study.

4. Pre-curtain music can be designated to the band or small ensemble.

5. Accompaniments for the chorus and solo numbers can be given to
   a. a student pianist
   b. the small ensemble; arrangements for the ensemble having been made in applied harmony class.

The script for the show can be written by the English department.

1. as a unit in composition for all or one of the English classes
2. as an additional project for extra credit

ENGLISH DEPARTMENT

3. by any individual or small group with special interest

4. The dialect training can be coached by the English or dramatic coach.
Dances for the show can be taught by the physical education classes

1. The best dancers from the chorus could be the first selection

PHYSICAL EDUCATION DEPARTMENT

2. To fill out the special feature dance numbers, others may be added if desired

3. A student leader can rehearse separately with this group shortly before the presentation date

Designing and making the costumes can be arranged in the home economics department

1. as part of a regular class

2. as a guide for the members of the cast

HOME ECONOMICS DEPARTMENT

3. This department can also be responsible for the make up of
   a. "black-face" characters
   b. novelty choruses
   c. specialty numbers

The stage setting can be done by the shop classes

1. A special back drop may have to be built or rebuilt

SHOP

2. A raised platform may have to be built

3. Minor properties for specialty numbers may have to be constructed

Decorating the stage set can be effectively worked out in the art department

1. Special properties for special numbers can be designed and painted by the art pupils

ART DEPARTMENT

2. Advertising posters can be made in the art classes

3. Programs can be designed by the art pupils
4. Special posters at the entrance of the auditorium can be made by art pupils and will add atmosphere

Typing the tickets and program stencils can be done in the typing classes

1. The commercial students can see that the right advertising is published in the school paper and in the town paper

2. The business classes can be in charge of

    BUSINESS DEPARTMENT

    a. advance sales of tickets
    b. keep an account of all expenditures for the show
    c. help at the door the night of the performance to check tickets and cash

Lighting can be a project for the science department

1. special scenic effects through lighting

2. spot lighting can be studied

SCIENCE DEPARTMENT

3. the effects of light of certain costumes and make-up

4. members of the science class can take care of the lighting for the performance

There is a job for everyone, even those with no special talent

1. These pupils can be

    STUDENTS -- NON-VOCAL ET AL

    a. stage hands
    b. curtain pullers
    c. prompters
    d. property and wardrobe managers

Rehearsal should be planned for effective utilization of time

1. As much as possible should be done in the regular class period

REHEARSALS

2. Groups should work separately
a. Chorus, in the music room
b. Dance personnel, in the gym
c. Speaking parts on stage or in the English room
d. Shop or electrical workers on stage or in the shop
e. Costumers, in the home economics room

3. Three complete rehearsals are sufficient if plans are well made in advance

4. End-men "gags" should be spontaneous; do not permit the entire cast to hear all the crossfire

5. It is well to instruct the end-men to withhold portions of the "gags" from the group even at the dress rehearsal

   a. Director must warn the chorus that on the final night of the performance they can expect to hear "patter" that they have not heard before

Limit the time of the performance to not more than one hour and fifteen minutes

1. Audiences do not like to sit in one position too long

2. If show is to run longer than the allotted time because of encores, arrange for an intermission

   a. An energetic organization can add to their funds by selling candy, pop, and pop-corn during the intermission

With this plan the curtain opens after the chorus begins singing and closes just as the last phrase is being sung. The interlocutor has complete responsibility for the show. Special lighting and spot lights for all featured performers are desirable.

Music numbers that might be included:

SUGGESTED MUSIC NUMBERS

1. "Down South" -- entire company (Curtain opens while chorus is singing
2. "Lady be Good" -- solo -- chorus background
3. "Dinah" -- entire company -- dance routine in front
4. "Mighty Lak a Rose" -- solo
5. "Under a Bamboo Tree" -- feature 4 to 6 girls with chorus accompaniment. Girls do dance to second chorus
6. "Me and Mah Razor" or "My Gal Weighs 500 Pounds"
7. "Nobody Knows de Trouble" or "It's Me, Oh Lord" -- entire chorus
8. "My Curly Headed Baby" -- girls' chorus
9. "Cant Help Lovin' Dat Man" -- solo
10. "Old Man River" -- boys' chorus
11. "Ja-da, Ja-da" -- entire chorus with featured dance routine
12. "Cant You Hear Me Callin', Caroline" -- feature boy-girl team with chorus background
13. "Poor Ned" (from Oklahoma) -- Boys' quartet
14. "My Gal's a High Born Lady" -- feature 4-8 for singing, then dance the cake-walk while the chorus takes over
15. "Kentucky Babe" -- girls' chorus
16. "Toot, Toot, Toosie" or "Oh, Babe" -- comedienne -- novelty or "Mammy"
17. Closing chorus -- some of "Down South" and a few of the other tunes in a medley

Tracers for the numbers suggested in this program can be made through Educational Music Bureau, Chicago, or any competent dealer or jobber.
CHAPTER VII
INSTRUMENTAL MUSIC

Vocal music has long since been considered the oldest form of expression in music. But what about the savages' drums which were used both as a taboo and an expression of thankfulness to their gods? What about the little god, Pan, whose reeds made music for the gods? Also in the Bible, David in the 98th Psalm says, "Praise the Lord upon the harp....With trumpets also and with shawms." There are many other records of performance on musical instruments. But we can read also of instrumental music in education down through the recorded history.

In the age of Pericles, the Greek boys were taught to play on the flute and the lyre. Following this period, instrumental music was taught in the encyclopedia (circle of studies). Even the politically minded Romans of 90 B.C. listed music as an important subject. After the dark ages, in the 13th century, with the rise of feudalism, instrumental music was part of the training for the knightly rank.

Music played on stringed instruments and music played on long trumpets. So on down the pages of history the culture of many peoples has been reflected in instrumental music.

America suffered a great set back in musical development because of the Puritan religion. Even vocal music was not fully accepted in the public schools until about the middle of the nineteenth century. Instrumental music, on the other hand, did not appear in the school program until after the turn of the twentieth century when progressive education and the curriculum reorganization began.

The trends of the times are reflected in the types of instrumental music which have been taught in the public schools. First came the orchestras, then the bands, and now there is a strong trend toward the social instrumental groups; accordion bands, plucked or fretted instrument bands, harmonica bands, and so on. For the past decade or so, class or group piano lessons have been introduced.

There are many controversies regarding these new trends.

Since the piano is an instrument which combines the three elements of music—melody, harmony, and rhythm, it becomes a basic instrument on which to present the fundamentals of music, thus building a solid foundation for music in any line. Class Piano Instruction offers opportunity to many; fosters the group spirit; arouses and holds interest of the child in piano study; cultivates musical understanding and develops the aesthetic sense, in a word, a training for life.2

To quote Mr. Hummel of the Montana State University music faculty:

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The Basic Keyboard Class lends solid support to the general music program through a rich presentation of singing, rhythmic activities, music reading, melody harmonization, improvisation, general keyboard facility and a piano repertory. The music Educators Conference recommends keyboard instructions on all levels. Such an extensive program can be used in large schools where there is an adequate teaching staff. But in the small schools, this program seems like a far-reaching goal or maybe a wonderful dream. In these schools a good plan is to introduce keyboard experience in the third or fourth grade as a precourse to the band instrumental classes. If enough interest is created, the pupils can continue their lessons with a private teacher.

While the Basic Keyboard Class does discover those children who have talent for the piano, it does not strive for highly-developed manipulative skill. Rather it is built around a large variety of musical experiences designed to develop the musicality of the child, to help the child along the road of becoming a truly 'musical' person. Becoming a musical person means much more than the practice of skill in relative isolation. It means, rather, that one makes music a part of his daily living. The musical person becomes a broader and larger person through his comprehension of the message only music can bring. Another vast field of man's common cultural heritage opening up to him through that understanding.

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3 J. George Hummel, "'Keyboard Experience' Marches on with Sowing the Seed," The School Musician, Vol. 23, No. 3 November, 1951, p. 16.


5 Hummel, op. cit., p. 17.
Some of the private teachers of piano resent the class piano lessons in the schools on the ground that the school is infringing on their rights. Certainly school organized piano lessons which places piano instruction within the reach of all pupils is far more democratic than the private lessons for the few. The school often stimulates interest and discovers talent which otherwise might have gone unnoticed. Many high schools give credit for lessons taken outside of school (applied music). This has done much to raise the standards of the profession since only those students can receive credit who take lessons from certified private teachers.

Band men frown on the accordion as an illegitimate instrument and not to be used in the band. Much of this dislike is caused by lack of knowledge of the instrument. In the rural areas where the small high schools are located, many children own these instruments, and parents see no reason why their child should have to buy or rent a so-called band instrument in order to play in the school band. Band teachers could well afford to take a little time to see how this instrument could be used in the school band.

Bandmasters are prone to look on the fretted instruments in much the same way as they do the accordion.

After talking with several music supervisors I came to the conclusion that their expressed dislike is in most cases ignorance of the instruments, the fact that

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Angelo Dellaira, "Bandmasters Can Teach the Accordion"  
The School Musician  Vol. 24, No. 6, February 1953, p. 9.
they have not been exposed to what they term "good
music" played on the instruments, their fear of not
doing a good job in an unfamiliar field, or just
plain indifference trying to find a part in their own
music program.7

A little of the history of the guitar is interesting
as cited by Ronald Waddington:

... the guitar, one of the oldest instruments
known to man, who's history can be traced back to
the fourth Egyptian Dynasty. The guitar was com­
posed for and played by: Beethoven, Berlioz, Paga­
nini, Mozart, Schubert, and Gounod. The instrument
owned and played on by Gounod is now in the musium
of the Paris Opera House.8

There is much to be said for both the accordion and
the fretted instruments. From the stand point of economics
the accordion is less expensive than the piano for which
much of the same music can be used, and the fretted instru­
ments are even less expensive than the accordion. For this
reason they are more accessible to more people. Another
attraction is that these instruments are portable which is
a great factor in the community social life. What Mr.
Waddington says in the following quotation about the guitar
can also be applied to the accordion.

Then too -- what other instrument can provide the
player not only the pleasure and enjoyment of melodic
solo playing, but also the satisfaction of an adequate
and complete accompaniment for singing, dancing, or 9
any other indoor or outdoor activity of modern living.

7 William E. Steed, "There is a place in Music
Education for the Fretted Instruments," The School Musician,
8 Ronald Waddington, "An Ancient Instrument Meets
'Modern Trends!', The School Musician, Vol. 23, No. 8,
April 1952, p. 9.
9 Ibid., p. 30.
From the standpoint of democratic education, the social instruments are more fundamentally sound than any of the band instruments which are melody line instruments, while the social instruments are harmony instruments.

According to Mr. Percy Waddington, father of Ronald, bands of fretted instruments with a few woodwinds, a couple of accordions, and a harp, if available, will produce beautiful tonal effects.

If you have not heard a Strauss Waltz played by an ensemble of this type, you have a musical thrill yet to come. Any director who is on the alert for something not too difficult to organize and train, should write to Mr. Hank Karch, Secretary of the American Guild of Banjoists, Mandolinists and guitarists at 121 East Fourth Street, Cincinnati 2, Ohio, who will bend over backward to give information covering every angle.10

Certainly in the small high schools, these instruments could be encouraged and worked into interesting ensembles if the director was careful in the choice of materials.

THE BAND

Probably the most popular organization in the school, next to athletics, is the band. This is probably true because of the bright colored uniforms, the opportunity to go on trips, and the satisfaction which the pupils receive from successful achievement as a group and as an individual. Because a pupil who plays a band instrument can arrive at

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-75-

performing level sooner than one who plays an orchestral instrument has much to do with the development of the bands and their popularity. The average pupil can usually be admitted to the band after one year of class lessons, while the pupil who is learning to play the violin or some other instrument of the string family, will take much longer.

Then too, with athletics as strong as they are in the schools today, an organization has had to be formed that would make a place for the non-athletes and the girls in the high schools. The band has been that organization, and has filled the gap from an administrative stand point while at the same time it has given added enjoyment to the "fans" and increased the gate receipts for the athletic department.

The playing for all the athletic events throughout the school year is a great factor and also a problem in a school whose enrollment is such, that, in order to get a thirty piece band, players have to be recruited from the fifth and sixth grades. Before the players are ready for a public performance in the fall, the band has to play at a football game. The music which has to be selected for this event has to be quick and easy, and popular and noisy. All of which does not build a band. Furthermore, this goes on all year long, giving the director little time in which to train the band or build the repertoire comparable with the subject matter which is offered in other courses in the high school.
Time for rehearsals, or maybe enough time for rehearsals is another problem. Presented in this handbook are two plans depending on the administrative plan of the school. One plan allows one period a day for music, with band and chorus meeting on alternate days and both groups meeting once a week in general music. The other suggestion allows for two periods a day for music, one of which is for instrumental music and the other for vocal music. Instead of alternating with chorus the regular full band rehearsals alternate with section rehearsals. This of course is a much better arrangement.

Instrumentation is always a big problem in the small high schools. The director has two choices: build a band or teach children. The tendency is to do the former, that is to designate pupils to the instruments that are needed in the band rather than to select the instrument best suited to the pupil. If the teacher is conscientious and does the latter, there is but one solution, rearrange the score. Often this can be done by simply interchanging the parts.

Once more problem which should be discussed is that of the band room. The small school band is at a definite disadvantage in this respect. The band is usually assigned to a regular class room, which is unsuitable for band rehearsals. Because it is neither sound proofed nor isolated, the whole school is disrupted during band practice. Then, too, in a regular class room, no provision is made for
band instruments, equipment, music or uniforms. Under such conditions rehearsals cannot be carried on efficiently.

When a situation like this arises, the music teacher should try to have the school board, through the custodian, build shelves for the instruments, cupboards for music and miscellaneous equipment, a case for music folders, a closet for the uniforms, and music stands for the players. Many schools use the folding metal music stands which are always falling over and getting bent and out of order. Music stand such as these are poor economy.

In one school in Montana, the old type desks were discarded. Between the custodian and the music director, stands were made using these old desk tops. The back and sides of the stands were made of compo-board nailed to a wooden frame. Two shelves were built in on which could be placed the individual music folders of each of the pupils who shared the stand. By building the stand in this manner, there was no need to build a separate case or rack for the individual folders. Each stand was labeled; first clarinet, first cornet and so on. When the rehearsal was over the pupils placed the stands in a row against the wall with the backs of the stands showing. Thus the stands and all the music were put away and out of sight in one process. Incidentally, the backs of these stands were decorated for different groups and occasions. When the swing band used them, black top hats and canes were stapled on them; for the festival, the motif was a staff and some notes floating
around it all sprinkled with crystalline; for more formal occasions, the school letters in either school or class colors were used for decoration.

A case or cupboard should be built for the percussion instruments. Likewise, there should be a place made for the small equipment such as reeds, oil, clarinet and saxophone pads, repair kit, and so forth.

ORGANIZATION

Bands, like choruses, have different ways to organize. When they were purely extra-curricular and the purpose was principally for entertainment, the members elected officers, there were small dues, and the meetings were after school hours. But, this type of organization is gradually disappearing as the bands become co-curricular. The trend now is to elect or have the director appoint pupils to different positions in order to make the rehearsals more efficient and the public appearances run more smoothly. These appointments are usually student director, drum major, general manager, wardrobe manager, secretary and librarian. The student selected to be the pupil director should be one who is interested in music as a profession. The drum major is usually elected by the band members and is not one of the players. His job is to drill the band in marching technics.

Blue Prints may be obtained ($1.00) from Paul A. Schmitt Music Co., Minneapolis, Minn.
The general manager should be an energetic boy who more than likely can not be in athletics and does not play in the band. He should see that the band is on time, set up and in place for all games and public concerts; that the instruments are polished, packed, and loaded into the bus for band trips; that the music room is ready for rehearsals; that the posters are out for the band concerts and many other odd jobs. The wardrobe manager is usually a girl. Her duties are to check the uniforms out and see that they are back and hung up neatly in the uniform closet; check to see if any of the uniforms need to be mended or dry cleaned; and pack the uniforms for trips. The secretary keeps all attendance records for rehearsals and public appearances. The librarian should issue, recall, catalog and file all band music. All these positions are important and should be assigned with great care. If these pupils are taught to be efficient the whole organization will be inspired to do its best.

Very often in the small high schools the teacher who directs the band is not familiar with organizational details. These are perhaps as important as the actual rehearsals of the band. A band which is not disciplined will usually not play well either. Band discipline is somewhat different from regular classroom discipline since there is a great deal more equipment to think about. If the pupils are trained to play only when the director waves the baton, and
to keep the band room neat and orderly at all times, much can be accomplished in the rehearsal time.

BAND LIBRARY

Processing of band music is somewhat different from that of choral music, since each arrangement contains many different parts, and different types of band music are published in three sizes. Each part should be stamped for ownership, and these parts arranged in the order of a band score; e.g., reed parts from the highest to the lowest, brasses, likewise, percussions and last the conductor's score. Each of these parts should be numbered. Some directors have a certain numbering system which is based on a large band score. For instance: the first piccolo is number 1, second piccolo is number 2, first flute is number 3, and the second flute is number 4 and so on through the score. If the arrangement had only one piccolo part and one flute part, they would be numbered 1 and 3 respectively. These gaps in numbers make checking somewhat difficult for the student librarian. Since there may be thirty parts in one arrangement and thirty-five in another, a better plan is to number the parts consecutively, disregarding the lack of parts for some of the instruments or sections. By this arrangement the librarian can more easily sort the music and check for missing parts without having to consult the folder or envelope in which the music is housed.
After each part has been stamped for ownership and numbered, the entire arrangement should be placed in an envelope or folder on which is listed the parts and their assigned numbers. The librarian should then make out two cards for each arrangement; a title card and a composer card. These cards should then be filed alphabetically under correct file number.

Because band music is published in three different sizes, march size music, octavo, and overture, the band music should be cataloged and filed according to size. File I could be for the march sized music, file II, for octavo, and file III for the overtures. If there is not a large enough library for three files, there could be one file with three sections. If there is no file available the music can be arranged on shelves according to the size of the band arrangement. The shop could easily make a long narrow case in which the march size music could be filed with guide cards of heavy cardboard. Even a substantial carton can be cut down and made into a similar file.

The numbers in their folders or envelopes are then filed in each file alphabetically by either title or composer. The director should decide which he prefers. By title is usually more convenient.
MUSIC LIBRARY CATALOG CARDS

Composer card

_______(File number)
Composerr________________________
Title________________________
Publisher________________________
Character________________________
________________________________
Date purchased_______Cost____

Title Card

_______(File number)
Title________________________
Composer________________________
Publisher________________________
Character________________________
________________________________
Date purchased_______Cost____

Figure 2
Catalog card for dictionary card file for music.
REHEARSALS

Rehearsals should be well planned so that there is no lag. At the same time, allowance should be made for a breather now and then, so as not to tire the players, and also to rest their lips. Much of the morale of the group depends on the choice of music. When the pupils do not like a piece there are usually several reasons. One might be that they are not familiar with the melody. In that case take it back to the general music class and sing or play it for the group until they do know the main themes. Perhaps it is too difficult for them technically, musically, and emotionally. In this case, it is best to collect the music and store it away until the players grow into it, so to speak.

The blackboard is a great help. Before the rehearsal, the numbers for the rehearsals and the order in which they are to be rehearsed can be placed on the blackboard. This is quite a time saver. Another way to use the blackboard is for making up programs. For the concerts, festivals, and out-door programs, the pupils like to choose the selections that they are going to play. If each player will keep a pencil and some scratch paper in his folder, he can make a list of three or four members and give the list to the secretary who should tabulate the results. The numbers which receive the greatest number of votes should be placed on the blackboard. From these the program can be built. The
program, as it will appear the time of the performance, should be left on the board until after the program.

Rehearsals for the band are discussed more fully in one of the subsequent units. There are five basic points to consider: 1. full band experience, 2. sectional practice and instruction, 3. technic instruction, 4. solo playing, 5. chamber music (small ensemble) playing. These five points can be worked out only when there is provision in the school program for one period every day of the week for instrumental music. On the following page is a suggested schedule for sectional work. As the school year progresses, and as the students gain in techniques, other scheduling may be needed. Because from these meetings, there may develop the solo and small ensembles which will require special attention. In a program where there is only one period for both vocal and instrumental music, the problem is more acute. In the very small school, the so called band may in reality be only a small ensemble.

The units which are included in this guide are designed to help the new and more or less inexperienced band teacher. Few materials are listed in this chapter, but in the appendix there is an annotated list of the sources from which the materials may be obtained.

TABLE V
BAND REHEARSAL SCHEDULE
for
Twelve Weeks

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>Brass Section</td>
<td>Full Band</td>
<td>Reed Section</td>
</tr>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>Percussion Section</td>
<td>Full Band</td>
<td>First Chair Reeds</td>
</tr>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>First Chair Brass</td>
<td>Full Band</td>
<td>Clarinet Section</td>
</tr>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>Cornets Trumpets</td>
<td>Full Band</td>
<td>Flutes Oboes</td>
</tr>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>Horns Tubas</td>
<td>Full Band</td>
<td>Saxophone Section</td>
</tr>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>Trombones Baritones</td>
<td>Full Band</td>
<td>Reed Section</td>
</tr>
<tr>
<td>General Music</td>
<td>Full Band</td>
<td>Brass Section</td>
<td>Full Band</td>
<td>Percussion Section</td>
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<td>Full Band</td>
<td>Reed Section</td>
</tr>
</tbody>
</table>

A Schedule for instrumental music when one period every school day is allowed for instrumental rehearsals and special instruction.
SMALL INSTRUMENTAL ENSEMBLE

Probably no other feature in the instrumental program is as important as the small ensemble. Prescott in his book, *Getting Results with School Bands*, lists eight advantages:

1. It makes for greater accuracy, independence, and poise in the performer.
2. It trains the student in ensemble cooperation.
3. It broadens and deepens the player's general musicianship, having unexcelled artistic possibilities.
4. It promotes a more rapid musical growth.
5. It develops, in the performer and listener, a more sensitive appreciation and enjoyment of music as an art.
6. It opens up to the player a new field of musical literature.
7. Public appearance of chamber groups open up a wider field for the use of music. Through it, music can be integrated most effectively into home and community life.\(^{13}\)
8. It has definite recreational value.

The growth in the development of the necessary attitudes toward this type of playing comes through a series of experiences which the pupil learns by playing; first, melody line; second, simple solos with piano accompaniment; third, two or three like instruments harmonizing a melody; fourth, last, and most important, the ensemble where each part is important in its own right, but interweaves with the other parts to form the whole.

Primarily, the ensemble should teach the performer to be an independent part of a smoothly-coordinating whole to appreciate his independence as relating to the whole. Perhaps this is democracy in action on the Music Front.\(^{14}\)


\(^{14}\) *Morgan, op. cit.*, p. 83.
The person who becomes interested in this type of musical activity will usually continue with his music after he leaves school. While the person who plays only in a band as a group, will usually sell his instrument the last week of his senior year, providing the band has held his interest that long.

ENSEMBLE PLAYING finds an extensive carry-over into adult life. Usually the player, whose sole instrumental outlet is through the large group, lays his instrument down when his school days are ended. An ensemble player can find opportunities in the musical life of the community. It must be our task to train as many of our students as possible in quartet, quintet, and sextet playing, and to teach them now that they are and must continue to be throughout adult life major cultural influences in their communities. The school which can supply instrumental ensembles for the spiritual uplift and wholesome recreation of its students and community has not lost its hold upon the future of music.15

Nor has it ceased to contribute to the culture of the American people.

The one big problem in the small school is to find the time to develop this phase of music education. If there are only a few players in a school and there is a choice between developing a band or an ensemble, the music teacher would be wise to develop the latter.

It is believed that more schools would have more ensembles if it were possible to obtain adequate time for rehearsals -- both for student and director. ... Some ensembles are under student leadership entirely -- rehearsals, choice of music, performances. However, most ensembles need and function best while under direction of or at least direct supervision of the

15 Morgan, op. cit., p. 82.
Prescott says,

The place for instruction in this activity (ensemble) is the sectional rehearsal. . . . The teacher's time should be spent solely in giving instruction and passing judgment on finished performance; perfecting the ensemble is the task of the players as a group. 17

This group will be in great demand for public appearances, partially because of its size and partially because of the type of music which it plays. The small ensemble is fitted for small auditoriums and intimate audiences. Their size makes them easy to transport.

The materials are somewhat of a problem. There is plenty of materials of the old masters written for string ensembles, but that for other instrumental groupings is hard to locate. Some new ensembles are available through the National Music Educators Conference.

CLASS INSTRUMENT LESSONS

The instrumental program in the school is like a tree whose roots are in the grade school and upper branches are in the high school. To outline the complete program would take too long. But a few comments should be made to show the program in its entirety.

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16 Morgan, loc. cit.
17 Prescott, op. cit., p. 133.
## ORGANIZATION OF THE INSTRUMENTAL MUSIC PROGRAM

**from the**

First Grade Through the Senior High School

<table>
<thead>
<tr>
<th>Grade</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Body rhythmic activities; walking, running, skipping, clapping hands</td>
</tr>
<tr>
<td>2</td>
<td>Rhythm instruments</td>
</tr>
<tr>
<td>3</td>
<td>Rhythm and toy harmony instruments</td>
</tr>
<tr>
<td>4</td>
<td>Piano, tonettes, and recorders</td>
</tr>
<tr>
<td>5</td>
<td>Beginning band instrument classes</td>
</tr>
<tr>
<td>6</td>
<td>Junior band, class lessons and solo experience</td>
</tr>
<tr>
<td>7</td>
<td>Senior band, sectional rehearsals, solo and ensemble experience</td>
</tr>
</tbody>
</table>

Figure 3. The instrumental program from the first grade through the twelfth, showing the overlapping of the upper grades junior band program and the senior band program.
Beginning instrumental classes should not be a part of the high school music program, but should be started in the grades. If, however, a pupil enters high school from a rural school where there was no opportunity for him to learn to play an instrument, and he wishes to do so, he should be admitted to the grade school instrumental classes and encouraged as much as possible. Figure 3 is a diagram which may be helpful in organizing a full instrumental music program.

The suggested materials are, for the most part, listed for the new and inexperienced teacher. As far as suggesting pieces for the different organizations to play, too much depends on the music that is already in the files, and upon the musical taste of the pupils and the community to offer a concrete list.

SUGGESTED MATERIALS FOR INSTRUMENTAL CLASSES

1. Charts of instruments and their fingering
2. Tuning bar
3. Beginning individual instruction books -- Rubank set is good, and graded, elementary, intermediate, and advanced.
4. Prescott edition of Arbun, Klose and others
5. Group technical activities
   a. Easy Steps to Band Playing -- for beginners
   c. Fussell, Ensemble Drill - for the more
advanced pupils

6. For the teacher

a. Music Educators National Conference list of music for the different size schools


7. For small ensembles

a. Palmer House Ensemble Series arranged by Ginsburg, Kjos. (for strings)

b. Shanty Boy, Paul A. Pisk, Associated Music Publishers. (for oboe solo, clarinet or strings with piano accompaniment)


d. Variations on a Pavonne, David Kraehenbuehl, Associated Music Publishers. (for Clarinet quartet or choir)

e. Concerto for Tympani, Jaromir Weinberger, Associated Music Publishers (arranged with 4 trumpets and 4 trombones or 3 trombones and 1 tuba)

N.B. For addresses of music publishers and band instrument makers, free and inexpensive band pamphlets, see appendix.
UNIT VII
PRESENTATION OF A NEW PIECE

The assumption is that preparations have been made to present the piece to the class either through recordings or by using the piano, and that the music has been distributed to the class members.

The new piece of band music is studied in the General Music Class where the following phases should be presented:

1. Let the pupils hear the music before they participate
   a. Thematic material -- one theme played and discussed at a time
   b. Rhythm patterns
   c. Harmonic structure
   d. Form -- the way the themes are used

2. If a recording is used, discuss
   a. General mood of the piece
   b. General tone color
   c. Contrasting colors if any
   d. The part that the different instruments play in producing the contrasting colors

3. Have the students sight read portions of the piece

4. Discuss
   a. The composer and his contribution, if any, to music
   b. The period in history in which he lived
   c. His contemporaries in music, art, literature, etc.
d. Show pertinent pictures

When the interest is built up to its peak, take the piece into rehearsal

1. Sectional rehearsals stressing the following:
   a. Breathing and posture
   b. Articulation
   c. Intonation
   d. Phrasing
   e. Shading
   f. Tempo

When the students understand the above, take the piece into full band rehearsal

1. Stressing
   a. Solid and clear-cut chords and harmony
   b. Balance of instruments
   c. Tonal color

2. Always play the piece through completely before picking out details

3. Never work on the piece to the point where the students lose interest

When the piece is in pretty good shape, present it

1. On a school program
   a. Assembly or athletic event depending on the type of piece
   b. Note the reaction of the audience
   c. Note the rough spots in the playing

2. Drop the piece for a few weeks and return to it again before you again present it to an audience
3. This is a good practice in preparing for a festival presentation. If the selection is a good one the players will never tire of it.

UNIT VIII

THE BAND REHEARSAL

Where there are no Sectional Rehearsals

The assumption is that the school program allows only one period a day for music; alternating chorus and band during the week, and both organizations meeting together once a week in general music; that new music has been presented in the general music class; that there are 32 members in the band with fairly well balanced instrumentation; that the director has been with the school band for a year; that this is to be an average rehearsal for any time of the school year; and that the period is one hour long.

The appearance of the band and band room when rehearsal is to begin

1. The band manager has arranged the chairs and stands for the rehearsal

2. Each pupil is in his assigned seat

3. Instrument cases are either beside or under the players' chairs according to rules set at the beginning of the school year

4. Music stands are adjusted to the right height

5. Music folders are on the stands and the music is arranged according to the rehearsal program which is on the blackboard

6. Instruments have been somewhat warmed up by blowing through them without making a tone

7. Players should be sitting with good posture holding their instruments in the position designated by the director at the beginning of the school year
8. When director steps to the podium, pupils should watch for his gestures
   a. As director raises his baton, all pupils should inhale and place instrument in playing position
   b. As his arm drops for the down beat, players should be ready to sound the first tone.
   c. At all times the pupils should watch the director
   d. Never allow the band players to play ad. lib. on their instruments before rehearsal

List the program for rehearsal on the blackboard. A general plan could be

1. Chorale or hymn --- book and page no.
2. Tune up
4. Name of piece -- a new one for class playing but having been introduced in General Music

BLACKBOARD
5. Ensemble drill
6. Name of piece -- has been rehearsed before
7. Name of piece -- about ready for public performance
8. Pupils' choice

Well planned rehearsals will build skills and intonation while sustaining the interest of the players
1. A slow and soft first number will warm up the instruments and prepare the players' lips

TUNING THE BAND
2. Tuning will be more accurate
3. Tuning may be done by
   a. tuning bar
   b. using tone produced by first clarinet
4. When pitch has been established, match the second clarinets and so on down through the clarinets and the rest of the reed section

   a. Do the same through the brass section

   b. *Never* have all the instruments tuning at the same time. The players cannot hear to what tone they are tuning.

Drill should be pertinent to the pieces in rehearsal

1. Materials for drill

   a. Fussell, *Exercises for Ensemble Drill* is one of the best books for all round drill use.

   b. Scale charts based on the cycle of keys can be used.

   c. Cards can be made for each section on which are chords, their inversions, and simple progressions and cadences.

2. Direct drill toward the next piece to be studied

   a. Develop different phases of technic through the scale of the piece to follow.

      (1) Use different articulation patterns

      (2) Use different phrasing patterns

      (3) Use different note values

Presentation of the new piece

1. Have the group sight read the piece all the way through if possible

2. Isolate the most glaring problem

   a. Much will depend on the nature of the problem on how it will be handled

      (1) It may be a matter for one section or only one part within a section
3. Repeat as a whole

4. Do not stay too long on one piece -- pupils might lose interest

Short review of technical drill to prepare for rehearsing the second number on the rehearsal program

1. Use much the same approach as for the first or new piece

ENSEMBLE DRILL FOR SECOND PIECE

2. Practice the first chord of the composition and work for
   a. solid intonation of the harmony
   b. good attack

3. Use several chords from the piece for
   a. attack
   b. blend
   c. smooth progression
   d. final cadence and release
   e. always for intonation

Rehearsing the second composition on the rehearsal program

SECOND COMPOSITION ON THE REHEARSAL PROGRAM

1. Play the piece through without stopping

2. Isolate the rough spots and work on them according to need

3. Replay the entire piece

Rehearse other numbers on the program always checking the following

REHEARSE BETTER KNOWN COMPOSITIONS

1. Intonation

2. Attack and release

3. Posture, breathing and phrasing

4. Tone color and shading

5. Balance of instruments so that melody line is not lost
6. See that counter melody is distinct

7. Put much emphasis on interpretation

If time permits let the pupils choose a number or so that they would like to play

PUPILS' CHOICE

1. Director learns musical taste of group

2. Pupils leave rehearsal in a happy mood
CHAPTER VIII
ADDITIONAL COURSES FOR THE LARGER HIGH SCHOOLS

Some of the small high schools may have an enrollment that might warrant a fuller musical program than any of those which have been discussed in the previous chapters. With that thought in mind, the following units are suggested. The general music course, however, might be considered as an abridged course combining all four of these additional courses. For this reason, there may be some suitable and usable material in this chapter which will be helpful in the general music classes of the very small high schools and vice-versa.

Only general materials are listed. Additional sources of materials can be found in the appendix. The units cover only one phase of each course and are purely suggestive.

MUSIC APPRECIATION

Many times throughout this paper, the phrase "education through music" has appeared. Although the objective of every music class and every musical organization should have that idea as its ultimate goal, the materials and the presentation of the materials in music appreciation course are probably the best tools and mediums through which the
pupils will become aware of their heritage and will acquire a taste for and an understanding of the more cultural side of education. English, history, geography, science, sociology, and even economics should evolve from and through the music appreciation course.

Since no special performing talent is needed to participate in this class, all students are eligible; furthermore, all students in high school should be encouraged to elect this course for at least one semester. Many students are indifferent to music, and accept the music that is with them from birth to death much as they do the air they breathe; not understanding nor raising questions about either one, and having purely sensory reactions. Certain music is pleasant to their ears just as good mountain air is pleasant to their nostrils.

A music appreciation course should awaken the high school pupils from this sensory reaction, and guide them through the foot tapping period into a series of emotional reactions, and over into an intellectual understanding of music in its many phases. In order to do this effectively, the course must start at the level of interest and taste of the pupils and the community. Usually this is the popular music, old and new, and folk tunes. Thus the progress of the course should be something like this: from the popular

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tunes and folk music, both song and dance; through the
dance forms, new and old; through the tender music of the
love songs, home songs, lullabies, nocturnes, etc. through
program music; and finally into the classical absolute music.

Many students have a definite aversion to classical
music. When these cases are analyzed, aversions are usually
caused by lack of understanding of classical music. To plunge
students directly into classical music study and analysis is
like expecting fourth grade children to read, understand, and
enjoy the works of Shakespeare. Spaeth says, "Our well-in-
tentioned guides have tried to pour music into people from
the top, instead of letting it grow normally from the ground
up." In other words, when presenting this course, the first
lessons should start with the grass roots; they should start
with what the pupils know and like. Point out the best in
these musical numbers, and introduce new musical material
which the pupils will understand. The music has to be a living
thing and a part of each student.

McGehee points out that, "music grows out of life."

Music at once takes its place as a warm, vital part
of living, its form clothed in the reality of people's
feelings, thoughts, and acts. . . . It is of incal-
culable value to the school which seeks to guide youth
in the art of living.3

Since most people are more interested in what is going

2 Sigmond Spaeth, The Common Sense of Music, (New
York: Sun Dial, 1940) p. 34.

3 Thomasine C. McGehee, People and Music: A Text Book
in Music Appreciation. (Chicago: Allyn and Bacon, 1931) p. iii.
on now, than what has gone on in the past, today's music should be the first approach. Gradually through the understanding of the present music, the past will become more meaningful. For this reason some educators like to link the appreciation of music and history closely together.

Introducing music appreciation through history, makes close integration with world history. A suggestion for the larger schools might be to offer music appreciation and world history the same year.

Another approach to the teaching of music appreciation might be through musical forms, since many of the forms are closely allied to the language arts. This would seem to be a more practical approach from the point of view of the curriculum because English is a required course for all four years of high school. If a combination of these two approaches could be achieved, the course might more nearly reach its goal. There seems to be no doubt that the success of the course will depend to a great extent on the approach to learning.

No matter what the general plan or approach decided upon, the course should start from the music which the pupils know and progress gradually to that which is unknown. One suggestion would be to plan six to nine units for the school year, starting with folk music or the two-and three-part song form. To correlate this course with the preforming groups,

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Morgan, op. cit., p. 126.
the teacher will have to introduce music for the latter group which will fill some of the needs of the appreciation class and the reverse. The closer the correlation between the two groups, the better the whole music program will be.

**SUGGESTED UNITS**

1. **Folk music** — introducing binary and ternary forms in both vocal and instrumental music, stressing especially the vocal music.

2. Carry these forms over to larger compositions — usually instrumental and program music.

3. Make a study of the musical instruments as the vehicle through which the composers have expressed their musical ideas.

4. Introduce the minuet and scherzo as the expanded three-part song form, some outstanding composers who used these forms.

5. Introduce the dance forms -- old and new -- waltz, gavotte, tango -- stress history and nationalism if any.

6. Introduce the rondo form with history background and the composers.

7. Introduce vocal forms -- art song, strophic songs.

8. Continue with the larger vocal forms -- opera and oratorio.

9. Show relation of all that has been learned in the previous units to the cyclic forms -- suite, sonatas, concerto, and symphony.

Many more units could be introduced and many of these could be subdivided. The time for each unit will vary. The ninth suggested unit could be a whole year's work if the students have had the experience of the previous units as background. Here again is the matter of whether or not the
course is to be for one year only or be continuous for two, three, or four years. As can be seen from this brief discussion, there can be many different plans through which to develop the music appreciation course. The school administrator and the music teacher will have to find the plan which is best suited to the needs of the pupils in that particular school.

MEN IN MUSIC

Most courses of study list history of music as one of their courses rather than men in music. The word history is distasteful to many pupils, and is apt to repel many pupils away from the course. One can scarcely study the men in music without introducing history. The difference between a course in history of music and one labeled, men in music, lies in the approach which is suggested in this paper. The men who are to be studied first are the present day composers, the next group might be the teachers of these present day composers and so on back to Brahms, Beethoven, and Bach. As the men and their music is studied, heard, and performed, the history of the times can be introduced very naturally.

This approach is much the same as that for music appreciation. In fact, it would seem that the two courses, if both were offered, could be made elective courses for the same year, and be taught on alternate days of the week with considerable success.
APPLIED HARMONY AND MUSICAL FORM

Just as music appreciation and men in music are suggested as offerings for the same year and meeting on alternate days during the school week, so applied harmony and musical form could be scheduled for the next year and meet on the alternate days of the school week. Both of these courses tend toward creative music -- applied harmony might be considered as the grammar of music and musical form, as the rhetoric of music, and both could be looked upon as tools for the better understanding of music.

Thus music courses go on and on like snow balls rolling down a hill gaining speed and volume in their travels. Each small ball of musical knowledge rolls on and becomes larger and broader, cutting deeper and wider paths into the intricacies of musical art until it causes the pupil to become interested and fascinated with the charm, depth, and beauty of music in all its many phases.

Suggested Sources of Materials for these additional courses:


2. See Appendix for list of audio-visual aids to use in music.


UNIT IX

MUSIC APPRECIATION

The assumption is that the pupils enrolled in the appreciation class are performers and non-performers, that the time is the beginning of the fall term, that the unit is to be folk songs, that the pupils have individual note books.

Materials

Collections of folk songs, community song books, octavo arrangements of folk songs, phonograph and recordings of folk songs, piano, performer from school or community who sings folk songs.

General Outline

1. Have pupils collect types of American folk songs and list the songs in their note books

2. Associate these songs with the geography, history, and customs of the different sections of our country

3. Present these songs by recordings, class participation, outside talent or through any other available means

4. Draw analogy between music and language

5. Show construction of these songs which are eight and sixteen measures in length

6. Explain two-and three-part song form and present examples

7. Have students collect songs from other countries and list them in their note books

8. Associate songs with geography, history, literature, and culture of each country

9. Have the class hear and perform selected numbers, while they listen carefully to the form and the tonal color
Presentation

1. Have the pupils collect different types of American folk songs
   a. In their note books the pupils should list the types of American folk songs, giving an example of each type: mountain music, cowboy music, sea chanters, negro work songs and spirituals and so on
   b. Sing and play some of the selections at every session of the class

2. Discuss the difference in locale, customs and history of the different sections of our country where these songs are sung
   a. Written assignments for the pupils; such as,
      Life in the Ozarks
      How the negro works and worships
      The life of a cowboy
   b. Have the written assignment read and discussed in class
   c. Try to stimulate the interest of the pupils to collect appropriate pictures to augment the written pages of their note books

3. Have the pupils become thoroughly familiar with the songs through listening, playing and singing

4. Draw analogy between music and language
   a. a note --------------------- a word
   b. a group of notes ----------- a phrase
   c. several phrases --------- a sentence
   d. several sentences ------- a paragraph (a section)
   e. several sections -------- an article, a
      the whole or a part story or a chapter of a composition
   f. The whole composition or piece -- the whole book

5. Point out the number of measures in most of the selected songs
   a. Show the balance of groups of notes 2 and 4
b. Show how these groups are arranged to make songs of 8 and 16 measures in length

Examples: Red River Valley
Billy Boy
Down in the Valley

6. Explain the meaning of two-and three-part song form

   a. Have the pupils look up in music dictionaries technical terms as they are introduced; such as, binary and ternary forms

   b. Have the pupils listen to familiar songs and decide which form was used

7. Have the pupils collect and list folk songs of other countries.

   a. Discuss geography, history, literature, and culture of each country

   b. Discuss the effects of folk songs on classical music

   c. Discuss the effect on our classical music of the infiltration of folk music of other countries into our culture

   d. Assign topics for themes and discussion; such as,

         Peasant Life in Russia (or any other country)
         A Mexican Fiesta
         Life in Norway, France, Italy -- (depending on the nationalities in the community)

8. Have the pupils get thoroughly acquainted with the songs

9. Have the pupils listen and discuss the form and tonal color of a few of the selected numbers

Evaluation

Have the pupils attain greater enjoyment of folk songs through the knowledge of the background and structure of these songs.
UNIT X
MEN IN MUSIC
George Gershwin

A. Purpose

1. To acquaint the students with George Gershwin, his music and the musical trends of his time

2. To show how American jazz made its way into classical music

B. Desirable outcomes

1. Interest in music in wider fields

2. Knowledge of how music is directly connected with the culture of any given time in history

C. Materials

1. Ewen, A Story of George Gershwin, Holt, 1943

2. Kaufmann, Jehovah to Jazz, Dod Mead, 1937

3. Recordings of An American in Paris, Rhapsody in Blue, Music from Porgy and Bess

D. Presentation

1. Study the composer's life

   a. Written reports on Gershwin's life followed by class discussions

   b. Reports on the origin of jazz with discussions

   c. Reports on Gershwin's attempt to place ragtime on classical level

   d. Have the students collect pictures, if possible, and place them in their notebooks

   e. If possible, show moving pictures of Gershwin or any phases of his music
2. Study Gershwin's music as to style, type, form, instrumentation, impressions, mood, color, cultural setting

a. Integrate the work of this class with other music classes and performing groups

b. Have the performing groups learn some of Gershwin's music

3. Culmination and review

a. Entire participation, group or panel discussions, individual reports from the following topics:

   - style, type, form, impressions, mood, color, cultural setting, etc.
   - Instrumentation used in specific recordings

4. Application

a. Present performing groups in Gershwin's numbers, probably for school assembly

b. Have some of the students give a few program notes on the presentation calling attention to unusual and syncopated rhythms and tone color

F. Evaluation

1. Has the class become acquainted with Gershwin, his music and the trend of the time in which he lived?

2. Will the pupils enjoy more fully Gershwin's music and the modern classical music of the day?

3. Will this knowledge of American music bring greater enjoyment to the pupils of this class after they leave school?
Since all the students participate in this class, those who play instruments will have to bring them to class. It is assumed that the pupils who enroll in this class usually have special interest and ability.

It is further assumed that before presenting this unit, the pupils have a knowledge of what constitutes a triad and what major triads lie within the key.

The best time of the year to present this unit is during the winter months -- somewhere between Thanksgiving and the first of February. The length of time required to complete the unit will depend upon the group and the incentive to play the selection for some school program or athletic event.

The piece selected is "Winter Wonderland"

1. Place, before the class, charts such as

   a. cycle of keys
   b. chart 3e of the preceding outline

   Have the class sing the song without an accompaniment and then with the piano accompaniment.

   1. Let the pupils try to harmonize by ear, both singing and playing their instruments

   2. Pass out copies of the melody

   3. The class has heard the melody and can now see the melody

   a. have the pupils write in Roman numerals the chord which they think should be used

   b. The charts will be helpful

   c. Check results, but do not correct the mistakes,

   d. Try to have pupils find their own errors
4. Divide the group into three part vocal and instrumental harmony
   a. While the melody is being played on the piano, have the class decide what chords should be used

PROCEDURE (CONTINUED)
5. If they have chosen the wrong chord, play the right one on the piano and have the pupils try to correct their own mistakes
6. If the chord is not on the chart and is new to the class, introduce it at this time
7. Alternate singers and players on the melody
   a. Have the rest of the class play the three-part harmony
   b. Use the same rhythm pattern as the melody

When the group can play the piece for real enjoyment, the number could be presented on an assembly program, sport event, or community affair.

If there is no course offered in applied harmony, this same procedure can be followed in the general music class.
UNIT XII
MUSICAL FORM

The assumption is that the pupils have developed good listening habits for the melodic line, and that the problem for discussion is the motif.

Materials

Any good community song book, the piano, the blackboard, phonograph and records

Presentation

1. Have the pupils look up the word motif and define it

2. Explain melodic sequence

   a. Sing and play on the piano well known pieces Long Long Ago or America

   b. Draw pictures of the pattern on the blackboard. Use horizontal lines of different length to show that some tones are held longer than others, place one pattern higher than the other to show difference in pitch

      Example: Long
                      Long
                      Long
                      a
                      a
                      go
                      go

      Land where my father died
      Land of the Pilgrim's pride

   c. Sing other familiar songs -- My Bonnie Lies Over the Ocean, Lightly Row, and others

   d. Play Glow Worm either on the piano or by recording

      Each time have the pupils pick out the melodic sequence.
e. Play recordings of unknown pieces — after which test pupils to see if they can hear the melodic sequence

3. Explain rhythmic sequence
   a. Sing a well known song — *Sweet and Low* for example and place pattern on the blackboard

   ______ ______

   b. Have the pupils tap the pattern as they sing the song

   c. Sing and play other familiar songs — *Trees* or *Santa Lucia* having the pupils identify the repeated rhythmic pattern

   d. Play unfamiliar pieces such as: Grieg’s *Peer Gynt Suite*, Schubert’s *March Militaire* or Kreisler’s *Old Refrain* (These are merely suggestions — there are many more). Have the pupils analyze these as to rhythmic pattern

4. Show the pupils how the two, melodic and rhythmic sequences, work together to form the motif. Play more records and repeat the old ones many times

Scrap Book

1. Let the pupils choose their own song, and pick out the melodic and rhythmic sequence

   a. Have them use pictures similar to the ones shown in the presentation

2. Have them show through art and poetry how this same idea is carried out.

Integration

Art: Show the class how the motif is used in art

   a. conventional designs
   b. dress prints
   c. wall paper
   d. Pictures of pieces of pottery or tapestry showing repetition of design
   e. Gothic cathedral — showing symmetry of repetition
Poetry: Show how motif is used in word patterns and in meter

Observation: Where in everyday living do we find sequence of melody and rhythm? Point out the forces of nature - the wind, the lapping of water against the shore, our very heart beat, the sounds of machinery and so forth.
CHAPTER IX
CONCLUSION

After due consideration of the problem the following conclusions have been drawn:

1. That since every high school pupil has a right to education in music, music education courses should be set up for the non-performers as well as for the performers.

2. That music contributes in some degree to the four purposes of education which have been set up by the Education Policies Commission, such as: self realization or self development; community responsibility, learning to get along with others and adding culture and pleasure to the community activities; economic responsibility, if music is to be a vocation; civic responsibility in respect to training as a school citizen, namely, to respect individual rights of pupils within the music groups yet at the same time, work together as a whole and have responsibility for perfecting the whole organization. For this reason music should be made available to as many pupils as possible.

3. That because of music's value to education, as is set forth in number 2, it should be given a place in the curriculum, and credit for music be given toward graduation on the same basis as the other courses in the curriculum.

4. That since there are a great many small high schools, greater stress should be made to aid these schools
5. That the music program should be set up to meet the needs of the pupils in the third class district high schools, since the lives of those pupils who have contact with music are not only enriched by music itself, but by and through its integration with many other subjects in the curriculum.

6. That to gain efficiency in the small high school music program, every effort must be made for better organization so as to save every valuable minute for rehearsal. This entails setting up a general music course and having the music and other equipment arranged in the most practical and efficient way possible.

7. That since the last course of study was published in 1932, many new materials, which make the teaching and learning experiences more interesting, have been written, printed, and published.

8. That since the last course of study was published in 1932, many changes have taken place in the curriculum and educational philosophy, which have changed the philosophy of music education, making new plans seem advisable at this time.

9. That, since the modern trend is to keep as many pupils in school as long as possible, music education can foster this idea, and educators can make education more meaningful to the pupils if they can present "education
Therefore, with the above items in mind, the foregoing hand book in music has been offered and suggested for the small high schools. This paper is far from complete, since no plan will suit all situations which can arise in the small high school. Several approaches have been suggested to help the new or inexperienced teacher who is starting his music teaching career.
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A BOOKS


**B. CHAPTERS FROM BOOKS**


**C. PERIODICAL ARTICLES**


Steed, William E., "There is a Place in Music Education for the Fretted Instruments," The School Musician, 23:11, January 1952.


D. PUBLICATIONS OF LEARNED ORGANIZATIONS


E. QUOTATIONS

Carlyle, "The Opera" Essays.


Brainard, C. G., Music.

Plato, The Republic, Book III.

F. ENCYCLOPEDIA ARTICLE

APPENDIX
PAMPHLETS

List of Inexpensive pamphlets and Materials. Peabody Institute, Nashville, Tenn.


Pamphlets on bands and band instruments published by band instrument companies.
- Buescher Band Instrument Company, Elkhart, Indiana.
- Conn Band Instrument Company, Elkhart, Indiana.
- Elkhart Band Instrument Company, Elkhart, Indiana.
- Leedy Drum Company, Elkhart, Indiana.
- Leedy and Ludwig, Elkhart, Indiana.
- Lyons Band Instrument Company, Chicago, Ill.
- Pan-American Instrument Company, Elkhart, Indiana.

PERIODICALS


Musical Quarterly. Theodore Presser Co.,


Educational Screen. Educational Screen, Inc. Pontiac, Ill.

Teaching Tools. Teaching Tools, Los Angeles, California.

AUDIO-VISUAL AID CATALOGS AND GUIDES

Encyclopedia Britannica Films, Inc. -- nearest rental library
716 S. W. 13th Ave., Portland, Oregon.

Educators Guide to Free Film: Educators Progress Service, Randolph, Wis.
Ideal Pictures: Releasing library -- Hillam's Ideal Pictures, 54 Post Office Place, Salt Lake 1 Utah.


Music educators National Conference Handbook on 16 mm films for music education, 64 E. Jackson Blvd., Chicago, Ill.

Montana State Film Library, Helena, Montana

Sims Visual Music Co., Quincy, Ill. (Song slides)


PUBLISHERS AND DEALERS


C. C. Birchard and Company, 221 Columbus Ave., Boston, Mass. Text books, song books, octavo, operettas, and instrumental music)

Bell and Howell Motion Pictures, Chicago, Ill. (Audio-Visual aids).


Boston Music Company, 116 Boylston Ave., Boston, Mass. (Textbooks, instrumental music, octavo)

Buescher Band Instrument Co., Elkhart, Indiana (Instruments, pamphlets).


John Church Company, 1712 Chestnut St., Philadelphia, Pa. (Songs, octavo).

Columbia University, New York, N. Y. (Books, research).
C. G. Conn, Ltd., Elkhart, Indiana
  (Instruments, pamphlets, charts)

Educational Music Bureau, 30 E. Adams St., Chicago, Ill.
  (Instrumental and choral music and music supplies)

Carl Fischer, Inc., 62 Cooper Square, New York, N. Y.
  (Publishers and dealers in all kinds of music)

Harold Flammer, Inc., 10 E. 43rd St. New York, N. Y.
  (Songs, operettas, cantatas, instrumental and choral music)

Sam Fox Publishing Co., 1250 6th Ave., New York, N. Y.
  (Songs, instrumental and choral music, abridged operas)

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.
  (Songs, octavo).

Ginn and Company, 70 5th Ave., New York, N. Y.
  (Textbooks, songbooks, instrumental music)

Hall and McCreary Co., 434 S. Wabash Ave., Chicago, Ill.
  (Songbooks, choral collections, instrumental music)

Harms, Inc., RCA Bldg., Rockefeller Center, New York, N. Y.
  (Octavo, instrumental arrangements)

Raymond A. Hoffman Co., 509 S Wabash Ave., Chicago, Ill.
  (Octavo, operettas, cantatas)

Jenkins Music Company, 1217 Walnut St., Kansas City, Mo.
  (Choral and instrumental music, jobber)

Neil J. Kjos Music Co., 14 W. Lake St., Chicago, Ill.
  (Textbooks, choral music)

Leedy and Ludwig, Elkhart, Ind.
  (Percussion instruments, pamphlets)

Ludwig and Ludwig, Inc., 1161 N. Welcott Ave., Chicago, Ill.
  (Instruments, rhythm bands)

Lyon Band Instrument Co., Chicago, Ill.
  (Instruments)

Lyon and Healy, Wabash and Jackson, Chicago, Ill.
  (Music, instruments, music supplies, jobber)
(Educational books, audio-visual aids)

Mills Music Company, 1619 Broadway, New York, N. Y.
(Sheet music, choral and instrumental arrangements)

Musical Publications Holding Corp., 1266 6th Ave., New York,
(Music publications — Harms, Remick, Whitmark)

Music Educators National Conference, 64 E. Jackson Blvd.,
Chicago, Ill. (Bulletins, reports, festival lists, etc.)

Musical Research Society, Chicago, Ill.
(Research Reports)

Myers-Carrington, 18 Fulton St., Redwood City, Calif.
(Operettas)

(Publishers, dealers in all kinds of music publications)

R. C. A. Mfg. Co., Education Department, Camden, N. J.
(Testbooks, sound recording instruments)

Rubank Inc., 736 Campbell St., Chicago, Ill.
(School band music and instruction books)

E. S. Schirmer, Inc., 221 Columbus Ave., Boston, Mass.
(Sheet music, choral music, octavo, songbooks)

G. Schirmer, Inc., 3 E. 43rd St. New York, N. Y.
(All musical publications — distributing center)

Arthur P. Schmit Co., 120 Boylston St., Boston, Mass.
(Sheet music, choral and instrumental music)

Paul A. Schmitt, Minneapolis, Minnesota
(Sheet music, educational music supplies, blue prints for music room cabinets)

H. A. Selmer, Elkhart, Indiana
(Instruments, charts, pamphlets)

Silver Burdett Company, New York and Chicago
(Textbooks, songbooks, instrumental music, operettas)

Simon & Schuster, 386 4th Ave., New York, N. Y.
(Music books, unusual song books)

Clayton P. Summy Company, 321 Wabash Ave., Chicago, Ill.
(Songs, octavo, sheet music)
University Publishing Company, New York, N. Y.  
(Books)

Willis Music Company, 127 E. 4th St., Cincinnati, Ohio  
(Publishers, dealers in all kinds of music)

M. Witmark, RCA Bldg., Rockefeller Center, New York, N. Y.  
(Vocal and instrumental music)

(Sheet music, octavo)

Rudolph Wurlitzer Co., De Kalb, Ill.  
(Instruments)

(Instruments)