

370.61

K419

Vol 27.

206

959

Commonwealth of Kentucky

EDUCATIONAL BULLETIN



STEPHEN FOSTER

MUSIC EDUCATION

SING



Published by

DEPARTMENT OF EDUCATION

ROBERT R. MARTIN

Superintendent of Public Instruction
Frankfort, Kentucky

ISSUED MONTHLY

Entered as second-class matter March 21, 1933, at the post office at Frankfort, Kentucky, under the Act of August 24, 1912.

POSTMASTER: SEND NOTICES OF
CHANGES OF ADDRESS ON FORM 3579

VOL. XXVII

JUNE, 1959

NO. 6

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FOREWORD

School people and laymen for some time have proposed that a reference and guide is needed to define and clarify desirable practices in school music. It was felt that the publication of an authoritative compilation of accepted practices would assist such persons in the further development of music education in Kentucky.

It is recognized that various local factors control the scope, depth, and rate of growth of any curriculum. However, certain fundamental principles apply in any given situation. This Bulletin states and defines basic concepts and practices essential to the development of a sound music program and outlines desirable goals for the various areas (general music, band, chorus, et cetera) and grade levels. It is hoped that it will serve as a guide for those responsible for teacher preparation, as a source of information for new teachers, a resource for experienced teachers, a handbook for administrators, and a reference for lay persons.

ROBERT R. MARTIN
Superintendent of Public Instruction

ACKNOWLEDGMENTS

The development of this Bulletin was possible only through co-operative efforts of many state educators including music teachers, classroom teachers, administrators, college teachers, members of the Division of Instructional Services, the Division of Teacher Education and Certification, and the Division of Guidance Services, State Department of Education. The following served as chairmen or committee members in the development of sections related to the several areas included in the Bulletin or in editing the first draft:

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A special word of appreciation goes to Miss Alice Clasby for her valuable assistance in editing and duplicating the original draft.

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SECTION
ONE

FOUNDATION

OF

Music Education

EDUCATIONAL CONCEPTS

SCHOOL LAW

HUMAN

BEHAVIOR

CULTURAL BELIEFS

HUMAN NEEDS

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FOUNDATION OF MUSIC EDUCATION

The development of a sound music program is made possible because of the accepted belief that music is an integral part of a total educational experience so necessary in the total development of an individual who is competent to function in this modern, complex society. To the music teacher, it is a privilege to participate in experiences which have become important and meaningful to him. It is an opportunity to contribute to the total development of children, to be a part of that growth and to note the gradual change as a result of the musical experiences provided through his efforts. To the child, it is a privilege and indeed an opportunity to be a part of a unique experience which contributes to his complete development in a special way.

At the same time, it is the responsibility of the teacher and the administrator to see that the music program does what it purports to do and that known values are evidenced in the particular program. It is important that the program be definitely related to and developed through intrinsic musical values.

Basic Concepts

There is nothing new about the belief that a complete and varied educational experience is necessary for the development of the child to his greatest potential. Many civilizations at one time or another have implied or directly stated that such an experience is necessary for the complete development of efficient and worth while citizenry. While there have been times in which there was a reversion to emphasis upon fundamentals at the expense of all else, there is a definite feeling that fundamentals and specialization are not enough and do not adequately prepare the individual for his life's work even though he may be working in a special and narrow field.

Prior to the Sputnik era, schools which were responsible for technical training recognized the need for the addition of liberal arts experience and affiliated themselves with schools providing this type of experience or have developed a department or division of their own for this express purpose. The former narrow curriculum did not provide the competency expected. Recent events, scientific in nature, have served to strengthen the belief in general education and stimulate educators to evaluate and

determine whether all programs in the total of educational experiences were doing that which each should do by way of providing the values known to exist in all the areas included in already developed patterns of instruction. The result has been, in many cases, improvement of instruction. It is recognized that a logical balance must be maintained if the individual is to be completely educated and able to compete at world-wide level.

General Education. The movement to broaden the scope of educational experiences has been evidenced in the increased emphasis upon general education. The movement has been felt in colleges, secondary, and elementary schools. Teacher preparation programs have been including a great deal more general education and studies have been conducted in an effort to determine what experiences should provide for the expected competencies.

Studies intended to discover what behaviors should be expected as a result of general education have provided extensive lists. Yet, it was extremely difficult to pin-point the source of a particular behavior or competency, thus making it impossible to identify that which should be included in general education. The belief, however, seems to be that there should be a difference in the type of course which is intended to be general and that which is expected to be professional. McMurray¹ feels that general education courses should provide a literary understanding in all fields which will contribute to the efficiency and enlightenment of the individual operating in this present day culture. The completely professional approach is likely to create resistance to a particular field and serve no real purpose. The need to maintain a desirable balance between usable general education and specialized education should be apparent. This need is presently being felt in efforts to develop teacher preparation programs which account for both types of education without overloading the student.

The feeling of a need for greater breadth in the high school curriculum has resulted in more emphasis upon the comprehensive high school. This may involve a major or field of concentration and include subjects which should be well within the reach of all students and some which are more demanding for those students having special interest, aptitude, or need of greater and more thorough background in specific subjects related to particular college programs.

¹McMurray, Foster, Professor of Education, University of Illinois.

The State Program of Studies² provides for a rather complete musical experience, a part of which, at least, being adaptable to the needs of all students. A second group includes higher level offerings for the student who may be expected to major in music or at least has a special interest and greater ability.

The Place of Music in a Total Educational Experience. The American Association of School Administrators at Atlantic City, on February 18, 1959, reiterated its belief that music is a necessary and integral part of the educational experience essential for the development of the individual to his greatest potential.

This is not merely a justification of music in the school program, but points to certain operational aspects of the program necessary for the complete development of the individual. There is an important interaction between the music program, other programs, and the complete school program which must function if valid educational objectives are to be reached. This desirable interaction is possible only when the program is carried on within the school day through the cooperative effort of the music teacher, administrator, and faculty. The behavior patterns developed within any program assist or deter the efforts of everyone in all programs to develop a total program which is of greatest benefit to its students. This is the team approach to education.

Of great importance is what may well be called the interaction of experiences in different fields. There have been many references made to correlation which is deliberate, but it should be pointed out that the proficient teacher in presenting any phase of education makes use of resources from many other fields in order that the presentation may be more meaningful and effective. The music teacher calls upon resources from the fields of history, literature, sociology, geography, languages, physical education, and even mathematics to a limited degree. Even though the teacher does not specifically refer to another field, the student does receive some *fringe benefits* which tend to make some related experience more meaningful. This is one source of the desirable behaviors resulting from general education which are often more or less unidentifiable. It all points to the fact that education is a total experience related to the total growth of an individual.

In some cases there has been a tendency to rationalize upon the values of a particular subject field. The above should indicate

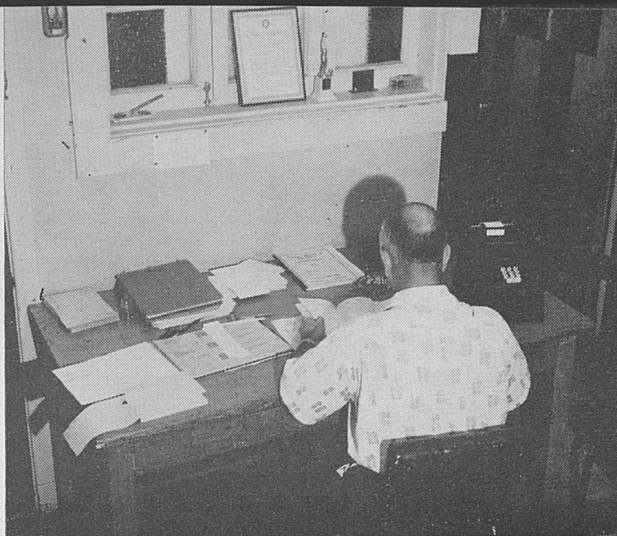
²Adopted Program of Studies, State Board of Education, June, 1959.

a value system based upon the interaction of all divisions of the curriculum. However, whether or not a subject is included in the curriculum is more nearly dependent upon intrinsic values of that particular subject. The fact that one field contributes to another is not in itself justification of its being included. The case for music should rest upon those values indicated in the discussion of Musical Values and Education.³

Attempts to correlate music with other subjects has in the past often resulted in making it difficult to realize the values which should come from the music program. If nothing else, this fact points to the need to maintain a desirable and effective balance in the direction of efforts.

³See page 267.

THE ADMINISTRATOR'S POINT OF VIEW



What the administrator believes about values related to all subject matter determines to a large extent the success of any program included in the course of study. The responsibility of the administration for the total program makes it necessary that desirable rapport between the teacher and the administration be established and maintained. In the final analysis it is the teacher's responsibility to see that this relationship is sound. Furthermore, the teacher should keep the administrator informed and confer with him in matters related to policy and program. In this way the administrator can be of greatest assistance in the development of any program.

It is an advantage for the music teacher to understand and appreciate the problems and responsibilities of the administrator. It is also helpful to understand values as seen in the music program by the administrator and know what is expected by him.

Some representative points of view follow. The statements include those of administrators in different types of districts:

THE ADMINISTRATOR LOOKS AT THE MUSIC PROGRAM . .

by

Samuel V. Noe
Assistant Superintendent
Louisville Public Schools

Dr. Alexander J. Stoddard, a long-time superintendent of schools in Denver, Philadelphia, and Los Angeles, and a nationally recognized school administrator, delivered at the 30th annual convention of the Music Educators National Conference in 1948 one

of the finest addresses on Music Education I have ever read on the subject. Among other things he told this group:

Music . . . is now one of the fundamentals in the program of the schools. . . . We need the help of music more than ever before, all over the world—and we need it especially in our own country. . . . This is the time to step up our emphasis on music education; let our music in the schools and colleges and churches, and in our community organizations of all kinds become more active than ever before. . . . We need the help of all possible musical resources in order to keep our balance in these troublous times when the whole world seems somewhat out of joint. . . . It is naturally true, therefore, that music has come to be a part of what is regarded as general education or the common learnings. . . . Thus it is that any consideration of what is called general education in our schools and colleges gives large place to music, not as a side show, but as an integral part of the total scheme.

Dr. Stoddard's statements of ten years ago are, to me, even more significant today. The role of general education with its emphasis upon citizenship, cultural activities, and worthy use of leisure time assumes far greater importance when one considers what automation is doing and will do for man's vocational time and what a terrific impact television is making on his leisure time.

The place for music—good music—in a total school program should be more secure today than it ever has been. It should be an integral part of the curriculum and should not be considered as a luxury or as something extra. Can one be considered educated today without some knowledge and appreciation of music?

The administrator in looking at the music program in his school or school system can generally take pride in the growth music has had in the past twenty-five years, especially the growth among performing groups, such as bands, orchestras, and glee clubs. The increases in the amount of tax money budgeted for music instruction has given music status and security in his program of general education, and has given for increasing numbers opportunities to pursue careers as professional musicians. These performing groups at athletic contests, luncheon clubs, and civic functions not only have added enrichment to the performers' educational programs, but they have been great public relations agencies for the total school program. Music is generally accepted for all pupils throughout the elementary schools. It is required generally in the first two years of the junior high and is a popular elective for performing groups in the senior high school.

The administrator is also confronted with several problems concerning the adequacy and quality of his music program. In the elementary schools the teacher in the self-contained classroom is all too often poorly trained in music, has little or no musical talent, and has less interest in teaching it. To aid and upgrade this teacher through an in-service training program taxes the imagination and patience of the administrative and supervisory staffs. In the junior high school with its music specialists and adequate equipment, the administrator encounters too many students with well-developed antagonism toward music. The exploratory years too often kill rather than nurture and give appreciation to the contributions we believe music has to offer most individuals. This unacceptance leads to avoidance of opportunities for general music at the senior high level.

If music is to have a place in the total school experiences of the learner, these problems must be thoroughly studied by the administrator. If music is the one universal language, if it does have the power to bring about mutual understanding and good will among the peoples of the world, if it does have therapeutic as well as esthetic values, and if excellence in music can lead to vocational competencies for the more talented—and I think administrators generally believe music does have these powers—then our course offerings must be evaluated in terms of the contributions they can make along these lines in the lives of our pupils.

THE MUSIC PROGRAM IN OUR SCHOOLS TODAY

by

Sedley Stewart, Superintendent

Lee County Schools

Music has been in the curriculum of the Lee County Schools, grades one through twelve, for the past eight years, and we now accept it as one of the fundamentals in our program. We feel that the lives of our boys and girls, through participation in a music program, have been greatly enriched.

My knowledge and experience in connection with the music program leads me to believe that

1. Music is an integral part of our lives; therefore good music should be an integral part of our school program.

2. To have an adequate program, a special teacher of music should be employed to aid the classroom teacher in the elementary schools.
3. As in other subjects, some pupils have more aptitude for music than others, but whatever aptitude a child may have is like a sleeping dog unless it is developed. In developing this aptitude it provides an outlet for self-expression, appreciation for better things, teachers' cooperation, poise and self-confidence.
4. Music provides good entertainment in both schools and community and is a worthy use of leisure time in the home.
5. The music program should be designed to meet the need and aptitude of each individual pupil—a lighter program for the less gifted and a more intensive program for the gifted. The music program should provide opportunity for those who desire to pursue careers as professional musicians.

MUSICAL VALUES

by

Leo B. Ball, Principal

Second Street School

Frankfort, Ky.

Public school music serves a very real need of our boys and girls. One has but to look about to realize that music plays a vital part in every facet of our lives. If one goes to church, a public program, a party, a ball game, or most any kind of a gathering there is always a demand for some type of music.

There is scarcely a home to be found without an instrument for either producing or reproducing music. Very few automobiles are sold without a radio and some have record players. The portable radio is almost standard equipment at the beach or picnic. Recordings are sold by the millions and Hi Fi sets are being sold in ever-increasing numbers.

At this point one may ask why this is true. Maybe it is brought about by an increased amount of leisure time, a greater amount of surplus money, or the greater stresses and strains of a faster kind of life. Whatever the causes, it would seem time for the music teachers, music supervisors, administrators, and others to sit down together and take a good look at the program of public school music.

In many situations, pupils come from different sections of the state, and needless to say have many different kinds of musical backgrounds which range from no training to that of having a very high degree of training in several areas of music. It seems that much work needs to be done in the way of providing musical experiences which will benefit all pupils regardless of background.

If public school music is to survive in this missile age, all who are concerned with it must carefully re-examine the entire program and work to provide a climate favorable to its further growth and development.

GROUP
PLANNING



Photo by Gene Maner—Paris, Ky.

A COOPERATIVE EFFORT OF
SUPERINTENDENT,
LOCAL SUPERVISOR AND
STATE DEPARTMENT SUPERVISORS,
CLASS ROOM TEACHERS,
SPECIAL TEACHERS AND VISITING
CONSULTANTS

Implementation

The public school educational program is based upon the kind of a program the particular people of a particular state want as expressed through the duly elected members of its Legislature. It is mostly a matter of how much the people are willing to pay for what. Adequate financial support does not necessarily guarantee a quality program, but it does make this type of program possible.

There are times when the people of the state expect more for the money allocated for education than can be provided. With the public being better informed and greater opportunity for all the citizenry to participate in educational planning and evaluation everyone is more able to determine what a state is getting for the money spent, what the needs are, and to help plan a program which is considered adequate and desirable.

Planning and Developing of Policies. What goes on in education is dependent not only upon school law, but the policies and planning operative within that structure. Policies are the result of translating school law into principles of action which make a functional educational system possible.

The emphasis upon individual and group planning by the State Department of Education as well as by recognized individual educators is important for a number of reasons. The success of any endeavor is dependent upon a well-formulated plan based upon all that is known about the specific situation and all effecting factors. It has been established that there is no entirely random activity, but activity seeming to be such is likely to be a result of a hazy understanding of a good plan or simply poor planning. On the other hand, what seems to be a smoothly operational plan may be of little value unless related to valid objectives. Objectives and evaluation are definitely vital parts of a valid plan.

In education, what is known about the specific situation includes (1) what is known about the children and how they develop both psychologically and physiologically; (2) what is known about how children learn—as Kingsley states it—the conditions and nature of learning; (3) what is known about our culture including trends and general direction now being taken; (4) what is known about values including the subject and subject matter, and how specific experiences contribute to the total development of the individual; (5) what is known about interpersonal relationships as operative in school and community; (6) what is known about local conditions

which may indicate the desirability of a somewhat different application of some generalization or the development of a new generalization which has local significance.

The above implies variance and adjustment to changing conditions. As better understanding develops through research and educational growth there will be better ways of doing. The ability of the individual teacher and the group to incorporate the best of the past with the best of the new into an improved plan will assure improved instruction and a better end-product.

Several steps in planning are recognized as essential. As applied to group action, they may be stated as follows:

1. Recognize and accept a problem
2. Select a working group with related experience and training
3. Discussion resulting in formulating objectives
4. Development of working procedure through consensus
5. Plan in action
6. Evaluation and alteration or verification

Similar steps in individual planning are necessary if intelligent behavior and desirable solutions of personal problems may be expected.

Planning at the state level concerns the total state educational program and is directed toward facilitating and improving planning at the local level.

The Role of the State Department of Education

In order that the expressed will of the people may be accurately adhered to, the State Department of Education, by law, has the responsibility of assisting the local districts in formulating policies and developing programs which are consistent with educational law. This is a two-way responsibility. The Department is concerned with the fulfillment of the provisions of school law, and at the same time it provides consultative services to assist the districts in benefiting to the greatest degree from those provisions.

Foundation Program

Since 1954 the Commonwealth of Kentucky has been underwriting public school education through the authority of the Foundation Program Law which assures all Kentucky youth an education based upon minimum standards. This means that the district contributes according to its ability to pay with the state contributing the balance necessary to maintain the minimum standards prescribed by the law.

General Provisions. Basic units (classroom units) are provided for on a basis of one for every twenty-seven students in average daily attendance (ADA).⁴ Two hundred seventy students will authorize ten such classroom units.

Supervision. Districts which are entitled to twenty-five to forty-nine classroom units qualify for one-half unit for a supervisor of instruction. This means a person thus employed will spend one half of his time in supervision and the other half in another professional position. It should be remembered that supervision does not cover any form of specialized teaching.

Each district which is allotted fifty to one hundred units is entitled to a supervisor spending full time in supervision.⁵ An additional unit for supervision is available for each additional one hundred classroom units or major fraction thereof. Of special significance to all specialized fields which might benefit by a supervisor is the fact that, first of all, the district must have one general supervisor. Additional supervisors may be procured for special fields as determined by the district when it qualifies. It is not mandatory that the district provide a special supervisor. Additional supervisors may be general if so desired.

Administrative and Special Instructional Services (ASIS). The Foundation Law provides for *administrative services*, and as enrichment to the basic program *special instructional services* which include such programs as music, art, library, physical education, and others. Such units are allotted on a basis of one for every eight basic classroom units. From this provision comes the authority for a large portion of the public school music program, although under certain conditions music units may be basic.

Contributions to the Music Program. Previous to the enactment of the Foundation Law, many music teachers found it necessary to teach some other subjects. The law, through provisions for ASIS units, has made it advantageous for the district to maintain a full-time music teacher. This has done much to improve the quality of instruction and expand the total program. Since this part of the program was conceived as an enrichment, certain requirements have been made to assure quality and educational value.

Special Requirements for Maintaining an ASIS Unit. The teacher, to operate in an ASIS unit, must be fully qualified and

⁴Foundation Program Law (As Amended in 1956), Educational Bulletin Vol. XXIV, February 1956, No. 2, pp 41, 45.

⁵See page 287.

tified. The emergency teacher can teach only in a basic classroom unit, under conditions prescribed.

There must be an adequate program. This means a planned program which is educationally sound and capable of doing what it purports to do. There must be adequate materials and housing, and an in-school schedule which will permit the program to operate successfully.

An adequate offering in musical experiences as indicated by state course of study⁶ is expected as a part of a well-planned program.

Function of State Department of Education. The law (157.360) has delegated certain responsibilities to the Superintendent of Public Instruction intended to make the Foundation Program functional and equitable and to provide for its administration according to intent and stipulations under the Foundation Act. This obligation is met through various divisions within the State Department of Education and carried out in cooperation with the districts.

The several agencies within the Department of Education are available to furnish necessary information and assist the individual district in receiving the optimum benefit from the provisions of the law.⁷

Trends Affecting High School Music Programs

The development of an adequate educational program is based upon the past, present and future. Certain valid principles have been derived from past experience and continue to be applicable to present day conditions. This should not be taken to mean a justification of all traditional thinking. It simply means that by test a part of the old and some newer principles or application in proper proportions have resulted in a newer concept.

Yet it is not enough to consider only these two elements. Our culture with its particular purposes, beliefs, emphases, and stage of development is constantly changing. If a long-range program or plan is to be adequate, it is necessary to prognosticate on bases of what appears to be definite trends.

Out of the belief that the individual should have wide and varied experience has come the comprehensive high school program. The curriculum has been enlarged to meet the needs of all children, providing them with a core experience, plus experiences related to

⁶See page 264.

⁷See foot note 4.

special ability and interests. This has meant the addition of new subjects and the inclusion of some older subjects in the in-school program, many of which were considered extra curricular, or provided for by private instruction outside the school day.

The feeling at present is that around forty-three subjects are necessary to provide the desirable experiences. It is obvious that this is not possible in the smaller school without a great deal more expenditure for equipment and addition of teachers. The result is a very high per capita cost. In addition, scheduling difficulties arise at all points. Without double or triple sections in many subjects, adequate scheduling is next to impossible.

The trend toward larger units seems certain to continue. It is to be expected that consolidation will continue in order that the needed experience may be included and made available to most students. There is a variance in opinion as to how large a high school will have to be to accommodate the additional subjects now considered desirable. The figures of 600-800 pupils now accepted by some, is likely to rise.

Considerable emphasis has been placed upon a field of concentration or a major for all students and it may be expected that more provisions will be made for advanced study and concentration in a number of fields. This indicates a trend toward a form of general education for all with higher level courses providing specialized education related to interest and ability.

The implication seems to be that a change in the nature of courses now considered general education is desirable. Such courses should be within the comprehension of most students and have a broadening effect. There is indication of a trend toward making greater provisions for individual differences either through two-level sectioning or variable levels within the section. A number of patterns have been considered, the objective in all instances being to make this block of courses functional and of value to all.

Implications in Development of Music Program

Today, it becomes more and more important that musical experiences be provided for all students according to the particular ability and interest of each. This implies that the major emphasis will need to be on music as a general education subject. This does not mean lowering standards, but that the development of musical response and understanding is of prime importance. When the objective of providing appropriate musical experience for all is realized the over-all standards will be higher. With all students

having had the opportunity to more nearly reach their potential it may be expected that the level of *specialized* groups will be raised. Furthermore, many music educators now contend that emphasis upon musical response and expression is the most effective approach to developing musicianship even though the objectives are professional in nature. Whether or not the desirable skills and so-called fundamentals are developed is largely dependent upon a balance related to the special situation and to the skill of the teacher.

There have been several changes in the status of specialized music over a period of years. As an extra curricular subject scheduled outside the school day, many factors contributed to making music of questionable educational value. Emphasis was placed upon providing musical performance for some special purpose with little regard for what music did for the child.

Considerable improvement resulted from including music in the regular school schedule. It was generally considered necessary that complete performing organizations be scheduled daily, but there appears to be a trend towards two or three full group rehearsals and the remaining days devoted to sectional rehearsals or other full group meetings as indicated in section on scheduling.⁸

In the first place, it is possible to provide for some individual differences and deal with problems specifically related to the particular group, and it is more nearly a musical experience than working on individual parts. It is possible to develop a greater degree of accuracy, although somewhat mechanical in nature, in a



CONCERT TIME

⁸Page 308.

sectional rehearsal than in a full rehearsal. Some directors now prefer this type of scheduling.

In some systems employing but one teacher for the larger groups or in cases in which scheduling difficulties are encountered, band and chorus may have to be scheduled according to some alternating plan such as band Monday, Wednesday, Friday, and chorus Tuesday and Thursday. When the purpose of providing musical experiences for all children is considered, there is ample justification for this procedure.

The above trends have been brought about by some additional factors. It may be because of a change in our culture and educational objectives that interest and drive in a schedule calling for daily meetings have somewhat diminished. There are less students of the total enrolled who expect to be professional musicians. Many students see music as an enjoyable experience and in some cases work harder and accomplish more with a three times a week schedule. This is at least the thinking of some music educators and directors, but not necessarily true in all cases.

Program of Studies

As a result of the trends indicated as well as others including the rather definite trend toward a requirement of twenty units for graduation, the State Committee on Program of Studies⁹ has recommended the following:

Music	Grades								High School			
	1	2	3	4	5	6	7	8	9	10	11	12
Group I												
General Music	x	x	x	x	x	x	x	x	x	x		
Choral Music					x	x	x	x	x	x	x	x
Instrumental Music					x	x	x	x	x	x	x	x
Group II												
Music History and/or Appreciation									*(x)	x	(x)	
Theory of Music										(x)	x	
Conducting Vocal									(x)	x	(x)	
Instrumental									(x)	x	(x)	

*(x) Indicates possible alternative to grade indicated x

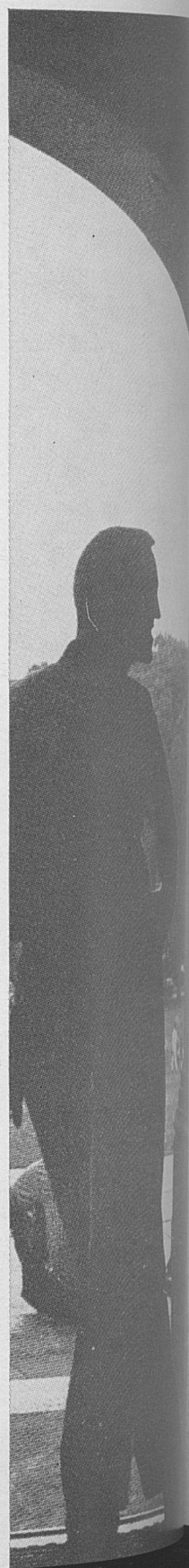
Group I is to be considered a basic general music program as expected in both the comprehensive and smaller high school. In the

⁹To be published in the Principal's Manual, States Department of Education. KRS Authority 156.160.

comprehensive high school, instrumental music in many cases would include a string program. A total of two units with credit distribution as indicated in the 1956 *Program of Studies*, page 9, VI 3 and 4, would apply to graduation requirements. Courses would be open to all high school students.

The courses in Group II would be open only to students with special ability and interest. With the possible exception of Music History and Appreciation, such courses would not be expected to be offered except in the comprehensive high school providing a field of concentration or major as part of a possible twenty-unit requirement. The courses in this group would be at a high level, meeting daily and carrying full credit.

MUSICAL VALUES
AND
EDUCATION



MUSICAL VALUES AND EDUCATION

There is increasing evidence that the music teacher is becoming more and more concerned with the relationship of principles and values involved in teaching music and how to teach. Accepted practices are now being questioned on a basis of effectiveness under the prevailing conditions. The successful teacher calls on his knowledge of musical values and psychology of learning to evaluate his procedure and determine a course of action expected to solve a specific problem.

It is recognized that cultural changes such as have been experienced in the last few years makes it necessary to examine all procedure carefully. With the emphasis now on value within the specific experience itself, the student is not satisfied with the promise of future reward as has been the case in the past. The teacher now looks to intrinsic musical values as a source of motivation which is realistic and meaningful to the student during the musical experience.

Musical Values

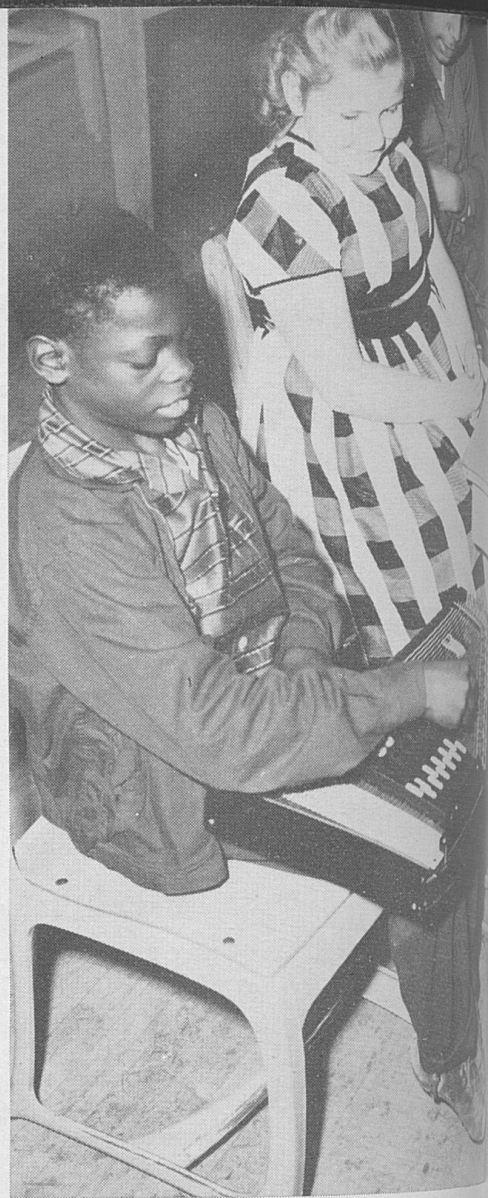
The justification of any subject in the curriculum is based upon an accepted belief that there are certain definite values in the experiences provided for through that particular subject. This is, of course, true with music, but in many cases the feeling for musical values is somewhat vague and often of questionable validity. There has been a tendency to ascribe certain values to music which are secondary and certainly extrinsic.

Music can and should stand on its own intrinsic value as measured in terms of what it does to and for the individual. This important musical value is often lost sight of through a highly emotional response created by more or less extrinsic aspects of the music program or the teacher's over-zealous efforts to develop a *sound* which is pleasing to him. Actually, a program which does most for the students will then provide the greatest musical satisfaction to the listener and the teacher. It is a matter of first things first.

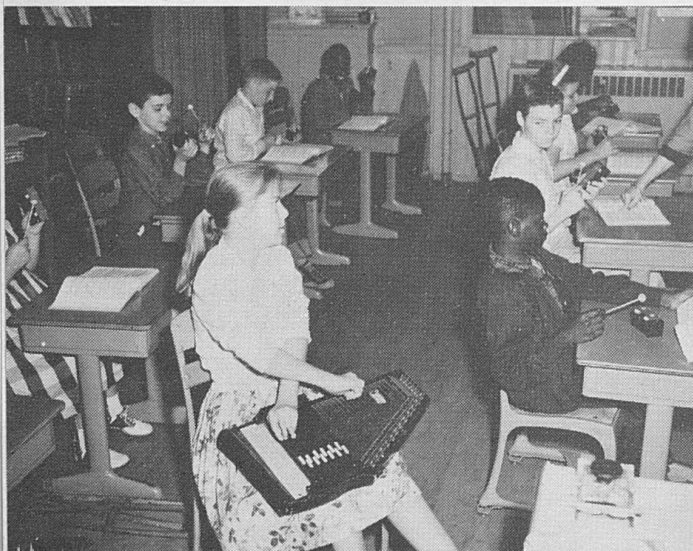
Much has been said about creativity, and justly so. There is something about each individual which causes him to want to create something which is his own. Creating musical expression from the written notes of others is developing something new and unique to the individual. Creating a phrase of music new to the individual, but not necessarily new to others is still an important aspect of creativity.

MUSIC AND SPECIAL EDUCATION

Music Has
Therapeutic
Values



AUTOHARP PROVIDES ADDED
AND MEANINGFUL ACTIVITY



MUSIC CLASS—SPECIAL EDUCATION

Music is a framework within which the individual may develop his tendency to create and his ability to accept responsibility and stand on his own.

Many efforts have been made to establish music as a language, and it has been often referred to as the *universal* language. Yet this can be only considered as partly true. Music is an expressive medium which does convey meaning. According to Susanne K. Langer,¹⁰ music has a very important meaning, a meaning which is important to the individual, but not necessarily the same meaning to everyone. Music cannot be *put together* so as to say something in the way language does. It has all the necessary qualities except a specific connotation. However, as Langer states¹¹ "Music expresses something important to the individual which cannot be expressed in words."

Specific meanings often attached to certain music are generally because of association, a recurring type of music originally given a meaning by a composer or title, or an event important to the individual. Hoagy Carmichael's *Star Dust* may mean romance to some, but disappointment and sadness to someone else for rather obvious reasons. The same may be true of more complicated forms of music.

It is not important that the individual *feels* the same story or meaning in a composition as intended by the composer, but it is important that he responds to the music and is able to express himself through music. The development of this musical response is a responsibility of the teacher. It is also a part of his approach to the development of musical skill and understanding. It is a vital part of the growth process.

When the music program is based upon intrinsic musical values musical response and growth, it contributes its just share to major objectives of education.

About Learning

The interrelationship of values and psychology of learning is recognized as an important factor in the development of musicality at all levels. Real musical learning and growth come through values within the music itself. Knowledge of psychology of learning determines to a great extent just how the teacher will make use of musical values, but music is both the end and the way.

Every normal child is born with a response to sound and very soon develops a definite response to organized sound—music. The

¹⁰Susanne K. Langer, *Philosophy in a New Key*, The New American Library of World Literature, Inc., 1942.

¹¹Loc. Cit.

richer the environment musically the more this response has the opportunity to develop at all levels. This is a part of musical learning organized or non-organized.

The development of musical response can be deterred by non-musical experiences which are often used to excess in an effort to develop musical skills. Repetition is necessary in the development of skill and accuracy required in expressive music, but should occur in meaningful situations and within the learner's tolerance for experiences of lower motivity.

Meaningful situations involve actual music. This means complete units of musical expression and not fragments. Fragments may be taken out of context for examination and some practice as long as the relationship to the total is clear, but this practice should be in moderation.

Gross Patterns and Refinement. Psychologically speaking, the gestalt or whole approach will predominate if the teacher is to effectively use musical values in teaching. This approach involves meaning and complete playing or singing patterns so necessary to expressive music. It provides opportunity for the student to get the idea of the composition or section. It sets up musical objectives.

Many teachers who subscribe to high standards of musical expression are concerned about the inaccuracies which occur in first or second readings of compositions. These initial efforts should be considered gross and complete patterns which will be refined as learning takes place, provided both student and teacher are giving their best efforts at all times. Some initial trials or the stopping of a group when it is evident its best efforts are not being made would be permissible and desirable.

An additional advantage to this approach is the fact that it saves a great deal of rehearsal time. A great many errors or evidence of poor intonation disappear in subsequent readings. However, one caution is necessary. Continual efforts to read music of extreme difficulty destroys the *musical* motivation because satisfaction is not derived from the student's efforts to produce music which is expressive and meaningful to the individual. Such compositions should be given a rest and the student's efforts directed to music which can be performed expressively. In that way the *musical drive* is again built up and a great improvement in the effort to produce music of much greater difficulty will result. The ever present need for a balance in the teacher's presentation should be apparent in the above.

It should be pointed out that there is a definite difference in errors and a poor gross pattern. The teacher should see that definite errors do not continue. In instrumental playing, there is an important difference in fingering Bb for B and producing a poor B. One needs correction and the other needs improvement. Over-learning of definite errors should be avoided, but not confused with a poor initial pattern. In the interest of developing a complete pattern (the musical thought) a lower level performance may be tolerated, but not recurrence of the same error.

Growth and Development. There is a direct relationship between psychological and physiological growth and musical growth. Each is a continuous process, but not at a constant rate. Musical development is dependent to a large extent upon psychological and physiological development which determines what may rightly be expected of students musically at any given time. Neither can be accelerated to any great degree.

The development of musicality within the individual, the development of musical skill, the learning of a new composition as well as the development of an effective teacher is a continuous process, all subject to the limitations indicated above.

Musical Readiness. It has been long known that psychological development determines the grade level at which reading on the average can be best introduced into the curriculum. This is an approximation as student age or grade level do not coincide with mental or physical age, but there is a time when most children are ready to benefit by organized reading experiences.

Somewhat recent studies have called attention to the fact that much the same is true in regard to the time when most students will benefit by organized study of music and what type of experience is most effective and desirable at different grade levels. There is at present a great deal of material available which discusses musical readiness of all types. It is now considered desirable and possible to promote or develop readiness for a new experience through desirable prior experience. This may include experiences which will prepare for the learning of a new composition.

Of great importance is the determining of the desirable level at which to introduce formal study of instrumental music. In the past it was considered important to start this training at a very early age because of the time and practice needed to develop the necessary skills. Any conclusions reached through the early and

highly developed musicality of Mozart would have to be based upon the variability of psychological development as well as environment. It is known now that very few students will benefit by instruction begun at such an early age. The mortality rate is very high and a great deal of teacher time may be wasted.

Very few music educators believe that many students will benefit by formal instrumental experiences until the fifth grade, at least through the instrumental class. Many believe instruction should begin as late as the sixth or seventh grade as progress is admittedly much faster and mortality rate is much lower. However, the students should have had experiences which would help develop a readiness almost from the start of their musical experience. This would include the playing of such pre-band instruments as the symphonet, flutophone, or tonette in the grade previous to formal instrumental instruction.

Learning Process in Action

Early psychologists felt that there was one particular and isolated stimulus which prompted mental activity of all kinds. The advocates of the Emergency Theory felt that the mind was turned off, so to speak, and only when stimulated by something specific was there reflective thinking. Piaget¹² and others have concluded that there is a constant evaluation of all stimuli within the environment and that reflective thinking is in evidence in varying degrees at all times.

Most educational psychologists now emphasize the effect of everything in the particular situation upon learning, both negatively and positively. It is the teacher's responsibility to make best use of prevailing conditions, adjusting or deemphasizing when possible those conditions which do not contribute to the task in hand. The teacher has direct control over experiences provided and subject matter presented as well as certain personality factors of her own. When she deals with musical values developed within the structure of what she knows about student behavior at a particular level, learning should result. Any part of the total situation may serve as a dominant force in stimulating student effort. It is a teacher's responsibility to guide students in such a way as to promote selection of stimuli which is conducive to desirable learning.

Guiding learning is a continuous but varying problem. The teacher needs to recognize that what worked at one time may be

¹²Piaget, Jean, *The Language and Thought of the Child*, Harcourt, New York, 1926.

ineffective at another. Adjustments must be made continually as the total situation changes. Ordinarily, the more approaches to a single problem the teacher has and the better she is able to alter approach as learning takes place the more easily she will maintain a good learning climate and, consequently, the more effective teaching will be.

Value-Effort. The effectiveness of any program is to a large degree dependent upon a value-effort relationship affecting both teacher and student. In a sense, the teacher must *believe enough* to be willing to put forth the necessary effort to produce a desired result. To this should be added that the teacher's value system has a definite effect upon that of the students.

There are two types of value-effort relationship operative in the behavior of all individuals. One is fairly constant and the other is a situational variable. Both have a direct bearing upon the outcomes of any educational experience. Sometimes the individual is unaware of the effect of his feeling for this relationship. He may believe he is trying very hard, but in fact he is unconsciously restrained from putting forth his best efforts.

Most individuals have developed a willingness to deliver a rather constant degree of effort without examining the value too closely. This varies greatly in individuals partly because of differences in work patterns developed through past experiences. Incidentally, those who have developed a pattern of high degree of effort with less concern for intrinsic values are often good students in terms of grades, but are likely to be less creative and not too efficient in solving situational problems. This constant relationship is one that the teacher changes only slowly, if at all.

The relationship which is of great importance to the teacher is the variable one which the teacher can control to a much greater degree. It may be that this relationship will become more and more important as it appears that individuals are becoming more willing to expend a terrific amount of energy to accomplish a task which is important to him because of the values he believes will emanate from the accomplishment of that task. On the other hand, he is less and less willing to put forth effort in a task which *might* result in some value to him. The learner expects something in part in terms of immediate or not too distant value. The individual should not be criticised too much in this respect as it is partly because of efforts to develop a thinking person who is responsive to values.

The above points particularly to the need for the teacher to be concerned with true musical values and the presentation of musical

experiences to which the student is expected to respond. The teacher must be alert to all evidence indicating a willing acceptance or resistance to the total musical experience provided. The teacher's approach must be subject to immediate alteration as the evidence indicates the need.

It has been indicated previously that there is a need at times to provide some experiences of lower motivity (some forms of repetition). However, a caution should be repeated here in a somewhat different context. The consideration is the willingness for the student to expand effort for accepted values. A few students develop a feeling of value for some mechanistic achievements, but the greater number place a high value on musical expression and response. It is the latter which is related to sound primary objectives.

The above suggests a variable balance based upon evidence of varying response in a developmental situation. The teacher must continually evaluate this response and chart a course which will result in a willingness of the student to expend an increased amount of effort for an increasing development of a feeling of value within the musical experiences provided.

Conducting—A Teacher Role

There are many approaches to the development of a competent conductor. Each school offering conducting varies the emphasis upon different phases of conducting according to the particular belief and experience of the instructor. There seems to be no real agreement as to what competencies the conductor should have and how they should be developed.

This is in part due to the differences in opinion as to the true function of the conductor, how learning takes place and what is the best approach to the development of musical skills, responses, and expression.

Some of the difficulty may be cleared up if the conductor is accepted for what he is—a special teacher who simply uses a particular device expressively to facilitate musical learning and development as ultimately evidenced in audio-visual context. It must be emphasized that under the guidance of a competent conductor, learning is taking place continually, although in varying degree, whether he is conducting a concert or a rehearsal.

The amount of learning which takes place at a given time depends upon the conductor's approach. Basically, there are two rather distinct approaches, the teacher (or conductor) using the one

he feels to be the most effective for him. The new or inexperienced teacher should attempt to develop the approach, or variation, which would seem to be more effective for him over a period of time and be consistent with his personal beliefs about music education.

The two approaches represented by the extremes may be identified by the teacher's prime objective. One belief is that the mechanical perfection is the first consideration. The other is that response and expressive qualities come first. In any case, the competent conductor probably does not operate completely at either extreme. It is a matter of a balance greatly affected by the teacher's predominant characteristic feeling.

The teacher operating at near the mechanical extreme does relatively more teaching of *specific* music in rehearsal, the group learning to play the part and interpret through repetition until the desired result is obtained. Considerable stress is generally placed upon accuracy of written note values, the rationale being that this accuracy is the best assurance of superior musical performance. The group may be expected on the whole to perform according to tempo, dynamics, and general affect as learned in rehearsal. The group reproduces the conductor's interpretation from the rehearsal experience. One assumption is that there is a greater degree of safety in this approach, although it is often difficult to deviate from the group concept of the particular performance. In other words, if mistakes in such matters as tempo develop, corrections are often difficult.

The emphasis of the contrasting approach is upon response to music approached first of all from a continuous developmental response to the conductor. A learned interpretation of specific music is relatively less important. It is more a matter of how the group learns to feel about certain compositions as a result of stimulation and guidance by the conductor-teacher through his personality and conducting technique as experienced in the actual playing of music.

In this approach less emphasis is placed upon original accuracy in such matters as note values. Yet the mechanical aspects are not completely ignored. It is assumed that accuracy will develop, but that it may be necessary to give special consideration to some portions of a composition when a specific difficulty is not resolved. Again, special emphasis is placed upon continued response to music and the conductor as media in developing musicianship in general and preparing some specific program. The conductor hopes to be able to vary certain aspects of an interpretation and stop or change

tempo at will. Learning is expected to take place more evenly in both rehearsal and concert.

The characteristic differences of the two approaches have been intentionally sharply delineated for the sake of clarifying the two concepts. As already indicated, the truly competent conductor might be expected to fall somewhere between the two, but his particular feeling and beliefs about music and learning and his special competencies would tend to identify him rather closely with one or the other.

Baton Technique. While what is within the teacher, his teaching personality including physical qualities, determine his potential, there must be implementation in one form or another if he is to be effective. With many large groups baton technique is very important. In the cases in which there is reason not to use a baton, the principles involved apply at least in modification. While there is some difference in conducting vocal and instrumental music, the competent conductor through his feeling for musical interpretation should be able to modify the expressive aspects of his technique. The concern here is with a *consistent* baton technique which will enable the conductor to communicate freely, mainly through the baton. In the development and evaluation of one's technique, the following basic principles should be carefully considered:

Principles Involved in Baton Technique

1. While there must be flexible control at all times, the baton is an extension of the forearm.
2. The baton hand, while primarily metronomic, is used in an interpretative manner.
3. The left hand function is primarily related to expression and cuing.
4. There must be independence of right and left hand. (Duplication of movement should occur only for reasons of special stress or interpretations.)
5. All actual beats are made in a downward direction.
6. The extent of downward motion is in direct relation to stress expected.
7. The beat is a point or instant in time. This is apparent except in the instances in which the conductor deliberately omits beats.
8. The expressive or interpretative quality of baton technique is mostly related to the type and strength of movements between beats.
9. The size of the baton figure is inversely related to tempo. (Smaller figure for faster tempo.)
10. Basic baton pattern should be retained. Interpretative variations take place within the figure.

There are a number of different ways to hold a baton, but to be consistent with the first principle it will be necessary to hold the baton with the butt in the palm of the hand, similarly to figure (1). Some effective conductors do hold the baton mainly with the thumb and fingers, but there is danger of losing the baton and a tendency for the thumb and finger to act as a pivot and the baton does not become an extension of the forearm. Note figure (2). When the baton is held as illustrated in figure (3) it is an extension of the forearm, although the wrist does have a certain amount of flexibility.

The baton hand does keep time and that is necessary for control. However, there still are many expressive qualities, indication of tempo and style which come from the baton of the competent conductor. The left hand is more often reserved for specific effects and cuing, although particular emphasis may be obtained through a duplication of the baton hand. Duplication may also assist in preparation for a ritard.

The indication and timing of the beat is very important. When all beats are produced by a downward motion of the baton it is possible to indicate the exact point of time in which the beat is expected to occur. In the case of the so-called up beat, the upward movement is actually in preparation for the smaller downward motion of the generally less important beat.

In case of shifted stress or accents, any relatively unimportant beat may become important enough to require equal or greater downward motion of the baton than the one which is normally of greatest strength.

The exact point in time is indicated by a slightly delayed action which is accelerated to arrive at a given point at exact time desired. A very slight pause serves to emphasize this point in time. This will hardly be noticed in legato performance, but may become more obvious in marcato passages.

As implied, the movement *between beats* is of great value in interpretation. A more flowing and rounded movement serves to indicate a cantabile style while the angular, sharply delineated movement will certainly demand at least a more accented or marcato style.

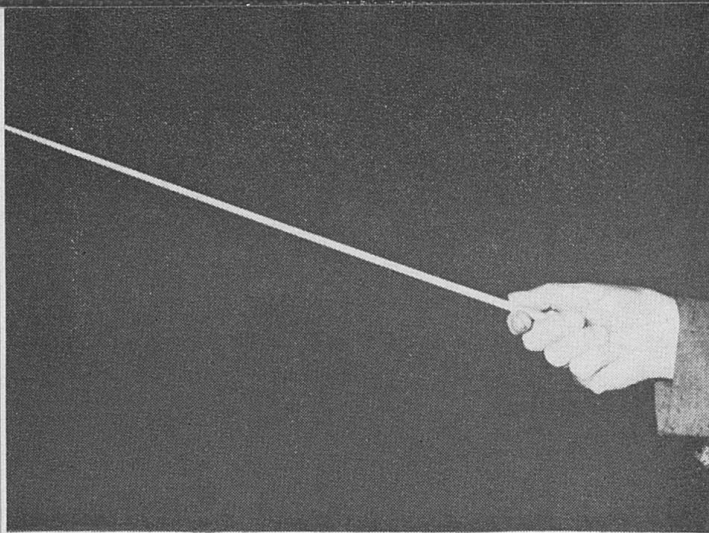


FIGURE ONE

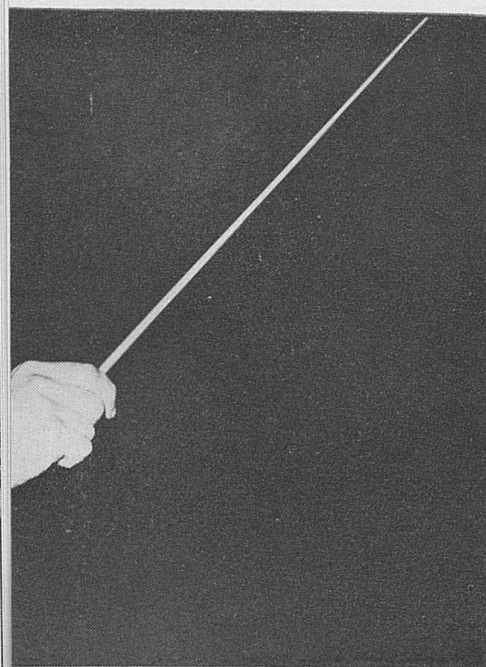


FIGURE THREE

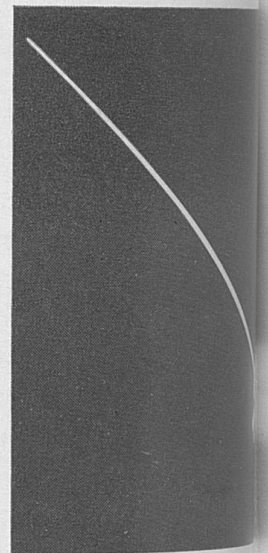


FIGURE TWO

BATON
HAND

lis

6-8

eig
tai
bea
It

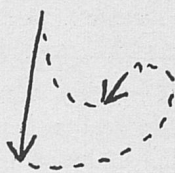
The following figures represent application of the principles listed. The size of figure will vary according to tempo.



2-4 average



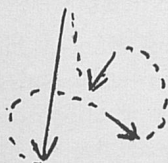
stress on 2nd beat



legato



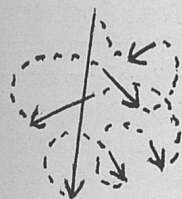
marcato



3-4 average



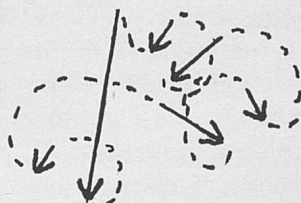
4-4 average



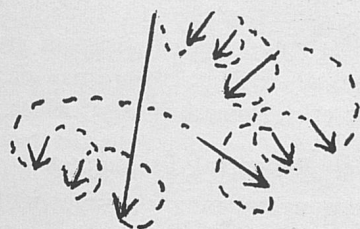
6-8 slow resolves to



6-8 faster



divided 3-4
(others similar)



9-8 slow resolves to 3-4 faster

There are a number of ways to account for the six beats in a six-eight measure at a slow tempo. The method suggested above maintains a basic pattern which may easily be resolved into the two strong beat measures at a faster tempo without reversing the baton pattern. It is possible to change on any part of the measure.

The example of the divided beat will apply to any measure pattern, but it should be pointed out that a divided beat is desirable only at extremely slow tempos or to clarify a complicated portion of a measure. A divided three-four pattern becomes a nine-eight and a four-four division becomes twelve-eight.

Teaching Through Conducting. The adequate teaching personality, a feeling for values and learning, and an expressive consistent system of baton technique must function if desired results are to be attained. Of great importance is a form of control or willing responsiveness which is partly brought about by a degree of non-observable inspiration and in part through devices which can be identified.

Eye control is of great importance. This means keeping visual contact with individuals when needed and the group as a whole at all times. A certain amount of meaning is communicated and each group member should have the feeling that the conductor is working with him personally.

The conductor should *know* the music and be able to read in phrases making it possible to maintain contact with the group while the phrase is being interpreted. This requires practice in overcoming the tendency to "bury one's head" in the score. Some conductors who are solo instrument performers may need additional practice in reading vertically. All need to learn and think in terms of larger groups of notes.

A good procedure in preparing to conduct a composition is to work through it with an imaginary group. Important parts or dynamics may need to be marked. It is all a matter of creating a "head picture" of what the teacher expects to create in rehearsal or concert. Recordings of specific compositions assist in stylistic matters, but the imaginary rehearsal without recordings or group (or piano) greatly influence the effectiveness of the teacher.

Rehearsal Techniques

All teachers draw upon many resources in the development of a classroom technique. What the teacher knows about how learning takes place, the nature and influence of maturity and development and how he *feels* about education and children, all affect his teacher behavior. Of great influence are the teachers from whom he received instruction including those in the high school experience. The influence of favorite conductors seems to be particularly significant in the rehearsal technique of the music teacher. A highly emotional response to the director of music is quite often developed by the

impressionable teen-ager. This has a lasting effect upon how the future teacher will act when he has a group of his own and at the same time points out the great opportunity the music teacher has as an influence in guidance.

It should be mentioned that there is nothing wrong in taking advantage of the experience of a competent teacher, but in the interest of the ultimate development of a specific teacher with his own unique qualities and personality any use of the special techniques of another teacher, even one more experienced, should be based upon the values the developing teacher feels to be in the technique rather than the source. In this way a teacher can be free to benefit from the experiences of all competent teachers.

There are many factors which need to be considered in teaching through the large group technique. The teacher has long been encouraged to avail himself of considerable *personal freedom* within a rather open-ended structure, approaching problems on a basis of what is needed in a specific situation. The following principles should serve as guideposts in the development of rehearsal techniques and serve as a structure within which necessary adjustments may be made, without restricting the personal freedom of the teacher:

Principles of Rehearsal Technique Developments

1. The conditioning period at the beginning of the rehearsal should develop psychological and physiological readiness for the main "work" portion of rehearsal.
2. Listening and "hearing" must be taught through teacher direction.
3. Students must be aware of the possibilities of pitch compensations and know how it is accomplished in order that they may be able to *match* the pitches they hear.
4. In developing pitch discrimination, tones must be of sufficient duration to identify and match. (Necessary duration varies with maturity of group.)
5. All members of group should expect to be called upon to recite at any time. (Short solo passages to be evaluated.)
6. Greatest group learning takes place in group playing of music.
7. Each group member is greatly assisted by group effort, but must always be aware of the relationship between what he produces and written notation.
8. Materials and equipment should be ready and available before rehearsal begins. (All music in folder).
9. Teacher must establish contact with group before beginning rehearsal. (Attention and readiness.)

10. There must be a balance appropriate to the situation in
 - a. type of material used in single rehearsal and over a period of time; and
 - b. emphasis upon various aspects of teacher's approach to learning.
11. The playing of music already learned and well liked at the conclusion is generally desirable, but should not result in careless performance.
12. The teacher must constantly evaluate and insist upon musical expression to the optimum possibility in any given instance.

Certain accepted psychological principles may be observed in the preceding. What is often referred to as *warm-up* period may well be considered a condition period which prepares the group for concentrated effort in the period to follow.

The need to stabilize and unify a group of students coming to a rehearsal in a somewhat highly emotional state regardless of overall behavior patterns of the school should be obvious. Emotion needs to be directed toward the *careful* production of music. The patterns thus developed should be expected to continue throughout the rehearsal. Attention span is determined to a great extent by the variety and balance in the teacher's presentation.

Another important consideration related to conditioning is the need to prepare the student physiologically. This is particularly true in the case of brass players, but does apply to all members of the group. The conditioning period has a great deal to do with embouchure development as well as preparing the player for work at hand.

Many teachers select some known music of special interest to close a rehearsal. This has been found to be effective in maintaining desirable attitudes, but does not call for unnecessary compromise in material or performance standards. The pattern of high standards can and should be maintained.

Many teachers complain of their students' inability to "hear," the result being poor intonation. This may not necessarily be the complete picture. Critical listening results in the development of the ability to hear. It is often not a matter of inability to hear, but the habit of not listening which is responsible for much of the poor intonation and the feeling that students are unable to "hear." Knowledge of the necessity for the teacher to direct the students' attention and efforts toward critical listening and an awareness of the significance of pitch discrimination, have been responsible for some rather special efforts in this direction.

The difficulty in exactly identifying pitch and quality of tones of short duration in rapid succession has resulted in the valid belief that duration must be great enough for identification to be made. This varies with the maturity of the group, and it should be pointed out that tones of too long duration may have a negative effect upon the immature embouchure. Many chorales provide excellent material, although the continued use in the *conditioning* period has resulted in a lack of appreciation for a great deal of fine music. Probably this need not be, but the feeling has developed that chorales are not music but a form of *warm-up* exercise. Other music involving similar construction may also be used. From the above, it is obvious why teachers generally no longer use marches at the beginning of the rehearsal.

It has been brought to light that many instrumental players have not learned how to vary the pitch of their instrument. Some attention to discovering the possibilities of altering pitch may be desirable and some deliberate effort to match a given pitch may be profitable. The student must know how to match pitches before he can demonstrate that ability.

The practice of having a student play or sing a *portion* of his part as a solo serves to point his efforts toward self-evaluation so necessary for self-improvement. Other members of the group will also evaluate the same as in any class recitation. While any member of the group may expect to be called upon at any time, thus encouraging careful playing throughout, this practice need not develop into an undesirable type of competition. The above practice also points toward good listening habits and the development of the ability to "hear."

The individual learns and develops skills in the group situation at a greater rate than generally evidenced in individual effort up to a point. There is a certain amount of rote-type learning which assists in the development of complete patterns. The student must associate what he is producing with the written note, otherwise, he will rely completely upon other members of the group. It is a teacher's obligation to help establish relationship and be sure that the student is aware of what he is doing at all times, thus avoiding a completely rote learning situation.

If the teacher is able to establish and maintain contact with the group and presents an appropriate program of varied experiences, desired results are possible. However, there is need for the teacher to constantly evaluate the results of his efforts and the effectiveness of various aspects of his approach. High standards must be maintained at all times. It is not a matter of how nearly the group meets

the ideal standard, but a question as to whether or not the group is producing at its highest potential at any given stage of development. The teacher must insist upon the best that is within the group.

Supervision

Most teachers have come in contact with what by contrast would be called a new concept of supervision through courses in supervision, reading, and consultations. Yet it is difficult to discard the feeling which has developed over a period of years during which the supervisor carried a check list used to evaluate the *teacher* generally on a basis of disciplinary control, mechanical manipulations, attention to prescribed details and his ability to follow someone else's plan.

The general characteristics of the traditional concept of supervision are too well known to warrant further discussion. There is a point, however. Early supervision was consistent with educational theory and practice, although it must be admitted that theory had begun to shift. Then it must be remembered that for a long time teacher preparation was quite inadequate according to today's standards, and those in supervisory positions often were only slightly better qualified to act independently.

If there were justification in a mechanical teacher-directed approach to supervision based mostly on authority under those prevailing conditions, and the concept of change and development is held to, it may be logically expected that cultural, educational, and philosophical changes and development and greatly improved teacher preparation would point to a different concept of the role of the supervisor.

The purpose of supervision according to many writings is to improve instruction. There are many factors related to this purpose but it is of prime importance that supervision is not considered a critical evaluation or rating aimed at the teacher. Neither is it of a negative nature. More important are the strengths of the program and the possibilities for improvement through cooperative effort.

If there were justification in a belief that the possibility of individual or group solution of problems by teachers was limited, it should not be the case now. More and better preparation, higher level experiences, and a changed concept of the teacher role have made it possible and desirable that he function as an active member of a team in solving educational problems and improving instruction. Administrator, supervisor, and teacher all have something unique to contribute to improving a specific program. The teacher's knowledge of the specific classroom situation, the children, parents, and the

community are important considerations about which the administrator and supervisor do not have specific knowledge. Here is one of the unique contributions of the teacher.

The above implies a certain amount of personal freedom—freedom to think and operate within a logical structure—but at the same time there is a responsibility for the teacher to avail himself of the technical help which is meaningful to student, teacher and school. This is a contribution of the supervisor. No longer is the main emphasis upon uniformity or conformity. It is a matter of need and calling upon the resource person who can help. The teacher's understanding of supervisor-teacher relationship and the role of each should provide a greater feeling of security and greatly aid in attaining the goal of each—improving the instructional program.

State Supervision of Music. The National Council of State Supervisors of Music has recently developed a comprehensive bulletin¹³ which covers this phase of supervision quite thoroughly. The work is based on the publication, *The State Department of Education*, a bulletin published by the National Council of Chief State School Officers in 1952, and is consistent with the philosophy of this group and representative states.

The services provided through the State Supervisor of Music are indicated as follows:¹⁴

1. Consultative and Advisory Services
2. In-service and Curriculum Services
3. Promotional and Public Relations Services
4. Selection, Use and Evaluation of Instructional Materials, Equipment and Housing Facilities
5. Research Activities and Services
6. Administrative and Operational Services
7. Coordinating Services and Professional Development
8. Certification and Teacher Education Services

The above, while only a brief topical listing, does outline services which may be available at the state level. Additional information which may be found in the Kentucky Biennial Report¹⁵ gives direction to State efforts to improve and expand music education.

¹³*State Supervision of Music*, a bulletin by The National Council of State Supervisors of Music, Music Educators National Conference, 1201 Sixteenth St., NW., Washington, D. C.

¹⁴*Ibid*, p. 47.

¹⁵Biennial Report, Superintendent of Public Instruction, Kentucky Department of Education, Vol. XXV, December 1957, No. 12, p. 22.

The following are goals and objectives as formulated at that time:

Tentative Goals and Objectives

1. Provide central coordination and direction of the state's Public School Music Program, designed to develop the full potential of the musical heritage of the state.
2. Expand and enrich the Public School Music program with additional emphasis on elementary grades.
3. Assist school districts through better local planning to achieve a more equitable distribution of special units between elementary and secondary schools and between music and other curricula.
4. Encourage a more desirable perspective and long-term planning.

Immediate Goals

1. Re-evaluate the importance of music education in terms of the total end as attained through desirable experiences of the child.
2. Develop sound programs, well organized and balanced, to be directed by the school unit.
3. Formulate desirable standards and ways and means of evaluating program and facilities by the local district in terms of these standards.
4. Develop criteria for the expenditure of funds from all sources used in the procurement and maintenance of instruments and purchasing of other music supplies and equipment.
5. Develop guiding principles in determining adequate scheduling of a well-balanced music program.

In working toward the foregoing goals and objectives, the supervisor works through channels indicated in diagram, p 288, to facilitate group action. Specific agencies through which the music supervisor works include NEA, KEA, MENC, KMEA, and all affiliated groups, private teacher organizations (MTNA) and the association of music clubs. This may mean speaking at group meetings, acting as consultant or individual participation.

The supervisor is on call to furnish consultative service and provide such services listed previously as requested through the local administration. The main concern of the supervisor is with Public School Music programs, but some efforts to improve school programs lead to the community itself and to the teacher preparation institutions, both of which contribute to the effectiveness of the Public School Music program. It should be added that private schools have an effect upon the development of a state music program, often participate in

or instigate meetings directly related to improvement of musical instruction.

Supervision at Local Level. The role of the supervisor operating at the local level is in many respects very similar to that of the state supervisor. He too works with administrator and teacher in a co-operative effort to improve instruction.

Since the matter has come up many times, it is apropos to indicate that the supervisor does no regularly scheduled teaching. If he is a part-time supervisor with assignment to part of a teaching unit, the district receives credit for the percentage of time devoted to each. Should the district not qualify for a full supervisory unit in addition to the required general supervisor but does qualify for an additional half unit, this could be devoted to Music Education if the district so desires. According to the Criteria for Approval of Units for Special Instructional Services Personnel and Supervisors of Instruction,¹⁶ the program of supervision should make provisions for:

1. cooperative curriculum revision and development involving the total staff;
2. assistance in the selection and use of good instructional materials;
3. preparation of study guides, courses of study, handbooks, and other materials adapted to local use;
4. cooperative efforts with principals and classroom teachers to improve the learning situation in schools;
5. adequate evaluation of the supervisory program in terms of improved instruction.

From the stated or implied outcomes expected in the above the role and duties of the supervisor are at least partly identified. This role should not be confused with that of the special or traveling music teacher. This music teacher does work with classroom teachers, but the objective is to enlist the *help* of such teachers in providing adequate instruction for the classes involved. He may be considered a helping teacher, but not a supervisor.

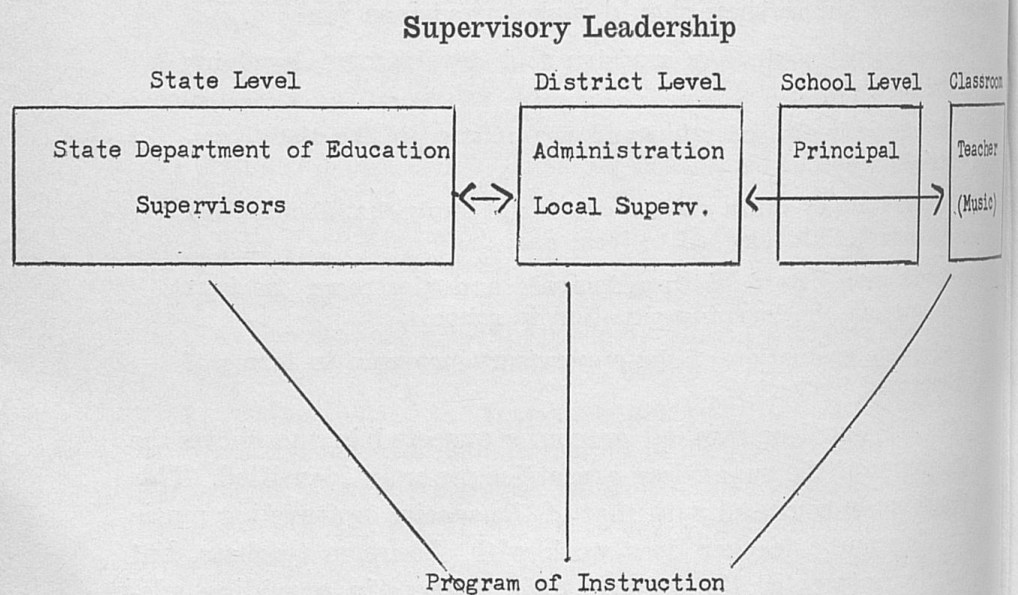
Supervisory Leadership. The Journal of the Association for Supervision and Curriculum Development¹⁷ stresses Supervisory Leadership. This factor in proper balance is vital to a successful program of supervision.

¹⁶Supplement to Criteria for ASIS Units, State Bulletin, Vol. XXIV, No. 4, April 1956.

¹⁷*Educational Leadership*, NEA, 1201 Sixteenth St., NW., Washington 6, D. C.

Leadership is somewhat difficult to define, but it does include ingredients which are evidenced in all kinds of inter-personal relationships. A response to the individual as a result of his having respect for others, sympathy and understanding in the other's concern for all types of problems, and a willingness to place personal interests and ambitions secondary to those of other persons and groups is very important. The supervisor must indicate willingness to attack problems with enthusiasm and vigor, but maintain a high degree of empathy. His value system must be of the highest order.

The organizational setup as illustrated below indicates channels and relationship through which the team directs its effort toward planning and improving instruction. In many cases the supervisor acts as a liaison between the various agencies. The supervisor helps bring about situations which make improvement of instruction possible.



Evaluation

Most music teachers are concerned with maintaining high standards in at least some phases of music education. As a dedicated group, probably all teachers subscribe to high standards, but a divergence of opinion as to what constitutes a valid measuring stick for a specific phase of music education often leads to the belief that in many cases the standards have been relaxed. This may or may not be true, but there is reason to give the matter serious consideration.

One particular aspect of music education is extremely difficult to measure, particularly in that a quantitative evaluation is not too revealing. It is possible to count the students enrolled in the music program, but not so easy to determine how much the over-all level of musicality has been raised or lowered, or exactly what the level may be at a particular time. Raising this level may result in improvement in major performance groups, or any improvement may be a result of improved instruction in the performing group.

While it may be difficult to measure just how productive the instruction in the general music class may be, there is ample evidence that the experiences provided in this class have been effective as evidenced in the behavior of students after leaving school. The effectiveness of the general music class at the elementary level perhaps has a more observable effect through the beginning instrumental classes and major performing groups, but the values at a lower level in junior high general music class should not be underestimated.

There are standardized tests available which measure some aspects of the total music program. An example in the "Tilson-Gretch Musical Aptitude Survey"¹⁸ which is related to pitch, intensity, time, and tonal memory. A somewhat similar test has been formulated by Thayer Gaston.¹⁹ Both tests are given by record as in the case in many instances. The Watkins-Farnum Performance Scale²⁰ measures instrumental achievement.

Many of the available tests attempt to measure what the student has to work with as developed at a particular time. Some tests become developmental or achievement tests when parallel forms are provided, yet, much of what is considered important is not reached through available tests.

A considerable amount of evaluation has to be done mostly from a qualitative point of view. This is a responsibility of the teacher, administrator and supervisor. A rating scale based on the following questions may help:

1. To what degree is there increased voluntary musical participation outside the school schedule (as compared to previous rating possibly before elementary music program was scheduled)?

¹⁸For other tests, see Appendix B.

¹⁹Test of Musicality, Streep Music Company, Lawrence, Kansas, 1957.

²⁰Watkins-Farnum Performance Scale, Hal Leonard, Inc., 64 E. Second St., Winona, Minn., 1954.

2. What has been the increase or decrease in number of graduates majoring in music in college?
3. What changes are there in listening habits (kind of music, amount of time devoted)?
4. To what degree do beginning instrumental classes indicate greater musical readiness?
5. Is there a change in rate of progress in instrumental classes and young choral groups?
6. Is there evidence that advanced choral and instrumental groups have developed greater ability to read music?
7. Are all groups more expressive?
8. Does the student body indicate pride in the musical organizations?
9. Do the classroom teachers make favorable reference to the music program?
10. What is the mortality rate in various types of music activities?

The teacher may develop interesting and effective tests designed to measure what has been learned as a result of the specific experiences presented. There is value in this procedure beyond the testing of students involved in that the teacher must reconsider what has been provided in the way of learning experiences and place a value upon the various aspects of such presentations. The teacher can be very creative in devising ways and means of determining not only the facts which should have been learned, but the musical understanding and the development and response resulting from the ability to use facts in a meaningful way. For example, the ability to correctly fill in parts of missing beats in different types of measures, detect mistakes in notation, hear harmonic progressions, discriminate in matters of pitch and tone quality are more informative than simply knowing the number of beats in a measure or notated harmonic progressions.

Tests which go beyond mere measuring the acquisition of facts are difficult to formulate. Such tests make use of all known devices including omission and completion, multiple choice, matching, analogy, and, of course, true-false. The use of recordings in giving tests is effective and assists in developing the ability to hear. The tape recorder now makes it possible for the teacher to record many tests, thus making them more effective, easier to give, and related to the competencies expected to be developed.

It should be pointed out that not all tests are slanted entirely toward measurement alone. A great deal of learning results from directing and stimulating efforts of the students. Not all values

may be measured in terms of a specific rating of achievement or potential. The test may be a very effective teaching device.

Interpretation of Test Results. McCall stated in effect that anything which exists does exist in amount and that anything existing in amount can be measured. This sounds logical, but should be recognized as an ideal possibility. It has now been recognized that it is impossible in many cases to determine exactly what is measured and to control all variables. This statement should not discredit a testing program, but should serve to emphasize the need to interpret all tests and include data from all sources in arriving at conclusions. This is particularly true in prognosticating success or failure.

Some evidence indicates IQ tests to be as reliable in forecasting success in instrumental classes as some constructed for that specific purpose. Certain observable physical characteristics indicate to a great extent the desirability of selecting a particular instrument. The abilities and developments generally indicated as desirable for instruments such as French horn and strings are certainly desirable for players of all instruments. The aptitude tests used in selecting or encouraging students for beginning class instruction are often of minimum value in that they do not measure beyond what can be expected of those of average or lower ability. At the same time, a low grade in some aptitude tests is somewhat meaningless unless reason is determined. In some testing, a low grade may be because of deprivation within the environment. It may be dangerous to eliminate students with a very strong interest.

Variable Standards. Most teachers are sincerely interested in the highest possible level of performance in the groups for which they are responsible. Yet, undesirable results have come about by attempting to insist upon performance beyond the ability of the group. In some instances it is a mistaken concept of valid objectives which results in an unsuccessful class (or performing group). Expecting too much of perhaps what is of questionable importance can develop resistance to the teacher and to the music program.

Actually what should be expected of any group is the most that is possible according to the potential at any given time, assuming that accomplishments are related to the development of musicality within the particular group. This involves evaluation, partly qualitative in nature aimed at determining the present status of the program and stage of development of the group individually and collectively. Additional experience with the group may result in some adjustment in original evaluation. It may develop that more

or less may be expected of the group than first indicated, but the standard must continue to rise. The teacher must continually answer the following closely related questions:

1. Is there continual improvement in the program or group under consideration?
2. Is the improvement to the extent which should be expected as determined by the potential and stage of development?
3. What may be done which has not been done to further facilitate learning and improve the program?

The above recalls the familiar educational expression that the child must be taken where he is. So it is with musical groups, but continual progress as governed by potential and the particular developmental stage determines the teacher's success in keeping pace with a variable standard which should move ever upward.

Absolute Standard. It is not at all certain that the term *absolute standard* is a proper one, but there is always an ultimate goal, a form of perfection for which the inspired person strives. In the case of a high school orchestra, the ultimate may be the symphony. For the high school band, it may be the top university level. Yet, it must be realized that this represents an idealistic goal which may give direction to the teacher's efforts, but a realistic appreciation and understanding of an upward moving variable standard determine how closely the teacher may come to the ultimate goal.

Constant Evaluation. Evaluation as a continual process has been discussed by the various texts on evaluation and subscribed to by leading educators for quite some time, but it is apropos to remember constantly that it is necessary to guide the teacher on an effective course of action which is related to desired ends. The competent teacher may be expected to "take the temperature" so to speak of his group at all times, noting the reaction to experiences provided and altering approach as needed. It is the only way to determine how to reach a pre-determined goal and if progress is being made.

SECTION
THREE

PROGRAM PLANNING
AND DEVELOPMENT

STUDENT

TEACHER

SUPERVISOR

ADMINISTRATOR

COMMUNITY

PROGRAM PLANNING AND DEVELOPMENT

The necessity for planning generally has been recognized as an important part of any action. While some acts may appear to be spontaneous, they do result from some kind of a plan, although that plan may be somewhat vague. Educators are now particularly concerned that programs be sound and workable and that planning be done carefully with the cooperation of all concerned.

Adequate planning takes time, but it is worth the cost both in terms of plan and the enlightenment and understanding which may be expected to develop in the process. It is tonic for interpersonal relationships so necessary in the over-all educational plan.

Essentials of Quality Program

The quality music program is the result of cooperative efforts of administration, community, the teacher, and various facets of a plan of instruction. Authorization of special units (ASIS) is based on the adequacy of the instructional plan, facilities, and equipment, and the provision of a fully certified and qualified teacher.

The Foundation Program has made it possible for the music teacher to teach music without the necessity of dividing interest between music and some other subject. Thus the role of the music teacher has changed somewhat. With the present trend toward a twelve-grade music teacher, more changes and a different concept of a qualified music teacher may be expected. What a teacher is likely to be required to do at present is indicated in Table page 295. This study represents both an implied competency and district needs. A change in either direction would likely affect teacher assignment.

About the Teacher

It is extremely difficult to place a relative value upon one of the several factors which are operative in the development of any program. Yet with other factors being favorable, in education it is the competency of the teacher which determines whether or not the program functions. Problems related to individual differences, programing, course content, and personal behavior are minimized through the skillful guidance of the competent teacher.

There are varying opinions as to exactly what competencies a successful music teacher may be expected to have. In the past, courses and course content were bases for determining the preparation of the music teacher. The educator's feeling for or against

courses presented in his preparation was likely to influence his belief as to what courses should or should not be provided in other teacher preparation programs. In an effort to divert emphasis toward what the teacher would be expected to actually do — psychologically, his behavior — a new approach to teacher preparation has developed.

DISTRIBUTION OF MUSIC TEACHER ASSIGNMENTS, 1958-59

	PSM (Ele)	Chorus	Band (Gr. 5-12)	Strings (Gr. 5-12)	Total Tchs.	Per Cent
Total	254	177	215	26	672	100
One Field	167	119	120	11	417	62
PSM	xxxx	41	13	6	60	9*
Chorus	72	xxxx	60	5	137	20
Band	14	13	xxxx	4	31	5
Strings	1	4	22	xxxx	27	4
Number Teaching Two or more Fields	87	58	95	15	255	38

*Per cent definitely grades one to twelve
 Teachers teaching grades five to twelve (generally)—241 (35%)
 Teachers teaching grades one to twelve—60 (9%)
 Teachers of vocal and strong vocal emphasis only—246 (37%)
 Teachers of instrumental music only—131 (20%)

It has been felt that through identifying as accurately as possible the necessary competencies, appropriate courses and course content may be determined. Such courses in proper balance might be expected to constitute a desirable teacher preparation program.

As a first step in the development of an adequate teacher preparation program which is intended to be in keeping with trends toward general education and still provide for adequate musical preparation, a state-wide committee ²¹ has formulated a tentative list of competencies. These competencies have been evaluated by superintendents, music teachers, and recognized music educators.

²¹Committee composed of music teachers, supervisors, college and university teachers and department heads, and members of the State Department of Education. Miss Mildred Lewis, Chairman.

The results of the evaluation are being incorporated into a study²² which is expected to be released soon by the Division of Teacher Education and Certification. It is significant that there has been a rather general acceptance of the list in the sampling made, although in varying degree.

The competencies have been reviewed and approved by the Advisory Committee on Teacher Education and have been recommended to the State Board of Education for approval as a part of the preparation-certification program for music teachers.

Competencies of the Music Teacher

(Twelve-Grade Music Teacher)

It is recognized that the teacher of music needs, an understanding of the scope of a total school program, the ability to function as a member of a total faculty team, and depth of understanding of learning processes based upon a knowledge of children and how they develop. The preparation program for teachers of music should provide for these and all other professional competencies essential for any classroom teacher (as identified in teacher education circulars on preparation programs for elementary and secondary teachers) and should provide for broad general education in addition to the following special competencies:

1. The effective music teacher must possess a sensitivity to and a critical awareness of the elements of aesthetic musical performance, inspiring a musical response which represents the optimum possibilities of the pupils at each grade level. He must develop a pattern of behavior in which he constantly evaluates and insists upon musical accuracy and expression in any given situation. (Musically sensitive person who is able to evoke a musical response of quality)

2. The music teachers must be prepared to demonstrate musicianship through performance on some instrument or voice.

Whereas mechanical skills involved in instrumental or vocal performance may be taught by way of verbal explanation, musicianship must be demonstrated through performance.

3. The music teacher must possess a functional command of piano.

The ability to use the piano effectively is essential in the classroom and other teaching situations and in the study of music scores. The music teacher must be able to read,

²²Miss Louise Combs, Director, Mr. Sidney Simandle, Assistant.

transpose, and improvise accompaniments for the classroom, assembly singing, informal school and community functions; and must be able to play simple accompaniments for students' solos.

4. The music teacher must be prepared to teach singing and the instruments of the band and orchestra.

Many schools have only one music teacher. He must teach voice and all the instruments himself, both individuals and to groups.

5. The music teacher must have the ability to teach ensembles and be a capable conductor.

The musical, technical, and social significance of music experience is distinctly different in ensembles of varying sizes and types. Effective directing and coaching of the various ensembles presupposes performing experience in those type of ensembles.

All school music teachers must conduct choral and/or instrumental ensembles. The success of the students' performance depends to a great extent upon the effectiveness of the conducting. Successful group singing in informal school and community situations also depends largely upon the effectiveness of the conductor.

6. The music teacher must have the ability to use his knowledge of the structural elements of music, including sight singing, harmony, aural recognition, form, counterpoint, and arranging.

The structural elements of music are equivalent to the rhetoric and grammar of oral and written language and are basic to any type of music performance. The music teacher frequently needs to arrange or re-arrange pieces of music so they can be performed by various combinations of instruments or voices. He must be able to edit existing arrangements so they will conform to his students' abilities. Since children are by nature creative, the music teacher must be equipped to channel and direct their creative efforts.

7. The music teacher must possess a broad general education, including an understanding of the history and literature of the fine arts and the humanities.

The music teacher must be a broadly educated person and professionally competent. As a person and as a teacher he must understand himself in relation to his environment,

his special field in relation to the other fields of human knowledge and his age in relation to the past and the future. An understanding and a degree of intimacy with the great aesthetic creations of the ages is important for all persons but particularly so in the case of teachers in the arts fields. Proper understanding of any style or specific work of an art depends upon one's ability to perceive in it its historical perspective.

8. The music teacher must be able to exercise leadership in developing a comprehensive program of music based upon sound philosophy and concepts basic to musical learning, growth and development.

The quality of the over-all program of music and its place in the total school program will be determined by the leadership of the music teacher.

9. The music teacher must be able to evaluate music education materials, including scores, song series, books, records, texts, et cetera, in terms of their quality and their educational value and to evaluate supplies and equipment.

In music teaching, especially in the grades, it is often necessary to adapt materials to the unit approach. The search for appropriate materials is therefore a constant problem, not only for the music instruction per se but for music experience which enhances and enriches other teaching areas. The music teacher is also called upon to suggest music and materials for all types of community activities. The teacher must know what, where, when, and at what price to buy teaching materials and aids.

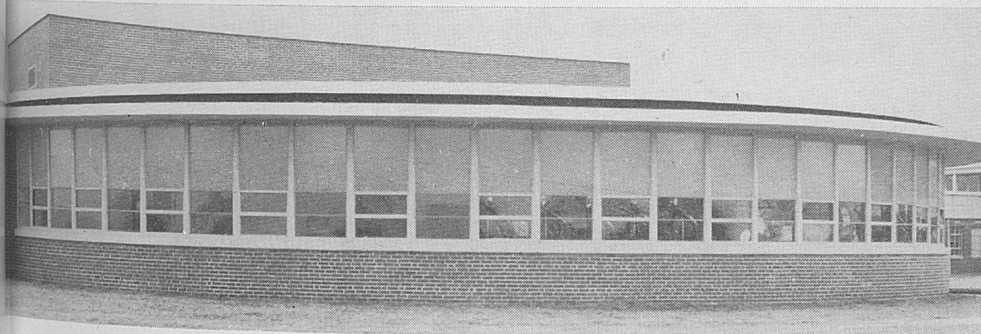
10. As a specialist in an area of broad appeal, the music teacher must be willing to advise, to cooperate, and, if called upon, to lead in the community's cultural development.

Attention is called to competency number one. This is the committee's effort to identify in words that elusive something which even with other factors being equal makes the difference between an average teacher and a great teacher. It was brought out that in spite of comparable preparation, musical aptitude and observable personality factors, there is a difference in the effectiveness of teachers not related to the unique characteristics of the teaching situation. It was hoped that some efforts in this direction might result in general improvement of instruction. Perhaps the

implication is for every teacher and prospective teacher to examine himself carefully and try to develop an effective *self*.

Certification and Qualifications. The Foundation Program, by providing Administrative and Instrumental Services (ASIS) mainly as enrichment, has made it possible for the development of many superior programs. The music program which qualifies for an ASIS unit includes a certified teacher.²³ Yet there are many factors entering into the continual development of a fully qualified teacher. Many of these are related to competency in special roles and the skills developed in the use of various educational devices.²⁴ While there are special applications of principles in different fields, competencies and skills apply in general. The superior teacher will operate on a basis of related principles.

There are no circumstances under which an emergency teacher may be a part of an ASIS unit. Emergency teachers are teaching in basic units because of the inability to obtain fully certified teachers to provide for present needs. However, this number is decreasing percentage-wise.



Circular Rehearsal Room

Franklin County

Facilities and Equipment

A second determinant of a quality program should be obvious. Adequate facilities and the necessary equipment make it possible for the qualified teacher to put a well-defined plan in to action.

Consolidation has in many cases resulted in greatly improved facilities. Most new plants include separate band and choral rooms or a combination room which may be used for both activities, individual practice rooms, offices, and library facilities. In some cases

²³See page 260, this bulletin.

²⁴See page 274, Conducting, a teacher roll; Rehearsal Techniques, page 280.

ample provisions have not been made for storage. This is a consideration which should be given special attention.

Instructional Space. The State Department of Education has numerous plans on file which indicate the needs of some school districts and how provisions were made to provide for those needs. An examination of these plans and a visit to some of the newer school plants will assist districts in planning new buildings. The Sheldon Equipment Company²⁵ supplies a catalog which includes latest plans for rehearsal rooms, storage facilities, and some information on acoustical treatment of music rooms. Pertinent information may also be found in *Music Education for Teen-agers*.²⁶

A possible floor plan for a one-teacher music program is indicated on page 301. It should be noted that most walls are slanted so as to avoid parallel lines. This is one acoustical device used to avoid reinforcement of sound waves. This particular plan involves 3,760 square feet of floor space and is expected to accommodate fifty to seventy instrumentalists and vocal groups of one hundred to one hundred fifty voices.

In addition to the above, careful consideration will need to be given to position of the music department in relation to other departments, the provision of adequate depth in the risers to accommodate a music stand and an instrumental student, and future needs as indicated by probability of expansion.

Ordinarily, a music department may be added at the end of one section of the newer type building, but if at all possible it should be close to the auditorium to avoid disturbance and extra work in moving equipment.

Sound conditioning should be considered as plans are being developed. Curved panels used in rehearsal room and auditorium serve to break up the sound waves, but additional sound conditioning material may be needed. The rooms must not be too *live* or too *dead*. An engineer should be consulted in order that the desired result may be attained.

Instrumental Needs. It is highly desirable that there be a carefully formulated plan to provide necessary basic instruments. This includes immediate purchases and future purchases made on the basis of a yearly quota. It should be remembered that with reasonable care instruments last for a good many years. The net yearly cost is not

²⁵E. H. Sheldon Equipment Company, Muskegon, Michigan.

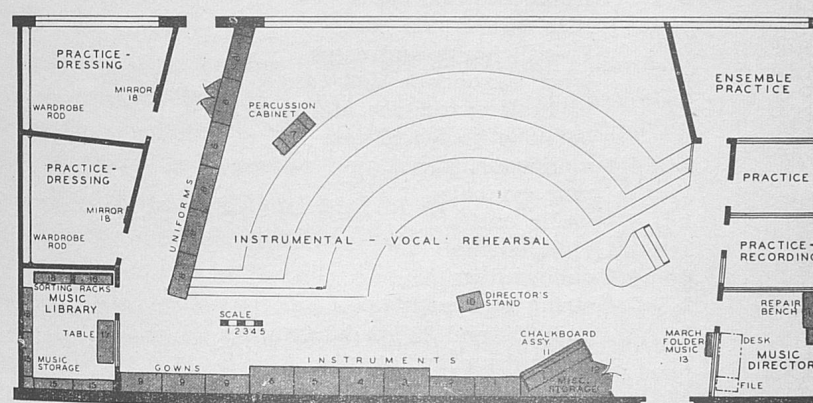
²⁶Sur, Wm. Raymond and Schuller, Chas. Francis, *Music for Teen-Agers*, Harper and Brothers, New York, 1958.

so great as might be expected, but districts starting new programs need to know what may be expected in the way of costs.

The following instrumental kits have been suggested by a committee of state music teachers. This listing may vary with others and some districts may not include strings in the program. Adjustments may be made by consulting Appendix D for current net cost of all instruments.

Suggested Basic Kits. It is recommended that instruments purchased be of the best quality the budget will permit. However, there are some excellent second line instruments which may serve to start a program. The costs indicated are figured on the average net price of instruments in both lines. They do not indicate the exact cost of any particular brand of instruments.

FLOOR PLAN for A ONE-TEACHER MUSIC DEPARTMENT



Sheldon Equipment

INSTRUMENTAL VOCAL COMBINATION

Elementary Level

- | | | |
|--------|--|------------------|
| 2-44/4 | size violins, bows, and cases | |
| 2-44/4 | size violines, bows, and cases | |
| 1 | small viola | (3) |
| 1 | 3/4 size cello, bow and bag | (2) |
| 1 | flute and case | (4) |
| 2 | Bb soprano clarinets and cases | |
| 1-2 | Alto horns, or single French horns in F, or single Bb French horns | (5) |
| 2 | Bb trumpets or cornets | (6) (small size) |
| 1 | tenor trombone and case or baritone horn and case | |

- 1 bass horn in E flat (small model) and case or bag
- 1 bass drum, stand and beater
- 1 set orchestra bells, beaters, in case
- 1 folding music stands (number varies, average, 12 per school)
(For schools over 400 pupils, add about one instrument per
100 pupils)
- First line instruments, \$2,840; second line, \$1,718

Junior High School Level

- 2 flutes and cases
- 1 oboe and case
- 6 Bb soprano clarinets and cases
- 1 bass clarinet and case
- 1 bassoon and case
- 4 cornets or trumpets and cases
- 1 bass drum and stand and beater
- 1 set orchestra bells
- 2 trombones and cases
- 2 BBb basses and cases
- 2 French horns and cases
- 1 tenor saxophone and case
- 1 baritone saxophone and case
- 1 baritone horn and case
- 8 4/4 violin outfits
- 1 pair cymbals
- 1 3/4 violin outfit
- 2 4/4 viola outfits
- 2 4/4 cello outfits
- 2 3/4 string bass outfits
- 1 pair 25" and 28" pedal tympani
- 1 snare drum and stand
- 1 First line instruments, \$7,281; second line, \$5,107

Senior High School Level

- 3 flutes and cases
- 2 oboes and cases
- 10 soprano clarinets and cases
- 1 bass clarinet and case
- 2 bassoons and cases
- 2-4 corners and cases
- 4 4/4 violin outfits
- 4 4/4 viola outfits
- 4 4/4 cello outfits
- 3 3/4 string bass outfits
- 3 trombones and cases
- 4 BBb bass horns or Sousaphones and cases
- 4 French horns and cases (2 single Bb and 2 double)
- 1 alto saxophone and case
- 1 tenor saxophone and case

- 1 baritone saxophone and case
 - 2 baritone horns and cases
 - 1 pair pedal tympani
 - 2 snare drums and cases
 - 4 field drums and cases
 - 1 base drum and case
 - 1 set orchestra bells (1½ octaves) and case
 - 1 pair cymbals
- First line instruments, \$11,536; second line, \$7,809

Plan of Instruction

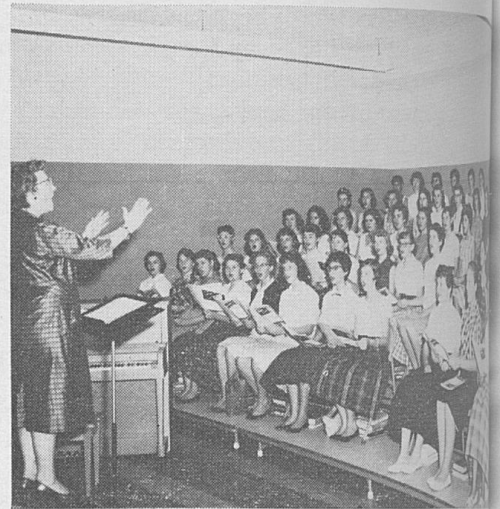
The importance of planning at all levels has been stressed. The plan of instruction comes from the findings of many operational plans which provide the empirical evidence necessary to determine a present course of action, a plan which will make it possible to realize sound educational objectives through musical values and a competent teacher's making best use of necessary facilities.

Recommendations in terms of course offerings for both a standard and comprehensive high school have been made in the discussion of *Trends*.²⁷ However, the experiences or activities going on within this structure will determine the success of the music program.

What Taught. A presentational plan of the total desirable experiences at all levels is necessary for the development of a quality program. This plan should be flexible and capable of adjustment according to specific needs, but all the experiences indicated on Page 305 would be expected to be included at about the level indicated. More variance would be expected in initiating a new program. As previously stated, a completely new program would be expected to develop through a sound elementary program. This program would be started first. Should a music program not including elementary music be in operation, it would be expected to be included as soon as possible if the program is to be considered adequate.

²⁷Program of Studies, Page 264.

CHORAL REHEARSAL ROOM



DAVISS COUNTY



PRACTICE ROOMS VOCAL INSTRUMENT

FRANKLIN COUNTY

ACTIVITIES AND EXPERIENCES IN MUSIC EDUCATION

	Kdg.	1	2	3	4	5	6	7	8	9	10
I. CREATIVE approach should be used in all grades											
II. SINGING:											
1. Rote (imitation)											
a. Rounds		1 or 2							///	///	///*
b. Songs with 1 and 2 note descants											
c. Songs with more complicated descants											
d. Part singing 2, 3 or 4 parts											
e. Chording (vocal)				3 or 4							
2. Observation: (reading readiness)											
a. Aural											
b. Note (with introduction of music book)		1 2 or 3									
3. Study											
4. Reading—1 part				3 or 4							
2 part											
3 part											
4 part (when changed voices permit)											
5. Choruses for special groups in addition to daily class work											
III. SINGING GAMES						///*					
IV. FOLK GAMES											
V. CORRELATION											
1. with literature, social studies, foreign languages, science, rhythms, and art											
VI. DRAMATIZATION of Ballads and Program Music											
VII. CHORIC SPEECH											
VIII. RHYTHMS:											
1. Rhythmic expression, mimetic and directed											
2. Skipping, walking, running, galloping to music or rhythm of tom-tom											
3. Bodily response to note values											
IX. LISTENING:											
1. Quiet, responsive, critical, discriminating, creative											
X. INSTRUMENTAL:											
1. Rhythm instrument to enhance the mood or tonal and rhythmic effect of the song											
2. Autoharp, harmonin, bells, piano, tuned glasses or bottles played by children to accompany their singing											
3. Classroom experiences:											
a. Symphonet, flutophone or other small wind instruments taught to all children during regular music period					4 or 5						
b. Keyboard experiences for all children during regular music periods											
c. Strings (orientation)											
d. Winds and percussion (orientation)											
4. Formal instrumental experiences through:											
a. Class lessons—string, wind and piano						5 6 or 7					
b. Orchestra, band and ensemble participation						5 6 or 7					

*/// shows a diminishing emphasis on certain phases

XI. THEORY:

An explanation is always in order when the music will become more meaningful because of such explanation. Theory in general music classes should never be divorced from actual singing, playing, and listening activities. The value of skills as a means of musical growth should be recognized. Apply each acquired skill in as many new and stimulating situations as possible.

Although the grades will vary in which these phases of music are introduced, children should have these experiences at some time during their early years in school.

— *from format by* Beulah I. Zander, 1957
State Department of Education
Springfield, Illinois
— Used by permission

Ordinarily, the general music courses will terminate in the tenth grade, although students who have not participated in these courses could enroll in eleventh and twelfth grade. Band chorus and orchestra will, of course, continue through all grades.

There is at present no state study which would indicate the desirable content of the more specialized courses ordinarily to be found in the eleventh and twelfth grades of the comprehensive high school. Such courses should be of a higher level and carry full academic credit.

Theory should be taught in meaningful context and at the same time serve as a transition to college theory for the student who intends to be a music major. It should be pointed out that this transition is very important since the difficulty experienced in college theory classes by many freshmen is claimed to be the cause of losing a large number of music majors who otherwise give indication that they would become excellent music teachers. It is expected that a recommended course of study will be provided through a state-wide committee.

Organization and Scheduling

A vital part of the well-planned program is an in-school schedule which is adequate for the experiences included. For the standard high school such experiences would be provided through courses as are included in Group I of the course of study²⁸. In the comprehensive high school, Group II would be added.

To some music teachers an in-school schedule means that the program can be successful musically, but of greater importance is the fact that such a program is both musically and educationally sound. This type of program permits music to contribute to the development of sound behavior patterns which are essential in the full development of American youth. Conversely, a program not so organized, without the possibility of the complete cooperative efforts of teacher and administrator and the benefit of the school

²⁸Page 264.

structure, has proved not to be conducive to the development of desirable patterns and the acceptance of responsibility on the part of the student.

Problems in Schedule Development. One important factor in scheduling is related to the size of the unit. The smaller school involves more difficulties than one of larger size, in part because of fewer or no double or triple sections. Yet, the obstacles have been overcome even in rather small schools.

The best procedure has been found to be to determine first of all what the minimum program may logically be, then schedule those organizations which cut across the school program in one period. Courses in general music most often involve a grade or two, but it is different with band and chorus. There must be a period cleared completely or at least with minor exceptions. Duplicate sections, and in some cases courses with small enrollment or those known not to conflict, are scheduled in the music period. Best results are generally obtained by planning a new schedule as opposed to revision and an attempt to clear a schedule already made.

When band, orchestra, and chorus were first put in the school schedule, at least most music teachers believed that five days a week were necessary to accomplish the desired results. There has been a change in opinion by some teachers and administrators. These teachers feel that better results are obtained when there are two or three full rehearsals plus two sectional rehearsals.

If there is but one teacher available to handle sectional rehearsals it is necessary, in the case of a band, for the teacher to schedule wood-wind on say Tuesday and brass on Thursday. One of these groups will probably go to study hall on the day it does not meet. In a well organized system this does not set up an insurmountable problem. The study hall teacher has the complete roll for these special days and all absences are reported. In such a setup it is necessary that the music teacher follow the schedule completely, although this pattern may not take effect until after the football marching season.

In some systems it may be necessary to alternate band and chorus according to one of the following patterns. This arrangement will permit credit as indicated in *Program of Studies*, 1956.²⁹ Such a procedure would be in line with the philosophy of those who contend that the basic courses (Group I) are general in nature and those in Group II³⁰ are of a higher level, carrying full academic credit.

²⁹*Program of Studies*, page 9, VI 3 and 4

³⁰*Trends*, page 264.

Suggested Schedule Patterns. One of the following patterns for scheduling may be of assistance in working out a schedule which is best for a particular school. All have been used successfully as indicated or in variation. These are particularly applicable to a standard high school but may apply to a comprehensive high school, especially in a crowded schedule.

One-teacher system (one hour period)

Band	M	W	F
Vocal (or orchestra)	T	Th	
Variations			
Band	M	W	F
Brass	T		
Wood-wind			Th
Band	M	W	F
Beginning group	T	Th	

Two-teacher system (or two-hour schedule)

Instrumental — one hour

Band	M	W	F
Orchestra	T	Th	

(Or variations indicated above)

Vocal			
Select chorus	M	W	F
Boys or junior chorus	T	Th	
(Other)			

In any of the above patterns schedule may be reversed in the second semester to provide equal time for each group. All the illustrations should be considered a minimum program as far as full rehearsals are concerned. There is no reason to believe that many students will not profit by a five day a week meeting. Often it is a matter of how the hour period may be used to best provide for the needs of the group.

Elementary School. A minimum of twenty minutes *actual teaching time* is suggested for the elementary general music class. All students may be expected to participate if at all possible even though some have enrolled in beginning instrumental classes.

The specialist is expected to teach each elementary class one or two times a week with the grade teacher observing. In this way she may become familiar with the techniques used and be better able to help plan a program which she can carry on the days the specialist is not working with the class. It is desirable that the grade teacher knows the administration expects participation in the music program. A number of superintendents have been working with their schedules in an effort to give the classroom teacher a "break," but not during important instruction.

The instrumental program can cut across grades, or all beginners may be taken from the fifth or sixth grade. Unfortunately, not all instrumental students are able to start in a particular grade. If there is some cutting across grades, it is advantageous to schedule similarly to the suggested patterns for high school. This may resolve into the following:

One period (half to three quarters of an hour)				
Beginners (5th & 6th)	M	W	F	
Advanced (2nd or 3rd yr) 6th & 7th		T	Th	

This is a logical arrangement since beginners may benefit by additional attention. However, this arrangement may also be reversed if desired.

Length of Period. The length of the period in the high school varies according to the over-all scheduling plan. Perhaps some cautions are in order as there are some important considerations which are not apparent.

Immature groups will not benefit by extended periods (over an hour) and it is doubtful if long periods benefit any group other than a Marching Band. Long periods put a strain upon young voices and undeveloped embouchures. Then, not all groups will maintain interest and drive for the full extended period. It must be remembered that good musical instruction demands strict attention and concentrated effort. There is a limit to the time this can be maintained. It is partly a matter of maturity. Ordinarily the interest and effort span is about twenty minutes in the first two grades. Time may be increased to thirty minutes in higher grades. Something similar seems to be true in the high school.

Class Size. Certain policies have been developed which are related to what is considered an adequate local program. One regulation concerns class size. The upper limit as set by the committee on accreditation is thirty students. This has been interpreted to mean regular class and may include general music, theory, appreciation, or similar types of music activity. It does not restrict the size of band or choral groups, although it is generally agreed that a group which becomes too unwieldy might be divided into a select group and a feeder group if scheduling permits. The policy concerning upper limits is relatively unimportant to the music program.

The lower limit of no less than ten students in a class does concern the music program to a much greater degree. This is adhered to with some possible exceptions. A third year Latin class which in the lower level started with ten or more students might be justified.

Musical groups involving less than ten students is not recommended, the rationale being that this procedure does not make best use of the teacher's time.

A limited amount of time in the teacher's schedule reserved for special assistance to those who are experiencing difficulty or to help advanced students is considered justifiable, but not on a regularly scheduled basis. It is a period in which those free students needing help may come to the teacher. No more than an average of one hour daily would be recommended.

Private Lessons. Group size of course applies to the private lesson. The public school music teacher is not authorized to give lessons within the school schedule. It is contended that there are better uses for the teacher's time.

Private lessons may be given in school time by a private teacher not paid by the school board, under certain conditions. According to present interpretation, a student having a free period may be away from school for a private lesson if the time involved is not more than one hour. In some cases there is a studio near the school grounds or within the school system. This is an interpretation which could change. At present, no deduction from attendance computations is necessary.

Credit. Private lessons are encouraged as a means of enrichment, but no provisions have been made for credit at the present time. The question of credit is too involved for complete discussion in this limited space. Among other problems there are those related to teacher certification, the amount of credit and how it might be determined.

Utilization of Teacher's Time. It may appear that limiting the number which is considered acceptable for class instruction will prevent the teacher from being full time. There is, however, much which the teacher can do to improve the total school music program.

Every teacher of band, chorus, or orchestra should be concerned with prior experience of all whom he expects to incorporate in the performing groups. Band directors are doing a fine job helping classroom teachers to provide a more meaningful experience at the elementary level. They are teaching general music in the junior and senior high school, and of course teaching beginning instrumental classes in both grade and high school. He can be of great assistance in helping to reach all students musically. This should be his aim as well as that of the district. The teacher can in many instances more profitably schedule his time.

Instructional Materials. A great deal of the supplies which are essential to a music program are normally purchased by the student. This would include reeds, oil, clarinet swabs, and supplies of a similar nature.

Very often the school district supplies the necessary instruments but does not plan for the development of a music library. A basic library is needed, but additions should be made as the program develops and the level changes. All materials will continue to be needed, but will serve a different purpose and perhaps be used with a different group.

It is highly desirable that a specific amount of money be allocated for the purchase of music each year. The teacher needs to know what funds will be available in order that he may plan accordingly. He will need to distribute such funds over the year's time and provide for all activities.

Maintaining Direction. Adequate planning is dependent upon objectives emanating from educational concepts and principles and musical values. Objectives in music education are primarily directed toward the fullest development of the child musically and as an individual, but include contributing objectives which are expected to give direction in efforts to reach the primary goal. Secondary objectives are also related to developmental stages.

Progress is determined both by attainment of immediate goals and progress toward an ultimate goal. Adequate planning will involve both types of goals. A program is sound when it is consistently reaching goals which are realistically related to potential at any stage of development. However, it is important that there be a long range plan which is flexible enough to meet changing needs but still provide the necessary direction to develop a superior program.

Maintaining direction is also dependent upon the enthusiasm of the teacher and her ability to provide experiences which are pertinent, and at the same time relate them to predetermined goals as a part of the instructional plan. The teacher may thus instill within the student the desirable self-goals so necessary in the development of a superior program.

SECTION
FOUR



SPECIAL
AREAS

SPECIAL AREAS

Experience has indicated that many of the same competencies, understandings and abilities are common to all types of musical endeavor. This involves musical values, principles of learning, development and growth, inter-personal relationships, and certainly the student both as a typical and a unique personality.

When instruction is considered in terms of principles, there is a great deal which transfers. Some music educators contend that these principles may be better understood and appreciated when the teacher has the opportunity of working with groups outside his field of concentration. In addition, he may better understand how to obtain results in his own special field. Some instrumental teachers have used the device of having students sing their part. This involves an understanding of and a response to music in other areas. The broadening effect not only serves to improve, but unify the music program.

However, there certainly is value in examining these special areas more directly while at the same time considering the area in relation to the total program as a part of a balanced entity. Space does not permit the complete discussion of each field, but the essentials of an adequate program are presented as a starting point from which the teacher in cooperation with the administration may better be able to inaugurate or improve a program in a special area. Relative stress does not necessarily indicate a value judgment, although most educators now agree that the elementary and general music areas are of prime importance as a foundation for the higher level performing groups.

The material in this bulletin should be considered as a foundation to the complete music program. The special area of Elementary Music is a foundation to other special areas which are expected to be covered more in detail in future bulletins. At the same time there is justification in assuming that a thorough understanding of the foundations to music education will enable the teacher to operate freely within the educational structure, developing procedures and techniques which are unique to the individual teaching personality.

Music in the Elementary School

The importance of the elementary music program can hardly be over-stressed since it is the foundation upon which all other music programs are built. For that reason, it is given priority over specialized music programs. Instrumental and choral directors are

becoming more and more aware of the need for a strong elementary program, particularly because of its contribution to their own program. Yet, it must be remembered that the major reason for having music is related to what it does for the child. In this respect, the elementary program is the one which most often and more nearly reaches sound educational objectives. It is an important program within its own right, whether the pupil goes on to a higher level specialized musical experience, or is simply a more responsive and better informed consumer citizen.

There has been some confusion as to what may be expected in the elementary program as indicated by efforts to provide technical training beyond the comprehension and interest of the child. The basic objective is to develop response to music which will lead to understanding, appreciation, and musical growth. This involves musical experience at the child's level, something which can to a great extent be provided by the classroom teacher with some assistance by the special teacher. This does not mean the elimination of all technical aspects of music and certainly not learning to read, but it does mean that the experiences provided will be related to maturity of the child.

Outcomes expected to develop through a sound elementary program are indicated by the following objectives formulated by one of Kentucky's local districts.³¹

1. To provide a means of intellectual, emotional, and spiritual expression, making music a definite factor in the development of emotional maturity and desirable personality.
2. To encourage and develop self-expression through the provision of many opportunities for singing, playing, listening, and for creative and rhythmic activities.
3. To develop the esthetic nature of the child by encouraging careful aural attention to the elements of music: melody, tone quality, rhythm, and harmony.
4. To foster an attitude and spirit of cooperation by providing many opportunities for experiencing the pleasures of group participation.
5. To develop an appreciation of other racial groups by fostering an understanding of the musical achievements of these groups.
6. To establish a rich repertoire of songs of lasting value.
7. To develop those skills and knowledges that will give meaning to music as well as an insight into its structural beauties.
8. To provide young people with a means of recreation which can last throughout their lives.

³¹Music in the Elementary Curriculum, Bulletin 4, Part 1, Board of Education, Louisville, 1946.

FOLK DANCING IS FUN

MUSIC EDUCATION PHYSICAL EDUCATION



A CLASS ROOM TEACHER PROJECT

9. To contribute to the development of morale in the individual, the school, and the community.³²

For convenience, the elementary music program may be divided into primary and intermediate sections, the first covering a *period of orientation to music* and the latter being related to the *emergence of technical controls and insights* into music. Yet each is an integral

³²Louisville Public Schools. *Music in the Elementary School Curriculum, A Tentative Course of Study*, Bulletin 4, Part 1. Louisville, 1946.

part of a total program, in fact a twelve-grade program of musical experience according to the present way of thinking.

While the elementary program is a unified entity in itself the daily presentations would be expected to include a balance of experiences related to *singing, creativity, rhythm, and listening*. Each of these activities may be examined separately to aid in developing facility in presentation, but several or all of them will be included in the daily lesson.

The Singing Activity. Singing is a basic activity since all others are a part of it or can grow out of this experience. Good singing, at first by rote, is developed through discriminate listening and careful imitation. It is the responsibility of the teacher to be certain that she provides a quality example of the song to be learned exercising extreme care in enunciation and pronunciation. It must be remembered that pupils will imitate quality as well as melody line. She must develop within the child a concept of tonal beauty.

The selection of material is very important. Difficult intervals should be avoided until some competency has been developed. The word *content* should be within the child's experience and at his level, and the teacher must be cognizant of the fact that there are often considerable variance in ability of groups and individuals.

There are a number of approaches to rote singing which have been proved successful. The following plan should be of assistance to the teacher in presenting a new song:

1. Sing the entire song at least once.
2. Invite the pupils to comment on the song.
3. If the song is very short it may be sung several times until the pupils are ready to sing it alone.
4. If the song contains four phrases or more it is well to sing the entire song; then sing the first phrase, asking the pupils to repeat that phrase.
5. Continue one phrase at a time until all phrases have been sung; then have the pupils sing the song as a whole. As a rule, the teacher should sing *for* the pupils, not *with* them.
6. Vary the procedure, sometimes calling upon individual pupils to repeat the phrase. Each phrase should be sung with as much expression as is possible in an isolated phrase.
7. *After the children have become familiar with the song* and can sing independently as a group, the piano accompaniment should be added. It should be used to add to the beauty of the song, not as a support.
8. It is well to have several songs in the process of being learned rather than to complete one song before beginning another.

In the lower grades some pupils will be found who cannot *carry a tune*. Most of this difficulty will be overcome as children learn to listen and become more accustomed to using their singing voice. No one should be discouraged. With help they can sing correctly.

Reading Experience. A second phase of singing comes with the musical development of the child through the rote process during which period he is gradually acquiring readiness for reading experience. He will be preparing to associate ear *experiences* with *eye symbols*.

Music reading depends upon the recognition and performance of rhythmic and melodic patterns symbolic of musical ideas. Just as a child inherits no pattern for a particular language but learns to speak it through imitation and later associate the sound with the written word, so it is with music. First, he learns to imitate the musical sound and then associate it with the printed score. The final step is learning to read the score and produce the tones.

The pupils should make a gradual transition from aural to the visual experience. Hearing and recognizing tonal patterns is a help in learning to read. These tonal patterns may be presented in notation at a later time.

The development of independent music reading is a gradual process. This is a skill which improves with use. The skillful teacher will never allow the pupils to become discouraged over lack of progress. She will produce herself only those parts which the pupils definitely need, allowing them to read independently the parts of the song which they can handle with comparative ease.

As the pupils gain in power, the teachers help should be withdrawn gradually. The pupil needs a great deal of experience in reading very simple material. His enjoyment in reading music is dependent upon skill and ease with which he reads. It is not advisable to dwell too long on a difficult song or one in which the pupils find little interest.

There is a variance in opinion among music educators as to the best system to use in developing an understanding and feeling for pitch relationships. There was at one time a tendency to use numbers instead of syllables, but many teachers do use syllables or syllables and numbers.

The best way to learn syllables and become proficient in their use is to apply them first to familiar songs. When songs can be read fluently, the syllables may then be used in reading new music.

During the period in which the emphasis is upon rote singing and on into the development of the ability to read with a diminishing emphasis upon rote singing, the pupils will be developing under-

standing and musical knowledge. They will be familiar with such terms as staff,³³ clef, key signature, measure, bar, slur, tie, sharp, flat, cancel, staccato, ascent, crescendo, decrescendo, and others as related to songs they have sung. It should be pointed out that the above will be learned as songs are being presented and seldom in isolation.

Part Singing. The upper elementary grades will place considerable emphasis upon part singing since it provides greater satisfaction and musical experiences which cannot be attained in unison singing. Part singing leads to greater appreciation of beauty, emotional response, and esthetic satisfaction.

Some preliminary experience in listening to and singing two-part songs should be provided before attempting to read these songs. The pupils must be conscious of the sound — the harmony — resulting from the blending of two voices. Pupils must listen attentively in order that the ability to hear may be developed to the greatest degree.

Part singing is approached through rounds and chording. Chords in intervals of thirds and sixths are most effective. The songs to follow should involve easy progressions, chiefly in thirds. The two parts should be sung simultaneously.

The ability to sing part songs is a gradual development. The teacher will need to help with difficult parts. Voice parts should be alternated so that the pupils will gain experience and competency in singing both parts. Care should be taken to see that there is no forcing on lower parts and that quality is maintained.

There may be some initial "tries" to establish feeling for the part, but part songs should be taught as a whole. Real musical development is dependent upon a growing ability to hear the two parts together. Independent learning does not contribute to this objective.

The use of symphonet or song flute is an aid to the development of the ability to sing part songs, but this aid should be used sparingly to avoid dependency upon hearing the instrumental part.

Care should be taken to discover the changing voice so that such pupils may be placed on the lower part. As the boys' voice thickens, he should not be asked to sing the higher part. It is important that the teacher be alert to discover changing voices since all boys' voices do not change at the same time or grade level.

The Creative Program in the Elementary School. While singing is the major activity in the elementary program, there will be a

³³See Appendix C for additional information on what should be expected of pupils at various stages of development.

balance of additional experiences, referred to previously. Some additional discussion of those aspects of the program should be given special consideration. In a somewhat broad sense, creativity³⁴ is a continuing part of the total elementary program. The singing of songs is one phase of creative activity in which the pupil interprets for himself, creates musical expression according to what the music says and means to him.

Listening to music and interpreting it in body movements may be creative if the pupils are allowed to express freely the ideas which the music suggests to them. Listening to new music and thinking of the meaning or creating a story which would seem to fit the music involves an important form of creativity.

Deciding how a song may be varied in interpretation or how parts of a song may be divided upon class groups is a creative activity. In fact, all endeavor in which pupils use resource material (songs or other) to develop a plan, idea or action which is something new to them is creativity. The same is true in the deliberate attempt to compose a phrase of music. If this phrase is new to the pupils, it involves creativity.

The Listening Program. Listening is an integral part of every music lesson. It is a part of the teacher's approach to musical learning and understanding. Pupils must be taught to listen carefully in order to participate successfully in the varied experiences provided in the elementary program.

A form of quiet, but objective listening in reasonable balance both as to individual lessons and the total program is desirable. The most effective use of this phase of instruction comes from purposeful listening. The pupils should listen for something rather specific in the form of some problem as set up by the teacher or pupils themselves before the presentation or attempt to discover a meaning or picture as depicted by the music. After hearing the music the pupils should have an opportunity to discuss their reactions to the music, with the teacher contributing such information as will make the experience more meaningful.

All listening portions of the lesson should be well planned³⁵ and not too lengthy. This must be an interesting part of the lesson and within the musical understanding of the child. Music should be that which is known to be of special interest to the children of the particular level of development.

³⁴See Musical Values, page 267.

³⁵Planned listening programs have been formulated by the University of Kentucky, Lexington, Ky., and Keyboard Jr., 1346 Chapel St., New Haven 11, Conn.

DRAMATIZING A SONG



SIXTH GRADE MUSIC CLASS

**BEGINNING
INSTRUMENTALISM
STIMULATE
INTEREST
PROVIDE VARIETY**

Appreciation is often indicated as a part of any music program. Actually, the development of appreciation of music is related to musical objectives and should be a consideration in all parts of any program. While the two terms are not synonymous, appreciation and response do work together and reinforce each other. Appreciation, response, and attitudes in the elementary program are of great importance and determine to a great extent the success of the program.

Special Groups in the Elementary School. At about the fifth grade³⁶ opportunities should be provided for participation in chorus and instrumental music. Those of special interest and ability will need a musical outlet not completely provided for in the basic elementary music program. Such students should continue to participate in the basic elementary program and may be called upon through their ability to play instruments to enrich this program. This experience should be made available to all students of special interest provided they are reasonably successful in keeping up with others in the special groups.

Supplementary Aids. The use of such instruments as melody bells, song flutes, and autoharps serve to enrich the elementary program and maintain and stimulate interest. Through the use of these instruments it is possible to provide for individual differences within the group, but all should have an opportunity to use them.

The Relationship of Special Teacher and Classroom Teacher. There is an unresolved question as to the exact status of the music program within the elementary grades. The latest trend would indicate that the elementary music program is really the classroom teacher's program. If the concept of the self-contained classroom is accepted, the special teacher will be a helping teacher whose efforts are directed toward assisting the classroom teacher with her program.

It should be pointed out that both teachers have a unique contribution to make, and it is through the cooperative effort of these teachers that the elementary music program is effective and serves sound educational purposes.

In preceding discussions it may be inferred that the elementary program involves considerable technical understanding as well as knowledge of children and how they learn. However, the classroom teacher, through her knowledge of the children and relation of other subjects to music, can effectively carry on her share of the program and use music to reinforce her teaching as well as release tensions developed through concentration on other types of presentations.

³⁶Refer to page 305.

Elementary music must be at the child's level, and the special teacher must realize that she will work within that limitation. It also means that even with little formal musical training the classroom teacher in varying degrees can contribute much to the music program. The special teacher provides the technical understanding and initiates the reading program, for instance, at least until the classroom teacher learns more about this aspect of the music program. The help provided by the special teacher will vary according to the needs of the particular classroom teacher at a particular stage of her musical development. All classroom teachers are capable of providing valuable musical experiences and should be encouraged at all times to participate as much as possible. It is recognized that the classroom teacher will need to observe and work with the special teacher during the music period and confer with her in planning the program outside of class. As the classroom teacher develops competency both she and the children will want to demonstrate what has been learned between visits of the special teacher.

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**PLANNING
THE
ELEMENTARY
MUSIC
PROGRAM XIV**



**CLASSROOM TEACHER
AND SPECIAL MUSIC TEACHER
WORK TOGETHER**

The General Music Class

A very critical and important phase of Music Education is related to what is referred to as the general music class. Actually, all the elementary music program is general in nature up to the time when part of the pupils become members of a chorus or beginning instrumental class. This may be expected to occur in about the fifth grade.³⁷ It is recommended that members of the specialized groups continue with general music at least until completion of the eighth grade.

General music is recommended as a part of the educational experiences included in the ninth and tenth grades, but should be available to all students at the high school level.³⁸ If the objective of providing musical experiences for all students is to be attained, provisions must be made to develop the potential of those students who because of limited interest, ability or prior experience are not members of a specialized group. The general music class must provide the musical experiences for this group.

When the fact that this class will include students who may not have been successful in beginning instrumental classes, some transfer students with no prior experience, others with greatly varying interests and ability, and voices in many different stages of change is considered, some of the vital problems in the general music class become apparent. Yet it must be remembered that this is a great, and possibly the only, opportunity to reach some students who must be reached if the over-all level of musicality is to be raised. The possibilities here are certainly worth the effort.

The teacher's feeling for musical values is of greatest importance in his efforts to make this class effective. Here as in no other musical venture the importance of the development of musical responses can hardly be over-stressed. The development of musical response, creation of interest in music, and development of attitudes must come first. What skills and how far they may be developed will depend upon the local situation including the structure of the specific class and the resourcefulness and personality of the teacher.

³⁷See Program of Studies, Page 264.

³⁸Page 305.



SINGING IS FUN

There is often one of two extremes observable in the teaching of general music. One is related to the continually repeated belief that "having fun" in the music class is of prime importance. This can mean that the class is reasonably orderly and emotionally satisfactory to most students, but not necessarily doing anything for the student as far as music is concerned. Perhaps it is better to expect the student to experience enjoyment and satisfaction through music. "Having fun" is too often simply a non-directed emotional state. The student should be emotional about something — in this case, music.

The opposite extreme involves the attempt to teach skills and provide listening experiences which at the moment are beyond the developed potential of most students. The teacher should have high goals of the desirable type, but must be realistic and provide the kind of experiences which will create response and not resistance to music. This involves a balance in the type of presentations and a teacher who can adjust his approach as the situation changes.

There are a number of possible approaches to the development of an effective class. The competent teacher will always include information and experiences related to other fields in his effort to make the music class more meaningful. Sometimes this is a deliberate effort through cooperative planning of the teacher and students, or the music teacher and teachers in other subject matter fields. The resulting course of study is an integrated unit generally based upon some interesting theme, or a core program when all teachers plan together to present a complete program cooperatively.

The following discussions should serve to clarify the general music class concept and assist in the development of integrated units or a core program. The examples should assist the teacher or teachers in developing a program which is significant at the local level and related to the experiences provided at a given time.

Program Development. The "General Music Class" is the course which offers students the opportunity to participate in a variety of musical experiences. The contents of such a course should include a well-balanced program of activities in singing, listening, rhythms, creativeness, and playing of social instruments, with these adapted to the needs and interests of the pupils.

In guiding students (grades 7-10) through the activities of the General Music Class, the teacher may:

1. Help boys and girls be like others of their own age
2. Help boys and girls to feel grown-up and to accept responsibility

Through pupil-teacher planning and guidance, objectives for the class may be aimed toward the following:

1. To further develop interest in music
2. To discover and develop desirable musical skills
3. To provide experiences in which the pupil can participate with satisfaction
4. To achieve finer appreciation through the work

Generally, there is no established pattern in the scheduling of the General Music Class. Authorities recommend that the class meet at least three times per week and preferably five times. The class should not be a substitute for performance courses such as glee club, band and orchestra, but, because of its variety of activities, it should serve the performer as well as the consumer.

Other recommendations in organizing and scheduling of the classes are:

1. The size of the class should be the same as the academic classes
2. Boys and girls should be scheduled in the same class
3. Students of a particular grade level should be organized into various classes as far as possible
4. Offer the course long enough so that interest in music can be developed and sustained through the voice-changing period

Approaches. One of the approaches to the development of units of instruction for the General Music Class is through teacher-pupil planning. With the teacher and students working cooperatively, objectives, units of instruction and other phases of instruction will be more effective.

An approach that offers many opportunities for class participation is the unit of work. The unit permits the student to explore and develop projects of interest to him, thereby encouraging him to think independently and develop his curiosity.

Special Units. Possible units and activities for the General Music Class which are used in many schools are those that provide for correlation with social studies. The following examples may aid teachers and pupils in developing units for a particular class:

Unit I — A Study of the Southland

A. Introduction

A study of the south, its history and culture, will provide an opportunity to develop a knowledge of the geographic location and an understanding of the people of the region. States to be considered in this study are Virginia, North Carolina, Kentucky, Tennessee, South Carolina, Mississippi, Alabama, Georgia, Florida, and Louisiana.

B. Purposes

1. To discover progress in the South as compared to the so-called "Old South."
2. To study the relationships of the southern states as to economic status and educational backgrounds.
3. To better understand the problems of the South.
4. To develop an appreciation of art, music and literature of the South.

C. Suggested Approaches

1. Motivate the unit through:
 - a. bulletin board
 - b. table display
 - c. pictures
 - d. books and articles
2. Show appropriate films
3. Invite a guest to speak on the region and its culture
4. Display and discuss handicrafts

D. Suggested Content

1. History and culture
2. Geographic and climatic conditions
3. Resources, products and industry
4. Transportation
5. Education, religion and customs
6. Art, music and dance

E. Activities in Music

1. Study the folk arts of the South and participate in singing some of the early folk songs and ballads
2. Use Social instruments to play and accompany the songs
3. Learn some of the folk dances of the region
4. Prepare and present a minstrel show
5. Learn several spirituals
6. Listen to recordings

F. Recordings for Listening

1. "Marion Anderson Sings Spirituals"
LM 110 RCA Victor 33 $\frac{1}{2}$
2. "New World Symphony," Dvorak
3. "Folk Song Suite," Vaughn Williams
4. "Songs of the South," The Norman Luboff Choir,
Columbia L. P.
5. "Historical America in Song," Burl Ives, Encyclopedia
Britannica, Songs of the North and South, Album 3

G. Suggested Films

1. "A Planter of Colonial Virginia," EBF Sound, Films Inc.,
Wilmette, Illinois, 11 min.
2. "The Old South," EBF Sound, Films Inc., Wilmette,
Ill., 15 min.
3. Marian Anderson, World Artists, Mills Picture Corp.,
6533 Hollywood Blvd., Hollywood 28, California

UNIT II — Wagon Wheels

A. Introduction

This unit might receive its impetus from the television shows which make use of the Old West atmosphere in the search for lost mines, the movement westward and other western episodes.

Realizing that it is most important for the students to be interested in the unit of work being developed, this unit should command immediate interest and wholehearted response.

B. Purposes

1. To further an appreciation for our country and its history
2. To discover the part music has played in the growth and development of the West
3. To further the development of skills in music reading
4. To increase the knowledge of folklore, history, literature and geography

C. Suggested Approaches

1. Take an imaginary trip west and study the regions, historically and geographically, through the use of bulletin boards and table displays, readings and discussions
2. Use films, opaque projectors, filmstrips and slides
3. This is an opportunity to make use of Social instruments
 - a. Guitar
 - b. Autoharp
 - c. Accordion
 - d. Flutophones
 - e. Ukelele
 - f. Harmonica

D. Suggested Content

1. History and culture
2. Geography and climatic conditions
3. Resources, products and industry
4. Transportation
5. Education, religion, and racial backgrounds
6. Art, music, and dance

E. Activities in Music

1. Singing Activities
 - a. The trip to the West
 - (1) Oregon Trail
 - (2) Ridin' Down That Old Texas Trail
 - (3) Red River Valley
 - (4) The Wagon Train
 - (5) Cumberland Gap
 - (6) The Trail to Mexico
 - (7) Old Chisholm Trail
 - (8) The Arkansas Traveler

- b. Songs on the Way
 - (1) Camptown Races
 - (2) Oh! Susanna
 - (3) Sweet Betsy from Pike
 - (4) Clementine
 - (5) The Old Gray Mare
- c. Cowboy and Range Songs
 - (1) Git Along, Little Dogie
 - (2) The Happy Cowboy
 - (3) Goodbye, Ol' Paint
 - (4) The Lonesome Cowboy
 - (5) Home on the Range
 - (6) Shoot the Buffalo
- 2. Rhythmic Activities
 - a. Folk Dances
 - b. American Square Dances
 - c. Singing Games
 - d. Rhythm Instruments
- 3. Listening Activities
 - a. "Folk Songs of the Frontier," Roger Wagner Chorale, Capitol LP
 - b. "Songs of the West," Norman Luboff Choir, Columbia LP
 - c. "Death Valley Suite," Ferde Grofe, Columbia LP
 - d. "Grand Canyon Suite," Ferde Grofe, Columbia LP
 - e. "Rodeo," Aaron Copland, Columbia LP
 - f. "Portrait of an Indian Boy," Paul Weston, Columbia LP
- 4. Playing of Instruments
 - a. Social instruments
 - b. Jug and bottle band
 - c. Homespun band
 - d. Percussion instruments
 - e. Piano, band and orchestra instruments
- F. Student Reports

Student reports may be made from the following sources:

 - 1. Burk, Cassie, Meierkoffer Virginia and Phillips, Claude Anderson *America's Musical Heritage*, New York: Laidlaw Brothers, 1942
 - 2. Carmer, Carl. *America Sings*, New York: Alfred A. Knopf, 1942
 - 3. Lomax, John and Alan. *Folk Songs USA, The 111 Best Known Ballads*, New York: Duell, Sloan and Pearce, 1947

There are few instances in which a core is actually used, but the foregoing may serve to identify the concept and permit a better understanding of the place of music in such a plan.

Trends and Emphases. It is difficult to determine exactly what

practices predominate state-wide or on a national scale as they vary from time to time and emphases are not constant. At present, most music educators agree that music contributes to many programs including the core as identified above, but there is considerable doubt that this type of program provides all the musical experiences which should be expected. A great deal of that which is considered important is generally omitted. The core, according to many experts, does not eliminate the need for an effective general music program.

James Mursell³⁹ now seems to feel that correlation comes about through good teaching of music. The competent music teacher uses it as a device in furthering musical development. There is ample opportunity for correlation with science, language, geography, social living, and history.

The trend at present appears to be toward an emphasis upon desirable predetermined ends measured in terms of musical accomplishment and the development of musicality. There are, of course, desirable fringe learning in the instructional process, in music and other subjects, but certain measurable skills and understandings are expected. One state system expects the following competencies when the child enters the junior high school:⁴⁰

1. Each child is expected to have an acceptable attitude toward the music class.
2. Each child should be able to *place* his singing voice.
3. Each child should be able to recognize and spell the names of the instruments of orchestra and band.
4. Each child should have a vocabulary of musical terms and notation.
5. Each child should be able to read songs from the "note" songs in basic music book.
6. Each child should be able to construct scales from one through five sharps and flats.
7. Each child should have a working knowledge of the staff (treble and bass).
8. Each child should have a working knowledge of rhythmical patterns and note values.
9. Each child should be aware of the value of good diction.

Each teacher will expect to vary the degree of emphasis upon any of the above and may want to include other competencies, but this last may serve as a guide in the development of specific goals so necessary in providing direction for any program. Obviously, such a program is developmental and dependent upon good and continued instruction in all grades.

³⁹Teachers College, New York—Author of numerous music education texts.

⁴⁰See Appendix C for complete course of study, grades one through eight.

CHORAL MUSIC

Singing plays an important role in the total high school program. A great deal of satisfaction results from a choral performance and the individual has an opportunity to develop the spirit of cooperation so necessary in the functioning of the school program.

A good choral program should be an integral part of the curriculum in the high school, but should reach out beyond the school to the church choirs and civic choral groups. There is no better way to build good public relations in a school community than by having a good vocal program that includes as many pupils and organizations as possible.

In meeting the demands of superior standards of performance through learning to sing with expression and beautiful tone quality and in using clear diction, fine blend and artistic interpretation good habits are formed, resulting in more discriminating listening and behavior pattern which contribute to the total school program.

High standards of musical performance should be maintained regardless of type of music being performed. Programs should be varied enough to include the interest of all students at some time. If a child knows that sooner or later his particular type of music is going to be performed (in a high standard of performance) he will more readily take part in that which may not appeal to him at first. His interest will tide him over so that he can be taught to have a better understanding and appreciation of music.

A study of the "stuff" of which music is made can be exciting and should not be avoided. Factual and technical knowledge should be presented in such a way as to make the next song easier to learn. Care should be used not to over-emphasize techniques to the point



HIGH SCHOOL CHORUS

of boredom which can kill an honest love of music or the satisfaction of modest self-expression.

What music does for a child as an individual is of prime importance. Rehearsal, classroom and personal experiences are desirable, but public performance is necessary for public relations, greater development, and maintaining interest and drive. Music as an expressive art is directed toward both listener and performer. State and regional music festivals and clinics provide the necessary impetus to attain greater heights.

The Foundation Law provides means by which all children should be able to profit through better qualified teachers, equipment, and material. The various music textbooks have accompanying guides, recordings and suggestions. If a public school music teacher or supervisor is not available (as is often the case in a large part of the state) a good classroom teacher without any special musical ability can still have a fairly good music program by following the outlines and suggestions of the adopted music text.

The public schools are committed to a policy of educating all pupils — the gifted, the average, and those below average. The gifted must never be neglected, neither can the teacher ignore the larger group who will want to enjoy music even though they may not excel in performance. To educate the masses and still provide for the exceptionally talented is a tremendous task for modern education. Music can be the safety valve in our high-g geared way of living. School morale is high where music has a prominent place.

Materials. There are many criticisms concerning choice of the music used in the choral program. Of course, this can be a valid criticism in other areas as well, but there seems to be a feeling that there should be greater care in selecting choral music and that continued use of the same music should be avoided.

Regardless of the above, there are many teachers using excellent music and exercising the best of judgment in the selection of both program and training material. Good music of all types is available with choice of arrangements. Care should be taken to see that a particular arrangement is not beyond the ability of the group for which it is intended.

A combination of music well within the group's ability and some which is a definite challenge has been found to be most effective. Successful singing of music which is reasonably difficult will build up a drive for learning difficult music, but this drive can be maintained for a limited amount of time; there will be a developing tend-

ency to become inaccurate and careless. This should be taken into consideration in the purchasing of music.

It should be pointed out that as the choral groups improve, what was originally program music may be used as training material for new groups. Music which is more involved and difficult can be purchased as the performing level is raised.

The following list of music has been used by state teachers who have developed superior programs. It includes standard and newer selections.

SELECTED LIST OF FOUR-PART UNACCOMPANIED CHORAL LITERATURE

Sacred

- Adoramus Te-Corsi—arr. O. C. C., NAK, #2—D
Agnus Dei-Morley—ed. O. C. C., NAK, #21—D
As A Flower of the Field—P. C., NAK, #5009—M
Awake—(from Die Meistersinger) Wagner, arr. O. C. C., NAK, #5104—M
As Sinks Beneath the Ocean—F. M. C.—Agus., #207—E
Beautiful Yuletide—(with children's chorus) F. M. C.—Augs., #149—E
Beside Thy Cradle—Bach, ed. O. C. C., NAK #17—M
Be With Me, Lord—Roff, Volk.—M
Blessing, A.—Shaw, GS #8668—M
Blessing, Glory, Wisdom—Bach, arr. Tkach, NAK #5140—M
Bow Down Thine Ear—Fatyeff, arr. Tkach, NAK #6509—M
Brother James' Air—arr. Gordon Jacobs, Oxford #763—M
De Glory Manger—(folk) arr. Schroth, NAK #5214—E
Calvary's Mountain—(folk) sop. solo, arr. Pooler, Augs #1105—M
Carol of the Drum—K. Davis, BFW #568—M
Cherubim Song—Musicheski, arr. Tkach NAK #6500—M
Climbin' Up the Mountain—(folk) arr. Smith NAK #1001—E
Come, Soothing Death—Bach, arr. F. M. C. Augs. #172—M
Cradle Hymn, A—F. M. C. Augs #187—M
Eventide—arr. Tkach, PAS, #637—E
Fanfare for Christmas—Shaw, Cureen #8745—D
Flower of Love, The—F. M. C., Messenger #830—M
Godly Stranger, The—Cassler, Augs #1144—M
Good News—(folk) arr. Smith, NAK #1005—E
Guiding Star, Carol—arr. O. C. C., NAK #5146—M
If With All Your Hearts—Mendelssohn, F. M. C. Augs #7—M
In Heavenly Love Abiding—Mendelssohn, F. M. C. Augs #166—M
Jesu, Grant Me This, I Pray—Gibbons, arr. Wolff, Con #HA-2012—D
Keeping Holy Vigil—arr. Schroth, NAK #5185—E
Lamb of God—F. M. C. Augs, #133—M
Laud Him—Peping, arr. O. C. C. NAK #30—D
Laud His Name—Ivanoff, arr. Tkach, NAK #6525—M
Laudamus—arr. Protheroe, BM #1858—M

Sacred

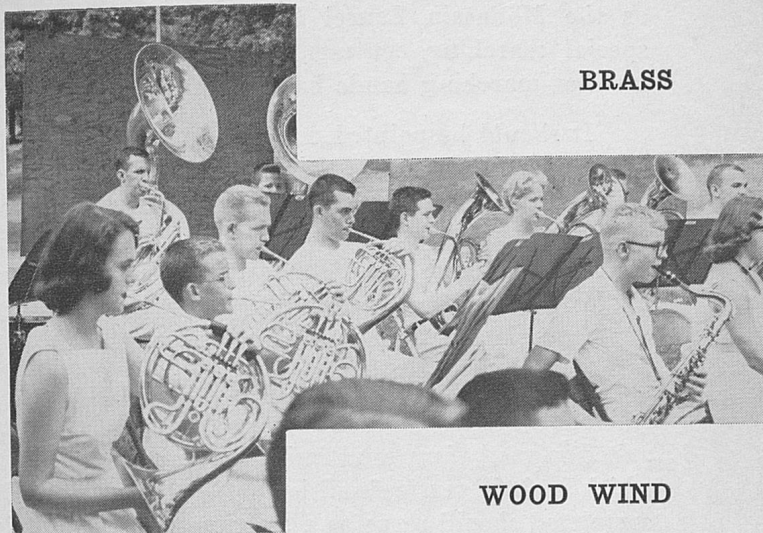
Let Us Break Bread Together—(folk) arr. Marshall, CF #CM6995—E
Lord Bless You and Keep You, The—Lutkin, Summy-Birchard #1089—E
Lord of Heaven and Earth—Bortniansky—Tkach, NAK #6539—M
Lord of Spirits—Reissiger—F. M. C. Augs #123—M
Never Turn Back, I'll—(folk) Dett, JF #4435—D
O God, Thou Faithful God—Brahms, arr. Douglas, HWG #1647—M
O Soul, Why Grievest Thou—Bach—O. C. C. NAK #40—M
Paper Reeds by the Brooks, The—Thompson, ECS #1751—D
Prayers of Steel—P. C., Augs #1079—D
Rock-a-My Soul—(folk) P. C. NAK #52—M
To Us Is Born Emanuel—Praetorius, arr. Rikko Mercury #190—M
Ye Watchers and Ye Holy Ones—Coln—O. C. C. NAK #28—M
While By Our Sleeping Flocks We Lay, arr. Jungst, ECS #1685—M

Secular

Bendemeer's Stream—arr. Luvaas, REM #5-R3163—M
Boating Song—arr. Luvaas, NAK #2001—M
Early One Morning—arr. Dunhill, HWG #496—E
Ecstasy—Luvaas, BIR #1470—M
Foggy Dew—arr. Stanford, BH #MFS415—M
Go, Lovely Rose—Thiman, GAL #1537—D
Have You Seen But the White Lily Grow—arr. K. Davis BFW #650—M
Icelandic Lullaby—arr. Woolen, Bour #743—E
If Thou Art Near—Bach, arr. Harris, NOV #MT1277—M
I'm Sad and I'm Lonely—arr. Siegmeister, TP #312-40270—M
Just As the Tide Was Flowing—arr. Vaughn Williams, GAL #130—D
Kye Song of St. Bride—Clokey BIR #491—E
Longing—Ole Bull, arr. Luvaas NAK #2023—M
Lover's Lament—arr. Engel HF #81201—D
May Day Carol—arr. Deems Taylor JF #4838—M
Pearly Raindrops, As—F. M. C. NAK #5033—M
Peasant's Wedding March—Sodermann GS #2376—M
Pedlar, The—Kicks, TP #20783—M
Peter Piper—Whittredge, BIR #1635—M
Pines of Home—Luvaas, CF #CM6206—M
She Walks In Beauty—Feitz, REM #5-3171—E
Weggis Song—arr. Krones, NAK #1041—E

Abbreviations: F. M. C. — F. Melius Christiansen
O. C. C. — Olaf C. Christiansen
P. C. — Paul Christiansen

BAND



BRASS

WOOD WIND

The tremendous response to band music by almost everyone serves as an important stimulus in the development of the band program. This response is felt by the public, administration, and student body. Response to band music is often developed through the marching band in the highly emotional setting of athletic contests. This gives the band director something to work with and the marching band can be an important part of the community life. However, it is a starting point which according to prominent music educators may lead to greater musical values of a more permanent nature.

It is important that there be a sound balance between the display aspect of the marching band and true musical values which the student may retain after leaving school. There should need be no caution in this respect except to indicate that praise for a marching band in a highly emotional context may in some cases serve to over-stress the importance of this activity. The quieter and more serious response to the concert band often does not elicit the same emotionalized praises, but that should be expected. Yet, recognition of accomplishment in the concert band by both the teacher and administrator is highly important. Students need to be recognized there too.

The marching band does serve an excellent purpose both locally and state-wide. The State Fair Festival draws bands from all parts of the commonwealth, and bands provide an important part of the program in many different parades and festivals such

as the Mountain Laurel Festival. (figure) Through numerous special marching contests, both sponsored and invitational, the level of marching bands has been raised.

It should be pointed out that the development of musicianship is not only important to the concert band, but makes the rehearsing of marching shows much easier and demands less time. As a means to the development of musicianship, the accrediting standards as set forth through the Foundation Law, an adequate program includes the certified and qualified teacher, necessary facilities, and a plan of instruction with a workable schedule.

Facilities and Equipment—(Band—other instrumental). Consolidation, greatly stimulated by the Foundation Program, has resulted in vastly improved facilities in many districts and several plans which include music facilities are in the making. Plants⁴¹ recently completed should serve as a starting point for districts expecting to build in the near future.

Facilities and equipment including such matters as sound conditioning are discussed by Sur and Schuller.⁴² Sample plans for rehearsal rooms (instrumental and vocal), practice rooms and storage space are provided. Plans for storage and equipment may be obtained from suppliers.⁴³

Instrumental needs. It is highly desirable that all concerned have some definite plans in regard to provision of necessary instruments. The expense is considerable when all instruments are purchased at one time, many instruments can be provided as the program develops. A state committee has worked out a four-year purchase plan which should help in planning the band program.⁴⁴ Prices indicated are based upon the average at this writing for particular grades of instruments rather than make. The only recommendation is that first-grade instruments be provided for when budget permits.

⁴¹Daviess County Schools, F. T. Burns, Superintendent, Owensboro.

⁴²Sur, William Raymond; Schuller, Charles Francis, *Music Education for Teen-agers*, Harper Brothers, New York.

⁴³Storage Facilities for Music Departments, E. H. Sheldon Equipment Company, Muskegon, Michigan.

⁴⁴Suggested Basic Kits, page 301, Appendix D.

**BANDS
ON
PARADE**



**MOUNTAIN LAUREL
FESTIVAL**

Material. There are several considerations in the selection of materials. First of all, it should be recognized that in many cases music of accepted high quality does not involve greater problems than those found in some music of questionable quality. It is possible by careful selection to provide music which does have value in all phases of education and programing. This is one way high standards may be maintained, but at the same time avoid attempting to use music beyond the capabilities of the group at any time.

Perhaps the above should be developed somewhat. A group which has successfully played a considerable amount of music well within its known capacity will expend a great effort and achieve considerable success in working with some music at a much higher level, provided the practice is not continued. A balance between easier music and music with a definite challenge has been found to be most effective in the musical development of any group.

A considerable amount of music will be mostly within the capacity of a specific group but often involve a few difficult passages which may even make a particular composition practically unusable. It is true that an experienced teacher knows the special abilities of each selection in his group and can select music which takes advantage of special competencies and provide for deficiencies when they exist. However, the committee made every effort to select music which is on the whole of uniform difficulty, in order that the less experienced teacher may make selections which should be effective with any group of a given level.

All the music included in the following list has been played as well as carefully examined. This recommended list, coming from a state-wide committee composed of teachers of recognized competency, should assist all teachers in selecting good music which can be played.

Selective Lists

Contest or Concert Music for Bands

GRADE I (Class E-D)

1. Hymn of Freedom — Brahms; Tolmage — Staff: 2.00, 4.00; 1950
2. Onward Ye Peoples — Sibelius; Goldman — Galaxy: 2.25, 3.00; 1940
3. Plainsman — McKay — BH: 3.50, 5.00
4. Rosary — Nevin; Beeler — Hansen: 3.00; 1955
5. Sanctus (and Adoramus Te) — Palestrina; Harvey — EV: 3.00, 5.00; 1940
6. Summer Holiday — Erickson — Bourne: 6.50, 9.75; 1955
7. Three Bach Corales — arr. Eller — Shapiro: 4.00; 1956
8. To a Wild Rose — McDowell; Beeler — Hansen: 2.50; 1953

GRADE II (Class D-C)

1. Adagio and Allegro (Viennese Sonatinas) — Mozart; Beeler — Hansen: 3.00; 1956
2. Adoramus Te (and Sanctus) — Palestrina; Harvey — EV: 3.00, 5.00; 1940
3. Agnus Dei — Bizet; Fall — Ru: 2.00
4. Air for Band — Erickson — Bourne: 6.00, 9.00 FS; 1956
5. All Glory to God on High — Bach; Harvey — FS 2.00, 3.00; 1946
6. Appalachian Suite — Kinyon — Bourne: 8.00; 1953
7. Aria (Organ Concerto) — Handel; Soderstrom — Summy: 4.00, 6.00
8. Ave Maria — Arcadelt; Liszt, Harvey — Elkan-Vogel
9. Ave Verum Corpus — see "Hymn of Praise"
10. Behnont Overture — Hermann — EMS: 6.50, 7.50; 1955
11. Cherubim Song — Bortniansky; Harvey — Elkan-Vogel: 2.00, 3.50
12. Children's Suite — Bartok; Gordon — Elkan-Vogel: 4.50, 7.00; 1958
13. Chorale and Folk Tune — Chesnokov — Omega
14. Chorale No. 1-2 — Schumann; Bach; Herfuth — Bourne: 4.00, 6.00; 1953
15. *Concert for Band* — arr. Gordon et al — Bourne: .85, 3.00 FS; 1958
16. Cossack Invocation and Dance — Lenikow; Roberts — CF#PB171: 2.00; 1938
17. Deep River Suite — Erickson — Bourne: 9.50; 1953
18. Fanfare and Rondo — Purcell; Gardner — Staff; 1958
19. Firework Music — Handel; Gordon — Shapiro: 5.00; 1956
20. Grand Finale, Cantata 207 — Bach; Gordon — Bourne: 6.00, 9.00 FS; 1956
21. Heavens Are Telling — Beethoven — EMB
22. Hymn of Praise (Ave Verum Corpus) — Mozart; Tolmage — Staff: 3.00, 5.00; 1955
23. Il Trovatore, Selection — Verdi; Gordon — Summy: 5.00, 7.50
24. Kentucky 1800 — Grundman — BH; 1955
25. King Arthur, Song of Victory from — Purcell; Gordon — Bourne: 6.00, 9.00 FS; 1957
26. Komm, Susser Tod (Come, Sweet Death) — Bach; Leidzen — CFischer #U1635; 3.50; 1936
27. Little Handel Suite — arr. Gordon — MPHC; 1958 — 4.00
28. Little Irish Suite — Kackson (for Kinyon) — MPHC: 6.00 FS; 1955
29. Little Scotch Suite — Jackson (for Kinyon) — MPHC: 6.00 FS; 1955
30. Little Suite for Band — Erickson — Bourne: 5:50, 8.00; opt. FS; 1951
31. Master Series Nos. 2-4-5 — Tschaikowsky; Clark — Schirmer: 4.50, 6.00
32. Menuet, from Don Juan — Mozart; Holmes — Rubank: 2.50

33. Now Thank We All Our God — Cruger; Cailliet — Elkan-Vogel: 3.00, 5.00
34. Onward Ye Peoples — Sibelius; Goldman — Galaxy: 2.25, 3.00; 1940
35. Overture, La Sultane — Couperin, Milhaud; Gardner — Staff: 4.00, 6.00; 1956
36. Panis Angelicus — Franck; Wilson — CF#PB197: 3.00, 4.50; 1943
37. Pavane — Faure; Norman — Staff; 1954
38. Pilgrim's Chorus, Tannhauser — Wagner; Holmes — Rubank: 2.50
39. Prayer, Hansel and Gretel — Humperdinck; McLeod — Schmitt: 1.50; 1940 c. f. grade III: "Children's Prayer"
40. Preludes — see; "Two Preludes"
41. Sarabande and Gavotte — Corelli; Gordon — Bourne: 6.00, 9.00; FS; 1955
42. Selection — see; "Il Trovatore" Selection from
43. Song of Jupiter (Where'ere You Walk) — Handel; Anderson — Mills; 1956
44. Suite for Band — Diabelli; Clark — Elkan-Vogel: 4.50, 7.00; 1956
45. (1a) Sultane — see: "Overture—"
46. Symphony No. 39, 3rd movement, K. 543 — Mozart; Gardner — Staff: 3.00; 1953
47. Thanks Be to Thee — Handel; Houseknecht — Kjos: 5.00, 7.50; 1958
48. Three B's — arr. Erickson — Bourne: 7.00; 10.50; 1956
49. Three Chorale Preludes — arr. Latham — Summy: 7.00, 9.50; 1956
50. Three Hymns — Palestrina; Gordon — Bourne: 6.00, 9.00 FS; 1955
51. Trumpet Voluntary — Clarke; Gardner — Staff: 4.00, 6.00; 1955 wrongly attributed to Purcell
52. *The Young Band* — arr. Gordon — Bourne: .85, 3.00 FS; 1958 — Bach, Beethoven, Liszt, Couperin, Haydn, etc.

GRADE III (Class B-C)

1. Air and March — Purcell; Gordon — Bourne: 6.00, 9.00 FS; 1955
2. Allerseelen — Strauss; Davis — Ludwig: 5.50, 7.50; 1955
3. Andante (Violin Concerto) — Strauss; Vitto — FitzSimons: 2.00, 3.00; 1955
4. Arioso, Cantata 156 — Bach; Leidzen — Fischer #J435: 3.00, 5.00; 1944
5. Arioso — C. Williams — Summy: 6.00, 9.00 FS; 1958
6. Ballet Parisien — Offenbach; Isaac — Fischer: 9.00, 13.50
7. Bear Dance — Bartok; Walters — Rubank; 1952
8. Bluetail Fly — Grundman — Boosey-Wawkes: 5.50, 8.00 FS; 1951
9. Bridal Song (Rural Wedding Symphony) — Goldmark; Laurendeau — Fischer #U1240: 2.50; 1910
10. Care Selve (Atalanta) — Handel; Leidzen — Associated: 4.50, 6.00; 1956

11. Children's Prayer (Hansel and Gretel) — Humperdinck; Johnson — Rubank: 2.50, 4.00; 1946 — c. f. grade II: "Prayer"
12. Choral March and Fugue — Guilmant; Richter — Fischer #J436: 4.00, 7.00; 1945
13. Choral Prelude on Dundee — Whitney — Fox: 4.75; 1951 — 3.45
14. Dedication (Zueinung) — Strauss; Davis — Ludwig: 6.00, 8.00 FS 1956
15. Donna Juanita Overture — Suppe; Barnes — Ludwig: 7.50, 10.00
16. Evocation — Franck; Guenther — Summy: 7.00, 9.50; 1958
17. Faust, Prelude to — Gounod; Steg — Summy; 1957
18. First Swedish Rhapsody — Leidzen — Mills: 7.00, 9.00; 1950
19. From Heaven Above — Bach; Malin — Kjos: 3.00, 4.50; 1946
20. Greig Suite — arr. Clark — Schirmer: 4.50 — 6.00
21. Hallelujah Chorus — Handel; Johnson — Rubank: 3.50; 1951
22. Handel Suite — arr. Clark — Schirmer: 4.50 — 6.00
23. If Thou Be Near — Bach; Moehlman — FitzSimons: 5.00, 7.50 FS; 1940
24. In the Cathedral — Pierne; Cheyette — Schirmer: 3.50, 5.00 FS; 1950
25. Landsighting — Grieg-Henning — P. A. Schmitt
26. Lantern Marriage — Offenbach; Lake — Ludwig: 3.50, 5.00
27. Larghetto, Op. 6, No. 12 — Handel; Harris — Bourne: 5.50, 8.00; 1952
28. Letters to a Friend — Gretchaninoff; Beeler — Marks: 7.50; 1953
29. March and Chorus (Judas Maccabeus) — Handel; Goldman — Fischer #J412: 4.50, 7.00 — 4.00; more a supplementary type
30. Meditation (Thais) — Massenet; Isaac — Fischer: 4.50; 1950
31. *op. cit.* — arr. Harding — Kjos; 1952 — features flutes
32. Melody (Violin Concerto) — Mendelssohn; Barnard — Hansen: 3.00; 1955
33. (die) Meistersingers — see: "Three Motives...."
34. Mozart Festival — arr. Johnson — Rubank: 7.50, 11.50; 1957
35. My Lady Greensleeves — Richardson — Boosey-Hawkes: 3.75, 5.00 FS; 1952
36. Nimrod, from Enigma Variations — Elgar; Cailliet — Boosey — Hawkes; 1947
37. Nutcracker Suite, Excerpts from — Tschaikowsky; Johnson — Belwin: 6.50, 8.50 FS; 1953
38. Occasional Suite — Handel; Osterling — Ludwig: 8.50, 11.00; 1958
39. Overture in Classic Style — Carter — Bourne: 7.00, 10.00 FS; 1954
40. Petite Suite — Tschaikowsky; Cray — Marks; 1946 — delicate
41. Pilgrim's March, Italian Symphony — Mendelssohn; Roberts — Fischer #U613: 2.00, 3.50
42. Prelude and Fugue in D Minor — Bach; Moehlman — FitzSimons: 8.00; 1954
43. Sarabande and Bouree — Handel; Osterling — Ludwig: 7.00, 9.00
44. Sarabande and Gavotte — Lully; Beeler — Elkan-Vogel: 4.50, 7.00; 1956

45. Sheep May Safely Graze — Bach; Richardson — Boosey — Hawkes: 4.50, 5.50; 1936
46. Short Classics for Band — arr. Gillette — Fischer #J422: 5.50, 8.00; 1947
47. Suite for Band — Beethoven; Cray — Marks: 5.00, 7.50; 1953
48. Symphony in D. Minor, cantabile — Franck; Gardner — Staff: 4.00, 6.00; 1954
49. Symphony in E Flat, Minuet — Mozart; Lake — Fischer #SBS7: 2.00, 2.75; 1931
50. Themes from Capriccio Espagnole — Rimsky-Korsakov; Johnson — Belwin: 7.50; 1950
51. Three motives from die Meistersingers — Wagner; Taylor — Fillmore (now Fischer)
52. (il) Trovatore, Selection from — Verdi; Gordon — Summy: 7.50; 1956
53. Two Chorale Preludes — Brahms; Guenther — Summy: 10.00, 15.00 FS; 1958
54. Two Scriabin Etudes — arr. Davis — Ludwig: 7.50, 10.00; 1957
55. Variations on a Theme by Paganini — arr. Gardner — Staff: 1958
56. Walking Tune — Grundman — Boosey-Hawkes: 8.00; 1950 — 3.00
57. Westchester Overture — Grundman — Boosey-Hawkes: 7.50; 1952

ORCHESTRA

There obviously is not the high emotional response to efforts to develop a string program, at least in the beginning, that there is to starting a band program. Yet, as the community develops musically along with the music program, there is often the feeling of a need for additional media through which musical talent may be further developed. Careful nurture of special interests can result in a string program which will enrich the experiences provided by the school and result in justifiable community pride.



LOWER STRINGS

Quite often the impetus for a new string program comes from the band director. Many have found that a string program can be developed without meeting insurmountable problems. In fact, teachers whose main emphasis is not strings have in a number of cases done very well in the promotion of this program. Much of what is needed can be learned and other teachers will help.

The accrediting standards as applicable to the string program are similar to those previously indicated,⁴⁵ although it should be pointed out a certified music teacher may teach strings without special string concentration.

Facilities and Equipment

The necessary facilities are generally shared with other instrumental groups⁴⁶ although in larger systems similar facilities will be provided for the string program.

⁴⁵Band

⁴⁶Band

Instrumental needs — Generally, basic needs of the string program are in addition to band needs since a certain number of winds are included in a full orchestra.⁴⁷ Opinions will probably vary as to what should be spent for each instrument, but again it is preferable to purchase the best the budget will permit. The cost over a period of time is but little more and better results and satisfaction are assured.

Material

The same factors have been considered in selecting orchestra material as were used in the development of a selective band list.⁴⁸ Material may be used in much the same manner when providing suitable experience for a particular group.

It should be emphasized again that materials selected have been played by teachers of recognized competency. There is, of course, a great deal of string material, both good and of questionable quality. As the teacher gains experience this fact becomes apparent and he is more able to evaluate material of all kinds. This is as it should be, but there is certainly an element of safety for the newer teacher in referring to a list of good music which has been used successfully by the more experienced teacher. It should be noted that both old and new music are included.

This material is related to grade level in which it has been found to be most effective from the standpoint of players' interest and ability, educational value, and audience appeal. The numbers related to a particular folio indicate the composition in that group which are considered preferred selections.

Selective Lists.

*Contest or Concert Material for Orchestra*⁴⁹

ELEMENTARY

Albums — Strings

Title	Composer	Publisher
Small Fry Melodies	Maurice Stine-Isaacs	Fischer
Spotlight on Strings	Louis Mignin	Willis
(Nos. 1, 2, 3, 4)		
Squirrel Album (Polychordia Series)		Stainer and Bell

⁴⁷Suggested Basic Kits, Page 301, Appendix D.

⁴⁸See Page 338.

⁴⁹See Class Instruction for Methods, Page 351.

ELEMENTARY

Albums — Orchestra

Title	Composer	Publisher
Achievement Orch. Folio (Nos. 6, 8, 5, 10, 4)	Isaac	Fischer
Activity Orchestra Folio (Nos. 13, 14, 10, 12, 2, 9, 11)	Isaac	Fischer
First Orchestra Folio	DeLamater	Rubank
Playing in the Orchestra	Herfurth	Bourne
Twenty Grand—Orchestra Folio (Nos. 8, 10, 7)	Whistler-Hummel	Rubank

JUNIOR HIGH

Albums — Strings

Cremona String Album (All)	Johnson	Carl Fischer
Fox Famous Composers—String Ens. Folio, Vol. I. (Nos. 5, 1, 3, 6, 10)	Zamecnik	Fox

String Time (Nos. 26, 19, 20, 30, 2, 24, 25, 22)	Whistler-Hummel	Rubank
"4Tone Folio" (National Ensemble Series) (Nos. 9, 2, 10, 5, 1)	Cheyette-Roberts	Fischer

Albums — Orchestra

Ace Album for Orchestra (Nos. 3, 2, 14)	Geo. Sanders	E. Ascher
Advancement Orchestra Folio (Nos. 6, 4, 5, 10, 12, 3, 1, 11, 7)	Isaac	Fischer
Americana Collection (Vocal, Band, and Orch.)		Rubank
Assembly Hour Orchestra Folio (Nos. 7, 9)	DeLamater	Rubank
Attainment Orchestra Folio	Isaac	Fischer
Cardinal Orchestra Folio (Nos. 1, 6, 2, 10, 11, 15)	Don Wilson	Remick
Concert Orchestra Folio (Nos. 7, 9, 5, 2, 6, 4, 11, 10)	Gordon	Bourne
Festival Orchestra Book (Nos. 17, 11)	Bergh-Bergh-Wilson	
Harmony Solo, Duet & Trio Album	C. J. Roberts	Fischer
Our Junior Symphony Orch. Folio (Nos. 13, 12, 4, 2, 8, 9, 5)	Lorrain Watters	Fischer
Our Own Orchestra Folio (Nos. 14, 6, 9, 12, 13, 8, 11)	Lorrain Watters	Fischer
Pochon Album for School Orch. (Nos. 23, 10, 19)	Alfred Pochon	C. Fischer
Symphonette Orch. Folio Vol. I & II (Vol. I—9, 10, 7, 6) (Vol. II—4, 6, 9, 10, 12)	DeLamater	Rubank
Time Out for Orchestra (Nos. 12, 2, 4, 7, 10)	Paul Herfurth	Bourne
100 Songs You Remember (Vocal, Band and Orchestra)	Buchtel	Kjos

JUNIOR HIGH

Separate Selections — Strings

Title	Composer	Publisher
Buttons (Pizz)	Merle Isaac	C.F.
Chiming Strings	C. Richardson	Mills
Concerto Bernardi (2 violins)	Giovanni Legrenzi	Skidmore
Edric Album (Polychordia Series)	(Collection) J. Brown	Stainer and Bell
Freckles	Isaac	C. Fischer
Pizzicato Pete	Moehlmann (N 1676)	C. Fischer
Plink, Plank, Plunk	L. Anderson	Mills
Port Royal Suite	McKay	C. C. Birchard
Presto—Weber	Paul Steg	C. F. Summy
String Section Suite	Milkey	Mills
Stately Procession	Gardner	Boston
Trepak	Prosper Morand	Boosey Hawkes
Twelve Easy Pieces (Various Masters)	Arr. C. C. Samford	G. Shirmer

Separate Selections — Orchestra

Attila—Overture	Gondon, Karoly	C.F.
Ave Verum Corpus—Mozart	C. Woodhouse	Hawkes
Blue Tango	Leroy Anderson	Mills
Christmas Fantasy	Bergh	Gamble Hinged
Cossack Dance—Moassorgsky	C. J. Roberts	C.F. (P.O. 130)
Deep Purple—Peter DeRose	M. Isaac	Robbins
Don Juan, Overture to the Ballet	Gluck-Kahn	G. Shirmer
Early California Suite	Choate-Isaac	C.F.
Fiddl'osophy	Clifford Barnes	Ludwig
Five Pieces for Younger Orchs.	Bartok-McKay & Weeks	Remick
Folk Fantasy	Harris	Bourne
Forgotten Dreams	Leroy Anderson	Mills
Gipsy Overture	Merle Isaac	Fischer
Girl in Satin	Leroy Anderson	Mills
The Good Daughter	Piccini	Ludwig
Gypsy Legene	Don Wilson	Remick
Holiday Tune	M. Whitney	Witmark & Son
Larghetto	Handel-Harris	Bourne
Legend	Merle Isaac	C. Fischer
Line Up, Count Off (Orchestra, Band, Chorus)	Arr. Gerald Gates	Ginn
Little Norwegian Suite	Hansen	Boosey Hawkes
Little Suits for Orchestra	Erickson	Bourne
Lucile Overture	Gretry	Ludwig
March from Carmen	Bizet-Woodhouse	Hawkes
March from Scipio	Handel-Woodhouse	Hawkes
May the Good Lord Bless and Keep You	Wilson-Leidzen	Picknick
Nocturne (Midsummernight's Dream)	Mendelssohn-Reibold	Sam Fox

JUNIOR HIGH

Title	Composer	Publisher
A Night in Tripoli	J. J. Richards	C. Fischer
Open String Concerto (VI. Solo with Orchestra)	Ving Merlin	B. F. Wood Co.
Over the Rainbow—Harburg-Arlen	Arr. Merle Isaac	Leo Feist
<i>Separate Selections — Orchestra</i>		
Petite Bouree	Angelo de Prose	C. Fischer
Pomp and Circumstance	Elgar-H. W. Glen	Boosey & Co.
Prelude	Alex Guilmant	Carl Fischer
Romantic Prelude	Maurice Whitney	Witmark
Russian Chorale & Overture	M. Isaac	C. Fischer
Sand Paper Ballet	LeRoy Anderson	Mills Music Co.
Scenes from the Southwest	McKay	Remick
Serbian Peasant Dance	Velska-Roberts	C. Fischer
Seventeenth Century Dutch Tunes	Kindler	C. Fischer
Sinfonia No. 1	Geo. F. McKay	Remick
Snow White Fantasy	Frank Churchill	Bourne
Song of Jupiter	Handel-Anderson	Mills Music
Syncopated Clock	L. Anderson	Mills
Temptation	Freed-Brown-Isaac	Robbins
Three Songs for Christmas	Grundman	Boosey-Hawkes
To a Wild Rose	McDowell-Isaac	C. Fischer
Toy Train	Maurice Whitney	Witmark & Son
Tribute to Romberg	Romberg-Campbell-Watson	Harms
Two Sketches for Orchestra	Grundman	Boosey-Hawkes
Valiant Knight	Woodhouse	Boosey-Hawkes
Waltzing Cat	L. Anderson	Mills
War March of the Priests—Mendelssohn	Seredy & Moses	C. Fischer

HIGH SCHOOL

<i>Albums — Strings</i>		
Strings Americana Bk. I & II	Sopkin	Harms
Strings Moderne	Isaac	Robbins
University String Orch. Album		
Victor Herbert String Americana	Campbell-Watson	Witmark
<i>Albums — Orchestra</i>		
Fox Classical Gems (Nos. 9, 3, 1, 2, 10)	Reibold	Fox
Jerome Kern Orch. Folio (4, 3, 7, 2)	Rosario Bourdon	Harms
Living Music from the Past (6, 3, 2,)	VanHoesen-Hunt	C. Fischer
Orchestral Transcriptions (Nos. 1, 4, 5, 6, 2, 10, 11, 9, 3)	R. Weaver	Mills
Our Concert Orchestra Folio	C. Paul Herfurth	C. Fischer
Rogers & Hammerstein Orch. Folio (Nos. 7, 2, 5, 6)	Rosario Bourdon	Williamson Music Co.

HIGH SCHOOL

Separate Selections — Strings

Title	Composer	Publisher
Brandenburg Concerto No. 3	Bach	Kalmus
Capriol Suite for String Orch.	Warlock	Curwan (Shirmer)
Concertino Suite for String Orch.	S. Adler	Shirmer (43 572C)
Concerto in A Minor, Op. 3, No. 6	Vivaldi-Nachez	B. Schotts Sohne (Associated)
Concerto in B Minor, Viola & Sts. (Fl. & Bsn.)	Handel-Casadesus	Eschig (Associated)
Ein Kleine Nachtmusic	Mozart	Breitkopf and Haertel
Emperor Waltzes	Strauss	Hampton
English Folk Songs (Suite)	R. Vaughan Williams	Boosey & Co.
Faithful Shepherd, The	G. F. Handel- Beecham	Boosey-Hawkes
Fandango	Frank Perkins	Mills
Folk Tune and Fiddle Dance	P. Fletcher	Boosey-Hawkes
Heart Wounds and Last Spring	Grieg, Op. 34	Kalmus
Im Balladenton Grieg—Op. 65, No. 3	J. Maddy	Remick
Jazz Pizzicato	Leroy Anderson	Mills Music
Passacaglia and Fugue in C Minor	Bach, Campbell- Watson	Witmark
Prayer of St. Gregory (Trumpet & Sts.)	Alan Hovanness	International
Rumanian Folk Dances	Bartok	Universal
Serenade No. 3 (Cello & Strings)	Volkman	Kalmus
St. Paul's Suite	Gustav Holst	J. Corwen & Son
Suite for String Orchestra	Milkey	Boston
Three Divertimento Movements	Mozart, C. Wood- house	Boosey & Hawkes
Three Movements from Water Music	Handel, Adam Carse	Augener
Two Folk Songs (Londonderry Air and Arkansas Traveler)	Arr. McKay	Presser

Separate Selections — Orchestra

Aida March	Verdi	C. F. (421)
Andante from Sixth Symphony	Tschaikowsky-Colby	Rubank
L'Arlesienne Suite No. 11	Bizet-Langey Schmidt	Shirmer
Bacchanale from Samson & Delilah	Saint Saens-Reibold	Sam Fox
Ballet Music from Rosamunde (No. 1 & 2)	Schubert	Kalmus
Barber of Seville Overture	Rossini-Roberts	C.F. (T 1673)
Brigadoon	F. Lowe	Sam Fox

HIGH SCHOOL

Separate Selections — Orchestra

Title	Composer	Publisher
Caucasian Sketches	Ippolitow Iwanow-Roberts	C.F. (1676)
Chorale-Fugue (All Glory be to God on High)	Bach-Nino Marcelli	C. Fischer
Concerto In A Minor—for Piano (First Movement)	Grieg	Kalmus
Copa Cabana	Walters	Rubank
Coronation March—Prophet	Meyerbeer—Dumont	C. Fischer
Country Dance in C	Beethoven—C. Paige	Oliver Ditson
Cuban Holiday	Phillips—Hammer	Mills
Czardas	V. Monti— Maurice Baron	G. Schirmer
Dance Rhythms Op. 59	Wallingford Riegger	Associated
Easter Parade	I. Berlin	I. Berlin
Elsa's Procession to the Cathedral (Lohengrin)	Wagner, Campbell-Watson	Remick
Finlandia	Sibelius, Adolph Schmidt	Shirmer
Frankie and Johnnie	Maurice Whitney	M. Witmark & Son
Fugue in G Minor (Little)	Bach, Calliet	C. Fischer
Intermezzo (Cavalleria Rusticana)	Mascagni	C. Fischer (1380)
Intermezzo (L'Arlesienne Suite No. 2)	Bizet	Oliver Ditson
Introduction to Act III (Lohengrin)	Wagner, Weaver	Mills
Iphigenia in Aulis	Gluck, Roberts	C. Fischer (1921)
Kunihild (Prelude 3rd Act)	Kistler-Roberts	C. Fischer
Love Duet (Merry Mount)	Hanson	Harms
Malaguena	Lecuona—F. Grofee	Ed. B. Marks
Nutcracker Suite	Tschaikowsky	C. Fischer
March from Tanhauser	Wagner—Moses	C. Fischer (101)
Meistersingers of Nuremberg (Prize Song)	Wagner—A. Hertz	C. Fischer (AE-20)
Mississippi Suite	Grofé—Isaac	Leo Feist Inc.
Overture & Allegro	Couperin—Milhaud	E. Kan Vogel Co.
Overture to a Costume Comedy	Stanley Black	Boosey Hawkes
Park Avenue Fantasy	Malneck—Signorelli	Robbins
Pavane	Morton Gould	Mills
Pearl Fishers, The	Bizet-Reibold	Sam Fox
Perpetual Motion	Carl Bohm—Isaac	H. T. Fitzsimmons
Prelude in E Minor	Bach-Reibold	Presser
Procession of the Grail (Parsifal)	Wagner	
Procession of the Mastersingers	Wagner-Reibold	Sam Fox
Promenade	Leroy Anderson	Mills

HIGH SCHOOL

Separate Selections — Orchestra

Title	Composer	Publisher
Prometheus Overture	Beethoven-Seredy	C. F. (1904)
Prophet (Coronation March)	Meyerbeer, Dumont-Seredy	C. F. (1635)
Pucciniana Fantasy (Second)	Puccini-Herfurth	Ricordi
Rakoczy March (Hungarian)	Arr. Clifford Paige	Oliver Ditson
Romany Life	V. Herbert- Campbell-Watson	Witmark
Rosamunde Overture	Schubert-Weaver	Mills
Ruby (From Ruby Gentry)	Roemheld	Miller Music Corp.
Russian Sailors Dance	Gliere-Isaac	C. Fischer
Saturday Night Waltz (Rodeo)	Copeland	Boosey Hawkes
Secret Marriage, The	Cimarosa- Aubrey Winter	Boosey Hawkes
Serenade In D—No. 1	Brahms	Breitkopf & Hartel
Show Boat (Selections)	Kern-Walter Paul	Harms
Silk Stockings	Porter-Bennett Music Corp.	Buxton Hill (Chappel & Co.)
Slavonic Dances No. 8	Dvorak-Geo. Szell	Boosey Hawkes
Sleigh Ride	Leroy Anderson	Mills
South Pacific	Rodgers-Bennett	Williamson
Sword Dance	Khachaturian	Russian-Ameri- can Music Pub.
Symphony in B Minor	Schubert-Dasch	C. Fischer
Symphony in D Major	Sammartini	Ludwig
Symphony No. 1	Beethoven-Moses	C. Fischer
Symphony No. 2	Haydn-Moses	C. Fischer
Symphony No. 5 (2d Movement)	Tschaikowsky	Kalmus
Symphony on Folk Songs	Paul O. Stes	Summy
Tamboo	Francisco Cavez	Mills
Tournament of Temperaments	Dittorsdorf- Emil Kahn	G. Shirmer
Trumpet Voluntary	Henry Purcell	Chappell & Co.
Trumpet Tune and Air	Purcell-Perry	Boosey Hawkes
Valse des Fleurs (Nutcracker Suite)	Tschaikowsky- Roberts	C. Fischer
Victor Herbert's Favorites	Herbert-M. Lake	C. Fischer
Vignettes	Theron Kirk	Mills
White Christmas	Irving Berlin	Irving Berlin Pub. Co.

HETEROGENEOUS WIND CLASS



CLASS OF SIXTH GRADE BEGINNERS

Class Instruction

There are relatively few schools which can provide for homogeneous grouping of beginning classes which means that most teachers will probably need to know how to teach heterogeneous wind classes if the band program is to continue to grow. The same is true with the string program. There are relatively few teachers who attempt to teach winds and strings together, although there are some instances in which this approach has been successful.

Vocal classes are important in the development of the choral

program, but in some respects this class will serve a different purpose. A vocal class will be concerned mostly with refinement and developing a better way of producing musical sound as well as encouraging improvement in the expressive aspect of singing. The student can use his voice from the beginning, but in addition to playing expressively, the beginning instrumentalist must learn to produce and control musical sound through a medium which is foreign to his experiences.

The instrumental music teacher's problem is related to the fact that many preparatory programs stress learning to play all the instruments outside of context. The prospective teacher often does not experience a successful procedure in teaching a heterogeneous class. This does mean that the ability to produce a good tone and develop minimum technique on the different instruments is not important. It certainly is, but this can be acquired at least in part while the prospective teacher is participating with an unfamiliar instrument in a class similar to the one he will teach in the public school. If the latter is not provided the teacher will have to develop the class technique himself as he seldom if ever will observe another teacher *starting* a new instrumental group.

It should be pointed out that it is the beginning phase of class instruction which presents the greatest difficulties. As progress is made, the problems become more nearly comparable to those of the young band, with which the teacher generally is far more familiar. Principles related to one successful approach⁵⁰ have been developed. These may prove valuable to the teacher in the development of a *personal* approach.

Principles of Class Teaching

1. *Class instruction is group instruction*—not a series of short, private lessons.
2. *Each pupil must be participating in group effort at all times.* Some individual playing (recitation) is desirable, while class listens and evaluates the result. Procedure should not be made highly competitive, but should serve as a means for improvement in listening and playing.
3. *Instruction must be given in terms of group application.*
4. *Explanations shall be minimized.* Detail explanations are generally forgotten, or there may be an overemphasis upon minor details, resulting in incorrect tone production.
5. *Devices which stimulate the desired response should be used.*

⁵⁰Directional steps in starting a beginning group as related to combination rote and Whistler and Hummel's *First Steps in Band Playing*, available through the Division of Instruction Services, State Department of Education.

6. *Errors (wrong notes, fingering, etc.) should be corrected as occur.* (Distinction should be made between errors and a gross pattern.)
7. *There must be movement in all class activity.* (Striving for perfection at early stages wastes time and may defeat purpose.)
8. *Pupils should be playing in unison or intervals of a fourth or fifth in the early part of the first lesson.*
9. *Both mortality and rate of progress are directly related to musical readiness.* (This includes physiological and psychological growth and development.)
Some pupils may profit by individual (or class) instruction in the lower grades, but experimentation indicates a most desirable level of readiness generally to be at about the beginning of the seventh grade. (Careful selection is necessary at lower levels to assure success in a class experience.)
10. *Pupils shall be seated so that teacher can move among them freely to give individual assistance as needed without interrupting class learning.* (The pupil can also hear himself and the class better if not seated too closely together.)

Wind Class. The success of the heterogeneous wind class in particular is related to musical values—the enjoyment students receive from actual *playing of music*—although at the beginning such music must indeed be very simple. Familiar, but easy songs should be used almost at the very beginning with technical development being mostly a part of the playing of actual pieces. A perhaps somewhat overdrawn contrast between an older type of private instruction and what may be called a newer approach is diagramed below. Reference should also be made to section on *Musical Values and Learning* of this bulletin.

Learning to play and respond to music:

Time unit 1 	2	3	etc.
Newer Class			
Plays and appreciates simple music	Plays better; greater feeling for music	Continued better musicianship	
Older Private			
Knows how to form embouchure	Produces part scale c - g	Exercise 1 - 7 produces C. scale. Plays "This is Middle C."	

The teacher who has not had experience in teaching heterogeneous classes is most likely to be disturbed because of having developed a pattern of thinking of instrumental instruction in terms of minute differences in application of principles relative to tone production and

pitch control. It should be recognized that there is actually no basic difference in terms of principles. The success of the class teacher is greatly dependent upon his ability to understand *similarities* rather than emphasize small differences in application of principles. This understanding of groups of instruments contributes more to class teaching than highly developed skill in playing all instruments, provided the teacher is competent upon one instrument and has developed a concept of quality.

The String Class. Similarities in playing of stringed instruments are more obvious. Even the slightly different application of principles, such as the way the bow may be held in playing a specific instrument should in most cases be apparent. Applying a principle in a certain way is generally because the *principle* works best for the player when applied in that particular way. Again, it is to the advantage of the teacher to think of similarities and provide activity which definitely has group application.

There are numerous approaches to string class teaching. Generally, a partial or beginning rote approach is most effective since there is less involved in the learning process. However, the student should soon learn to associate what he plays with the written notation.

One Approach to String Class Teaching. The primary consideration in the use of the rote procedure in the elementary string class is the isolating of basic *orientation phase* from the study of music notation in order that the process may be simplified. Many teachers have found this to be desirable, but differ as to when notation should be introduced. This would probably be somewhat later than in wind class instruction, but should not be delayed too long.

The orientation phase in the teaching of beginning strings covers a period in which the student is gaining a concept of the instrument. This includes proper posture in relation to the instrument and bow and, more important, the instilling of an interest in the instrument.

When the study of music notation is introduced simultaneously with the development of proper posture and instrument and bow relationship, the student is confronted with a complex situation which is often beyond his ability at this stage of development. The introduction of all the details involved at one time very often serve to diminish initial interest, resulting in a high mortality rate. Retention is much greater when simple music is introduced at an early stage through the rote approach. Thus a desirable response to music and the instrument may be developed.

Stringed instruments offer many possibilities. The four open

strings are immediately available for interesting tonal pattern which may be introduced by rote. A variety of patterns may be developed as a form of short song. Piano accompaniment and the addition of words for particular patterns serve to make the experience more enjoyable and create a favorable response to the instrument. The student may first pick the instrument while holding it in a banjo-like position, followed by using the bow.

As this rote-tune procedure continues, the teacher may introduce the "spelling" of the tunes, using syllables and/or letter names. This prepares the way for the *dictation-response activity*. This involves the teacher's singing a short musical pattern, using spelling names. The class responds by singing the same pattern immediately followed by picking or bowing the pattern on their instruments.

Eventually, the teacher may dictate a pattern using a neutral syllable such as "loo" and guide the class to respond with the correct spelling. Playing the pattern on the instrument will follow. A steady rhythmical flow should be maintained throughout this experience. The steps indicated will follow in succession without a break in the rhythmic flow, although varying the tempo and meter at times will enhance the experience. It should be pointed out that this experience contributes to ear training and the development of a feeling for rhythm.

The early introduction of the left hand fingers through the "dictation-response" activity is advisable. The use of the left hand will make possible an unlimited variety of tonal patterns and rote tunes. At this stage finger numbers may be used in spelling in addition to the use of letters and syllables.

The developing of desirable bowing technique is an important part of the rote approach. The class may count aloud from one to eight as the teacher bows each open string several times. The class will then bow and count while playing several times on each of the four strings. During the process the teacher is free to move about the class and guide individuals in developing desirable posture and position of arms, bow and instrument. The latter points out the importance of having students seated so that there is room to pass between them. Each student should have a music rack and method book when needed.

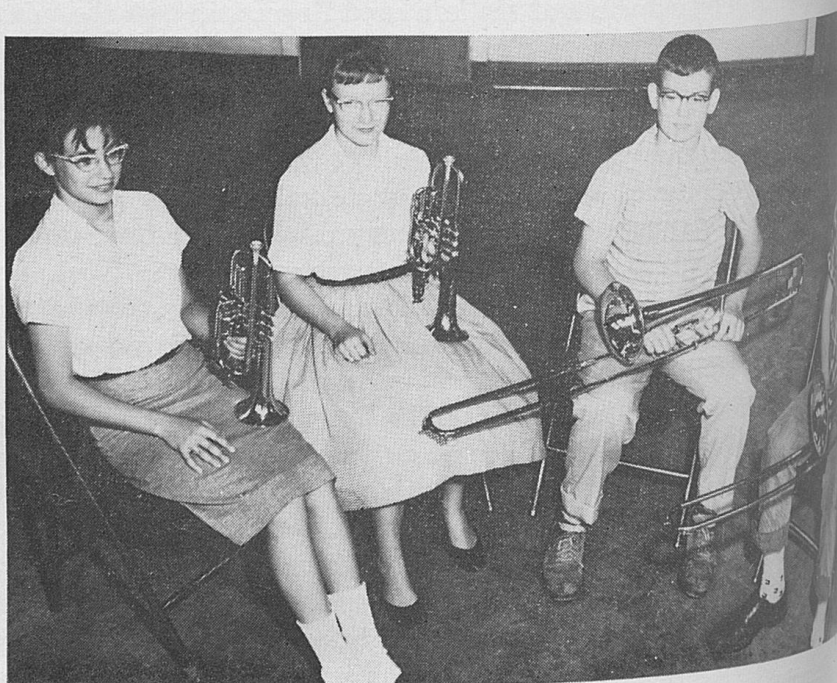
After ensemble has been gained in the broad legato style of bowing, the staccato, spicatto, and hammer stroke should be introduced in a variety of tempos. This may be done in connection with a variety of combinations of different types of bowing, using tunes previously learned.

The introduction of a method book should be after the basic orientation period. The exact time must be left to the discretion of the teacher as determined through careful evaluation of the development of a particular group.

The rote activity should not be discontinued, but used as a major portion of the total experience over a period as long as the first year of instruction. The judicious use of a combination of rote and reading experiences will contribute greatly to development and retention. This initial period in string teaching is the most difficult. As the class progresses and good patterns of tone production are established problems are more nearly related to those within the experience of all string teachers.

Solos and Ensembles

The value of solos and small ensembles has been stressed by many music educators. This type of musical experience demands a greater amount of individual responsibility and at the same time affords opportunity for the student to evaluate his own musical efforts in addition to providing for interesting variety in programming. Many musicians are developed through this experience and there is greatly improved performance in larger groups.



JUNIOR HIGH BRASS QUARTET

Instrumental. There has been a growing interest in instrumental choir performance, and an increasing number of fine compositions made available for wood-winds, brasses and strings. These groups provide interesting music of high quality and also improve the quality of performance in the larger groups. This type of playing has to be carefully done as errors and deficiencies are apparent to the performers. All smaller and specialized groups demand careful listening and help materially to improve the ability to hear accurately and discriminate in pitch and tone quality.

It is of course necessary for the teacher to work with the choir even at the beginning of its development, but students will often assume considerable responsibility in getting together in small groups and working on interesting composition when they are made available. The teacher can then provide assistance as needed. Literature should be available for all levels and any interested student should be permitted to work with a group playing at his level.

Solo playing is often provided for through private teachers, but in most high school musical groups not all students take private lessons. The music teacher may interest some of these students who will later prove to be of high potential. Some teachers keep a number of solos available for students to try and purchase if not available locally. The teacher then orders to replace his stock. When materials are available a good percentage of the students will become interested in solo playing. Solo and ensemble playing are needed in a complete instrumental program.

Vocal. The solo and ensemble experience are vital to both vocal and instrumental programs. The values, and problems involved in a vocal program are much the same as indicated in the preceding discussion on instrumental groups.

It is necessary to have adequate materials of varying levels for all groups and solo material for different voices and range. The vocal teacher should have materials which are in suitable keys for both solos and ensembles. A great deal depends upon maturity and level of groups expected to use the material.

Most groups and individuals who are interested in this type of performance will respond to the highest quality music. There seems to be no need to compromise here. This is a quality part of the program. Novelty or currently popular music should be used sparingly and with good judgment only on suitable occasions. This type of interest may generally be satisfied through a limited use of music which is now often referred to as popular standards.

One suggestion in regard to rehearsal may be in order. An advantage of smaller group performance is that the student concentrates more on his own tone production and can develop his ability to hear. Larger groups function better when not crowded. There is an advantage in some practice with the individuals *widely separated*. In this manner the student has to be cognizant of what he is producing, individually and as a group effort.

Dance Band. There has been considerable praise as well as much criticism directed at the high school dance band. Most of this is too well known to warrant repetition.

In some instances the dance band furnishes a great deal of recreation for the community and the intricate rhythms found in good arrangements are a source of valuable experience in learning to read accurately and respond to music. Yet because of the highly emotional response to this activity the student may want to play and practice nothing else. For the same reason a great deal of careless playing may develop.

If it is decided that there is to be a dance band, the music teacher may be expected to insist upon the highest degree of accuracy and "good sound." This is demanded of professional players, and students should understand this fact. The decision as to whether or not there is to be a dance band is purely a local matter, but the high school dance band should never allow itself to get into a position of competing with professional groups.

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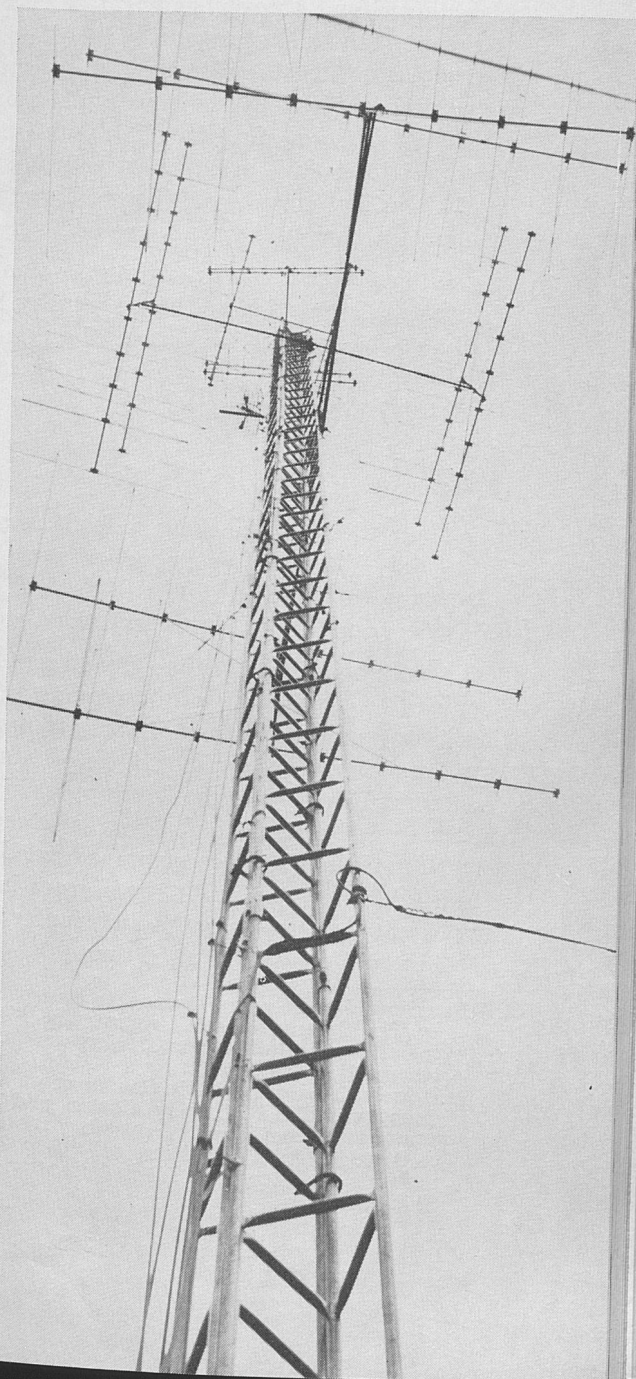
ORGANIZED ACTIVITY



HIGH SCHOOL DANCE BAND

SECTION FIVE

EXPERIENCES
CONTRIBUTING
TO THE
MUSIC
PROGRAM



EXPERIENCES CONTRIBUTING TO THE MUSIC PROGRAM

Not all the musical experience which contribute to the growth of children and the development of a sound music program are within the schedule of organized school groups. The nature of music is responsible for the setting up of other organized activities which when properly used can materially aid the teacher in reaching sound educational goals. On the other hand, there are instances when these activities have prompted over-zealous effort on the part of the music teacher, often resulting in diverting efforts from intrinsic values. This has been true in cases of some contests and festivals.

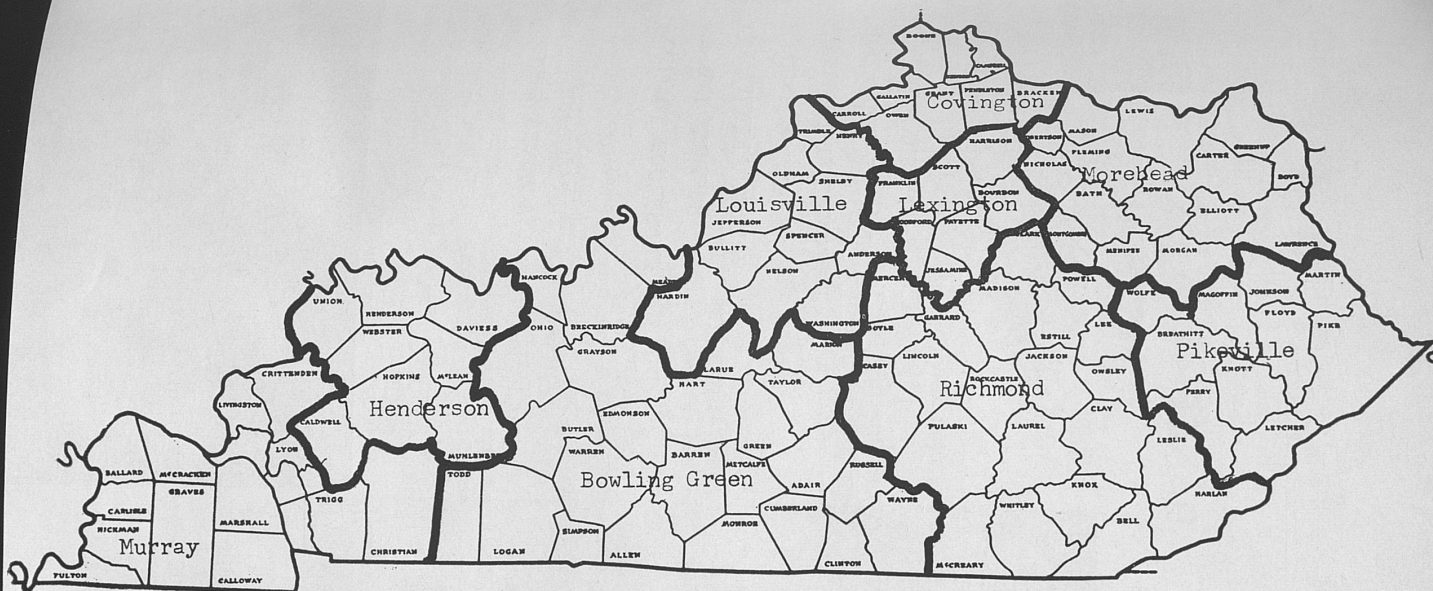
Clinics, music camps, the conventions of the Kentucky Music Education Association and the Kentucky Education Association, the affiliated music clubs, the extended services of the state colleges and the University, and radio and television stations, all provide added opportunity in the development of a musical Kentucky.

Contests

Regardless of the many criticisms of contests—and some are just—they did play an important part in the early development of instrumental music. Since then, there has been many changes in both the scope of the contest and the direction it is now taking.

There has been a change from a contest which ended in national competition, first to a state terminus and now in many cases to district contests⁵¹ which are of state status. This has been the trend for a number of years due to the cost in terms of school days lost and money spent and the developed belief that there is little value in the second competition. There is an argument in favor of limiting competition in that the comprehensive high school of today has included so many desirable experiences in the curriculum that it is important that music groups and similar organizations be away from school a minimum amount of time.

⁵¹For a number of years state-wide contest festivals have been sponsored by The Interscholastic League. The *Kentucky Music Education Association* has taken over this responsibility as of June 1, 1959. Contests will be controlled by a KMEA Festival Executive board. Dean Dowdy, Madisonville, is Chairman of the board. Charles Honeycutt, Glasgow; John B. Griffey, Corbin, and John K. Farris, Maysville, are committee members. A temporary central office to administer KMEA contest festivals has been set-up in Paris by Tom Siwicki. Suggestions and requests for information should be addressed to Mr. Siwicki.



FESTIVAL-CONTEST DISTRICTS AND CENTERS, 1959



CHORAL

DANCE

FESTIVAL



**MUSIC AND
PHYSICAL EDUCATION
COMBINED FESTIVAL
FREEDOM HALL
FORTY PARTICIPATING
SCHOOLS AND
CLASSROOM TEACHERS**

**DANCES OF THE NATIONS
—CHORAL ACCOMPANIMENT**

**THE CHORUS
SINGS**



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It has been said that contests are won long before contest time. This truth points to the fact that musical development is gradual and that a music program based on musical values and sound learning principles as discussed in an early section will assure musical growth and provide the best training for winning contests. Under those circumstances, contests are justifiable.

Festivals

A festival is generally considered to be non-competitive. Many contests are now referred to as festivals since there is supposedly no one, two, three rating. Under this system, competitors are grouped.

Other festivals are of a cooperative type. Musical groups often work together or with other departments to present a combined program which will provide added opportunity for the students and enjoyment for the community. Music groups often work with the physical education department in festivals as indicated on page 364. There are many festivals sponsored by private groups, universities and colleges. All provide valuable musical experiences.

Music Camps

Kentucky is fortunate in having one music camp of national stature,⁵² a number of cooperative camps, and many private camps. The facilities of the colleges and universities and the state parks along with many private facilities make the state ideal for music camps.

Through the national camp, Kentucky high school students have an opportunity of working and playing with good musicians from other states. In some cases these students have returned to Kentucky for their college preparation and remained as teachers of music.

A number of state band directors have found that by pooling efforts it is possible to provide more and better opportunities for their students. This means a larger and more complete faculty and a savings in camp costs. One camp⁵³ has been in existence for about ten years. This experience should serve to help other groups develop a program suitable to their needs.

Private band camps provide valuable experiences for building musicianship of individual bands. Some districts invite the band members to school facilities where camps of a week or two are held. Others make use of private and state park facilities. While most of

⁵²Stephen Foster Music Camp, Richmond, Ky.

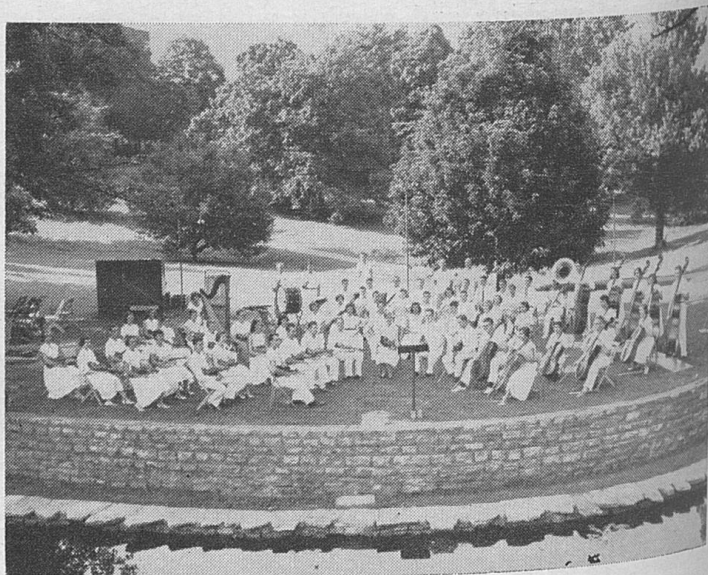
⁵³Hemlock Gardens Music Camp, Wm. Gravely, Harrodsburg, Ky. Information upon request.

KENTUCKY'S NATIONAL MUSIC CAMP

BAND AND ORCHESTRA



STEPHEN FOSTER MUSIC CAMP
RICHMOND
TWENTY-FIVE YEARS OLD IN 1960



PLAY



SLEEP—

PLAN



EAT



SINGLE

BAND

CAMP

STATE PARKS HAVE EXCELLENT FACILITIES FOR MUSIC CAMPS



CAMP MANAGER AND
SECRETARY OF
COOPERATIVE CAMP
CONFER WITH
PARK MANAGER

SECTIONAL REHEARSALS

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PLANNING ONE DAY CLINIC



DIRECTOR OF BANDS AT A STATE COLLEGE
WORKS WITH HIGH SCHOOL BAND DIRECTOR
IN PLANNING DAY'S ACTIVITIES

these camps are effective, there are some problems connected with camps which are solved only with experience. Some of these camp directors who have conducted successful camps will assist directors in making plans for their own camps.⁵⁴ A number of Band Mothers' Clubs have assisted directors in making plans and serving as chaperons.

⁵⁴David Livingston, Franklin County Schools; Charles Honeycutt, Glasgow City Schools; Roy Boesser, Louisville City Schools; Robert Griffith, Louisville City Schools.

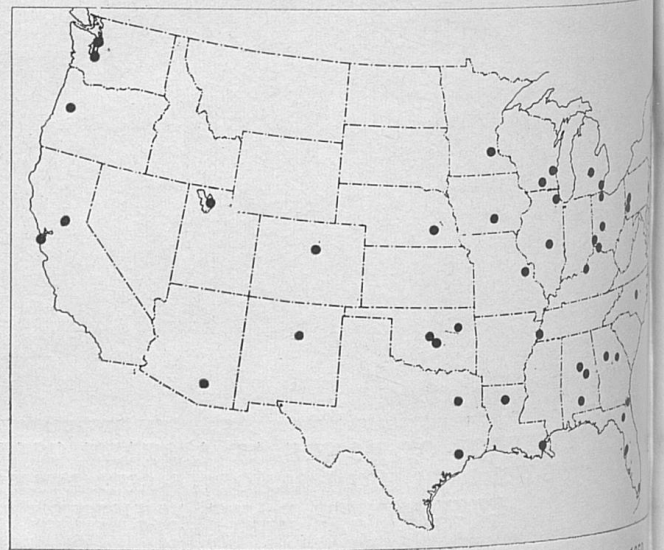
Kentucky Music Education Association

As the affiliate of the Kentucky Education Association (KEA) and hence the National Education Association (NEA), this organization serves many important purposes. It assists in formulating policies in regard to contests and all state functions. It is instrumental in providing an all-state group for the KEA spring convention.

The KMEA holds a convention once a year, providing expert clinical services, guest conductors, and the possibilities of interchange of ideas among states teachers. The Music Educators Conference sends officers to the meeting to keep state teachers informed in regard to national policies and the latest developments relative to music education. It serves the important function of liaison between music educators and the administration and other teacher groups. It is an important link in the total educational setup.

Distribution of Telecast Stations

EDUCA-
TIONAL
TV
RADIO



ETV Stations on the Air and Up-Coming in 1958

Television is fast becoming recognized as a most powerful means of communication, having a great potential in the teaching field. The above figure indicates the great increase in coverage in the very recent years. Many uses have been made of television in the educational field, but a pertinent question now and probably for years to come is related to how it may best serve the needs of the people as a contribution to education.

Any conclusion as to how Educational TV may be used will

necessarily have to be tentative for three rather obvious reasons: (1) a great deal of experimentation continues to be carried on in this field; (2) there are so many changes taking place so rapidly that it is dangerous to make any definite conclusions; (3) the cost in terms of time and money is very great.

There are reasons to believe that a great number of the television presentations are effective and serve the purpose intended, yet, it must be remembered that there will be improvements and indications of desirable practices when it has been determined just how effective past efforts are over a period of time.

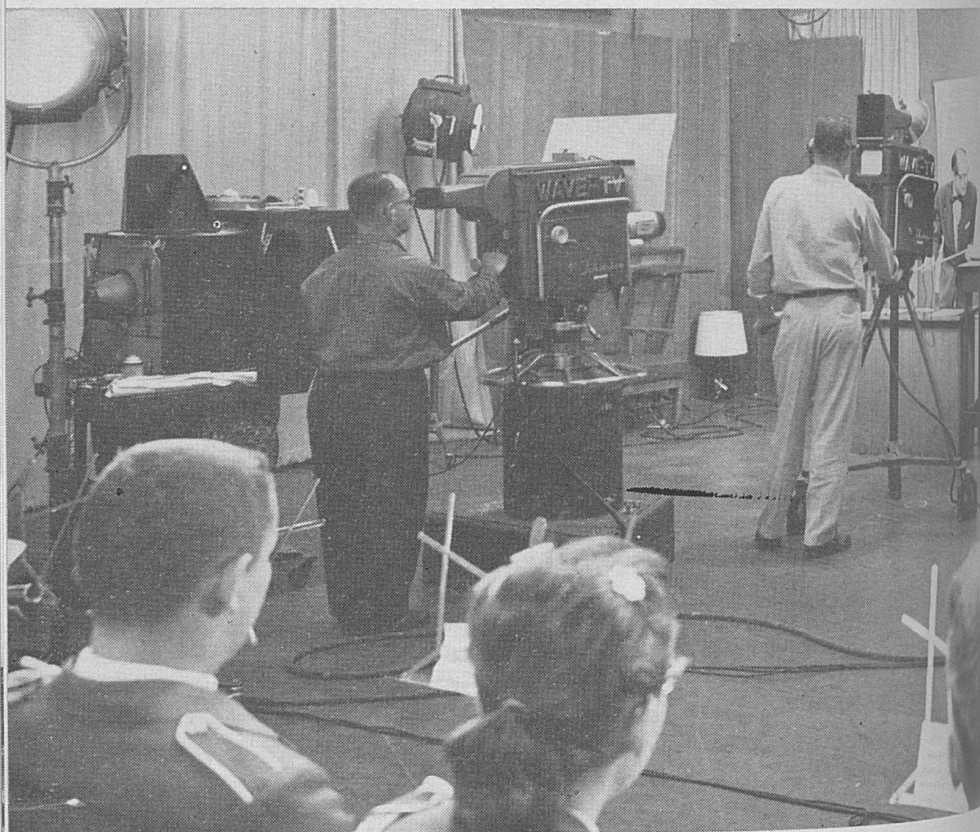
There are several implications which have a bearing upon future development of Educational Television:

1. TV can be a most effective medium for the many public relations service that all music teachers perform for the school.
2. There is a wealth of programs on all commercial stations which should be brought to the attention of the pupils and in some instances regular listening assignments in special grades should be made.
3. The possibilities for in-service training are almost limitless. Sequential lessons may be telecast regularly into the classroom to provide model lessons for classroom teachers.
4. Materials and resources that are costly and consume a great amount of time in the way of research and preparation can serve many classrooms through TV.
5. Highly trained master teachers can reach a great number of classrooms through TV.
6. Music especially can benefit by the enrichment resources available in endless variety in this area of the arts.

Public Relations. Performing groups should be prepared to take advantage of free telecasting time and present the best music of which they are capable. Directors should be aware of the fact that school groups will be appreciated, but at the same time compared with professional performers. The visual aspect of television tends to cover up some flaws in such matters as intonation which are more apparent in radio, but, nevertheless, for good public relations there must be a quality performance. The performance is *speaking* for the teacher's program and the school.

The music groups have many opportunities to cooperate with other school departments. In the figures on page 372, a school band is providing music for a history lesson. This cooperative effort is an excellent means of establishing and maintaining desirable interpersonal relations between school departments and assisting in the total public relations program. At the same time it should be pointed out that this is an excellent musical experience since the demands upon the musicianship of the group in this situation is also demanding.

A COOPERATIVE PRESENTATION



TV HISTORY LESSON
HISTORICAL MUSIC — HIGH SCHOOL BAND

For the good of the telecasting station and as a matter of protecting the interests of the school and the music program, telecasts should be arranged through the cooperation of the station manager, administrator, and the music teacher. No appearances should be authorized unless the program can be accepted as the best representation of the school. This will apply to all programs as well as music programs.

Selecting Listening. There is relatively little telecasting in the state scheduled with the express purpose of contributing to a specific educational program. Such programs originate from the Louisville and Cincinnati areas. Plans for additional stations⁵⁵ have been made, but at present coverage is limited.

⁵⁵O. Leonard Press, Head Radio Arts Department, University of Kentucky.

ON

The committee contacted eighty-six radio stations and six television stations to obtain listings of programs which should contribute to the music education program. For listings refer to Appendix E. Most of these programs are outside school hours and may be consulted in making outside assignments and suggesting desirable programs.

In-service Training. There have been numerous programs on radio and some on television specifically prepared to assist teachers. A number of these has been developed locally. Many have been very effective in helping teachers, particularly the classroom teacher, in developing her music program. Information concerning the development⁵⁶ of such a program as well as some current taped productions⁵⁷ are available. Arrangements may be made to obtain the latter for local presentation.

Wide Use of Materials and Resources. A number of excellent films on music education has been produced at great cost. These films are presentations which could not be provided or at least not without prohibitive costs. These may be rented or purchased from the Department of Audio Visual Services of the University of Kentucky and Net Film Service, and the Audio Visual Center, Indiana University, Bloomington.

Films may now be used in classrooms, but as television facilities are available many more classrooms may be reached. With the further development of Video tape the possibilities in Educational Television will be greatly increased.

To the Future. The high cost of equipment limits the amount of experimentation which can go on in Educational Television at present, but many new techniques and uses of this medium are in the process of development. New stations are continually instigating additional programs, but such projects are difficult to finance because of the high initial costs as well as current cost of operation.

Some assistance is being given. The Fund for the Advancement of Education, 477 Madison Avenue, New York 22, New York has expended \$4,635,951 for television projects. This included grants for production of films, open and closed circuit TV projects, and college and school level services. With this type of help the prospects for further development are great. Time will tell just what direction this development will take, but it may be expected that further experimentation will point the way.

⁵⁶Department of Music Education, Board of Education, Louisville; Department of Music, Madisonville High School.

⁵⁷Music Department, University of Kentucky.

APPENDICES

APPENDIX A

Music Materials

Partial Core Curriculum in the Seventh Grade

Music in Kentucky

Songs and Ballads

Songs of Stephen Foster

Burl Ives Song Book (Ballantine Books)

Recordings

Songs of Stephen Foster, Wagner Chorale, Capitol P8267

Folk Songs of the New World, Wagner Chorale, Capitol P8324

Burl Ives Sings for Fun, Decca DL8248

Burl Ives Folk Songs About the Fair Sex, Decca DL8246

Folk Songs of the USA, Bowmar

Music of Colonial Days, Lincoln's Day TR10571

Music in the United States

Songs and Ballads

Burl Ives Song Book (Ballantine Books)

All American Song Book (Robbins Music Co.)

Music Americans Sing

Golden Book of Favorite Songs (Hall and McCreary)

New Blue Book of Favorite Songs (Hall and McCreary)

Twice 55 Community Songs

Singing Youth — Birchard

Music Highways and Byways — Silver Burdett

Recordings

Folk Songs of the Frontier, Wagner Chorale, Capitol P8332

High Barbaree, Ray Martin's Orchestra, Capitol TL 0067

Burl Ives, Down to the Sea in Ships, Decca DL8245

Folk Songs of the USA, Bowmar

Johnny Appleseed, RCA Y390

Recordings (To be used when needed)

The Star Spangled Banner—Produced by RCA in cooperation with
the "American Heritage Foundation" HO-7V-1756

Christmas With Gisele — VIK LX 1099 — Music of Christmastime

Joy to the World, Roger Wagner Chorale P8353 —

Music of Christmastime

Music in Latin America

La Hora Del Canto (The Hour of Singing) Marks

Voices of the World — Follett

All American Songbook, Robbins

Recordings

Music of Mexico, TR 10572 Treasure Records, Vista, Calif.

Latin American Folk Songs, Bowmar

Yma Sumac, Capitol W684

Carnival Tropicana, Kostelanetz, Columbia ML4082

Burl Ives, Down to the Sea in Ships, Decca DL8245

Burl Ives, Folk Songs About the Fair Sex, Decca DL 8246

High Barbaree, Capitol T10067

Calypso, Harry Belafonte LPM-1248 (RCA)

Music in Canada and Hawaii

Canada, O, Canada, Maple Leaf Forever, God Save the King
Voices of the World, Follett Pub. Co.

Recordings

O, Canada FP3001 (History of Canada in Folk Songs. Booklet with record)

French Canadian Folk Songs, Folkways FP 29

Chanson D'Acadie (Songs of Acadia) FP 923A

Music of Canada TR10572

Hawaii Magic MacGregor MAC 1202

Hawaii Aloha Waikiki Recording Co. LP 107

Kamehameha Sings KA 100 Recorded in Hawaii

Kamehameha Sings Again KA 101 Recorded in Hawaii

Reference Books

Literature and Music Tooze and Krone Prentice Hall Inc.

Guiding Junior High School Pupils in Music Experiences by
Andrews and Leeder Prentice Hall

America's Musical Heritage Laidlaw Pub.

History Sings Kinscella University Pub. Co.

Philippine National Dances — Reyes and Tolentino Silver Burdett

Music Education Principles and Programs — Mursell Silver Burdett

APPENDIX B

Tests for Musical Aptitude

Drake Musical Aptitude Test. Printed tests available from Public School Publishing Co. (Bloomington, Ill.), 1934. Three records available from Kent State University (Kent, Ohio), 1942. Age 8 to adult.

Farnum Music Notation Test. Psychological Corporation (522 Fifth Avenue, New York 17, N. Y.), 1953. Grades 7, 8, and 9.

Gaston Test of Musicality. Streep Music Company, Inc. (913 Grand Avenue, Kansas City, Mo.), 1950. Grades 4-12.

Kwalwasser-Dykema Music Test. Carl Fischer, Inc. (56 Cooper Square, New York 3, N. Y.), 1930. Grades 4-12.

Kwalwasser Music Talent Test (Forms A and B). Mills Music Company (1619 Broadway, New York 19, N. Y.), 1953. Grades 4-12.

McCreery Elementary Rhythm and Pitch Test. Lyons Band Instrument Company (223 West Lake Street, Chicago 6, Ill.), 1936. Grades 4-8.

Pan-American Music Aptitude Test. Pan-American Band Instrument Company (1105 East Beardsley Avenue, Elkhart, Indiana) 1942. Grades 4-8.

Seashore Measures of Musical Talent (rev. ed. by Seashores, Lewis and Saetveit). Psychological Corporation (522 Fifth Avenue, New York 17, N. Y.), 1939. Grade 5 to adult.

Tilson-Gretch Musical Aptitude Tests. Fred Gretch Company (218 South Wabash Avenue, Chicago 4, Ill.), 1941. Grades 4-12.

Tests for Musical Achievement

Beach Music Test. Bureau of Educational Measurements, Kansas State Teachers College (Emporia, Kansas), rev. 1932. Grades 4 to college.

Jones Music Recognition Test. Carl Fischer, Inc. (56 Cooper Square, New York 3, N. Y.), 1949. Part I, Elementary and Junior High; Part II, Senior High School and College.

Kelsey Standardized Tests of Musical Accomplishment. C. A. Gregory Company (345 Calhoun Street, Cincinnati, Ohio). 1931. Grades 3-6.

Knuth Achievement Tests in Music. Educational Test Bureau, Educational Publishers, Inc. (3433 Walnut Street, Philadelphia 4, Pa.), 1936. Grades 7-12.

Kotick-Torgerson Diagnostic Tests of Achievement in Music. California Test Bureau (5916 Hollywood Blvd., Los Angeles 28, Cal.), 1950. Grades 4-12.

Kwalwasser-Ruch Test of Musical Accomplishment. Extension Division, University of Iowa (Iowa City, Iowa), 1924. Grades 4-12.

Musical Achievement Test (Gildersleeve and Soaper). Bureau of Publications, Teachers College, Columbia University (New York 27, N. Y.), 1933. Grades 4-8.

Providence Inventory Test in Music. World Book Company (313 Park Hill Avenue, Yonkers, N. Y.), 1932. Grades 4-9.

Strouse Music Test. Bureau of Educational Measurements, Kansas State Teachers College (Emporia, Kansas), 1937. Grades 4 to college.

Tests for Musical Interest

Kuder Preference Record. Vocational Science Research Associates, Inc. (228 South Wabash Avenue, Chicago 4, Ill.), rev. 1951. Grades 7 to college.

Remmers-Silance Scale to Measure Attitude Toward Any School Subject (2 forms; 5 minutes). Division of Education Reference, Purdue University (Lafayette, Indiana), 1934. Grades 7-16.

Strong Vocational Interest Blank for Men (Scoring Scale for Musicians: rev. ed.), Stanford University Press (Stanford, Cal.), 1938. High school-college.

—Lists from Leader-Haynie, *Music Education in the High School*

APPENDIX C

COURSE OF STUDY FOR GRADES ONE TO EIGHT IN TERMS OF DESIRED COMPETENCIES

(Recommended by a State District)

Expected of a child when he enters grade two:

1. Each child should enjoy music and be prepared for formal instruction.
2. Each child should have found his singing voice. (This varies, around 65 per cent usually have done so.)
3. Children respond to rhythmical experiences such as
 - Marching
 - Clapping
 - Swaying
 - Waltzing

4. Each child should be able to identify ascending and descending tonal patterns.
5. Each child should enjoy formal listening to good music at his level.

The following recordings are recommended for listening:

Actual Songs of the Canary Bird

R.C.A. Victor, 45 R.P.M., 53-0128

Air for G String—Bach

R.C.A. Victor, 45 R.P.M., C.A.E. 387

Album for the Young—Schumann

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1856

Album for the Young—Tchaikowsky

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1856

America

R.C.A. 45 R.P.M., 447 0758

Cradle Songs - Brahms

R.C.A. Victor, 45 R.P.M., E.R.A. 66

Stars and Stripes Forever

R.C.A. Victor, 45 R.P.M., E.R.A. 1-2080

Marches for Rhythmical Drill—Sousa Marches

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., UPM 1175

Grand Marches

R.C.A. Victor, 45 R.P.M., ERA 27

33 $\frac{1}{3}$ R.P.M., U.M. 1752

America's Favorite Marches

R.C.A. Victor, 45 R.P.M., EPA 737

Christmas Carols and Hymns

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 2139

6. Each child should have a repertory of forty to fifty rote songs including one stanza of *America*.

Expected of a child when he enters grade three:

1. Each child should enjoy music and have a friendly attitude toward the music class.
2. Each child should have found his singing voice and be able to sing with a light tone quality (head tone).
3. Each child should respond to rhythmical activities:

Marching

Clapping

Swaying

Waltzing

Skiping

4. Each child should be able to identify the following tonal patterns by ear and eye:

so-mi-so

mi-re-do

so-fa-mi-re-do

do-re-mi-fa-so

do-mi-so-do

so-te-re

so-do-mi

5. Each child should have the ability to identify like phrases in a song by eye and ear.
6. Each child should be able to follow the musical picture of a song and follow the words of the music.
7. Each child should enjoy formal listening to good music at his level.

Recommended for listening:

Nutcracker Suite—Tchaikowsky

R.C.A. Victor, 45 R.P.M., E.R.C. 2052, U.M. 2052

The Music Box

R.C.A., 45 R.P.M., E.R.C. 26

Minuet in G—Beethoven

R.C.A. Victor 45 R.P.M., ER A - 29

Puppets on Parade—Vols. I, II, III

R.C.A. Victor, 33 $\frac{1}{3}$ LXA 1022

See recommended listening for grade two

8. The music vocabulary of the child should include:
Staff
and
Treble Clef

Expected of a child when he enters grade four:

1. Each child should enjoy the music class and have a good attitude about the music class.
2. Each child should sing with good tone quality.
3. Each child should be able to handle a music textbook, following the music and the text of the song.
4. Each child should be able to respond to the following rhythmic exercises:

Marching

Waltzing

Clapping

Skipping

Folk Games

5. Each child should be able to identify the following tonal patterns by ear and eye:

Key of E Major—Key of E $\flat$ Major

do-mi-sol-do

do-ti-la-so

do-so-do

so-la-ti-do

do-ri-mi-fa-so

Key of F

do-mi-so-do

mi-so-do

do-re-me

mi-re-me

ri-so

so-la-ti-do

so-fa-mi-re-do

Key of G
do-mi-sol
so-do
do-re-mi
re-fa
fa-mi-ra-do
mi-re-do
re-do-re
so-re

6. Each child should have a working vocabulary as follows:

Staff

Treble Clef

Quarter note—rest

Half note—rest

Whole note—rest

7. Each child should enjoy listening to good music:

Recommended for listening:

Ave Maria—Shubert

R.C.A. Victor, 45 R.P.M., E.R.A. 43

Boston Pops Picnic

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1895

By the Water—Moussargsky

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1171

Intermezzo

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1160

Clair de Lune—Debussy

Moonlight Sonata

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1879

Entrance of the Little Fauns

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1790

Feeder's 25

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1790

Pop Goes the Weasel

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1879

Refer to Grade 2 and Grade 3

Expected of the child when he enters grade 5:

1. Each child should have a pleasing attitude about the music class.
2. Each child should sing with good tone quality.
3. Each child should be able to sing the scale by syllables, ascending and descending.
4. Each child should be able to construct scales from one to five sharps and flats.
5. Each child should be able to locate "do" from one to five sharps and flats—Rhythmical Drill, eye and ear.

6. Each child should have a working vocabulary of:

Staff

Treble Clef

Sharp

Flat

Time Signature

Quarter note—rest

Half note—rest

Whole note—rest

Measure

7. Each child should be able to participate in the singing of "rounds" and canons.

8. Each child should have a working knowledge of the instruments of the band and orchestra; be able to spell the names of the instruments and identify them by sound.

Good listening material for this work:

Instruments for the Orchestra

78 R.P.M., E 104, R.C.A. Victor

Peter and the Wolf—Prokofieff

33½ R.P.M., L.M. 1803, R.C.A. Victor

Charts and Stories of Instruments

Published by J. W. Pepper and Sons

1423 Vine St., Philadelphia 2, Pa.

Handbook of Instruments—C. G. Conn, Elkhart, Ind.

9. Each child should enjoy formal listening at his grade level.

Recommended for listening at this level:

Children's Corner Suite—Debussy

R.C.A. Victor, 33½ R.P.M., L.M. 9023

My True Love Sings (Folk Song)

R.C.A. Victor, 33½ R.P.M., L.M. 1998

Christmas at Mission Santa Barbara

R.C.A. Victor, 33½ R.P.M., L.P.M. 3198

Christmas Carols and Hymns

R.C.A. Victor, 33½ R.P.M., L.P.M. 2139

Classical Music for People Who Don't Know

R.C.A. Victor, 33½ R.P.M., L.M. 2140

Favorite Cowboy Songs, Vols. I, II, III

R.C.A. Victor, 33½ R.P.M., 1130

1812 Overture—Tchaikowsky

R.C.A. Victor, 33½ R.P.M., L.M. 1999

The Family All Together

R.C.A. Victor, 33½ R.P.M., L.M. 1879

Finlandia—Sibelius

R.C.A. Victor, 33½ R.P.M., L.M. 1834

Grand Canyon Suite

R.C.A. Victor, 33½ R.P.M., L.M. 1004

Hora Staccato

R.C.A. Victor, 45 R.P.M., E.R.A. 71

Oklahoma—Rodgers

Music of Johann Strauss

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M. L.M. 9025

Tales From the Vienna Woods

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1809

29 Classics You Should Know

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., C.F.L. 103

Vienna On the Beautiful Danube

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 2112

Waltzes—Chopin

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1002

Expected of the child when he enters grade six:

1. Each child should enjoy music and have a nice attitude about the music class.
2. Each child should sing with good tone quality.
3. Each child should show growth in music-reading skills of one through five sharps and flats.
4. Each child should be able to locate musical "do" of one through five sharps and flats.
5. Each child should be able to construct scales of one through five sharps and flats.
6. Each child should have a working knowledge of time signatures: (2-4, 3-4, 4-4, 6-8 fast and slow).
7. Each child should have a working knowledge of the text (Bk. 4).
8. Each child should be able to participate in two-part music, rounds and canons.
9. Each child should have an appreciation of "folk music," and folk games.
10. Each child should enjoy formal listening of good music at his level.

The following is recommend listening:

March Slave—Tchaikowsky

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1895

Music from Carmen

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1069

Five Love Songs:

Believe Me If All Those Endearing Young Charms

Drink to Me Only With Thine Eyes, etc.

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1815

Christmas Hymns and Carols

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1311

Scottish Country Dances

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.X.A. 1018

Hungarian Rhapsody No. 1—Liszt

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 6038

Jesu Joy of Man's Desiring—Bach

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1176

Polonaise in A—Chopin

R.C.A. Victor, 45 R.P.M., E.R.A. 32

Preludes, Les—Liszt

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., L.M. 1775

Afternoon of a Faun—Debussy

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1894

Ritual Fire Dance

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1967

The Sleeping Beauty—Tchaikowsky

R.C.A. Victor, 33 $\frac{1}{3}$ R.P.M., U.M. 1010

What is expected of a child before he enters junior high:

1. Each child is expected to have an acceptable attitude toward the music class.
2. Each child should be able to place his singing voice.
3. Each child should be able to recognize and spell the names of instruments of the orchestra and the band.
4. Each child should have a vocabulary of music terms and music notation.
5. Each child should be able to read songs from note songs from basic music book.
6. Each child should be able to construct scales from one through five sharps and flats.
7. Each child should have a working knowledge of the staff: treble and bass.
8. Each child should have a working knowledge of rhythmical patterns and note values.
9. Each child should be aware of the value of good diction.

Recorded Music for Junior High:

I. Program Music

Carnival of the Animals—Saint-Saens
Danse Macabre—Saint-Saens
Flight of the Bumblebee—Rinsky-Korsokoff
Peer Gynt Suite No. I—Grieg
The Sorcerer's Apprentice—Dukas
Till Eulenspiegel's Merry Pranks—R. Strauss

II. Absolute Music

Orchestra

L'Arlesienne Suite—Bizet
Largo from Xerxes—Handel
Symphony No. 5
E Minor 2nd Movement—Dvorak
Symphony No. 6
B Minor 2nd and 3rd Movements—Tchaikovsky

Piano Solo

Clair de Lune
Golliwog's Cakewalk—Debussy

- III. Music Reflecting National Characteristics
Espano Rapsodie—Chabrier
Finlandia—Sibelius
Polonaise in A Major (Militaire)—Chopin
Roumanian Rhapsody No. 1 in A Major—Enesco
- IV. Ballet
Dance of the Hours (from *La Gioconda*)—Ponchielli
Faust Ballet Music—Gounod
- V. Concert Marches With Nationalistic Flavor
Grand March from *Aida*—Verdi
March Slav—Tchaikovsky
Pomp and Circumstance No. 1—D Major—Elgar
The Stars and Stripes Forever—Sousa
- VI. Vocal Music
Ave Maria—Schubert
Deep River—Spiritual
Hallelujah Chorus—(from the *Messiah*)—Handel
- VII. Opera
Carmen—Bizet
Hansel and Gretel—Humperdinck
Lakme (Bell Song)—Delibes
Madam Butterfly—Puccini
Der Rosenkavalier—Strauss
Tales of Hoffman—Offenbach
- VIII. Music of the United States
American Salute
(Based on "When Johnny Comes Marching Home")—Gould
Ballad for Americans—Robinson
Grand Canyon Suite—Grove
I Wonder, As I Wander—Niles
March of the Toys—Herbert
Excerpts from *Porgy and Bess*—Gershwin
Pop Goes the Weasel—(orch. transcription)—Caillet
Rhapsody in Blue—Gershwin
To a Wild Rose—McDowell

APPENDIX D

Approximate Net Prices for School Band and Orchestra Instruments in Units

Number		School Cost	Total
3	1st line flutes and cases	\$ 85	\$ 255
3	2nd line flutes and cases	65	195
2	1st line oboes and cases	275	550
2	2nd line oboes and cases	225	450
1	1st line bass clarinet and case	420	420
1	2nd line bass clarinet and case	225	255
2	1st line bassoons and cases	560	1120
2	2nd line bassoons and cases	460	920
2-4	1st line cornets and cases	135	-----
2-4	2nd line cornets and cases	80	-----
4	1st line 4/4 violin outfits	54	216
4	2nd line 4/4 violin outfits	35	140
4	1st line 4/4 viola outfits	72	288
4	2nd line 4/4 viola outfits	70	280
4	1st line 4/4 cello outfits	120	480
4	2nd line 4/4 cello outfits	90	360
3	1st line 3/4 string bass	180	540
3	2nd line 3/4 string bass	150	450
3	1st line trombones and cases	135	405
3	2nd line trombones and cases	80	240
4	1st line Bb bass horns	525	2100
4	2nd line Bb bass horns	322	1288
4	1st line single French horns	252	1008
4	1st line double French horns	343	1372
4	2nd line single French horns	155	620
4	2nd line double French horns	185	740
1	1st line alto saxophone and case	249	249
1	2nd line alto saxophone and case	180	180
1	1st line tenor saxophone and case	270	270
1	2nd line tenor saxophone and case	195	195
1	1st line baritone saxophone and case	507	507
1	2nd line baritone saxophone and case	385	385
2	1st line baritone horns and cases	262	524
2	2nd line baritone horns and cases	182	364
1	1st line pedal tympani	385	385
2	1st line snare drums and covers	60	120
2	2nd line snare drums and covers	50	100
4	1st line field drums and covers	85	340
4	2nd line field drums and covers	75	300
1	1st line bass drum and case	96	96
1	1st line orchestra bell and case	75	75
1	1st line pair 15" cymbals	46	46

APPENDIX E

EDUCATIONAL MUSICAL OFFERINGS OF KENTUCKY'S COMMERCIAL RADIO AND TV STATIONS

Station	Description	Time and Day
WBLG Lexington	<i>Sunday</i> 1:00- 3:30 p.m.	"Sunday Concert" (classical music)
WCTT Corbin	<i>7 days per week</i> 6:50- 7:00 p.m.	Organ Meditations (transcribed organ music)
	<i>Monday</i> 7:15- 7:30 p.m.	Magic of Music — Network
	<i>Tuesday</i> 7:15- 7:30 p.m.	Union College — college students on tape
WFKY Frankfort	<i>Sunday</i> 6:30- 7:30 p.m.	Nothing but the classics are played — from symphony to opera
	<i>Monday</i> 1:15- 1:30 p.m.	A program supplied by the University of Kentucky Music and Radio Arts Department
WFTL Maysville	<i>Monday-Saturday</i> 4:45- 5:00 p.m.	"Concert Hall," exclusively classical and opera
	6:35- 7:00 p.m.	"Waltz Time," devoted chiefly to classic type waltz
WHAS Louisville	<i>Sunday</i> 2:05 p.m.	*New York Philharmonic Orchestra
	8:05 p.m.	*World's Great Orchestras
	<i>Monday</i> 8:05 p.m.	Music Festival
	<i>Tuesday</i> 8:05 p.m.	*Cleveland Symphony Orchestra
	<i>Thursday</i> 8:05 p.m.	Music Festival
	<i>Friday</i> 8:05 p.m.	Music Festival
	<i>Saturday</i> 1:00 p.m.	*Metropolitan Opera

*CBS-Radio programs are not presently available in the Louisville area

Station	Time and Day	Description
WHIR	<i>Sunday</i>	
Danville	1:35 p.m.	"Concert Hall," classical music, often featuring Louisville Symphony Orchestra
	<i>Saturday</i>	
	12:35 p.m.	"Symphony for Youth," Los Angeles Symphony Orchestra, various guest conductors and narrators — especially for youngsters
WKCT	<i>Sunday</i>	
Bowling Green	9:35 a.m. 6:05 p.m.	American Negro College Choir Masterworks from France
	<i>Tuesday</i>	
	1:00 p.m.	Warren County Schools
	<i>4th Tuesday</i>	
	10:30 a.m.	City Schools "Words and Music"
	<i>Sunday</i>	
	11:45-12:15 a.m.	"Concert Hall"
WLBJ	<i>Saturday</i>	
Bowling Green	12:35- 1:00 p.m. 1:05- 1:30 p.m.	"Symphonies for Youth" An introduction to, and description of, symphonic music for youths. Designed to appeal to the young listeners, this program is presented in a manner easily understood and appreciated by its audience.
WLCK	<i>Daily except Sunday</i>	
Scottsville	9:30 a.m.	Artist Spotlight — variety light or semi-classical and occasion recorded themes from better motion pictures.
	<i>Monday-Saturday</i>	
	10:15-10:30 a.m.	Concert in Miniature — bright classical and concert pieces
	<i>Sunday</i>	
	5:00- 5:30 p.m.	Music from the Masters — classical selections of better known composers

Station	Time and Day	Description
WMTC Vancleve	<i>Monday-Saturday</i> 9:00-10:00 a.m.	"Music You Want When You Want It" — RCA Victor red seal records are used on this program. It represents only classical music — with brief comment.
	2:30- 3:00 p.m.	"Music of the Masters" — a definite music appreciation program. Usually about one third of the time is given to comment — on music, composers, etc.
WNOP Newport	<i>Monday-Friday</i> 1:00- 2:00 p.m.	"Hall of the Masters"—This program is approaching its 2300th consecutive daily broadcast on this station. It has never been commercially sponsored and features Symphonie, Concerti, Sonatas, Opera, String Music, Tone Poems, Serenades, Art Song: Modern and Traditional.
	<i>Saturday</i> 1:00- 2:00 p.m.	
	<i>Monday-Friday</i> 2:00- 2:30 p.m.	"Concert Miniature" — This program is nearly as well and long established as the "Hall of the Masters," but as the title implies features small and lighter music. Smaller in regard to length. Operetta: Choral groups, Instrumental and vocal songs which could properly be called standards: Much "off-beat" music is used such as soundtrack: calliope: National music in bulk, etc.
	<i>Saturday</i> 12:30- 1:00 p.m.	
WOMI Owensboro	<i>Saturday</i> 12:35- 1:30 p.m.	Symphonies for Youth, Classical and semi-classical music
	<i>Monday-Sunday</i> 6:05-11:00 p.m.	Music Beyond the Stars. A program consisting of Old standards and semi-classical favorites, each night except on nights sports' broadcast prevent.

WOMI—Continued

Station	Description	Time and Day
	<i>Sunday</i>	
	12:45- 1:00 p.m.	Fred Waring Show
	10:05-11:00 p.m.	Oklahoma City Symphony from Mutual.
	<i>Monday-Friday</i>	
	1:00- 1:30 p.m.	Local recordings, classical and symphonic type music.
WPAD-AM-FM Paducah	<i>Sunday</i>	
	1:05- 2:00 p.m.	"Stereo" (light classics, standards, operettas)
	<i>Monday-Friday</i>	
	10:05-11:00 p.m.	"Music Hall." (Classics, standards, operettas)
	<i>Saturday</i>	
	1:00- 4:00 p.m.	"Metropolitan Opera."
	7:30- 9:30 p.m.	"NY Philharmonic."
WWKY Winchester	<i>Sunday</i>	
	4:30- 5:00 p.m.	JAZZ USA is prepared by the University of Kentucky Music Department and traces the musical history of the art form known as <i>Jazz</i> .

Books and Materials

*Music Series, Grades 1-8—Approved Listing

American Book Company

Second Edition:

1 ***	American Singer, Bk. 1	Beattie et al
2	American Singer, Bk. 2	Beattie et al
3	American Singer, Bk. 3	Beattie et al
4	American Singer, Bk. 4	Beattie et al
5	American Singer, Bk. 5	Beattie et al
6	American Singer, Bk. 6	Beattie et al
7	American Singer, Bk. 7	Beattie et al
8	American Singer, Bk. 8	Bridgman et al

Follett Publishing Company

1	Music Round The Clock	Wolfe et al
2	Music Round the Town	Wolfe et al
3	Music Through the Year	Wolfe et al
4	Music Across Our Country	Wolfe et al
5	Voices of America	Wolfe et al
6	Voices of the World	Wolfe et al
7-8	Together We Sing	Wolfe-Fullerton

*New adoption in 1962

***New series, *Music For Young Americans* (1959)

****Ginn and Company**

1	Singing As We Play	Pitts et al
2	Singing On Our Way	Pitts et al
3	Singing And Rhyming	Pitts et al
4	Singing Every Day	Pitts et al
5	Singing Together	Pitts et al
6	Singing In Harmony	Pitts et al
7	Singing Juniors	Pitts et al
8	Singing Teen-Agers	Pitts et al

Silver Burdett Company

1	I Like the Country	Mursell et al
2	Music In Our Town	Mursell et al
3	Music Now and Long Ago	Mursell et al
4	Music Near and Far	Mursell et al
5	Music In Our Country	Mursell et al
6	Music Around the World	Mursell et al

Series in Process of Development

Summy Birchard Publishing Company (1958)

K	Kindergarten	Grentzer-Hood
7	Book Seven	Ernst et al
8	Book Eight	Ernst et al

(The above have been completed)

Additional Elementary Books

A Song Is Born (A Story of Music for Beginners), Beatrice and Ferrin Fraser, Little, Brown and Company, Boston, 1959.

Let's Make Music Experiences for the classroom teacher, Timmerman, Summy-Birchard Publishing Company, 1958

A Cat Came Fiddling (Introduction by Burl Ives), Kapp and Haas, Childhood Rhymes—Murray Printing Company, Wakefield, Mass.

Singing Strings (Story of Strings), Kettelkamp, Morrow and Company, 1958.

Junior High (General Music)*

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Madeline (story) with Schubert's *Incidental Music To Rosamunde*
The Lonsome Pine—Beethoven's *Pastoral Symphony*
Rosebud—Haydn's *Surprise Symphony*, Second Movement
Sunshine—Rossini Overtures
- Bambi, RCA, Y 391
- Tubby the Tuba, RCA, Y 365
- Sorcerer's Apprentice, RCA, LM 1118
- Peter and the Wolf, RCA, LN 566
- Mississippi Suite, Grofe, Huckleberry Finn, RCA, 35859
- The Swan Lake Ballet, Tschaikowsky, RCA, DM 1028
- Hansel and Gretel, Homperdinck, Columbia, MOP 26
- Danse Macabre (Halloween), Saint Saens, RCA, LN 1118
- Night on Bare Mountain, Mosseursky, Decca, DL 4022
- The Boy Who Sang for the King, RCA, Y 376
- The Carrot Seed, Children's Record Guild, 1003
- Chicken Licken, The Gingerbread Boy, Decca, CVS 8
- Cinderella, LM 2135
- Nutcracker Suite, RCA, LN 8

Instruments

- Tubby the Tuba
- Young People's Guide to the Orchestra, Benjamin Britton, NM 703
(No talking, need a guide)
- Pee Wee the Piccolo, RCA, Y 345
- Golden Book, LP Records, Mitch Miller, Poobah the Tuba, etc.
- Night on Bare Mountain, Messoursky
- Allice in Orchestralia, Messoursky
- The Toy Symphony, Hyden

Geography

- Grand Canyon Suite, Grofe, RCA, DC 18
- Pictures at an Exhibition, Meussoursky, Col., ML 4700
- Mississippi Suite, Grofe, RCA, 35859

Animals

- Carnival of the Animals, Sait Saens, Victor, M 71
- Le Cygne (The Swan), Victor 1143, Capitol 418-M
- Afternoon of a Faun, Victor, 17700
- Peter and the Wolf, Prokofieff, Victor M 566, Decca A 130

Cowboys

- Sing, Cowboy, Sing, Capital, AC 77
- Ride 'em, Cowboy, Children's Record Guild 5001
- Chisholm Trail, Young People's Record 409

American Indians

- Sioux and Navajo, Ethnic Folkways Library, Album 1401
- Songs from the Iroquois Longhouse, Library of Congress
- Seneca Songs, from Coldspring Longhouse, Library of Congress
- Chant of the Eagle, RCA Library for Elementary Schools
- Songs of the Chippewa (Sung by them), 5-88 rpm records or one LP,
Recording Lab., Library of Congress
- American Indians, Album E 89

Eskimos

- Eskimo, Ethnic Folkways

Near East

- The Music of the Middle East—Palestine, Ethnic Library Album 1408
- Turkish March, Mozart
- In a Persian Market, Ketel
- On the Great Steppes of Asia, Borodin
- Walking at Night, Predi, Victor Basic Record Library, E 85
- See China #2
- Israel, Ethnic Folkways
- Southeast Asia, Ethnic Folkways
- Oriental Music, History of Music in Soung, RCA, 12.50

Latin America

- Recordings of Latin American Songs and Dances, Pan American
Union, Music Division (a list)

India

- Hindu Music, Victor Album ML 382
- India, Ethnic Folkways Library Album 1409
- India (Religious)
- Indian Folk Music, Col. U
- India, History of Music in Sound, RAC, 12.50

China

- Chinese Instrumental Music, Victor Album 24549
- Music of the Orient, Parlophone Album or Decca DX 107
- In a Chinese Temple Garden, Ketel
- Chinese Music and Chinese Classical Music, Ethnic Folkways
- China, History of Music in Sound, RCA, 12.50

Africa

- Equatorial Africa, Ethnic Folkways Library
- Belgian Congo Records, General Records or Commodore
- Afre-Caribbean Songs and Rhythms, Decca Album A 511
- African Music from the French Colonies, Columbia Library
- Music of Africa-Kenya—London
- Ethiopia, Ethnic Folkways

Mexico

- Xochipili-Macuilxchitl (pre-Columbus) Columbia 70333D Program of Mexican Music Chavez
- Folk Music of Mexico, Library of Congress
- Indian-Yaqui-Mexian Tribes, General Records, Commodore
- Mexico-Indian, Ethnic Folkways
- Stnfonía Indian, Chavez Decca DL 9527 (uses some pre-Columbus instruments)

Nature

- My Playmate, the Wind (Good for action; tells almost exactly what to do), Young People's Record, 4501 Greystone Corp.

Square Dance Music

- Carson Robinson and His Square Dance Music, Album, MGM 5 records 10051-4; Eight dances with calls by Lawrence V. Loy and directions

Miscellaneous

- Notes Alive!* Method books for all instruments with record supplement. To be used as a teaching aid or in self-teaching. Educational Research, Box 820, Chicago 90, Ill.
- Vocalises* with recordings. Sheet music free with record purchase. Vocal Students Practice Aid Records, Box 209, Madison Square Sta., New York 10, N. Y.
- Recordings* from Early Renaissance Period, Teachers College, Harry Wilson conducting twelve outstanding choral selections. Vocal Students Practice Aid Records, Box 209 Madison Square Station, New York 10, N. Y. (Additional learning records from above firm).
- Recording and Appreciation Lessons (Current monthly)
Keyboard Jr., 1346 Chapel St., New Haven 11, Connecticut

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