THE INCIDENCE OF TWENTIETH-CENTURY COMPOSITIONAL TECHNIQUES IN SELECTED PUBLIC SCHOOL ELEMENTARY VOCAL MUSIC TEXTBOOKS, 1920-1970

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NIKKI LANDRE

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ABSTRACT

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The purpose of this study was to determine the degree of emphasis placed on twentieth-century music in ten selected elementary vocal textbooks that were used or published in the United States between 1920 and 1970. Each series has been examined in two ways. First, suggested recorded material for each level (grades two through six) in each series was analyzed to determine the types of music used (e.g., folk song, classical, etc.) and to locate any works in a modern style. Second, song literature was surveyed to ascertain the number of works by twentieth-century composers. Third, ten songs from each level of each series were randomly chosen for detailed analysis relative to form, melody, harmony, rhythm and meter, and timbre. All other literature relative to activity experience (e.g., composition, games, and dances) was omitted unless specifically related to modern music. Other educational considerations (e.g., method and philosophy) were also omitted, except as introductory information.

Results of the analyses were summarized to ascertain the following: 1) what twentieth-century idioms occurred in the textbooks, 2) whether these modern idioms occurred in the song literature or as part of the music appreciation program, and 3) what series provides the most emphasis on modern music. The study revealed that most songs in all grades of all books examined contain few modern compositional practices; rather, they are very conservative and folk-like.

Three series were found that contain songs in a contemporary style: New Music Horizons, Together We Sing, and Discovering Music. The first includes pieces by Hindemith, Milhaud, Honegger, and Cyril Scott, the second, a work by Benjamin Britten, and the third, songs by Poulenc and Dello Joio. Modern compositional practices in these works include: quartal, modal, and whole-tone harmony, pandiatonicism, bimodality, and polytonality. These songs are the exception, as most pieces are very simple and folk-like.

In contrast, music appreciation programs showed a steady increase in the number of twentieth-century works. The earliest series (The Progressive Music Series, Foresman's Books of Songs, The Music Hour, and A Singing School) contain only works of Classical and Romantic composers. Series of the mid-century (The American Singer, Our Singing World, and New Music Horizons) exhibit a preponderance of Baroque, Classical, and Romantic music; the few twentieth-century works include conservative pieces by Debussy, Copland,

Respighi, and Sibelius. Together We Sing contains works by Impressionist composers, Gershwin, and Siegmeister. The greatest variety of modern works is found in the two most recent series (Discovering Music and Making Music Your Own). These books contain examples of Impressionism, nationalism, avant garde, serialism, jazz, and electronic music.

This study found that while music appreciation programs revealed a steady increase in contemporary compositions, the song literature remained very traditional. The series that contains the greatest number of modern songs is New Music Horizons, while Making Music Your Own includes the widest variety of twentieth-century listening selections. Only one activity was found that relates to modern music; editors of Making Music Your Own suggest that students write a serial composition.

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CHAPTER I

INTRODUCTION

Although music had been a part of American education for many years, since 1920, its development has been swift. Throughout the period from 1920 to 1950, certain nonmusical influences appeared that had an impact on music in education: factors of a philosophical, historical-sociological and methodological nature. Since 1960, musicians and music scholars have exerted an influence on music education by becoming involved in its development.

Among the forces that have shaped general education, philosophies have been influential in the determination of what to teach. For example, pragmatism implies an emphasis on the priority of actual experience over fixed principles and it infers that man's interpretation of reality is justified by utilitarian considerations. John Dewey, founder of the Instrumentalist school of pragmatism, believed that school life should be closely related to the home life of the student.[1] He maintained that education was not preparation for life, but life itself. Thus, pragmatism, considers the school a social environment in which

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[1]Edward J. Power, Main Currents in the History of Education (New York: McGraw-Hill Book Company, 1962), p. 603.

learning is life-oriented. Applied to music, this means that music activities, such as singing and listening, relate to the daily experiences of the student. Teaching music is not as important as teaching the child. Preferred song literature consists of music that is familiar to the learner, because presentation of new music concepts is facilitated when music is known; such literature may include contemporary compositions. Additionally, experimental music that is student-produced is acceptable as a means of maintaining interest.[2]

In contrast to pragmatism is realism, a philosophy which implies that only great music should be included in the curriculum. Realists feel that only music which has withstood the test of time and has been considered great by experts is acceptable for school use.[3] Criteria of great music include: (1) it is expressive of the composer's concept of life's stress and release; (2) it exhibits expert craftsmanship in construction; and (3) it is subtle in its expressiveness, yet abstract in feeling.[4] In addition,

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[2]Foster McMurray, "Pragmatism in Music Education," Basic Concepts in Music Education, Nelson B. Henry (Ed.), (Chicago: Chicago Press, 1958), p. 52.

[3]Harry S. Broudy, "A Realistic Philosophy of Music Education," Basic Concepts in Music Education, Nelson B. Henry (Ed.), (Chicago: Chicago Press, 1958), p. 82.

[4]Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill, Inc., 1959), p. 90.

great music should contain few extramusical or programmatic elements. Realists stress that the student be given a set of values concerning musical greatness. Consequently, many recent contemporary compositions would not be suitable in music education; they have not been given an opportunity to withstand the test of time, and experts cannot predict which will be considered great in the future.

In addition to philosophical influences, methods were also important in the determination of music to be used in school textbooks. Early in the century, music reading was an important outcome of music education.[5] Consequently, literature in song books was chosen to facilitate this end. According to the editors of the Universal School Music Series, "constant individual practice in sight-singing is the surest way of assuring an attitude of independence in music reading."[6] This series also reflects the views of progressive educational thought. Like John Dewey, the editors supported the notion that the development of the individual should be society-oriented. Gehrkens agreed with this position by advocating group singing to promote group feeling.[7] To him, the most important goal of music

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[5]Thaddeus P. Giddings, Grade School Music Teaching (New York: Casper Publishing Co., 1919), p. 51.

[6]Walter Damrosch, et al., Teacher's Manual, Universal School Music Series (New York: Hinds, Hayden and Eldredge, Inc., 1923), p. 8.

[7]Karl Gerhkens, An Introduction to School Music Teaching (Boston: C. C. Birchard and Co., 1919), pp. 5-7.

education was the development of a love for music, rather than a knowledge or skill. He also supported the concept of learning by doing, such as bodily movement to music to experience rhythm.

In contrast to music study early in this century, music education during the 1930s emphasized the integration of music with other subjects. This rationale for music study was encouraged by Pitts,[8] as well as the editors of The World of Music series.[9] During the latter part of the decade, emphasis was placed on child development through music. As this concept continued into the next decade, classroom teachers assumed a larger role in teaching music. Although a shortage of music teachers existed, educators felt that classroom teachers would probably be more successful teaching music than specialists, because they had a greater interest in child development. Additionally, music educators of the 1940s were interested in the presentation of folk music from the United States and other countries. This emphasis on folk music may have been a result of intense reactions to the Second World War.[10]

In contrast to previous eras, the method books of the 1950s contain a more complete approach to music

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[8]Lilla Belle Pitts, Music Integration in the Junior High School (Boston: C. C. Birchard and Co., 1935), preface.

[9]Mabelle Glenn, et al., The World of Music (Boston: Ginn and Company, 1941), preface.

[10]Marguerite V. Hood, "Our Changing School Music Programs," Music Educator's Journal (Feb.-Mar., 1962), p. 50.

learning, including appreciation, creating, singing, playing, reading, and an emphasis on music's part in understanding the people of other countries. During this decade the concern was not only for child growth through music, but also musical growth in the child.

In summary, from 1920 to 1960, methodological factors influenced music education more than musical elements. Literature was chosen to facilitate sight-singing, to promote esprit de corps, to integrate music with other subjects, and to achieve a better understanding of foreign cultures. In addition, teaching music was not always the primary goal; often, teaching the child through music was emphasized at the sacrifice of teaching the child music.

Although philosophical and methodological factors affected music education, historical-sociological elements have also been influential. The 1920s were marked by a reaction to the First World War, the growing importance of science, and the onset of the depression. Some music chosen for school use reflected an intense reaction to the war: witness an increase in the number of patriotic songs and plays. Some educators opposed the keen interest in science. For example, Earhart deplored those who emphasized scientific studies, stressing man's physical being at the sacrifice of the feeling man. He suggested that education

place emphasis on both.[11] Farnsworth agreed with this idea,[12] as did the editors of the Music Education Series.[13]

New goals in education appeared at the time of the depression, as music educators sought to pattern their work according to the principles of experimentalism, which implied a less dogmatic style with emphasis on the individual and society, rather than subject matter. According to Mursell, the music teacher was to serve the interest of society, rather than subject matter. According to Mursell, the music teacher was to serve the interest of society and the individual; as a result, music education became "both subjective and objective, both mental and social."[14] Music classes achieved these aims by having students participate in songs and dances of the United States and other countries. Mursell also maintained that music learning should include the development of musicality, upon which specific skills could later be built.[15]

Another historical-sociological factor that affected education was World War II. The patriotic fervor from the

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[11]Will Earhart, Meaning and Teaching of Music (New York: Witmark Co., 1935), p. 33.

[12]C. H. Farnsworth, Education Through Music (New York: American Book Co., 1909), p. 9.

[13]Thaddeus P. Giddings, et al., The Music Education Series (Boston: Ginn & Company, 1923), preface.

[14]James L. Mursell, Music in American Schools (New York: Silver Burdett, Co., 1943), p. 43.

[15]James L. Mursell, Education for Musical Growth (Boston: Ginn and Co., 1948), p. 219.

war guaranteed the inclusion of patriotic songs in elementary literature. After the war, educators became concerned that the curriculum had not kept pace with advances in mathematics and science. This was brought to public attention when the Russian Sputnik achieved success in 1957. Consequently, American educational practices were presented with a real challenge that culminated in a stern review of the public education system in this country.

Out of a concern to keep pace with scientific achievements came several conferences at which scholars and educators reexamined educational practices in music. The Yale Seminar (1963) found that the music curriculum was inadequate when compared to the developments in music during this century. Prior to this time, public school music literature consisted of polite music that was acceptable to the taste of society.[16] Such acceptable, innocuous music included few contemporary compositions. The Tanglewood Symposium (1967) noted this lack and indicated a need for contemporary music in the schools. According to McAllester, educators are assigned conservative roles by parents and society. He states, ". . . like it, or not, our society has assigned to the music educator a role of built-in conservatism . . . the school is generally regarded

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[16]James H. Mueller, "Music and Education: A Sociological Approach," Basic Concepts in Music Education (Chicago: Chicago Press, 1958), p. 107.

as the preserver of our great tradition of the past."[17] McAllester feels that teaching only the music of the past is harmful in that it breeds hostility toward new music. Rather, he believes that children should be exposed to contemporary music. Schuller agrees with McAllester and adds that music education can help create an intelligent audience for contemporary music.[18]

A survey of music education journals from 1900 to 1970 reveals that there are few articles that discuss contemporary music for the schools. Most topics are directed toward method, classroom management, philosophy, etc. Until recently, few works have dealt with public school music as a subject-centered discipline. Before the Tanglewood Symposium, books, articles, and theses treated music study in terms other than musical. Few works analyze the musical content of songs and other activities contained in the textbooks used to teach American children.

From a review of educational writings, one could assume that there is only minimal interest in contemporary music among music educators. But were children really held in a musical vacuum in the public schools or did their textbooks contain some modern compositional practices?

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[17]David McAllester, "The Substance of Things Hoped For," Documentary Report of the Tanglewood Symposium (Washington, D.C.: Music Educator's National Conference, 1967), p. 97.

[18]Gunther Schuller, "Directions in Contemporary Music," Documentary Report of the Tanglewood Symposium (Washington, D.C.: Music Educator's National Conference, 1967), p. 101.

This study will determine the degree of emphasis placed on contemporary music in ten selected elementary vocal textbooks used or published in the United States from approximately 1920 to 1970.[19] To determine the amount of modern music in these books, twentieth-century compositional tendencies regarding avant garde practices and the treatment of musical elements (melody, harmony, rhythm, form, and timbre) must first be examined (Chapter III). Consequently, modern compositional techniques will be isolated and summarized with the aid of experts in literature and theory, and textbooks on the subject. In addition, musicians' and music educators' attitudes toward twentieth-century music will also be examined.

The ten selected textbooks will be analyzed in two ways (Chapter IV). First, songs and suggested recorded

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[19]The ten elementary vocal textbooks include the following: (1) Theresa Armitage, Peter W. Dykema, Gladys Pitcher, Floy A. Rossman, and J. Lilian Vandevere, A Singing School (Boston: C.C. Birchard and Co., 1940-1944); (2) John W. Beattie, Josephine Wolverton, Grace V. Wilson, and Howard Hinga, The American Singer (New York: The American Book Company, 1944-1951); (3) Robert Foresman, Books of Songs (New York: American Book Co., 1925-1930); (4) Charles Leonhard, Beatrice Perham Krone, Irving Wolfe, Margaret Fullerton, Discovering Music Together (Chicago: Follett Education Corporation, 1966-1970); (5) Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge, and Mabel E. Bray, The Music Hour (New York: Silver Burdett Co., 1929-1937); (6) Osbourne McConathy, Russell V. Morgan, James L. Mursell, Marshall Bartholomew, Mabel E. Bray, W. Otto Miessner, and Edward Bailey Birge, New Music Horizons (New York: Silver Burdett Company, 1944-1949); (7) Horatio Parker, Osbourne McConathy, Edward Bailey Birge, and W. Otto Miessner, Progressive Music Series (New York: Silver Burdett Company, 1914-1920); (8) Lilla Belle Pitts, Mabelle Glenn, and Lorrain E. Watters, Our Singing World (Boston: Ginn & Co., 1949-1951); (9) Harold C. Youngberg, Making Music Your Own (Morristown, N.J.: Silver Burdett, Co., 1964-1965);

material for each level (grades two through six) in each series will be examined to determine origin (e.g., folk song, classical, etc.) and locate any works in a modern idiom. All other literature relative to activity experience (e.g., dances and games) will be omitted unless specifically related to contemporary music. Second, ten songs from each level of each series will be randomly chosen for detailed analysis relative to form, melody, harmony, rhythm, and color. Because the primary concern of this study is the musical content of textbooks, all other educational considerations (e.g., method and philosophy) will be omitted, except as introductory information relative to each series.

The results of the analyses will be summarized and compared among the ten series (Chapter V). The following will be determined: (1) what twentieth-century techniques occurred in the selected vocal textbooks; (2) whether these modern techniques occurred in the songs or as part of the suggested listening material; and (3) what series provides the most emphasis on twentieth-century music.

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(10) Irving Wolfe, Beatrice Perham Krone, and Margaret Fullerton, Together We Sing Series, Revised Edition (Chicago: Follett Publishing Co., 1956-1959).

CHAPTER II

REVIEW OF LITERATURE

The purpose of this study is to determine the degree of emphasis placed on twentieth-century music in public school music textbooks. But, because certain peripheral data in the areas of contemporary techniques, music education history, attitudes toward modern music, and other studies relate to public school music textbooks they require review. In general, there is a dearth of studies that deal analytically with music in education or that relate music to education as a discipline; instead, most treat music education as method, popular philosophy, or psychology. There also exists a lack of information relative to music educators' attitudes toward modern music, especially from 1920 to 1950. In contrast, an abundance of material exists regarding the history of music education and twentieth-century compositional techniques.

Information concerning twentieth-century music is easily obtained from an abundance of articles, theses, and books that have been written on the subject. Such material deals with music of a given composer, a specific aspect of modern music or traces the development of contemporary music. Taken *in toto* these books provide

adequate general information concerning background and development of twentieth-century music. Books that supply general, non-specific data include: Introduction to Contemporary Music by J. Machlis, An Introduction to Twentieth-Century Music by Peter Hansen, Twentieth-Century Music: An Introduction by Eric Salzman, and Twentieth-Century Music by H. H. Stuckenschmidt.

Whereas the above books provide pertinent general information, more detailed data are necessary to understand how contemporary composers use form, timbre, harmony, melody and rhythm. This material may be found in twentieth-century harmony textbooks, particularly those of Delone, Dallin, and Persichetti.[1] Two other theoretical works helpful in the analytical task are Brindle's Serial Composition and Ulehla's Contemporary Harmony.[2] The Brindle text provides specific information about the 12-tone technique; the Ulehla book presents data dealing with chromaticism and Impressionism.

In summary, of the many available sources on twentieth-century music, the most valuable for this study are those textbooks designed as aids in modern composition.

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[1]These books include: Techniques of Twentieth-century Composition by Dallin, Aspects of 20th Century Music by Delone, Kliewer, Reisberg, Wennerstrom, Winold, and Wittlich, and Twentieth-century Harmony by Persichetti.

[2]Brindle, Reginald Smith, Serial Composition (London: Oxford University Press, 1966) and Ulehla, Ludmilla, Contemporary Harmony (New York: The Free Press, 1966).

Other books are helpful only in supplying very general background information.

By contrast to the abundant materials dealing with modern compositional techniques, information concerning public school music textbooks is sparse. General accounts are found in music education textbooks, journals, and theses. Within the minimal data provided, analysis of musical content is scant.

The thesis by John[3] provides an important source of historical information regarding vocal textbooks that were used in the United States (c. 1640-1950). Primarily a historical survey, his work focuses on developments in educational thought and practice. In addition, he compares the series in terms of the approach to music learning, method, and general content. Furthermore, the author points out which educational philosophies are represented in selected series. In most cases, John gives a detailed description of the contents of each song series--graded or non-graded--number of books, and supplemental materials. He also describes the relationship of the teacher's function and method. His analysis of songs within the books is somewhat limited; he merely describes the types of songs, but not their musical content. For example, he states that some songs are modeled after folk songs or

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[3]Robert John, A History of Vocal Instruction Books in the United States, Ed.D. Indiana University, 1953.

German Lieder, while others, are written for children. Although John does not analyze or evaluate the series' musical content, his thesis provides helpful information relative to the general history of music education as evidenced in the changes that took place in vocal textbooks.

In contrast to the John thesis, Hurst[4] supplies historical information of a generalized nature regarding music education in the United States. She also relates music education to general education and to music and also gives a superficial account of the developments in general education, placing emphasis on educational philosophy. In addition, she describes the development of musical activity in this country--American folk music, opera, modern music, and jazz, among others.

Two other germane sources deal in more detail with selected textbooks. Bannan[5] chose six elementary vocal textbooks, each of which is treated individually and discussed in terms of musical content and educational use. She states how many books are included in each series, number of songs and exercises, and any supplemental material, such as drill cards and teachers' accompaniment

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[4]Olive W. Hurst, A Comparative Historical Analysis of the Relationship of Public School Music to Education and to Music, Ph.D. Ohio State University, 1951.

[5]Mary Francis Bannan, A Comparison and Evaluation of Six Elementary Music Courses, Master's thesis, George Peabody College for Teachers, 1930.

books. The author also describes each series by the classification of its song literature and related teaching problems. Each set of textbooks is ranked according to quality of content. She believes that songs composed specifically for the education of children are generally not of the highest quality and that classical and folk music are superior. Thus, those series containing a greater number of specially-written materials, as opposed to folk songs and classical music, are given lower ranks.[6]

Series	Total No. of Songs	Folk	Classical	Rank
Foresman's Books of Songs	534	194	79	1
The Music Hour	669	169	61	2
The Progressive Music Series	635	155	34	3
The Music Education Series	1038	190	52	4
Hollis Dann Music Course	854	85	51	5
Universal School Music Series	695	64	28	6

Relative to specific teaching problems, Bannan discusses which musical concepts are presented in each series and at which level. Teaching problems are evaluated in each course to determine which textbooks emphasize expression and feeling, which are based on drills and exercises, which teach reading through derived exercises, and which emphasize reading songs without exercises.

Although Bannan omits musical analysis of songs, she provides pertinent general data, such as types of songs, drills, exercises, and musical concepts contained in

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[6]Bannan, p. 21.

each series. Thus, the thesis is valuable in supplying background information for some of the textbooks used in this study.

Like the Bannan study, Maxwell's thesis provides detailed information regarding selected elementary textbooks--A Singing School and The Music Hour. Within the first two chapters that deal with music in education and what the public school music teaches, the author states an opinion concerning extra-musical content in music education: "teachers should not be concerned with the acquisition of knowledge . . . but in having the child experience music."[7]

A propos to his viewpoint, the author also lists the concepts that are presented in each series and how each concept is taught. He also points out educational objectives associated with each textbook and how each relates music to the child's life. In addition, he studies carefully the musical content of each series, placing particular emphasis on rhythmic and melodic content of songs. For example, Maxwell describes rhythmic divisions, tonal patterns, and scales used in the textbooks. Supplemental listening materials are also mentioned. Thus, the Maxwell thesis, which is limited to only two elementary vocal series, provides an in-depth analysis of music content that is pertinent to this study.

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[7]Jessie Whaley Maxwell, A Diagnostic Comparison of the Educational Contribution Made by Various Textbooks in Public Music, Master's thesis, University of Denver, 1942, p. 5.

Although the preceding theses furnish valuable information concerning music education history relative to elementary vocal textbooks, data are needed about philosophical and sociological aspects of music education (see Chapter I). In this respect, the most helpful sources regarding music education are found in various books[8] and articles from the Music Educator's Journal.

Of the journal articles, the one by Hood[9] is helpful in providing necessary historical and sociological information concerning music education in the United State during this century. The author describes the philosophical, historical, and sociological developments that influenced changes that occurred in the public school music curriculum. Hood does not deal directly with musical content, but presents some of the reasons involved in the selection of music for elementary vocal textbooks.

Another article by Britton[10] is valuable in gaining an understanding of music in education. The author presents a history of music education in the United States. His

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[8]These include: Birge, History of Public School Music in the United States; Tellstrom, Music in American Education; Leonhard and House, Foundations and Principles of Music Education; and Basic Concepts in Music Education (ed. Nelson B. Henry).

[9]Marguerite V. Hood, "Our Changing School Music Program," Music Educator's Journal (Feb.-Mar., 1962).

[10]Allen P. Britton, "Music Education: An American Specialty," Perspectives in Music Education--Source Book III (Washington, D.C.: Music Educator's National Conference, 1966).

comments concerning the musical content of elementary vocal textbooks are relevant to this study.

In addition to the articles, books by Birge and Tellstrom[11] are helpful in providing historical background. Birge gives a detailed account of music education in this country from its inception to approximately 1930; Tellstrom discusses more recent events, as well as earlier historical data. Both provide general information concerning music education method, philosophy, curriculum and history.

In toto, the articles and books are valuable sources of historical data, but Basic Concepts in Music Education provides pertinent philosophical and sociological rationale that assists in discerning why contemporary music was or was not emphasized in some elementary vocal textbooks. Articles by McMurray, Mueller, and Broudy,[12] for example, discuss the influence of philosophy and sociology on the selection of public school music.

The most valuable sources concerning the history and philosophy of music education are found in the books by Birge and Tellstrom and the articles in Music Educator's Journal, Basic Concepts in Music Education, and Source

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[11]Edward Bailey Birge, History of Public School Music in the United States (Washington, D.C.: MENC, 1928); and Theodore Tellstrom, Music in American Education (New York: Holt, Rinehart and Winston, Inc., 1971).

[12]Harry S. Broudy, "A Realistic Philosophy of Music Education;" Foster McMurray, Pragmatism in Music Education;" and James H. Mueller, "Music and Education: A Sociological Approach," Basic Concepts in Music Education (Chicago: Chicago Press, 1958).

Book III. These provide the deepest insight into the selection of music for school use.

Besides data concerning elementary vocal textbooks, music education history, and twentieth-century compositional techniques, information regarding attitudes toward modern music was sought. A survey of articles in Etude revealed numerous opinions regarding contemporary music expressed by many leading musicians.[13] Many, but not all, of these musicians defend new music.

By contrast, a survey of articles in music education journals shows much less interest in modern music. There is a lack of writings on the subject in early professional journals. By 1950, and through the 1960s, more articles treating contemporary music and its relationship to music education appeared. This increase demonstrates a growing concern for modern music among educators. However, the most profound pleas for the inclusion of modern music in the public school curriculum occur in the Tanglewood Symposium,[14] a document that continues to exert much influence in the field.

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[13]Hindemith, Ravel, and Schönberg, among others.

[14]David McAllester, "The Substance of Things Hoped For;" and Gunther Schuller, "Directions in Contemporary Music," Documentary Report of the Tanglewood Symposium (Washington, D.C.: Music Educator's National Conference, 1967).

CHAPTER III

SUMMARY OF 20th-CENTURY COMPOSITIONAL TECHNIQUES

While most music of the twentieth century is different from previous music, it has continued some tonal and formal practices of the nineteenth century. In addition to perpetuating compositional practices of the Romantic period, modern music has borrowed from the remote past and exotic cultures for its materials.

For more than three centuries, Western music was guided by structure and tonality and the relationship between the two. Even Wagner's extreme chromaticism, which occasionally borders on atonality, was guided by tonal expectations. During the nineteenth century, composers were searching for new forms of expression in chromaticism, new orchestration, expanded Classical forms, and literary analogies--the latter resulting in an abundance of program music. These expressive forms so fulfilled the Romantic spirit that subsequent composers were forced to seek a change of style and ideals.

Thus, the task of Debussy, Stravinsky, Schönberg, and others was to find the direction for this change. Although these men had their artistic roots in Wagnerianism and nationalism, they developed their own individual styles--

in part, a continuation of Romanticism and in part a reaction against it. Consequently, their music no longer depended on the tonal expectations of the past, but created new tonal and nontonal relationships and tendencies.

Before the Second World War, three directions in music evolved from the late Romantic period. First, various composers employed national styles and folk idioms that had been treated differently by their nineteenth-century counterparts. Bartok, for example, extended music to accommodate new folk resources rather than force the folk character into art music. Others who used folk music or a national style include Copland, Vaughan Williams, and Kodály. Second, neo-classicists, who reacted against Romantic excesses, combined pre-Romantic formal purity with twentieth-century idioms. Milhaud, Stravinsky, and Hindemith are among those who represent this aspect of modern music. Finally, the extremely complex chromaticism of post-Romantic Germany led to the simpler dodecaphony of Schönberg, Webern, and Berg.

In spite of its uniqueness, nearly all modern music is a response to a search for new expressive forms. For example, the following contemporary trends originated in the last century: freer use of dissonance; use of folk idioms; structural interrelationships among parts of a composition; expansion of vocal and instrumental techniques; and complexity and independence of rhythm, dynamics, and tone color.

After World War II, music became much more specialized due to the development of electronic devices and the need to create new music. Electronic music is unusual in that it represents total control of composition and performance by the composer. Conversely, aleatoric music, which employs chance in composition or performance, illustrates minimal control.

In summary, twentieth-century music is extremely diverse with regard to sound sources and musical language. Its multifariousness is caused by the use of extended Romantic practices, the implementation of idioms from the remote past and exotic culture, and the development of electronic devices.

Form in Twentieth-Century Music

According to Brindle, "form in music is the resultant shape created by the composer's sculpturing of his musical conceptions."[1] In twentieth-century music, the basic principles of form--repetition, contrast, and development--remain unchanged. The rationale for musical form is also the same--"A process designed to captivate the listener's attention, to hold it continuously to the end, and to leave him with a sense of having experienced something complete and inevitable."[2] The changes that occurred

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[1]Reginald Smith Brindle, Serial Composition (London: Oxford University Press, 1966), p. 10.

[2]Ibid., p. 102.

regarding form have not been as spectacular as those in melody, harmony, rhythm, and timbre. Many composers have continued to use hybrids of established forms, as well as original structures.

The traditional forms employed in the twentieth century are somewhat modified and move away from the symmetrical structures of the past. Although the phrase is still considered the unit of musical form, it infrequently utilizes repetition or regularity of length. Furthermore, repetitions are often disguised or varied. In classical ternary form, all sections are frequently of similar lengths, whereas in modern music the return of the A section, for example, is more likely to be shortened or varied. Similarly, irregularities occur in phrase lengths that do not conform to regular two, four, or eight-measure units, but are free to form asymmetrical patterns.

Although asymmetry is emphasized in some modern works, symmetry is also represented by the arch form, which is one such structure exploited in the twentieth century. This form may have resulted from reversing the order of themes in the recapitulation of the sonata-form, creating an A B C D C B A scheme, in which D is the development.[3] However, the arch form is useful apart from its association with sonata-form, as for example, in the five movements of Bartok's 4th String Quartet that make up an arch structure.

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[3]Leon Dallin, Technique of Twentieth-Century Composition (Dubuque, Iowa: Brown Company Publishers, 1957), p. 223.

In addition to modified standard forms--ternary, sonata-form, and rondo, among others--there are two variation forms that are used in twentieth-century music. The first type, a succession of short movements, each distinct in character, is represented by Dallapiccola's Variations for Orchestra. The second type is a one-movement work that contains continuous variation. Schönberg's Variations for Orchestra (Opus 31) and the finale of Webern's Symphony Opus 21 are representative of the latter. The Schönberg work consists of an introduction, a theme, nine variations, and a finale of three sections, and the Webern piece contains a theme, seven variations, and a coda.

Besides changes in structural concepts, tonal function in form is modified. Whereas tonality was once an important factor with regard to unity and variety, its role has diminished somewhat in modern music. In the past, tonal variety was achieved through modulation away from the tonic and tonal unity, through a return to it. In some contemporary music, such as serialized works, this procedure becomes ineffective due to an ambiguous or nonexistent tonal center.

When tonality is nonexistent, new bases must be established with regard to form. The twelve-tone technique has been proposed as a substitute for tonality. Although it can be used with any conventional form, the series itself provides structure in music. The four forms of the series (original, retrograde, inversion, and retrograde inversion) and the eleven transpositions offer almost

unlimited possibilities for schematic arrangements. A formal device often employed with twelve-tone music is the palindrome, in which the second half of a section is the retrograde of the first. There are three versions of the palindrome that are commonly used. The true palindrome contains retrograde of both pitch and rhythm. Additionally, just pitch or rhythm may be retrograded.

Even though modern composers employ versions of traditional forms and create new structures, their approach to the process of composition is different. Western music previously depended on an architectural combination of parts. While this method may be valid for many modern composers, form as a process, rather than an architectural shape, is apparent in the thinking of others. Varèse regards form as a consequence of interaction among opposing forces, rather than a schematic arrangement of parts.

> There is an idea, the basis of an internal structure, expanded and split into different shapes or groups of sound constantly changing in shape, direction, and speed, attracted and repulsed by various forces. The form of a work is a consequence of this interaction.[4]

Thus, form may result from an arrangement and interaction of any of the tone parameters--pitch, duration, timbre, and dynamics.

Form in avant garde music contains relationships and combinations that are even more complex. While the

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[4]Edgar Varèse, "The Liberation of Sound," Perspectives of New Music, V (Fall, Winter, 1966), p. 16.

principles of repetition, contrast, and variation may be present, they are often more difficult to discern. Although contrasting elements are usually not difficult to determine, repetition and variation may be less obvious and depend on rhythmic transformations, pitch displacement, or merely dynamic or timbral return. In aleatoric music, form may be determined during the performance by the performer, resulting in a new structure each time the work is played. Cage and Brown perceive form as an unpredictable element that may incorporate variable time lengths and may include the audience, as well as the performer, in the structuring process. Thus, a composition may be the result of the interaction of several wills--composer's, performer's, and audience's. Such new concepts in form lead to a broader approach to the study of contemporary music, making it unprofitable to search for traditional labels to describe some modern works.

Harmony in Twentieth-Century Music

Although various contemporary composers utilize the functional harmony of the past, others employ harmonic devices that result in the expansion and ultimate destruction of the tertian system. Whereas some of these devices are borrowed from the remote past or from Eastern cultures, others are extensions of traditional harmony or are new creations. Twentieth-century composers have expanded the

tertian system through the common utilization of chords beyond the 9th and occasionally to the 23rd.

Besides expanded tertian sonorities, many modern composers employ Medieval modes, each of which has a characteristic harmonic structure. According to Persichetti,[5] each mode has tonic and dominant equivalents that are major and minor triads, which include scale steps peculiar to a given mode. Debussy, Ravel, and others, who use these materials extensively in their works, usually employ a combination of modes, rather than a single mode.

Other resources that provide different, but limited, harmonic materials are the whole-tone and pentatonic scales, both of which are restrictive due to the absence of half steps. The pentatonic scale is limited primarily to major and minor triads and a static chord that includes all five tones. From the whole-tone scale that contains the intervals of a major second, major third, augmented fourth, augmented fifth, and augmented sixth, a minimal number of sonorities are possible: four types of three-note chords (e.g., CDE, CDF#, CDG#, and CEG#), three types of four-note chords (e.g., CEF#B♭, CDEF#, and CDEG#), a five-note chord (any five of the six tones), and a six-note chord (all six tones). Variety can be achieved with these sonorities by inversion and respacing. Additional scale resources

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[5]Vincent Persichetti, Twentieth-century Harmony (New York: W. W. Norton and Company, Inc., 1961), pp. 32-35.

include synthetic scales--overtone and symmetrical, among others.

Modern composers frequently use two or more modes, sonorities, or tonalities concurrently, resulting in what is known as bimodality (or polymodality), polyharmony (or polychord), and polytonality, respectively. Bimodality is most obvious when a double inflection of a tone occurs. Although possible with Medieval modes, bimodality is common only between major and minor, as exemplified by a passage near the end of the first movement of Bartok's 2nd String Quartet, in which an A minor melody is accompanied by A major harmony. Elsewhere, Bartok uses bimodality through triads that include both the major and minor third simultaneously. Polyharmony, the concurrent sounding of two harmonies, is found in the works of Ravel, Stravinsky, Harris, and W. Schumann, among others. Milhaud, Britten, and Hovhaness are representative of those who have used polytonality.

In addition to the implementation and combination of different scale resources, twentieth-century composers also use diatonic and chromatic added-note chords. The diatonic added-note chord is usually a triad to which an extra tone (second, fourth, or sixth) is added. The chromatic added-note chord includes one or more tones that are doubly inflected, or an enharmonic spelling that results in the same sound. Examples of these occur in the music of Stravinsky, who commonly employed diatonic,

added-note chords, and in the works of Bartok, who preferred chromatic added-note chords.

Besides the various manifestations of tertian sonorities, chords may be constructed by the superimposition of seconds, fourths, or fifths--producing secundal, quartal, and quintal harmony, respectively. Both major and minor seconds are used to form secundal chords; augmented seconds are avoided because they produce a tertian sonority. Chords in seconds frequently result from the whole-tone scale; thus, some of the earliest nontertian harmonies may be found in the music of the Impressionists. Others who have employed secundal harmony include Copland, Bartok, Ives, and Cowell. Quartal harmony is produced by the superimposition of augmented and perfect fourths; quintal harmony often results from an inversion of chords in fourths. Among those who have used quartal and quintal harmony are Ives, Debussy, Hindemith, Bartok, and Varèse.

Just as the concept of chord structure is different in contemporary music, so is the notion of harmonic progression, which is characterized by a greater freedom of chord relationships. In previous eras, chord substitutions between major and minor were common. Modern composers expand this idea to include a free exchange of all harmonies in all modes. Consequently, there is a freer relationship of chord quality that may not conform to the rules of voice-leading and harmonic function. Also, root movements by second, third, and tritone are more common in

contemporary music. The free interchange of chord qualities and the avoidance of the more common root movements (fourth and fifth) lead to fewer traditional harmonic relationships.

Parallelism is another device that reduces the functional effect of harmony. The parallel use of chords often results in parallel perfect octaves and fifths that were avoided from the Renaissance to the time of Debussy. This technique frees music from the restrictions of voice-leading and functional harmony. There are many examples in the literature, a few of which include Stravinsky's Petrushka, Hindemith's Mathis der Maler, and the majority of Impressionistic music.

Like parallelism, pandiatonicism also destroys traditional harmonic implications. The term refers to a specific kind of static harmony in which an entire diatonic scale, or any part of it, is used to form the members of a sonority. Successions of chords formed in this manner have no traditional harmonic function, because tones are manipulated as chords without creating harmonic motion outside the static unaltered scale. Such harmony is useful when attention is focused on rhythm.

Tone clusters, which have minimal tonal implication, were first discussed and explored by Henry Cowell, who believed that individual pitches were secondary to the total effect of the sound mass. Although Cowell was one of the first composers to use tone clusters consistently, an earlier example can be found in Ives' Concord Sonata

(1909-1910). Later, quarter-tone clusters were used, such as those in Penderecki's Threnody to the Victims of Hiroshima (1961).

Free atonality and serial technique complete the negation of functional harmony. Vertical sonorities are often formed by a combination of linear movements, although chords may also be created by the vertical ordering of tones in a series. The row itself and the manner in which it is used determine the extent to which the music will be atonal. Harmony produced in this manner will probably result in a mixed interval chord that cannot be labelled with traditional terminology.

Melody in Twentieth-Century Music

Like traditional melodies, those of the twentieth century often form single, complete musical ideas. However, melodic repetition that was common in traditional music, is less frequent in new music with the exception of the ostinato. In many modern works, an idea is stated once; if material recurs, it is usually varied, rather than repeated exactly. Furthermore, melodic cadences sometimes result from the cessation of an activity, rather than as part of a harmonic progression.

Besides the changes that occurred in the external melodic structure, modifications took place internally. In contrast to traditional melodies, those of the twentieth century often contain larger ranges and wider leaps,

resulting in more angular melodies that are less singable. As in traditional music, a melody often evolves from a germinal figure that has undergone various permutations. Contemporary motives are usually brief, flexible, and rhythmically interesting. Their manipulation is facilitated by freedom in linear construction and a renewed emphasis on counterpoint.

Contemporary melodies also exhibit some of the new harmonic resources. For example, broken ninth and eleventh chords are sometimes used as a basis for a melody. Besides broken chords, modes and synthetic, pentatonic, and whole-tone scales are used in melodic formation. In spite of the variety of scales available to modern composers, diatonic scales are employed; the tonality, however, is often ambiguous.

Unlike the various scales that involve certain restrictions, free tonality and serial technique liberate modern melodies from harmonic confinements. Free tonality has one tonic, but all other tones are free. An example of this occurs in the fourth movement of Bartok's Concerto for Orchestra, where a melody includes eleven of the twelve chromatic tones. Serial technique provides new melodic resources that are frequently atonal. With a serialized row, melodies may be found in any of the 48 permutations--the original, inversion, retrograde, and retrograde inversion, plus eleven transpositions of each. Furthermore, the row may be segmented, usually divided into two, three,

or four sections. Thus, sections of the row, rather than the entire row, are manipulated.

Besides structural factors, tension and relaxation can be important in contemporary music. An increase in tension is accomplished by the reiteration of an idea, which, in turn, produces a desire for change. Melodic tension may also be created through motion to a higher pitch, and a faster tempo. In some contemporary music, the individual melodies may not be as important as the total effect of a combination of melodies or pitch masses. Consequently, mere highness or lowness, without definite pitch, and the gradual movement from one pitch level to another may replace a melody.

Meter and Rhythm in Twentieth-Century Music

Derived from the Greek, rhythmos, that denotes a flow, rhythm refers to the passage of sound and silence through time. Although some contemporary composers use traditional, Western rhythms that usually employ symmetrical patterns and regularly recurring accents, many have borrowed rhythmic ideas from the remote past, the Far East, and Africa. Pre-classical periods provide modern composers with the ostinato and rhythmic diminution and augmentation. In the ostinato of the Baroque period, a repeated phrase in the bass formed a basis for variations, but in the modern ostinato, a persistent rhythmic and melodic pattern, is often an accompaniment. Rhythmic

augmentation and diminution, used in much the same manner as in the past, have been exploited by twentieth-century composers. One such manifestation of the device occurs in Messiaen's music, in which more complex ratios of augmentation and diminution are found. The contrasting rhythm patterns of the Far East and Africa furnish modern composers with polyrhythms as exemplified in Stravinsky's "Dance of the Youths and Maidens" from The Rite of Spring that includes 2, 4, 6, and 7 notes per beat and Ives' Three Places in New England that includes simultaneous groupings of 2, 3, 5, 7, and 8 notes.

Besides using idioms of the past, Far East, and Africa, some contemporary composers have abandoned those things on which most listeners depend--downbeat, predictable accents, and symmetrical phrase and cadence structure based on the eight-measure period. Barlines are preserved for notational convenience, but the implications regarding meter and metric accents are then disregarded. Moreover, metric division defined by the barlines may be obliterated by ties across the barline, resulting in a different meter or a free-flowing rhythm. In the absence of metric accents, notes that are approached by leap, especially from below, and prolonged or embellished become functionally similar to accented notes. Additionally, rhythmic flexibility is sometimes achieved by accents on normally unaccented portions of the measure.

While striving for the flexibility of free verse or prose, some modern composers change meters with unusual frequency, producing multirhythms. In some works, meters are varied so randomly and irregularly that no consistently recurring pattern exists. Furthermore, in some multirhythmic passages, the unit of meter may not be the measure, but the beat. Through the use of multirhythms, composers are free to fit meters to their music, rather than the opposite. At least one composer, Carter, uses metric modulation--the process of changing pulse rate or pulse grouping. With this technique, one note value in the first tempo and meter is made equivalent to another value in a new tempo and meter. Carter's Fantasy for Woodwind Quartet provides an example of metric modulation.

In addition to multirhythms, some composers employ asymmetrical meters that are constructed primarily from odd numbered groupings, such as 5/4 and 7/4. The beats are often grouped asymmetrically; the metric division of 5/4 is usually 2 - 3 or 3 - 2, and 7/4 is frequently divided into groups of 3 - 4 or 4 - 3, producing asymmetrical pulse durations. Among the composers who use asymmetrical meters and metric division are Copland, Ravel, Stravinsky, Piston, and Bartok; the last-named often indicated the metric division as part of the signature.

Asymmetrical pulses are not always limited to asymmetrical meters. Symmetrical meters may contain asymmetrical beats; 8/8, a meter that contains the same

number of eighth notes as 4/4, is considered inherently asymmetrical. An example occurs in Bartok's "Dance in Bulgarian Rhythm" in which 8/8 is divided into 3 - 3 - 2. Similarly, the usual compound meter, 9/8, can be grouped into 4 - 5 and 5 - 4; Stravinsky's Rite of Spring provides an example of this. Bartok also arranges 9/8 asymmetrically into 4 - 2 - 3 in the third movement of his 5th String Quartet.

Although modern composers exploit asymmetry of meter and metric division, asymmetrical meters occasionally form symmetrical patterns within a measure.[6] Thus, 7/8 may contain a symmetrical arrangement of 2 - 3 - 2. Examples of this are found in Copland's Appalachian Spring and Piston's Divertimento.

Besides unusual meters and divisions, some contemporary composers employ nonsynchronous pulse groups. Most music before the twentieth century contained divisions of the beat that were synchronized among parts. This is no longer a standard practice in contemporary music: the first nineteen measures of Stravinsky's L'Histoire du Soldat contain pulse groups that do not occur simultaneously.

Some composers have extended freedom of rhythm and meter to tempo that leads to music in which the metric structure is obscured by varying pulse rates. Bartok's

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[6] If more than one measure is considered, asymmetry may again be present.

Violin Duet Number 3 illustrates the use of alternating tempi (lento, ♩ = 58 and piu mosso, ♩ = 88) to create formal divisions. In his 6th String Quartet, the recurring Mesto sections (♪= 96) are alternated with contrasting tempi, on a larger scale that results in a quasi rondo. Alternation of tempo in modern music can also occur in the traditional manner through the use of rubato, accelerando, and ritardando. For example, in Hindemith's Mathis der Maler, words such as frei in Zeitmass and rubato indicate that the passage is to be played in a recitative style.

Rhythm and tempo in more avant garde works may be quite different and thus, more difficult to discern. In some works, particularly electronic music, the duration of events may be represented by seconds, rather than beats, and conventional concepts of pulse and meter are not operative. In aleatoric music, rhythm may be an indeterminant factor left to the performer to realize. For example, the performer may be given only notated pitches and allowed to play them with any rhythm he chooses. Additionally, approximate, rather than definite, rhythms may be indicated in some modern works.

Innovations in rhythm have led to some new notational practices that represent approximate durations of events. One type, frame notation, may give the performer a choice in tempo and rhythm, whereas proportional, or space, notation graphically represents approximate lengths of

events. When notation is absent (e.g., some aleatoric music), instructions regarding rhythm are often provided by the composer.

Timbre in Twentieth-Century Music

Timbre, the quality of tone, has been regarded as less important than other elements in traditional Western music. In previous centuries, a melody was often exchanged among instrumental colors without altering the musical substance: witness the use of Durchbrochene Arbeit. Although timbre was important to composers, it gained more significance in Romantic and Impressionistic music, because of increased differentiation of instrumental colors. By the twentieth century, timbre as such became an important dimension of music.

The desire of modern composers to obtain new sound sources from traditional instruments led them to score works for unusual instrumental combinations. The third movement of Webern's Six Pieces for Orchestra, Opus 6, illustrates a juxtaposition and combination of orchestral colors that are the main focal point of the work. Some sections are scored for muted trumpet, solo viola, and harp, whereas others include counterpoint between the muted horn and the flute and glockenspiel. Another work, "Surge, aguilo," from Stravinsky's Canticum Sacrum features such

diverse tonal colors as tenor, flute, English horn, harp, and three solo contrabasses. Stravinsky uses string bass harmonics combined with four- and five-note chords in the harp and flute passages highlighted by harmonics and fluttertonguing.

Besides the use of instrumental combinations, composers have exploited different techniques that involve timbre. In Harmonielehre (1911), Schönberg, who was one of the first theoreticians to discuss the coloristic properties of sound, distinguished three qualities: color, intensity, and pitch; the latter is defined as one of the dimensions of timbre. Imagining a time when music would be made of 'timbre melodies' (Klangfarbenmelodien), he experimented with the technique in the third movement of Five Pieces for Orchestra, Opus 16. Klangfarbenmelodien consists of sound successions, each utilizing different timbral combinations. Thus, 'timbre melody' is not conventional melody, but a coloristic means by which musical interest is maintained even where melody does not exist. Before this technique was commonly used (1950), it was employed by Schönberg's pupils--Webern in his Five Pieces for Orchestra, Opus 10 and Berg in Wozzeck.

Similar to Klangfarbenmelodien is pointillism, in which the utmost isolation of pitch and timbre is utilized. With this technique, changes of instrumental color reach a maximum, because no instrument plays more than one or two notes before the 'melody' is passed to

another instrument. Furthermore, pointillism often involves a rapid shift of pitch level and strong dynamic contrasts.

In addition to Klangfarbenmelodien, pointillism, and unusual instrumentation, other unconventional, instrumental timbres and articulations are exploited in modern music. These include: prepared piano, humming and blowing simultaneously into a wind instrument, activating the keys of a wind instrument without blowing, bowing at the bridge or on the fingerboard of a string instrument, bowing with the wood of the bow, exaggerated tremolo, glissandi, tapping or rubbing the body of a string instrument, and beating the strings of a string instrument with the bow.

Other extensions of traditional sound material occur in the vocal field. In opera, the use of speech (Sprechstimme) had long been common, and in melodrama, the recitation of a spoken text to an instrumental accompaniment was customary. In both opera and melodrama, the spoken word merely followed the requirements of the text, rather than the rhythm of the music. For example, in the melodramas of Rousseau (e.g., Pygmalion) and in the spoken scenes of Mozart's Zäide and Beethoven's Fidelio, text and music are only loosely coordinated.

Toward the end of the nineteenth century, attempts were made in Germany to tie Sprechstimme more precisely to the music, both rhythmically and melodically--resulting in new notation. The origin of Sprechstimme notation is in

Humperdinck's melodrama, Königskinder. Schönberg amplified this in Pierre Lunaire in which spoken recitation occurs in strict time. His notation consists of traditional rhythmic symbols and crosses, instead of note-heads, to indicate melodic direction. Similar techniques are employed by Schönberg's pupil, Berg, in his opera, Wozzeck.

Milhaud's Les Choephores represents the first attempt to use a speech-chorus in conjunction with pure noise. The work is scored for a mixed speech-chorus accompanied by fifteen percussionists and a traditional orchestra that includes four saxophones and four saxhorns. Sections four, five, and seven call for the speech-chorus and percussion, whereas the other parts employ solo female voices and orchestra.

Besides the exploitation of unusual instrumental and vocal sounds, the contemporary search for new timbres led to the use of noise that began when Cowell introduced the tone cluster in 1912. Although tone clusters are used extensively by Cowell and Ives, the first major work based primarily on timbre and noise is Varèse's Ionisation, scored for percussion instruments. With the new interest in noise, the percussion section of the orchestra has risen to a position equal to that of the other sections.

In spite of the variety of instrumental and vocal timbres available in the twentieth century, some modern composers wanted to expand sound resources beyond those of traditional instruments. For example, wind machines, bird

calls, and an early tone generator, called a dynamophone, represent new timbres created before World War I. The introduction of electronic sound-producing devices led to at least two distinct varieties of composition: (1) taped natural sounds (human or nonhuman), called musique concrète, and (2) sounds produced by a synthesizer, or other device. Composers of electronic music have complete control of sound parameters--intensity, pitch, duration, and timbre--in composition and solo performance. Those who have written electronic compositions include Oliver Messiaen, Yannis Xenakis, Luciano Berio, Luigi Nono, Milton Babbitt, and Ernst Krenek.

Thus, new treatments of timbre by some composers usually take one of two approaches: (1) innovative means of handling traditional instruments and (2) completely new sound sources--largely electronic. Although new timbres are available to modern composers, some continue to write traditionally for instruments and voices. Among those who have not employed these new colors are Shostakovich, Prokofiev, Sibelius, and Piston.

Avant-Garde Music

Avant-garde refers to new ideas, especially those that have developed since the Second World War. Although it exhibits great diversity, several characteristic forms are discernible: (1) the isolation of acoustical events, (2) the expansion of sound sources, (3) the validity of all

possible materials (e.g., dynamics may be as important as pitch), and (4) freedom in performance control, ranging from complete determinancy to random choice in all relationships.

Post World War II avant-garde music is, in a sense, a continuation of early twentieth-century events. The serial principle in 12-tone music, particularly when extended to duration, dynamics, and timbre, was important in the development of total control. The manner in which Schönberg and Webern isolated individual events into differentiated sounds led to the notion of reshaping the creative process. Other antecedents included the Futurists, who gave concerts of noise before the First World War and the Dadaists,who employed random isolated pitches without durational indications. In spite of its European roots, however, the real development of avant-garde music occurred in the United States.

Although Europeans had difficulty accepting these departures from their Western heritage, Americans, less conscious of their past, were freer to create the new music. Avant-garde techniques appeared in the United States before the First World War, and was followed by a period of exploration during the 1920s. For example, Charles Griffes, in his piano music, uses the harmonies of Debussy and the raga forms of Alexander Scriabin. Henry Cowell, a native of San Francisco, who knew more of Oriental music than American folk or classical Western music, depended less

on inheritances from the past. His piano composition, The Banshee, requires the performer to pluck and rub the strings of the instrument. Some of his other piano music calls for tone clusters to be played with the fist or the forearm. In another vein, Ives was years ahead of Europeans, composing proto-serial and proto-aleatoric music, as well as using free forms, tone clusters, polyrhythms, and polymeters. All these early events were the foundation for more avant-garde developments in the United States.

One American who has some very different approaches to musical composition is Cage, who is concerned with allowing music to happen, thus, reducing his control of composition and performance. Although he had previously thought that silence was the opposite of sound, he now believes that there is no silence. These two notions influence his method of composition. His piece, 4'33", a three-part work for any instrument(s), illustrates his view on silence. The performer of 4'33" plays nothing; the audience is able to listen to its own sounds. Thus, the work involves an intense listening situation in which audience noises play an important part.

Cage is also an important composer of aleatoric music: music that contains some element of randomness or chance either in composition or performance. Indeterminant factors in aleatoric music may include any of the following: pitch, rhythm, duration, form, articulation, dynamics, instrumentation, and number and order of events. Cage's

composition, Concert, for prepared piano and orchestra, contains no notation, but instead suggestions for improvisation. The orchestra may contain any number of musicians (including none) who play any number of instruments (including none). Similarly, neither the succession nor the duration of parts is determined.

Earle Brown is another composer who employed aleatoric principles in his works. In Available Forms I, for eighteen performers, he carries freedom in performance to the extremes of an open form that is newly composed each time it is performed. The score consists of six loose pages with four or five events on each. All six pages are placed in view of the performers; the conductor indicates which page is to be played by moving an arrow around a large board that bears the numbers one through six and is placed in view of the performers. The conductor may begin with any event on any page and continue from one page to another, with or without repetitions or omissions of events or pages. Furthermore, he may combine events in any manner and stop on any event he chooses.

Besides aleatory, composition may be approached through mathematics, exemplified by Xenakis' three mathematical means of writing: (1) stochastic that uses calculus and probability theory, (2) strategic that is based on the theory of games, and (3) symbolic that employs mathematical logic and set theory. His Metastasis, and in some ways, Pithoprakta and Acchoripsis are statistically manipulated

works based on sliding, shifting densities of sound. In these works probability determines at what point an event will occur.

Another important development in new music is the implementation of electronic devices in composition and performance. Shortly after the Second World War, many studios for electronic composition were organized. In 1948, a group of technicians at the French National Radio developed musique concrète--a sound montage idea based on the use of recorded noises that are manipulated and rearranged. The Cologne Electronic Studio (1951), begun under the direction of Herbert Eimert, explored sound manipulation, including: (1) the superimposition of sound layers, (2) the alteration of sound characteristics, (3) the control of intensity, (4) the alteration of pitch through a change in tape speed, and (5) the splicing of sounds. In the United States, the Columbia University Studio (1952), founded by Otto Luening and Vladimir Ussachevsky, pre-dates everything in the field except for the first musique concrète and the first experimental work in Cologne. These men were also the first, after Varèse, to employ tape in conjunction with live performance.

Others who have composed electronic music are Varèse and Babbitt. Babbitt, a musician and mathematician, first extended Schönberg's serial principle to include the ordering of elements other than pitch, resulting in more closely controlled music. In his compositions, he

experimented with possibilities of sound control, rather than the creation of new sounds. Some of his electronic works include: Composition for Synthesizer and Ensemble for Synthesizer. He also wrote works that combine live and taped music, such as those for soprano and synthesizer--Vision and Prayer and Philomel. Among the masterpieces in the field of musique concrète are Varèse's Deserts for tape and instrumental ensemble and Poème electronique for more than 400 loudspeakers that transmit sound, creating spatial structures.

Lejaren Hiller, director of the Experimental Music Studio at the University of Illinois, uses the computer as a composing instrument. In his Illiac Suite, the first major composition that was written by means of a computer, each movement consists of four sets of instructions that are given to the Illiac computer. Each instructional set produces the technical data for one movement; these data are then transcribed into notation and performed by a string quartet.

Other composers who employ computers in musical composition include Xenakis and Dodge. Xenakis found the computer an ideal means of composing stochastic music. Using FORTRAN IV computer language and the IBM-7090 computer, he produced data for Atrees and Amorisima; the data were then transcribed into notation and performed on conventional instruments. Dodge conducted research in computer sound synthesis; in his work, Changes, the output

from the computer controls a series of frequency generators, pulse generators, and filters, the end result of which is a combination of artificially-generated sound materials.

In addition to aleatory and electronic music, many other unique compositions have been written since World War II. Young's Composition 1960 #7, scored for a string trio, consists of an open fifth with instructions that state it should be held for a long time. When the fifth is sustained, audience sounds and the various overtones form part of the music. Another work, Ashley's Public Opinion Descends Upon the Demonstrators, is written for an operator of electronic recording equipment and an audience that is given some instructions. The operator determines the sounds in the piece according to the audience's activities. Thus, the audience actively participates in the creation of the work.

Attitudes Toward Twentieth-Century Music

Seldom in the history of Western music have composers produced such a diverse array of compositions as they have in the twentieth century: witness Schönberg's dodecaphony, Cage's prepared piano, Cowell's tone cluster, Brown's open forms, Stockhausen's electronic works, and the more Romantic works of Sibelius. Modern composers, as a whole, are eclectics who borrow from the remote past and exotic cultures and create new resources. The combination of a composer's vivid imagination and the numerous

available materials leads to music that is not always as euphonious as the music of the past. Often, modern music avoids those referents on which most listeners depend--clear symmetrical forms, functional harmony, symmetrical meters and rhythms, traditional orchestration, and a singable melody. Instead, twentieth-century music may employ devices that average listeners do not readily comprehend--serial technique, open forms, noise, microtones, asymmetrical meters and rhythms, and avant-garde techniques. The result, in the minds of many, may be totally cacophonous.

Throughout music history, new music has often met with some resistance. Similarly, the music of the twentieth century is not always accepted or acknowledged, even among modern musicians and composers. In 1933, for example, Ravel found new music distasteful. "This music has been a product of their minds, not their hearts . . . besides being cerebral, modern music is, for the most part, very ugly music."[7] Pirani goes even further in his dislike for modern music when he states, it " . . . is not music at all."[8]

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[7]Maurice Ravel, "What I Think of Modern Music," Etude (September, 1933), p. 571.

[8]Eugenio Pirani, "Modern Tendencies in Music," Etude (April, 1935), p. 200.

Not all musicians find contemporary music distasteful. Goosens,[9] Eaman,[10] and Ewen,[11] for example, defend it as a logical continuation of past practices. Schönberg[12] states that modern music must be heard to be enjoyed and must be studied to be understood. To facilitate such understanding, he provides explanations of his music.

Although some modern musicians deplore twentieth-century music and others defend it, at least one approaches the subject from the philosophical viewpoint of realism. Hindemith neither condemns nor praises new music, but prefers a wait-and-see attitude. Speaking as a realist, he states, "Time is the only test by which a work of art may be properly appraised."[13]

Unlike musicians, many of whom stated an opinion relative to contemporary music, school music educators avoided discussing the subject with any frequency until after 1950. In writings about repertoire for listening activities (including the early musical memory contests), few twentieth-century works are mentioned. Most emphasis

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[9]Eugene Goosens, "What Really Is Modern Music?" Etude (April, 1941), p. 227.

[10]James B. Eaman, "Why Don't You Like Modern Music?" Etude (September, 1943), p. 579.

[11]David Ewen, "Modern Music," Etude (Jan. 1951), p.16.

[12]Arnold Schönberg, "The Secret of Modernist Music," Etude (October, 1934), p. 573.

[13]Paul Hindemith, "Time Only Tells," Etude (October, 1939), pp. 629-630.

is placed on music of the Classical and Romantic periods.

One early educational work, however, defends modern music and describes how it can be used to improve education:

> The modernists, whether we enjoy their music or not, have at least torn our minds open to new musical conceptions, new intervals, new scales, new rhythms, new relationships. To me the realization that atonality breaks up our old dependence on tonality . . . means that one may let his musical imagination out on to distant planes . . . from the music experts of today we, as teachers, may get a new attitude toward music and the child . . . We must provide an environment where his musical concepts, at any point in his development, may come forth freely.
>
> . . . In music it is almost more difficult than in any of the other arts to give the child free growth, because music in its conventional forms comes to him on all sides . . . recently in the use of old folk music, we have provided the child with modal music and freer rhythms. But even in experimental education, when we let a child create, usually we expect him to create in the usual modes and meters.[14]

In another educational writing, Block not only defends twentieth-century music, but also explains it. He states that although new music may be different due to its use of foreign and past resources, it is not necessarily superior. But, he goes on, as art and beauty have no age, what is modern today is classical tomorrow.[15]

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[14]Ellen W. Steele, "Creative Music in Group Life," Progressive Education, Vol. 4 (1927), p. 45.

[15]Ernest Block, "What is in Modern Music?" Music Supervisors Journal, Vol. X (1924), pp. 46-50.

Although early educational writings relative to contemporary music are rare, recent works on the subject have been numerous. Most articles defend modern music and condemn those music educators who are not familiar with it. Doran states that the lack of concern on the part of music educators with regard to contemporary music is "a very unhealthy situation. . ."[16] Abraham agrees when he says, "If the music of the modern classics--Stravinsky and Prokofiev, Schoenberg and Shostakovich, Bartok and Hindemith--is not familiar to us who claim to be educators, then there is something wrong with us and something very serious lacking in our artistic equipment."[17] Furthermore, students of today are encouraged to learn directly from modern composers. As Gordon states, "Only today's students can confer heart-to-heart with Thompson and Dello Joio. If education has anything to do with living experience, here indeed is education."[18]

The interest in modern music led to several projects that are designed to facilitate the incorporation of new music into the public school music curriculum. The Ford Foundation's "Young Composers Project" assigned young

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[16]Joseph L. Doran, "Modern Music and the Music Educator," Music Educator's Journal (September-October, 1964), p. 46.

[17]Gerald Abraham, "Music in the World of Today," Music Educator's Journal (January, 1962), p. 34.

[18]Philip Gordon, "Contemporary American Music in Education," Music Educator's Journal (January, 1949), p. 11.

composers to schools throughout the country as composers-in-residence. As a result, modern music of high quality is produced for the schools, and students become acquainted with new music. An extension of the "Young Composers Project" is the Contemporary Music Project for Creativity in Music Education (CMP). The policies of the CMP are determined by a group of educators, composers, and people in related areas. Their goal is the improvement of music education in all areas from grade school to the university.

In summary, the acceptance of twentieth-century music by music educators has been extremely slow. Until 1950, an interest in new music by public school music educators has practically been nonexistent. According to the sources surveyed, music educators now seem to be aware of the need for contemporary music in the schools.

CHAPTER IV

ANALYSIS OF TEN SELECTED ELEMENTARY VOCAL SERIES

Introduction

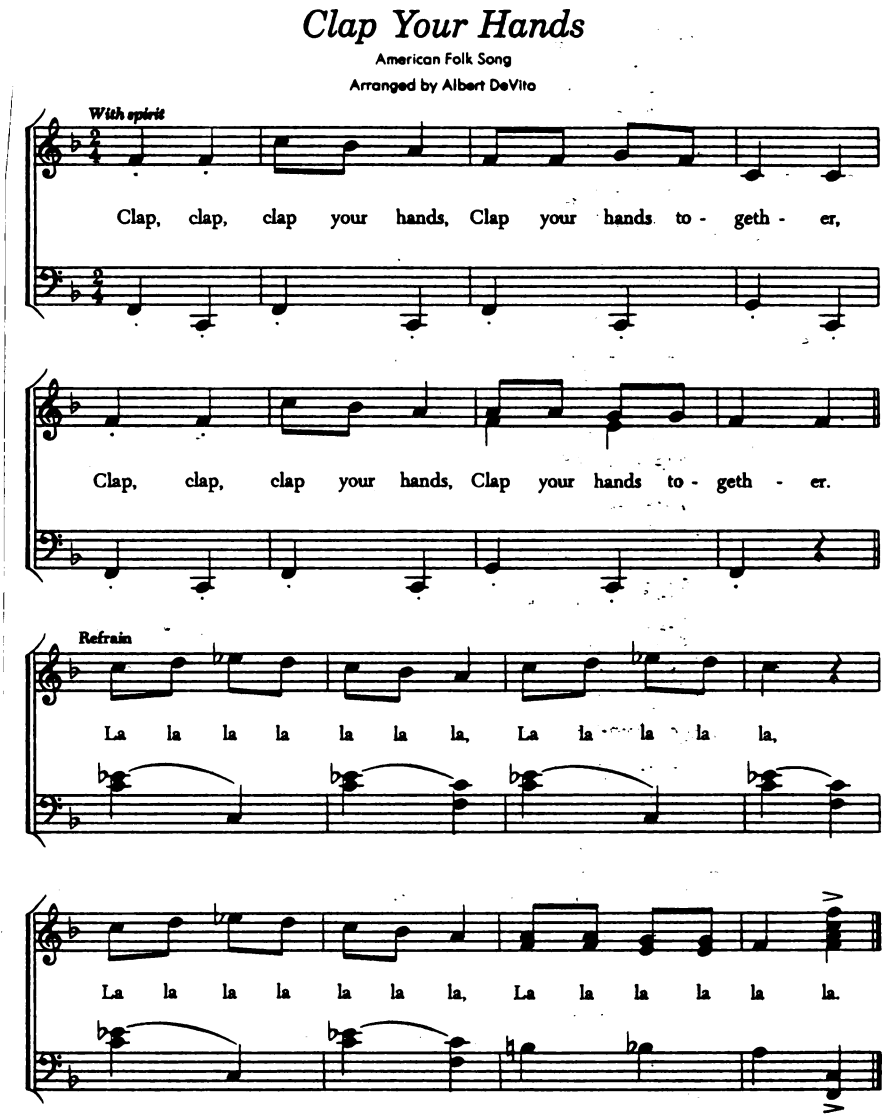
This chapter will determine where emphasis on twentieth-century music occurs in the ten selected elementary vocal textbooks. Two types of analyses are used: a general examination of books from grade two through grade six and a detailed analysis of ten randomly-selected songs in each book from the same grades.

A general examination of each series consisted of a survey of song literature and music appreciation lessons, an overview of each course's rationale, and a list of supplemental activities that bear some relationship to modern music. The rationale for each series was discussed briefly as background information. Songs were surveyed to determine their derivation. Listening programs were examined to ascertain the types of twentieth-century works recommended by the series' editors. Such examination pointed out evidence of modern compositional practices in songs, music appreciation programs, and any activities (e.g., composition) that relate to twentieth-century music.

The song analysis dealt with form, meter and rhythm, melody, harmony, and timbre. With regard to form, both

external and internal structural elements were considered; additionally, frequency of motivic and rhythmic repetition, and cadential patterns were noted. The analysis of rhythm and meter consisted of (1) the number and frequency of meter types (e.g., simple, compound, multimeter) and (2) types of rhythm patterns employed (e.g., common patterns, syncopation). Melody was examined in several ways: first, contour and range were noted; second, scale resources were determined; and third, melodic intervals were tallied. Analysis of harmony was three-fold: tonality, modulations or changes of mode, and harmonic resources. Finally, the implementation of timbres, other than voice, was recognized. When all data for a piece or a series were combined, any utilization of twentieth-century techniques became apparent. Comparative summaries were then made within and among the various series to determine where (e.g., series, song literature, or music appreciation program) emphasis on modern music occurs.

Sample Analysis of "Clap Your Hands"



Analysis Chart for "Clap Your Hands"

Series: Making Music Your Own Page: 20

Title: Clap Your Hands

Form:

Structure: A (8 measures) B (8 measures)
Phrase structure: 4 4-measure phrases; 2 8-measure periods
Motivic repetition: A=aa'; B=bb'; measures 9-10 are repeated in 11-12 and 13-14; and 7-8 in 15-16
Cadence chords or pitches: I V^7

Rhythm:

Meter: 2/4
Rhythm patterns: 
Pattern repetitions: 6 , 4 , and 6

Melody:

Movement tally:

up m2	3	down m2	7	Repetitions	13
up M2	4	down M2	12	Others	
up m3	1	down m3			
up M3		down M3	1		
up P4	1	down P4	1		
up P5	3	down P5			
up m6		down m6			
up M6		down M6			

Melodic contour:
Range: minor 10th--C to E flat

Harmony:

Tonality: F major in section A and F Mixolydian in section B
Modulations or changes of Mode: Major to Mixolydian
Primary Chords: I V^7
Secondary Chords: vii°
Altered Chords: minor v
Others:

Timbre: voices and piano accompaniment

The Progressive Music Series

The Progressive Music Series,[1] contains children's books through grade seven and teachers' manuals that include accompaniments, exercises, drills, and supplemental songs. This course is based on the three periods of psychological development: (1) the sensory period, beginning with infancy and continuing through the third grade, (2) the associative period, extending from the fourth grade through the sixth grade, and (3) the adolescent period, beginning in the seventh grade and continuing through the high school years; only the first two psychological periods are relevant to this study. In Book I, which covers the sensory period, children begin with rote songs and progress to note reading. During the associative period, Book II and part of Book III, where independent study in music begins, drills and exercises are appropriate. Technical work for each book is divided into three parts: time, tone, and theory. Such study is based on the rationale that students should be introduced to a new concept that occurs in familiar surroundings. For example, a new tonal problem would be introduced among familiar rhythmic ideas and vice versa. In this way, students feel comfortable and have a more favorable attitude toward learning.

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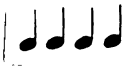
[1]Horatio Parker, Osbourne McConathy, Edward Bailey Birge, and W. Otto Miessner, Progressive Music Series (New York: Silver Burdett Company), 1916.

Music in the early grade books consists of American and European folk songs and original works by contemporaneous composers (e.g., Horatio Parker). These pieces, however, exhibit no particular twentieth-century techniques: almost all are very conservative. Literature of recognized composers is presented in the upper grade books as part of the music appreciation program. The teachers' manuals contain short biographies and other pertinent information regarding each composer. Thus, children learn of great composers through singing their works and from the teacher's comments.

A detailed analysis of fifty randomly-selected songs reveals extremely traditional writing. Forty percent of the pieces have binary or ternary forms, while the remainder are either one-part, through-composed or sectional. Phrases conform to regular two-, four-, or eight-measure units in 90 percent of the cases; the remaining 10 percent contain three- or five-measure phrases. Cadences are either authentic, half, or plagal. Within and among phrases, melodic and rhythmic repetition is common. The formal structures, then, contain no evidence of modern compositional practices.

Meter and rhythm exhibit no particular treatment indicative of contemporary composition. Ninety-two percent of the songs contain simple meter and 8 percent have duple compound meter. Rhythms are created from simple patterns

for each meter: for example, in 4/4  ,  ,  , and ; and in 6/8  , and  . Modern rhythmic practices, such as multimeter and polyrhythms are not present in any pieces analyzed.

Melodies in the songs examined are diatonic and contain smooth contours and moderate ranges that average an octave. The most frequent melodic motion is by second, accounting for 53 percent of the movement; major seconds outnumber minor seconds by a ratio of more than 2:1. The next most common melodic motion is by thirds (17 percent); almost an equal number of major and minor thirds occur. Repeated tones constitute 16 percent of the melodic activity, while perfect fourths and fifths account for 11 percent of the motion. Major and minor sixths form 2 percent of the activity, while the remaining 1 percent is divided among perfect octaves, tritones, and major and minor sevenths.

Harmony of the selected pieces is very diatonic and tonal. Ninety-two percent of the songs are major, while 8 percent are minor; no modulations or changes of mode occur. Sonorities most frequently employed in these works are the primary chords--tonic, dominant, and subdominant. Less often, the secondary chords are used, especially the supertonic, submediant, and mediant triads. Of the few altered chords employed, secondary dominants of the dominant, subdominant, and supertonic are most common. None of these songs contains any evidence of twentieth-century harmonic devices.

Differentiation among various timbres is not emphasized in The Progressive Music Series. There is no indication in the children's books or in the teachers' manuals for instrumental parts or rhythmic ostinati. The only timbre, other than vocal, is provided by piano accompaniments. Editors of this series include no recorded material that might have introduced children to the various instruments. The use of phonograph recordings for educational purposes was relatively new at this time, and many series did not include a recorded program.

The examination of these textbooks reveals no evidence of twentieth-century compositional practices. In view of its early publication date and the demand for conservative literature, the absence of modern musical idioms is understandable.

Foresman's Books of Songs

In contrast to The Progressive Music Series that stresses music reading through songs and song-derived drills, is Foresman's Books of Songs.[2] The editor based his course on the rationale that the value of music education lies in the development of a feelingful reaction and a mood response to music that is sung and heard. The first three years of music study with this series involve rote singing for the development of good vocal habits and

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[2]Robert Foresman, Books of Songs (New York: American Book Co.), 1925.

music expressivenes. During the fourth year, students learn notation, but not at the expense of musical expression. In the fifth grade sight-singing is stressed, and in the sixth grade emphasis is placed on music appreciation--the understanding and response to musical form.

Literature for this series is chosen primarily from American and European folk songs, and additional song settings based on the works of classical composers of the seventeenth through nineteenth centuries. In the upper grades, Foresman includes a music appreciation program as a part of the song literature. Many songs are by recognized composers, but none by oustanding twentieth-century writers.

Most songs examined are very predictable with regard to form, rhythm, melody, and harmony. Forty-eight percent of the forms are either binary or ternary, while the remaining 52 percent are sectional, one-part, or through-composed. Phrases are composed of regular two-, four-, or eight-measure units in 88 percent of the songs; 12 percent contain three-, five-, or six-measure phrases. The cadences are the same as those used most frequently in the music of the seventeenth through nineteenth centuries--authentic, plagal, and half. Among the phrases, repetition of rhythmic and melodic motives is frequent.

Meter and rhythm in these songs are very conservative. All but seven pieces are in simple meter; of those

that differ, one contains multimeter, and six are in duple compound meter. Rhythm consists of common patterns for each meter (see p. 60). With the exception of limited use of multimeter, no twentieth-century rhythmic practices are found in the songs.

Foresman utilizes melodies that tend to be diatonic and contain smooth contours and moderate ranges--usually about an octave. Fifty-one percent of the melodic movement is by second; major seconds occur more than twice as frequently as minor seconds. The next most common activity is repetition that accounts for more than 20 percent of the motion. Thirds constitute more than 17 percent of the melodic movement; minor thirds outnumber major thirds by approximately 2:1. More than 9 percent of the motion is by perfect fourths and fifths, while major and minor sixths account for 1 percent of the activity. The remaining 1 percent of the melodic motion is by perfect octave, minor seventh, tritone, and major ninth. None of the melodies examined contain any modern compositional idioms.

Harmony used to accompany these songs is similar to that employed in the music of the seventeenth through nineteenth centuries. Most common sonorities are primary triads and some secondary chords--the supertonic and submediant. Secondary dominants of the supertonic, submediant, subdominant, and dominant are the most frequently employed altered chords. Thus, the harmony is completely functional. Tonality adheres to the practices of the Baroque through the

Romantic periods; all songs examined are either major (90 percent) or minor (10 percent). Unlike the music of the twentieth century, these pieces contain no modal writing, nontertian harmony, or nonfunctional use of chords.

Tone color is not emphasized in Foresman's Books of Songs; there are no suggestions in children's books or teachers' manuals for any instrumental parts. Furthermore, there is no recorded material included in the series that may have served to introduce children to the various instruments. Students, then, are exposed to only vocal and piano timbres.

Foresman's Books of Songs, like The Progressive Music Series, includes songs that are conservative and contain no twentieth-century compositional idioms. Although the publication date is later than that of The Progressive Series, it is perhaps too early in the century for modern music to have been known or valued by music education textbook authors.

The Music Hour

The editors of The Music Hour[3] correlate music with other school subjects in order to make all learning more meaningful. The goals of the series are:[4]

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[3]Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge, and Mabel E. Bray, The Music Hour (New York: Silver Burdett Co.), 1929.

[4]Ibid., p. xii.

1. To give every child the use of his singing voice and pleasure in song as a means of expression.

2. To cultivate the power of careful, sensitive aural attention.

3. To provide the pupils, through accompaniments to some of their songs and the hearing of good music, an experience richer than that afforded by their own singing.

4. To give every child enjoyment of music as something expressed.

To facilitate these aims, the editors provide material through which the teacher may utilize the child's natural tendencies of play and physical activity. Consequently, all songs and listening materials are selected to suit children's maturation levels.

This series includes songs and a music appreciation program, both of which are designed to relate to those things children can understand--school, family, nature, and community life. Music concept learning is presented as part of the literature and appreciation lessons, rather than as a separate entity. Song literature includes American and European folk songs, pieces based on the works of classical composers, and specially-composed songs by contemporaneous composer-educators. Although some works in this series are written by modern musicians, none exhibits any compositional techniques that are peculiar to the music of the twentieth century. Instead, these pieces are in a style that is similar to simple folk songs.

The music appreciation program is derived in part from the songs, some of which are written by well-known composers. Children's books contain themes by recognized composers of the late Baroque through Romantic periods. In addition, the teachers' manuals include lists of supplemental recordings. Classical compositions in the song literature, themes in the children's books, and suggested recorded works are chosen from the Baroque through Romantic periods; no modern works are included.

A detailed analysis of fifty randomly-selected songs reveals that most pieces are simple and folk-like with regard to form, meter and rhythm, melody, and harmony. Fifty-four percent of the pieces are either in binary or ternary form, while the remaining 46 percent are sectional, one-part, or through-composed. The phrases conform to two-, four-, or eight-measure units in 45 of the 50 songs; five works contain three-measure phrases. Melodic and rhythmic repetition occurs frequently within and among phrases. Cadences, like those of the Classical and Romantic periods, are authentic, plagal, and half.

Treatment of rhythm and meter in these songs is similar to Classical and Romantic periods, rather than the more complex patterns of the twentieth century. Forty-four pieces examined are in simple meter; five contain duple compound meter, and only one song includes multimeter. Rhythm patterns conform to those common to each meter; one piece contains a minimal amount of syncopation. There is

no evidence of modern rhythmic devices in any of the songs analyzed, with the exception of the one work that contains multimeter.

Melodies are simple, diatonic and contain smooth contours and ranges that average an octave. Most frequent melodic movement is by second, accounting for 48 percent of the activity, with major seconds occurring twice as often as minor seconds. The next most common movement is repetition, which occurs in 27 percent of the cases. Thirds constitute 13 percent of all melodic motion; minor thirds outnumber major thirds by a ratio of almost 2:1. The remaining melodic activity is divided among perfect fourths and fifths (9 percent), major and minor sixths (2 percent), and perfect octaves, minor sevenths, tritones, and major tenths (1 percent). No facet of any melody examined shows evidence of modern compositional influences.

Harmony that accompanies these songs is very diatonic and functional. Forty-five of the fifty pieces analyzed are major; four are minor; and one is Mixolydian. Songs are harmonized primarily with tonic, dominant, and subdominant triads. Of the secondary chords employed, submediant and supertonic are most frequent. Altered chords that are commonly used include secondary dominants of the dominant, subdominant, supertonic, and submediant. Non-tertian and nonfunctional harmonies do not occur in any of the fifty pieces examined.

Timbres of the various orchestra and band instruments are emphasized as part of the music appreciation program. Within the children's books, many instruments are pictured with well-known musicians; recorded selections feature these instruments, both in solo and ensemble performances. Although the listening program includes instrumental timbres, The Music Hour Series provides no opportunities for children to play either orchestra and band instruments or simple rhythmic instruments. In addition, no timbres, other than the traditional ones of the Classical and Romantic periods, are emphasized.

A Singing School

A Singing School,[5] reflects the views of progressive educational thought that implied school experience should be related to the child's life. Literature of this series is correlated with childhood interests and experiences, as section headings indicate--Pets and Toys, Music of the American Indians, and Thanksgiving. The objectives of the series are:[6]

> To give children a complete musical education, including skill in music reading.
>
> To establish music education as a living program related to the activities of children.

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[5]Theresa Armitage, Peter W. Dykema, Gladys Pitcher, Floy A. Rossman, and J. Lilian Vandevere, A Singing School (Boston: C. C. Birchard and Co.), 1941.

[6]C. C. Birchard, leaflet, 1953, p. ii.

> To appeal to children through books which are planned in text, music, color and illustration to speak directly to them.
>
> To promote broad cultural understanding by relating music to the people, places, history and customs of our own and many other lands.
>
> To bring to children the best in music and literature from classical, contemporary, and folk resources.
>
> To build good Americans through the socializing influence of music and the presentation of American ideals and traditions.

The editors suggest an eight-fold program to attain these goals:[7]

1. Singing for its own sake
2. Rhythmic experience
3. Development of skills in music reading
4. Creative experience
5. Combined instrumental and singing experience
6. Appreciation through listening and participation
7. Fusion of music with the general curriculum
8. Dramatic experience.

Song literature of this series includes folk songs from various countries, pieces by classical composers and works composed specifically for the series. None of the compositions by twentieth-century composers exhibits modern idioms; rather, numerous pieces in this series are written by contemporaneous composer-educators who write in the traditional style. Songs by well-known composers represent

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[7] Ibid., p. v.

the Classical and Romantic periods, rather than the twentieth century.

A survey of teachers' manuals and children's books reveals a music appreciation program that is very limited. Each book contains an average of four themes by eighteenth- and nineteenth-century composers. Frequently, the themes have accompanying explanations that do not deal with the work or the composer; instead, children may be encouraged to write words to these themes. When information treating the theme or the composer is present, it is minimal. No works in a modern style are present in these books.

The analysis of randomly-selected songs shows few twentieth-century compositional techniques. The forms of 58 percent of the pieces are one-part, through-composed, or sectional; the remaining 42 percent are either binary or ternary. Eighty-four percent of the songs have either two-, four-, or eight-measure units; only 16 percent contain phrases of three, five, or six measures. Melodic and rhythmic repetition among and within phrases is common. Furthermore, cadences conform to the conventional half, authentic, and plagal patterns.

Rhythm and meter of the fifty songs exhibit minimal implementation of twentieth-century idioms. Eighty six percent of all songs examined are in simple meter, while 10 percent are in duple compound meter. Multimeter is present in only 4 percent of the pieces. The rhythms consist of the common patterns (see p. 60). None of the

songs show any evidence of syncopation, polymeter, or asymmetrical meters.

Melodies are diatonic and contain smooth contours and moderate ranges--usually about an octave. Melodic movement by second is most common, forming more than 46 percent of the total activity; major seconds occur almost three times as often as minor seconds. The next most frequent movement, repetition, accounts for approximately 23 percent of the total. Motion by third constitutes more than 18 percent of the activity; minor thirds outnumber major thirds by a ratio of almost 2:1. Ten percent of the intervals are perfect fourths and fifths, while the remaining 2 percent are minor sixths and sevenths, major sixths, perfect octaves, and tritones. Thus, the melodies exhibit no particular twentieth-century characteristics.

Similar to melody is harmony, which also conforms to traditional practices. Forty-four songs are major; four are minor; one is pentatonic and another modulates to the relative minor. Although primary chords are employed most frequently, the supertonic, mediant, and submediant triads are also found with some regularity. Secondary dominants of the mediant, dominant, subdominant, submediant, and supertonic are the most common altered chords. Additionally, some accompaniments include diatonic added-note chords, the added sixth being most frequent.

The editors of A Singing School do not emphasize timbre in their series. The only tone color, other than

vocal, is provided by piano accompaniments. Neither the children's books nor the teachers' manuals contain suggestions for instrumental parts to be played by children.

From the analysis, it is apparent that this series contains a dearth of twentieth-century idioms. Although the series contains no literature written by recognized modern composers, it does provide some songs that include such contemporary devices as added-note chords, multimeter, and pentatonic scales. In general, however, the majority of music examined from this series is quite conservative. Even though the editors say there is contemporary music, it is not in a modern style.

The American Singer

Editors of The American Singer[8] emphasize music reading and approach it like reading a language that begins with learning the alphabet and progresses to complex concepts. In the primary grades, emphasis is placed on repetition of common melodic patterns that are derived from scales and primary chords. In intermediate books, patterns that contain fourths, fifths, octaves, and some chromatics are introduced. Rhythm is taught through physical response, rather than intellectual, arithmetic division. To facilitate a deeper understanding of music, the editors also include an appreciation program and, in the

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[8]John W. Beattie, Josephine Wolverton, Grace V. Wilson, and Howard Hinga, The American Singer (New York: The American Book Company), 1944.

later grades, a simple instrumental program that includes orchestrations for several songs in the children's books. Creative activities (e.g., composition, dramatization, construction of musical instruments) are found in all books. Thus, the authors of this series approach music learning in three ways: creating, performing, and listening.

The music appreciation program contains classical pieces, folk songs, and popular selections, all of which are coordinated with various aspects of music learning (e.g., recognizing phrase structure, meter, mood). Of the few contemporary pieces included in this series, Prokofiev's Peter and the Wolf and Sibelius' Finlandia are representative. Many areas of twentieth-century music are omitted (e.g., Impressionism, serialism, avant garde, and neo-classicism). Furthermore, other styles are also absent: early Baroque, Renaissance, and Medieval. Thus, the music appreciation program contains a preponderance of music from the Classical and Romantic periods.

Song literature of The American Singer consists of specially-composed pieces, selections by classical composers, folk songs, patriotic songs, religious works, and pieces written by children. Most songs are either specially-composed or chosen from American folk songs. Of the pieces by recognized composers, those from the Classical and Romantic eras are in the majority; contemporary composers' works are not represented.

An examination of selected pieces shows that 40 percent of the songs are either in binary or ternary form and the remainder are through-composed, sectional, or one-part structures. Within the forms, the phrases generally consist of two-, four-, or eight-measure units; only 4 percent of the pieces contain three- or six-measure phrases. In most cases, melodic and rhythmic repetition among phrases is frequent. Moreover, cadences are limited to the common authentic, plagal, and half. Thus, the forms of these songs are more like simple American and European folk songs than modern classical music.

Meters and rhythm patterns are very simple and predictable. Twenty percent of the songs examined contain duple compound meter, whereas 78 percent are in simple meter; 2 percent (one piece) incorporates multimeter. Rhythms consist primarily of the standard patterns for each meter; only one piece contains syncopation. Of the songs analyzed, none reveals any evidence of irregular accent, polyrhythm, or other device that is exploited by modern composers.

Songs in this series contain melodies that are diatonic and have smooth contours and moderate ranges--approximately an octave. Melodic motion is frequently by third, second, or repetition. Movement by second occurs 47 percent of the time with major seconds outnumbering minor seconds by a ratio of more than 2:1. Nineteen percent of the melodic motion is by third; minor thirds occur

twice as often as major thirds. Repetition accounts for 24 percent of the melodic activity. Motion by perfect fourth and fifth occurs in 8 percent of the cases; the remaining 2 percent of the movement is by major and minor sixth, perfect octave, and diminished third. In general, the melodies contain no modern compositional idioms (e.g., extreme range, angular contour, atonality).

Like melody, harmony is also very diatonic. All of the songs examined are either major (96 percent) or minor (4 percent); none changes key or mode. Pieces are often harmonized solely with primary triads. Of the songs that contain secondary chords, the supertonic and submediant occur most frequently. The few altered chords found in these works include secondary dominants of the supertonic, dominant, subdominant, and submediant. Thus, the songs analyzed contain harmony that is diatonic and functional; none shows evidence of modern harmonic idioms: nonfunctional harmony, nontertian sonorities, or polyharmony.

An interest in timbre is apparent only in the upper-grade books, where children are beginning to play band and orchestral instruments; several songs in the later books contain orchestrations for pieces. There are few indications for other parts (e.g., drums, recorder, bells) in the lower-grade books; piano accompaniments are provided in all teachers' manuals for all grades.

In the sample drawn, The American Singer exhibits practically no evidence of modern techniques in its song

literature or its music appreciation program. Virtually all the music in this series reflects compositional practices of the Classical and Romantic periods.

New Music Horizons

New Music Horizons[9] contains a five-fold program for the elementary grades that includes singing, playing, dancing, listening, and creative activities. The editors believe that students deserve every possible opportunity to become acquainted with beautiful music and that each child should participate in musical experiences according to his own ability.[10] Contents of this series are designed to meet the capabilities and interests of children. Music learning is to be accomplished through the various activities relative to music that children can comprehend.

In the music appreciation program, listening selections are chosen primarily from Classical and Romantic periods and folk sources. Of the few contemporary works, those by Debussy (Claire de lune and Golliwog's Cake Walk), Ravel (Bolero), and Sibelius (Valse Triste) are representative. A few popular works, such as Sousa marches and selections from operettas are also found. Thus, while the music appreciation program includes some variety of musical styles, it does not provide a complete listening program;

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[9]Osbourne McConathy, Russel V. Morgan, James L. Mursell, Marshall Bartholomew, Mabel E. Bray, W. Otto Miessner, and Edward Bailey Birge, New Music Horizons (New York: Silver Burdett Company), 1944.

[10]Ibid., preface.

there is a dearth of music of the Middle Ages, Renaissance, early Baroque, and twentieth century.

Song literature consists of specially-composed children's pieces, religious works, patriotic songs, and folk music from the United States and other countries. There are also songs based on the works of classical composers, some of whom are contemporary. The majority of these songs, however, are from the Classical and Romantic periods.

The fourth, fifth, and sixth grade books contain several works by modern composers; eight pieces include modern compositional techniques. The fourth grade book incorporates songs by many twentieth-century composers; pieces by Hindemith and Milhaud are in a modern style. Although Milhaud's "Pas Bien Grand" (Appendix B, Example 1) is pitched on E-flat, the harmony is nonfunctional. The occasional presence of D-flat (measures 2, 4, 10, 14, 16, and 19) and the almost constant juxtaposition of incongruous pitches increase tonal ambiguity and dissonance. "A Rain Song" by Hindemith (Appendix B, Example 2) alternates between tonal centers of G (measures 1-5, 8-17, and 21-26) and E (measures 6-7 and 18-20). In addition, several modes are implied: major on G (measures 1-5, 8-10, 12-17, and 21-16), Lydian on G (measure 11), Mixolydian on G (measures 25-26), and Phrygian on E (6-7 and 18-20). At the beginning (measures 1-7) and conclusion (measures 20-26) of the piece, phrases form a four-measure antecedent and a

three-measure consequent. Although these songs contain modern harmonies, other aspects of the music (e.g., melody and rhythm) are quite conservative and easily performed by children.

In the fifth grade book, there are contemporary works by Villa Lobos, Hindemith, and Cyril Scott; the latter two composers' songs are in a twentieth-century style, whereas the Villa Lobos piece is not. Although Hindemith's "Romance" (Appendix B, Example 3) is pitched on D, there is a digression to E in the middle section (measures 5-10). Within both the portions on D (measures 1-4 and 10-18) and the one on E, there are several different modes implied. In the part on D, major or Dorian results, depending on the presence of C-sharp and F-sharp or C-natural and F-natural. The middle section contains the Phrygian mode in measure 7 and the Dorian in measures 9-10. In addition to the variety of modes used, numerous harmonic resources are also employed: tertian, quartal, and quintal sonorities. Quartal harmony is found on the second beats of measures 1, 3, 11, 13, and 16, while quintal chords occur in measure 17. The resultant harmony, then, is nonfunctional and occasionally somewhat dissonant. Thus, this song exposes children to a variety of harmonic and scale resources that are exploited in twentieth-century music. The accompaniment to Scott's "Jack Frost" (Appendix B, Example 4) is in the Impressionistic style. Parallelism of triads (measures 1-3 and 20-23) and seventh and ninth chords (measures 9-10 and

15-17) abound; additionally, there are whole-tone sonorities and a thirteenth chord. In spite of the parallelism and nonfunctional harmony, F, as a tonal center, is emphasized throughout the work. In both modern songs, the melody and rhythms are simple; the accompaniments contain most contemporary material. These pieces, then, may be easily performed by children.

Songs of Sibelius, Villa Lobos, Milhaud, Hindemith, Honegger, and Cyril Scott are presented in the sixth grade book. Although the works of Sibelius and Villa Lobos are conservative, the four others contain some modern idioms. although Milhaud's "La Tortune Naine" (Appendix B, Example 5) is melodically through-composed, the harmony of the opening returns in the last four measures, creating a quasi ternary form with regard to harmony. Measures 1-11 and 23-27 contain pandiatonic writing pitched on B-flat. Movement away from B-flat and the absence of pandiatonicism characterize the middle section (measures 12-22); harmony here initially includes several irregularly-resolved dominant seventh chords that imply keys other than B-flat. Pandiatonicism and the B-flat tonal center return in measure 23 to conclude the piece. Only the harmony of this piece is in a twentieth-century style; melody and rhythm are much more conservative, melody adhering chiefly to the B-flat major scale and rhythm confined to simple patterns. Children should be able to perform it easily.

In contrast to the Milhaud work is "Le Marin" by Honegger (Appendix B, Example 6), which contains parallel triads over a dominant pedal that persists throughout most of the song. Harmony from the first measure through the first beat of measure eight is static due to the reiteration of tonic, subtonic, and submediant triads. From the second beat of measure 8 through measure 13, the harmony becomes more varied; the Neapolitan, dominant, subdominant, and minor supertonic are employed. Static harmony of the beginning returns in measures 14-19 to conclude the piece. This song is probably one of the easiest modern works for student performance due to the simplicity of its melody and rhythm and its conservative accompaniment.

Hindemith's "Rain" (Appendix B, Example 7) exhibits interesting treatment of meter, form, and tonality. The meter, which alternates between 3/4 and 4/4, frequently creates unequal phrase lengths. Although most phrases are two-measure units, since some are longer than others, certain phrases (measures 2-3 and 10-11) are longer than others (measures 4-5 and 8-9). Tonality is somewhat ambiguous; the melody appears to begin in the Lydian mode on F (measures 1-9), moving to the Lydian mode on A-flat in measures 10-16, and finally cadencing on F in measure 18. Harmony of the accompaniment (measures 1-8) may be construed in two ways. First, it may be considered in the Lydian mode on F (measures 1-3 and 5-7) with perfect authentic cadences in C minor (measures 4 and 8). Second, the

accompaniment may be analyzed in C major; then, the B-flat in measure 5 suggests the Mixolydian mode, and the C minor chords in measures 4 and 8 are borrowed. The relationship between the melodic and harmonic cadences is worthy of mention; they are rhythmically and tonally incongruous. For example, the accompaniment contains an authentic cadence in C minor in measure 4, while the melody has a cadence on F in measure 5.

The final song in this book, Cyril Scott's "Forrester's Song" (Appendix B, Example 8), is in the Impressionistic style. Although the tonal center of the piece is C, the introduction is Lydian on G. The most interesting feature of this piece is its harmony that includes whole-tone, quartal, and diatonic tertian sonorities. Measures 4-7 contain primarily quartal harmony with some major and minor triads (measure 6). The next section (measures 8-16) consists of various whole-tone sonorities with occasional quartal harmony that occurs in measures 10-12. A combination of whole-tone, quartal, diatonic tertian, and added-note harmonies are in the next section (measures 17-22). The conclusion consists of a descending Lydian scale on C that is similar to the beginning. While the accompaniment contains quite complex harmonies on C, the rather primitive melody is on G. The confinement of twentieth-century harmonic idioms to the accompaniment and the simplicity of the melody allows children to perform this piece easily.

Thus, New Music Horizons contains a remarkable number and variety of songs in many modern styles. Through these pieces children can participate in the performance of fine twentieth-century music written especially for them by some notable twentieth-century composers. Students also can be introduced to new sonorities: quartal and quintal harmony, pandiatonicism, harmonic parallelism, and modal, pentatonic, and whole-tone writing. Fortunately, each composer has retained an easily-sung melody, while incorporating most twentieth-century idioms in the accompaniment. In this way, children are not frustrated by unfamiliar and difficult vocal requirements.

Detailed analysis of fifty randomly-selected songs in the series reveals few modern compositional practices. Sixty-two percent of the pieces contain ternary or binary forms, while the remainder are either sectional, through-composed, or one-part structures. The phrases conform to two-, four-, or eight-measure units 94 percent of the time. Those few pieces that do not contain regular phrase sturctures have either three- or six-measure units. Exact repetition within and among phrases is common in these songs. The cadences are either authentic, plagal, or half. None of the fifty songs shows any evidence of modern compositional influence.

Rhythm and meter are very simple and predictable. Most meters are either simple (70 percent) or duple compound (24 percent); two pieces contain multimeter and one has

quadruple compound meter. The rhythms consist of common patterns for a given meter. There is minimal syncopation and no evidence of any contemporary rhythmic practices.

Melodies in these songs are diatonic and contain smooth contours and moderate ranges that average an octave. The majority of melodic activity is by second (50 percent), third (20 percent), or repetition (19 percent). More than two-thirds of the movement by second is by major, rather than minor second, whereas more than half the motion by third is by minor, rather than major third. The remainder of all melodic activity consists of movement by perfect fourths and fifths (10 percent) and perfect octaves, major and minor sixths, and minor sevenths (1 percent). There is no evidence of any modern melodic practices, such as extreme range, use of scales other than major and minor, or angular contour.

Harmony in these pieces is also very diatonic and functional; 94 percent are major and 6 percent are minor. Most works are harmonized solely with primary chords. When secondary chords are used, the supertonic and submediant are most common. Of the altered chords, secondary dominants of the supertonic, dominant, subdominant, and submediant are most frequent. Thus, harmony, like melody, is quite simple and does not exhibit any modern idioms, such as nonfunctional or nontertian harmony.

Variety of timbres employed in these songs is minimal; piano accompaniments are used for most songs.

Three pieces include parts for drums, one uses spoken words, and another has a part for bells. In general, the song literature does not exhibit any genuine interest in timbral variety. Students are introduced to traditional orchestral instruments in the music appreciation program.

In summary, the music apprectiaion program of New Music Horizons consists primarily of Classical and Romantic works; however, several early twentieth-century selections are included, but they are not representative of a variety of the modern musics. Such works are limited to Impressionism (Ravel and Debussy) and a continuation of Romanticism (Sibelius). Although an analysis of fifty randomly-selected songs reveals a lack of modern techniques, eight songs by modern composers contain definite contemporary compositional idioms. Thus, the part of the series that best represents modern compositional practices is that of the song literature, rather than the music appreciation program.

Our Singing World

Our Singing World,[11] as the title suggests, is related to the world in which we live. Each book is divided into four areas of general interest: "About Folks" (people), "About the Wonderful Outside World" (nature), "About Things that Sing" (mechanical things), and "Shining

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[11]Lilla Belle Pitts, Mabelle Glenn, and Lorrain E. Watters, Our Singing World (Boston: Ginn and Co.), 1951.

Hours" (imagination). These broad sections are usually subdivided into smaller units that contain musical material appropriate to children's maturation levels. The underlying rationale for the series is that music learning progresses effectively if musical activities are related to daily living and childhood interests and utilize the natural curiosity and spontaneity of children. The editors treat musical growth similar to human growth; various facets of learning are interrelated to promote integrated musical development in all areas simultaneously, viz a viz the presentation of isolated segments of musical experience. Thus, the editors have created a music program that relates to a child's life and parallels his development.

The series contains songs, a music appreciation program, and some related poetry. Song literature includes traditional tunes, folk songs from various countries, and pieces derived from the works of classical composers, none of whose style deviates from that of the Baroque through Romantic periods. Additionally, there are some religious pieces that are either hymns or spirituals. No prominent twentieth-century composer whose composition differs from past practices is represented in the song literature.

A music appreciation program includes biographies of selected composers and suggested recordings of many works that relate to specific areas of study. Biographies of composers, along with themes of representative works, are found in the books of grades four through six.

Composers that are treated in these sections include Bach, Handel, Beethoven, Shubert, Mozart, and Haydn. Although emphasis in the books is placed on the music of the Classical and Romantic periods, the suggested listening selections contain a more complete sample of music that includes some modern works:

2nd grade

O. Pinto: excerpts from Memories of Childhood

3rd grade

Debussy: "Clair de lune" from Suite Bergamasque

"Little Shepherd" from Children's Corner Suite

"Snow Is Dancing" from Children's Corner Suite

"En Bateau" from Petite Suite

Respighi: excerpts from Pines of Rome

4th grade

Debussy: "Wind on the Plain" from Preludes Book I

5th grade

Grofé: "Sunset" from Grand Canyon Suite

Ibert: "Little White Donkey" from Histoires

6th grade

Debussy: Reverie

Copland: Billy the Kid

Respighi: excerpts from Fountains of Rome

T. Scott: Ballad Told at Candle Light

M. Gould: Cowboy Rhapsody

In addition to these classical works, some popular music, such as marches and selections of Victor Herbert, are also included. Although the music appreciation program of Our Singing World offers a varied display of musical styles, not all aspects of twentieth-century music are represented: absent are works that illustrate neo-classical style, avant garde, and serial technique.

An analysis of fifty randomly-selected songs shows a dearth of contemporary techniques; all pieces are simple and folk-like. Thirty-four songs form binary or ternary structures, while 15 are either one-part, through-composed, or sectional. One piece provides an arch form, a structure exploited by many modern composers (e.g., Bartok). Phrase structures in 96 percent of the cases conform to two-, four-, or eight-measure units; 4 percent of the songs contain three-measure phrases. Melodic and rhythmic repetition among phrases is frequent; material is repeated exactly, rather than varied. The cadences are either authentic or half.

Rhythm and meter are also more like those of the Classical and Romantic periods than those of this century. Sixty-eight percent of all songs analyzed contain simple meters. Compound meter occurs in 26 percent of the cases, while multimeter appears in only 6 percent of the pieces. The rhythms consist of common patterns for each meter; only 7 songs contain syncopation. None of the pieces include modern rhythmic devices.

Melodies in these songs conform to the practices of the past; they are diatonic and contain smooth contours and moderate, singable ranges. The majority (43 percent) of melodic movement is by second; major seconds occur thrice as frequently as minor seconds. Repetition accounts for 26 percent of the motion. Thirds constitute the next most frequent activity (20 percent); minor thirds outnumber major thirds by a ratio of more than 2:1. The remainder of the melodic motion is divided among perfect fourths and fifths (8 percent), major and minor sixths (2 percent), and perfect octaves, tritones, and minor sevenths (1 percent). None of these melodies contain evidence of modern influences; rather, all are simple and folk-like.

Song accompaniments are very diatonic and simple; forty-nine of the fifty songs examined are either major or minor; one work is pentatonic. Primary chords are used frequently to harmonize these pieces. Secondary chords, usually the supertonic and submediant, are the next most frequent sonorities. The altered chords most often employed include secondary dominants of the dominant, subdominant, supertonic, and submediant. There is no evidence of modal or nontertian influence in the songs analyzed; most harmony is diatonic and functional.

The editors encourage an awareness of instrumental timbre. In the fifth and sixth grade books, traditional orchestral and band instrumental colors are emphasized; selected songs in those books contain orchestrations that

may be played by the students. Although orchestral parts are prominent, some for band instruments are also provided. These orchestral and band parts are easy, so that students are actually able to play them without difficulty. Books of the earlier grades include few instrumental parts; the fourth grade book includes an occasional suggestion to play a song on "a melody instrument." No tone colors other than voice, piano, and band and orchestral instruments are included in this series; only traditional playing techniques are employed. Thus, while tone color is a part of Our Singing World, no timbres peculiar to modern music are included.

In summary, the music appreciation program and the song literature of this series contain a minimal amount of twentieth-century music. Listening lessons include some modern works, but a representative sample of contemporary music is not present. In the songs, the few modern techniques (multimeter, arch form, pentatonic scale) are used sparingly and are overwhelmed by the simplicity and folk character of the pieces.

Together We Sing

Editors of Together We Sing,[12] which appeared in 1959, have provided a varied approach to music learning in the elementary school. Textbooks for the different grades

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[12]Irving Wolfe, Beatrice Perham Krone, and Margaret Fullerton, Together We Sing Series, Revised Edition (Chicago: Follett Publishing Co.), 1959.

contain activities and songs relative to specific areas of childhood interests, exemplified by the book titles--Music Through the Year, Music Across Our Country, Voices of America, and Voices of the World. Each book is divided into sections that contain subjects with which children can identify, such as 'At Home,' 'At Play,' and 'Community Helpers.' In addition to the orientation of contents toward childhood interests, the editors believe that the series meets the needs of both the average and the talented students. Musical goals of both are attained through singing, playing, listening, and creating, as well as reading musical notation. Throughout the series, technical concepts are presented as they relate to a particular song.

The series contains a music appreciation program that is integrated with the literature and concept learning. Appreciation lessons consist of folk songs and classical works primarily of the eighteenth through the twentieth centuries. Among the modern pieces are:

2nd grade

Debussy: "Snow Is Dancing" from Children's Corner Suite

"Golliwog's Cakewalk" from Children's Corner Suite

3rd grade

Debussy: "Footprints in the Snow" from Preludes Book I

"Wind on the Plain" from Preludes Book I

"Little Shepherd" from Children's Corner Suite

"Clair de Lune" from Suite Bergamasque

"Fetes" from Nocturnes

Prokofiev: Summer Day Suite

Peter and the Wolf

4th grade

Debussy: "Jardins sous la pluie" from Estampes

Gershwin: American in Paris

Siegmeister: Ozark Suite

Copland: El Salón México

5th grade

Copland: "Lincoln Portrait" from Appalachian Spring

Billy the Kid

El Salón México

Grofé: Grand Canyon Suite

6th grade

Britten: Young Person's Guide to the Orchestra

Gershwin: American in Paris

de Falla: El Amor Brujo

McBride: Mexican Rhapsody

Block: "Enfantines" from Ten Children's Pieces

Song literature consists of songs that are folk-like and relate to various childhood interests. Pieces are either folk songs, religious pieces, or songs based on the works of well-known composers, some of whom are modern. Of the works by contemporary composers, only one, "The

Night Song" by Britten (Appendix B, Example 9), reflects a departure from past music. This piece includes harmonic parallelism and polyharmony.

In contrast to the Britten piece, most songs reveal minimal emphasis on twentieth-century compositional techniques. The forms are quite common: 52 percent are either binary or ternary, while 48 percent are sectional, one-part, or through-composed. Phrase structures usually contain two-, four-, or eight-measure unity. Of the seven songs that include different phrase structures, three-, five-, and seven-measure units are prominent. Within and among phrases melodic and rhythmic repetition is frequent. Furthermore, cadences are either half, authentic, or plagal. Thus, formal practices are conservative, rather than modern.

Meter and rhythm in these songs are also quite traditional. Seventy-eight percent of the pieces examined are in simple meter and 16 percent are in duple compound. Of the remaining three songs, two contain multimeter and one is 3/8. Most of the rhythms consist of regular patterns for each meter (see p. 60). Five pieces contain some syncopation and none include modern rhythmic devices.

Melodies also exhibit conventional writing, resulting in diatonicism, smooth contours, and moderate ranges. Approximately 41 percent of the melodic movement is by second; major seconds outnumber minor seconds by a ratio of almost 3:1. The next most frequent melodic activity is

repetition (26 percent). Motion by third accounts for 18 percent of the melodic movement; minor thirds occur almost twice as often as major thirds. Almost 12 percent of the motion is by perfect fourth and fifth, while the remaining 3 percent consists of movement by perfect octave, tritone, major and minor sixth, and major and minor seventh.

Like melody, harmony is also quite diatonic and conventional. Eighty-eight percent of the pieces are major, 6 percent are minor, 2 percent pentatonic, and 4 percent modulate--one to the dominant and another to the relative minor. The most frequently employed chords are the tonic, dominant, and subdominant. Supertonic, submediant, and mediant are the most commonly utilized secondary chords. Altered chords most often used are the secondary dominants of the dominant, supertonic, subdominant, and submediant. Although these harmonies provide minimal chromaticism, some alternate accompaniments by Johanna Harris include more chromatic sonorities, but still within the limitations of traditional functional harmony. Harris utilizes expanded tertian harmony, added-note chords, altered chords, and some quartal sonorities. Thus, these alternate accompaniments provide a compromise between the very conservative diatonic harmonies of most songs and the more complex contemporary sonorities.

Some emphasis is placed on timbre; many of these pieces include instrumental parts, as well as piano

accompaniments. During the early grades, children are encouraged to play a variety of rhythm instruments. In the fourth grade book, parts for recorder, bells, autoharp, and drums are provided. The upper grade books include parts for band and orchestra instruments that children can play with their songs. Most common instrumental parts are for the trumpet, trombone, clarinet, and saxophone. Although there is some emphasis on timbre in this series, modern developments in tone color are not treated.

Together We Sing provides a variety of musical experiences for children, but emphasis on twentieth-century music that includes nontraditional techniques is lacking; most songs contain no contemporary compositional idioms. The music appreciation program includes some modern works, but all aspects of modern music are not represented. For example, there is an abundance of Impressionistic music, but no serial or avant garde works. In the song literature, only one piece contains writing that is representative of twentieth-century music. This series, then, does not introduce children to a variety of modern music.

Making Music Your Own

The editors of Making Music Your Own[13] (1965) provide a course that incorporates music appreciation, concept

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[13]Harold C. Youngberg, Making Music Your Own (Morristown, N.J.: Silver Burdett, Co.), 1965.

learning, and songs that relate to history and culture. Literature and activities in each book are arranged according to the school calendar. Thus, all songs and materials that deal with holidays and seasonal events appear in this order. Books are enhanced with poetry, pictures, and suggested listening experiences. Musical concepts are taught as part of the literature and appreciation program, rather than as a separate entity. This series, then, combines cultural awareness, music appreciation, and music learning.

All children's songs and literature for music appreciation are recorded for use with the books. The suggested listening lessons exhibit a satisfactory variety of music styles, from the Renaissance through contemporary classical music. Of the total works in the appreciation program, many are modern:

2nd grade

Copland: Billy the Kid

Gershwin: Prelude #2 for Piano

Shostakovich: "Polka" from Golden Age

Ibert: Trois pieces breves

3rd grade

Cowell: The Banshee

Hendemith: Kleine Kammermusik

Prokofiev: Lieutenant Kijé

4th grade

Milhaud: Chasse a Valabre

Copland: Rodeo

Billy the Kid

Cowell: Tides of Manaunaun

Dello Joio: excerpts from Family Album

5th grade

Debussy: "Voiles" from Preludes Book I

"La Puerta del Vino" from Preludes Book II

Thompson: "Papa's Tune" from Acadian Songs and Dances

Schumann: New England Triptich

Barber: Hermit Songs

Chavez: Xochipilli

6th grade

Stravinsky: Firebird

Schuller: Concertino for Jazz Quartet and Orchestra

Ginastera: Invocation of the Powerful Spirits

Luening: Fantasy in Space

Schönberg: Suite for Piano

These and other pieces are treated in the children's books, sometimes with detailed explanations and thematic excerpts, exemplified by the presentation of Cowell's The Banshee. The work's peculiar piano techniques are not only pictured in the books, but explained and illustrated on the recording before the performance. Similarly, in

the sixth grade book, the serial technique is thoroughly explained before the children hear the Schönberg selection. Moreover, students are also encouraged to create their own tone row and compose a piece.

In addition to classical modern music, some popular works are also presented in this series. For example, the sixth grade book contains selections from the musical Oklahoma, plus examples of blues, ragtime, and boogie woogie. Thus, Making Music Your Own provides a relatively complete listening program for children.

The song literature is representative of a wide range of world cultures. Although most songs in each grade are either of American or European origin, emphasis is also placed on music from Latin or Spanish sources. Other culturally-derived literature is divided among pieces from Asia, Africa, Pacific Islands, Middle East, Caribbean Islands, Australia, and American Indian. Additionally, there are religious songs and pieces by classical composers. The sacred works are primarily hymns and spirituals and songs by classical composers are dominated by those of the Classical and Romantic periods. Although the songs provide a varied sample of music around the world, none exhibit any implementation of twentieth-century compositional idioms.

Analysis of randomly-selected pieces reveals that the forms of the songs are either one-part, binary, ternary, sectional, or through-composed. Approximately 60 percent

of the pieces are in binary or ternary form; the remaining 40 percent are either one-part, sectional, or through-composed. Phrase structures usually consist of two-, four-, or eight-measure units; four pieces contain three-, five-, or six-measure phrases. Melodic and rhythmic repetition among and within phrases is frequent. The cadences are usually the same as those of the Classical and Romantic periods--half, authentic, plagal and deceptive.

Meters and rhythm patterns of these pieces are simple and contain no evidence of modern musical influence. The meters of the fifty songs examined are confined to simple or duple compound meter; approximately 25 percent of the works are in 6/8, while the remainder are in simple meter. Rhythm consists primarily of the patterns for each meter. Only three songs contain syncopation and none shows any evidence of irregular accent, asymmetrical meter, polyrhythm, or other twentieth-century device.

These songs contain melodies that consist of smooth contours and moderate ranges--usually averaging an octave; they are also very diatonic and include patterns that are derived from scales or triads. Thus, melodic movement is frequently be second or third. Motion by second accounts for 43 percent of the total; major seconds outnumber minor seconds by a ratio of 2:1. The next most frequent melodic activity is repetition that constitutes approximately 27 percent of the movement. Twenty percent of all motion is by third; minor thirds occur twice as often as major thirds.

Perfect fourths and fifths account for 8 percent of the motion, while the remaining 2 percent consists primarily of major and minor sixths, minor sevenths, and perfect octaves. These melodies show no modern influence with regard to range, contour, or intervallic relationships.

Like melody, harmony is also very diatonic and functional. All the songs analyzed are either major (82 percent) or minor (18 percent). Although most pieces remain in one key, one song progresses from major to relative minor and another contains the Mixolydian mode. The works are often harmonized solely with primary triads; but, of the pieces that contain secondary chords, the supertonic and submediant occur most frequently. The few altered chords found in these songs include secondary dominants of the supertonic, dominant, and subdominant, and rarely, augmented sixth chords. Thus, the pieces in this series are harmonically and tonally reminiscent of the music of the Classical and Romantic periods or of simple folk music.

An interest in timbre, other than voice and piano, is apparent in many songs. Rhythmic ostinati and bell or recorder <u>obligati</u> are frequently employed in most grades. In the fifth and sixth grade books, several pieces include orchestrations for band and orchestra instruments. Although timbre differentiation is a part of this series, only conventional instruments are emphasized; no modern concepts are used in the song literature. The music appreciation

program, however, does include illustrations of electronic sound and unusual piano timbres.

The editors of Making Music Your Own have included contemporary classical music, but only as a part of their listening program. Almost all aspects of twentieth-century music are represented, except the most recent avant garde works. Furthermore, each grade book contains some selections in a modern idiom.

In contrast to the abundance of contemporary music in the music appreciation program is the absence of modern techniques in the song literature. Most pieces are traditional in all respects: the rhythms are simple and repetitious; the harmonies are only occasionally chromatic; the melodies are diatonic and repetitious; and the modality is usually either major or minor. Thus, songs adhere to the compsitional practices of the past.

Discovering Music Together

In Discovering Music Together,[14] the editors incorporate music appreciation, concept learning, and the integration of music with other subjects. Contents of each book are arranged according to instructional categories, some of which include "Discovering Melody," "Discovering Form," and "Let's Read Music." Each book concludes with sections devoted to the holidays, seasons, or historical

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[14]Charles Leonhard, Beatrice Perham Krone, Irving Wolfe, and Margaret Fullerton, Discovering Music Together, Revised Ed., (Chicago: Follett Ed. Corporation), 1970.

events. The educational method in sections of this series is similar to that of Kodály and Mary Helen Richards; melodic and rhythmic syllables and hand signals are often included with notation.

The recorded music appreciation program contains music from the Renaissance through contemporary classical music. Among the modern classical works are:

2nd grade

Debussy: "Snow Is Dancing" from Children's Corner Suite

Grofé: "Cloudburst" from Grand Canyon Suite

Persichetti: "Allegretto" from Symphony for Band

Ravel: excerpts from Mother Goose Suite

Webern: excerpts from Six Pieces for Orchestra

3rd grade

Copland: "Hoedown" from Rodeo

"Street Scene" from Billy the Kid

Prokofiev: "Departure" from Winter Holiday Suite

Peter and the Wolf

Shostakovich: "Polka" from Golden Age

Villa Lobos: "Little Train of Caipira" from Bachianas Brasilieras

4th grade

Grofé: "On the Trail" from Grand Canyon Suite

Stravinsky: "Berceuse" from Firebird

Fireworks

5th grade

Debussy: Reflects dans l'eau

Stravinsky: "Dance of Adolescents" from Rite of Spring

Vaughan Williams: Fantasia on Greensleeves

6th grade

Copland: "Circus Music" from Red Pony

Sibelius: Finlandia

Stravinsky: "Carnival" from Petroushka

Children's books include a short biography of the composer, information about his music, and fragments of important themes to promote a greater understanding of the music. Occasionally, the explanations are somewhat vague; in the second grade book, the discussion of Webern's Six Pieces for Orchestra merely states that new music is different. Perhaps this piece should have been included in a later grade book where a more complete explanation could have been comprehended by the students.

The listening program provides a fairly complete sample of contemporary works, with the exception of the avant garde. Although classical music is emphasized, some popular music is also included; these pieces, however, do not contain evidence of twentieth-century compositional techniques. Some of these popular works include songs by Simon and Garfunkel and marches by Sousa. Thus, the music appreciation program introduces children to many musical styles.

Song literature of Discovering Music Together contains pieces from many foreign countries, as well as native American works. Although many works are American or European folk songs, others represent the music of Asia, Africa, the Middle East, the Pacific Islands, Latin America, and the American Indians. There are also religious pieces that are either hymns or spirituals and works by classical composers, two of whom represent contemporary classicism.

Three pieces, two by Poulenc and the other by Dello Joio, are significant to this study because they contain some modern compositional techniques. Dello Joio's "Anatomy Lesson" (Appendix B, Example 10) exhibits numerous contemporary harmonic idioms. Although the song's tonal center is C, the free use of triads, seventh and ninth chords, and augmented sixth chords results in nonfunctional harmony. One frequently recurring seventh chord (measures 12, 14, and 24) contains both the major and minor third. Quartal harmony occurs in measures 10, 25-29, and 32-33. In measure 31, two quartal sonorities are juxtaposed, forming a quartal polychord. At the conclusion of the piece, the presence of the B-flat provides a Mixolydian quality.

Poulenc's accompaniment to "The Grasshopper" (Appendix B, Example 11) contains an ambiguous tonality that may be loosely interpreted as bitonal (G in the treble clef and melody and F in the bass clef). The accompaniment to "The Dromedary" (Appendix B, Example 12), also by Poulenc, includes some interesting modern harmonic techniques.

Numerous chords occur that contain split thirds and fifths (measures 1, 4-8, 21-24). In measures 9-16 and 21-23, triads of various qualities are used in parallel motion; the root movement of these sections is primarily by third and second. Although the harmony of this piece is non-functional, E, as a tonal center, is emphasized. The dissonant harmony is reflected somewhat in the melody that includes numerous chromatic alterations that do not relate to any conventional function. Although these three songs contain contemporary harmonic resources, other aspects (e.g., form, rhythm, meter) are quite simple, which allows students to perform them with minimum effort. Thus, the song literature of this series provides learners limited opportunity to participate in the performance of twentieth-century works, rather than merely listening to them.

The detailed analysis of fifty randomly-selected pieces reveals few modern compositional techniques. Seventy-six percent of the songs conform to binary or ternary forms; the remainder consist of one-part, through-composed, or sectional structures. All but one piece contain two-, four-, or eight-measure phrases; the one song that differs includes a six-measure phrase. Melodic and rhythmic repetition within and among phrases is frequent; such repetition is often exact, rather than varied. Cadences are those common to the Classical and Romantic periods--authentic, plagal, half, and deceptive. The

forms of these pieces, then, contain no modern influences.

Meter and rhythm of the songs examined are quite simple and predictable. All pieces are limited to simple and duple compound meters; 96 percent of the works are in simple meter, while the remainder are in duple compound. Rhythm patterns consist of conventional patterns (see p. 60). Only 10 percent of the pieces analyzed contain syncopation; none exhibit twentieth-century rhythmic practices.

The melodies of these songs are diatonic and contain smooth contours and moderate ranges--approximately one octave. Melodic movement is frequently by second (44 percent) or third (20 percent); major seconds outnumber minor seconds by a ratio of 3:1, whereas there are almost twice as many minor thirds as major thirds. Repetition, that accounts for 15 percent of the melodic activity, is common in these pieces. Eight percent of the movement is by perfect fourth and fifth, while the remaining melodic activity is by major and minor sixth, perfect octave, minor seventh, and diminished thirds.

As in melody, diatonicism is emphasized in harmony. Of all the songs examined, 82 percent are major, 12 percent minor, and 6 percent pentatonic; none changes key or mode. Pieces are harmonized primarily with the tonic, dominant, and subdominant triads. Most frequently employed secondary chords are the supertonic and submediant. The altered

chords used consist of secondary dominants and augmented sixth chords. These songs, then, are tonally and harmonically similar to the music of the Classical and Romantic periods, rather than that of this century; all harmony is tertian and functional, and there is minimal modal influence.

Through the use of rhythmic ostinati and instrumental accompaniments, timbral variety is achieved in many songs. Children's books often contain parts for rhythm instruments and accompaniments that can be played on piano, guitar, or autoharp. Additionally, some pieces include parts for bells, recorder, and instruments of the band and orchestra. Although Discovering Music Together emphasizes tone color somewhat, only traditional timbres are explored; no unconventional articulations of instruments are introduced.

In summary, although this series contains a number of contemporary works in its appreciation program, not all aspects of modern music are represented; selections that illustrate electronic and avant garde music are omitted. In contrast to the numerous examples of twentieth-century music in the listening program is the dearth of modern idioms in the song literature. All but three pieces are quite conventional in almost every detail; those that exhibit modern trends do so with regard to harmony and melody only. Thus, the series provides children with limited exposure to contemporary music in both the music appreciation program and the song literature.

CHAPTER V

CONCLUSION

Music of the twentieth century, so different from that of other eras and so diverse in expression, is not always readily understood nor valued. Perhaps part of the difficulty in the comprehension of new music lies in its diversity. Composers have gathered ideas from many sources, including past musical practices and those of exotic world cultures. Additionally, they have created totally new means of musical expression that may employ noise, electronic sounds, randomness, and unconventional articulations of traditional instruments. Not only are musical ideas drawn from a vast number of sources, but the manner in which they are used is sufficiently varied so that one cannot speak of a singular twentieth-century style. While some composers are conservative--for example, Sibelius, who continued Romantic practices concerning functional harmony, tonality, forms, and orchestration--others, such as Hindemith, reacted against Romantic effusiveness by using selected idiomatic devices of the Baroque and Classical periods: clear forms and counterpoint. Composers of atonal music, e.g., Schönberg and others, expanded the extreme chromaticism of the Romantic period. In other

directions, some composers preferred working with new forms of musical expression: for example, Varèse, in his electronic works and Cage, in his aleatoric pieces.

Because of the eclecticism and multiplicity of twentieth-century music, listeners require more knowledge to comprehend many modern works. Understanding such music often necessitates recognition of foreign and past practices, as well as recent developments in the field. Furthermore, much modern music is not couched in singable, lyrical melodies. These factors, plus the lack of phonographs and radios and a dearth of modern music concerts may have hindered vocal textbook editors' knowledge of twentieth-century techniques relative to concomitant developments in composition--at least prior to 1950. Music educators' naiveté regarding modern music may also have resulted from their university training in music literature and theory that emphasized seventeenth through nineteenth-century compositions at the expense of twentieth-century music. Thus, there were few opportunities for educators to become acquainted with modern music, to understand it, or to assess its value for music education. Moreover, when new works were finally heard, educators greeted them with little enthusiasm. Consequently, because they did not understand new idioms, they apparently thought them to be unsuitable for educational purposes.

Few educational writers treat contemporary music. Possible reasons might be that series editors either did not

know about such music or were not aware of its potential importance. As early professional journals indicate, music educators' primary concerns were psychological, philosophical, methodological, and sociological. It was not until after the middle of the century that they realized music after the time of Debussy also had value. After 1950, articles that deal with modern music began to appear in professional writings, demonstrating a keener interest in music of the twentieth century.

The dilatory acceptance of modern music in the public school elementary vocal curriculum is reflected in the changes that have occurred in music appreciation programs of the selected textbooks. Although the Progressive Music Series and Foresman's Books of Songs do not contain a recorded music appreciation program, they do provide appreciation lessons as part of the song literature. In the main, their songs are from the works of Classical and Romantic composers and do not exhibit modern compositional practices.

While later series (c. 1930-1940) contain suggested recordings as part of their appreciation programs, few twentieth-century works are recommended. The editors of The Music Hour and A Singing School incorporate listening lessons that are drawn primarily from seventeenth through nineteenth-century compositions. In contrast to previous series, those of the 1940s contain a few modern works, most of which are conservative. For example, the

editors of New Music Horizons limit modern works to those of Debussy, Ravel, and Sibelius, while compilers of Our Singing World include pieces by Copland, Grofé, Respighi, T. Scott, and M. Gould. One series, The American Singer, only contains selections of the Baroque through Romantic periods. Thus, music appreciation programs of the 1940s are augmented through the inclusion of a few conservative twentieth-century works.

Although Our Singing World and New Music Horizons include some modern works, only a few styles are represented: Impressionism through the pieces of Debussy, Ravel, and Respighi and American nationalism through the works of Copland, Scott, Gould, and Grofé. Many modern styles are omitted--early avant garde and serialism.

In the music appreciation programs discussed thus far, there has been a slight increase in the number and variety of twentieth-century compositions, but listening lessons of more recent programs contain even more diverse examples of modern music. For example, in Together We Sing, there are selections by Debussy, Copland, and Siegmeister and Gershwin, each of which illustrates a different style: Impressionism, nationalism, and jazz in classical music, respectively. Still absent, however, are works that represent serialism and mid-century avant-garde.

Of the series analyzed, those of the 1960s exhibit the greater number and variety of twentieth-century works. Discovering Music Together contains music that represents

Impressionism, serialism, and nationalism by composers such as Debussy and Ravel, Webern, and Copland, Villa Lobos, and Sibelius, respectively. Making Music Your Own includes even more variety: Impressionism, electronic music, nationalism, serialism, Schuller's Third Stream (fusion of jazz and classical music), and early avant garde works are illustrated by such composers as Debussy, Otto Luening, Copland, Schönberg, Gunther Schuller, and Henry Cowell, respectively. The series, then, that contains the most variety is Making Music Your Own.

Since the 1960s, a greater variety of modern works has been accepted by music educators whose task it is to compile music appreciation programs. However, many of the works in recent series may still be considered old-fashioned or traditional by some musicians; music used is not contemporaneous with the series itself. Thus, some new music textbooks appear to be just as conservative as those of the earlier series that include only music through the late Romantic period.

In contrast to the music appreciation programs is the song literature which showed almost no increase in the number of modern songs. From 1920 onward, compilers of vocal textbooks have included songs that were and are conservative and folk-like. While the folk character of songs has prevailed to the present, songs chosen have come from more diverse sources. In the early series (The Progressive Series, Foresman's Books of Songs, The Music Hour, and

A Singing School) include literature drawn from specially-composed music (e.g., children's songs for special occasions), American or European folk songs, pieces by recognized composers, and religious works. By the 1950s and 1960s, songs that are representative of many world cultures and pieces from pre-Baroque and twentieth-century sources appear in elementary vocal textbooks. Books of this period still contain a preponderance of American folk songs, but such literature has become more representative of a multitude of American subcultures (e.g., Black, Western cowboy, American Indian, and Southern plantation). Thus, throughout the century, editors of elementary music textbooks have shown a growing cultural awareness through the selection of a variety of songs, even though songs chosen are very simple and folk-like.

Song literature by recognized composers has also changed minimally. An overview of the textbooks indicates no particular trend toward an increased number of works in a contemporary style. In all the elementary textbooks examined, there are only twelve songs written by twentieth-century composers that are representative of modern compositional traits; these twelve songs are limited to three series--New Music Horizons, Together We Sing, and Discovering Music Together.

The oldest of these three series, New Music Horizons (1944), has the greatest number and variety of modern selections; composers whose works are represented include:

Sibelius, Villa Lobos, Milhaud, Honegger, Hindemith, and Cyril Scott. Works of the latter four composers are in a contemporary style, employing such compositional practices as changing meter, modal writing, nontertian and expanded tertian sonorities, pandiatonicism, tonal ambiguity, and harmonic parallelism. Together We Sing (1959) contains two pieces by Benjamin Britten, one of which contains such modern techniques as polyharmony and parallelism. Three pieces that include modern idioms are found in Discovering Music Together (1970). The song by Dello Joio exhibits modal writing, quartal harmony, split interval chords, and polyharmony. Two accompaniments by Poulenc contain bitonality, split interval chords, parallelism, and root movement by second and third. These twelve songs represent literature that is performable by children and that exhibits twentieth-century compositional practices. Unfortunately, the majority of the series examined contains no such music.

The detailed analysis of fifty randomly-selected songs in each series reveals few modern practices; indeed, songs of the early textbooks are amazingly similar to those of the more recent books. Forms in all instances are either binary, ternary, one-part, sectional, or through-composed with one exception; one piece in the second grade book of Our Singing World provides an arch form, a structure exploited by some twentieth-century composers (e.g., Bartok). Almost all songs contain regular two-, four-, or eight-measure phrases; those that differ have three-, five-, or

six-measure units. Exact, or almost exact, repetition within and among phrases is common; when repetition is not exact, it is rhythmically altered or in the form of a sequence. Furthermore, cadences that conclude phrases are either half, plagal, authentic, or deceptive.

In the song literature of the ten series, which spans a period of more than fifty years, the treatment of rhythm and meter has remained the same. Simple and duple compound meter are employed in the majority of songs regardless of grade or series. There is no instance of asymmetrical meter or polyrhythm, and changing meter is occasional.

Series	Grade	Meters	Number of occurrences
Foresman's Books of Songs	3	2/4 and 3/4	1
The Music Hour	5	2/4 and 3/4	1
A Singing School	2	4/4, 2/4, and 3/4	1
A Singing School	5	6/8 and 3/8	1
New Music Horizons	6	6/8 and 4/4	1
New Music Horizons	3	2/4 and 3/4	1
The American Singer	3	2/4 and 3/4	1
Our Singing World	5	4/4 and 2/4	1
Our Singing World	6	4/4 and 3/4	1
Our Singing World	6	6/8 and 2/4	1
Together We Sing	4	2/4 and 3/4	1
Together We Sing	2	3/4 and 2/4	1

Rhythm patterns have not been altered throughout the various series; almost all contain common patterns. More recent textbooks include more syncopation than earlier books but no series exhibits any evidence of modern rhythmic practices.

As with form and rhythm, melody in these series has changed minimally throughout the years. Melodies that are derived from major and minor scales form the majority, regardless of grade or series. Moreover, ranges and contours are consistent among the series--ranges average an octave and contours are smooth. Melodic motion is very uniform; movement by second, third, and repetition abounds. Such motion may be a result of modal or atonal writing, but, in this case, it is derived from major and minor scales and mostly diatonic sonorities. Evidence of modern melodic practices is limited. The occasional use of modal and pentatonic writing is the extent of the contemporary influence.

Harmony in all grades and series is tertian and functional; it is most often derived from major and minor scales, rather than a mode or other scales. Songs that are pentatonic, modal or change key or mode are rare:

Series	Grade	Scale Resource	Number of occurrences
Our Singing World	6	change of mode	1
Our Singing World	3,5	pentatonic	2
The Music Hour	5	Mixolydian	1
The Music Hour	4	change of key	1
Discovering Music Together	3,4,6	pentatonic	3
Together We Sing	3	pentatonic	1
Together We Sing	4,6	change of key	2
A Singing School	4	pentatonic	1
A Singing School	5	change of key	1
Making Music Your Own	2	Mixolydian and change of mode	1

Thus, editors of music series throughout the century showed little concern with new scale resources. Similarly, vertical sonorities used are quite conservative. Most commonly utilized chords are primary, secondary, and altered chords (mainly secondary dominants). There are no borrowed chords or chromatic mediants and only a few augmented sixth chords. In addition to the lack of chromatic harmony, twentieth-century harmonic practices are limited to the added-note chord found in A Singing School.

In contrast to all other elements, the handling of timbre has changed considerably throughout the century. Early courses (e.g., The Progressive Music Series and Foresman's Books of Songs) contain no instrumental parts for songs, nor were students introduced to instrumental

timbres through recorded programs. The Music Hour, however, does include recorded examples of traditional orchestral colors, but provides no opportunity for student performance of instrumental accompaniments. Similar to the two earliest series, A Singing School contains limited emphasis on tone color; recordings are suggested, but no instrumental parts for student performance are provided.

Beginning with the elementary vocal textbooks of the 1940s, more emphasis was placed on instrumental timbres. Of the three series published in that decade, only two include instrumental parts for songs; both The American Singer and Our Singing World contain simple orchestrations for pieces in the fifth and sixth grade books and parts for drums, recorder, and bells in the primary grades. In New Music Horizons, the editors provide few opportunities for students to play instruments; students are limited to a few elementary rhythm and melody instruments. Even though some series of this decade provide minimal opportunity for student performance of instrumental accompaniments, all include an introduction to the instruments through recorded listening programs.

Editors of series after 1950 encourage students to play and listen to a variety of instruments. Together We Sing includes timbral experiences for children in the primary grades, where they may play numerous rhythm instruments as song accompaniments. In the intermediate grades, students are encouraged to play recorder, bells, autoharp, and many

band and orchestral instruments. Similarly, editors of Discovering Music Together and Making Music Your Own provide children (grades two through six) with many opportunities to play accompaniments. Additionally, band and orchestral instruments are introduced in the music appreciation programs. Thus, one notes an increase in the emphasis placed on timbre, but only conventional articulations on traditional instruments are discussed. Exceptions are found in Making Music Your Own in which electronic music and Henry Cowell's Banshee provide examples of modern timbres--electronic sound, and rubbing and plucking the strings of the piano.

A detailed analysis of fifty randomly-selected songs reveals that song literature has remained almost unchanged throughout the century. Few pieces contain modern techniques, and only a minimal number are musically interesting. Most are extremely repetitious melodically, harmonically, and rhythmically. Britton speaks eloquently to this point:

> Are all the songs in all the series worth knowing? In fairness to the publishers and to the music educators who have prepared the various series currently in use, the present writer suggests that not one of them would answer this question in the affirmative . . . each series contains substantial numbers of songs without discernible musical attractiveness. For a variety of special reasons, the compilation of songs for a textbook series seems to be the most difficult job in music education . . . the seeming necessity of including 'reading songs' (often specially-composed and designed to provide exercise material for the sight singing program) accounts for many uninteresting items, as does the desire to provide songs with texts

> concerning various extra-musical interests of children--horses and witches, mailmen and airplanes, . . . If the world's musical literature has somehow failed to provide us with a Halloween song, then there seems nothing to do but have such a song composed. Such songs are rarely gems.
>
> Fortunately, the current series all contain a higher proportion of good songs than did older series, and rumor has it that one of the great publishing houses is now contemplating the preparation of a series that will contain music selected on purely musical considerations.[1]

As Britton indicates, throughout the recent history of music education in this country, music educators have not taught music for its own sake; other considerations have taken priority. The result: music employed is often not of the highest quality and the desire to present new musical idioms is often absent, a fact consistent with this study. Song literature is archaic; witness the persistence of songs that adhere to traditional practices: simple and compound meters with common rhythmic patterns, symmetrical phrase structures, predominance of major and minor with elementary harmony, and the absence of unconventional timbres.

While song literature remains conservative and contains few twentieth-century idioms, music appreciation programs are more progressive and include some modern works. An overview of all the series reveals that in all but one, New Music Horizons, emphasis on modern music occurs only

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[1]Allen P. Britton, "Music Education: An American Specialty," Perspectives in Music Education--Source Book III, Bonnie C. Kowall, editor (Washington, D.C.: Music Educators National Conference, 1966), pp. 23-24.

in the listening lessons. Until the 1960s, music appreciation programs contained a preponderance of Classical and Romantic music. Of the few modern works included, most were quite conservative and were drawn from Impressionists and more conservative composers. While there may have been a somewhat steady increase in the number of modern works in these series before 1960, it was not until after this date that books include a variety of works indicative of the diversity in modern music.

From the foregoing summary, one might conjecture that even though twentieth-century music is included in some textbooks examined, it may not have been presented to students by teachers who utilized such books. It is conceivable, then, that if the majority of teachers did not teach the selections provided, students could not have been acquainted even with the series' modest amount of modern music. Conversely, some teachers may have taught more modern music than contained in the books. While this study has determined the amount of contemporary music in elementary textbooks, it has not ascertained how much of this music was presented to students.

The dearth of twentieth-century songs for young students poses a question. Are there really so few serious composers who have revealed an interest in children's music or are music educators unaware that such music exists? By not writing such material composers are rendering students a disservice. Moreover, while giving students good

contemporary literature, composers also have an opportunity to nurture a fresh, new audience that could understand and value contemporary music. Perhaps, future composers will follow those who participated in The Ford Foundation's "Young Composers Project" and the Contemporary Music Project for Creativity in Music Education, two projects that provided students with fine contemporary music by young composers. If music educators are unaware of new music or unwilling to use it, then, one must know why. Perhaps they are not aware of modern music because their college training in music literature and theory lacks sufficient emphasis on such music.

Conclusions from this study indicate a need for further research. First, studies could analyze the contents of other elementary series or music that is used at the junior high school and high school levels. Second, further research may deal with how much modern music is presented to elementary students or performed by junior high school and high school students. Finally, studies are needed that determine the degree of emphasis placed on twentieth-century music in university teacher-training programs and the relationship to the use of such music in the public schools.

APPENDIX A

APPENDIX A

List of Randomly-Selected Songs

PROGRESSIVE MUSIC SERIES

Primary Grades

A Little Lady
At Night When I Have Gone To Bed
Bubbles
Busy Folks
Cherries
Eskimo Hunter
Evening Lights
Gypsy Peddler
Happy Thought
Holiday, The
Kind Old Winter
Little Sister's Lullaby
Maypole Dance, The
Mulberry Bush, The
Playing Soldier
Polly's Bonnet
Ring a Ring o Rosies
Rooster's Good Morning, The
Twinkling Fireflies
Whippoorwill

Intermediate Grades

A New Year's Resolution
A Strange Country
Balloons
Cinderella
Cock Robin
Cradle Song
Daffy Down Dilly
Flying Kites
Guessing Song
Jingle Jingle Jingelty Jing
Last Leaf, The
Lead Kindly Light
Lincolnshire Poacher
Little Leaves Dance, The
Lullaby
May Day
Mandolin Song
Musical Mouse, The
Old England Nursery Rhyme
O Wind That Blows
Race, The
Raindrop Soldiers, The
Rain Harp, The
Redbreast in the Cherry Tree
Riches
River Path, The
Small Steps
September
There's Nothing Like A Rose
Where Go The Winds

FORESMAN'S BOOKS OF SONGS

Primary Grades

April
Angels
A Song of Praise
Blacksmith, The
Come, Thou Almighty King
Grandmother's Minuet
Halloween (1)
Halloween (2)
I Know A Tree
In the Woods
Kitchen Clock, The
Lullaby
Morning Song
On the Winter Wind
Orchard Music
Praise the Lord (1)
Praise the Lord (2)
Toy Balloons, The
Train Song
Who Has Seen My Little Maiden

Intermediate Grades

A Brown Leaf
A Dancing
A Winter Picture
Barnyard Song
Bells, The
Blue Bells of Scotland, The
Chink Chink Chink
Evening

First Tulip, The
Four Winds, The
Garden in the Sky
Greenwood, The
Hunter's Horn, The
Invitations
I Watch the Ships
Let Us Sing
May
Maytime
Postilion, The
Sailor's Song
Sandman, The
Shadows
Slumber Song
Spinning Song
Song of the Merry Harvesters
Thanksgiving Hymn
Thorny Roses
Voices of Nature
Where Waves Are Tossing
World Is Full Of Beauty, The

THE MUSIC HOUR

Second Grade
Airplane, The
Autumn Colors
Busy Bee
Don't Give Up
Harvest Song
Huntsmen, The
Moon, So Round
Nightcaps
Poppity Pop Corn
Yodel, The

Third Grade
A Frog He Went A-Courting
In the Straw Stack
Ladybird
Light as a Feather
Morning
My Heart Ever Fiathful
Seashore Day
Song of Columbus
Strange
Thanksgiving

Fourth Grade
Away Away the Track Is White
Fandango, The
Gossip
Hope, The Hermit
Katydid
Life's Treasure
Pirates
Song of Labor
Stars Are Always in the Sky
Wolf and the Sheep, The

Fifth Grade
An Old Legend
Auld Lang Syne
Christmas Star
Counting Ten
Golden Slumbers
Nightingale's Complaint
Peaceful Night
To The Evening Star
Two By Two
We Merry Minstrels

Sixth Grade
An Old Minuet
Broom Dance
Don Juan Minuet
Home On the Range
How Lovely Are the Messengers
Kehare Katzaru
Long Long Ago
Sweet Dreams
Traveler, The
Which Is the Way to Somewhere Town?

A SINGING SCHOOL

Second Grade
Ant Reporter Interviews The Bees, The
Big Brown Bear
Come, Little Chipmunk
Copying Mother
Hello
He Whitled Just the Same
Hot Gingerbread
Jolly Miller, The
Ragtag and Bobtail
Strange

Third Grade
Bird's Singing Lesson, The
Garden Music
How to Keep Stars

Merry Music
My Good Old Dog
Now A Days and Then A Days
Over and Over
Tree Toad, The
Twightlight Song
Wave Your Hand, Policeman

Fourth Grade
An Echo and Calling
At the End of Day
Band
Bright Colors
Circus
Hiking
Quack, Quack! Said the Duck
Queer Names
Shortnin Bread
Willow Pattern Plate, The

Fifth Grade
A Friend in Need
Be Still
Clever Cricket
Fog
Gardner's Song, The
Morris Dance
Off She Goes
Reuben and Rachel
They All Make Music
When Michael Plays

Sixth Grade
Cat and the Cat Boat, The
Come, Fellow
John Peel
Morning Song
Music of the Bells, The
Polly Wolly Doodle
Robin in My Pear Tree
Salute to America
Sunday
Trumpet Call, The

THE AMERICAN SINGER

Second Grade
A Song Story
Chimes, The
Fairies Music
In the Toy Shop
Joke, The
Jump Jim Crow
Lullaby
Our Family
Tommy Stout
Traffic Officer, The

Third Grade
Autumn Is Here
Coyote's Song
Gadabouts, The
Gardens in The Sea
Happy School Days
Harvest Time
Indian Cradle Song
Rain
Signs of Autumn
Waltz Song

Fourth Grade
A Frog Went A-Courtin'
A Prayer
Early Frost
Marching Scouts
New Hat, The
Rosina
Sing and Dance
Sunset
Telling Time
White Butterflies

Fifth Grade
Bells
Dixie
Friendly Cricket
Glendy Burk, The
Had A Little Dog
Knife Grinder's Song
Lullaby
Pat Works on the Railway
Twig Broom
Wedding of the Fleas, The

Sixth Grade
Abide With Me
Airman's Song, The
Football
God of Our Fathers
Good Night
On Patrol
Slumbering Cathedral, The
Soldier, Will You Marry Me?
Tall Pine Tree, The
Weary Traveler, The

NEW MUSIC HORIZONS

Second Grade
Brownie Song
Drying Dishes
Harvest
It's Snowing
Mary Wore Her Red Dress
Muffin Man
Silent Night
Sly Jack Frost
Stop and Go
What Are Little Boys Made Of?

Third Grade
Another Year Is Dawning
Autumn Breezes
Bridge of Avignon, The
Fairy Ring, The
Flies
List and Go
Mail Boys
Mountain Song
Polly, Put the Kettle On
Seesaw

Fourth Grade
Caison Song, The
Leron, Leron
Munuet of Long Ago, The
Silent Night
Tallac
Time The Old Sow Died, The
September Breeze
Whale Song, The
Woods Are Hushed, The
When Johnny Comes Marching Home

Fifth Grade
Folk Dance
Fooba Wooba John
I Saw Three Ships Come Sailing By
O Little Town of Bethlehem
Pirate, The
Polly Wolly Doodle
River, The
Time to Go to Sleep
Road, The
Wild Duck Feathres Falling

Sixth Grade
America, The Beautiful
Bell Doth Toll, The
Botany Boy
Cockadoodledoo
Last Rose of Summer
My Dog and I
O God, Beneath My Guilding Hand
Palomita
Wassail Song, The
We Thank Thee

OUR SINGING WORLD

Second Grade
Eency Weency Spider
French Cradle Song
Girls and Boys Come Out to Play
I Buy An Egg
Jenny Come Tie My Tie
Little Ducky Duddle
Looking For A Partner
Penny Problems
Sing A Song of Sixpence
What A Surprise

Third Grade
A Cat Came Fiddling
Bluebird, Bluebird
Hush, My Baby
Rig a Jig Jig
Skipping and Galloping
Swing High, Swing Low
Tamale Man, The
Ten Green Bottles
Tom Tom the Piper's Son
We-Um

Fourth Grade
Bridge of Avignon
Come, Boys and Girls
Hear Our Prayer, O Lord
High, Betty Martin
How-di-do?
I've Been Working On The Railroad
Little Red Caboose
Oopsy, Daisy Oh!
Susie Little Susie
Ten Little Piggies

Fifth Grade
Captain Jinks
Come, Thou Almight King

Home Sweet Home
My Home's In Montana
Peacefully, My Baby Sleep
Railroad Corral, The
Shoo Fly
Stodola Pumpa
We're All Together Again
Work On the Railroad

Sixth Grade
Ah, Susette
A Song of the Open Air
Home On the Range
How Do You Do?
Kookaburra
Old Chisholm Trail, The
Tailor's Man, The
Tootin' Turk, The
Song of Mexico
Under the Spreading Chestnut Tree

TOGETHER WE SING

Second Grade
A Prayer
At The Airport
Barnyard Song
Gas Station Man
Ice Cream Man, The
Little Shoemaker, The
Market Song
On Our Train
Popcorn Man, The
Washerwoman, The

Third Grade
Break the Pinata
Christmas Is Coming
Hummingbird
Hunting Round
Morning Song
Paw-Paw Patch
Tell Me Little Maiden
There Stands A Little Man
Trot, Pony, Trot
Winter Song

Fourth Grade
Alaska's Flag
Annie Went to the Cabbage Patch
Hanging Out Clothes
Mountain Song of the Winds
My Pony and I
Navaho Happy Song
Peer Nelson, The Fisherman
Roll On, Columbia
Singing Up the Corn
Smokey, The Bear Is A Wise Bear

Fifth Grade
America, The Beautiful
Freedom
God of Our Fathers
Goodnight Ladies
Meadowlands
M'sieu Bainjo
My Lord What A Morning
Spanish Guitar, The
Two Thousand Miles To Go
When Your Potato's Done

Sixth Grade
Cathedral Bells
Get On Board
Maple Leaf Forever, The
Men of the Royal Mounted
Mountains of Norway
O, No, John
Reap the Flax
Skye Boat Song
This Is My Father's World
Tis Irish I Am

MAKING MUSIC YOUR OWN

Second Grade
America, The Beautiful
Clap Your Hands
Grisette, The Squirrel
In the Barnyard
Little Fir Tree, The
Mill, The
Oh, Susanna
Three White Gulls
Trois Jeunes Tambours
Witches Song, The

Third Grade
Aiken Drum
A la Claire Fontaine
America

Cascabel
Autumn
Marching to Pretoria
Oh Susanna
One Man Shall Mow My Meadow
Quail's Call, The
Sh Ta-ra-dah-dey

Fourth Grade
Away For Rio
Come, Let's Dance
For Health and Strength
Git Along Little Dogies
Hand Me Down
Journeyman's Song, The
Old Abram Brown
Pat-a-pan
Rattlin' Bog
Who'll Buy My Fruit

Fifth Grade
Blow the Man Down
Chester
Dogie Song
Down the Ohio
Drill, Ye Tarriers
Ezekiel Saw the Wheel
Long Live the Canadian Girl
Lots o Fish in Bonavist Harbor
Silent Night
We Gather Together

Sixth Grade
A Medley of German Songs
Ah, No My Dear Mama
Aupres de ma blonde
Beba Bimba
Coffee
Hey, Ho! Nobody Home
Mazurka
Minka
Shalom, Chaverim
Tallis' Canon

DISCOVERING MUSIC TOGETHER

Second Grade
Anna Maria
Band of Angels
Boom Zip
Green Dress
Kuma San
Little Shepard, The
Little Shoemaker, The
Muffin Man
Skip Rope
Tongo

Third Grade
Au Claire de la Lune
Camptown Races
Come Rowing With Me
Lullaby Round
New River Train
Old Pete
Skip to My Lou
Song of the Crow
Thread Follows the Needle, The
Two Rabbits

Fourth Grade
Camptown Races
Cielito Lindo
Goodbye, Old Paint
Little White Dove
Oh, Susanna
Roll On, Columbia
Roman Soldiers
Streets of Laredo
Swing Low, Sweet Chariot
White Coral Bells

Fifth Grade
The Baker
Goat, The
Goober Peas
Lobely Is the Hogan
Oh, Susanna
Oh, Worship the King
Red River Valley
Son to the Sun
Sweet Betsey From Pike
Who Has Seen the Wind?

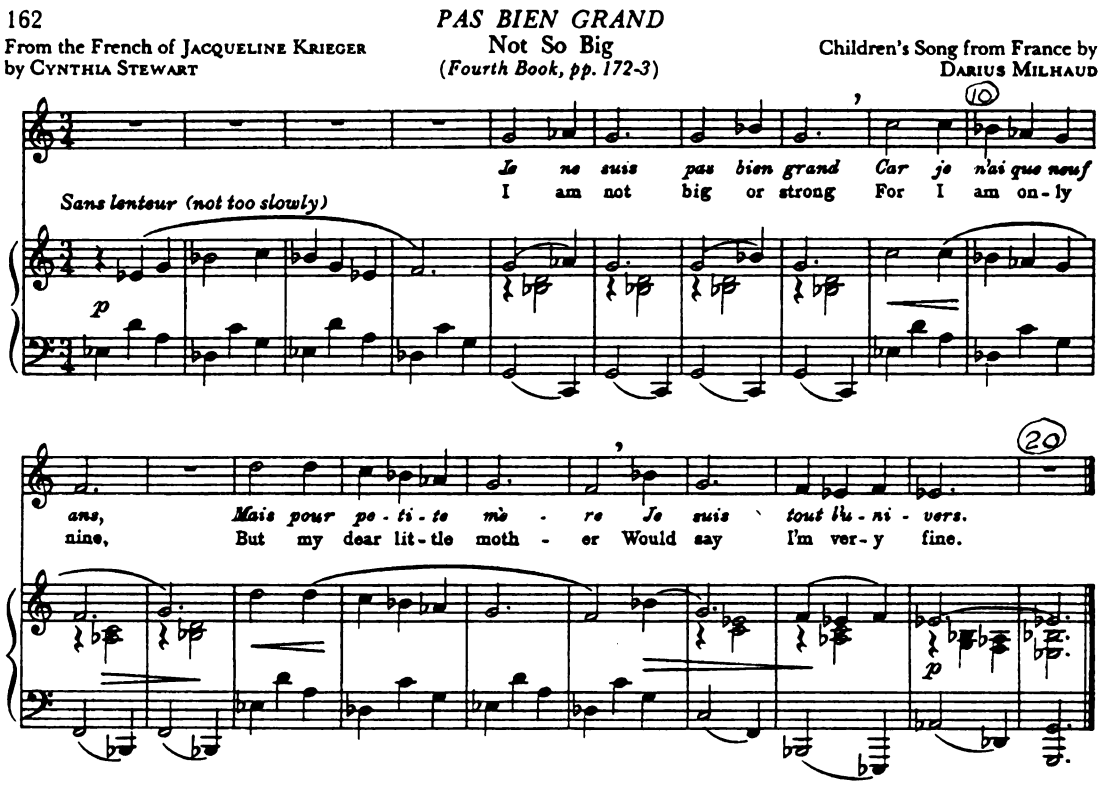
Sixth Grade

Aloha Oe
Gaelib Lullaby
Get On Board
Holla Hi Holla Ho
John Henry
My White Horse
Oh, Give Me the Hills
Sounds of the Singing School
Swiss Hiking Song
This Is Your Land

APPENDIX B

APPENDIX B

Example One



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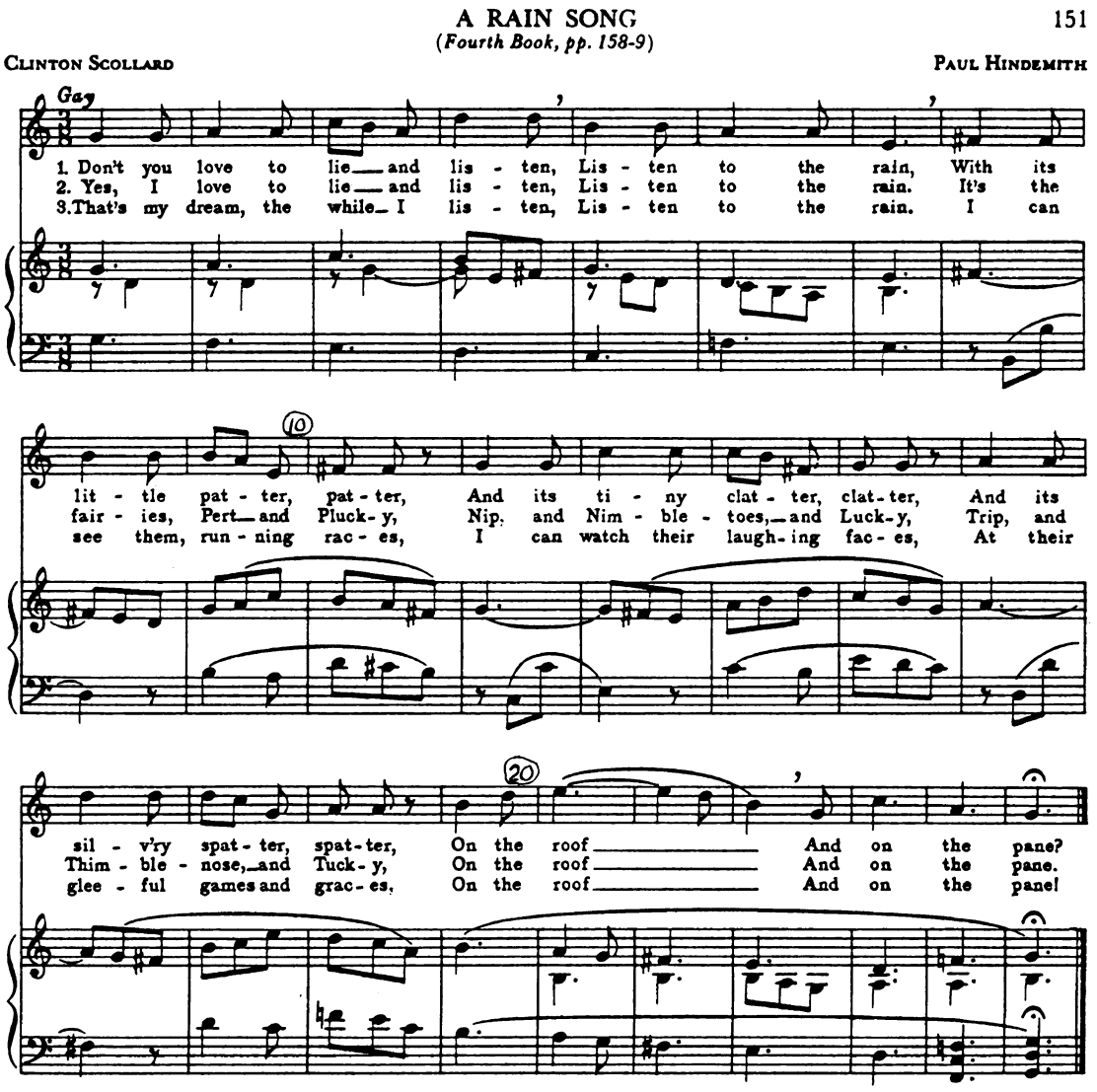

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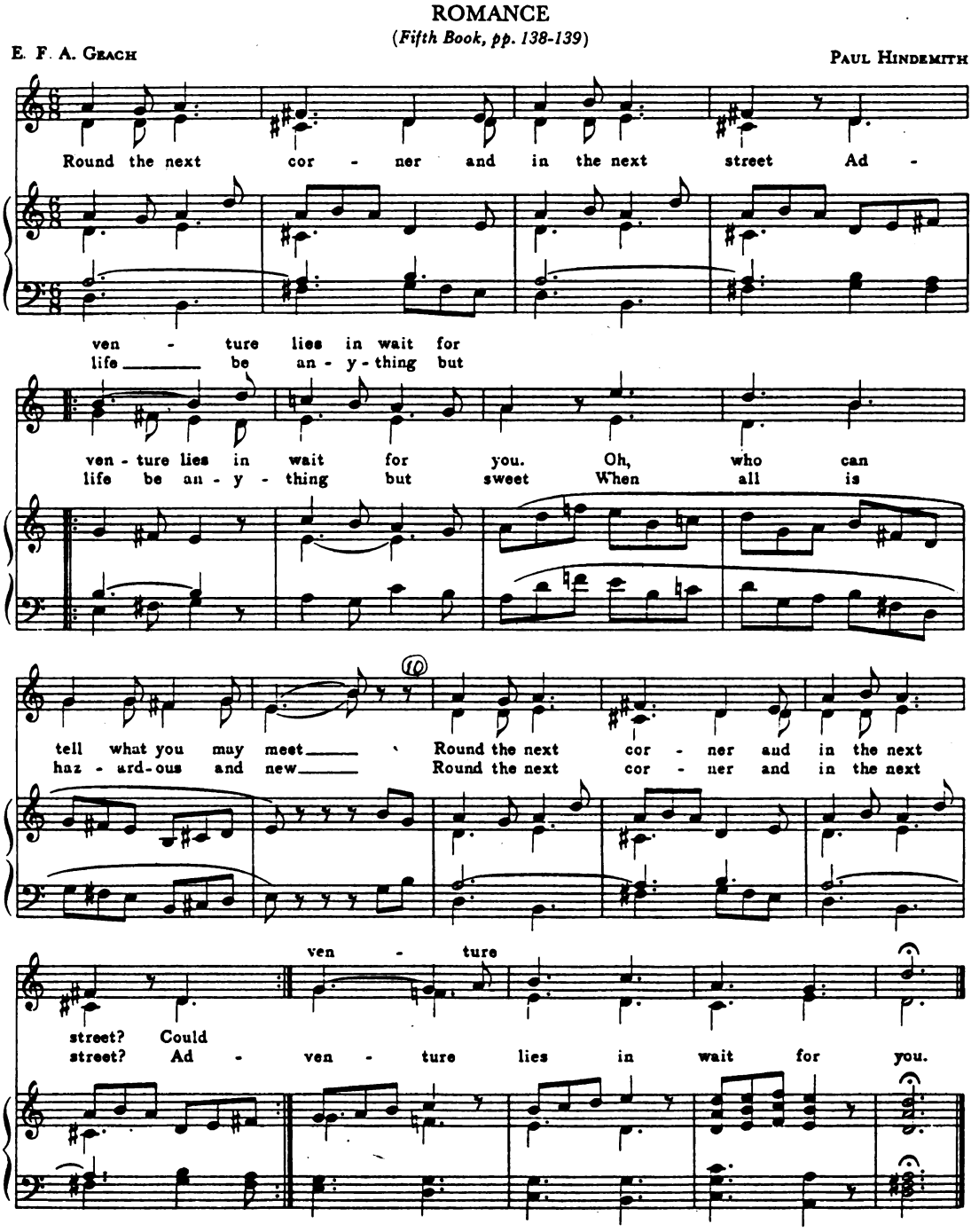

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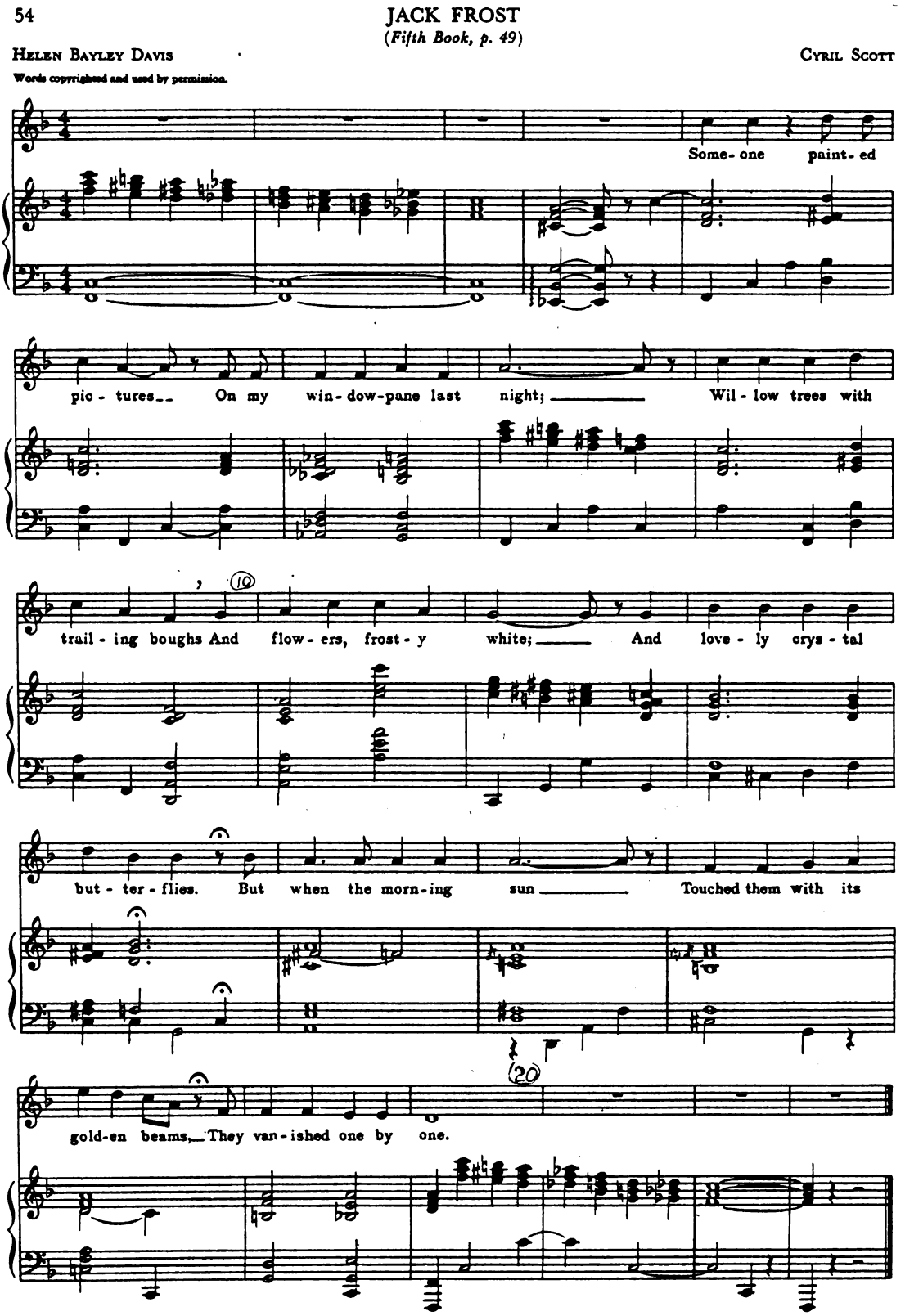


Example Five

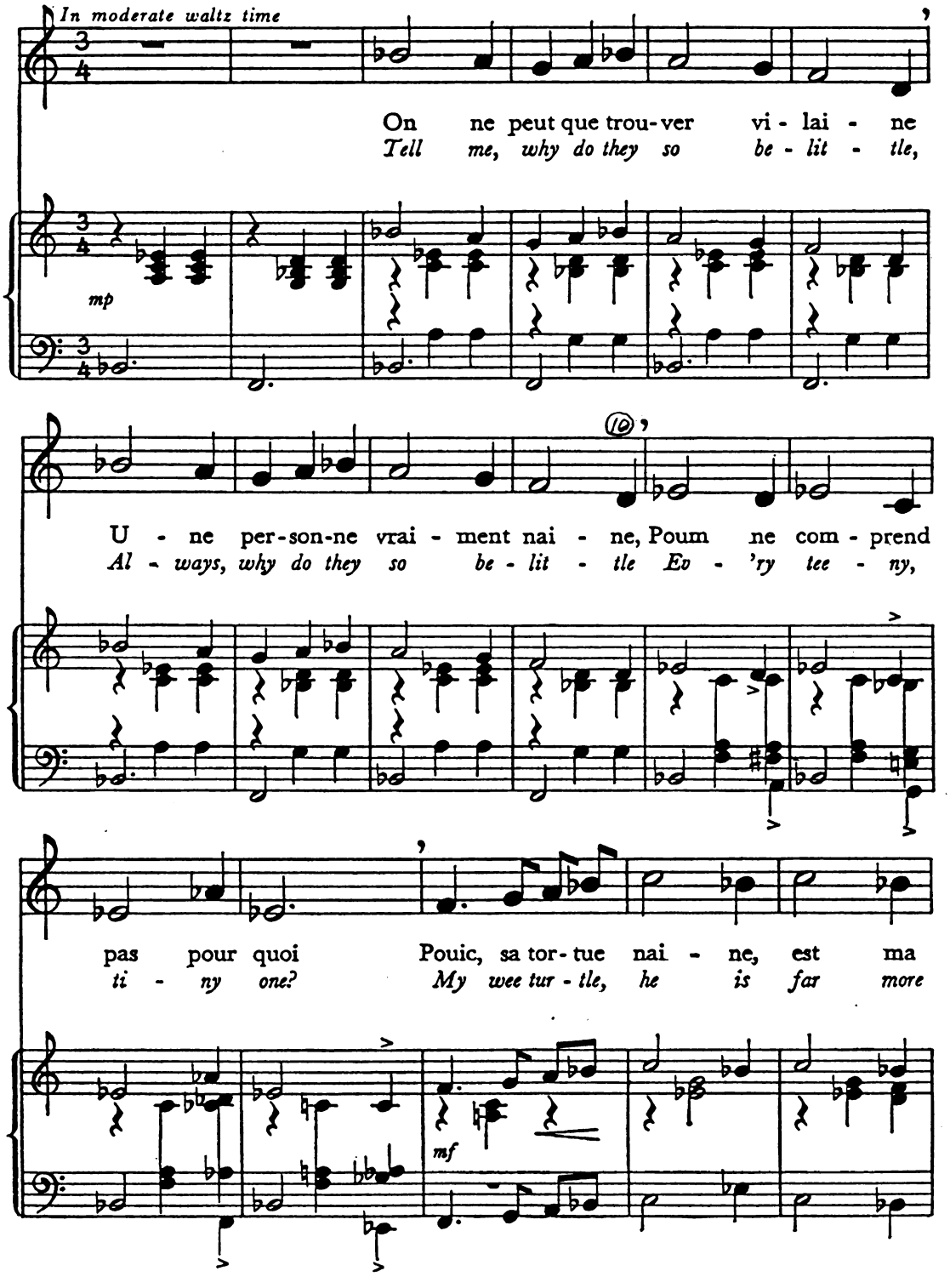
LA TORTUE NAINE

The Tiny Turtle

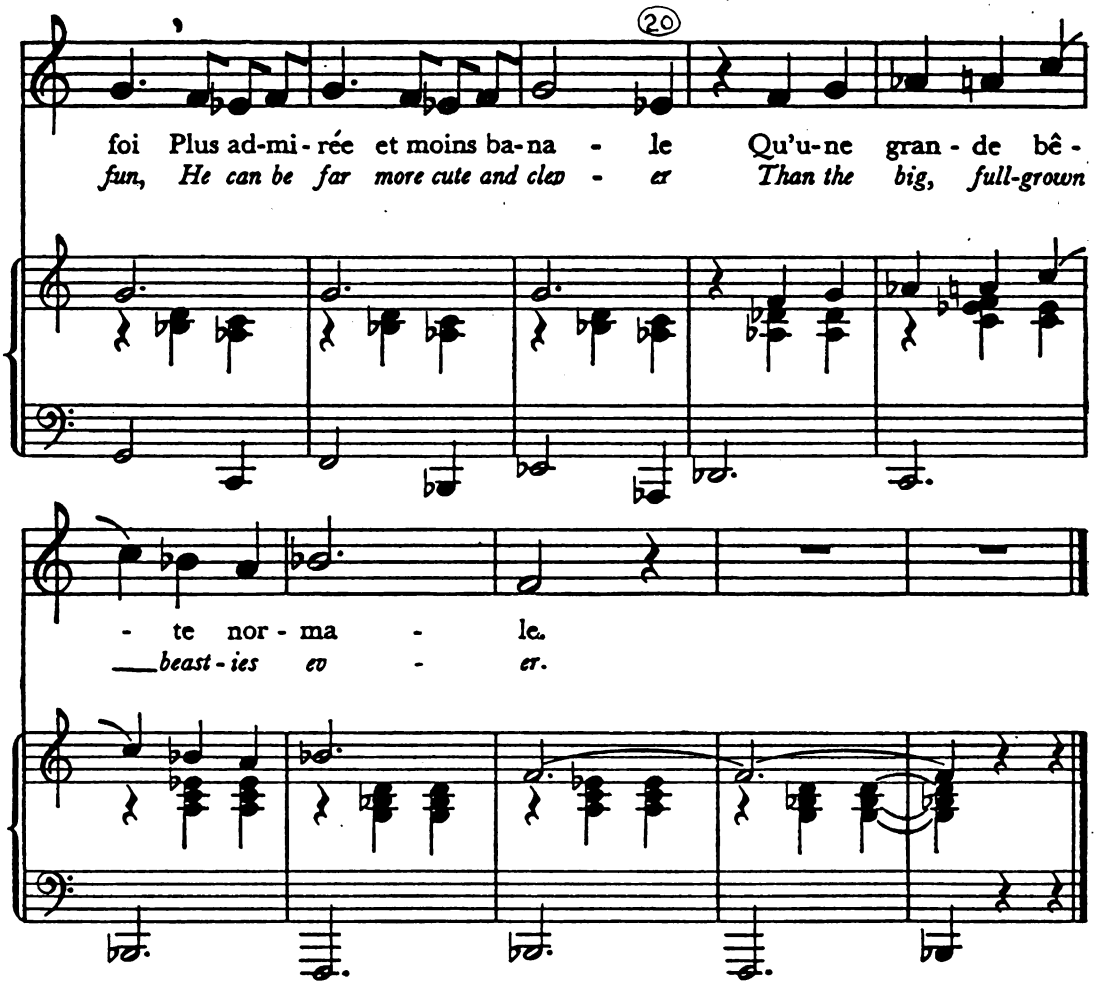
Krieger
Walpole

(Sixth Book, pp. 150-151)*

Darius Milhaud



Example Five continued



Example Six

88

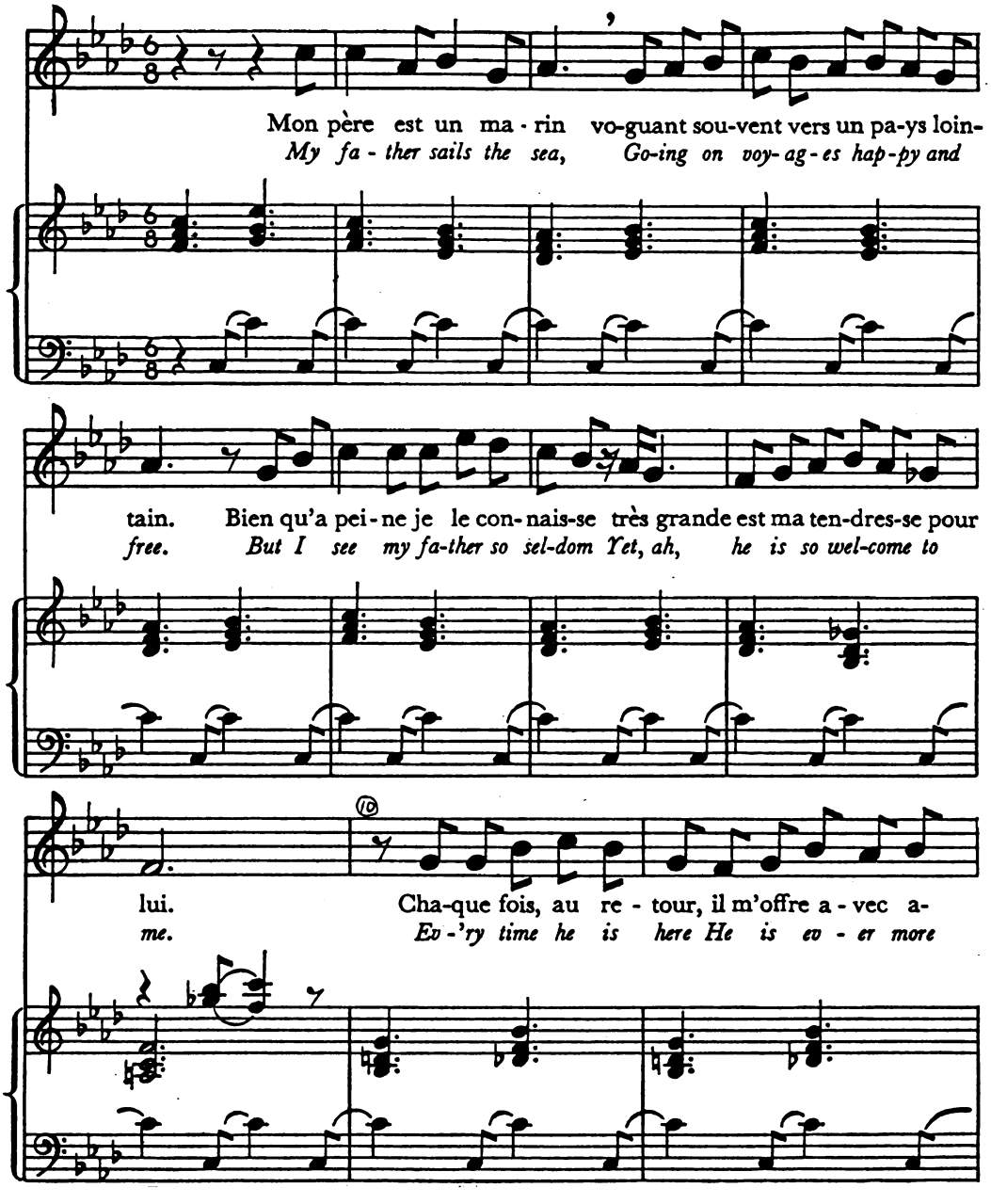
LE MARIN

The Mariner

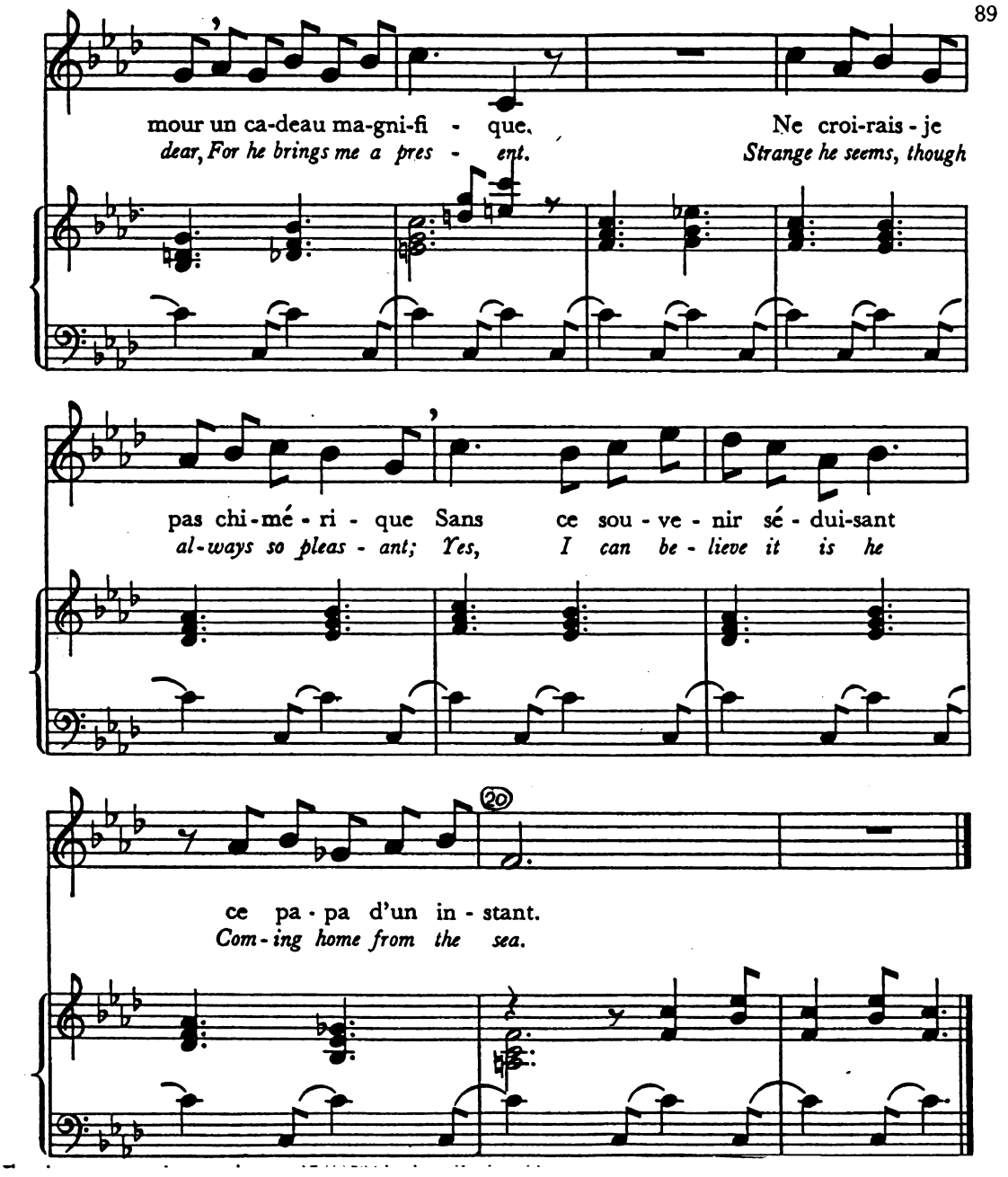
(Sixth Book, pp. 74-75)*

Translated from the French of
JACQUELINE KRIEGER by
ELEANOR ALLETTA CHAFFEE

ARTHUR HONEGGER



Example Six continued



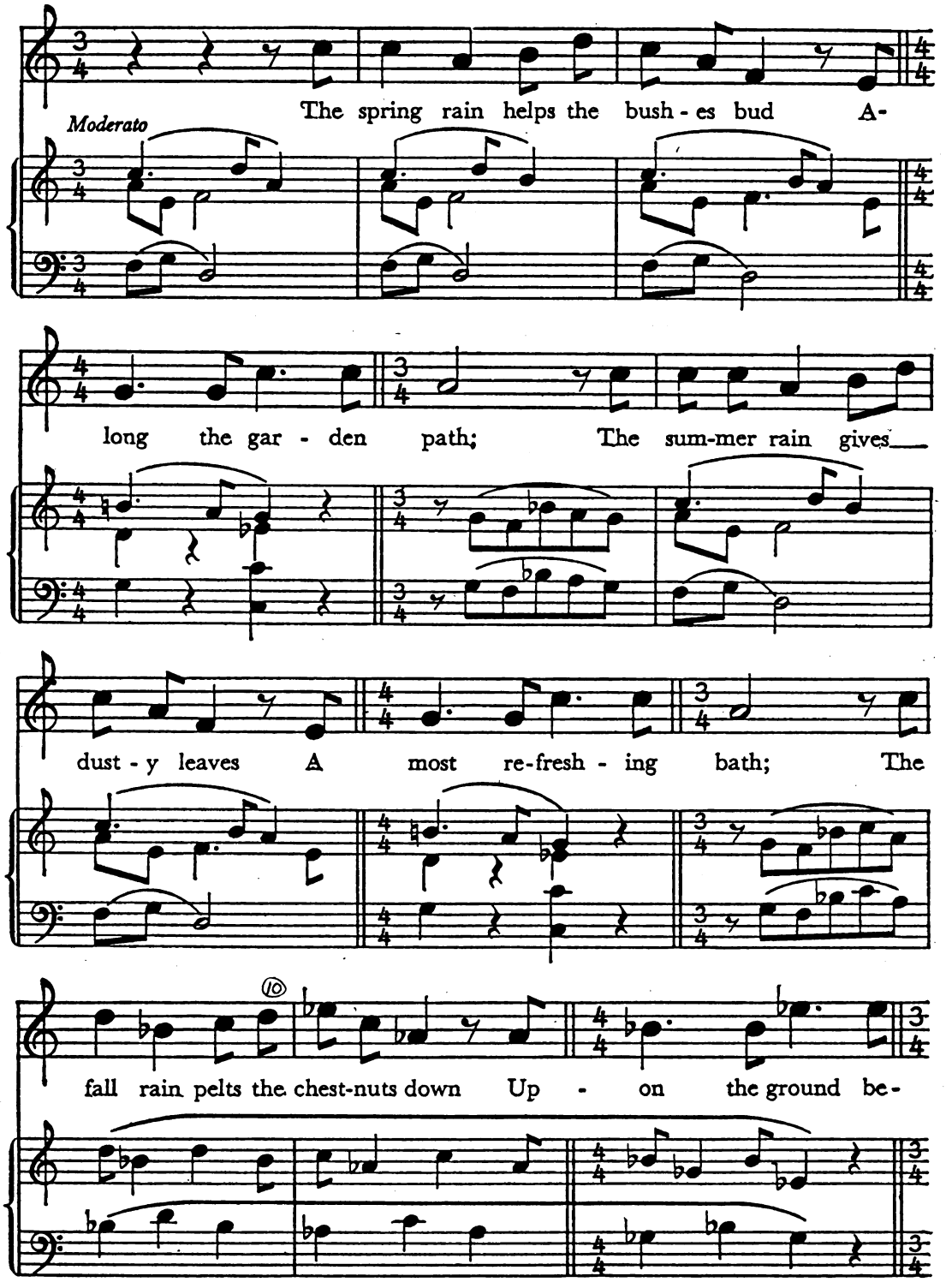
Example Seven

McCullough

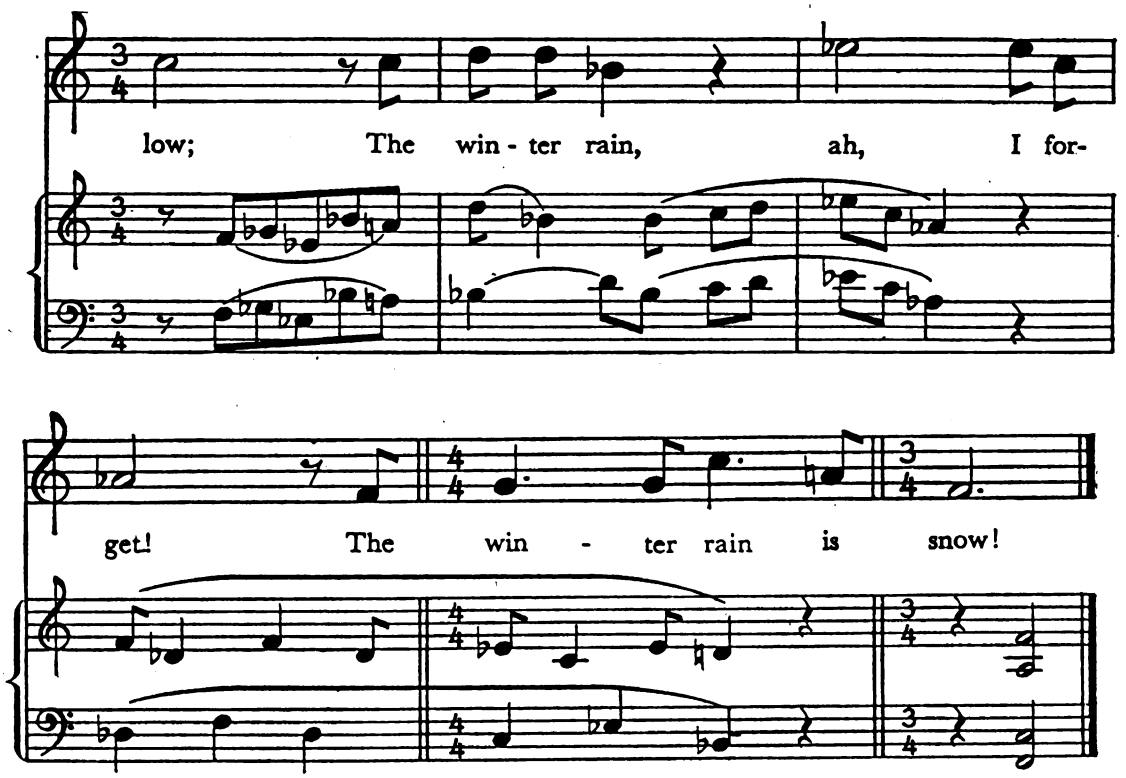
RAIN

(*Sixth Book, pp. 162-3**)

Hindemith



Example Seven continued



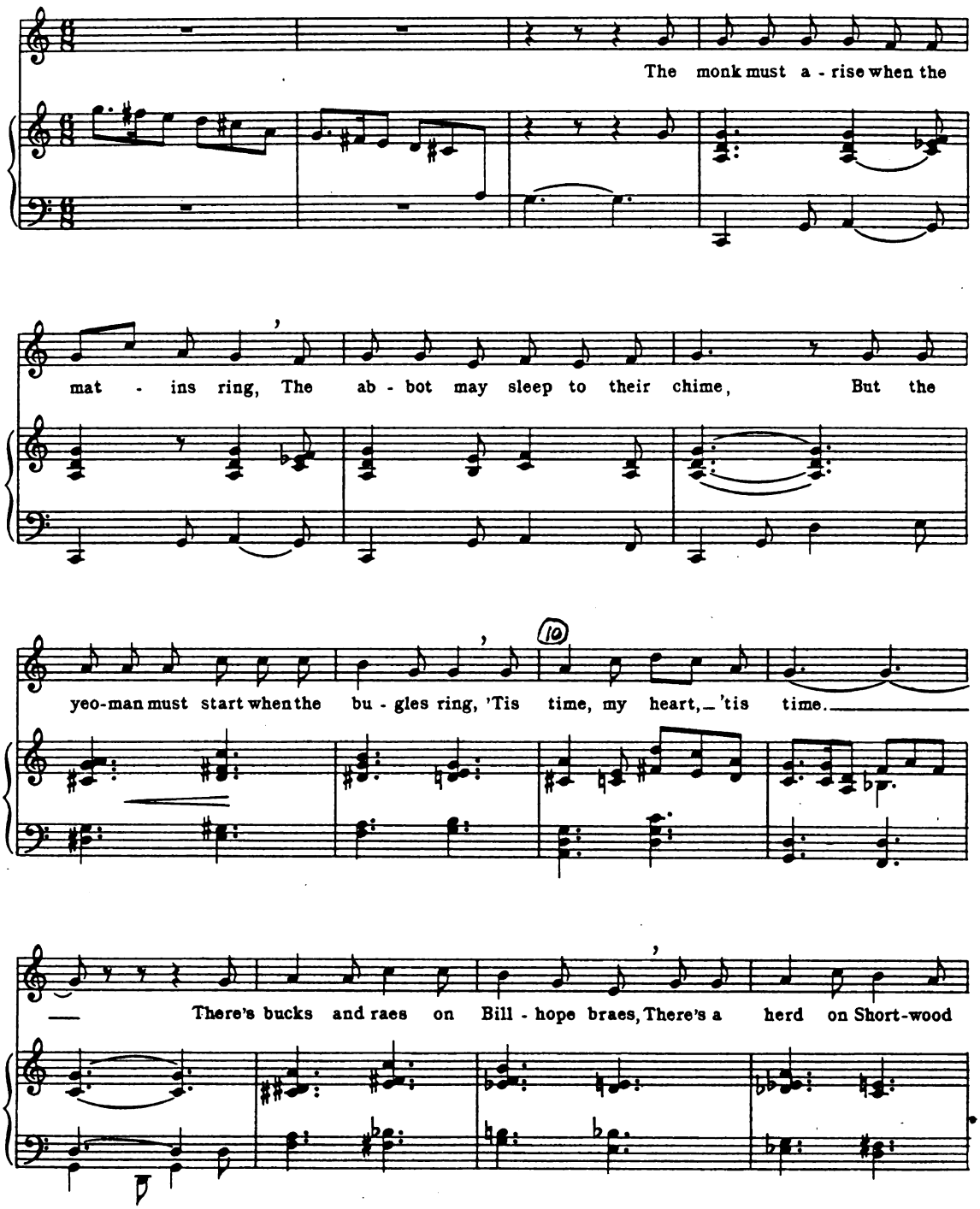
Example Eight

72

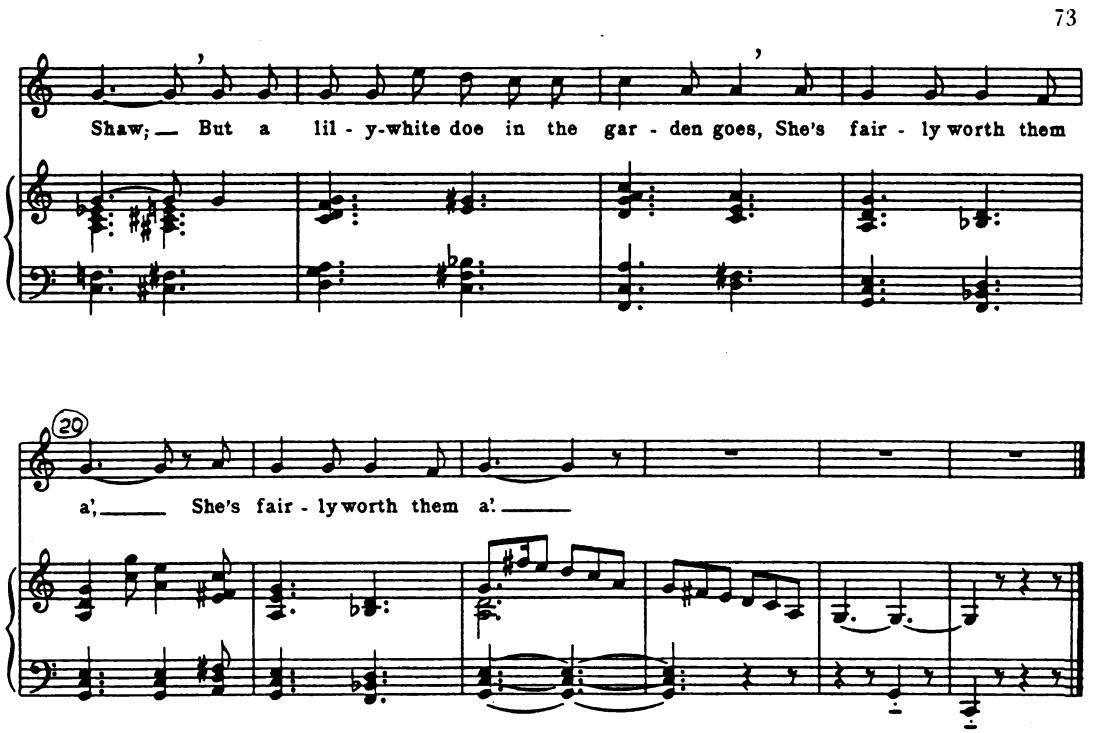
FORESTER'S SONG

(Sixth Book, p. 60)

SIR WALTER SCOTT — CYRIL SCOTT

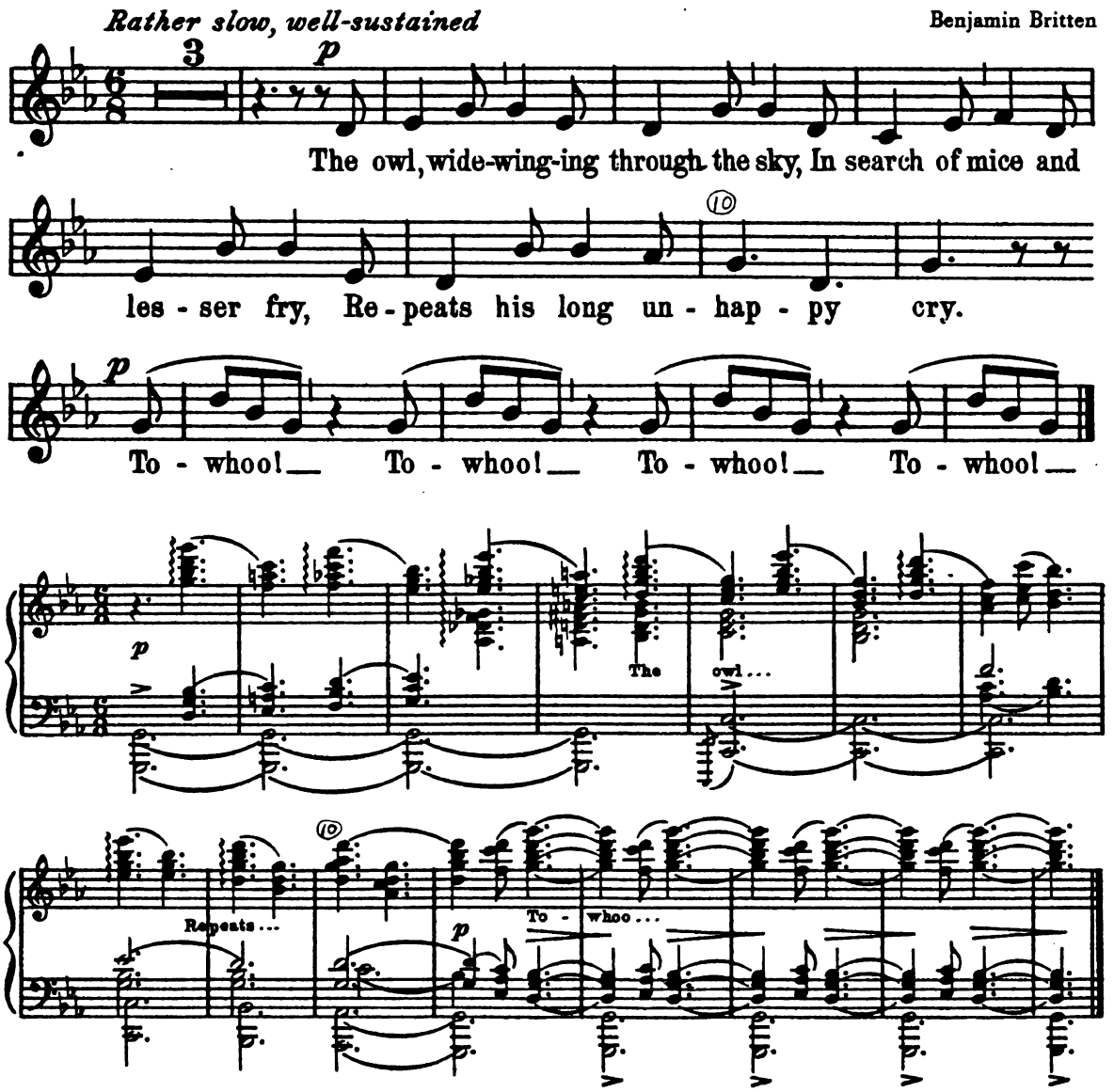


Example Eight continued



Example Nine

The Night Song



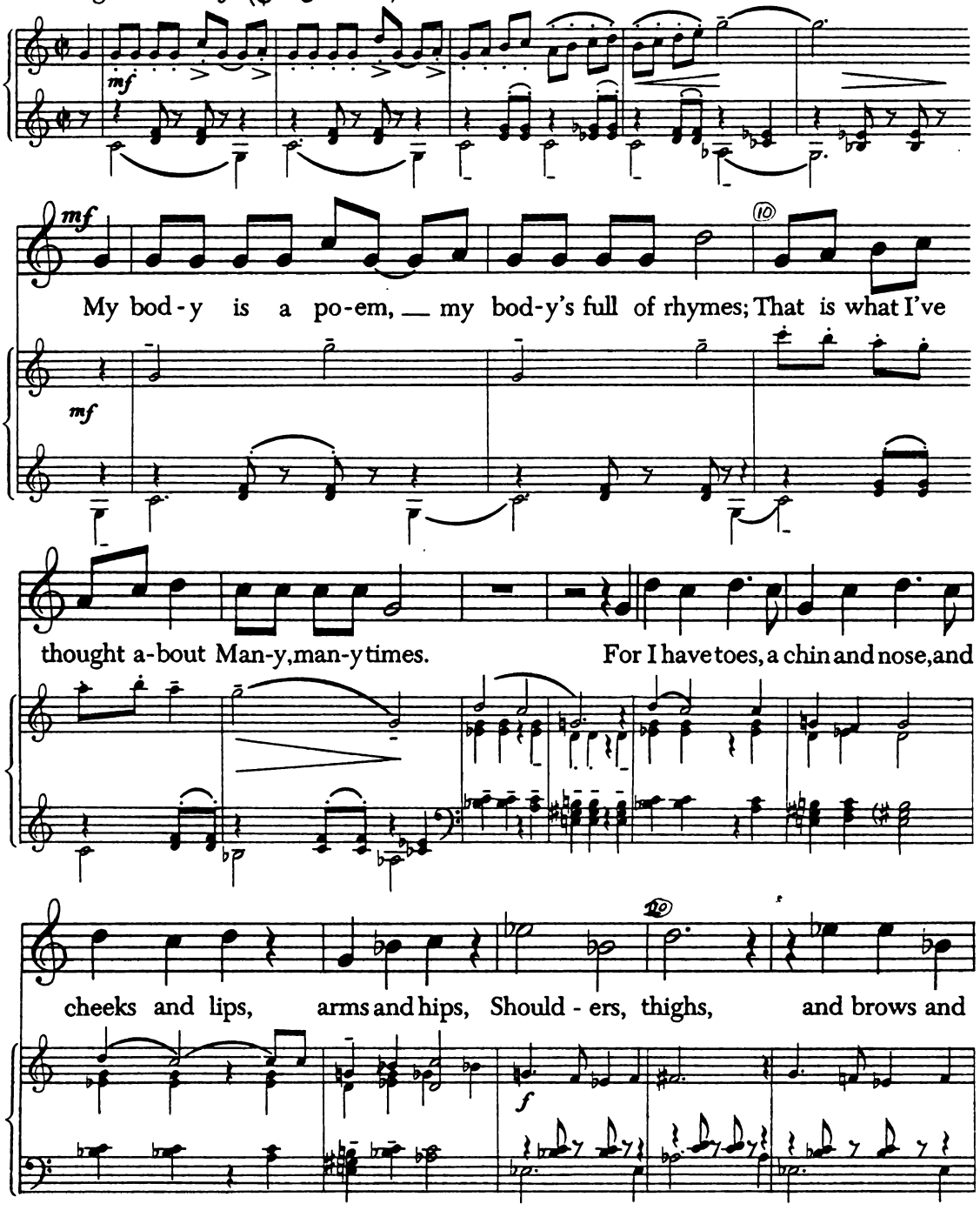
Example Ten

Anatomy Lesson

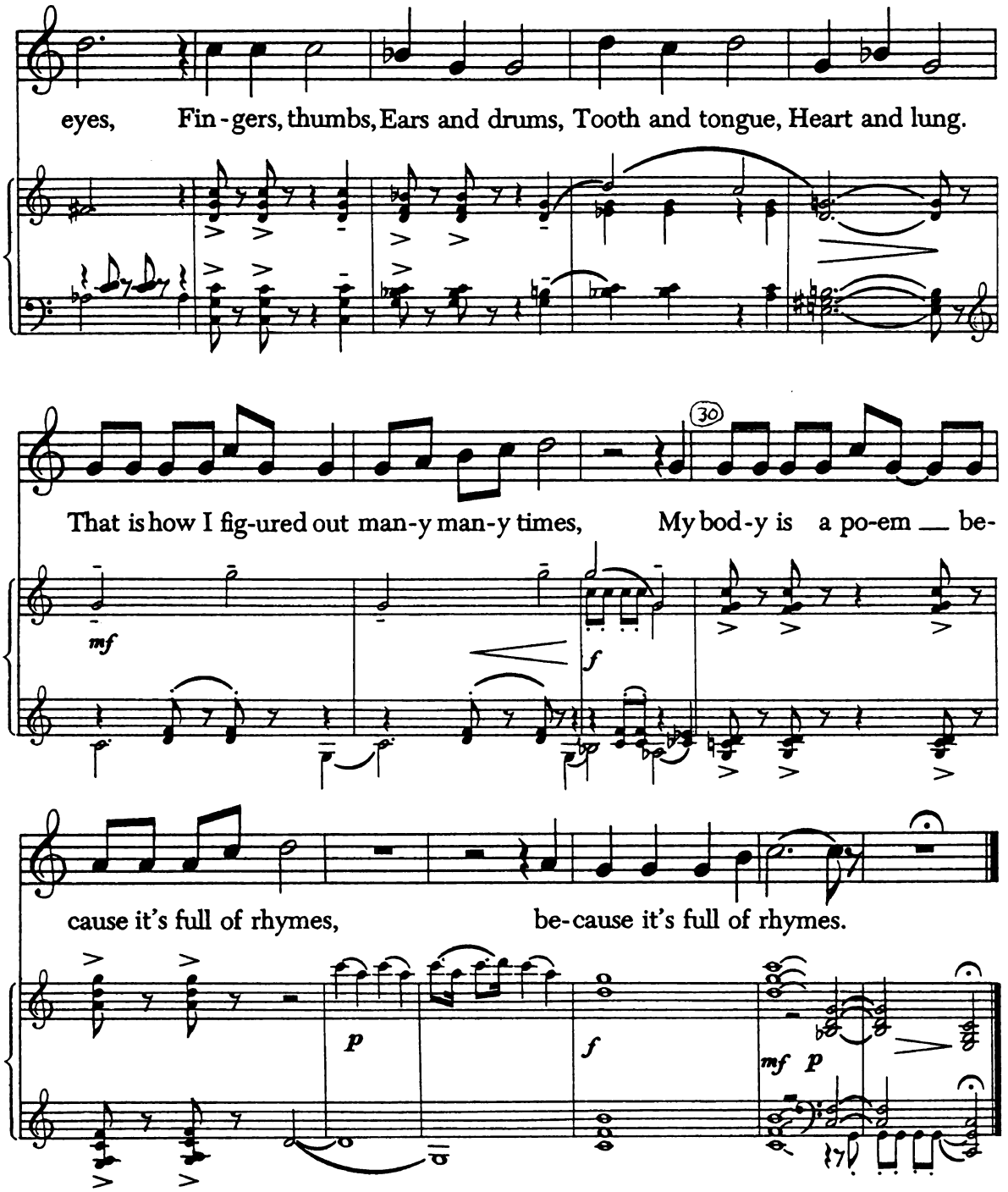
ILO ORLEANS

Norman Dello Joio

Flowing and Frisky (¢ ♩ = 66)



Example Ten continued



Example Eleven

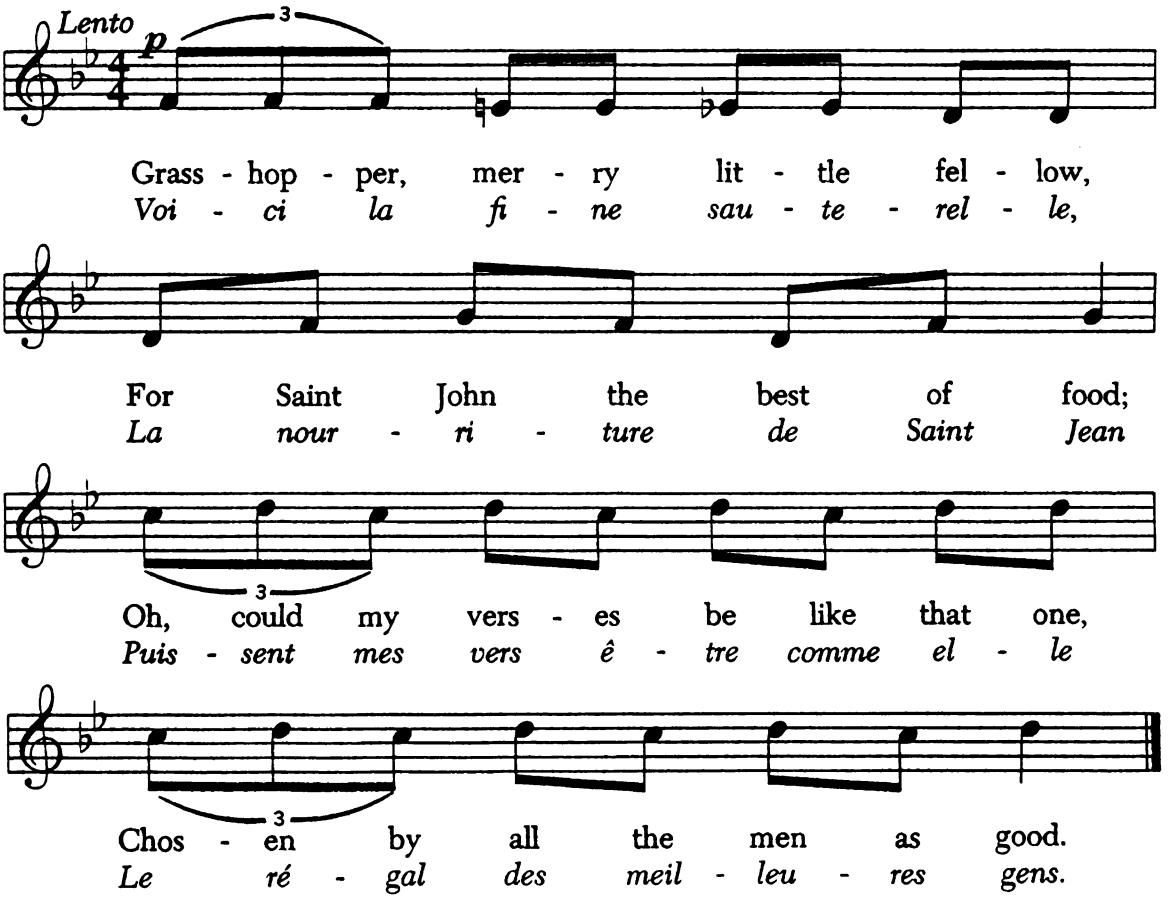
The Grasshopper

(La Sauterelle)

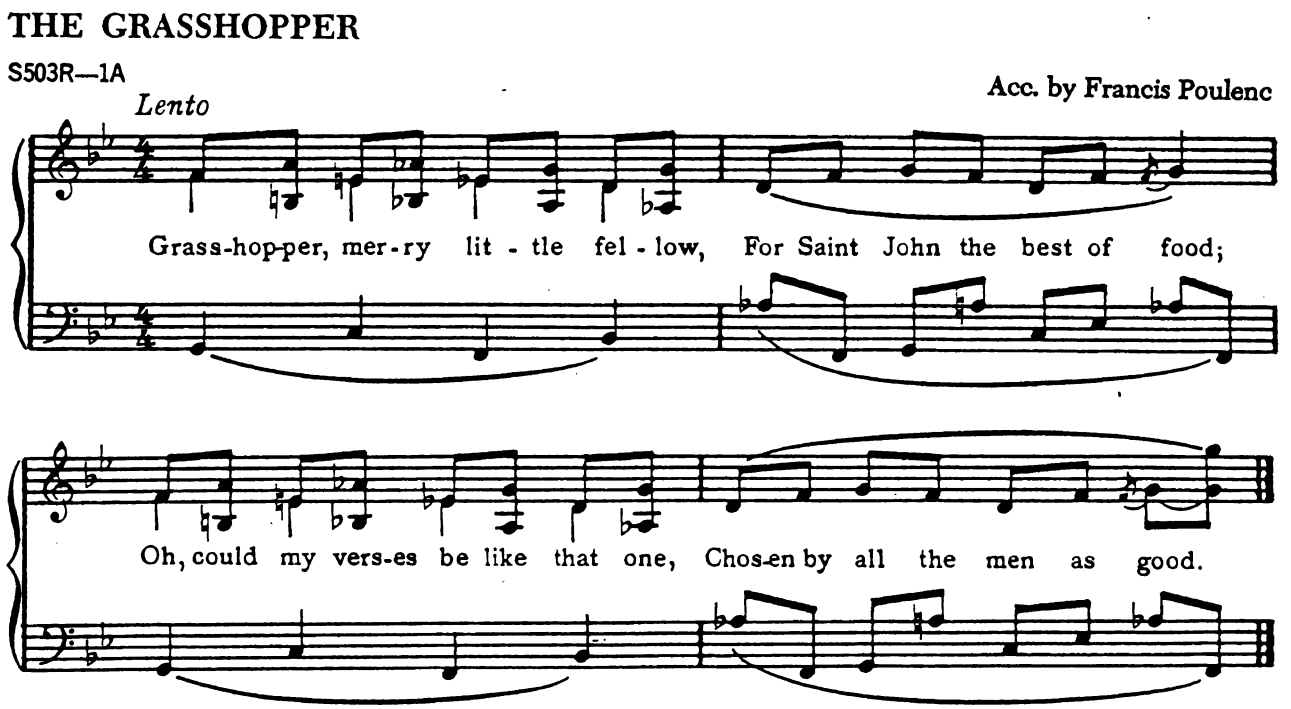
In contemporary music, there is often no established key and the harmony usually produces harsh, biting dissonances.

GUILLAUME APOLLINAIRE
English version by C. L.

Francis Poulenc



Example Eleven continued



Example Twelve

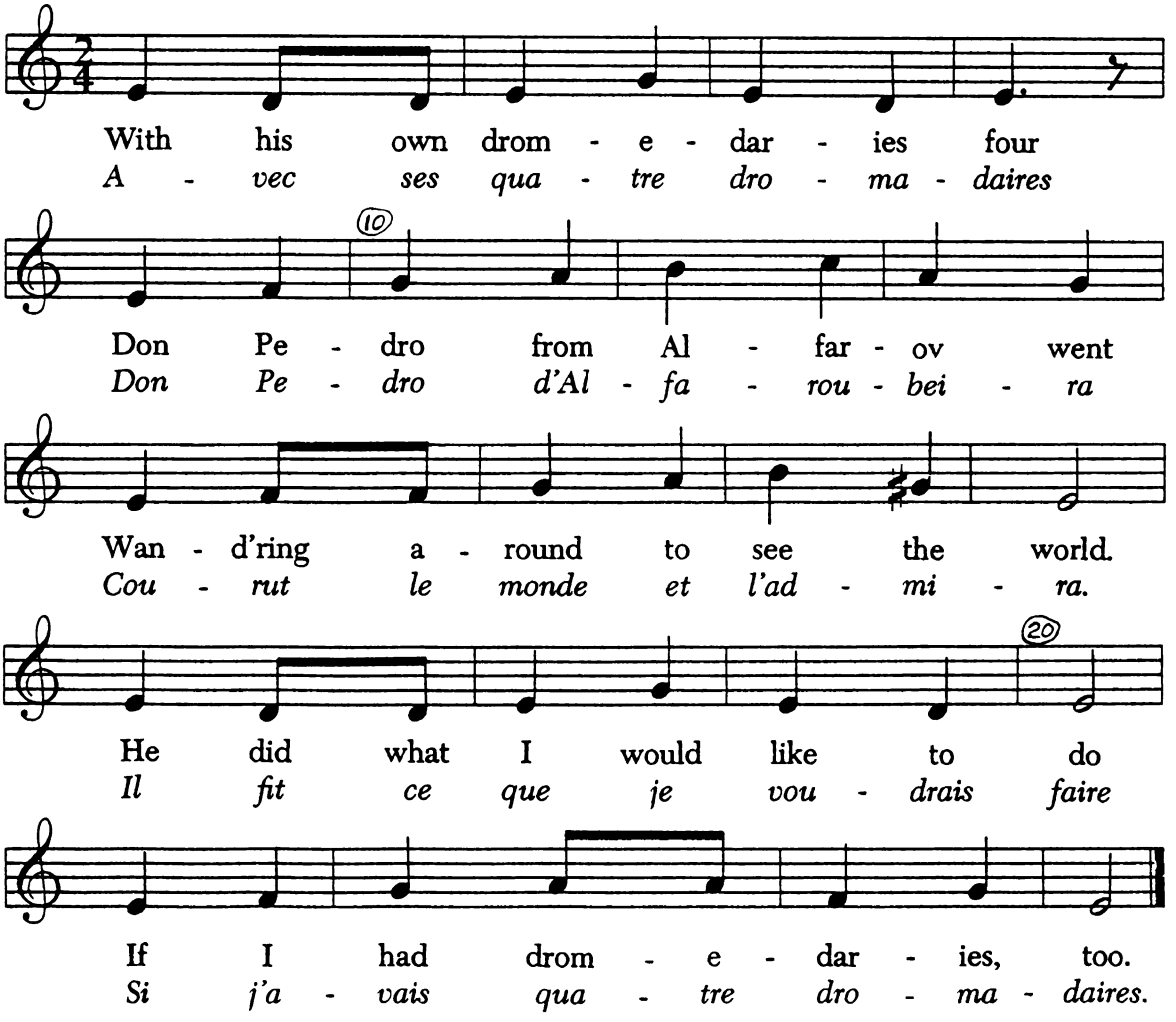
The Dromedary

(Le Dromadaire)

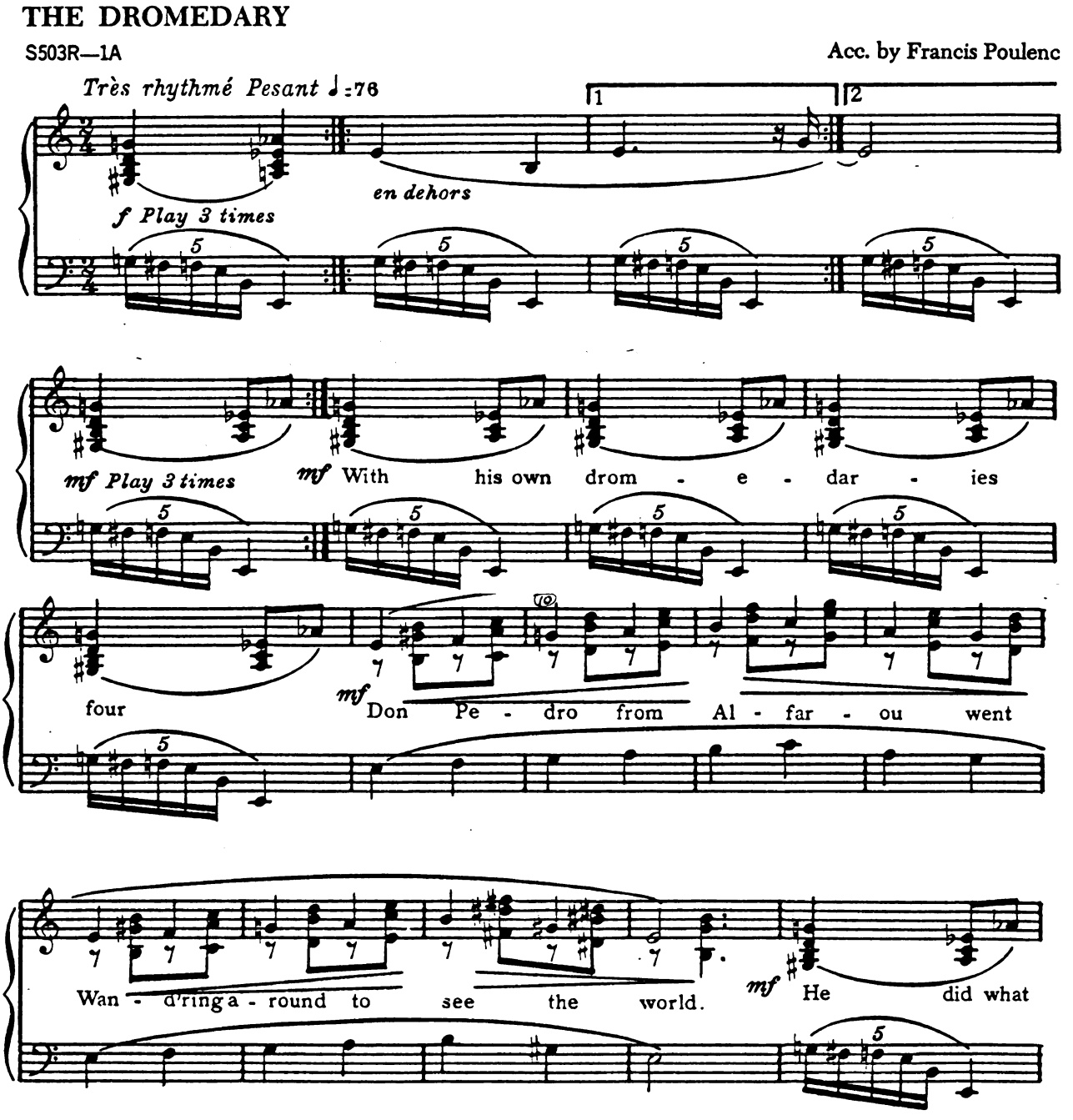
GUILLAUME APOLLINAIRE

English version by C. L.

Francis Poulenc



Example Twelve continued



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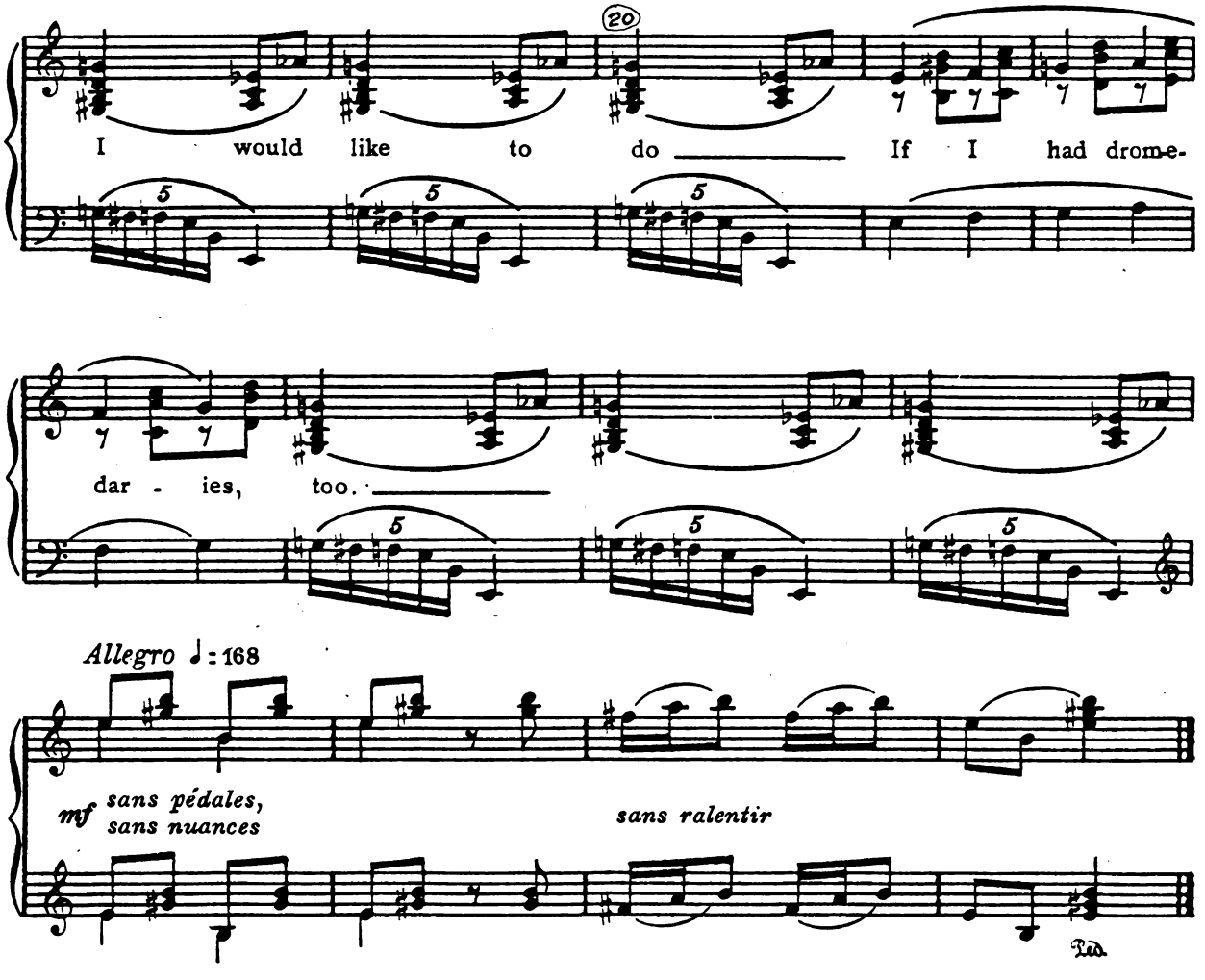

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BIBLIOGRAPHY

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