GENERAL MUSIC
IN THE JUNIOR HIGH SCHOOL

by

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CHAPTER I

PURPOSE OF THE STUDY

In an ever-increasing number of states the course in general music is now required in the seventh and eighth grades of the junior high school. It has been the privilege of this author to teach this course in two states, one of which required it of seventh-grade students and the other of eighth. Out of this experience came the realization that a detailed study of materials relevant to this course would be most helpful in achieving the results so fondly to be hoped for.

Therefore it is the purpose of this study to investigate the history of the junior high school movement, the forces which led to its establishment, the changes which have taken place since its beginning and the nature of the young person, the teenager, for whom it is intended. Furthermore, the study attempts to reveal the part which general music should play in the curriculum of the junior high school, its nature, objectives and problems and offers some solutions to a few of the latter. To this end, six units of work are presented which are based upon research, numerous observations in the local junior high schools and conferences with teachers, principals and pupils.

CHAPTER II

THE HISTORY OF THE JUNIOR HIGH SCHOOL

The school year, 1909-1910, is remembered as a landmark in the evolution of American public school education, for it witnessed the establishment of the junior high school, now considered to be perhaps the most strategic phase in the education of our American youth. California and Ohio acted simultaneously in establishing such institutions in that year.

The advent of the junior high school represented a culmination of efforts through more than a century and a half to educate the children of this land. In order to understand fully the significance of this development, it is necessary to take a look at the background of events which led to the conception and subsequent implementation of this particular kind of school.

Prior to 1800, elementary schools, organized and graded as they are today, did not exist. Indeed, there were no public schools at all. The fundamental subjects--reading, writing, and arithmetic--were taught by parents, tutors and ministers.

Wealthier families engaged the services of tutors to instruct their children, while the less affluent parents resorted to doing the teaching themselves or sent their children to the minister who, along with his other duties, gave instruction in the three "R's." Under this extremely informal

system (if indeed one could dignify it by calling it a system), many children went entirely without formal education, and even those who did receive instruction often achieved only a very low standard of learning.

The monitorial plan of organization, which was prominent in this country from 1810 to 1830, was the first attempt at classification or grading of pupils according to achievement. Under this system a large number of pupils were taught by one teacher who was assisted by a group of the more capable students designated as monitors. The entire school was divided into very small groups chosen according to minute steps in the learning process, as for instance, the ability to spell words of one syllable, two syllables or three syllables.

From this beginning the elementary school of seven, eight or nine years gradually evolved, and by 1870, it became well established in both cities and rural areas. In most places, there was a preference for the eight-year course.

The secondary school had its beginning with the Boston Latin School, which was established in 1635. Actually, it was a Latin grammar school patterned after the typical European secondary school of the time. The curriculum consisted largely of Greek and Latin, thus making the school essentially one of preparation for college. Because of the fees charged and the college preparatory nature of the school, it was very selective and did not meet the needs of large numbers of the youth of the day. It reached the peak of its influence around 1750 and then rapidly declined both in

prestige and in numbers.

Shortly thereafter, in 1751, a new type of school was established in Philadelphia which marked a step forward toward a more democratic form of education. Benjamin Franklin, that far-seeing and remarkable American, was the sponsor of this new type of school known as the academy. His premise was that youths, who intended to enter business or the diplomatic service, should have a secondary education, as well as those who planned to enter college or the ministry. Furthermore, he believed that the subjects within this secondary education should include mathematics, science, and modern languages which would be of value to such students in their chosen vocations. Actually, the academy in the beginning represented a compromise between this forward-looking idea and the established Latin school, for Franklin realized that Latin could not be totally ignored after such a long period of acceptance. Consequently, in addition to Latin, the first academy offered English and mathematics. Science and languages had to wait awhile.

The concept of the academy was geared to the needs of a large segment of youth and flourished until 1850. In the meantime, a school which more nearly met the needs of ever-increasing numbers of youth came into being. The English Classical School (later called the Boston English High School) was established in that city in 1821. This latest school was intended to prepare for life those youths who did not plan to enter college. Since this concept had much appeal to the American people during the

middle 1800's, similar schools soon became established throughout the country.

Until the time of the Civil War the academy and the high school existed side by side, each fulfilling its own particular purpose. However, in 1874, the Kalamazoo decision established as a precedent the right of a state to support its high schools through taxation. Following this decision, the high school rapidly took over the college preparatory function of the academy and by 1900 was the prevailing institution for secondary education in America. Although there were some high schools organized on a two, three or five-year basis, by 1890 the high school had generally been accepted as a four-year school, thus giving rise to an expression, now commonly used, the 8-4 plan.

There are two factors in the evolution of this plan which are pertinent to a study of the history of the junior high school. First of all, there was little or no recognition at this time of the nature of the physical and psychological growth of children. Second, elementary and secondary schools functioned as two separate institutions, thus preventing any continuous, articulated program of education. These two conditions, persistent as they were, were significant in initiating the movement for reorganization within the upper elementary and secondary schools, thus culminating eventually in the development of the junior high school.

Shortly after the 8-4 plan had become generally accepted, its weaknesses became apparent and were the object of considerable criticism.

This criticism did not originate, as might have been expected, among the leaders in elementary and secondary education, but rather from representatives of colleges and universities. One of the more outspoken of these critics, President Charles W. Eliot of Harvard, is noted for an address delivered to the National Education Association in 1892. In this message he gave detailed suggestions for shortening and enriching the grammar-school course by reducing the volume and variety of the studies. It was through Dr. Eliot's efforts that the National Council of Education appointed the first investigating committee (later known as the Committee of Ten) connected with the reorganization movement.

Between the years of 1893 and 1909, various other organizations within the field of education appointed committees to study the need for reorganization of the 8-4 plan. Gruhn and Douglass summarize the findings of these committees as follows:

1. The need for economy of time in the program of elementary and secondary education.
2. The need for a closer articulation between the elementary and the secondary school.
3. The need for an educational organization and a program which is suited to the nature of the adolescents.
4. The need for increased retention-rate of pupils, especially in grades 6-9.
5. The need for earlier differentiation of instruction in terms of needs, interests and capacities of individual pupils.[1]

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[1]William T. Gruhn, Harl R. Douglass, The Modern Junior High School (New York: The Ronald Press Company, 1947), pp. 46-47.

After 1900, the issue was no longer whether educational reforms were needed, but rather just what shape they should take. The basic philosophy, as well as the administrative and instructional features of the early junior high schools, were largely the outgrowth of recommendations of various deliberating committees; however, it cannot be concluded that the grade organizations, including the junior high school, were a direct outgrowth of any of the committees' recommendations.

In 1913, The Committee on Economy of Time in Education was appointed by the National Education Association and was the first to recommend a grade organization which included an intermediate school such as the junior high school. The specific recommendation was a 6-4-2 plan, the last two years being devoted largely to junior college work. It is interesting to note that the report concluded with a statement by Professor Henry Suzzallo, a committee member, endorsing a 6-3-3 plan which indeed was already in operation in a number of school systems over the country.

The junior high schools were considered successful in the communities which established them and rapidly gained the support of educators throughout the country.

After the year 1910, records of the growth in numbers of junior high schools in the country clearly demonstrate the success and popular acceptance of this type of school.

The following table supplies further details concerning the growth of the junior high school as well as other types of reorganized schools:

NUMBERS OF VARIOUS TYPES OF SECONDARY SCHOOLS, 1922-38[2]

Junior Type of School	1922	1926	1930	1934	1938
Junior high schools	387	1,109	1,842	1,948	2,372
Junior-senior high schools	1,088	1,949	3,287	3,938	6,203
Senior high schools	91	411	648	753	959
Regular high schools	12,490	14,241	16,460	16,574	15,056
Total	14,056	17,710	22,239	23,213	24,590

There were several factors, other than the need for reorganization, which influenced the growth of the junior high school after its initial implementation. One factor was the rising enrollment in both elementary and high schools creating crowded conditions in existing schools. Rural areas, being sparsely populated, were not as acutely affected as the more densely populated areas.

Geographic location was another factor which apparently influenced the growth of the schools. For example, there were fewer junior high schools in most Southern states than in the Northeastern and Middle-Atlantic states. This can be accounted for, in part, by a heavier population in the Northern regions as opposed to that of the Southern areas. In addition, the South maintained a dual system of education of Negroes and Whites, which created further strain on the already inadequate tax funds. Furthermore, the South largely utilized the 7-4 plan, which is less conducive to the introduction of an intermediate school than other forms of grade organization.

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[2]William T. Gruhn, Harl R. Douglass, The Modern Junior High School (New York: The Ronald Press Company, 1947), p. 39.

The history of the junior high school would not be complete without mentioning one other prime influence which clearly overshadowed the others. This was the desire of parents, educators and other citizens for an educational program which would best meet the needs of adolescent youth in America.

CHAPTER III

FUNCTIONS AND OBJECTIVES OF THE JUNIOR HIGH SCHOOL

William T. Gruhn and H. R. Douglass define the junior high school as follows:

> A junior high school is defined as an organization of grades 7 and 8 or 7 to 9 whether housed with the senior high school or independently, to provide by various means for individual differences, especially by an earlier introduction of prevocational work or of subjects usually taught in high school.[1]

John W. Beattie cites the following definition:

> The junior high school is that portion of the public school system above the sixth elementary grade, including usually the seventh, eighth, and ninth grades and admitting and making provision for all pupils who are in any respect so mature that they can profit more from the junior high school environment than they would from continuing in the elementary school. It is essentially an exploratory, try-out, and information school. It is neither a sub-secondary school nor a vocational or trade school.[2]

Mr. Beattie goes on to cite some distinguishing characteristics of the junior high school as follows:

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[1]William T. Gruhn, Harl R. Douglass, The Modern Junior High School (New York: The Ronald Press Company, 1947), p. 39, citing Report of the Commissioner of Education for the Year Ended June 30, 1914, Vol. II, 1915, p. 147.

[2]John W. Beattie, Osbourne McConathy, Russell V. Morgan, Music in the Junior High School (New York: Silver, Burdett and Company, 1930) pp. 9-10, citing Fifth Yearbook of the Department of Superintendence of the National Educational Association.

A separate building in which to house the seventh, eighth, and ninth grades, or at least two of these grades. (it should be noted that many school administrators recommend the six year junior-senior high school organization for the smaller school system.

A separate staff of teachers.

The recognition of individual differences in capacities, tastes, and purposes, in the organization and conduct of class work.

A program of studies differing from the course of study to be found in the like numbered grades of the traditional school in America.

A partial or complete departmental organization of subject matter and teaching.

The organization of a limited number of curricula, each containing groups of constant and variable courses.

A definite and effective plan of pupil guidance.

Promotion by subject.

Organization and administration of student activities in accordance with the needs and interests of adolescent pupils.[3]

Webster defines the word function as action or performance--the natural, proper, or characteristic action of anything--special purpose, office, duty, or the like. Gruhn and Douglass narrow this definition to specific terms when they state that it "refers to the responsibility for providing those conditions or elements in the program of a school which will lead most directly to the satisfactory realization of the ultimate aims of education."[4]

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[3]Ibid., p. 10.

[4]William T. Gruhn, Harl R. Douglass, The Modern Junior High School (New York: The Ronald Press Company, 1947), P. 44.

In order to distinguish the functions of the junior high school from its objectives, it should be stated that an aim or an objective is usually defined as a goal of the educational process, while a function of a school unit, such as the junior high school, is the responsibility for providing those conditions or elements in the program of a school which will facilitate the realization of that goal.

The goals or objectives of the junior high school, as well as any other unit in our school system, contribute toward achieving the basic aims or purposes of education as a whole. Three statements formulated during several decades point out the goals of education in America.

The year 1918, yielded the following statement:

THE SEVEN CARDINAL PRINCIPLES OF SECONDARY EDUCATION

1. Health
2. Command of fundamental processes
3. Worthy home membership
4. Worthy community membership
5. Worthy use of leisure time
6. Vocational adjustment
7. Sound ethical character[5]

A second statement of educational purposes appeared in 1947 as follows:

THE TEN IMPERATIVE NEEDS OF YOUTH

1. All youth need to develop saleable skills.
2. All youth need to develop and maintain good health and physical fitness.

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[5]Cardinal Principles of Secondary Education, Bulletin 35 prepared by the Commission on the Reorganization of Secondary Education (Washington, D.C.; Bureau of Education, 1918), pp. 11-16.

3. All youth need to understand the rights and duties of the citizen of a democratic society.
4. All youth need to understand the significance of the family for the individual and society.
5. All youth need to know how to purchase and use goods and services intelligently.
6. All youth need to understand the influence of science on human life.
7. All youth need an appreciation of literature, art, music, and nature.
8. All youth need to be able to use their leisure time well and to budget it wisely.
9. All youth need to develop respect for other persons.
10. All youth need to grow in their ability to think rationally.[6]

The following statement was published in 1950:

AN ILLUSTRATIVE STATEMENT OF AREAS OF SCHOOL PURPOSES

To help every student grow up successfully in our society and to build his mental health and achieve maximum personality development and personal effectiveness.

To help each student get a chance to sample various types of recreational activities and to develop skill in a few.

To provide each child with vocational guidance and that part of general education needed for vocational purposes.

To teach the skills of democratic planning and discussion.

To teach the skills of reflective thinking and group problem solving.

To support the established family pattern of Western civilization by realistic study of problems and difficulties.

To develop an understanding of world-wide social problems and concern with our country's role in world peace.

To study continuously the meaning of democracy, to create awareness of the need for the extension of that meaning, to protect against violation of the basic democratic faith.

6"The Imperative Needs of Youth," Bulletin of the National Association of Secondary School Principles, Vol. 31, No. 145, March, 1947, (Washington: N.E.A.), p. 11-143.

To develop literacy in all citizens: language, quantitative, economic, industrial.[7]

Educators throughout this country agree that certain special functions should be performed by the junior high school. These functions are so frequently encountered in the writings of educators that they may be considered as forming the basis for the philosophy underlying the junior high school as a unit of our educational system.

Function I. Integration

To provide learning experiences in which pupils may use the skills, attitudes, interests, ideals, and understandings previously acquired in such a way that these will become coordinated and integrated into effective and wholesome pupil behavior.

To provide for all pupils a broad, general, and common education in the basic knowledges and skills which will lead to wholesome, well-integrated behavior, attitudes, interests, ideals, and understandings.

Function II. Exploration

To lead pupils to discover and explore their specialized interests, aptitudes, and abilities as a basis for decisions regarding educational opportunities.

To lead pupils to discover and explore their specialized interests, aptitudes, and abilities as a basis for present and future vocational decisions.

To stimulate pupils and provide opportunities for them to develop a continually widening range of cultural, social, civic, avocational, and recreational interests.

Function III. Guidance

To assist pupils to make intelligent decisions regarding present educational activities and opportunities and to prepare them to make future educational decisions.

[7]Edward A. Krug, Curriculum Planning (New York: Harper & Brothers, 1950), pp. 64-67.

To assist pupils to make intelligent decisions regarding present vocational opportunities and to prepare them to make future vocational decisions.

To assist pupils to make satisfactory mental, emotional, and social adjustments in their growth toward wholesome, well-adjusted personalities.

To stimulate and prepare pupils to participate as effectively as possible in learning activities so that they may reach the maximum development of their personal powers and qualities.

Function IV. Differentiation

To provide differentiated educational facilities and opportunities suited to the varying backgrounds, interests, aptitudes, abilities, personalities, and needs of pupils in order that each pupil may realize most economically and completely the ultimate aims of education.

Function V. Socialization

To provide increasingly for learning experiences designed to prepare pupils for effective and satisfying participation in the present complex social order.

To provide increasingly for learning experiences designed to prepare pupils to adjust themselves and contribute to future developments and changes in that social order.

Function VI. Articulation

To provide a gradual transition from pre-adolescent education to an educational program suited to the needs and interests of adolescent boys and girls.[8]

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[8]William T. Gruhn, Harl R. Douglass, The Modern Junior High School (New York: The Ronald Press Company, 1947), pp. 59-60.

CHAPTER IV

THE FUNCTION OF MUSIC IN GENERAL EDUCATION

In our contemporary world with its emphasis on the material, technological and intellectual aspects of life, there is a tendency to neglect those values which are both human and spiritual. Our standard of living continues to rise, and with each passing year higher levels of technological advancement are reached. Each commencement witnesses the sending forth of additional numbers of high school and college graduates with an ever greater knowledge of themselves and the world in which they live. Without doubt, the hope for the future of the world lies in the education of all of its peoples.

In order that this education be effective, it must stress the objective of self-realization. To reach this desirable end, there are several demands incumbent on the individual. First of all, he must develop an inquiring mind. He must also develop a command of the fundamental processes and must learn to listen and to observe. He must acquire the facts concerning personal and community health, and must develop mental and spiritual resources for the use of his leisure time. In addition, two other fundamental objectives would seem to be imperative. These are the ability to appreciate beauty and to give responsible direction to one's own life.

Furthermore, education needs also to encompass economic effi-

ciency and civic responsibility. All of these objectives have been discussed above, but some reiteration seems justified since it is the purpose here to stress the need in today's world for renewed emphasis on the aesthetic and spiritual values of living.

In past years aesthetic education was the responsibility of the home, community and the church. Today it rests almost solely upon the school. The term, aesthetic, is defined by Webster as pertaining to the beautiful, appreciation of, or responsive to the beautiful in art or nature; manifesting taste. The true nature of aesthetics has long been the object of study by philosophers and scholars, therefore, it is not the purpose of this study to attempt to contribute further insights on the subject. However, it is pertinent to state that the author believes that aesthetic education is the vehicle by which an individual finds true self-realization and insights into life's values which are timeless, culturally significant, and personally satisfying. It is through this type of education that an individual discovers the means for satisfying a basic and pervasive need of all human beings; namely, the need for symbolic experience.

Music possesses unique qualities which make it the most desirable medium of organized aesthetic education. Through experience with music, mankind the world over finds satisfaction and meaning and responds to it. Of course there are pronounced differences in musical capacity and sensitivity, but each person can find satisfaction and enjoyment somewhere in the vast literature of the art and in some medium thereof.

Music is unique among the arts in lending itself to group participation. The live performance of music is largely a group activity, and certainly so in the schoolroom. For this reason music fits into the scheme of education more satisfactorily than any other form of artistic endeavor and must necessarily carry the load of aesthetic education in all organized general education. This is the major reason for the inclusion of music in general education.

From the earliest recorded times, music has been included in the education of youth. The reasons for this have been wide and varied. Much of the time music study was justified by its own intrinsic values, but just as frequently it was considered the instrument for achievement of non-musical goals. For example, today, typical claims for the use of music in schools are those concerning its contributions toward the general aim of education as a whole. It is believed by some that correct posture and rhythmical deep breathing employed in singing or playing an instrument contribute to the health of an individual. It is also stated that music education aids in the development of sound work habits, that it instills wholesome ideals of conduct, and that it aids in the development of good citizenship. Furthermore, music education is said to include activities and learnings which develop the social aspects of living and that it improves home life.

All of these claims have some validity, though not of major proportions. For example, correct singing does contribute in some measure to

a better state of health, but anyone will agree that an effective physical education and health program is more fruitful to this end. It can be said, however, that music does have very real mental and emotional effects which can bring about a joy in living and a feeling of well-being. Furthermore, its therapeutic value is being recognized today as never before in hospitals and special institutions throughout the land. This being true, music can certainly be considered beneficial in many ways to the normal child.

While the development of good work habits can certainly be achieved in many music classes, other disciplines, such as home economics or algebra, are often just as effective in obtaining such results. It has also been stated that music helps to develop wholesome conduct, but again, ethical and moral conduct is learned more directly through religious training and other facets of the school program. There seems to be a notion that music has a transcendental goodness about it which may rub off onto musical participants. But, in reality, the way in which music participation can contribute to social responsibilities and regard for the rights of others is through its stimulation of individual effort and its fostering of group consciousness.

The ideals of good citizenship can most directly be taught through civics classes, history classes, and citizenship-education projects, but music also instills certain ideals of citizenship such as love and pride of country, knowledge of its history, dedication to its improvement, and hope

for its future. Undeniably, these ideals have been expressed in music for many centuries.

The contribution of music toward the social aspects of life is a valid claim, as is the belief that music can make a contribution to a worthy home atmosphere. It is generally believed that music in the home promotes a happier, more congenial family circle.

To pursue further the contributions of music toward the general aims of education, it can be noted that with increasing automation and the resultant expansion of leisure time, music affords a worthwhile opportunity for the use of those hours. Moreoever, when considering the music profession as a vocation, one discovers that the number of persons in this field ranks next to that of teachers and physicians, and as a business it compares favorably with the industries.

Some people go so far as to say that music contributes to the command of fundamental processes. One may agree with this or not, but a close scrutiny shows that any learning, which results in rapidity and accuracy of thought and the development of a specialized skill, will in some degree increase one's ability to carry on every day activities of life more effectively.

Does the rejection of some of the proposed values of music and the acceptance of others weaken the case for music in the schools? In this author's opinion they do not. Rather, they serve to strengthen the place of music by emphasizing its positive values and stressing its unique

role as a part of aesthetic education.

Authorities in the field of education who have concentrated their attention on the junior high school have presented definite views concerning the place of music during this period. Illustrative of these views are the statements which follow:

> Music and the graphic and related arts are of sufficient importance to the training of youth to be made requirements in the junior high school.....The functions of this work should be to raise the general level of aesthetic participation and appreciation...[1]

> As music and other culture subjects have a tendency to raise the mind above the sordid and carnal things of life, we may safely assume that they will be taught in the adolescent period as a deterrent if for no other reason. Music is par excellence a culture subject.[2]

> No school that professes to serve the interests of all types of pupils can justly ignore or treat slightingly the artistic and emotional elements that pertain to education.....Fundamentally, people live in their emotions, and no art has a more refining influence on the emotions than music.[3]

Thorndike in his Educational Psychology emphasizes the value for citizenship, of training our children in what he terms the unselfish pleasures of life. He states further that chief among these pleasures is the enjoyment of the arts.

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[1]Leonard V. Koos, The Junior High School (New York: Ginn and Company, 1927), p. 137.

[2]G. Vernon Bennett, The Junior High School (Baltimore: Warwick and York, Incorporated, 1926), p. 102.

[3]Calvin Olin Davis, Junior High School Education (Yonkers-on-Hudson, New York: World Book Company, 1924), p. 270.

CHAPTER V

THE CONTRIBUTIONS MUSIC MAKES TOWARD THE FUNCTIONS OF THE JUNIOR HIGH SCHOOL

In addition to the justification for the inclusion of music in the school curricula, and the unique contributions it makes toward the general aims of education, one might well examine how music contributes to the special aims of the junior high school: integration, exploration, guidance, differentiation, socialization and articulation.

I. INTEGRATION

Integration means to form a complete or perfect whole, or a unification or welding into a unit. As previously stated, one of the basic goals of the junior high school and modern education in general is to develop an integrated personality in each of its pupils, one that is well-balanced socially, emotionally, intellectually and physically. Since our educational objectives are concerned with the well-integrated personality, the subject matter selected must contribute to the development of this desired end. Music presents a rich storehouse of literature for this purpose, and, at the same time, fosters creative imagination in the pupil and permits him to experience something quite outside his environment. It may allow him to identify himself with far-off places, great historical events and to foster

sympathetic and generous feelings for mankind. It is important that pupils recognize certain human revelations in some of the music which they study, since it is then possible for them to know that music is a reflection of much of the significant thoughts and feelings represented in literature, the arts and social studies. Music can do much to bind men's hearts and minds into a common cause if its human meanings are grasped. It then becomes a great integrative force within the individual and further tends to break down the departmental barriers which so often separate subject matter in the junior high school.

Music serves further the function of integration through its capacity to be used in conjunction with many of the subjects in the curriculum, and may be used to broaden the significance of these subjects. For example, through the singing of folk or certain composed songs of a nation being studied in geography or history, pupils may be led to grasp a broader view or insight into the character and spirit of a country and its people than might otherwise be comprehended.

II. EXPLORATION

Today, the trend in the music program of most junior high schools is to provide a broad variety of musical activities in which the pupils may participate. No longer is the program limited chiefly to singing activities, but now it includes such offerings as general music, choral and instrumental groups, innumerable smaller ensembles and courses in appreciation. By means of these diverse activities, pupils may explore and sample these

opportunities until they find the activity which best suits their talents, tastes and needs.

III. GUIDANCE

Through the use of musical aptitude tests it is possible for music teachers to discover those students with special talents, interests, or aptitudes who often are unaware of their own abilities and gifts. After such students are discovered, it is then possible to offer them the guidance which they most need.

IV. DIFFERENTIATION

A broad program of activities, as offered by many junior high schools today, is able to more widely effect differentiation than many traditional subjects. With present offerings, it is possible to reach three different classes of students; namely, those who are primarily listeners, those who can participate on a limited scale (amateur performers), and those of superior talent who can use music as a vocation or an avocation.

V. SOCIALIZATION

The rapid devlopment of the social instinct at the period of adolescence is one of the chief reasons for the inclusion of music as a junior high school study. After all, music is fundamentally a means of social and emotional expression. The good music class helps the pupils to adjust socially to the activities of the group and can be one of the important factors in helping adolescents adjust to their environment. Finding a place

within a group is definitely a problem of this age. The participation in a worthwhile organization which employs the democratic ideals of society, tends to break down social, racial and intellectual barriers and can help an adolescent find his place. Musical organizations contribute to this function of socialization by acting as agents for mixing, levelling, and vigorous self-expression. In many instances it is the social instinct, and not entirely the musical inclination, which leads adolescents to the musical groups. No junior high school which endeavors to meet the interests of its pupils can afford to ignore this fact.

VI. ARTICULATION

Through the opportunities now provided by the junior high school music program, boys and girls of special talent, whose desire it is to become professional musicians, are aided in the further development of their abilities, insights and skills. For these students, continuous growth is essential if they are to fulfill their ambitions. It is in this area that the junior high school may serve in a unique capacity as articulator, because it can provide gradual and continuous growth opportunities.

CHAPTER VI

THE TEENAGER -- WHAT HE IS LIKE

The importance of understanding the many facets of the adolescent nature can not be over-emphasized, for it is partly through this understanding that more effective teaching will be accomplished.

One of the most noticeable observations one may make in the junior high school is the considerable difference in the physical size of its pupils. Some are overgrown while others are "runts." Some are better clothed than others, and some are neater and cleaner. Some appear healthier and better nourished, while some appear more alert and interested than their classmates. All of these things have a relationship to the child's intelligence, his emotional maturity and his social adjustment. In some instances, for example, the early-maturing adolescent may become a social misfit or a "bully," while the "runts" may try to capture the spotlight in unacceptable ways. Considering these observations, it becomes necessary for teachers to view these students as inconstants, possessing wide and varying growth potentials. It is also necessary to be aware that there are not only many differences between these pupils, but also that there are conflicts and differences within the pupils themselves.

Adolescence is a period of growing up that comes between childhood and adulthood. It may be thought of as the actual growing-up process, or

as the time during which this process takes place. In either case, it is generally regarded as covering the years between twelve and twenty, or the "teen-age" years.

G. Stanley Hall proposes a "saltatory theory"[1] of growth for this period in which he believes that certain mental and physical traits develop so rapidly, and changes come with such noticeable abruptness, that there is, to all intents, a decided break between childhood and early youth.

Differing somewhat from this theory is the "gradual development theory"[2] which E. L. Thorndike proposes. He considers the adolescent years as a period of gradual and continuous growth.

At any rate, it is obvious that physical growth is unquestionably taking place. The adolescent increases in height and weight. He develops a muscular strength which has been previously limited. Modifications of the circulatory system are taking place as well as the growth of heart and lungs. His glandular system is developing, along with his sexual organs. One manifestation of this growth of adolescence which is especially important to the music teacher is the voice mutation in both boys and girls.

Glandular changes may lead to periods of becoming easily fatigued or to over abundance of energy. Other indications of growth may be headaches, intestinal disturbances or nervousness, as well as emotional in-

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[1]G. Stanley Hall, Adolescence (New York: D. Appleton & Company, 1931).

[2]E. L. Thorndike, Educational Psychology, Vol. III (New York: Teachers College, Columbia University, 1913-14).

stability. It is during this period that many adolescents become bothered with acne, while others, due to rapid muscular and bone growth, become awkward and less well co-ordinated.

At no other period in the development of the child is it more important that teachers know and understand the nature of their pupils. It is at this particular stage of the development of the pupil that education must seek to help the child adjust to the new personality emerging within himself.

Changes in behavior necessarily accompany the youth's physical development. As a child, he was intensely individualistic, but as an adolescent he has become more socially conscious. He feels he must belong to a group; hence, social acceptance by his peers is of ultimate importance if he is to become satisfactorily adjusted and have a feeling of security. The result of this is that social sets, crowds, or gangs form the structure of the social existence of the junior high school pupil.

The social instinct, accompanied by a less naive approach to social relationships, is evidence of a new attitude not only toward his associates, but toward life in general. The adolescent now begins to acquire many new interests, to cultivate new friends, and to develop a considerable curiosity for previously unexplored fields. He also begins to show evidence of self reconstruction and may now view certain of his past experiences in a manner somewhat similar to that of an adult viewing past events. Even though this reconstruction becomes evident, at times

he fluctuates between the extremes of mature helpfulness and childish lapses.

For some, these years are a period of storm and stress, while others seem little hampered by all the growth manifestations. Too, the endocrine changes play an important part in the emotional upheaval of this period, and as a group, adolescents exhibit emotions which are extremely intense and moody. In addition, they are apt to lack steadiness, consistency and control of expression. This shortcoming accounts in part for the large amount of giggling, teasing, and quarreling which goes on among pupils of junior high age. It also accounts for some of the sudden likes and dislikes, the great tensions, the shyness and feelings of inferiority.

The junior high school pupil is a sensitive, responsive, loyal and grateful individual. Moreover, he is enthusiastic, restless and spirited, which characteristics are a natural part of the growth process. However, this very restlessness and spiritedness cause many teachers to avoid the junior high school level. For them to cope with it means "combat fatigue." This unhappy result is not altogether necessary if teachers will strive to enlist the tremendous forces of the junior high pupils to work on their side. When this is accomplished, no group of pupils can be more enjoyable or rewarding in terms of return on the teacher's investment than the junior high group.

The seventh, eighth, and ninth-grade students live largely from day

to day, and place heavy emphasis upon their immediate activities. They also exhibit a movement toward manipulative, constructive and mechanistic efforts together with a strong desire for recognition of their efforts and accomplishments. Herein lie important implications for the music class, since it becomes necessary for pupils to perform, to discuss and participate in music rather than have it described or verbalized. Music must be taught as experience, as activity rather than memoriter learning. It is regretable that much latent ability lies dormant in the classrooms of today, sacrificed to cold efficiency and verbalism.

The state of adolescence is a highly introverted one since most deep feelings are kept secret. Putting up a front is very important, and boys, in particular, often display a "rough and tumble" behavior which they really do not feel but must pretend to do so because of an effort to prove to themselves and the rest of the world that they can accommodate themselves into their new role. These pupils are interested in themselves first of all because they are striving to become independent individuals. Some may display an aggressive nature, while others seem to withdraw into the innermost recesses of their being. Still others may exhibit a combination of both patterns of action, but these too are manifestations of the desire to become independent. As a rule these boys and girls are eager to assume responsibility, because they like to think that their actions and opinions are important to those older than themselves.

Boys are often the chief dissenters in music classes. This may be

explained in part by the fact that many of them experience an inner compulsion to participate in body-contact sports as a means of establishing themselves in the group. All facts considered, action is the key to learning at this age. Nearly all of the junior high school age students have more energy than they use constructively; thus they need to be busy. It should be the goal of all junior high school teachers to guide and assist pupils in worthwhile outlets for their excessive energies.

In working with these pupils, it is not only necessary to be acquainted with their physical, social and emotional natures, but also with their intellectual characteristics as well. In the average situation, there are many varying degrees of intellectual capacity and musical ability. Consequently, a flexible standard of achievement should be used to meet the needs and abilities of the students. Definitely they should not be pitted against each other. Music, because of its many possible types of activities--listening, creating, playing, moving, singing and reading--successfully meets this challenge.

CHAPTER VII

THE NATURE, CONTENT AND OBJECTIVES OF THE GENERAL MUSIC COURSE

Although the course in general music has been offered by many junior and senior high schools for a number of years, it is now receiving a renewed emphasis and study. Recent publications of the Music Educators National Conference dedicate much more space to the discussion of this particular course offering than in previous years. Similarly, music educators are now contributing a growing number of books and articles concerned with the many facets of general music. This revival of interest and attention is due, in large measure, to the desire of educators, both in the field of music and in other areas, to find the proper balance between the sciences and the humanities. In search of courses which will contribute to bringing about this relationship, it has been found that general music can meet the requirements as no other non-prerequisite music subject currently offered.

General music, as currently conceived, is a pupil-centered program of singing, listening, rhythms, and creative and instrumental activities. Furthermore, in an increasing number of localities, it is considered to be the music orientation course within the junior high school. When presented in this manner, it becomes the main artery, as it were, of the music curri-

culum and may be liked to the trunk of a tree from which the branches, in this case the music organizations, spring. It thus may serve those pupils who wish to achieve the most from music without specializing, as well as those who, at a later date, may want to pursue a more specialized course. For each of these groups, the general music course can provide a sound cultural background which will contribute to musical growth in almost any direction.

It should be noted that the concept behind this course does not minimize in any way the importance of the orchestra, band, choruses and other ensembles, but it does maintain that in addition to these groups, there is a definite need for a class which will offer an opportunity for all pupils, regardless of previous experiences in music, to become more familiar with and receptive to music both as performers and consumers.

Basically the objectives of the general music class may be enumerated as follows: (a) to arouse and develop an interest in music, (b) to give information concerning music which the well-informed person should know, (c) to provide exploratory experiences in singing, listening and playing, (d) to further develop certain desirable musical skills, (e) to provide opportunities which may lead to the discovery of a latent musical gift.

In order to attain these objectives, the program of study should include the singing of interesting and worthwhile songs of different classifications, and songs with strong melodic and rhythmic appeal. Enough

vocal training should be included to enable pupils to use good tone quality and clear diction, as well as to gain an understanding of the possibilities of the use of the singing voice.

Attractive illustrative materials of all kinds should be used in addition to varied teaching techniques such as demonstrations, discussions, programs by visiting artists and speakers, class concerts and class expeditions to places of musical interest. The frequent use of audio-visual aids and other teaching devices, including informal instruments of a melodic, harmonic and rhythmic nature, should be incorporated into the course.

When one considers the characteristics of the junior high school pupils, it becomes apparent that the general music class can be well suited to these boys and girls. Since it is a course of activity, participation, exploration and guidance, it may help them to be like others of their own age. It further assists them in their struggle for independence, since teachers and pupils will plan together. This co-operative planning will thus bring about the pupil-centered relationship so necessary to effective learning.

The scope and possibilities of this course are almost unlimited. Nevertheless there are certain basic learnings which every teacher of general music should cover with his pupils. In the area of singing are the following:

(1) A broad introduction to music literature, its periods, styles, etc.

(2) A knowledge of the changing voice and the development of part singing.

(3) The means of securing good tone quality and correct tone production.

(4) The ability to interpret music through singing.

(5) The development of an awareness of the score.

In the listening program, these learnings should take place:

(1) The knowledge of how to listen.

(2) An acquaintance with some of the world's finest music literature, both vocal and instrumental, embracing different periods, forms and styles.

(3) An adequate knowledge of the instruments of the orchestra and of the conductor's beat.

(4) A knowledge of the qualities and characteristics of the male and female voices, thereby getting a better understanding of their own voices.

(5) A desire to carry this listening activity into the home by means of following certain fine radio and television programs.

(6) A growth in their true appreciation of music and their ability to evaluate and to make wiser choices in the purchasing of their own recordings.

(7) Through more attentive listening, to become aware of the essential characteristics of music, its styles, forms, modes, etc.

In the rhythmic program, the following:

(1) Those learnings which come from a joyful experience in rhythmic motion.

(2) Greater understanding of certain peoples and time through folk-dance, square dances and other recreational activities of this nature.

(3) Additional knowledge of music itself through this activity.

In the playing program:

(1) A satisfaction of a common urge to manipulate something; in

this case an instrument.

(2) A first-hand knowledge of some of the world's fine instrumental music.

(3) A better grasp of the significance of the printed score.

(4) A greater degree of independence in reading music.

(5) A more vivid knowledge of orchestral instruments (or band) through participation in an instrumental group.

(6) Learnings which may come from the use of social instruments used in the course.

(7) Some knowledge of the science of music as exemplified in the instruments used.

Throughout all this activity the element of creativity should play a part. One does not have to compose something in order to be creative. The simple act of music making is it self creative. Through this type of self-expression life takes on new meanings and deeper significances.

When one recognizes the inherent possibilities of the general music class and strives for their attainment, a source of great adventure and deep satisfaction will be the inevitable result.

CHAPTER VIII

SIX UNITS OF WORK FOR THE GENERAL MUSIC CLASS UTILIZING THE STATE ADOPTED SONGBOOKS

Since the unit or topic approach is an effective aid in teaching music on the junior high school level, six such units are presented as a guide for the general music teacher.

UNIT I

TITLE: MUSIC IN WORSHIP AND THE CHRISTMAS SEASON

Objectives:

1. To note the importance of music in worship.
2. To reemphasize the religious significance of Christmas.
3. To learn to sing by ear simple harmony parts to hymn tunes and familiar carols.
4. To become familiar with much of the beautiful literature of the Christmas season.
5. To correlate this study with church and community activities.
6. To learn the significance of some of our Christmas customs.

Approaches to the Unit:

1. Display pictures of famous cathedrals in the world.
2. Discuss the various denominations and religious sects repre-

sented in the class, their different orders of worship and the types of music used in their worship.

3. Discuss the functions of the church choir and the types of voices represented.

4. Discuss instruments used in worship services.

Activities:

1. Singing:

Music for Everyone

"Come, Come Ye Saints," p. 86.

"Eternal Father Strong to Save," p. 88.

"Oh Rest in the Lord," p. 77.

"One God," p. 90.

"The God of Abraham Praise," p. 80.

"The Lord is My Shepherd," p. 84.

"This is my Father's World," p. 82.

"As Lately He Watches," p. 129.

"Earth, Rejoice," p. 128.

"O Come, O Come, Emmanuel," p. 127.

Time for Music

"Dear Lord and Father of Mankind," p. 39.

"Holy God, We Praise Thy Name," p. 40.

"Lord of All Being," p. 34.

"Once More My Soul," p. 46.

"Passover and Freedom," p. 35.

"Sheep Safely Graze," p. 36.

"It's Beginning to Look Like Christmas," p. 58.

"Joseph Dearest, Joseph Mine," p. 64.

"Ring Out Wild Bells," p. 66.

"Rocking," p. 62.

"Twelve Days of Christmas," p. 61.

Miscellaneous carols from other sources.

2. Listening:

A Mighty Fortress, Mormon Tabernacle Choir, Columbia Records, ML5497.

Songs of Faith, Waring Chapel Choir, Decca, DL8039.

Amahl and the Night Visitors, the original cast, RCA Victor, LM1701.

Joy to The World, Roger Wagner Chorale, Capitol, P8353.

The Messiah, RCA Victor, LD6409.

3. Playing:

Use of chromatic bells on simple rhythms.

Use of autoharp to accompany songs.

Piano accompaniments by students in the class.

Use of other instruments when available.

4. Moving (rhythms):

Conducting

Interpretations

5. Creating:

Writing a descant to simple carols.

Planning a program of carols for a homeroom party.

Constructing a set of tuned water glasses.

Setting poems to music.

6. Reading Music:

Solving the "mystery tune" on the blackboard.

Analyzing items of notation in the music learned.

Reading at sight simple melodies used in the unit.

7. Additional activities:

Decorating a bulletin board for the holidays.

Oral reports on the significance of Christmas customs.

Organizing trips to performances of Christmas music in the community.

Discussion of outstanding Christmas TV programs.

Helping to plan a Christmas assembly program.

Correlations:

1. With social studies, learning about Christmas customs throughout the world.
2. With art, designing and decorating the schoolroom, bulletin board, etc.
3. With science, through the study of some of the instruments used.
4. With English, by giving oral and written reports.

Educational Outcomes and Evaluations:

1. Have the children increased their knowledge and appreciation of Christmas music literature?

2. Have they increased their ability to sing harmonically?

3. Have they come to a greater realization of the true significance of Christmas?

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3. Fannie, L. Buchanan, How Man Made Music (Chicago: Wilcox & Follet Co.), 1941.

4. Ruth Heller, Christmas, Its Carols, Customs and Legends (Minneapolis: Schmitt, Hall & McCreary Co.), 1935.

5. Torstein O. Kvamme, The Christmas Caroler's Book in Song and Story (Minneapolis: Schmitt, Hall & McCreary Co.), 1935.

6. Edwin John Stringham, Listening to Music Creatively (New York: Prentice Hall, Inc.), 1946.

UNIT II

TITLE: PATRIOTIC MUSIC

Objectives:

1. To familiarize students with our outstanding patriotic music.
2. To correlate music with American History.
3. To capture the spirit of our patriotic music and the events which led to their expression.
4. To capture the spirit of patriotism expressed in our songs.

Approaches to the Unit:

1. Show a copy of the Declaration of Independence.
2. Discuss the events leading up to the signing of this document.
3. Discuss life in colonial America.
4. Display pictures of restored colonial Williamsburg, as well as any pictures available of such leaders as Benjamin Franklin, George Washington, Patrick Henry, Alexander Hamilton and Thomas Jefferson.
5. Ask students to bring clippings from newspapers or magazines associated with American historical events.
6. Show pictures of our nation's capitol.

Activities:

1. Singing:

Music for Everyone

"America the Beautiful," p. 17.

"Chester," p. 3.

"Eternal Father Strong to Save," p. 88.

"God Bless America," p. 26.

"Hail, Columbia!" p. 5.

"Johnny Has Gone For a Soldier," p. 4.

"My Homeland," p. 31.

"The Ramparts We Watch," p. 147.

Time For Music

"America," p. 102.

"Columbia, the Gem of the Ocean," p. 75.

"Forty-Ninth Star," p. 13.

"Star-Spangled Banner," p. 103.

"The Yellow Rose of Texas," p. 104.

The One Hundred and One Best Songs

"Battle Cry of Freedom," p. 11.

"Battle Hymn of the Republic," p. 7.

"Dixie," p. 45.

"My Maryland," p. 12.

"Tramp, Tramp, Tramp," p. 4.

"When Johnny Comes Marching Home," p. 15.

"Yankee Doodle," p. 5.

2. Listening:

When Johnny Comes Marching Home (An American Overture), Roy Harris, RCA Victor, 8629.

Lincoln Portrait, Aaron Copland, Columbia, ML-5347.

3. Playing:

   Play drums to march rhythms.

   Have a band student demonstrate drum cadences.

   Have a band student demonstrate bugle calls.

4. Moving (rhythms):

   Virginia Reel.

   Minuet.

5. Creating:

   Compose songs or poems expressing love for country.

   Dramatize a historical event such as the Boston tea party, signing of the Declaration of Independence, or an original skit based on a patriotic theme.

6. Reading:

   Decipher the "mystery tune".

   Review all common meters and ask students to write measures of each for the class to clap.

7. Other Activities:

   Show the film, Colonial Williamsburg, MENC Handbook.

   Show the film, America the Beautiful, MENC Handbook.

   Construct a diorama illustrating an event in our history.

   Make a chart of periods of history, the songs in each period and pertinent information concerning the period, dates, famous people, historical events.

   Assign oral and written reports on people who have contributed significantly toward the building of our country.

   Organize a trip to local points of historical significance.

Correlations:

1. American history, through a study of historical events.
2. Art, through constructing diorama.
3. Physical education, through rhythms.
4. English, through oral and written reports.
5. Library, through research.

Educational Outgrowths and Evaluation:

1. Do the students have a permanent repertoire of our country's patriotic songs?
2. Do the students associate some of these songs with historical periods?
3. Do the students have a better concept of patriotism?
4. Have the students captured the spirit of patriotism as expressed in song?

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1. Lawrence Barr, Elizabeth Blair, Walter Ehret, Music for Everyone (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1959.
2. Lawrence Barr, Elizabeth Blair, Walter Ehret, Time For Music Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1959.
3. Alan C. Collins, The Story of America in Pictures, (New York: The Literary Guild), 1935.
4. Louise C. Elson, The National Music of America (Boston: L. C. Page & Co.), 1911.
5. John Tasker Howard, George Kent Bellows, A Short History of Music in America (New York: Thomas Y. Crowell Co.), 1957.

6. John Tasker Howard, The Music of George Washington's Time (Washington: United States George Washington Bicentennial Commission), 1931.

7. Hazel Gertrude Kinscella, History Sings (New York: The University Publishing Co.), 1940.

8. The One Hundred and One Best Songs (Chicago: The Cable Company, 1951.

UNIT III

TITLE: INSTRUMENTS OF THE BAND ORCHESTRA--MARCHES

Objectives:

1. To familiarize students with the different groups of instruments within the orchestra and band.
2. To enable students to distinguish different timbres and instruments.
3. To become acquainted with some of the outstanding band and orchestra music, as well as outstanding bands and orchestras of our country.
4. To correlate music with science.

Approaches to the Unit:

1. Discuss briefly the evolution of the orchestra as we know it today.
2. Discuss various kinds of bands--military, concert and brass.
3. Display band and orchestra instruments.
4. Have students bring clippings of bands, orchestras, conductors and instruments from available sources.
5. Discuss such marching terms such as counter march, forward march, halt, file, rank, right dress and at ease.

Activities:

1. Singing:

Music For Everyone

"Chester," p. 3.

"Go, U Northwestern!" p. 104.

"On, Wisconsin!" p. 106.

"Soldier's Chorus," p. 39.

"Stars and Stripes Forever," p. 1.

"The Ramparts We Watch," p. 147.

"Toreador Song," p. 46.

Time For Music

"Land of Hope and Glory," p. 16.

"Life in the Army," p. 120.

"Notre Dame Victory Song," p. 56.

"Wandering," p. 1.

Supplementary songs to be sung by rote, such as: "The Orchestra Song," "The Marines Hymn," "The Caisson Song," "The Air Corp Song" and "Anchors Aweigh."

2. Listening:

Military Overture in C, Op. 20, Felix Mendelssohn, Decca 8633.

Peter and the Wolf, Op. 67, Serge Prokofiev, Columbia ML-5593.

Symphony No. 5 in c, Op. 67, Ludwig Van Beethoven, RCA Victor LM-1757.

Young Person's Guide to the Orchestra, Benjamin Britten, Capitol P-8373.

Sousa Marches, Goldman Band, Decca 8807.

Supplementary listening to include recordings from the school library, and students' collection since this unit presents unlimited opportunity for exploration in listening.

3. Playing:

Pluck song accompaniments on open strings of a bass.

Have members of the class who play a band or orchestra instrument demonstrate their instruments.

Have piano students perform for the class.

4. Moving (rhythms):

A small group of students execute marching formations.

Entire class practice keeping in step to marches.

Conductor's beat.

5. Creating:

Draw seating arrangements for bands and orchestras.

Draw various instruments.

Compose a trumpet fanfare.

Create melodies which fall into the characteristic range of various instruments.

6. Reading:

Decipher the "mystery tune".

Learn the different clef signs and some of the techniques of transposition.

Sight sing the melodies of simple marches.

7. Other Activities:

Show the films: The Brass Choir, The String Choir, The Woodwind Choir, The Percussion Choir, MENC Handbook.

Visit a performance of the school band or orchestra.

Construct a chart showing the range of instruments on the musical staff.

Correlations:

1. General Science, through a study of the principles of sound.
2. Instrumental department, through demonstrations of instruments and other projects.

Educational Outcomes and Evaluation:

1. Do the students know the four choirs of the orchestra and the members of each choir?
2. Can the students recognize various instruments by timbre?
3. Do the students show through class discussion and tests a wider knowledge of instruments?
4. Do the students grasp some of the scientific principles connected with the production of sound?

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3. General Music in Four Volumes, (New York: Selwin Publishing Co.), 1958.
4. Instruments of The Orchestra, records and pamphlet, Capitol HBZ 21002, released-1961.
5. Howard McKinney, Music and Man (New York: The American Book Company), 1948.

UNIT IV

TITLE: "WESTWARD HO"--THE COWBOYS

Objectives:

1. To correlate music with social studies.
2. To capture the spirit of the cowboys' music.
3. To motivate students toward broader and deeper exploration of music.

Approaches to the Unit:

1. Discuss the popularity of cowboys in today's movies and television.
2. Discuss the type of man who went on the trail and what he did for entertainment.
3. Discuss cow-punching.
4. Ask the students to name some cowboy songs they know and use these to point out how they are outgrowths of the cowboys' moods, way of life, as well as the practical purposes some served the cowboys.

Activities:

1. Singing:

Music For Everyone

"Deep in the Heart of Texas," p. 68.

"Mexicali Rose," p. 72.

Let Music Ring!

"Days of Forty-nine," p. 24.

"Kit Carson," p. 140.

"Old Dan Tucker," p. 20.

"Square Dance," p. 39.

"The Oregon Trail," p. 11.

"The Range of the Buffalo," p. 17.

Time For Music

"Canyon Moon," p. 150.

"Goodbye, Old Paint," p. 97.

"Street of Laredo," p. 88.

Supplementary authentic cowboy songs to be taken from Songs of the Open Range, Ina Sires, Birchard & Company, Boston.

2. Listening:

Grand Canyon Suite, Ferde Grofe, Mercury MG 50049B.

Billy The Kid, Aaron Copland, Columbia ML 5575.

Rodeo, Aaron Copland, Columbia ML 5575.

Plow That Broke the Plains Suite, Virgil Thomson, Vanguard Records 1071.

Authentic Square Dances, Mercury 20262.

3. Moving (rhythms):

Texas Scottische

Square Dance

Appropriate movements to 6/8 meter.

4. Playing:

Autoharp accompaniment for songs.

Have students play the woodblock for sound effects.

Class members to play such instruments as guitar, accordian, harmonica, ukelele or other social instruments.

All students to experiment with the social instruments available.

5. Creating:

Write a cowboy ballade and set it to a familiar or original melody using the I, IV, V chord progression.

Dramatize a night on the trail.

Use a cowboy story for an original skit.

6. Reading:

Decipher "mystery tune".

Study 6/8 meter.

Clap different meters.

Chant different meters.

Sight read simple cowboy songs.

7. Other Activities:

Show the film, "Toccata and Fugue," Avis Films (a ten minute sound film against the scenery of Bryce Canyon).

To add style to the students' square dancing, show the film, "Promenade All," MENC Handbook.

Draw a large map for a bulletin board showing the historical trails to the west.

Study the vocabulary of the cowboy.

Correlations:

1. Social studies, through learning about the history and culture

of the western section of our country.

2. Literature, through ballades and stories of the west.

3. Geography, through the creating of maps.

4. Physical education, through folk dancing.

5. Home and community interests, through the study of a popular subject.

Educational Outcomes and Evaluation:

1. Do the students display a greater desire for further musical growth?

2. Do the students show through class discussion and performance a grasp of the spirit of the cowboys' music?

3. Do the students show an increased ability to use outside resources such as reference books?

4. Do the students show an increased awareness of the socialization factors involved in musical participation?

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3. Peter W. Dykema, Let Music Ring (Boston: C. C. Birchard & Co.), 1949.

4. Edith W. Gee, Josepha Leeder, Harry Robert Wilson, Log For Music Americans Sing (New York: Silver Burdette Co.), 1949.

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6. Osbourne O. McConathy, John W. Beattie, Russel V. Morgan,

Music of Many Lands and Peoples (Chicago: Silver Burdett Co.), 1932.

7. Ina Sires, Songs of the Open Range (Boston: Birchard & Co.), 1932.

UNIT V

TITLE: THE MUSIC OF OUR NEIGHBORS TO THE SOUTH

Objectives:

1. To open new doors of greater understanding of the countries to the south of us, their people and their cultures, through knowledge and enjoyment of their music.
2. To correlate music with social studies.
3. To correlate music with the students' interests outside of school.
4. To acquaint students with the colorful rhythms and melodies of Latin music.
5. To learn of some of the outstanding composers and performers of the countries studied.

Approaches to the Unit:

1. Have students bring recordings of native dances and other types of Latin music to class.
2. Discuss the history, topography and location of the countries to be studied, as well as their prominence in today's news.
3. Prepare maps of these countries and bring pictures associated with them from newspapers and magazines.
4. Display items of art or handcraft from Latin countries.
5. Play a recording of Malaguena.

Activities:

1. Singing:

   Let Music Ring!

"The Beautiful Eyes," p. 67.

Music For Everyone

"Mary Ann," p. 32.

"Mexicali Rose," p. 72.

"Toreador Song," p. 46.

Time For Music

"Fiesta," p. 18.

"Mango Walk," p. 121.

"Sambalele," p. 23.

The Latin American Song Book

"Ay, Zamba!" p. 26.

"El Charro," p. 32.

"Episode in Havana," p. 74.

"Light as a Swallow," p. 70.

Supplementary songs to be sung from other available sources.

2. Listening:

El Salon Mexico, Aaron Copland, RCA Victor DM 546.

Andalucia (Suite Espagnole), Ernesto Lecuona, Camden 654.

Bachianas Brasileiras No. 5, Heitor Villa-Lobos, Columbia 71670-D.

Bolero, Maurice Ravel, RCA Victor, M 352.

Supplementary listening to include performers such as: Andre Segovia, Jose Iturbi, Pablo Casals, Yma Sumac.

3. Moving (rhythms):

Calypso dance steps as worked out and mimeographed by Ruth Jewell of the State Department of Education, Raleigh, N. C.

Samba Mixer from the same source.

Conga.

4. Playing:

Use maracas, bongo drums, conga drums, claves, guiro, cowbells, cabacas for Latin rhythms.

Social instruments.

5. Creating:

Create Latin rhythms on the chalkboard and have students clap them.

Create dance steps to Latin music.

6. Reading:

Study the following rhythms: Habanera, Samba, Rhumba.

7. Other Activities:

Have the physical education teacher or a visitor demonstrate Latin dances.

Oral and written reports on the countries studied: Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Guatemala, Haiti, Mexico, Panama, Peru and etc.

Decorate a bulletin board using the students' maps.

Show the film, Jose Iturbi, MENC Handbook.

Show the film, Fiestas of the Hills, MENC Handbook.

Correlations:

1. Social studies, through the study of the geography, topography and history of Latin countries.

2. English, through oral and written reports.

3. Industrial arts, through construction of rhythm instruments.

4. Language, through the use of certain words and expressions common to the countries studied.

5. Art, through the drawing of maps.

Educational Outcomes and Evaluation:

1. Do the students show through tests and discussions a wider knowledge and understanding of the countries studied and of their music?

2. Can the students recognize and reproduce Latin rhythms?

3. Have their vocabularies increased?

4. Do the students understand the nature of this music?

5. Are the students interested in building a listening repertoire?

Bibliography:

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4. Canciones Panamericanas (New York: Silver Burdett Co.), 1942.

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6. Delia Goetz, Let's Read About South America (Grand Rapids: The Fideler Co.), 1950.

7. Delia Goetz, Neighbors to the South (New York: Harcourt, Brace & Co.), 1944.

8. Beatrice Krone, Max Krone, Spanish and Latin American Songs (Chicago: Neil A. Kjos Music Co.), 1942.

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10. The Latin-American Song Book (New York: Ginn & Co.), 1942.

UNIT VI

TITLE: POPULAR MUSIC AND JAZZ

Objectives:

1. To broaden the students' knowledge and understanding of the music which they come in contact with outside of school.
2. To develop discrimination in listening to popular music.
3. To dispel the idea that one must choose either popular or serious music and that it is impossible to enjoy both.
4. To present jazz as America's unique contribution to the world's music.

Approaches to the Unit:

1. Ask students to bring to class recordings of jazz and popular music.
2. Discuss the history and evolution of jazz.
3. Assign reports on "old time jazz," "swing," "progressive jazz," "hot jazz," "cool jazz."
4. Discuss the various types of popular music in vogue today.
5. Devise a game, "name that tune."

Activities:

1. Singing:

Let Music Ring!

"Cotton Needs Pickin'," p. 25.

"Old Ship of Zion," p. 103.

"Roll, Jordon, Roll," p. 98.

"Somebody's Knocking at Your Door," p. 98.

Music For Everyone

"Almost Like Being in Love," p. 66.

"Brigadoon, " p. 58.

"I'll Go Home With Bonnie Jean," p. 60.

"Nobody Knows the Trouble I've Seen," p. 87.

"Now is the Hour," p. 74.

Time For Music

"In the Good Old Summertime," p. 73.

"I Want to Climb Up Jacob's Ladder," p. 44.

"Let Us Break Bread Together," p. 31.

"Oh, Won't You Sit Down," p. 100.

"Ta Ra Ra Boom-Dee-Ay!" p. 118.

"The Sidewalks of New York," p. 140.

"Were You There?" p. 68.

"When You Were Sweet Sixteen," p. 134.

2. Listening:

What is Jazz, Leonard Bernstein, Columbia CL 919, Omnibus Series.

Rhapsody in Blue, George Gershwin, Decca 8024.

Porgy and Bess, George Gershwin, Columbia OSL-162.

Symphony No. 5 in e, Op. 95, "New World," Antonin Dvorak, Decca 9845.

Supplementary listening to include examples of the various types of jazz.

3. Moving (rhythms):

   Two step.

   Fox trot.

   Some students may want to learn and demonstrate the "soft shoe," "buck and Wing," and the "hoe-down."

4. Playing:

   Use drums to illustrate syncopated rhythms.

   Have a string bass brought to class and "thump" out bass accompaniment on open strings to songs such as "Shortnin' Bread."

   Use bones, rattles and shakes for rhythm accompaniment to songs.

5. Creating:

   Use the blues pattern and create a blues number.

   Create measures of syncopated rhythm and clap them fast and slow, loud and soft.

   Write the blues scale (^{b}3rd and ^{b}7th) on various pitches.

   Write the chord progressions for blues melodies in various keys (I, IV, V, I).

6. Reading:

   Decipher the "mystery tune".

   Learn of rests and tied notes which result in syncopated rhythm.

   Study "cut time."

7. Other Activities:

   A class minstrel show.

   Oral and written reports on various figures in the jazz field.

Correlations:

1. American History, through the history of jazz.
2. English, through oral and written reports.
3. Physical education, through dancing.
4. Art, through the production of the minstrel show.
5. Instrumental music department, through the use of instruments.

Educational Outcomes and Evaluation:

1. Do the students show through tests, class discussion and reports a wider knowledge of the elements of jazz?
2. Do the students show discrimination in listening choices within the fields of popular music and jazz?
3. Do the students recognize the significance of jazz in the world's music?
4. Have the students' vocabularies increased through this unit of work?

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1. Lawrence Barr, Elizabeth Blair, Walter Ehret, Music For Everyone (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1959.
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6. Langston Hughes, The First Book of Jazz (New York: Franklin Watts, Inc.), 1955.

7. Sigmund Spaeth, A History of Popular Music in America (New York: Random House), 1948.

8. Barry Ulanov, A Handbook of Jazz (New York: The Viking Press), 1959.

CHAPTER IX

TECHNIQUES WHICH CONTRIBUTE TO SUCCESSFUL TEACHING OF GENERAL MUSIC

I. APPROACHES TO THE TEACHING OF ROTE SONGS

Songs which are learned by ear or by repetition are known as rote songs. In the junior high school general music course, this form of singing has a very definite place, since few classes have developed the skills necessary to do extensive part singing or sight reading. Rote singing continues to be used at this level in a manner similar to that of the elementary school. It is used to foster the love of beautiful songs. It also develops self expression, and the ability to respond to rhythms and moods. It further provides happy group activity. Likewise, it is an easier, quicker and more pleasant means of acquiring a repertoire of song literature.

Before presenting a rote song to a class, the teacher must first select a song the content of which is of interest and meaning to the students. At the junior high school level, folk songs, patriotic songs, hymns, popular songs and seasonal or special occasion songs are of particular interest to the students. The teacher must then thoroughly study the melody, rhythm and text of the song to determine if it is worthwhile and suitable to teach. After selecting a song which he deems appropriate, he

may find it is outside the voice range of the students. If the original key of the song does not place it in the proper range, the teacher should not hesitate to transpose it, since many otherwise worthy songs would be eliminated from use.

The whole method and the phrase method are in most common usage today in the teaching of a rote song. The whole method is better for simple songs, while the phrase method is better for longer, more difficult ones. However, regarding learning procedures in general, the method of learning a complete unit is more widely used in today's schools than previously. Thus, many music teachers use the whole method for their rote work with great success. This method of teaching simply means that the song is presented in its entirety and is heard repeatedly. The phrase method consists of learning the song by its musical phrases or groups of phrases. Often, the two methods are combined; as for example, a song is taught as far as possible by the whole method, then certain difficult sections are repeated, after which the entire song is sung again. This process goes from the whole to the part and back to the whole again.

The exact method of presentation depends upon the song itself, and it is rare that any two are presented in exactly the same manner, since no two songs are alike. The following outline illustrates the whole method of teaching a song:

1. The teacher provides a motivation for the learning of the song by the use of pictures, stories (if it is program music), questions or points of interest related to the song.

2. He then sings the entire song, using good tone, careful diction, correct phrasing and authentic interpretation.

3. Then follows a period of "guided repetition," during which the class is asked to make various responses without singing, such as clapping the meter, marking the phrases, noticing the form of the composition, "mouthing" the words as they listen to the teacher, counting the recurrences of certain tonal or rhythmic characteristics, and obtaining with each repetition a clearer mental concept of the composition at hand.

4. The teacher gradually and naturally leads the students to join in the singing and little by little withdraws until the class can sing the song independently.

If a recording is used, much the same procedure is followed. Guided repetition, kept interesting through a variety of student responses, is the most effective approach to rote learning. The number of times a song is repeated should depend on the difficulty of the material and the ability of the students to grasp it. A teacher must be sensitive to the situation in order that he may know when the class can begin to sing.

Many music educators today suggest the use of the piano, song bells, or recordings during the entire teaching process, since songs are learned more quickly in this way and since most people outside of school learn songs in this manner. While this is true, it is felt by the author that the accompanying instruments or recordings should not be over used since this would tend to discourage the important element of self-reliance in use of the voice. Certainly it is to be hoped that all children, for their own pleasure, will acquire a certain degree of independence in singing.

Finally, it should be stressed that the entire process of becoming acquainted with new material should be an enjoyable one for both teacher

and pupils. With careful choice of material and with an effective presentation, this much-to-be-desired result will prevail.

II. APPROACHES TO PART SINGING

The ability to sing in parts is the result of aural development and a feeling for relationships between tones, accomplished only by means of much practice. Contrary to the opinion held by many students when first experiencing part singing, it is not a case of singing against another part, but rather with that part. This erroneous idea usually results from an oversight on the part of the teacher who has failed, in introducing the activity, to insist upon the correct balance of parts.

Readiness is an important factor in the development of part singing. Unless the class is able to sing accurately as a unison group, it cannot undertake harmonic singing. Good rhythmic and harmonic sense is necessary and although part singing may be initiated by rote, it is of great value to the child to have a growing understanding of the musical score.

One method of beginning part singing is by adding a harmony part at the final cadence of a unison song. Here the class may be divided into two groups, one singing the regular ending which, for example might consist of the scale degrees 6, 7, and 8, while the other group harmonizes with the scale degrees of 4, 2, and 1. Both teacher and students can find many harmonic variations for these final cadences. In addition to the two-part endings, a third part can also be added which will make the harmony richer.

Although not strictly in the part-singing class, dialogue songs can be useful in helping student get accustomed to being divided into groups. Rounds and canons, too, are a pleasant form of singing together, though it

is to be questioned whether or not they actually contribute to the child's ability to sing harmonically with others. It is in these early beginnings that teachers must see that all singers make an effort to listen to the other parts along with their own, if aural development is to result.

Chants, consisting of recurring rhythmic or melodic patterns or figures, may be used to develop part singing ability. For example, one group of students would sing a melody part, while another group would sing a simple ostinato part. Similar to this, one group could sing a melody part while two other groups sing the root and third of chords implied by the melody. These activities lead to the sustaining of three-tone chords, or triads. Here the three tones of the chord are sounded and held. One section then drops out, then comes back in. This is done with alternate tones, thus resulting in the sounding of a lower third, an upper third and a fifth. Exercises such as this help develop a feeling for the relationships between tones which is the crux in harmonic singing.

One other procedure for developing part singing is through the use of descants or diverse melodies. In this activity, one group sings the melody while another sings the descant. These descants should be learned in integral relationship to the original melody. In teaching them, all students should know the original melody first, then add the descant. A comparatively small group on a descant will balance the main melody. Care must be taken not to "overload" the main theme.

Intervals of thirds and sixths are the easiest for the inexperienced

to sing. Therefore, considerable practice in the use of these intervals leads to the skills necessary for singing more difficult intervals. Some songs, such as "Polly Wolly Doodle," can be sung in their entirety using harmonizing thirds and sixths.

In order to correlate ear and eye in the reading and singing of multiple-part music, a melody employing the three primary triads could be written on the chalkboard. The three chords should be written separately for reference. The students are directed to find the places in the song where each of the chords is needed. The pulse, or rhythm, helps give a clue as to where the chords are to be played. After experimenting with the various chords and establishing which ones are to be used in certain places, these should be written on the chalkboard to correspond to the melody line. Melody bells, the piano, autoharp or recorder-type instruments may be used to support the singing parts. The instrumental parts should also be designated on the chalkboard to form a musical score.

At times, one finds in the junior high school that a few children, mostly boys, seem to have slipped back in their ability to carry voice parts, probably because of some degree of inability to cope with a changing voice. Early part-songs, therefore, should tend to be simple in structure and with the melody often in a lower part.

In the general music class, a variety of songs should be used during each class period. Not only should several moods and styles be represented but the songs should include those learned, partially learned,

and those new or nearly new. Arrangements of these should include songs in unison, in two parts and in three parts. A well-learned unison song serves nicely as a warm-up number.

When introducing a part song to a class, the following procedure is suggested:

1. Introduce the whole piece, playing all harmony parts on the piano.
2. Ask the students to sing the melody while the piano plays the harmony parts.
3. The students may then say the words in the proper rhythm.
4. Let the students hum or sing "loo" on their individual parts.
5. Add the alto to the melody using "loo" on the melody and words on the lower part.
6. Then add the lowest part, using words on that part and "loo" on the melody.
7. Put the three parts together, using "loo" in all voices.
8. Sing again using words on all parts.
9. If necessary reread words in difficult passages with correct style and clear diction.
10. Review and refine until satisfactory, this being done over a period of time, since junior high pupils become discouraged when they do not see immediate results. It is better to rehearse a work in shorter time spans than to drill in length.

In the reviewing and refining of individual parts, all students should be asked to sing each part, dropping out if the range becomes unsuitable. Such procedure aids those individuals striving to learn a given part and keeps all students occupied, thereby helping all concerned in the development of aural skill.

III. APPROACHES TO LISTENING

In the effective program of music education, the teacher must know thoroughly the material to be presented. He must know why it is appropriate for his students and what he expects them to learn from it. In the selection of listening material, he must take into consideration the fact that students enjoy recordings to which they can actively respond. Furthermore, they like music in which the mood is distinct, the tone quality is beautiful and the melodies are song-like. Music with strong rhythmic appeal is favored, as well as that which is called program music. In the junior high school, the selections should not be too long, since only part of the music period should be devoted to listening. In the event that a composition of length is desirable, it is best to introduce it in sections and reserve the entire length of the composition for the moment when the students are ready for and receptive to the whole.

The provision of focal points is a frequently-used manner of initiating a listening lesson. One such approach is to encourage the class to project themselves imaginatively into the music; to try to hear what is hapening in the music. A list of key words written on the board before the record is played serves to stimulate imaginative and constructive listening. Occasionally for the sake of a game, some of the words might be genuine clues, while others would be "false leads." Again a way of providing a focal point is to stress the musical content

which the students have already acquired; for example: form, dynamics, tonality, style or medium.

Visual aids of various kinds are often effective in initiating listening, as is the technique of having pupils draw feely, using paints, chalk or crayon while they listen.

A widely-used approach to certain musical compositions is through popular song arrangements. Many of the students are unaware of the original sources of such songs and find it interesting to compare the popular version with the original.

If the students are not provided with books containing the themes of the music to be heard, these themes should be written on the chalkboard and, if possible, sung before the record is played. In addition to singing the thematic material, the students should play the themes on the piano, song bells or other instruments to gain familiarity with them.

Listening should be brought to life by relating it to current events, movies, radio, television, local concerts, newspapers and magazine feature stories. Large maps of various parts of the world are very helpful since the students enjoy marking with map pins the countries to whose music and composers they listen.

The teacher should prepare the listening lesson in such a manner that the students are always actively listening. For example, in Beethoven's Symphony in c minor, the students listen for the number of times the theme or a variation of the theme appears. In the "Cloudburst"

section of Grofe's Grand Canyon Suite, the music vividly tells of pre-storm winds, gathering clouds, lightening, thunder, and the down-pour of rain. When students are made aware of such a story, their listening becomes truly active.

Not only should the teacher have the lesson well-prepared, but he should always set the example of an interested listener. Talking should be done either before or after a record, but certainly not during the listening experience. Excessive talking during the listening is as distracting for the students as is a machine or record of poor quality. Poor results inevitably occur with faulty equipment.

The use of the tape recorder for recording students' speaking and singing voices greatly stimulates listening as does the presence of live performers in the classroom. These performers may be guest artists or members of the class itself. The things which attract students' interest are things they both see and hear which accounts for the difference in reaction between recorded music and live music.

To be worthwhile, all of the preceding activities must have a direct basis in musical experience and should be used to bridge the gap which seems to exist so frequently between students and music in the schoolroom.

IV. APPROACHES TO RHYTHMIC EXPRESSION

Moving, or rhythmic activity, is an extension of a child's love of and need for motion. Through rhythmic activities an awareness of music can be both acquired and demonstrated. Furthermore, rhythms can become a medium for creativity as well as a way of learning the relative duration of notes.

All human beings possess, to some extent, a sense of rhythm which is an inner compulsion for order or pattern. When this feeling for rhythm is developed, it enables the child not only to move in a rhythmically controlled manner, but it aids him to make music that flows regularly, moves evenly and progresses unfalteringly at the indicated rate of speed. Physical response, then, is a proper approach to music.

The first steps in developing rhythmic response to music are through big motions involving the large muscles of the body. Swaying, swinging, bending, pushing and pulling in time to music orientate students toward more refined motions. In activities of this nature, it becomes necessary to listen to the music first in order to respond to it. However, there are times and occasions when the motion suggests the music. When these first large motions are rhythmically satisfactory, a combination of large and small motions may follow. For example, activities of this type might involve a procedure of playing the beats of a melody on a tambourine and stepping them at the same time, or simply

clapping the beats with simultaneous stepping. From large, vigorous movements, combined large and smaller movements result in refined clapping and tapping rhythmic patterns, conducting, dancing and eurythmics.

Rhythmic activities in the junior high school should include many types of responses in order to meet the varying developmental stages of the pupils. Through the use of large body movements, action songs, song dramatization, marching, playing percussion instruments, clapping rhythms, matching rhythmic patterns heard in various ways, singing games, folk dancing, social dancing, and eurythmics, these various levels of development are met. When students become rhythmically alert and competent, they enjoy all phases of the music program to a fuller extent. It is the aim of the general music class in the junior high school to continue the "rhythm" program from the elementary school in order that it may lead to a fuller understanding of music and provide a means of pleasurable self-expression for the individual student.

One way of initiating the rhythmic activities in the general music class is through the action song, since it provides fun and relaxation as well as an opportunity for rhythmic practice. An example of this is "The Orchestra Song." Here the class may be divided into five groups which correspond to the five instruments mentioned in the song, that is the violin, clarinet, trumpet, horn, and drum. Each group can imitate one of the instruments mentioned. Then after the parts are learned separately,

they can be combined and acted out at the same time. In addition to being an excellent action song, it provides opportunity for experience in simple part singing.

Most junior high school basal songbook series contain many worthwhile suggestions for rhythmic activities which correspond to the song materials. It is also desirable for teachers to have supplementary materials for broader experiences. Two excellent sources of appropriate activities for the junior high school level are Sing and Dance, published by Hall & McCreary Company, and Rhythmic Games and Dances, published by the American Book Company.

When motions are related to notation, the notation takes on a real meaning to the student, since he sees how such experiences are expressed in terms of musical symbols. The eurythmics developed by Emile Jacques-Dalcroze are intended to develop a sense of rhythm by translating sounds into physical movements. Although the Dalcroze eurythmics are best suited to high school and college students, some simple modifications of his movements may lead junior high students to more closely associate movements with notation. For example, according to Nordholm and Bakewell[1], the whole note may be indicated by stepping with the left foot, moving the right foot forward, bringing it out to the side, then back to meet the left foot and vice versa. The dotted half note may be expressed by stepping with the left foot, moving

[1]Harriet Nordholm, Ruth V. Bakewell, Keys to Teaching Junior High School Music (Minneapolis: Paul A. Schmitt Music Company, 1953), pp. 5-6.

the right foot out to the side, then bringing it back to the left foot and vice versa. Half notes may be indicated by stepping with the left foot, bending the right knee and vice versa. Quarter and eighth notes may be associated with walking and running respectively.

Dalacroze arm movements follow the basic beats of the music as follows:

4/4 meter--count 1: both arms plunged down
count 2: both arms over chest
count 3: both arms brought out to either side
count 4: both arms in place at sides

3/4 meter--count 1: both arms plunged down
count 2: both arms brought out to either side
count 3: both arms in place

2/3 meter--count 1: both arms plunged down
count 2: both arms back up in place[2]

When students have mastered the foot and arm movements separately, they may on some occasions combine the two. If they have difficulty putting the two together, they should do the foot movements while singing, then the arm movements in like manner. After this type practice, the foot and arm movements should be easier to combine.

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[2] Ibid., p. 6.

V. EXPERIENCES WHICH LEAD TO AN AWARENESS OF MUSIC NOTATION

Musical growth is inhibited by the failure to achieve a reasonable skill in understanding music notation, for it is through this skill that musical independence and true appreciation result. The problems inherent in learning to read music are many and the road to achievement is difficult, but many of the objectives of music education depend on it, and continuous efforts toward achieving this skill should be made.

Just as the background for reading a language is based upon a wide conversational experience, the best background for the reading of music is an extensive experience in responding through singing, playing and rhythms to tonal and rhythmic patterns. Whether in language or in music, the initial experiences are aural. Since the eye develops powers of precision much more slowly than the ear, the voice or the large muscles, it requires more time for maturity. Therefore it is necessary to provide a rich background of vocal and physical responses to music, thus preparing the students to observe the printed symbols which objectify these responses. In learning the significance of the symbols, the experience should come first, then the explanation, or as is often said, one should approach the matter from the viewpoint of developmental philosophy rather than that of the atomistic philosophy.

To summarize, then, the sequence of development toward reading music in junior high school is first the music which is seen and heard, then sung and studied. Eventually it is hoped the child will come to the

place where he can see, hear (in his mind) and sing almost simultaneously.

Five "programs" of the music curriculum--creating, listening, moving, playing and singing--all contribute to the ability to read music. Rhythmic notation may be learned through bodily movement by acting out note values, different meters and phrase patterns. Pitch and rhythmic notation may be learned effectively through playing on tone bells, bottles and recorder-type instruments. Harmonic structure may be learned by chording on the autoharp, piano and some of the social instruments. Many items of notation can be learned through listening activities by writing on the chalkboard the themes of the music to which the children are listening. If possible, these themes should be sung or played before the recording is heard. The eye thus helps the ear and something about notation is learned through this association. Original melodies, likewise, should be notated on the board, the children assisting in the discovery of what is necessary to write down the melodies.

Since the time of Guido, many methods for the sightreading of music have been devised. Today there are still many methods in use, most of which have some merit and succeed to some extent. However, it is believed by this author that there is no single right method of teaching music reading. Any method by which a teacher can best lead his students to a conscious awareness of notation is the method to use in his particular situation. The method may involve the use of syllables, numbers, pitch names or a combination. Two factors must be present, however, if any degree of success is to be achieved: first, much practice

in reading must take place, and second: a rich variety of materials must be used.

Teachers should not become discouraged if a considerable number of students fail to become good music readers. They do not all become fine readers of literature, either. However, a sizeable proportion of the students in our schools can develop a keen awareness of musical notation, and this warrants our continued best efforts toward this goal.

CHAPTER X

CONDITIONS WHICH CONTRIBUTE TO SUCCESSFUL TEACHING

I. PERSONAL QUALITIES OF THE TEACHER WHICH CONTRIBUTE TO SUCCESS

In the classroom situation, the teacher is the most important influence in the development of an environment for learning. Since so much depends upon him, it seems pertinent to enumerate the characteristics which contribute to his success in the classroom.

One of the prime prerequisites of successful teaching is that the teacher must sincerely want to teach, and moreover, must have a genuine love for children. His success also rests, to a large extent, upon what he is as a person. Thus, he should be a happy and a well-adjusted individual; one whose childishness is in the past so that he can be a sympathetic, kindly adult when dealing with his students. He should be steady, dependable, friendly and healthy in both mind and body. Further, the teacher of music must be enthusiastic not only over the art itself, but also over the teaching of that art.

In addition to these qualities, the music teacher should be an excellent all-around musician, and one who is aware of the very latest and best of materials and methods for the particular phase of music teaching for which he is prepared. In many instances the music instructor

is asked to teach a subject completely outside his field; therefore, it is a decided advantage to develop another discipline in addition to his one professional area.

Other personal qualities contributing to success are tact, the ability to help others grow, a good voice, the ability to speak well, and the mastery of the art of human relationships. This latter quality implies a social viewpoint and a love of people. It can be summed up as a balance between heart and head.

In addition to these personal and professional qualifications, the successful teacher must understand the total school program and work co-operatively with his fellow teachers toward fulfillment of their common goals. In this area, the teacher must not only know, but practice the teachers' code of ethics.

Being familiar with the community which the school serves is imperative, as is a recognition of the influences which the community exerts upon the school curriculum. A successful teacher knows the value of working closely with the parents of the children whom he teaches and welcomes the opportunity to confer with them.

An understanding of the philosophy that each child makes progress according to his individual capacities, needs and interests must be recognized by a teacher seeking success. In this respect he strives to establish a proper teacher-pupil relationship in order that the basic human needs of affection, security, success and a feeling of belonging

may be felt by each child. Group activities are constructed so that each child not only finds fulfillment of his needs, but that through these activities he learns respect for the opinions of others and how to work cooperatively.

In building the proper teacher-pupil relationship, the teacher must be friendly but not familiar with his students. He must know each student's name and as much as possible about his personal background, for it is this background which affects his personal relationships in the classroom. He must recognize the maturation level of the group with which he is dealing and proceed from this level. It is imperative that he be as consistent as possible in all his contacts with students, thus avoiding the extremes of being too strict one day and too lax the next. Realizing the negative effect an attitude of weariness or anxiety has upon children, the teacher acts cheerful even when he does not actually feel that way.

Making plans with the students is not only a democratic and modern means of working together, but it actually leads to a greater respect for the teacher's guidance by members of the group with which he is working. In order to establish the proper teacher-pupil relationship just mentioned, the teacher will take time to listen to questions, to ideas and possible plans of his students and will treat their confidences objectively and confidentially. Such an action demonstrates to the students that the teacher believes in them and in their potentialities.

It also encourages students in the cultivation of self-confidence, self-expression and social effectiveness. When the proper teacher-pupil relationship is thus established, it is not only the best way to achieve good learning conditions, it is also the foundation for good discipline.

Only when this type of relationship between a teacher and his students becomes a reality can the situation come about in which pupil-teacher planning take place.

II. THE PROBLEM OF DISCIPLINE

Two facts which cannot be overlooked when considering behavior problems are that these problems, in one form or another, are almost universal, and that good discipline is not only desirable, but essential if students are to develop their potentialities to the fullest extent. Today, it is known that good discipline is largely the product of good teaching. It is also recognized that students and teachers are different and do not, for the most part, enjoy the same type of things. When adult standards of behavior are imposed upon a class, students are likely to become restless, even rebellious. On the other hand, where the students control the situation, the teacher usually finds himself amidst noise and confusion. Neither of these extremes should be permitted to exist. Students not only need, but actually welcome, a certain amount of authority and firmness on the part of a teacher, but they rebel at standards of behavior imposed upon them without justifiable reason. Consequently, sheer force of authority alone accomplishes less than nothing in dealing with junior high school students because of the negative attitude thus evoked. True discipline, then must have a basis of motivation which rests upon a mutual understanding between teacher and pupils of the behavior which is expected and the reasons why it is imposed. This understanding will create an atmosphere for desirable modes of behavior. Certain goals in the matter of behavior should be set and anything which tends to delay the attainment of these should be met firmly by the teacher and the group

leadership.

Each boy and girl, regardless of age or background, should be considered an individual in his own right, entitled to consideration in the light of his own personality and not as an immature adult to be pampered and restrained. Group morale is another important factor in the class. The teacher's contact with his group should display ideals of freedom, equality, fair play and respect of individual rights.

Since all teachers are confronted with disciplinary problems at one time or another, causes, as well as preventive and corrective measures, should be taken into account. Some of the causes of misbehavior can be found in the use of obsolete subject matter or that which is too simple or too difficult for the students. Again, reasons for unruly conduct may be found in the economic or emotional temper of the individual students. Still other causes of behavior problems are a lack of a unifying philosophy among teachers pertaining to behavior, the individual teacher's personality, or poor teaching methods.

As stated above, a teacher should learn the names of his students as soon as possible and should plan all routine matters with efficiency. Each day's lessons should be well-prepared, and worthwhile tasks for all students should be a part of the planning. It is well to give the students some part in the planning and appraising of their work, since it assures a keener interest in what is being done. Teachers should begin and end classes promptly, provide for a variety of activities and procedures during the class period and keep the students actively occupied

during the entire time. Supplementary materials should be kept on hand to keep interest at a high level. If a teacher builds a tradition of fine standards of behavior and sets an enviable example himself, many disciplinary problems will be prevented before they are allowed to materialize.

In the event that preventive measures do not eliminate behavior problems, then it becomes necessary to use corrective measures. If a student's attention seems to waver, call upon him to recite. It may be that a disturbance will thus be averted. If a class becomes noisy or inattentive, it is well to wait for attention before continuing the lesson. When a problem arises in which there is doubt as to the proper procedure to be followed, the teacher should take the matter under advisement before making a final decision.

On rare occasion, it may be necessary to call upon the principal for assistance and advice. This should be done before the situation is allowed to reach a critical stage.

When a teacher is confronted with a serious disciplinary problem, he should avoid drawing the issue so close that somebody has to give in. It might be the teacher. Therefore, it is wise not to "corner" a student but rather let him have a way out. Many teachers find that students can and will propose satisfactory solutions for such difficulties when met with a receptive and reassuring attitude on the part of the instructor. The serious or repeated offender should be isolated from the group. Studying the seating arrangement of a class and separating offenders who have

a bad effect upon one another are frequently effective procedures.

Sarcasm should never be used in the classroom. Likewise, threats which cannot be fulfilled and promises which cannot be carried out should be avoided. In short, a teacher should be firm and fair. Pupils expect and need to rely upon such qualities in their instructors.

III. MUSICAL STANDARDS

Boys and girls of today, more than in any previous generation, are afforded large quantities of information on almost any subject of interest by the mass media of radio, television and the motion picture. In the music class, the teacher finds himself in a competitive position with the musical productions which students thus observe. The greater portion of these productions is geared to popular or mass consumption and is rarely designed to upgrade the taste of our people. Junior high school students are seeking to become independent individuals and easily succumb to the pressures of the mass communication media. Many of the interests thus formed are of a short-term nature and are of little lasting value. If the task of overcoming these influences seems to the music teacher somewhat overwhelming at times, true and lasting values nevertheless must somehow be instilled within students if our's is to continue to be a cultured nation.

Since popular or commercial music is so much a part of a student's life outside of school, perhaps the best way to begin is to bring some of the best of this music into the classroom. This is not to say that music study should be turned over to commercialism, but rather that it may afford a starting point from which students can be led to a higher appreciation of the art. When a teacher shows a receptive attitude toward the interests of his students, they become more willing to listen to him. He should take care not to show disapproval of students' taste in music,

but should strive continuously to open up new vistas for them. When barriers are broken down, students become more receptive to the best of the art.

The teacher, then, should introduce as many different types of music as are commensurate with his situation. As teachers, preferences and standards were not formed in a brief span of time. Rather they were developed through many varied experiences with music over a long period. In teaching, one must constantly remind himself that students do not come to love serious music overnight. Between the diverse standards of teachers and pupils, there exists a gap, but neither the teacher's nor the pupils' standards need to be wholly sacrificed. Rather they should converge somewhat, in order that students can grow in their appreciation and knowledge of better music. This will require time for the pupils and patience for the teacher. Careful, sincere, and enthusiastic guidance is the responsibility the teacher must assume in the matter, gradually narrowing the gap between his ideals and goals and the existing level of student standards.

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