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METHODOLOGY IN PUBLIC
SCHOOL MUSIC

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METHODOLOGY IN PUBLIC SCHOOL MUSIC

A Survey of Changes in the Aims and Procedures
of Music Teaching in the Public Schools of the
United States During the Past One Hundred Years.

by

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INTRODUCTION

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During the century since the introduction of public school music, the educational system of the United States has grown from the one room district school, with its emphasis upon routine and formal drill, to a highly complex, many-sided system. The concept of technique and functions of education has changed as materially as has the physical make-up of the institution.

The old concept of education maintained that the needs and capacities of children were alike, that they could be trained by a uniform procedure, and that definitely selected subject matter could be so used as to

drill the attention, will, memory, imagination, feelings, judgment, reasoning.....
and the other powers of the mind, and thus...
stimulate the higher sentiments, and develop
the moral character of the children so taught.
By such means the citizenship-aim of education would be realized. (1)

Facts, information, skills, and specific habits were emphasized. Drills were developed for both their knowledge content and their disciplinary value.

Near the turn of the century there arose, in various quarters, a new conception of the purpose of education. Emphasis began to shift from the subject matter to the child; knowledge was regarded not as a mental discipline, but as a tool which would fit the child for life in his community and his country. The function of the teacher changed from that of disciplinarian to that of a guide striving to direct the

(1) Cubberley, p. 365.

process of learning. During this important period of development in education, the school was characterized by the introduction of the "content" subjects, which were also planned to better fit the child for usefulness in his everyday life.

In the modern school, the child more than ever, occupies the center of emphasis, while a widely varied curriculum, characterized by "expression" subjects which train the feelings and attitudes, and by many different types of schools, meets the needs of all children.

The newer philosophy of education has brought about a complete evolution in text materials as well as in actual classroom practices. Many techniques have arisen in the new educational system - socialized projects, group and individualized recitations, motivation of effort - all of which have been devised for the development of mental, moral, physical and social aptitudes. In the modern "child-centered school", the child is encouraged to discover and express his own interests, urges, and attitudes.

Music, the first expressive subject to be placed in the public schools, is now recognized by administrators as having a vital place in the integrated, well-rounded curriculum. It is an important factor in the development of the emotional life, and in guiding the attitudes, which determine life patterns.

I. THE BEGINNING OF MUSIC EDUCATION

* * * * *

In the early history of this country there was little musical culture as it is known today. At the beginning of the nineteenth century came a new awakening, with a widespread inclination to learn about and participate in music. Out of this new musical consciousness grew the singing school which flourished for many years as a social and religious institution. This movement, which had its origin in the effort (1) to better church music, was influenced from decade to decade by the social and political tendencies of the times, until it became the focal point of the community. It was the only medium of popular music education until music was admitted to the public schools. The teachers of the early singing schools who taught the elementary rules of singing and the rudiments of music, each in his own way, rendered a valuable service, for they brought music to the people in a simple and practical way, in which all could participate.

These men, many of whom were self-taught, were the precursors of the group of better-trained individuals who, inspired by Lowell Mason, led the singing school to its height, and initiated the public school music movement which eventually caused the decline and disappearance of these singing schools.

Lowell Mason and his followers wisely established their work upon the American conception of music as a part of the home, church, and community, rather than upon the European conception of the develop-

(1) Birge, pp. 9-10.

ment of the gifted individual. This is essentially the basis of popular music education as well as of education in general. (1)

The founders of public school music appeared at a time when the United States was entering upon definite musical progress. Opera had been heard for some time in a number of cities; (2) an orchestra in Boston under the leadership of Gottlieb Graupner, (3) and the Boston Handel and Haydn Society (4) were presenting works of merit. European artists frequently toured the country, and many of them settled in America as teachers. (5)

Music as a school subject was not exclusively the idea of any individual or group. It received a definite impetus in America in 1829, when William Woodbridge returned from Europe where he had investigated music-teaching as it was being practiced in Europe, particularly in Switzerland. Woodbridge became interested in the work of Johann Georg Nägeli, who was then applying the Pestalozzian methods to the teaching of music in Switzerland. Upon his return to America, Woodbridge brought many text-books and other materials, some of which he translated into English.

(1) Francis M. Dickey calls attention to the fact that this interest in popular music study was not peculiar to the United States at that time, but was part of a great movement which had already affected the most important countries of Europe.

(M.T.N.A. Proceedings, 1913, p. 188)

(2) New Orleans, Philadelphia, New York.

(3) Founded 1881.

(4) Founded 1815, it is the oldest living musical organization in the United States.

(5) Cf. "Chronological Register", pp. 16-29, American Supplement to Grove's Dictionary.

In the same year, Woodbridge lectured in Boston on "Vocal Music as a Branch of Common Education".⁽¹⁾ The lecture was illustrated by choruses of children under the direction of Lowell Mason, who had become interested primarily through his desire to secure boy-alto for his church choir.

Woodbridge began the first practical experiment of music in the schools at Hartford, Connecticut, in 1830, but there is no record of the results. He succeeded in persuading Lowell Mason to investigate the Pestalozzian idea. Mason was finally convinced of the value of these principles in the carrying out of his own plans for incorporating music instruction in public schools. He later included them in his Manual of Instruction. In this Manual, published in 1834, Mason stated the principles as follows:

(1) To teach sounds before signs - to make the child sing before he learns the written notes or their names.

(2) To lead him to observe, by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect, instead of explaining these things to him - in short, to make him active instead of passive in learning.

(3) In teaching but one thing at a time, rhythm, melody, expression are taught and practiced separately before the child is called to the difficult task of attending to all at once.

(1) William S. Monroe speaks of Woodbridge as the pioneer in the movement which ultimately led to the introduction of vocal music into the schools of America.

(History of the Pestalozzian Movement
in the United States, p. 144)

(4) In making them practice each step of these divisions until they are master of it, before passing to the next.

(5) The giving of the principles and theory after practice, and as an induction from it.

(6) The analyzing and practicing the elements of articulate sound in order to apply them to music.

(7) Another peculiarity, which is not, however, essential to the system, is that the names of the notes correspond to those employed in instrumental music, and are derived from the letters with variations for sharps and flats.(1)

Public school music was even then being considered in several places, and needed only a successful demonstration of its value to cause it to spread rapidly. The demonstration, as well as the capable leadership necessary for such a project, was provided by Lowell Mason and his associates at the Boston Academy of Music.(2)

In the Academy, which became the center of his activity, Mason conducted large singing classes, including children's groups in the manner of the singing school. During the first year alone, fifteen hundred adults and children were given instruction. Mason believed thoroughly in the singing school as the foundation of popular music education, and in the education of youth as the most effective way to build a general music culture.

Boston was one of the places where there was popular agitation and legislation in favor of music in the public schools, but up to

(1) American Supplement to Grove's Dictionary, p. 333.

(2) Birge, p. 37

September, 1837, the board of education had failed to admit music to the curriculum. At that time, Mason volunteered his services, and offered to furnish his own equipment for a year's experiment in the schools of Boston. The offer was accepted. At the end of the year, such a successful demonstration was given, that music was adopted as a branch of common education on August 26, 1838.

To the members of the Boston Academy, such as George J. Webb, Samuel A. Eliot, William C. Woodbridge, and Lowell Mason must be given credit, not only for the introduction of music into the Boston schools, but for training and inspiring other teachers, whose leadership in turn influenced the spread of popular music education. At the same time, correspondence was carried on continuously with educators in other states, in an effort to create interest in school music.

At this time, all music instruction was limited to the intermediate and grammar grades. Cincinnati had the distinction of being the first city to introduce music into the primary grades in 1857. In 1869, it was first included in a Boston high school, and by 1872, thirty-two years after its first adoption, music was being taught in all the secondary schools of that city.

From Boston, interest spread to other cities and states. It is interesting to note the widely scattered location of the cities which took this step very early:

Buffalo, 1843; Pittsburgh, 1844; Cincinnati, 1846; Chicago, 1848; Cleveland, 1851; San Francisco, 1851; St. Louis, 1852.⁽¹⁾

(1) M.T.N.A. Proceedings, 1913, p. 203.

Public school music prior to 1861 was confined largely to centers where the schools were managed by a school board, rather than in those schools where such matters were decided by the voters in the district. As late as 1886, General John Eaton, United States Commissioner of Education reported that less than 250 schools in the country were teaching music as a regular subject.⁽¹⁾

In the period following the Civil War, school-music received a definite impetus from the general development in all fields of music: There was widespread choral activity; several symphony orchestras - the Boston Symphony, the Theodore Thomas Orchestra, and the Symphony Society of New York - had arisen; and several music schools, such as the New England Conservatory and the Cincinnati Conservatory were founded.

During the introductory period of school music, teachers often served gratuitously in order to demonstrate to school authorities the value of music in the curriculum. It was largely through the efforts of such leaders, that school music gained prestige and spread so rapidly.

Prior to 1865, there was no school-music profession. The authorized singing teacher taught half-hour music periods weekly or fortnightly. The evolution of the grade teacher who taught her own music, guided by the supervisor came much later.

(1) Birge, p. 86.

II. METHODS IN EARLY SCHOOL MUSIC

* * * * *

Since the very beginning of music in public education, singing has been considered the basis of that work. At first singing was used in the schoolroom mainly for recreational purposes, and for entertainment on public occasions. The methods of teaching music differed little from those of the singing school, for the teachers and materials as well as the methods came directly from that institution.

The music theory used in the early tune books of the eighteenth century was taken directly from the music books written in England. The earliest singing syllables used were mi-fa-so-la written first as a letter notation (M.F.S.L.), instead of notes on the staff. The first singing book in America, which used printed music on the staff was published in 1721 by J. Franklin, a brother of Benjamin Franklin.⁽¹⁾

The earliest attempt to introduce the European system of the seven scale syllables was made in 1796. This practice displaced the difficult and confusing system then in use, with one which was much simpler and more practicable. The knowledge aim of education was still the same in music as in other subjects, and music was considered a mental discipline, not excelled by any other study.

Unison singing was at first the main activity, but when pupils became proficient in this, teachers attempted to teach part-singing by imitation. This slow and unsatisfactory plan proved the

(1) Birge, p. 8 (Quoted from Notes on Music in Old Boston, Fisher).

necessity of learning to read music in order to sing harmony.

Almost from the very introduction of music into the curriculum of the public schools, there has been a division among teachers as to which should be emphasized most, the song or the technique. Most of the differences of opinion in the methods of teaching music have arisen from attempts to find the best way to teach children to sing music by sight.

When Lowell Mason incorporated the Pestalozzian principles in his Manual of Instruction (1834), he formulated for the first time in the United States the modern principle of teaching music, and although these principles were largely disregarded or forgotten in later years, it will be seen that the modern so-called "observation" method is built upon the first, second, and fifth rules of the Manual.⁽¹⁾

Realizing that the most direct way to teach children was through the senses and faculties rather than through reasoning, Mason taught by means of a series of concrete musical facts or phenomena. Every fact was first presented by rote, before it was expressed in symbols. The thing came before the sign, and the child learned to do by doing.

Mason's theory, that, by following the Pestalozzian method, every child not actually incapacitated could learn to sing and read notes, met with a great deal of incredulity. It was believed by the

(1) Cf. pp. 5 and 6 above.

majority of persons, particularly professional musicians, that the musical ear was innate, and could not be developed unless it was definitely present. Mason attempted to demonstrate the falsity of the belief. He taught that the major scale, taken as a whole, served as a tune which could be easily learned, and which furnished a standard of measurement of the relation of scale tones to each other. By daily practice, these scale relations became familiar and furnished a definite conception, because of the fixed relationships of the scale tones. The seven so-fa syllables were employed, do always representing the key note or tonic.

Those individuals who were pupils or associates of Mason, based their work upon the same principles, varying among themselves only in the diversity of their application, and in the exercises and songs which they used. The teachers of that time had to develop their own devices and techniques for presenting the subject, as well as furnish materials.

It is interesting to note the resourcefulness and initiative used by these individuals in working out their methods. Benjamin Jepson, the first music teacher in New Haven, Connecticut, constructed a huge music chart of approximately 1200 feet of canvas, on a portable frame, rolled off by a crank, which he transported from school to school. On this chart, he placed Exercises for imitation to be practiced by syllable and by word, teacher and pupil alternating.⁽¹⁾

(1) Birge, pp. 93-94.

When the chart was worn out, Jepson prepared and published at his own expense, what appears to have been the first book in the United States known as a Music Reader.

George Loomis of Indianapolis, an outstanding teacher of the decade following the Civil War, wrote and published his own methods in a series of books called the Loomis Progressive Music Lessons. In these books, published about 1866, the tones of the scale were developed by very careful steps. Beginning with a one line staff, the method added a second line, after the tones on one line were learned. Then a third line was added. After extensive study and practice, the class was allowed to sing from all five lines. The same device is to be found in Festival Chimes, edited by S. Wesley Martin, and published in 1861 in Chicago. Doubtless, it was in rather general use, and not original with Loomis. Later, the Practical Music Reader by W. L. Smith (1880), Deputy State Superintendent of Public Instruction in Michigan, outlines this device thoroughly.⁽¹⁾

Teaching now began to rise to the level of a profession. The principles of Pestalozzi dominated instruction, and books were revised again and again to comply with these ideals. In the general field of education, well trained teachers were being demanded; the supervisory idea broadened from the executive office of Superintendent of Schools to include departments and subjects. In 1857 the National Educational Association was organized to aid in carrying out the new trends in Education.

(1) Smith, p.11

III. THE INFLUENCE OF LUTHER WHITING MASON

* * * * *

With the completion of the structure of the American public school system with its primary, elementary, grammar, and high school divisions, came the need for a plan of music which would proceed progressively throughout all grades. It was largely through the efforts of Luther Whiting Mason, a pupil of Lowell Mason, that such a plan was evolved.

In 1857, L. W. Mason then teaching in Cincinnati first became acquainted with the school-music books of Christian Heinrich Hohmann. These books were based upon the publication of Johann Georg Nägeli, an advocate of the teachings of Pestalozzi⁽¹⁾ in the schools of Germany and Switzerland. Mason persuaded Oliver Ditson to publish a translation of the books in 1859. This publication was the first deviation in this country from the form of "Juvenile Song Book" which had hitherto been used in singing-schools, public schools, and Sunday Schools alike. L. W. Mason's National Music Course, which followed in 1870, was the first systematic graded material with a well organized method planned to fit the entire school system. For an entire decade, it was practically the only course in use in the United States.

Influenced by James Currie of Scotland, L. W. Mason applied the principles of language reading to the teaching of music, and thus became the first advocate of the song method. In this respect he broke

(1) Cf. p. 4 above.

away from traditional methods, and was far in advance of his time. His plan of teaching rote songs, and developing a knowledge of music notation from that background, was based on an understanding of child psychology and pedagogical procedure. Few school music teachers understood the basic plan of the course. Many used the material in the manner of the singing school, while others merely taught the songs by rote.

The publication of the graded National Music Course began an important epoch in public-school music. The course was translated into both the German and Japanese languages, and was used in the schools of both countries. L. W. Mason was called to Japan as governmental music supervisor for a period of three years, 1879 to 1882.

L. W. Mason and his contemporaries were influenced not only by Pestalozzian pedagogy, but by the Tonic Sol-Fa system, which began to be used in England about 1840. This was the prevailing method of primary music education in that country. Developed by John Curwen, it is based upon the "Movable do" system which, owing to the great development of instrumental music, had become generally displaced, particularly in France, by the "fixed do" system. The Tonic Sol-Fa system makes use of the initial letters of the so-fa syllables as notation. They are printed horizontally, without the use of a staff. The measures are separated by bars, and time values are indicated by an intricate system of dots, dashes, and commas placed between the syllables. A tone ladder called a "modulator" teaches the tone relations of the scale.⁽¹⁾

(1) "Tonic Sol-Fa", Groves Dictionary (3rd ed.).

Several attempts were made to introduce this system into the United States. Although it was used in a number of places, and there was bitter controversy over it in music conventions, its use never became general. Many of the ideas concerning the teaching of tone relations were adopted from it, however. L. W. Mason used the Tonic Sol-Fa Modulator, and the Galin-Paris-Cheve notation, a modification of the Curwen notation, using numbers instead of syllables, and a set of time names to measure rhythms.

We have seen⁽¹⁾ that in the primary grades L. W. Mason used the song as the approach to beginning reading, and that he drew an analogy between language reading and music. In the book for intermediate grades, he developed reading through the study of the scale, using the scale of C first. The most common intervals, the two even tones to a beat, the dotted quarter and the eighth note, and two-part singing were all studied in the key of C. These problems were then studied in other keys.

Throughout the introductory period of school music, instruction was almost entirely in the hands of a special teacher who visited each school at stated intervals. In the interim no music work was done. Between 1861-1885, a few grade teachers began to teach music. Because of the lack of training on the part of these teachers, and because their relation to the subject was never quite clear, it was difficult to put into general use any distinct method of teaching music.

Cf. p. 14.

In many cases, rote singing occupied a large part of the time, and singing was looked upon merely as recreation from other studies. There was no effort to give instruction in fundamentals, and the efficiency of the music department was mainly demonstrated by occasional large public exhibitions.

Two widely divergent concepts gradually arose as to how music should be taught. The first held that pupils should be taught as many songs as possible with the aid of piano and voice; the second was that the pupils should learn to read music in order to sing the songs.

The convention and singing school which had previously trained the music teacher had largely disappeared, and the normal schools had not yet begun to train teachers in music. School music was expanding too rapidly to assure even trained musicians as teachers, much less teachers trained in pedagogy.

From 1884 until about 1892, the discussions concerning staff notation and Tonic Sol-Fa were very intense at the sessions of the National Educational Association. Hosea E. Holt of Boston defended the staff notation, and Theodore Seward of New York the Tonic Sol-Fa. In 1886, Seward speaking before the music department of the National Educational Association said of the latter system:

The notation is nature's expression of musical thought. It is the essence of Pestalozzianism.... To sum all up in a word, it is educational truth. (1)

(1) N.E.A. Addresses and Proceedings, 1886, p. 604.

In reply, Hosea Holt declared his belief

that those who are applying educational methods to the teaching of vocal music, without discarding the staff, are so far in advance of Tonic Sol Methods, that the latter notation cannot be of the slightest value to them and must be a hindrance to the pupil's progress. (1)

The song method outlined in the National Music Course by L. W. Mason had become widely known and used. Ingenious and skillful supervisors had, however, supplemented the suggestions in the course from their own experience and training. Gradually a reaction against, and a distrust of the methods and materials in the familiar course developed. This view was expressed by one supervisor as follows:

Rote singing is to be regarded with distrust because it offers so many seductions from the path of rigorous study by which the end is attained. (2)

(1) N.E.A. Addresses and Proceedings, 1886, p. 598.

(2) O. E. McFaden in N.E.A. Addresses and Proceedings, 1889, p.697.

IV. THE ATTEMPT TO SOLVE THE READING PROBLEM

* * * * *

In the two decades following 1885, the general curriculum of the elementary school began an important expansion and reorganization. As more subjects were introduced into the curriculum, the individual teacher was forced to become more skillful and efficient. Music was now one of the daily subjects which the classroom teacher was expected to teach in a period about fifteen minutes in length. School authorities had come to believe that instruction in music must be put on an equal basis with other subjects in the elementary school, and taught as were the other branches by the regular classroom teacher. They believed that

the instructor should be first of all
a teacher, then a musician - first a
pedagogue then a performer. (1)

Supervisory control of special subjects became the rule. The special music teacher who visited each school about once a week evolved into the music supervisor who directed the work of the grade teacher.

A number of new music readers were written during this period, some of which advocated slightly new methods of approach to the problem of sight reading. Among the first to produce a new method was Hosea E. Holt. His Normal Music Course provided plenty of well

(1) Philip C. Hayden in N.E.A. Addresses and Proceedings, 1892, p. 531.

graded material in such form that the elementary teacher could handle music work successfully, and it covered every phase of music reading so logically and thoroughly that the pupil was more than likely to become a proficient reader. Based on a note-to-note pedagogy resembling the prevailing system of language teaching it was readily accepted. Every tonal and rhythmic problem was worked out by a step-wise plan and carefully illustrated. The grade teacher was able to understand what to do.

The part music in the Normal Music Course was written in contrapuntal style, while that in the National Music Course was harmonic. Holt used the modulator, charts, and five fingers of the hand for tone dictation, upon which he placed much emphasis.

The Normal Music Course which consisted of First, Second, and Third Readers for elementary grades, and The Euterpean Song Book for high school, were published in 1883.

The story of how school music forged ahead can hardly be separated from the music schools which were organized for the instruction of teachers in the new methods. The school established by Hosea Holt to demonstrate his method did much to create the enthusiasm which gave to the Normal Music Course the place which it held for a decade in public school music. Holt's school, organized in 1884 in Lexington, Massachusetts, was the first school devoted exclusively to the training of music supervisors.

A number of music series followed that of Holt's: The Cecilian Series of Study and Song by John Tufts in 1892; L. W.

Mason's National Music Course was revised in 1885, by Ginn and Company; in 1895, the John Church Company published the Model Music Course, and the American Book Company published the Natural Course in Music. The latter course prepared by Frederick Ripley and Thomas Tapper tended to simplify the material for both teacher and pupil. The method tried to eliminate the theory of music as much as possible; such artificial devices as hand signs and musical ladders were omitted. The authors thus attempted to avoid the weakness of the Normal Music Course, which in spite of its elaborate tonal and rhythmic drills, failed to readily apply in reading general music. Music symbols, free of technicalities, were used in the attempt to represent definite and concrete tonal relations.

The general philosophy and method of this course was next incorporated in the Melodic and Harmonic Courses, which were edited by the same men.

Francis Howard of Bridgeport, Connecticut, who compiled the Novello Music Course⁽¹⁾ in 1899, made two important contributions to the music pedagogy of this period. An expert in children's voices, Howard stressed the importance of the correct use of the child voice:

The tone which.....is physically safe and beautiful in quality, is the head tone. Elaborate systems of voice culture are out of place in the schoolroom..... When the habit of using the voice in the right way is fairly formed, both the mental perceptions and physical sensations form the strongest safeguard for its continuance. (2)

(1) In spite of extensive correspondence, we were unable to consult directly all of the Music series discussed in this chapter.

(2) N.E.A. Addresses and Proceedings, 1897, p. 787.

Howard also held the view that children learned to do by doing, that music reading consists not in preparing for reading by elaborate drills and exercises, but in allowing the child to read unhampered by devices.

Influenced by the new philosophy of the child voice, the rote song, which had formerly been pitched too low, was now written generally within the octave from E flat in the fourth space of the treble clef to E flat on the first line. This avoided harsh, throaty tones, and aided in developing the lighter, more flute-like quality which Howard advocated.

In spite of notable exceptions under forceful, skilled music teachers, the general classroom practice of this era emphasized knowledge rather than skill. The prevailing method of teaching music was still the scale-drill method, and the acme of expert singing classes was still the ability to go through elaborate exhibitions of difficult interval and rhythmic drills. Too much emphasis was placed upon the preliminaries to singing, rather than upon actual practice in reading music.

Sterrie Weaver of Westfield, Massachusetts, another important figure in school music, taught around the turn of the century. His influence upon music teaching was from a somewhat different angle, for he attempted to apply scientific methods to the problem of sight reading. Weaver attempted to strip it of all the cumbersome devices of the period and to develop, through imitation, accurate and fixed tonal meaning for the so-fa syllables. He seldom used music books

excepting as a test for sight reading, and his only materials were his voice, the blackboard, and individual singing slips. Eye training was preceded by ear training; rhythmic problems were learned by imitation.

Tune is taught by imitation, but time
is taught by analysis. Why not teach
time as we teach tune? (1)

Weaver claimed that 75% of the children could be taught to read music at sight, with no more time being given to singing than was then allotted for its study. The center of emphasis was the individual child, and the adaption of the method to every child. This was Weaver's main contribution to school music. It may well be considered the outstanding contribution of the period.

The problem of sight reading was by far the most pertinent one in music during the last years of the nineteenth century. Rote singing was largely neglected in an effort to find the solution to this problem. In 1890, A. Cove of Denver told supervisors in session at the National Educational Association that

the study of the elements of music has no
more dependence upon the ability to sing
than has the study of percentage. The
daily practice required is a task, and not
necessarily a pleasure to the class.....
Song-singing while a pleasant feature....
is a small part of the legitimate work,

(1) N.E.A. Addresses and Proceedings, 1900, p. 537.

and is related to the main study in hand
as is a.....declamation or oration, to the
study of reading. (1)

In 1893, however, the music education department of the National Educational Association gave considerable attention to the danger of confining the course of study for too long a period to reading and singing mere mechanical exercises devoid of artistic merit and empty of thought and feeling.

It was this very absorption in attempting to prove that every child could learn to read music, that definitely established music as a school subject.

The attempt to solve the reading problem in the period prior to the turn of the century was thus accompanied by two other major factors, the emphasis upon individual work, and the discovery of the correct use of the child voice.

(1) N.E.A. Addresses and Proceedings, 1890, pp. 819-820.



V. THE "NEW EDUCATION" IN MUSIC

* * * * *

Near the turn of the century, the "book-subject" curriculum of both the elementary and secondary schools began to change in content and method. Nature study, art, the sciences, and the manual and home arts were introduced into the curriculum. Two important forces influenced the field of general education. One of these was the pedagogy of Herbart which emphasized the instructional side of teaching technique, perfection of method, and detailed teaching plans. The second was the child-study movement which brought about a "new education" stressing spirit rather than method. It assumed

to develop character, to perfect the constitution, to consolidate the health, to elevate the moral and religious sentiments, to fit men and women for practical life..... (1)

The influence of these forces was reflected in music in the demand for more beautiful and fitting songs, for the actual use of more song material, and in the formulation of a method of teaching reading, with song as the basis. Exercises, which were still used, were singled out of the melody being studied, and reiterated to fix it in mind. The plan of leading up to the song through many graded exercises was conceded to be a violation of the principles of "the new education".

(1) Margaret Morris in N.E.A. Addresses and Proceedings, 1890, p. 815.

The new emphasis on song singing came as a natural reaction against the great stress laid on reading in the preceding period. Both conceptions were important in developing school music. It was the mission of the "new education" to fuse the two ideas.

We have spoken of how the child study movement stressed the spirit rather than the method of instruction. The application of this point of view to music was due largely to William L. Tomlins, who taught in Chicago from 1883 until 1898.

The underlying principles of the song method were demonstrated at the National Educational Association in 1900 by C. H. Congdon of Chicago. He attempted to prove that song is the basis of the child's music study, that all musical conceptions should be based upon the song, and that all technical drill should apply directly to it. In music just as in learning to read, thought and experience come first, practice afterward. As the words and phrases requiring special drill in reading are selected from familiar material, so, in the song method, the exercises or elements which are being studied are developed from songs. Every new problem is exemplified by its practical application in exercises and songs, and reiterated to fix it in mind. The careful selection of simple progressive material for the practice of sight reading is extremely important. (1)

The principles stated by Congdon comprised the foundations

(1) C. H. Congdon in N.E.A. Addresses and Proceedings, 1900.

of the school-music books which began to appear about 1900. The Modern Music Series produced by Eleanor Smith and Robert Foresman set a new standard of children's music literature. They filled a great need, for until this time no good collection of children's songs had been compiled in which both the words and music was suitably adapted to children. The Smith-Foresman books, employing the song method, embodied the new spirit of the child-study era. The music was of the highest quality, and contained all the elements for developing reading technique. The pedagogy was not dogmatic, however, and left much to the judgment and skill of the teacher.

Other series which contributed greatly to the enrichment of school-music literature were the Congdon Music Series by C. H. Congdon, songs by Jessie Gaynor, by Otto Miessner, and the Laurel Music Books edited by W. L. Tomlins and published by Clarence Birchard.

During the era from about 1895-1910, the song method was generally accepted by music supervisors, particularly wherever the child-study movement had gone. There was not, however, any statement embodying a course of study which might serve as a guide to teachers. Consequently, there was definite need for an outline which would bring some degree of uniformity to the field of school music. Furthermore, there were many different theories regarding the way in which music should be taught. A few individuals still believed in the "fixed do" method; a great number taught the key of C first, followed by the sharp and flat keys; the majority believed that ear training

should precede eye training. One group believed that all the elements necessary for teaching music were contained in the rote song. Among some supervisors the plan of changing keys oftener, brought the Congdon chromatic pitch pipe into general use.

With the exception of a few cities in New England and the Middle West, public school music has been limited to a period of about fifty years. High school music has been a part of that program for only about twenty-five years, although the foundations were laid in the late nineteenth century. There were outstanding examples of pioneer choral work near the end of the last century which were directly related to the work being done in the elementary schools.

As early as 1875, Benjamin Jepson of New Haven, Connecticut, trained a group of three hundred high school graduates in standard oratorios. In 1890, The Creation was performed in Dedham, Massachusetts, by a high school chorus under Samuel Cole.⁽¹⁾ Early in the twentieth century, smaller choral works, such as Gaul's Holy City and Cowen's Rose Maiden, were being performed by secondary schools

(1) Concerning the performance of such ambitious work by high school groups, Frederick Chapman of Cambridge, Massachusetts said:

"Referring to high schools in New England which have given Haydn's Creation and Mendelssohn's Hymn of Praise, I am convinced after hearing school children attempt to sing these compositions and others of the same calibre, that while it is possible and advantageous in some respects to have excerpts from these masterpieces studied by pupils of modern high school age, the works as a whole should rather be heard than attempted by the school chorus."

in widely scattered parts of the United States.⁽¹⁾

Well-known selections from oratorios and operas, together with cantatas like these named above, appear to have been the material in most general use for high school choruses.

A few books of merit were compiled and edited by outstanding supervisors. Two such books were the Laurel Song Book by William L. Tomlins, and the Students' Song Book by Osborne McConathy. The books contained standard part songs, and selections from operas and oratorios. A few choruses were published in pamphlet form at this time.

Such choral achievements as those mentioned in an earlier paragraph were by no means general. More often, high school music consisted mainly of aimless choral work once or twice a week, devoted largely to singing songs without definite supervision, and with little or no incentive for performance. Such a condition prevailed, for example, in Providence, Rhode Island, where, in 1883, the sole musical opportunity for the large high school was the one weekly period when the pupils of the classical and English departments met in the auditorium for singing. There were no classes or recitations in music.⁽²⁾

(1) Birge, p. 165.

(2) M.T.N.A. Proceedings, 1920, p. 55.

That high school music was considered impractical, is shown by the following citation from an address by O. E. McFaden of Minneapolis:

It is true that much more interest can be created in the lower grades than in the higher, and that in the higher grades there is a falling off of interest because of attention to other matters of alleged greater importance... With these facts in mind, it behooves us then to make the best possible progress with music in the lower grades, where the conditions are naturally more favorable. (1)

At the turn of the century there were two problems confronting school music, which demanded careful and serious attention. The first was the lack of thorough and uniform training of grade teachers and supervisors. Aside from the few leaders, the proportion of music teachers before 1890, who had an education beyond the high school, was small. Music, the subject most harmed by incompetence and lack of skill, was the one subject not required in the grade teacher's professional training. Authorities permitted no other subject in the public schools to be presented with as little training as was music.

The second problem was the lack of uniformity in the teaching of music. Few schools had supervisors; the training of supervisors varied greatly; there was no uniform standard on which courses of study could be based.

(1) N.E.A. Addresses and Proceedings, 1889, p. 700.



In spite of these problems, and the conflicting opinions which prevailed, there was, at the close of the nineteenth century, an emancipation from "cut and dried" methods of teaching with a desire to better understand child nature and to use materials which would be best suited to the interest and development of the child.

Leaders in school music had reason to believe that music as a subject in the curriculum, had now reached the point where it no longer needed the vigorous championship it had demanded in the past.

VI. WIDENING HORIZONS

* * * * *

The child study movement discussed in the preceding chapter was largely responsible for defining the present-day purpose of school-music in terms of the child's interest and enjoyment in music. The chief theory of that movement, that knowledge is best gained through the child's interest rather than through predetermined routine, led to a new evaluation of subject matter in terms of interest.

It was inevitable that the new psychology of education, should have brought about many changes in classroom practices, and in text material. By such techniques as group activities, individual recitation, and socialized projects, the whole process of education has been changed from formal drill to specialized development of the individual within the group. This point of view was of as great consequence to school music as to the general field of education. It influenced the formulation of the ultimate aim of school music - to lead the child to know and to appreciate music in as many ways as possible in order that his life may be broad and full. It accounts for the entrance of the many new musical activities and interests of the past three decades - appreciation, history, instrumental music, the a cappella choir, and special vocal and instrumental classes.

(a) Elementary Music

The controversy over the relative merits of the various means of approach to music reading continues to the present time. The "fixed do" plan still had its advocates, but the "movable do" system

is by far the more prevalent and appears to be the most feasible plan for dealing with masses of children in the public schools.

In general, the conflicting views of the nineteenth century have gradually been blended, so that the principal tendency in the past two decades has been in the direction of simplification of reading procedure. Where formerly, the emphasis was exclusively upon acquiring skill in music reading, the stress is now upon the music that is read rather than upon the reading process. Most of the time which was once spent on drill is now used in reading more music. Problems of rhythm and tone which were formerly anticipated by preliminary drill, are now handled in connection with the songs in which they occur.

One group of music educators advocates discarding the use of any kind of syllables, on the grounds that syllables make children dislike music. These educators use a number system or nothing at all for an intermediate association between note and tone. In some places a system of reading by interval and chord is introduced, the children being made acutely conscious of the tone center. Although some schools have been extremely successful in these modern practices, most music educators believe that for the elementary schools the "movable do" system is still the most effective method. As pupils progress, syllables may be dropped in favor of sight singing with words, with humming or singing a neutral syllable to clear up portions which present difficulties.

Children who are gifted musically do not need any device for reading music, but those who are not especially gifted need an intermediate association. If they do not have it, they will either guess at the tone or depend upon the leadership of the few gifted children in the class.

The general verdict of educators in regard to the substitution of numbers for syllables, is that there is no advantage in the change. The so-fa syllables are in general use and are conducive to good tone production, while the numbers which are not in general use, are unmusical and difficult to vocalize.

The music curriculum has been broadened and enriched in the elementary as well as the secondary school. Today, music in the lower grades is a many-sided activity. The modern child may express himself musically by learning to sing, by learning to play an instrument, by participating in appropriate rhythmic response, by learning to read music notation, by listening to good music, and by creating music. Appreciation in the form of "Listening Lessons" is now a part of every well-balanced music program. Great emphasis is placed on song games and folk dances. In more recent years, the percussion or rhythm band has had considerable vogue in the lower grades. Its development extends upwards, gradually making use of the violin and other instruments, and culminating in the intermediate and grammar school orchestras which are now a regular part of the curriculum in many elementary schools. The plan of teaching piano playing to groups of children is one of the most valuable movements in music education,

and has resulted in the teaching of countless thousands of children. As in the secondary school, the class idea of instruction has led inevitably to include classes in most of the instruments of the orchestra.

Nothing so stimulates children to perfection and memorization of music as the knowledge that it is to be performed in public. It is a strong and worthy motivating device of which frequent use is made.

Types of public performance range from little concerts by combined rooms to the music festival, and the operetta. Although the latter does not compare with the concert or festival as an educational force, it gives invaluable training along various extra-musical lines. Following the outpouring of fine children's literature about the turn of the century, there have appeared many children's operettas. The chief educational objection to the school operetta has been the comparatively low quality of both words and music in the majority of these works. Grade school operettas have from the beginning, and still appear to average higher in both music and literary quality than do the operettas for high school. Because of the great appeal of dramatics and costuming, an operetta project has a great influence on the pupils' interest in music, and its use is very extensive.

The song material for elementary grades has been greatly enriched since the publication of the Modern Music Series by Smith and Foresman in 1898. There has followed the publication of many courses increasingly rich in content and technique. The more significant material is as follows:

1903 - 1906	<u>The New Educational Series,</u> by McLaughlin, Veazie, and Gilchrist.
1908	<u>The Eleanor Smith Music Series,</u> by Eleanor Smith.
1912	<u>The Lyric Music Series,</u> by Johnstone, Loomis, and White
1914	<u>The Progressive Music Series,</u> by Parker, McConathy, Miessner, and Pirge
1915	<u>The Hollis Dann Music Course,</u> by Hollis Dann
1923-1924	<u>The Universal Music Series,</u> by Damrosch, Gehrken, and Gartlan
1923	<u>The Foresman Book of Songs,</u> by Robert Foresman
1923	<u>The Music Education Series,</u> by Giddings, Earhart, Baldwin, and Newton
1927	<u>The Music Hour Series,</u> by McConathy, Miessner, Birge, and Bray
1936	<u>The World of Music Series,</u> by Glenn, Leavitt, Rehmann, and Baker

In spite of a definite improvement in the song literature for children, practically all elementary music books at the beginning of the century gave a great deal of space to formal exercises and drill. Furthermore, much of the literature was still unadapted to child life, because it dealt with abstract subjects.

In the second decade, material began to be definitely related to child experience, and it has become increasingly beautiful and interesting since then. About 1915, the editors and compilers of school music books began to include folk material from many countries.

Although a few courses still made use of formal exercises as the means of approach to tonal and rhythmic problems, the "observation" or "pattern" song was the more usual medium of teaching music reading from about 1915. With the various music courses were published Teachers Manuals which contained definite methods of presentation.

In the present decade there is a tendency to do away with definite techniques and songs which are written for particular courses with specific problems in mind. While there are still some series which use the "observation" song as a means of developing a method, other series, assuming that the child should be associated with only the finest music, use folk material with many art songs. Formal drill has more nearly taken its place as a means of gaining pleasant musical experience rather than as an end in itself. There is a trend toward the attitude that the whole music program is best developed by adapting it to the situation present in the individual classroom rather than through a specific manner of teaching.

(b) Junior High School Music

There was one outstanding innovation in the field of general education which definitely hastened the country-wide growth of school music, particularly instrumental music. This was the reorganization of secondary education in the second decade of the present century, resulting in the junior high school movement and in the formulation of a philosophy of adolescent educational development.

This reorganization of the American school system tried to

make possible a gradual transition from the elementary to the secondary period of school, and thus bridge the abrupt break between the eighth grade and the high school. The change from the 8-4 plan to the 6-3-3 plan provided a greater variety of subjects, with some opportunity to select the work which suits the individual needs and interests.

This newer plan also provided many opportunities for the adolescent to express himself emotionally under guidance. Many avenues are open to him - the drama, the shop, and various clubs. None of these excel music as an opportunity for emotional outlet. The recognition of these facts, combined with the possibility of providing such opportunities in the new junior high school unit, has brought about marked changes in the music curriculum, and has resulted in the recognition of music as one of the most important factors in the general program of the junior high school. Instead of the plan followed in the old seventh and eighth grades - a short daily period spent exclusively in the sight singing of part-songs, there are now found general music periods of from three quarters of an hour to an hour in length. The time is spent in singing genuinely artistic material, augmented by listening lessons, and various other interesting musical activities. This course in general music is usually required. It is supplemented by bands, orchestras, glee clubs, class lessons in instruments, and even theory classes in the ninth grade, with possible credit for private study.

The flexibility of such a program allows the pupil to explore

and to orientate himself. It also assists the teacher to more wisely plan the subsequent musical activities of the individual.

In the old 8-4 plan, seventh and eighth grade music consisted exclusively of singing. The grade teacher who conducted the lessons was rarely, if ever, trained especially in music, for until about 1920, music was usually not included in the two-year normal course. Being unprepared, the teacher naturally stayed close to the mechanical side of sight-reading and various kinds of theory drills. Such things as listening lessons, art songs, creative music, and instrumental music had no part in such a type of school. This does not mean that there were no excellent music groups. On the contrary, there were many experienced teachers who developed in their pupils the ability to sing part songs with syllables very skillfully, and who were well versed in key signatures, the major and minor scales, and other theoretical points. All too often, however, there was neither inspiration or enthusiasm, but intense devotion to a "method" contained in a particular set of music books.

With the organization of the junior high school, chaos prevailed for a while, for music supervisors had not been trained in educational psychology. With the development of courses in public school music for supervisors, lasting from two to four years, they were trained in psychology and pedagogy as well as in music methods. As a result, music supervisors came to realize that the junior high school curriculum must be extended and enriched. Junior high school music evolved gradually from the old 8-4 plan to distinctly new

types of classes which are now to be found in the majority of schools.

First, there is the General Music class, which is required in the seventh and eighth grades and which is, in reality, a vestige of the old 8-4 plan. Sometimes this class is taught by the regular room teacher, but more often by a special teacher of music in a well-equipped music room in which there is an adequate supply of materials - a phonograph, a piano, one or more sets of books, and frequently a radio.

In the program of the ideal general music class there is constant variety, not only of presentation, but of materials as well. Periods of hard work are followed by recreational activity; part songs alternate with unison songs; the moods of the songs vary; musical terms and differences in form and nationality are pointed out; interesting bits about composers are discussed briefly; children with talent are encouraged to sing and play before the class. Even though music is a required subject in these two grades, the groups are quite homogenous due to the prevailing plan of grouping junior high school pupils according to mental ability. Although there is no exact correlation between musical ability and general intellectual ability, there are so many factors in the study of music which call for intellectual ability, that this grouping is found to be fairly adequate for the music classes in these two grades, and is the only feasible one for most schools.

The "unit" plan of organizing and presenting music material

is a late development in junior high school.⁽¹⁾ In such a plan, the lesson plans center around a particular topic, such as "The Music of Italy" for a period of several days or weeks. There are obviously, advantages as well as disadvantages in this plan. If the units are not too long, and if the teacher is capable, concentrating on one topic results in continuity of interest which is not produced in a miscellaneous program.

In chorus, the child acquires the skills, attitudes, and tastes which not only create an enthusiasm for the elective subjects in the curriculum, but develops the knowledge which is the foundation of these classes. It is through the chorus classes that pupils explore and are orientated into the various organizations for which they have a particular talent or liking.

In the supplementary elective activities - glee clubs, special mixed choruses, organized appreciation work, band, orchestra, and instrumental ensembles and classes, almost all children may find a place. The attraction of special organizations for the adolescent is much greater than for the elementary pupil. Music plays a role of inestimable value in connection with the sense of social relationship which develops at this period.

Music in the junior high school is still a natural group activity as it was in the elementary grades, for individual specialization does not begin here. This is the time and the place for exploring the musical possibilities of children, and for satisfying

(1) Cf. Pitts, Music Integration

the immediate emotional and social needs which are present in all children at this age.

During these years, both the speaking and singing voice of the adolescent change and mature rapidly. The voice of the girl grows richer, but otherwise the change is not noticeable, for the voice usually continues in the contralto or soprano quality which it had in the sixth grade. The boy's voice, however, usually changes completely from a child to an adult voice either at this time or early in senior high school. This depends upon the size and maturation of the boy. The following quotation from a text book published in 1830 is an interesting comment on the attitude of educators of the time towards the boy voice:

The anatomical alteration which affects the change of the vocal tone, consists in an enlargement of the larynx, which, in males, goes to such an extent as to give this mechanism prominence in the throat - the so-called Adam's apple In some instances, the voice is entirely lost at this period, and does not return for some weeks. There frequently, also, sets in a remarkable hoarseness, and young men often lose all control of their voices; the voice involuntarily breaking, as the expression is. This is a critical period for the voice, and great care should be taken. Many voices are irretrievably lost during this time..... while others.....through indiscretions of various kinds, become poor in quality and worthless. (1)

Smith continues by saying that voices which are changing should be excused from participation in vocal practice.

There are, at present, two theories regarding the use of the

(1) Smith, W. L. The Practical Music Reader. Quoted from Bassini's Art of Singing.

boy voice during the adolescent period. The first, the English view, is that the boy should sing as long as possible in his treble voice, after which should come a period of rest, during which time the boy will not sing for a period of six months or even a year. This allows the voice to become settled and mature. The second view is that held by most American music supervisors and teachers. It maintains that since the singing voice parallels the speaking voice, the boy should be kept singing during the entire period of change. He does not continue using the treble voice as long as possible, but is permitted to sing gradually lower and lower parts, passing from soprano through alto and alto-tenor to real tenor, baritone, or bass. The modern procedure of encouraging the boy to sing a lower part as his lower tones develop, avoids the "break" with its period of "silence". It has been found that carefully guided use of the voice results in no harm. Furthermore, this procedure has the advantage of keeping the boy singing throughout his school life, and allows well-balanced part-singing in the junior high school, which is of great value both to the boy and to the class.

The question of materials in junior high school is one of great importance. It is particularly related to the boy problem, where proper material is imperative if enthusiasm, respect, and love for music is to be gained. Music is related directly to the boy's interest by using material concerned with topics that are virile, meaningful, and forceful. Boys react with great enthusiasm to songs



of adventure, fellowship, cowboy and work songs, and patriotic songs. Too frequently, music for boys has been concerned with the lifeless, reminiscent things of life. Such music often causes an intense dislike for music.

In order to meet the efforts of supervisors to supply appropriate material for every age, editors and publishers have given a great deal of attention to this problem in recent years.

A great deal of unison material is employed, although the problem of range interferes somewhat in groups containing both changed and unchanged voices. Unless boys are properly equipped for harmonic work, singing of music in parts will be a great problem and an added source of dislike. If, however, the ability to read music is such that several parts may be sung with a minimum amount of labor, boys experience the keenest pride and enjoyment in part-singing. Boys are retarded somewhat by the introduction of a lower part. Not only must they read a new clef, but musically this added part is often more uninteresting.

The average junior high school is equipped with a large supply of music materials adapted to many and varied combinations - unchanged, changing, and changed voices. There are now a number of excellent music books available for junior high school classes.

There is an abundance of good unison songs, and two and three-part arrangements for girls. Music written for even senior high school girls will not do for the younger girls because of the limited range of the voices. There is also a great deal of two, three and four-part

music available for boys if reading ability and voice range permit its use. The four-part arrangement for mixed voices, usable for all singers, naturally has the most abundant material. There is a limited opportunity in some schools for the soprano-alto-bass arrangement, although this is seldom necessary.

(c) Senior High School Music

Although a paper dealing with high school music was read in the department of music education at the National Educational Association of 1897, it was not until 1902 that it was given a definite place on the program of that conference. At that time a request was made of the Department of Superintendence that a paper on "The Needs of Music in the High School" be read at its next meeting. At the session in 1902 Francis E. Clark, in summing up the objectives of high school music, said:

If music is to be an integral part of a high school music course,.....why....should it not have an accredited place in the scale?.....Why should the pupils be asked to give their time to music....without credit?.....The amount and kind of reading and theoretical work must depend upon what has been accomplished in the grades below. (1)

After summarizing the work which should be covered in the grades, the speaker continued:

With such a foundation, highschool music may be made to cover exactly the same ground as the course in English.....music in the high school ought to consist of a thoro and comprehensive study of the

(1) N.E.A. Addresses and Proceedings, 1902, p. 626.

best composers from Handel down to.....the twentieth century.....How much of this great mass of material can we study.....With little or no classification, with small, struggling classes,.....with poor hours, or with an indefinite program, little can be expected.

On the contrary, if we can have the grades by themselves, in separate divisions, some progressive plan is made possible, and a course of study may be followed that leads to something. (1)

There is little comparison between the music program prior to 1900 and the curriculum of the modern music department. Long before music was considered as a definite and systematic course in the secondary school, some kind of vocal group flourished in high school. Often the occasion for the formation of such a group arose because of a program where "special music" was desired. The best singers of the school were merely gathered together under the leadership of some member of the faculty who played the piano, or who liked music. Needless to say little if any, consideration was given to the voice problems peculiar to young people of high school age. Voices were neither carefully tested nor classified. The pupils were usually asked to sing as loudly as possible.

A perusal of the files of the addresses and proceedings of the National Educational Association, discloses an increasingly serious and essential role played by music in the curriculum of the secondary school, in the first decade of the twentieth century.

Vocal music, by far the most important phase of secondary music, was greatly stimulated by the attempt, in 1903, to organize

(1) N.E.A. Journal and Proceedings, 1902, p. 631.

high school music as a major study on a regular credit basis. A committee of music supervisors cooperating with the New England Education League formulated a course which was elective, and which provided for four hours of music each week of the four high school years, or a total of 576 hours.⁽¹⁾

Chelsea, Massachusetts, was the first school to adopt this course in its entirety, together with provisions for credit. The plan was introduced by McConathy in 1906.⁽²⁾

For many years, vocal music was not required in high school, and in the large majority of schools, most pupils dropped music upon entering the secondary unit. For a number of years, too, the question as to whether chorus should be optional or compulsory was an important one at music conferences. In the majority of cases, there were two choruses: the elective chorus, the "showmanship" group of the music department organized with the definite objective of public performances, and the required chorus which was considered to be a preparatory group from which to choose voices for the select chorus.

Vocal music now began to expand beyond the customary mixed chorus to include boys' and girls' glee clubs. Such groups appeared for the first time on the music program of the National Educational Association, in 1908. Previous to this, the only school music groups

(1) N.E.A. Addresses and Proceedings, 1904, p. 702.

(2) N.E.A. Addresses and Proceedings, 1908, p. 844.

appearing on these programs were small choruses of elementary children used for demonstration purposes.

The simple high school program of a generation or more ago has developed greatly in the past twenty years. It is no longer restricted to assembly singing once a week by all the students, a chorus, and perhaps a glee club or an orchestra which met after school hours on a non-credit basis. The decade beginning with 1920 witnessed a remarkable expansion of musical activities in high school. The perfection of mechanical instruments greatly influenced music appreciation, which in turn stimulated interest in both vocal and instrumental music. The importance given to music during the World War undoubtedly accelerated the growth of school music. The greater recognition of the educational function of music also accounted for a wider inclusion of the subject in the secondary school curriculum.

Perhaps the most significant phase on the widening horizon of public school music in the twentieth century has been that of instrumental music. It was only natural that the intense interest in instrumental music should emphasize that aspect to the detriment of the choral phase. During the very decade which witnessed an unprecedented spread of school music throughout the nation, there was a tendency to neglect vocal music. This trend was anticipated as early as 1917, when a member of the music education department of the National Educational Association inquired concerning the advisability of substituting orchestra for singing. The ensuing discussion ended with a unanimous vote that, while every legitimate

effort should be made to realize the possibilities of instrumental music, it must never be at the expense of vocal music.

During the decade that followed this, many grave fears were expressed that instrumental music might supplant vocal music. Although the swing was quite definitely toward the former, far-seeing supervisors realized that vocal music is and will continue to be the foundation of public school music. In the past decade or less, the new a cappella choir movement has again brought vocal activity to the foreground.

In so far as it is reasonable and practicable, senior high school music is offered to everyone. For the less musical pupils there are chorus and appreciation classes with possibly the privilege of belonging to glee club, band, or orchestra. For the musically inclined, and the talented pupils there are more highly specialized groups - glee club, band, orchestra, choir, special classes and ensembles. In large schools, classes in theory, ear-training, and music history are also offered.

In many schools, pupils who are deficient in technical training, and who desire to enter music are placed in a general music class, which aims to explore the main phases of music in order to acquaint the pupil with a certain amount of music before he enters the more specialized courses. This class includes practice in daily sight-reading and technical points, and familiarity with a number of standard compositions. It is offered especially to those pupils who enter high school without having had music training in the elementary grades or junior high school.

Until 1920, discussions of choral work in high school, centered mainly around the High School Chorus, its organization, and whether it should be elective or required. In some schools, the large chorus is still the organization to which the most attention is given. Such is the case in Minneapolis, where the size of the choruses vary from one hundred to three hundred, with a combined chorus of from fifteen hundred to three thousand.⁽¹⁾ The chorus specializes in accompanied works of varying degrees of difficulty.

There is also a group of talented pupils who should have the opportunity of special training. This condition is met by the organization of glee clubs. To these classes are admitted only those pupils who have the required musical ability, and whose voices sound well together. This is determined on a democratic basis by "try-outs".

Since great care is taken to balance parts, particularly as to power, the size of the glee club usually depends upon the available number of high voices among the boys, and low parts among the girls.

Voice mutation, which is met with in the junior high school, is also a disturbing influence in the senior high school. Because the general condition of the boy voice during this time is such that a sustained music effort in singing is sometimes unwise, the boys' glee club is the most difficult problem of high school choral music. The lack of first tenor voices often demands resorting to alto-tenors.

(1) Giddings, Baker, High School Music Teaching, p. 27

This is seldom satisfactory since these voices may change at any time and leave the group unbalanced.

It was not until recent years that the glee club has ranked as a regular class, receiving credit, and rehearsing during school hours.

At the Music Supervisor's National Conference in 1920, there appeared for the first time an unaccompanied chorus called the "a cappella choir". This type of organization, almost entirely neglected in this country until then, did not become general, except in a few large schools, until about 1928.

The spread of the movement of unaccompanied singing, with its emphasis upon improved intonation, and only the best of materials by the best of composers, had more influence than any other single factor in raising the standard of choral technique, and restoring interest in vocal music.

The voices of the a cappella choir are, with few exceptions, chosen by the director, thus insuring a comparatively high degree of tone quality and performance. The average high school choir has a membership of about fifty voices of which about one-third are male voices. In the average school, the choir meets for rehearsal three days a week, usually in regular school hours. The tendency at present is for the choir to meet five hours per week, and to receive the same amount of credit as do regular academic subjects.

In the majority of choirs, as well as glee clubs, student organization and government is the rule.

Sacred composition is the type of music most widely used, but many secular numbers are also included. The music most favored by directors are the better known writings of Palestrina, di Lasso, and their English contemporaries of the sixteenth century, the German literature of the seventeenth and eighteenth centuries (particularly the works of Bach), compositions from the Russian school of the nineteenth century, and modern compositions and arrangements by American composers.

Most directors plan to master a limited number of songs thoroughly, but a few prefer to cover many songs, in order to give the student a broad and comprehensive background of choral music.

Although violin classes began in 1911 in Boston and the movement soon included all band and orchestra instruments, it was not until 1920 that vocal class work became general. The original purpose of group voice instruction was to guide and interest high school pupils until their voices were sufficiently developed to permit private lessons, and to further afford an opportunity to test whether ability and talent warranted the expense of vocal study.

The first problem was to develop a method or course of study which would be shorn of the multiplicity of details and vagueness of

style found in available books on voice culture. Next, there had to be set up a few simple and fundamental principles which high school pupils could grasp and apply. Briefly, three laws cover the technique which was, and is still the basis of vocal class instruction:

1. Control of breath
2. Freedom of vocal instrument
3. Tone placement

In addition, a few vital points in song interpretation, stage presence, refined and distinct articulation, and a limited repertoire of songs to be memorized constituted the course of study.

The voice class is usually confined to students of the junior and senior classes.

The music material used in schools prior to 1900 was indeed meagre and restricted compared to that which has been available for the past two decades. There has been a steadily marked improvement in the musical content and pedagogic value of music text books. Today America stands first in respect of materials which are suitable for every age and every kind of vocal and instrumental combination.

The improvement has been particularly noticeable in the materials used by high school vocal groups since 1920. The qualification that the credit obtained be commensurate with the material studied, and the results obtained, has had its influence in ruling out a great deal of trivial material used in the past. The state music contest (1)

(1) Cf. p. 61 below

which has been in vogue for almost two decades, and which has been judged by musicians of high standards, has done much to raise the standard of materials to a dignified and musicianly level. This improvement has been particularly marked in the boys' glee club, where suitable material is very necessary because of the limited range of the adolescent boy's voice.

From a perusal of the programs and articles in the journal of the Music Supervisor's National Conference it appears that early high school choral groups used material consisting mainly of folk song arrangements, and literature by foreign masters, including standard choruses from oratorios and operas. Such music was used almost to the exclusion of American writers, who had, in reality, contributed little to the field of choral writing.

Due to the reaction against German music during the World War, particular attention was directed to the works of American composers. After 1918 and 1919, are to be found a number of fine choruses and cantatas by Americans being widely used. Today the best American writers are well represented by choral work, much of which has been written expressly for school music books.

Choral literature for both junior and senior high school is now to be found in abundance. A generation ago, it was thought necessary to write down to high school students - to give them simplified and abridged editions of the classical and semi-classical masterpieces. Today many high school choruses give these works as written by the masters.

Although the largest group of material is found for the mixed group, and the girls' glee club, there is a great amount for the boys' glee club, if the teacher will but use proper care in selection.

VII. RECENT PRACTICES AND TENDENCIES

* * * * *

Many new or re-emphasized practices in music education are having a strong influence in the enrichment of the music program.

A new element entered school music in 1911, with the perfection of the science of reproducing sound by means of the talking machine and the automatic player piano. With the possibility of taking the music of the great masters into the schoolroom on these recordings, came a new phase of school music termed "music appreciation". At first the work was stereotyped and superficial, but with the improvement of the reproducing instruments, techniques in "appreciation" lessons also developed, until it has become one of the most vital subjects in music education. With the advent of the radio, another effective factor in music education became available. Although still somewhat in the experimental stage, there is no doubt that radio is destined to play an increasingly large part in education. It is of great usefulness in a supplementary capacity if all listening is based upon carefully integrated preparation. The newer tendency in the field of radio, as correlated with education, is that pupils not only listen to the many fine programs which are specifically prepared for the classroom, but that they plan, prepare, and present projects over the radio. Supervisors of music are cognizant of the possibilities of this force, while carefully weighing each new project and accepting or rejecting it upon the basis of intelligent judgment and discrimination.

Departmental organization in the elementary school provides a type of music instruction which cannot be expected of the grade teacher who is seldom adequately prepared in music, and who already has several subjects assigned to her. Another advantage of this plan is that a special room, well-equipped for music, is assigned to full time use for music instruction. In addition, such a program as this lends itself to handling various levels of talent and caring for individual differences through different kinds of musical activities.

The test and measurement movement is intended to discover differences in capacity and to diagnose needs of the individual pupils. Educators, in providing for differentiation in talent, first cared for the normal and the subnormal child. Now the emphasis is beginning to be placed upon opportunities for the talented child.⁽¹⁾ Talented children may be adequately cared for through departmentalized instruction which provides organizations such as the orchestra, school choir, small ensembles, class lessons, and private instruction.

Summer music schools for children have assumed considerable importance in the past decade or more. Some of these schools have been carried on as experimental projects in connection with the music education department at Northwestern University; the University of Wisconsin; Teachers College, Columbia University; Western Reserve University and many others. In general, these care for talented children who desire additional and more intensive training than they

(1) Research Council Bulletin, No. 13, p. 5

receive during the school year. One of these institutions also maintains classes for children who are deficient musically.

Another type of summer school is the music camp for high school students, of which The National High School Orchestra Camp at Interlochen, Michigan is an outstanding example. Most of these camps have no official connection with either the public schools or a university.

The experiments by the Universities are significant because of their demonstration of better teaching methods. All are significant because of the suggestion they offer boards of education for a longer school year, and for the probable effect of the freer methods of the summer school with its emphasis upon social values, on the procedure of the regular school year.

The integrated program of studies has been greatly emphasized in the last few years. It is a part of the new educational philosophy which tries to develop in children the ability to discover new lines of endeavor, to plan, create, evaluate, and execute. In such a program

We have pupils and teachers planning together group and individual projects and undertakings in which the information sought and the processes involved are necessary steps toward pupil conceived goals. In such an educational procedure, subject matter boundaries are crossed and recrossed when the occasion requires.....(1)

(1) M.E.N.C. Yearbook, 1938, p. 359

1. The first part of the document is a list of names and addresses of the members of the committee. The names are listed in alphabetical order, and the addresses are listed below each name. The list includes the names of the members of the committee, the names of the members of the sub-committee, and the names of the members of the advisory committee. The addresses are listed in the same order as the names. The list is as follows:

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Mr. A. B. C.	123 Main St., New York, N. Y.
Mr. D. E. F.	456 Main St., New York, N. Y.
Mr. G. H. I.	789 Main St., New York, N. Y.
Mr. J. K. L.	101 Main St., New York, N. Y.
Mr. M. N. O.	202 Main St., New York, N. Y.
Mr. P. Q. R.	303 Main St., New York, N. Y.
Mr. S. T. U.	404 Main St., New York, N. Y.
Mr. V. W. X.	505 Main St., New York, N. Y.
Mr. Y. Z. A.	606 Main St., New York, N. Y.
Mr. B. C. D.	707 Main St., New York, N. Y.
Mr. E. F. G.	808 Main St., New York, N. Y.
Mr. H. I. J.	909 Main St., New York, N. Y.
Mr. K. L. M.	1010 Main St., New York, N. Y.
Mr. N. O. P.	1111 Main St., New York, N. Y.
Mr. Q. R. S.	1212 Main St., New York, N. Y.
Mr. T. U. V.	1313 Main St., New York, N. Y.
Mr. W. X. Y.	1414 Main St., New York, N. Y.
Mr. Z. A. B.	1515 Main St., New York, N. Y.
Mr. C. D. E.	1616 Main St., New York, N. Y.
Mr. F. G. H.	1717 Main St., New York, N. Y.
Mr. I. J. K.	1818 Main St., New York, N. Y.
Mr. L. M. N.	1919 Main St., New York, N. Y.
Mr. O. P. Q.	2020 Main St., New York, N. Y.
Mr. R. S. T.	2121 Main St., New York, N. Y.
Mr. U. V. W.	2222 Main St., New York, N. Y.
Mr. X. Y. Z.	2323 Main St., New York, N. Y.
Mr. A. B. C.	2424 Main St., New York, N. Y.
Mr. D. E. F.	2525 Main St., New York, N. Y.
Mr. G. H. I.	2626 Main St., New York, N. Y.
Mr. J. K. L.	2727 Main St., New York, N. Y.
Mr. M. N. O.	2828 Main St., New York, N. Y.
Mr. P. Q. R.	2929 Main St., New York, N. Y.
Mr. S. T. U.	3030 Main St., New York, N. Y.
Mr. V. W. X.	3131 Main St., New York, N. Y.
Mr. Y. Z. A.	3232 Main St., New York, N. Y.
Mr. B. C. D.	3333 Main St., New York, N. Y.
Mr. E. F. G.	3434 Main St., New York, N. Y.
Mr. H. I. J.	3535 Main St., New York, N. Y.
Mr. K. L. M.	3636 Main St., New York, N. Y.
Mr. N. O. P.	3737 Main St., New York, N. Y.
Mr. Q. R. S.	3838 Main St., New York, N. Y.
Mr. T. U. V.	3939 Main St., New York, N. Y.
Mr. W. X. Y.	4040 Main St., New York, N. Y.
Mr. Z. A. B.	4141 Main St., New York, N. Y.
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Mr. F. G. H.	6969 Main St., New York, N. Y.
Mr. I. J. K.	7070 Main St., New York, N. Y.
Mr. L. M. N.	7171 Main St., New York, N. Y.
Mr. O. P. Q.	7272 Main St., New York, N. Y.
Mr. R. S. T.	7373 Main St., New York, N. Y.
Mr. U. V. W.	7474 Main St., New York, N. Y.
Mr. X. Y. Z.	7575 Main St., New York, N. Y.
Mr. A. B. C.	7676 Main St., New York, N. Y.
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Mr. G. H. I.	7878 Main St., New York, N. Y.
Mr. J. K. L.	7979 Main St., New York, N. Y.
Mr. M. N. O.	8080 Main St., New York, N. Y.
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Mr. S. T. U.	8282 Main St., New York, N. Y.
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Mr. B. C. D.	8585 Main St., New York, N. Y.
Mr. E. F. G.	8686 Main St., New York, N. Y.
Mr. H. I. J.	8787 Main St., New York, N. Y.
Mr. K. L. M.	8888 Main St., New York, N. Y.
Mr. N. O. P.	8989 Main St., New York, N. Y.
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Perhaps no other subject in the curriculum offers more opportunity for integration than does music. In the integrated program, music is of two types:

(a) Music integrated with other social studies.

(b) Integration of the music program within itself.

In the selection of integration projects of the first type, care is taken not to use music merely as an accessory to the other subjects. Music which can actually be experienced by means of participation either by creation or by reproducing is most valuable. Maximum pupil participation, which is one goal in music education, can best be accomplished through socialized projects because here integration can most easily be made.

There are many themes which do not lend themselves to musical treatment at all. On the other hand, there are many activities which are incomplete unless an opportunity is provided to experience music relating to those activities.

Music makes a valuable contribution to units of study dealing with historical epochs and the culture of nations.

The success of the inclusion of music as a part of the integrated program depends largely upon the appropriateness of the musical treatment, the authenticity of the music material used, and the validity of the musical experiences provided. (1)

(1) M.E.N.C. Yearbook, 1938, p. 350

Creative music follows two lines of development; original composition, and the construction and use of instruments. The chief value of creative music lies in the satisfaction experienced through self-expression. From the standpoint of education it is also valuable because of the large amount of incidental learning which takes place during the creative process. Some of the marginal learning which takes place in original composition includes increased power in theory, sight reading, ear training and appreciation.

Compositions are created both by individual and group effort. Sometimes the stimulus is provided by a lyric which may or may not be original with the pupils. Again the melody may be created for its own sake. The result will be simple, well-balanced tunes. Often the combined efforts of the children result in a program or an operetta.

The phase of the construction of instruments has received its most definite formulation at Teachers College, Columbia University under the direction of Mrs. Satis Coleman. The instruments range from glasses containing varying amounts of water so that they can be tuned, to rattles and drums, xylophones made from graduated lengths of metal or wood struck by hammers, to flutes and stringed instruments. This phase of creative music includes also the playing of music created by the children for the instruments constructed. The danger in such activity lies in the fact that too much time and effort will be given to the manual side so that the actual playing of the instruments is delayed. At present, this work is confined to the youngest pupils such as the kindergarten and first grade.

Although educators have long recognized the value of rhythmic development, it was the private school and studio rather than the public which first introduced this phase of education.

Through observation of the results obtained by the teaching of Jaques - Dalcroze, music educators have been led in the past few years, to emphasize some type of bodily expression or physical response as a fundamental factor of musical development. Consequently, some form of rhythmic training is gradually being introduced into the music curriculum.

Dalcroze Eurhythmics is the most complete and elaborate plan for training in rhythm that has ever been evolved. In its entirety, it is actually more than a system of teaching rhythm. It is a system of education, which has as its objective the achievement of balance in the whole individual.

The Dalcroze Eurhythmics is based in general upon two principles:

- (a) Every normal person has the possibility of becoming rhythmic.
- (b) This potential rhythmic ability must be developed through large, free, organized muscular movements.

The stimulus for these movements is the music heard.

It is impossible to attempt to introduce the Dalcroze method in its entirety until both the supervisor and teacher have had the necessary training. However, a modified form of Eurhythmics or some type of bodily expression is being presented in many schools.

The contest movement has exerted a great influence not only upon the standard of material used by high school music groups, but it has been responsible for a marked improvement in the quality of performance.

The earliest school music contests in this country were part of an inter-school competition which included athletics, elocution, and music. Before 1930, however, music contests had become an independent activity.

The spirit and aim of contests is shown in the following quotation from Kansas Contest literature:

Not to win a prize or to defeat an
opponent, but to pace each other on the
road to excellence.

Quite early in the contest movement, educators began to recognize that the intensely competitive factor lessened the educational value of the events. Accordingly, in most states the original contest program has been abandoned in favor of the Competition-Festival. In this, the element of winning has been placed in the background, and it is conducted as a means of comparison of performance rather than as a competitive meet. These events, properly handled, comprise a valuable educational enterprise.

A massed performance of the various groups at the close of the festival is given a prominent place in such programs.

IX. SUMMARY

* * *

Just as the general conception of education changed and developed in the past century, so in the field of music the parallel development has brought many changes and notable practices.

Not only was the development paralleled in an abstract manner, but in the specific theories and practices of methodology in teaching. Beginning with the early singing school, which many times closely emulated the spelling bee, music pedagogy carried out the application of the Pestalozzian principles, as set forth by William Woodbridge and Lowell Mason. These principles were largely misunderstood or forgotten by their immediate followers, but many have since been recovered.

With Luther Whiting Mason's philosophy of the song as the basis of music reading, there was a separation from the traditional methods of the singing school.

This method, which was international in its influence for over a decade, later came to be regarded with distrust as music teachers turned their entire attention to the problem of the mastery of sight reading.

Following this period in which music had become firmly established as a regular school subject, there developed the song method of reading, which closely coincided with that advocated by Luther Whiting Mason over thirty years before - the principles of which were employed in the courses of music published in the first third of the present century.

Out of the general child-study movement of the early twentieth century, came an enrichment of music literature for children which has continued to the present time.

Throughout the years, school music has tended more and more toward values which are truly musical. The emphasis has moved from technique and method to consideration of the child in terms of satisfying and fruitful musical activities.

The central activity is the singing of songs, learned either by rote or as the result of music-reading skill. The child's other music learning activities are definitely related to his songs, for it is through the correlation of singing, and such experiences as music appreciation and creative expression, that music becomes a unified experience for the child. The present point-of-view is that skills may be best acquired through the appreciative and creative approaches. On the whole, however, music teachers have been inclined to continue with the more traditional methods.

With the exception of a few leaders, music educators have not applied scientific research to the specific techniques of teaching music. Up to the present time, all changes in methods and presentation of materials of public school music have grown out of "trial and error". The objectives, procedures, and materials of music educators have been largely determined by the opinion of groups of more or less well trained teachers. The truth or falsity of the problems of school music has never been established by scientific research.

Within the last decade, however, there have been numerous attempts to evaluate the educational results of music instruction. There has also been a definite tendency toward a scientific laboratory approach to music education in the direction of tests and measurements, measures of musical talent, piano touch, violin vibrato, tone placement, etc..

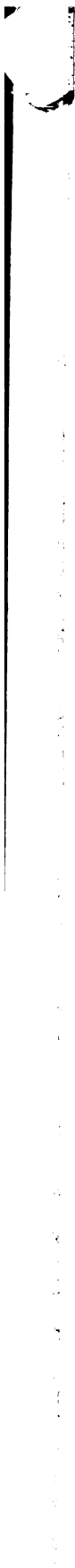
The field of music education greatly needs the impetus and enlightenment of the scientific, but in so doing, the danger of making an experimental laboratory of the regular class room must be avoided.

Such absolute scientific approaches as those advanced by men such as Dr. Carl Seashore of the University of Iowa, and Dr. William Larson of the Eastman School of Music, serve as examples of what is being done in abstract scientific study. With scientific tests, such as accuracy of pitch and consonance, the teacher has a clue which no degree of psychological understanding can furnish.

Others, such as Max Schoen of the Carnegie Institute of Technology, and James Mursell of Columbia University, are less absolute in their approach, but represent a distinct advance over the older type of class room experimentation.

The purely scientific attitude is not to be confused with psychological understanding of the pupil and the kind and amount of material to be administered at various levels of learning. The scientific approach collects factual knowledge of minute details of techniques and learning processes which teachers may then proceed to organize into efficient methods of instruction.

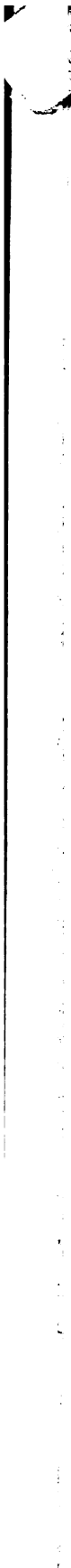
Music education is, at the present time, in the midst of an era of merging the knowledge of existing and successful procedures through conferences and clinics. This is extremely valuable and has been the most important factor thus far in raising the standards of musical instruction. The entrance of the scientific study into this field should bring far reaching innovations which may well revolutionize music instruction in the schools of the next decade.



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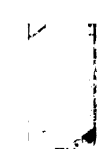


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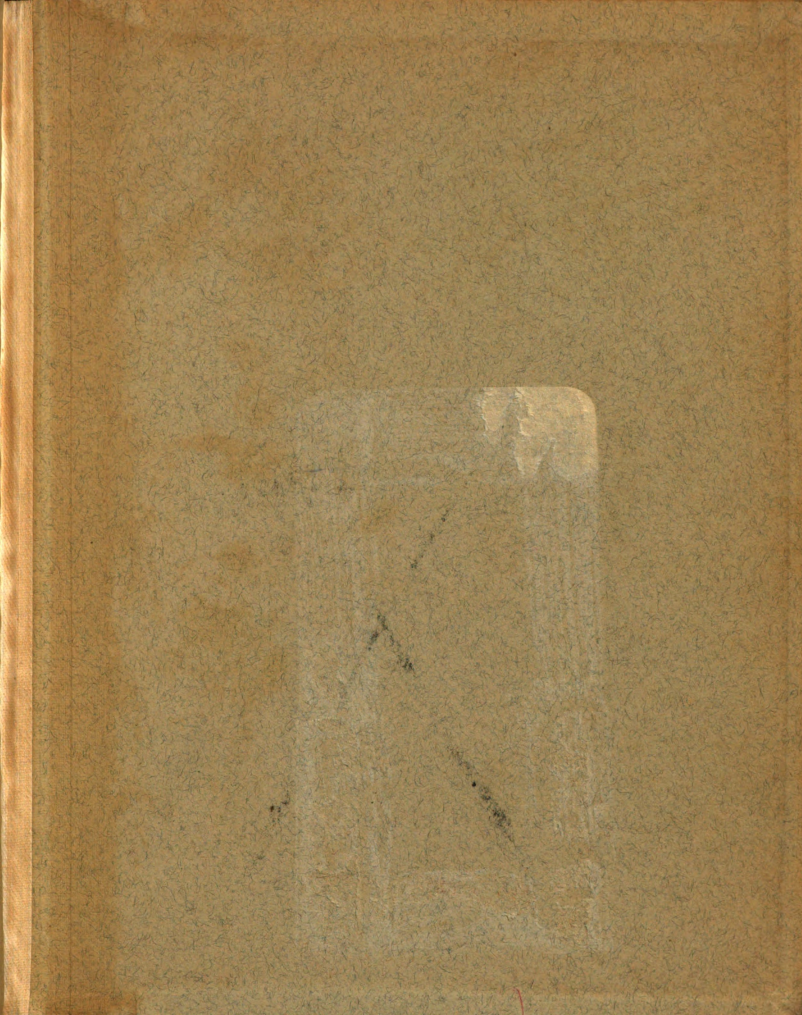
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