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A Study of the Role of Music in Christian Social Living, an Integrated Program of Citizenship Training in Catholic Elementary Education

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A STUDY OF THE ROLE OF MUSIC [redacted] ISTIAN SOCIAL LIVING, AN INTEGRATED PROGRAM OF CITIZENSHIP TRAINING IN CATHOLIC ELEMENTARY EDUCATION

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CHAPTER I

INTRODUCTION

With the signing of the Declaration of Independence and the formulation of the Constitution, America was committed to democratic ideals, aptly identified in "The American's Creed" as freedom, equality, justice, and humanity. Since that time democracy has undergone many changes. The growing complexity of society and expanded facilities, not to mention two world wars, have created problems which today are presenting themselves as serious threats to our democratic way of life. What is the answer to this challenge?

A prominent Catholic educator states that the present search for peace, unity, and order in the world lies in the recognition of the fact that "better times await the emergence of better men."[1] Better men in our democracy are measured in terms of citizenship, that is, optimal development of total personality to meet the needs of our dynamic society. Today, more than ever before, our country needs citizens--good citizens--if America is to survive and perpetuate in reality the glorious principles upon which it was founded. The building of citizenship is the responsibility, and, as research repeatedly and forcefully indicates, the ultimate aim of American education today.

Catholic education has sought to carry out this responsibility in the formulation and development of a broad plan of education known as

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[1]George Johnson, Better Men for Better Times (Washington: Catholic University of America Press, 1943), p. 101.

Christian Social Living. It is an integrated program, the core of which is the social philosophy of the Catholic Church embodied in certain basic principles to be applied in each of the various subject areas of the curriculum.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to acquaint the writer more fully with the Christian Social Living Educational Program; (2) to determine the role of one selected subject area, namely, music, in realizing the goals of this program; and (3) to implement the design of the curricular music program at the seventh grade level through the use of the resource unit technique.

Importance of the study. The main importance attached to this study derives from a conviction of the writer, based upon research and personal observation, that many educators, including music educators, fail to realize, or at least minimize, the real values of music--social, human, and aesthetic. This fact has particular implications for Catholic educators interested in a functional and effective Christian citizenship-formation program with its goals centered around the total development of the individual. Total development involves a concern for the social, human, and aesthetic aspects of the child's personality as well as the intellectual phase. If maximum results in terms of this total development are to be gained, then music warrants a respected place in the curricular program.

In this study, an attempt has been made to determine the role of music in the Christian Social Living Program and to substantiate its

function in the curriculum on the basis of its inherent worth as an agent of social, human, and aesthetic values and of its ability to make realistic contributions toward the goals of the program.

II. PHILOSOPHY OF CATHOLIC EDUCATION

Definition and function. Philosophy of Catholic education is reduced to its simplest terms by Redden and Ryan when they define it as "the application of the fundamental principles of a philosophy of life to the work of education."[2]

The chief functions of a true philosophy of education, they point out, are (1) to supply the norms and values that will determine the ultimate aim of education; and (2) to determine and define the proximate or secondary objectives essential to the ultimate aim.[3]

Basic principles. It is the heritage of Catholicism to possess a philosophy of education by nature identified with the Catholic philosophy of life. Understanding and interpretation of the content of this study implies the need for an exposition of that philosophy.

The following are the basic principles of the Catholic philosophy of life and of education:

1. The universe was created by God and is governed by His Providence.
2. Man is a creature composed of body and soul, created by God for the purpose of serving Him on earth and attaining happiness with Him in heaven.

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[2]John D. Redden and Francis A. Ryan, A Catholic Philosophy of Education (Milwaukee: The Bruce Publishing Company, 1946), p. 10.

[3]Ibid., p. 55.

3. Man, being endowed with a conscience and a free will, is responsible for his conduct, the norms of which are predetermined by the eternal principles of the moral law. This moral law is immutable, and is independent of man.

4. Man received from God the power to learn certain truths in the natural and supernatural order; and God has revealed to all men truths in the supernatural order which, because of man's limited capacity to learn, could not be learned otherwise.

5. God bestowed upon man certain supernatural aids to conduct, such as grace, that operate beyond man's natural powers.

6. As a consequence of original sin, man has an intellect less able to attain truth, a will less able to seek good, and a nature more inclined to evil. Original sin did not affect the nature of human intellect and will but deprived them of especial and powerful aids.

7. Through Baptism, certain supernatural gifts are restored to man; but the effects of original sin in respect to man's intellect, will and nature remain.

8. Man by his very nature, is a social being, having obligations to society and, in turn, being affected by society.

9. Education, which is at one and the same time essentially an individual and a social process, must embrace the systematic formation, development, and guidance of all the legitimate powers of man, in conformity with his true nature and according to their essential hierarchy.

10. The ultimate aim of education is so to direct man that he may attain the end for which he was created. The ultimate end may be, at least partially, attained by the promotion of: (a) a sound moral and religious training in Christian principles; (b) an intellect disciplined and enlightened by truth, and guided by the teaching of religion; (c) a disciplined will which, through the achievement of self-control and a firm adherence to moral principles, strives to attain the maximum level of human excellence; (d) an appreciation of the duties, obligations, and rights of man and society, as ordained by the Creator; (e) a recognition of the order and harmony of the universe applicable to man, nature, and society; (f) a love of truth, virtue, and justice; (g) the acquisition of a fitness to earn a living and make that living livable and truly Catholic.[4]

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[4] Ibid., pp. 6-7.

Redden and Ryan call attention to the fact that in dealing with education, Catholic philosophy makes a distinction between those elements that are fundamental and constant, such as, the principles about man's nature, origin, destiny, and his relations to God, and the variable elements, which include theories, practices, methods of teaching, techniques of administration, and the like. These latter were said to have their source in and direction from fundamental truths.[5]

III. METHOD OF PROCEDURE AND LIMITATIONS

Procedure. Basically, the method of approach to this study was a matter of locating, gathering, and investigating pertinent references--books, periodicals, and other printed materials. Supplementary information and suggestions were secured through correspondence with curriculum consultants at the Catholic University of America. The planning and construction of the resource unit involved a survey and perusal of a wide variety of instructional materials--curriculum guides, courses of study, textbooks, periodicals, pamphlets, et cetera--and a catalog study to locate audio-visual resources related to the achievement of unit objectives.

Limitations. The findings of this study are concerned solely with the role of music in one specific curriculum, namely, Guiding Growth in Christian Social Living, which was planned to meet the needs of elementary grade children in Catholic schools. Elementary grades, in this case,

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[5] Ibid., p. 30.

includes grades one through eight.

The resource unit presented in Chapter IV is designed to implement the music program at the seventh grade level. The organization of the unit and the development of two selected specific objectives are illustrative of the resource unit technique, the principles of which may be applied to resource unit construction at any grade level.

Because of the greater likelihood of enrichment made by the contributions of persons of wide abilities and diverse interests, authorities recommend that resource units be developed by groups of teachers rather than by one. The fact that the resource unit presented in this study was developed by one person, constitutes a further limitation.

All data, facts, and opinions included in this study represent the Catholic viewpoint and should be interpreted accordingly.

CHAPTER II

THE CHRISTIAN SOCIAL LIVING PROGRAM OF CITIZENSHIP EDUCATION

To meet the needs of our times in terms of elementary grade citizenship training, Catholic education has developed a functional program known as Christian Social Living. Facts pertinent to a clear understanding of this program will be presented in the chapter under the following headings: (1) historical aspects, (2) overview of total program, and (3) philosophy of curriculum.

I. HISTORICAL ASPECTS

Need for Social Reconstruction

In a letter to the American Hierarchy, the Archbishops and Bishops of the Catholic Church in America, Pope Pius XI, on September 21, 1938, requested the drawing-up for the people of this country, a constructive program of education. The entire program was to be built upon the basis of Christian principles in order to clarify and re-emphasize the teachings of Christ in their application to the problems of contemporary American life.[1]

> This Apostolic Letter, written upon the occasion of the Golden Jubilee of The Catholic University of America, did not merely congratulate the institution upon its attainments. It declared the real reason for its issuance, the belief of the Holy Father that, in the

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[1]Sister Mary Joan and Sister Mary Nona, Guiding Growth in Christian Social Living (Washington: Catholic University of America Press, 1951), III, v.

> years ahead, the Catholic University would be called upon to assume 'greater and more momentous responsibilities' than it had undertaken in the past. It would be the task of the institution to meet the challenge of the critical times in which we live; and it would be the mission of the institution to continue to guard the natural and supernatural heritage of man. The exigencies of our age, the Holy Father pointed out, require the giving of special attention to the social sciences in order that it might be possible to bring to bear upon the pressing problems of our time Christian principles of justice and charity.[2]

The American Hierarchy, in immediate compliance with this request by the Pope, launched an educational program "designed to 'build an enlightened, conscientious, American citizenship', by instructing people on all levels in the true nature of Christian democracy."[3]

The charge of carrying out the Bishops' program of social action was officially delegated to and accepted by the Catholic University the next month. In the following brief excerpt from his letter acknowledging acceptance of the charge, the Most Reverend Joseph M. Corrigan, then Rector of the University, sounded the theme of the proposed program:

> Accepting the august mandate of the Holy Father, and heeding his insistence on sociology, The Catholic University of America consecrates herewith its best efforts to bring his noble admonition in practical ways to the Catholic schools of America. It shall be our endeavor to make the spiritual and the temporal one beautiful composite whole, by rearing a citizenship loyal alike to God and government.[4]

Commission on American Citizenship

For the purpose of fulfilling its assignment, the Catholic University

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[2]Commission on American Citizenship, The Commission on American Citizenship of the Catholic University of America (Washington: Catholic University of America Press, n. d.), p. 3.

[3]Sister Mary Joan and Sister Mary Nona, loc. cit.

[4]Commission on American Citizenship, op. cit., p. 11.

of America, in unity with the Bishops' Council established an organization known as "The Commission on American Citizenship."

Organization of the Commission. Three members of the University faculty were delegated by the Board of Trustees to serve as an executive committee--the late Bishop Joseph M. Corrigan, as president; Bishop Francis J. Haas, now of Grand Rapids but at that time Dean of the School of Social Science, as chairman of the Executive Committee; and the late Monsignor George Johnson, then head of the Department of Education, as director of all matters pertaining to educational methods. Under this able leadership, work was begun on the building of "a structure broad enough, deep enough, and strong enough to fulfill its purpose in the teaching of citizenship."[5]

The immediate concern of the Commission was with the Catholic youth of the nation. However, realizing that citizenship training is a work vitally important to each and every American, irrespective of race, color, or creed, the Commission sought the cooperation of interested fellow-Americans. Invitations of membership were offered to more than one hundred men and women distinguished for service in their respective religious, social, economic, and racial groups.

> From the beginning the Commission has enjoyed and profitted from the friendly cooperation of these members, although they never met as a group and have had no jurisdiction over policies or methods. From time to time the Commission has reported to these members its progress in its delegated labors and has been given the enthusiastic commendation of those most interested in the betterment of American citizenship. . . .[6]

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[5] Ibid., p. 12. [6] Ibid.

The nature of the work undertaken demanded the maintenance of the highest educational standards. To insure such a policy, an Advisory Committee of scholars distinguished for their educational achievements was formed. Membership included:

Herbert C. F. Bell, Professor of History, Wesleyan University, Middletown, Connecticut
Franklin Dunham, Educational Director, National Broadcasting Company, New York City
Charles G. Fenwick, Professor of Political Science, Bryn Mawr College, Bryn Mawr, Pennsylvania
James L. Hanley, Superintendent of Public Schools, Providence, Rhode Island
F. Ernest Johnson, Professor of Education, Columbia University, New York City
Jerome G. Kerwin, Professor of Political Science, University of Chicago, Chicago
David A. McCabe, Professor of Economics, Princeton University, Princeton, New Jersey
Florence Stratameyer, Professor of Education, Columbia University, New York City
Henry C. Taylor, Director, Farm Foundation, Chicago
Howard E. Wilson, Professor of Education, Harvard University, Cambridge, Massachusetts[7]

The program was greatly aided in its formative period by this group through discussions relating the general scope of the program to the general social problems of the nation.

In addition to the above-mentioned committees, the general organization of the Commission included cooperating committees formed of Diocesan Superintendents of Schools, Supervisors of Social Studies in the various dioceses, and the Faculty of the School of Social Science and of the Department of Education at the Catholic University.

Work of the Commission. From the very beginning, the work of the Commission was spade work. There was neither precedent nor guide for the

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[7]Ibid., p. 13.

tremendous job of devising a plan whereby the long-established social tenets of the Church would be taught to students in all grades of the schools. "Had it not been for the experience and wisdom of its delegated ecclesiastical directors, the work would have had to be a trial-and-error method. Instead, it was, from its inception, a swift-moving construction job . . . ."[8]

The first and logical step taken by the executive committee and staff was a careful study of possible approaches to the problem. This ended in a decision to concentrate their efforts upon two main activities: (1) the construction of a curriculum for the elementary grades, the purpose of which was to furnish a suitable device for directing the school program toward the growth of each child in Christian social living; and (2) the writing of a series of basal readers to implement the curriculum.

The completed curriculum, in effect the result of twenty years of research, is embodied in a three-volumed work entitled, Guiding Growth in Christian Social Living.[9] It was from this title that the entire program derived the name, "Christian Social Living."

The readers directly founded upon the Curriculum were cleverly designed to give the student awareness of social problems. Cronin commented by way of approving recommendation, "Almost from the cradle the child learns the need of social living."[10]

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[8]Ibid., p. 19.

[9]Throughout this study, the curriculum, Guiding Growth in Christian Social Living, will be identified as "Curriculum," in order to distinguish it from the general use of the term "curriculum."

[10]John F. Cronin, Catholic Social Action (Milwaukee: The Bruce Publishing Company, 1948), p. 9.

Christian Social Principles

Basic to the effectiveness of both the Curriculum and the readers as conveyors of the Church's social philosophy to the elementary grade student, was the definition and statement of this philosophy in definite principles, which came to be known as the "Christian Social Principles." This formed a third major area of work for the Commission as well as a firm philosophical foundation upon which to build the entire program.

In formulating a statement of the principles, the Commission was guided by the social philosophy of the Church represented in the revealed truths of the Sacred Scriptures, the great modern Papal Encyclicals, in particular those of Leo XIII, Pius XI, and Pius XII, the writings of authoritative Catholic scholars, and the general practices and teachings of the Church. These sources were regarded by the Commission as definite beacons of guidance upon "the storm-swept sea of social confusion."[11]

Sister Judith substantiated the use of the Encyclicals in this project when she declared: "The encyclical letters of the last five popes, beginning with those of Leo XIII, are an excellent means of reviewing the important problems of society which developed during the past half century and the manner in which the Church proposed and proposes to meet them by applying her ageless principles to the changing needs of men and nations."[12]

The principles, as formulated by the Commission, center about the following basic ideas:

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[11] Commission on American Citizenship, op. cit., p. 20.

[12] Sister M. Judith Lang, Preparation for Citizenship in Current Courses of Study in Catholic High Schools (Washington: Catholic University of America Press, 1950), p. 19.

1. The dependence of man upon God.
2. The individual dignity of every human person without distinction as to color, race, or nationality.
   a. The rights and duties that follow from this dignity.
   b. The need for law to uphold rights and duties.
   c. The need for government to enforce laws and protect the rights of men.
   d. The obligation of all to respect the authority of the government, which is derived from the authority of God through the people.
3. The social nature of man.
   a. The need of man to live in society.
   b. The development of the individual in the three human societies--family, Church, and state.
   c. The benefits of the individual to society and of society to the individual.
4. The sacredness and integrity of the family, united in love and blessed by the Sacrament of Matrimony.
5. The dignity of the worker and his work; the rights and duties of employers and employees.
6. The material and spiritual interdependence of all men based upon the social nature of man and his needs of body and soul.
7. The obligation of all men to use the resources of the earth according to God's plan.
8. The obligations of men to share non-material goods with one another through education, social and cultural activities, religious activities, et cetera.
9. The obligations of justice and charity that exist among peoples and nations as between individuals.
10. The unity of all men having a common origin in God and possessed of a common human nature.[13]

In his book, Better Men for Better Times,[14] Johnson elaborates each of the principles in a definite, practical manner.

Christian principles and democracy. The term "democracy" is provocative of a feeling of pride in the heart of every loyal and true American. Modern thought and literature, however, reveal the fact that much

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[13]Commission on American Citizenship, The Teaching of Current Affairs (Washington: The Commission, 1949), pp. 6-49.

[14]George Johnson, Better Men for Better Times (Washington: Catholic University of America Press, 1943).

confusion exists regarding its true nature and meaning.

Evidence of the need for a clear interpretation of what democracy really means is the testimony of the Educational Policies Commission of the National Education Association. In a survey of ninety typical schools visited and studied by the Commission, six different ideas of democracy were found in practice.[15]

The true conception of democracy is that which was set forth by the Founding Fathers in the American form of government and the ideals which inspire the American way of life, the principles of which are in accordance with Christian principles.

Johnson corroborated this statement in the following affirmation:

> . . . The national heritage which we wish to impart to our children in all its fullness is bound up in its essentials with the teachings of Christ.
>
> The fundamental truth of our dependence upon God is established as a basic principle of American life in the Declaration of Independence, which acknowledges without question that life itself and all human rights are bestowed on us by our Creator. It is an act of faith in God, a testament that Americanism and atheism are forever incompatible. In signing this testament for the people of our nation, the Founding Fathers gave recognition to God as the Source of all our rights and duties, our freedoms and responsibilities, our equality in His sight. They built our nation on the bedrock of religion. . . .
>
> Close upon the acknowledgement of God as our Creator comes the recognition of the dignity of every human being, created to God's own image, possessing a body and soul, and destined to live eternally with God in Heaven. The principle of individual dignity is woven into the charter of American freedom, and without it our democracy has no meaning. . . .
>
> The third principle which we defend as Christians and as patriotic citizens refers to the dignity of the family and the sacredness of the marriage bond which give it organic unity. This principle was confirmed by Christ through the sacrament of Matrimony, and it must

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[15]John D. Redden and Francis A. Ryan, A Catholic Philosophy of Education (Milwaukee: The Bruce Publishing Company, 1946), p. 539.

be revitalized in American life, for our nation will be only as strong, as free, and as united in purpose, as the families which make it up. . . .[16]

Thus it is evident that Christian philosophy is ever the support and foundation of our American way of life.

Citizenship: Christian basis. One of the fundamental teachings of Christianity is the law of Charity. "He who loves God and neighbor and expresses this love in unselfish service fulfills the whole law."

Love of neighbor, or Christian charity, extended to all countrymen, is the basis for true patriotism. Since patriotism cannot exist in theory alone, it must be put into practice in the performance of the duties of citizenship, which include not only such Christian virtues as obedience, sacrifice, and brotherly love, but those particular duties which arise from the responsibilities of democratic self-government.

"Citizenship," Johnson alleged, "is a sacred charge, so allied to the practice of religion that the duties of citizens are specifically stated in the Catechism of Christian Doctrine which is the basis for the religious instruction of Catholic children in the United States."[17]

The Christian Social Living Program of Education, then, constructed upon the immutable foundation of Christian principles, which are ever the support and foundation of democratic principles, is in effect a program of citizenship education.

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[16]George Johnson, "Education for Life," Guiding Growth in Christian Social Living (Washington: Catholic University of America Press, 1951), III, 5-6.

II. OVERVIEW OF TOTAL PROGRAM[18]

Objectives. In his encyclical on the Christian education of youth, Pope Pius XI stated that the aim of Christian education is "to cooperate with Divine Grace in forming Christ in those regenerated in Baptism."[19] Johnson, paraphrasing this definition and applying it to the Christian Social Living Program, said that the aim of Christian education is "to provide those experiences which, with the assistance of Divine Grace, are best calculated to develop in the young the ideas, the attitudes, and the habits that are demanded for Christ-like living in our American democratic society."[20]

In the Curriculum, the overall objective is broken down in terms of a five-fold development, having five major goals:

1. Physical fitness, or the habits of healthful living based on an understanding of the body and its needs, and right attitudes toward everything that contributes to good health.

2. Economic literacy, or an understanding of the workings of modern industrial civilization, with all that it involves of interdependence, adequate to yield an appreciation of the value of work and a zeal for social justice.

3. Social virtue, based on an understanding of American life and the workings of democracy, making the individual ready to make those sacrifices of self-interest that are necessary if he is to live with his fellow man in peace and unity.

4. Cultural development, rooted in a familiarity with the beauty the human mind has created and enshrined in its literature, its music,

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[18]Refer to Appendix A for a diagrammatic presentation of the entire Christian Social Living educational plan.

[19]Pius XI, The Christian Education of Youth (Washington: National Catholic Welfare Conference, 1936), p. 35.

[20]Johnson, Better Men for Better Times, op. cit., p. 105.

and its art, and flowering in a taste for finer things that will banish the low, the lewd, the vulgar, and the decadant.

5. Moral perfection, or saintliness, the crown of all the rest, achieved in and through all the rest, fulfilling the purpose of man's existence . . . .[21]

In summary, the objectives of Christian social education are those of character in action, and of Christlike living in relation to God and the Church, to fellow men and nature. With these goals in mind the immediate, general objectives of the school program are set down under two headings:

1. Growth in individual abilities needed for Christlike living in our American democratic society.

2. Development of understandings, attitudes, and habits that will perfect the individual in his relationship with God and the Church, his fellow men and nature.[22]

Agreement with the philosophy presented is evidenced in the following statement:

> The optimal development of the total personality to meet the needs of all American youth is an ideal proposed and sought after in American education today at all levels. To make this objective a reality is a challenge to every agency playing a significant part in the lives of these young people. A constructive program of educational growth, therefore, that recognizes and embraces the fundamental relationships in life is a venture in education that can be oriented toward the problems of human living, toward a well-integrated personality, and toward an effective participation in Christian democratic society.[23]

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[21]Sister Mary Joan and Sister Mary Nona, op. cit., p. 14.

[22]Ibid., p. 81.

[23]Mary Felicia Towey (Sister Mary Joseph), "A Study Incorporating Resource Units in Music as a Correlating Factor in a General Education Program Emphasizing Personality Development and Social Sensitivity in the Growth of Junior High School Pupils" (unpublished Doctor's thesis, University of Washington, Seattle, 1952), p. 10.

Curriculum. In modern educational literature, the term "curriculum" admits of diverse interpretations. The Christian Social Living Program accepts the connotation in its broad sense to mean all the guided experiences of the child under the direction of the school. "The curriculum . . . is broader than a syllabus or a course of study in subject-matter. It is a guide for directing the child's living in the light of Christian principles, with a detailed plan of the learning activities that are basic to that living."[24]

The main objective in building this Curriculum for the Catholic elementary school was the direction of the school program toward the growth of each child in Christian social living--thus, as was stated before, the derivation of the title for the complete three-volumed work, Guiding Growth in Christian Social Living.

This brief exposition of the Curriculum is presented here as a means of relating it to the total program. By reason of its unique position in the program and its pertinency to this particular study, a more detailed treatment of it will follow in Section III of this present chapter.

Guidance for Christian Social Living

With regard to the topic of the present discussion, Sister Joseph expresses the following opinion: "Since all learning is self-activity, the major function of the school in the fabric of American life is its role of guidance. The greater portion of the formal direction of learning

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[24]Sister Mary Joan and Sister Mary Nona, op. cit., p. v.

and pupil behavior has been delegated by the family and the Church to the school. Educators agree on the consequent heavy responsibilities of the school in the educative process."[25]

Nature of the educative process. In the Christian social program, guidance is given a prominent position. The reason for this is pointed up by Johnson in this explanation of the educative process:

> . . . Education is the process whereby those deep and abiding changes are wrought which make us what we are. It is something that happens to a human being as a result of self-activity. It does not result from mere listening to what someone else is saying; this, to say the most, is what we call instruction. Nor is it brought about by some process of stern, strict discipline predicated on blind acceptance of the dictates of some external authority. . . . Education takes place whenever anyone of us cooperates with the grace that is in him and with the guidance and instruction of those who have something to teach him.
> . . . . . .
> Education is a social process; it takes place in society. Society operates to shape the character of the individual; and the individual in turn, for the most part within a narrow circle, but sometimes in a neighborhood, a community, even a state or nation, and eventually the whole wide world are leavened by the saving influence of virtuous men and women. . . .[26]

Again drawing from Catholic philosophy, character is defined as something resident in the will, as something which involves the discipline of impulse and emotion, as something which guarantees conduct in accordance with right reason and principle. Development of character is brought about in the degree that the will is strengthened by being freed of ignorance, concupiscence, and wrong habits and this is not attainable except through self-discipline with the help of God's grace.[27]

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[25]Towey, op.cit., p. 11

[26]Johnson, "Education for Life," op. cit., pp. 1-2

[27]Johnson, Better Men for Better Times, op. cit., p.106

In this regard Pius XI states:

> . . . Folly is bound up in the heart of the child and the rod of correction shall drive it away. Disorderly inclination must be corrected, good tendencies encouraged and regulated from tender childhood, and above all, the mind must be enlightened and the will strengthened by supernatural truth and by means of grace, without which it is impossible for the child to control evil impulse, impossible to attain to the full and complete perfection of education intended by the Church which God has endowed with the efficacious means of grace.[28]

Need for guidance. The implication for education is the constant direction or guidance of students from early childhood for the purpose of influencing the development of good tendencies, and of correcting disorderly inclinations, which would result in the "fullness of Christian character."[29]

In the Christian social program, Christian character is identified with Christian social living, manifested in physical fitness, economic competency, social virtue, cultural development, and moral perfection. Maximum progress toward these goals is achieved through the guidance program which involves not just the school, but each of the social areas of the child's environment, namely, the home, the Church, the school, and the community. Each is charged with the responsibility of contributing instruction, ideals, and example in varying degrees and, above all, with providing opportunities for the formation of good habits or virtues which constitute the essence of Christian character.[30]

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[28]Pius XI, op. cit., p. 23.

[29]Sister Mary Joan and Sister Mary Nona, op. cit., p. 11.

[30]Ibid., p. 16.

Evaluation of Christian Social Living

The effectiveness of any educational program is measured in terms of desirable student understandings, attitudes, and actions, all of which are identified and determined through the process of evaluation. In the Christian social living evaluation program, emphasis is placed upon growth in the understandings, meanings, attitudes, and appreciations pertinent to the child's practice of Christian social living over his knowledge of subject matter or skills.

Basis for evaluation. Objective evidence for evaluation is supplied by the child in demonstrating his character in action, that is, by the manner in which daily life situations are met. In terms of Christian social living, the child is evaluated on the conduct he exhibits in the basic relationships which condition his daily living, namely, relationship with God, relationship with the Church, relationship with human beings, and relationship with the natural environment, all of which make constant demands on the child's thinking, feeling, and capacities for action.

Summary of evaluation program. The following outline summarizes the Christian social evaluation program as described in the basic Curriculum.

EVALUATION OF CHILD GROWTH

A. Scope of evaluation.

1. The child's meeting of situations in his home, school, and community living according to Christian principles.
2. The child's development of understandings, attitudes, and habits of Christian social living which involve his relationship with God, the Church, his fellow men, and nature.

3. The child's progress toward self-perfection in terms of physical, economic, social, and cultural development, and the moral perfection toward which all of these can be made to contribute.

B. Means of evaluation.

1. Observation of pupil's reactions to various situations.
2. Anecdotal recordings of significant reactions.
3. Friendly interviews with the child for better understanding of him.
4. Informal tests.
5. Conferences with parents as a means to correct evaluation of practice of Christian social living in the home and in the community.
6. Group discussions--attitudes and understandings are often revealed.
7. Testing--direct means of evaluating the child's development of understandings.

C. Appraisal of environmental factors.

1. Cumulative records.
2. Parent-teacher conferences.
3. Friendly interviews with the child.

D. Evaluation of the school environment.

1. Atmosphere and policy of the whole program.
2. Provision for participation in school activities.
3. Provision for participation in making regulations for school living.
4. Opportunity for cooperation in enterprise of the school or a single class.

E. Appraisal of classroom experiences.

1. Opportunities for practice of Christian social living through happy, meaningful experiences.
2. Opportunity for growth in virtue.
3. Good example and inspiration of the teacher manifested in patience and courtesy, as well as in charity and justice.
4. Opportunity for learning democratic values and living democratic processes.

F. The community environment.

1. Adequate knowledge on the part of the teacher regarding
   a. Physical characteristics.
   b. Resources which will contribute to the child's education and her own professional growth.

2. Understanding of the general character of the community.
   a. Social-economic level of the families.
   b. Kinds of occupations.
   c. Community problems to be met according to Christian principles.[31]

Through such a program, accurate evaluation may be achieved, not in knowledge alone, but by the use of every possible means to discover attitudes and habits resulting from each and every learning activity in the Curriculum.

III. PHILOSOPHY OF CURRICULUM

In the preceding section, the reader was given a comprehensive view of the total Christian social living educational program in its various aspects. This present section seeks to isolate one particular aspect, that of curriculum, and develop it in accordance with its prominent place in the program and its relative importance to this study.

The curriculum for the Christian social living program, as stated previously in this study, is embodied in a three-volumed work entitled, Guiding Growth in Christian Social Living. Volume I deals with the primary grades of the elementary school, Volume II, with the intermediate grades, and Volume III, with the upper grades.

The philosophy of curriculum as set forth in these volumes may be described in terms of (1) definition of curriculum, (2) nature of the Curriculum, (3) relation to Catholic philosophy, (4) relation to daily living, and (5) construction and use of the Curriculum.

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[31] Ibid., pp. 68-77.

Definition. Curriculum, as defined in this case, includes all the guided experiences of the child under the direction of the school. This concept was elaborated by Sister Frances Ellen as follows:

> . . . It embraces the totality of activities set up by the school to promote its objectives of child growth. Although subject matter accounts for the greater number of these activities it by no means makes up the whole of them. Among the experiences which may rightfully be called curricular are a variety of learning activities which cross subject-matter boundaries throughout the school day: speaking and writing, giving reports, working on committees, helping one another; also recess and library periods, club work, sodality meetings, etc. All of these deserve to have a proportionate place in the curriculum insofar as they have been planned by the school to realize its objectives.[32]

Nature. Research indicates a lack of agreement among educators as to the definition and interpretation of certain terms used to describe the nature of different types of curricula. This statement is particularly applicable to the term "integrated" which comes to us as "the by-product of almost as many philosophies as there are systems of education."[33] However, on the basis of its root meaning and generally accepted connotation of "unity" or "wholeness," the term will be used to designate the nature of the Curriculum. Fuller significance of its use in this regard is evidenced in the following statement by a prominent Catholic educator:

> . . . In anything which is composed of parts, it [integrated] necessarily signifies that these parts work together toward a common end and that their relation to one another is governed by their relation

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[32]Sister Mary Frances Ellen, "A Philosophy of Curriculum," Spokane, Washington: Holy Names College, 1953), p. 1. (Mimeographed.)

[33]Edmund J. Goebel, "The Integration of Science, Safety, and Health," National Catholic Educational Association Bulletin, 46:448, August, 1949.

> to the whole. The common end becomes like a strong cord to bind the whole structure together, each part making a special contribution according to its nature.[34]

This concept of integration finds its orientation in the Curriculum goals, stated as a five-fold or total development based on the fundamental nature of the individual. The integrated curriculum, according to Sister Janet,

> . . . recognizes a fundamental truth of scholastic philosophy, that the child must be taken as a whole since he is a unitary personality. Whether we plan it or not, the child's emotional nature is influenced while we are working toward intellectual growth; his volitional powers are called into use in response to emotional or intellectual stimuli.[35]

Further illustration of the principle of integration in the Curriculum is afforded by its general organization, characterized throughout by unity, order, purpose, continuity, and proportion in learning; the possibility of observing relationships, seeing parts in a whole, relating truth to the realities for which it stands--all essential qualities of "a curriculum worthy of the name."[36]

Documentation for the use of this type of curriculum to the achievement of the goals of Christian social education is contained in this affirmation by an experienced curriculum builder: " . . . The integrated curriculum offers the best hope of helping our boys and girls to fulfill

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[34]Sister Mary Janet Miller, "Building the Integrated Curriculum," Music Education, John B. Paul, editor (Washington: Catholic University of America Press, 1954), p. 32.

[35]Ibid., p. 35.

[36]Sister Mary Nona, "The Impact of Liberal Education Upon the Elementary School Curriculum," National Catholic Educational Association Bulletin, 51:261, August, 1954.

their individual function in life."[37] The same authority maintains that the integrated curriculum is designed to make a more direct attack upon present day problems of emotional stress and insecurity than is possible through a narrow curriculum designed for a much less complex society.

Relation to Catholic philosophy. Speaking in the name of Catholic philosophy, Redden and Ryan state that one of the chief functions of that philosophy is to supply guiding principles and directive knowledge about the aims of education. "This same function applies also to the means by which aims are realized. The curriculum is one of those means."[38]

With specific reference to the Curriculum, Sister Frances Ellen asserts that its first claim to Catholicity is its derivation from Catholic philosophy.[39] The basic principles of this philosophy were enunciated in the introduction to this study. Main points with respect to curriculum are reviewed in the following summary:

1. The child is the true concern of the educator, who recognizes his dignity as a human person and his destiny to live eternally in God.

2. The whole child is to be educated--his physical and spiritual, individual and social, natural and supernatural powers are to be guided to development, into a truly integrated personality.

3. A Catholic education provides not only for the child's self-perfection as planned for him by the Creator, but also for balanced living in his basic relationships to God and the Church, to his fellow men, to nature, and to himself.

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[37] Sister Mary Janet, op. cit., p. 34.

[38] Redden and Ryan, op. cit., p. 368.

[39] Sister Mary Frances Ellen, loc. cit.

4. The aim of Catholic education is consonant with these concepts of the child and his need for guidance.

5. The school does its part in furthering this aim as a delegate of the child's parents and an auxiliary to the Church, deriving its authority from these two greater educative agencies. It cooperates also with the State insofar as the civil authority may function in education.[40]

Drawing upon this philosophy, the Curriculum exhibits its Catholic character in the following respects:

1. In the selection of curricular experiences recognition is given to the needs and capacities of the child for both natural and supernatural life.

2. Provision is made for a variety of learning experiences to care for the rounded development of the child in terms of the specific objectives:
   a. Physical fitness
   b. Economic competency
   c. Social responsibility
   d. Cultural development
   e. Moral and spiritual perfection

3. Each subject in the Curriculum is carefully considered as a means of strengthening the child's basic relationships.

4. Since the child's relationship with God embraces all the others, religion is the soul of the Curriculum, giving life to all the other subjects.

5. All learning experiences are organized according to their rightful place in the hierarchy of values.

6. Recognition is given the social needs of the child by emphasis on the role of the family, the Church, and the community, to the life and education of the child.

7. Recognition is given to the promotion of democratic values through the integration of the Christian social principles in all subject matter.

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[40] Ibid.

Relation to daily living. A very important reason advanced by modern educators for the necessity of curriculum revision is the failure of past curricula to meet the present needs of the individual and the requirements of modern social life, in terms of current social philosophy.[41]

The remedy for such a failure may be found in relating the curriculum to everyday living.

> The successful school organizes its curriculum into a series of things to be done and offers a plentitude of opportunity for first-hand experience. The successful school is a place where children live and do, not merely sit and listen. They master the truth by doing the truth in circumstances that correspond as nearly as possible with the situations of real life. They are kept aware, at every stage of the process, of the relation between what they are learning and the actualities of daily existence, and thus recognize at all times the continuity between life in the classroom and life outside.[42]

So spoke Monsignor Johnson under whose immediate supervision, the project of constructing the Curriculum was carried on.

So far in this discussion of the Curriculum philosophy, several statements have inferred the application, perhaps even a noticeable emphasis, of the principle of relating curricular content and activities to daily living. By way of both direct reference and summary, it may be stated that the Curriculum manifests its relationship to daily living in the following respects:

1. Since facts alone do not effect this relationship, the whole Curriculum is impregnated with basic principles. These principles are to be put to work in the practice of virtues, the habits of which are related to daily actions emphasized throughout the entire Curriculum. The principles are simple to apply and allow for development in a variety of ways at every grade level.

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[41] Redden and Ryan, op. cit., p. 376.

[42] Johnson, "Education for Life," op. cit., p. 7.

2. The subject matter of the different areas is vitally related to the psychological processes of human nature as manifested in everyday life rather than to logical development of the subject.

3. Much stress is placed on current materials.

4. The past is emphasized in its relationships to present situations.

5. In terms of American life, the Curriculum provides not only current knowledge about citizenship and democratic ideals, but even more important, opportunities for practice of the same in daily learning activities.

This emphasis on the relationship of the subjects to life is a significant difference between the curriculum of integration and the typical subject matter arrangement of the past. Sister Janet illustrates this point in the following statement:

> . . . Working in computation processes may be seen not only for skills or credits to be attained, but as important tools in happy home relationships and in civic competence. The whole field of social science must be treated not as a conglomeration of information, but as the foundation on which we build understanding of our present culture and problems. Music will be seen in light of its possibilities in creative and emotional growth and in its relation to social solidarity rather than solely for technical excellence or musicianship. The ability to think and to form judgments will be considered not in the abstract, but practiced in actual life situations which require identification of a problem, finding information and selecting what is pertinent, making tentative attempts at solution, applying principles, and evaluating results. The resources of the community will be utilized to the fullest for only in that way may learning be vital and relevant.[43]

Construction and use. The aspects of the Curriculum just described were the results of years of research and a carefully planned process of construction. The process involved three successive steps.

The first step consisted in the formulation of specific objectives to carry out the main purpose, the direction of the school program toward

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[43]Sister Mary Janet, op. cit., pp. 36-37.

the growth of each child in Christian social living or citizenship. Since the ideal of Christian social living presupposes the child's living in proper relationship to God and the Church, to his fellow men, nature, and himself, specific objectives were set up in terms of understandings, attitudes, and habits which concern each of these basic relationships.[44]

The second step in the construction of the Curriculum involved a study of the daily activities of the child basic to his practice of Christian social living. The common experiences of children in the present day American Catholic home were set down as a series of actual situations to be met by the child according to Christian principles. These situations were classified according to the basic relationships referred to above and showed a relatively complete picture of Christian social living.

The third and final undertaking in the constructional program was the organization of the school program in such a way as to relate the school learning activities to the child's practice of Christian social living.

> . . . Each subject in the curriculum was carefully considered as a means of strengthening the child's fundamental relationships. In the program of each grade emphasis was placed upon religion, social studies, and science, because of their direct contribution to the child's relationship to God, his fellow men, and nature. Proportionate emphasis was given to the language arts, including reading and writing; to arithmetic and the other skills; to music and art; to health and physical education. . . .[45]

The distribution of subject-matter content for the various grades was influenced by a preliminary analysis of diocesan courses of study being

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[44] Sister Mary Joan and Sister Mary Nona, op. cit., pp. v-vi.

[45] Ibid.

used in Catholic elementary schools throughout the country. In this distribution, due consideration was given to the continuity of the child's learning from grade to grade and to the correlation of learning activities within each grade.

The completed work, a suggestive, broad master plan, was offered for the use of Catholic elementary schools throughout the nation, in the hope that it would be adapted to local needs. Its flexibility and general character were purposely intended to aid diocesan educators in the building of their own curricula and separate courses of study in subject-matter areas.

CHAPTER III

MUSIC AND THE CHRISTIAN SOCIAL LIVING CURRICULUM

The concept of curriculum set forth in the preceding chapter, emphasizing as it does the principle of integration, does not necessarily lead to the rejection of subject organization which has formed the traditional curriculum patterns; rather it implies a rebuilding of the organization from the ground up. The foundation for such a rebuilding or reorganization involves two important factors: (1) the inherent worth of the individual subject or subject area, and (2) its ability to make a realistic contribution to the goals of the educational program. A consideration of each subject or area from the standpoint of these two factors will involve changes in placement, in emphasis, and in content, not only within the individual subject, but between various subjects.[1]

The present chapter seeks to determine the proportionate emphasis which music, the particular concern of this study, is capable of warranting in the Curriculum on the basis of the two factors mentioned above. In logical succession, there follows a description of organization and analysis of the entire curricular music program. Since practical, functional use of the Curriculum implies the need for implementation, consideration is also given to this aspect of the problem.

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[1] Sister Mary Janet Miller, "Building the Integrated Curriculum," Music Education, John B. Paul, editor (Washington: Catholic University of America Press, 1954), p. 36.

I. INHERENT WORTH OF MUSIC

The inherent worth of music, from the standpoint of curriculum, may best be described in terms of its aesthetic function, which function finds its basis in the philosophical principle of total development of man's powers.

Philosophical approach. Catholic philosophy classifies the powers of man in three major categories--intellectual, volitional, and emotional. The development of each of these powers involves a different aspect of education--intellectual, moral, and aesthetic, respectively. Each aspect seeks a different objective. The object of intellectual education is truth; the object of moral education is goodness; and the object of aesthetic education is beauty.[2]

The educator aims at the development of these powers in the child by supplying him with planned experiences over a period of years through which experiences he grows in the direction of truth, goodness, and beauty.[3] The attainment of the latter belongs in a special manner to the area of the fine arts, in which music holds a central position.

> Each of the aesthetic or fine arts embodies some special mode of the expression of beauty and thereby deals with the essential aesthetic responsiveness of human beings, a broad process sometimes referred to as aesthetic education. The concept of artistic growth

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[2] Sister Mary Olive, "Music in a Unified Curriculum," Musart, 7:4, January, 1955.

[3] Thomas J. Quigley, "An Introduction to the Catholic Philosophy of Music," Music Education, John B. Paul, editor (Washington: Catholic University of America Press, 1954), p. 5.

is the development of this responsiveness to essential values, intimations, and meaning as expressed in each of the arts.[4]

Aesthetic function. To be wholly integrated or wholly educated, the child's intellective, volitional, and emotional powers must be developed concurrently and in balance. This means that the emotional powers as well as the other two must be guided to total development. In this regard, Wegener cautions that educators must maintain a deliberate balance. "It is very easy," he contends, "to place the primary emphasis upon a thoroughly intellectualized program of education in our schools to the neglect of the emotional and aesthetic factors . . . ."[5]

The maintenance of a proper balance may be effected, in greater part at least, by affording music its rightful place in the school curriculum, that is, as a powerful force in the development of the aesthetic powers of the individual.

> . . . For music is . . . a matter of knowing, doing and feeling. No other subject in the curriculum so completely involves all three human powers. There is meaning in music that must be studied and known, that requires exact understanding. It is a language to be read, spoken, and written; it is a universal instrument for the transference of thought. In performance again it calls for mathematical precision, for an action of the will, for restraint, temperance, fortitude, cooperation, and for social action. And finally, it provides a properly channeled release for feelings. . . .[6]

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[4]Mary Felicia Towey (Sister Mary Joseph), "A Study Incorporating Resource Units in Music as a Correlating Facotr in a General Education Program Emphasizing Personality Development and Social Sensitivity in the Growth of Junior High School Pupils" (unpublished Doctor's thesis, University of Washington, Seattle, 1952), pp. 1-2.

[5]Frank C. Wegener, "The Aesthetic Function of Man," Educational Music Magazine, November-December, 1954, p. 8.

[6]Quigley, op. cit., pp. 6-7.

The aesthetic values of music are attested to over and over again in the literature of prominent music educators. The following statements by Morgan and Mursell, respectively, are representative.

> There are some values which are permanent. These are the enrichments that come to human life through activity in and understanding of the fine arts.
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> . . . . . .
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> . . . The real challenge in all fields of fine arts today is to discover how best to bring satisfaction to our fellow beings through permanent aesthetic values, for from the very beginning this has been one of the greatest hungers of mankind.[7]

> . . . The spiritual harmony men call music is one of the most essential and convincing expressions of that faith in truth, in goodness, in beauty which alone makes human life worth while. . . .[8]

Perhaps one of the most authoritative and conclusive statements in support of the aesthetic values of music is contained in the Postlude to "The Child's Bill of Rights in Music." It reads as follows:

> A philosophy of the arts is mainly concerned with a set of values different from the material ones that rightly have a large place in a philosophy of general education. Although current general educational concepts are often strongly materialistic, they are frequently given authority in moral and aesthetic fields in which they are inapplicable. Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that moral and aesthetic elements are equally with physical elements part of the whole.[9]

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[7]Russell V. Morgan, A Forward-Looking Program for Music Education (No. 8 of Teachers' Service Publications, ed. Hazel N. Morgan. New York: Silver Burdett Company, n. d.), pp. 4-5.

[8]James L. Mursell, Music in American Schools (New York: Silver Burdett Company, 1943), p. 2.

[9]Hazel N. Morgan (ed.), Music Education Source Book (Chicago: Music Educators National Conference, 1951), p. 232.

II. RELATION OF MUSIC TO CURRICULUM GOALS

The main objective of the Christian Social Living Program, as stated by Johnson, "is to provide those experiences which with the help of Divine grace are best calculated to develop in the young, the ideas, the attitudes, and the habits that are demanded for Christian living in our American society."[10]

In the Curriculum, this overall objective is broken down in terms of a five-fold development having five major goals: physical fitness, economic competency, social virtue, cultural development, and moral and spiritual perfection.[11] Being the goals of an integrated program, they are understandably interrelated and interdependent. However, for the purpose of discussion each will be considered individually from the standpoint of music's ability to make contributions, greater or lesser, to its achievement.

Relation to physical fitness. As described in the Curriculum, the goal of physical fitness implies child growth in "the habits of healthful living based on an understanding of the body and its needs, and right attitudes toward everything that contributes to good health."[12]

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[10]George Johnson, Better Men for Better Times (Washington: Catholic University of America Press, 1943), p. 105.

[11]Sister Mary Joan and Sister Mary Nona, Guiding Growth in Christian Social Living (Washington: Catholic University of America Press, 1951), III, p. 14.

[12]Ibid.

A well-organized music program has a definite and noteworthy influence in the promotion of both physical and mental well-being. Every conscientious and enthusiastic music educator is familiar with the effects of properly-formed singing and instrument-playing habits upon correct posture, rhythmical deep breathing, care of the vocal instrument, and muscular control and coordination. The role of music in providing an atmosphere of recreation and relaxation and its consequent bearing on good mental health needs no documentation.

With regard to the latter, Sister Janet makes this observation:

> . . . The influence of music on the emotions gives it peculiar value in mental health, for music is closely related to all the issues of life. We eat to music, dance to music, relax to music. We have it constantly to worship God, to make love, to rejoice and to grieve, to send our boys to war and to welcome them home, to celebrate victory and festivity, to express our laments at defeats and to bury our loved ones. . . . [13]

Hence, music is seen to harbor potentialities for growth in understandings, attitudes, and good habits for both physical and mental health.

Relation to economic competency. The goal of economic competency is concerned with the attitudes and practices in the world of work--"with understanding of the workings of modern industrial civilization, with all that it involves of interdependence, adequate to yield an appreciation of the value of work and a zeal for social justice."[14]

Music education offers excellent opportunity for developing good work habits through the provision of experiences capable of stimulating

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[13]Sister Mary Janet, op. cit., p. 41.

[14]Sister Mary Joan and Sister Mary Nona, loc. cit.

desirable responses productive of intellectual and disciplinary values. Included among the intellectual values of music are the deep thought and concentration involved in the understanding and recognition of design, structure, and other factors which combine to make the music reasonable and logical and the reflective listening required for creditable interpretation and performance of certain types of musical literature.

The very nature of music study makes it adaptable as an agent of constructive disciplinary values in the lives of children. Mursell elaborates the point when he states:

> . . . whenever a group or an individual is learning to perform a composition, the goal of interpretation, and of the creation of controlled and authentic musical effects, may be set up. Every artist knows perfectly well that such a goal is exceedingly exacting. Yet it is not set up by the teacher, but by the situation. It does not call for the achievement of a stated percentage on an arbitrarily marked examination, but the attainment of a standard of excellence objectively apparent to all concerned. . . . all this is in the logic of the situation itself, and not imposed from the outside. . . . When we see groups of children sacrificing their free time and even their vacations, and subjecting themselves to often quite drastic criticism, in practice and rehearsal, we realize how well music is adapted to fulfilling the hope of the public that the schools will set up effective and constructive discipline. . . .[15]

Further evidence of musical contributions toward the goal under consideration is given by Sister Janet, who proposes musical performance of every kind as the best and most reliable means through which to effect in the pupil recognition of mutual interdependence, a basic attitude in economic competency.

Another observation by the same Catholic educator sets forth

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[15]Mursell, op. cit., p. 22.

integrity, perseverance, and fine discrimination as desirable qualities of economic value to be cultivated by music.[16]

Finally, music in the school program may lead to the discovery of talent and thus open the way to a life work in one or other of the many areas of musical endeavor.

Relation to social virtue. Social virtue, the third of the five-fold objective of the program, is based on an understanding of American life and the workings of democracy. It renders the individual willing to make those sacrifices of self-interest that are necessary if he is to live with his fellow men in peace and unity.[17] In relation to this objective, the possibilities for music are manifold since it is given to music to possess a unique characteristic--the ability to speak a universal language.

> Music reaches out far beyond the individual experience of personal enjoyment. It is also a potent factor in modern social and educational relationships and solidarity. Music is, in unique sense, a universal language; tonal expression needs no association with anything outside itself to be meaningful to the listener. . . .[18]

On the basis of this prominent characteristic, music may validly be included as a medium of communication and thus, become a valuable instrument in the child's social development.

> . . . Being one of the most deeply rooted forms of human expression, the use of music as a means of communication is, essentially, as social a trait as speech. Music becomes a valuable social instrument

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[16]Sister Mary Janet, loc. cit.

[17]Sister Mary Joan and Sister Mary Nona, loc. cit.

[18]Towey, op. cit., pp. 3-4.

when its varied activities serve to provide occasions for children to participate in undertakings through which it is possible to improve understandings and cooperations. . . .[19]

The function of music as a socializing force cannot be overemphasized. Research in pertinent literature revealed many and varied values which may be attributed to this aspect of music education. They may be summarized as follows:

A. Music for group solidarity.

1. Provides an excellent means of integrating the group.
2. Provides an atmosphere of relaxation, ease, and togetherness.
3. Creates and maintains a happy and cooperative group spirit.

B. Music for social understanding.

1. Provides a salutary means to the understanding of our American democratic society (" . . . As the spirit of an era is reflected in its arts, so may we understand a society through knowing its music. . . ."[20]).
2. Leads to an appreciation of other cultures.
3. Leads to an understanding of the contribution of other cultures to our own.

It is important to keep in mind that the ideals associated with the values of Christian or democratic living, as presented above, like the attitudes from which they derive, are outcomes of responsible social participation.

Documentary evidence of the foregoing may be found in the results of a recent study to determine the effect of musical participation upon the social development of children. The study consisted chiefly in the administration of case studies on fifty-nine children selected from

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[19]Lilla Belle Pitts, The Music Curriculum in a Changing World (New York: Silver Burdett Company, 1944), p. 83.

[20]Sister Mary Janet, loc. cit.

grades 3, 5, 7, 9, and 11. The conclusions drawn from the study were as follows:

1. Those who rated high in social development also rated high in musical participation.
2. Those who rated low in social development also rated low in musical participation.
3. There was a close relationship between the students' popularity with his classmates and his participation in music.
4. The students who were well-adjusted socially seemed interested in all kinds of musical participation.
5. The environment of the students had much to do with their musical participation.[21]

By way of conclusion to the present discussion, it may be stated that it is the belief of the New York State Curriculum Committee that music is the very "warp and woof" of the social virtues which are enriched and developed through the child's participation in musical experiences involving folk songs and composed music of our own country and that of other peoples.[22]

Relation to cultural development. As an agent of cultural development--"rooted in a familiarity with the beauty the human mind has created and enshrined in its literature, its music, and its art, and flowering in a taste for finer things that will banish the low, the lewd, the vulgar, and the decadant"[23]--the place of music needs no defense, for this may be

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[21]William S. Larson, "Research Studies in Music Education," Music Educators Journal, 41:58-59, February-March, 1955.

[22]New York State Curriculum Committee, A Tentative Course of Study for Catholic Schools of Dioceses in New York State (Buffalo: The Holling Press, Inc., 1952), III, 3-4.

[23]Sister Mary Joan and Sister Mary Nona, loc. cit.

considered "the particular domain of music."[24]

The specific contribution of music to the cultural growth of the child is most easily understood in terms of its aesthetic values already spoken of in the preceding section as the "inherent worth of music." Suffice it to say here that music with its intangible beauty can influence the whole life of the child. "The musical tastes of the adult are those which he has learned to appreciate in his youth, and the more refined and cultured the taste so much the more is he the better man."[25]

Recognition of music's chief role in Christian social living, namely, cultural development, should be productive of gratifying results in terms of the true values of music education. This conviction is supported by Brooks and Brown who affirm:

> . . . Its [music education] position and relationships in civilization and culture are now seen as matters of supreme importance . . . . Music is a vital and necessary part of the common education of all people. The welfare of society demands that it be taught to all people within the range of their varying abilities. It must occupy a far larger place than ever in the past in elementary education. . . . All should realize that they are engaged in the great task of building personality in the oncoming generation of citizens by bringing into possession, so far as each is capable, of one of the great institutions of society which itself is a foundational element in civilization. . . .[26]

Relation to moral and spiritual perfection. In relation to this final goal--"the crown of all the rest, achieved in and through all the

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[24] Sister Mary Janet, op. cit., p. 42.

[25] New York State Curriculum Committee, op. cit., p. 3.

[26] Marian Brooks and Harry A. Brown, Music Education in the Elementary School (Chicago: American Book Company, 1946), p. 7.

rest, fulfilling the purpose of man's existence . . ."[27]--music easily justifies itself.

Moral and spiritual perfection may be thought of as the essence of the child's total, unified development, thereby, embracing all the other developmental aspects, namely, physical, economic, cultural, and social. Broadly speaking, then, it may be stated that insofar as the human and educational values of music, shown in relation to the various goals of the Christian social living program in this section, contribute to the achievement of these same goals, so do they, in their ultimate effect, contribute to the child's moral and spiritual development.

Lilla Belle Pitts supports the feasibility of this statement when she states:

> . . . Music has functions to perform in strengthening the moral fibre of our people. . . . The values of music in its contributions to both harmonizing effort and creating a state of heart and mind that enables people to face difficulties with hope, courage, and confidence are too well known to need retelling at this point. Suffice it to say that meanings are grasped from music which do more than words to weld people together in spiritual and patriotic unity, in defense of the principles for which democracy stands as a sign and symbol.[28]

Specifically from the viewpoint of Catholic music education in general and the Christian social living program in particular, there is one more aspect of the present discussion which demands recognition--the role of liturgical music. This tremendous outlay of sacred vocal music, especially the Gregorian Chant, is of vital importance to the child in the Catholic school, since music is an inherent part of the ceremonial of the

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[27] Sister Mary Joan and Sister Mary Nona, loc. cit.

[28] Pitts, op. cit., pp. 13-14.

Catholic Church in which the Catholic as a child, youth, and adult takes his place all through life.[29] On the basis of this intimate and functional association, liturgical music may be said to constitute the most direct musical means to the child's moral and spiritual perfection.

Conclusion. In the data presented in this and the preceding section may be found a defense for the fundamental belief in the power of music to perform a major service in the promotion of Christian citizenship and thus warrant a respected place in the Christian social living Curriculum.

III. ANALYSIS OF CURRICULUM MUSIC PROGRAM

Complete understanding and interpretation of the content of this chapter precludes the necessity for including a description of organization and analysis of the music program as presented in the Curriculum. Pertinent data is set forth under the following headings: (1) objectives, (2) subject matter and skills, and (3) suggested program.

Objectives. The goals of Christian education, as previously stated, are those of character in action, that is, of Christian living in relation to God and the Church, to fellow men and nature. Mindful of these goals, the Curriculum builders set down the immediate, general objectives of the school program under two headings:

1. Growth in individual abilities needed for Christian living in our American democratic society.

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[29]Towey, op. cit., p. 7.

2. Development of understandings, attitudes, and habits that will perfect the individual in his basic relationships.[30]

Since the subject matter areas form the working basis for the child's learning experiences in the school Curriculum, objectives are set up in relation to each of the several areas. They are charted in detail with individual skills and abilities given first as enabling objectives, thus opening the way to understandings, attitudes, and habits of Christian social living. The objectives of child growth for the area of music are as follows:

Individual Skills and Abilities

1. To sing well, alone and with others; to find enjoyment and a means of expression in song.
2. To build a repertory of songs, hymns, and chants.
3. To develop rhythmic sense.
4. To read music with a fair degree of skill.
5. To develop creative power in musical expression.
6. To take part in instrumental music according to individual abilities; to recognize common instruments by sight and sound.
7. To appreciate the beauty of melody, rhythm, harmony, and form in good music, to disdain music that is degrading.
8. To turn to music as a worth-while activity for leisure time enjoyment.

Relationship to God and the Church

1. To understand that hymns and chants are forms of prayer.
2. To learn how man may give praise to God through various forms of musical expression.

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[30]Sister Mary Joan and Sister Mary Nona, op. cit., p. 81.

3. To learn how the development of music has been promoted by the Church in history.

4. To grow in appreciation of Gregorian chant as the official music of the Church.

5. To take part in the worship of God through the liturgy.

6. To use hymns and chants at home as a part of the family's worship of God.

Relationship to Fellow Men

1. To realize the place of music in the social life of home, parish, and community.

2. To learn what part music has played in the history of our nation.

3. To appreciate the place of music in our Christian heritage, and learn something of its development.

4. To find in folk music of our own and other lands a reflection of national ideals and cultures.

5. To learn about great musicians of our own and other times.

6. To engage in various types of musical expression as a means of individual and family recreation.

Relationship to Nature

1. To become alert to the beauty of rhythm and sound in nature.

2. To learn how musicians have interpreted the life and forces of nature in their compositions.

3. To realize that the harmony of music reflects the harmony of the natural world as planned by its Creator.

4. To learn how the resources and principles of nature are used in making musical instruments.[31]

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[31] Ibid., pp. 84-85.

Subject matter and skills. One of the steps in the construction of the Curriculum involved a national survey and analysis of diocesan curricular materials in the various subject matter areas to serve as a guide in the distribution of subject matter and skills throughout the elementary grades. The results of the survey revealed agreement on many points concerning the place of certain topics, subjects, and skills in each grade.[32]

In the curricular distribution of subject matter and skills, consideration was given both to the continuity of the child's learning from grade to grade and the correlation of learning activities within each grade. (Refer to Appendix B for a summary of the Curriculum music program at each of the elementary grade levels in terms of subject matter and skills.)

Suggested program. By way of further elaboration, the Curriculum offers a suggestive organization of the music program according to grade level. In keeping with the original objective of the Commission--to develop a broad and flexible plan of education to be adapted to local needs--the suggested program for each grade allows for wide selectivity with regard to teaching methods, techniques, and materials. For the same reason, it makes no reference to time nor teaching procedures. (Refer to Appendix C for an illustration of the music program at the seventh grade level[33] taken verbatim from the Curriculum.)

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[32] Ibid., p. 93.

[33] This particular grade level was chosen in view of its pertinency to the content of Chapter IV of this study, which consists in the implementation of the seventh grade music program through the use of the resource unit technique. This program is illustrative of the general organization, content, and scope of the other grade programs.

IV. FUNCTIONAL ASPECTS OF THE CURRICULUM MUSIC PROGRAM

Need for implementation. The flexible design of the Curriculum music program thus presented reflects the conviction of the authors, based on experience and research, that the functional and effective use of any curriculum calls for implementation of that curriculum to meet the needs of specific situations. The basis for the principle involved is evident in the following statement by a prominent music educator:

> Aspirations for an ideal music education curriculum do not submit easily to the rigid boundaries of reality. Success seems to rest upon a balance of two faculties: (1) the power to soar, imaginatively, in the field of philosophy, and (2) the power to face clear-eyed the restrictions which reality places about one. It is only as we interpret ideal situations in terms of possibilities in our own specific situation that we can make educational progress and set up a program of music study which will be satisfactory and advantageous to all.[34]

Implementation may take any one of several accepted forms, such as, the course of study, the teaching unit, the resource unit, textbooks, and the like. In any case, the device or instrument selected must be concerned with the selection and use of instructional aids, techniques, and procedures related to specific situations.

National focus. In an attempt to find out the current status with regard to implementation of the Curriculum's music program through adaptation to local needs in diocesan educational programs throughout the country, the following pertinent information was revealed:

1. Current courses of study in Catholic elementary education are for the most part based on the curriculum, Guiding Growth in Christian Social Living.

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[34] Russell V. Morgan, op. cit., p. 10.

2. Some dioceses, instead of building their own courses of study, adopt that course built for another diocese and adapt it to the local situation.

3. Several dioceses have constructed courses of study in music. However, two--those of New York and Mobile, Alabama--are considered by authorities to be the most significant to date. The New York course of study has been adopted in whole or in part by a number of dioceses in the East, Mid-west, and West. The Mobile course of study has been adopted by many of the Southern dioceses.[35]

4. Two series of music texts, both of which are in the process of publication at the present time, are based on the philosophy of the Curriculum. The final series of both will include books for each of the eight elementary grades.[36]

   Sister M. John Bosco, C.S.M., Music for Life. Boston: McLaughlin and Reilly Company, 1953-

   Sisters of Providence. To God Through Music. Toledo, Ohio: Gregorian Institute of America, 1952-

Local situation. Diocesan regulations concerning adaptation and implementation of the Curriculum music program as yet have reached no definite formulation in the writer's present teaching situation, thus permitting experimentation with valid and justifiable teaching materials, procedures, and devices.

On the basis of the Curriculum philosophy, with its emphasis on child growth in knowledge, attitudes, understandings, and habits through worth-while learning experiences, the writer proposes the resource unit as a practical and functional implementing device.

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[35]Letter from Sister M. Brideen, Director of Curriculum Study, Catholic University of America, February 10, 1955.

[36]Letter from Sister M. Ramon, O. P., Curriculum Consultant for Elementary Schools, Catholic University of America, March 1, 1955.

CHAPTER IV

IMPLEMENTATION OF THE MUSIC PROGRAM-- RESOURCE UNIT TECHNIQUE

The concept of general method as implied in the Curriculum calls for the abandonment of the daily-ground-to-be-covered method of organizing classroom activities and the substitution of some form of unit organization. Krug distinguishes between two main types of aids to be used for the latter type of organization: (1) the teaching unit, which serves the purpose of specific lesson planning by the teacher, and (2) the resource unit which provides materials from which teaching units may be made.[1] The choice of the resource unit as being particularly suitable to the purposes of this study can readily be perceived by considering the nature of this teaching instrument.

I. NATURE OF THE RESOURCE UNIT

Definition and function. A concise yet inclusive and descriptive definition is proposed by Alberty as follows: "A resource unit is a systematic and comprehensive survey, analysis, and organization of the possible resources (e.g., problems, issues, activities, bibliographies) which a teacher might utilize in planning, developing, and evaluating a learning unit."[2] In other words, it is a reservoir of instructional aids from

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[1] Edward A. Krug, Curriculum Planning (New York: Harper and Brothers, 1950), p. 190.

[2] Harold Alberty, Reorganizing the High-School Curriculum (New York: The Macmillan Company, 1953), p. 423.

which the teacher working cooperatively with students may draw helpful suggestions for developing a unit of work in the classroom.

Krug supplements the foregoing definition and offers further insight into the nature of the resource unit when he declares:

> The basic idea back of a resource unit is very simple and lends itself but little to sophisticated complexities. It is just that all teachers need help in getting ready to teach their classes and that it is better for them to go to a rich variety of suggestions than to pick up skimpy ones. A collection of such suggested activities and materials organized around a given topic then becomes a 'source' or a 'resource'. . . .[3]

The most commonly-accepted and the main function of the resource unit, therefore, is that of providing a basis for teacher pre-planning before pupil-teacher planning is undertaken. Other purposes less apparent but not less real include the promotion of teachers' professional growth and the initiation or furtherance of curriculum improvement programs.

General characteristics. According to Draper, the resource unit may be characterized by such terms as comprehensive, flexible, and correlative. Comprehensiveness is indicated by its adaptability to many curricular patterns and learning units, as well as diverse teaching situations; flexibility, by its provision for individual needs, interests, and abilities; and correlativity, by its promotion of personal integration and of relationships between subject matter fields.[4]

With specific reference to unit activities, Alberty cites several representative criteria for selection and evaluation which seem pertinent

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[3]Krug, op. cit., p. 160.

[4]Edgar M. Draper, "The Place of Resource Units in Teaching," College of Education Record, 19:1, January, 1953.

to the present topic. He states that unit activities should:

1. Have potentiatlities for developing and promoting values basic to democratic living.

2. Deal with significant problems and issues that have a bearing on a problem area without regard to subject-matter boundaries.

3. Be sufficiently diversified to provide for individual differences among students.

4. Suggest sufficient direction for action.

5. Provide the kind of experiences that are likely to contribute to the students' all-around development.

6. Be organized in such a way that they can be most effectively used.

7. Be comprehensive rather than fragmentary in character.[5]

Structural organization. Practices with regard to the structural pattern of resource units indicate wide variations. The following, however, is descriptive of the usual contents:

1. An introduction or overview provides a general background for an understanding of the study. It usually contains an explanation of importance of the study, its relationship to the total program, its scope and sequence.

2. A statement of objectives or learning outcomes to be attained by pupil participation in the suggested learning experiences. Some educators advocate a three-fold division of the objectives in terms of understandings, attitudes, and skills.

3. An outline of the content usually indicates briefly the general problems to be considered in the unit. The purpose of this is not to present a teaching outline; rather, it is an indication of the range of materials from which students may select problems of interest to them.

4. The suggested learning activities and related teaching procedures comprise the most important part of the unit. The practice of dividing the suggested experiences into introductory, developmental, and culminating activities, although common, is by no

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[5]Alberty, op. cit., pp. 479-80.

means essential. These activities, usually the combined contributions of many teachers, should cover a wide range of learning experiences designed to develop desirable changes in pupil behavior. The broad scope of activities presented enables the teacher to adapt her instruction to the needs of the individual student.

5. The evaluation section contains suggestions for determining pupil growth in terms of predetermined goals. Many types of evaluation instruments and techniques are presented in order that the teacher may have available the means for ascertaining student growth throughout the unit as well as at the end.

6. The bibliography and teaching aids include a wide variety of materials usually classified under the following headings: (1) books, (2) pamphlets, (3) articles, (4) periodicals, (5) films, (6) filmstrips, (7) slides, (8) recordings, (9) community resources, and (10) any other audio-visual aids.[6]

II. DEVELOPMENT OF THE RESOURCE UNIT

The resource unit presented in this study has been developed under the following headings: title page, overview, objectives--general and specific, general procedures and sources, learning experiences, teaching materials and procedures, evaluation, and instructional materials. In the organization of learning experiences, teaching materials, and procedures, the structural form known as the T was used because of its provision for a visual relationship between the activities and corresponding materials and procedures, thus increasing the functional value of the entire unit. Credit for the introduction and subsequent refinement of this particular form goes to Draper, Professor of Education, at the University of Washington.[7]

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[6]Sister Mary Roberta, "Development and Evaluation of Selected Resource Units for a Course of Study in Family Living in the Holy Rosary Secondary School for Girls in Seattle, Washington" (unpublished Master's thesis, University of Washington, Seattle, 1954), pp. 16-17.

[7]Draper, op. cit., pp. 1-2.

RESOURCE UNIT

GUIDING GROWTH IN CHRISTIAN SOCIAL LIVING THROUGH MUSIC AT THE SEVENTH GRADE LEVEL

OVERVIEW

Guiding the growth of the child in Christian social living through music implies the necessity of providing for the development of an intelligent understanding regarding the place and purpose of music in his life and for the formation of correct Christian attitudes regarding the function of music in his basic relationships--to God and the Church, to his fellow men, to nature, and to self. Such provision is made through the selection and organization of meaningful learning experiences based on pupil needs and interests.

Musical experiences for growth in Christian social living are of wide scope. Limitations, however, are set up by consideration of such factors as grade level, flexibility of the music program, the musical background of the students--variety of abilities and interests, lack of uniformity in musical preparation--and the program of previous grades.

To carry on and develop the activities of preceding grades, the scope of the seventh grade Christian social living music program should include opportunities for experiences in singing, in rhythmic expression, in guided listening, and in the interpretation of music. Recognition should be given to the importance and functional value of musical techniques and skills as means to fuller participation in the worship of God, the life of the family, and in the social life of communities and nations.

The scope of the program thus conceived indicates that music for Christian social living involves two experiential aspects of music education:

1. Musical experiences in the fundamental forms of expression through which children develop in and through music--singing, rhythmic, instrumental, listening, and creative.

2. Experiences in music centered about subjects, people, and events for the purpose of fostering Christian social attitudes and enriching other school subjects.

The first aspect is predominantly musical in interest and emphasizes musical values as such. The second, while necessarily concerned with musical values, includes, and sometimes may even place emphasis on, other values, depending upon specific purposes and situations. Perhaps, the chief value of this second aspect is its adaptability as a center of correlation for the integration of student activities, a feature of particular worth to the achievement of the goals of Christian social living.

In planning experiences for the music program, it is recommended that both aspects be kept in mind and serve as parallel courses of action. The organization of this resource unit is an attempt to carry out this recommendation through the correlation of these two aspects. The plan of correlation is summarized in the following outline:

A. Providing richer musical experience through the integration of pupils'

   1. Interests: physical, emotional, intellectual, cultural, and spiritual.
   2. Talents: musical, artistic, literary, social, executive, and manual.
   3. Activities (in school): in music, in other subjects, in clubs, home rooms, and assemblies.
   4. Activities (out of school): homelife, social group, recreation, Church, community in general.

B. Organizing the music class as a social group with

   1. Teacher as director of musical activities and chairman of discussions.
   2. Definite responsibility placed upon each pupil to cooperate with the group in:

a. Self-control.
b. Helpfulness in routine classroom matters.
c. Considerate attention to individuals who speak or perform.
d. Working well with others.
e. A willingness to forget self for the common good.

3. Definite responsibility placed upon each pupil to contribute his share in:
   a. Discussions.
   b. Giving what talent he has in solo, ensemble, and chorus performance.
   c. Contribution of illustrative material.
4. Cooperation between pupils and teacher in establishing objectives and in selecting materials. Interest and effort motivated by setting up goals that are concrete and valuable both from the students' viewpoint as well as the teachers'.

C. Extending and deepening meanings through conscious associations of music with the social, political, religious, and cultural life of the race.

D. Providing opportunities for pupil reports on:

1. Readings
2. Related subjects
3. Related arts
4. Concerts
5. Radio programs
6. Travel

E. Seeking such musical knowledge as will increase the aesthetic appreciation of music through

1. Elements of musical appeal: tone, rhythm, musical symbolism, musical design, musical media of expression.
2. Creating helpful emotional and mental attitudes towards music.

F. Acquiring knowledge of the historical background of important periods of musical productivity.

G. Developing those skills necessary for active and enjoyable participation in group singing and for discriminating and intelligent listening to the performance of others.

1. Pleasing tone in singing.
2. Expressive interpretation of songs.
3. Ear training.
4. Sight singing.
5. Comprehension and interpretation of musical scores of reasonable difficulty.
6. Sensitive listening.[8]

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[8]Lilla Belle Pitts, Music Integration in the Junior High School (Boston: C. C. Birchard and Company, 1935), pp. 46-48.

In terms of the resource unit technique, this plan of correlation becomes practicable through the formulation and statement of unit objectives which serve as flexible, yet definite, guides for the teacher, both in pre-planning and cooperative planning with the student in the actual classroom situation.

The general objectives represent broad understandings, attitudes, and generalizations with regard to music education in Christian social living, while the specific objectives define particular values and anticipated outcomes in terms of the two aspects referred to above and constitute a practical working basis for the unit.

Since learning is facilitated by a logical ordering of activities, consideration has been given to both continuity and sequence in the formulation of specific objectives. The first objective which looks to the development of vocal technique, is primarily concerned with musical values, and as such may be thought of as an enabling objective to the fuller appreciation and enjoyment of musical studies in American music, the interest center around which the experiences of the second objective revolves.

GENERAL OBJECTIVES

1. To awaken and foster a realization of the aesthetic values of music as a basic factor in the optimal development of personality.

2. To recognize in music a power for directing the emotions, ennobling the tastes, enriching daily life, and lifting the mind and heart to God.

3. To develop the social virtues of courtesy and cooperation and the spirit of Christian charity through participation in music.

4. To develop a sense of responsibility through participation in democratic organization.

5. To strengthen the realization that the voice is the most precious of all musical instruments because it was made by the Creator.

6. To develop the desire and ability to sing well alone and with others and to find enjoyment and a means of expression in singing songs and hymns.

7. To develop an attitude of appreciation to God for one's own talents and respect for the talents of others.

8. To recognize the value of systematic practice and mastery of musical techniques as a means to fuller understanding, appreciation, and enjoyment.

9. To recognize in American music a reflection of national ideals and a vital factor in cultural understanding.

10. To create a desire for further study of music.

SPECIFIC OBJECTIVES

1. To further the development of singing ability in both individual and chorus singing.

2. To acquire a knowledge and understanding of factors involved in the appreciation of American music.

GENERAL PROCEDURES AND SOURCES

The implications of modern educational philosophy for effective teaching demand a variety of procedures and materials based on sound educational principles. The purpose of this section is to furnish the teacher with a ready reference for general procedures and selected sources for some of the more important learning activities in music education, particularly, those pertinent to the grade level and objectives of this unit. The material included here is intended to be neither comprehensive nor complete; rather, it is selective and practical.

1. Singing

Singing has long been recognized as the principal participatory experience in school music education. As such, it is a highly useful medium for extending the human and musical values inherent in musical experiences to a proportionately large number of students. The chief values of the singing experience may be measured in terms of satisfying self-expression and aesthetic enjoyment. The implications for the music educator bent on achieving these desired results to the fullest extent are directed toward the use of a varied procedure based on sound educational principles.

Suggested procedures for teaching a new song:

Preparation

1. Use a visual aid, a film, or a picture, which contains the identical mood of the song.
2. Set the scene by using a recording of the song and by giving a brief background of the performer, the composer, or the composition.
3. Use a poem or a story in connection with the song, in order to enhance the beauty and mood of the song.
4. Try reading as expressively as possible the music text for the class, or ask a pupil to read it.
5. Discuss the meaning of the words, and if possible, connect the song with everyday living.

6. Assign the parts carefully, and have those pupils who have had little experience with music point to the place on the page where their part is located.
7. Discuss repeated phrases, melodic patterns, and recurring rhythms briefly.
8. Unless a pure sight reading activity is desired, play the song as artistically as possible, using the same dynamics as desired for class interpretation.
9. Play the voice parts, leaving out the accompaniment until the song is learned.
10. If the group reads music rather well, stimulate their interest by having them hum along as the accompaniment is played.

Participation

1. Tune all parts from the root of the beginning chord, using the vowel found in the first word, unless it is a closed vowel (then use an open vowel).
2. Set the tempo so that all class members will begin together.
   a. Say the word "sing" on the pulse before the one on which the song begins.
   b. Ask pupils to count to themselves while the introduction is being played.
3. Sing the first stanza and possibly the chorus in all parts, using the words while the piano plays the voice parts; if the words are too difficult for class, use a neutral syllable such as "ah" or "loo".

Drill

1. Ask the class to suggest where help is needed.
2. To develop a sense of evaluation and judgment, encourage the class to be self-critical.
3. Isolate errors or difficult parts and work out.
4. Leave song with a feeling of accomplishment and a liking for it at the end of the first experience; further "perfection" may come with reworking at future rehearsals.

Resinging the song (Recall lessons)

1. Recall quickly the most appealing qualities the song has, but not in such detail as in the first preparation.
2. Remind the class, or have them remind you, of what was learned previously and suggest the things for which they are to listen.
3. Play the song, bringing out the parts which need to be strengthened.
4. Correct errors which were not corrected previously.
5. Stress dynamic and tempo changes.
6. Select a single or double trio or quartet to sing the song, if the class does not respond first to a call for volunteers.

7. Again, ask for suggestions from the class.
8. Occasionally bring in some technical aspects found in the song similar to the following:
   a. Is the song in the major or the minor mode?
   b. Locate 1-3-5 (tonic triad).
   c. Which phrases are alike? unlike?
   d. Which rhythm patterns are repeated?
   e. In which direction do specific parts progress--up or down; in steps or skips--narrow or wide?[9]

General suggestions:

1. If reading ability of the class is limited, teach more unison songs; use rote presentation.
2. Use piano accompaniment to enrich performance.
3. Enrich performance and enjoyment by varied instrumental accompaniment when possible.
4. Use procedures suggested in teachers' manuals or songbooks for specific types of songs, such as, descants, recreational songs, rounds, Gregorian chants, hymns, and other sacred music.
5. Include some songs in native tongue for variety or intercultural implications.
6. Enlarge repertoire to include a variety of song types.
7. Use informal social singing occasionally for sheer musical enjoyment.

Selected references:

Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences
Brooks and Brown, Music Education in the Elementary School
Mursell, Music and the Classroom Teacher
Nordholm and Bakewell, Keys to Teaching Junior High School Music
Rorke, Choral Teaching at the Junior High School Level

Sources of song materials:

Sacred Collections

Catholic Education Press

Catholic Education Hymnal

J. Fischer and Brother

Canticum Novum (Rossini)
Plainchant for Elementary Schools
Regina Coeli (Kreckel)

[9]Frances M. Andrews and Joseph A. Leeder, Guiding Junior-High-School Pupils in Music Experiences (New York: Prentice-Hall, Inc., 1952), pp. 149-52.

McLaughlin and Reilly

Chant Service Book (Bragers)
Kyriale (Bragers)
Liturgical Motets for Three Equal Voices
Mount Mary Hymnal
St. Gregory's Hymnal
Sing to the Lord

Secular Collections

American Book Company

American Singer, Book 7

C. C. Birchard and Company

Adventures in Singing
Let Music Ring
Sing Out!
Singing Youth
Twice Fifty Five, New Brown Book
Twice Fifty Five, New Green Book

Ginn and Company

Adventure
Discovery
Latin American Song Book
Sing Along
Song Parade
Singing Juniors, Book 7 (Our Singing World Series)

Hall and McCreary

Chorus and Assembly
Golden Book of Favorite Songs
Songs of the Hills and Plains
Songs We Sing

Neil A. Kjos Music Company

Book I, From Descant to Trios
Book II, Great Songs of Faith
Book IV, Songs of Many Nations
Book VI, Our Third Book of Descants
Book X, Descants and Easy Basses
Songs to Sing With Descants
Teen-Age Singer

Silver Burdett

American Music Horizons
Music Americans Sing
Music the World Sings
World Music Horizons

Miscellaneous Sources

Cumulative Song List (MENC Source Book, p. 245)
Hymns and Chants of the Liturgical Year (NCMEA lists)
Octavo two-, three-, and four-part songs (See catalogs or listings of respective publishers)

2. Music Reading

The determination of the role of music reading in the school music program (plus effective methods for teaching students to read) presents one of the most controversial issues in music education.[10] The reading of music definitely has its place, but in terms of a newer educational philosophy, with its emphasis upon life adjustment, individual needs, interests, and abilities, all students cannot be expected to see the use of reading music or to possess the identical ability to read it. The implications for a practical solution to the problem point to a realistic, functional approach to music reading. Such an approach involves the use of many materials and varied procedures. Instruction should be given a little at a time, so that from each lesson some mastery will be achieved with resulting satisfaction.

Suggested procedures:

1. Establish in the minds of the students reasons for reading music.
2. Explain simply and clearly the significance and use of the score.
3. Through the use of many songs and thematic materials in listening activities, begin the gradual process of helping pupils understand and use the musical score. Such a process involves:
   a. Understanding the form, or construction, of a song.
   b. Recognizing the outline of phrases.
   c. Recognizing like and unlike phrases.
   d. Orienting the voice range to the range of the staff.
   e. Locating own vocal line.
   f. Following progression of notes up or down on the staff.
   g. Understanding the meaning of scale-wise and skipping intervals.
   h. Recognizing specific groups of notes, such as, 1-3-5.
   i. Using tonic and tonic triad as orientation points.
   j. Finding intervals which are associated with familiar songs already well-known.
   k. Trying to make a part sound right in association with the notes on the staff and the sound of a harmonizing part.
   l. Interpreting tempi, dynamics, accents, and phrasing as indicated in the score.
   m. Verbal chanting.[11]

Selected references:

Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences

Brocks and Brown, Music Education in the Elementary School

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[10] Ibid., p. 176. [11] Ibid., p. 157.

Mursell, Music and the Classroom Teacher
Teachers' manuals for respective basic series

3. Using the Film

From the standpoint of music education, the medium of sound film is capable of furthering two comprehensive aims which remain constant in American schools: (1) to broaden the base of music education to include every child, and (2) to continually improve the quality and effectiveness of every phase of music education.[12] The basis of this capability lies in both the pervasiveness of its reach and the strength of its appeal to vitalize, clarify, speed up and enrich musical learning. While viewing the film may be a pleasant and appealing experience for the student, its main purpose is to instruct, not merely to entertain. Through proper orientation, the teacher may effect this understanding in the student.

Suggested procedure:

1. Preview and select film on the basis of
   a. Contribution to student learning.
   b. High quality of the film--photography, sound, organization of content, presence or absence of teaching aids.
2. Read accompanying lesson plans or other teaching aids for suggestions.
3. Develop pupil readiness through adequate class preparation.
   a. Interest the learner in seeing and hearing the film.
   b. Anticipate vocabulary problems which may interfere with the effectiveness of the film.
   c. Help the learner plan a search for information before viewing the film.
4. Create the best possible classroom conditions in which to view the film.
5. Provide opportunities to evaluate the film learning experience.
   a. Post-showing discussion.
   b. Objective tests.
   c. Evaluation sheet.
6. Provide for follow-up activities which develop naturally out of film viewing and which are pupil-teacher planned.
7. Guide the increased interest in the topic aroused by the film in the direction of gaining additional information through the use of other learning medias available to pupils.

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[12]Music Educators National Conference, Handbook on 16 mm Films for Music Education (The Conference, 1952), p. 6.

Suggested references:

Readings

Crakes, DeVry School Service Bulletins
- No. 1 - Suggested Bibliography of "The Use of Motion Pictures in Education"
- No. 2 - Suggestions for Organizing Student Operators' Club for the Projected Teaching Aids Department
- No. 3 - Suggestions for Organizing a Functioning Audio-Visual Teaching Aids Department
- No. 4 - Suggestions for Effective Techniques of Utilizing Motion Pictures in the Classroom

Dale, Audio-Visual Methods in Teaching
Music Educators National Conference, Handbook on 16 mm Films for Music Education
Morgan (ed.), Music Education Source Book
Wittich and Schuller, Audio-Visual Materials: Their Nature and Use (Activities Manual to accompany)

Films

The following titles of 16 mm. films give instructions on the effective use of motion pictures as an educational medium. Refer to the instructional materials section at the end of the unit for description of content and sources.

Facts About Projection
Film Tactics
Teaching With Sound Films

Sources of films

Catalog of 16 mm. Sound Films (Seattle Public Library)
Films - A union catalog of 16 mm. motion pictures in the collections of:

Office of Visual Education
Central Washington College of Education
Ellensburg, Washington

The Film Center
University of Washington
Seattle, Washington

Audio-Visual Center
State College of Washington
Pullman, Washington

Educational Film Guide (Wilson)
Educators Guide to Free Films
Handbook on 16 mm Films for Music Education (MENC)

Film reviews

Current releases of new films, filmstrips, and other audio-visual materials are regularly described in such professional periodicals as:

The Catholic Educator
Educational Screen
Film News
Film World and A-V World
Teaching Tools

4. Using the Slide and Opaque Projectors

The projection media for the slide and opaque projectors are characterized as still picture media. Still picture media or still projection makes possible group examination of individual pictures and illustrative materials for as long a time as teaching purposes require. This advantage coupled with its attention-focusing power makes still projection a powerful and effective teaching medium when motion is not essential to comprehension. The most common forms of still projection are filmstrips, 2" x 2" and $3\frac{1}{2}$" x 4" slides, and opaque projection materials. As with other audio-visual teaching aids, the effectiveness of still projection media depends to a large extent on how they are used. The principles and procedures mentioned in connection with the effective use of the film--selection, preview, class preparation, presentation, and follow-up--with minor variations, apply to the best use of still projection.

Selected references:

Dale, Audio-Visual Methods in Teaching
Falconer, Filmstrips
Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

Sources of projection materials:

Filmstrips and slides

Catalog of Slides and Filmstrips (Catholic Sound and Visual Library)
The Complete Index of Educational Filmstrips (Filmstrip Distributors)
The Educators Guide to Free Slidefilms (Educators Progress Service)
Filmstrip Guide (H. W. Wilson Company)
Listing of prominent commercial sources (Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

Opaque projection materials

Non-transparent materials--flat pictures, book illustrations, tables, photographs, pupils' work, and the like. (Refer to sources under "Collecting and Displaying Visual Materials," pp. 75-76).
Source lists (Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

5. Listening to Records

One of the chief means of implementing the music education program is through the use of recordings. Experiences in this area offer unlimited opportunities in terms of appreciation, knowledge, understandings, and enjoyment. Records, in and of themselves, are no substitute for good teaching. Therefore, it is important that the teacher who uses records be familiar with techniques and procedures necessary to insure the most effective and efficient use of these important teaching aids. From the standpoint of the integrated curriculum, recordings are of particular worth because of their adaptability as integrating agents with other areas of the curriculum.

Suggested procedures:

1. Select recordings appropriate in content and production to the needs, interests, and maturity level of the students.
2. Be familiar with the record playing equipment so as to obtain the best quality of presentation.
3. Arouse student interest by suitable preparatory activities.
4. Make use of suggestions for teachers accompanying many albums.
5. Avoid having in mind any set opinion as to how a class will receive a particular listening experience.
6. Have a flexible plan, including the use of supplementary and alternative materials.
7. On chalkboard, have such pertinent information as: name of selection, composer, artist or group performing, instrumentation, type of voice, type of music, and the like.
8. Lead a class discussion on the above.
9. Vary the approach to the listening lesson.
10. Help students to realize that the music they hear was written by real, living men who still live in their music.
    a. Know some interesting details about the composer.
    b. Let the students tell what they think the composer was like from hearing his music.
    c. Stress action, situations, and feelings of the composers rather than dates and places.
    d. Include music of living composers.
    e. Use graphic language when talking about composers.
11. Encourage students to project themselves imaginatively into the music.
12. Stress the musical content of the composition by asking students to identify in it the musical learning they have already acquired. Such may include: form, dynamics, tonality, or medium.
13. Conduct a follow-up discussion in terms of emotional satisfaction, musical learnings, and imaginative response.
14. Teacher and pupils cooperatively may set up criteria for evaluating the listening experience.

15. Test for factual points to strengthen understandings.
16. Occasionally play recordings for pure musical enjoyment.
17. Proceed from the enjoyment of music to the understanding of it.

Selected sources:

Techniques and procedures

Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences
Dale, Audio-Visual Methods in Teaching
Leavitt and Freeman, Recordings for the Elementary School
Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

Catalogs and lists

Basic school music series - suggested recordings
Current catalogs - RCA Victor, Columbia, Capitol, Decca
Local distributors and music stores
Music publishers' catalogs

Books with selected lists

Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences
Barbour and Freeman, The Children's Record Book
Eisenberg and Krasno, A Guide to Children's Records
Leavitt and Freeman, Recordings for Elementary School
Mursell, Music and the Classroom Teacher
Nordholm and Bakewell, Keys to Teaching Junior High School Music

Basic recordings (albums)

Gregorian Chants, 2 volumes (Victor)
History of Music, 5 volumes (Columbia)
Musical Sound Books (Scarsdale, New York)
RCA Victor Basic Record Library (Victor)

6. Listening to Radio Programs

On the basis of its powerful influence on American life, the radio is recognized as a valuable tool in modern education. It must be remembered, however, that the use of the radio in musical learning experiences is not a substitute for the teacher, but rather an effective teaching aid when put in the hands of a resourceful teacher. Good radio lessons require pupil prearation in advance of the broadcast and functional follow-up activities afterwards. The classroom radio experience is an excellent way to motivate and influence the student to discriminating listening to radio music in the home.

Suggested procedures:

1. Encourage students to tell of interesting music and programs heard on the radio.
2. Teacher and students together make an annotated list of worthwhile radio programs.
3. Keep a calendar of worthwhile radio programs which are broadcasted on accessible stations.
4. Select programs which are appropriate in content and production for the maturity level of the class.
5. Prepare the students in advance of the program by the use of records, stories, broadcast or program notes.
6. Correlate the program with other phases of music being studied at the time.
7. Delegate student responsibility for the mechanical features of radio readiness.
8. Guide students in critical listening to selected radio programs.
9. Use opportunity to teach good listening etiquette.
10. Help students develop and apply appropriate standards for evaluation of radio programs.
11. Point out the possibilities for greater enjoyment of leisure time
12. Provide for follow-up activities--discussions, questions, brief tests--to strengthen and clarify understandings.
13. Encourage students to discover worthwhile musical programs and report the same to the class.
14. Secure teachers' manuals and broadcast notes from respective sources of broadcasts:
    a. American Broadcasting Company, Radio City, New York
    b. Columbia Broadcasting System, 485 Madison Avenue, New York
    c. Mutual Broadcasting System, 1440 Broadway, New York
    d. National Broadcasting Company, Radio City, New York

Selected references:

Dale, Audio-Visual Methods in Teaching
Federal Radio Education Committee, Catalog of Radio Recordings (U. S. Office of Education)
MENC, Music Education Source Book (Selected radio bibliography)
MENC, Radio in Music Education
Radio and TV Music Guide (Keyboard Jr. Publication, issued monthly)
Standard School Broadcast (Teacher's manual issued annually)
Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

7. Listening to Resource Persons

A talk or demonstration by a well-chosen resource person or performing group is an excellent means of centering pupils' attention on some phase of musical learning.

Suggested procedures:

1. Students and teacher may make a list and check availability of possible resource persons in the community who might make a valuable contribution to the music education program.
2. Teacher, student, or student committee may select and invite the person or group to the school for an interview or performance.
3. In the case of a speaker, the teacher should prepare the person by acquainting him with the problem under consideration. Also, students should be prepared by means of reference materials, discussions, films, and like sources.
4. Teacher and/or students should conduct and participate in the interview, listen attentively, and ask questions.
5. Prepare students to meet and to introduce the resource person with ease and sincerity.
6. In the case of a guest performer or performing group, prepare students by:
   a. Discussing program notes.
   b. Securing the names of selections to be rendered.
   c. Discussing musical background and qualifications of the performer or performers.
7. Encourage students to take notes on interview or performance.
8. Discuss factors pertinent to courtesy and good etiquette during and after the interview or performance; e.g., note of appreciation.
9. Follow-up interview or performance with a class discussion to clarify or confirm certain points--may include a review of the music.

Resource persons for music education:

1. Persons in the community actively engaged in music, such as,
   Director of the Church choir
   Director of the symphony orchestra
   Director of community choral groups
   Music faculty members of local college, university, or music school
   Local music teachers
   Musicians--vocalists, instrumentalists
   Members of musical clubs

2. Persons associated with music, such as,
   Recreation leaders
   Parents or persons interested in musical activities
   Leaders of youth club activities interested in phases of music; vacation programs
   Collectors of articles pertaining to music--instruments, manuscripts, and the like
   Persons in radio broadcasting
   Foreign-born persons able to speak about the music of their native land

3. Instrumental groups
4. Choral groups
5. Operatic or dramatic groups[13]

8. Taking an Excursion

The properly organized excursion or study tour serves the valuable educative purpose of initiating or supplementing learning experiences in the classroom. Proper organization implies preparatory and follow-up activities as well as actual observation. The use of the excursion in music education is not limited to musical values but includes many other educational values as well.

Suggested procedures:

Preparation

1. Teacher preparation
   a. Arrange through administrative department for consent to make the excursion, including parental consent where necessary.
   b. Make preliminary survey with listing of situation, points of interest, and the like.
   c. Estimate length of time involved; round-trip schedule.
   d. Decide if entire class or select group should go.
   e. Make arrangements with school authorities and with authorities at place of destination.
   f. Plan transportation route in detail and arrange financing.

2. Pupil preparation
   a. Arouse pupil interest in the anticipated excursion through discussions, photographs, bulletin board, and the like.
   b. Discuss the value of the tour for initiating or supplementing certain classroom activities.
   c. Make clear to pupils the purpose or purposes of the trip.
   d. Develop background by referring students to source materials.
   e. Work out for pupils the points to observe during the trip.
   f. Set up with them standards for conduct and safety.
   g. Give to pupils any materials that they can use during the excursion.

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[13]Mary Felicia Towey (Sister Mary Joseph), "A Study Incorporating Resource Units in Music as a Correlating Factor in a General Education Program Emphasizing Personality Development and Social Sensitivity in the Growth of Junior High School Pupils" (unpublished Doctor's thesis, University of Washington, 1952), p. 48.

Actual observation

1. Guide should be given clear idea of the purpose of the trip.
2. Pupils observe and hear the guide's explanations.
3. If excursion is of informative type, there may be a question period, during which individual questions from pupils are presented and answered by guide, teacher, and other pupils.
4. There may be a period for note-taking and sketching by pupils.

Follow-up

1. Group discussion in classroom.
   a. Critical evaluation of the place visited or the performance attended.
   b. Supplement and clarify any incomplete or hazy understandings.
   c. Introduce new problems.

2. Creative projects.
   a. Drawings, poems, stories, construction, bulletin board displays, diaries, and the like, based on the tour.
   b. Letter of thanks and appreciation to the guide and other persons concerned.

3. Tests to determine
   a. Information gained.
   b. Attitudes formed.
   c. Generalizations made.

4. Reports from pupils.
   a. General reports--the over-all subject.
   b. Special features reported by pupils to whom the assignments had been given previously.

Evaluation

1. Before
   a. Is this destination the best choice for this particular teaching purpose?
   b. What plans need be made by teacher and pupils?
   c. Is there reading material on this particular pupil level?
   d. Is the time involved likely to prove worth the undertaking?
   e. What relationship can this trip have with other pupil experiences?
   f. What emotional effects is the trip likely to have on the pupils?

2. After
   a. Did the trip serve the purpose?
   b. Were the attitudes affected in the expected manner?

c. Did the trip stimulate the pupils into new activities?
d. Did it develop in them a spirit of inquiry and curiosity?
e. Has the trip had any final effect on pupil conduct and behavior?[14]

Selected references:

Burton, The Guidance of Learning Activities
Dale, Audio-Visual Methods in Teaching
Joan, Sister Mary, and Sister Mary Nona, Guiding Growth in Christian Social Living, Vol. III
Washington State Curriculum Journal, January, 1948, "Using Community Resources in Teaching the Arts and Music"
Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

Suggestions for excursions of musical value:

Students' concerts (e.g., Seattle Symphony Orchestra Young People's Concerts)
Choral or instrumental programs
Visit to local radio or television station
Attendance at a feature film of musical significance
Attendance at celebrations of civic interest
Visits to museum to observe exhibits of musical instruments or manuscripts
Trip to the library to peruse special display of books on musical subjects
Formation of Christmas carol group to sing for shut-ins or local hospital patients

9. Collecting and Displaying Visual Materials

The collecting and exhibiting of interesting, descriptive, and clarifying visual materials for the enrichment of musical study can be a very stimulating supplementary experience for both students and teacher. Fine visual display materials include: Music maps, posters, post cards of places famous in the music world, photographs of musicians, pictures of instruments and musical events, notices of coming performances in the community and on television and radio, and newspaper clippings concerning local and national performances. The arrangement of these materials into artistic groups, mounting three-dimensional specimens or models skillfully, using clever, attention-arresting headings and colors--all form a part of creating an effective visual display. Such experiences should not be

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[14] Edgar Dale, Audio-Visual Methods in Teaching (New York: The Dryden Press, Inc., 1946), pp. 155-56.

teacher-dominated projects; rather, they should be the result of pupil-teacher planning and reflect a maximum of pupil initiative and creative participation.[15]

Suggested procedures:

1. Begin to accumulate a file of visual materials which will be useful in creating motivational study displays for the music class.
2. Help students plan and make a visual display.
   a. In terms of known pupil interests and abilities, help small groups of students define how they will locate materials for the display.
   b. Organize such committees as:
      Picture collectors and mounters
      Caption makers
      Poster designers
      Original artwork creators
      Reading researchers
3. Visit other classrooms
   a. Examine visual displays and judge their effectiveness.
   b. Make rough sketches of those deemed outstanding.
4. Carefully select materials for the carrying out of a specific display plan.
5. Use the principles of design in arranging materials so as to add to their effectiveness.
6. Choose the most suitable display medium for carrying out a specific plan.
7. Interest students in locating significant objects related to music studies which may be borrowed when needed.
8. Borrow objects, manuscripts, instruments, and the like, from local museums or collectors.
9. Conduct class discussion on specific displays--their purpose and effectiveness; draw up criteria for evaluation.

Selected references:

Dale, Audio-Visual Methods in Teaching
East, Display for Learning
Koskey, Baited Bulletin Boards
Ovitz and Miller, An Information File in Every Library
Wittich and Schuller, Audio-Visual Materials: Their Nature and Use

Sources of display materials:

American Library Association, Picture Collection
Chambers of Commerce

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[15]Walter Wittich and Charles Schuller, Audio-Visual Materials: Their Nature and Use (New York: Harper and Brothers, 1953), p. 155.

Collectors
Instrument dealers and distributors (charts, pictures of instruments, and the like)
Local art galleries, museums
Local newspapers (current clippings)
Magazines (particularly, Life, Holiday, The National Geographic)
Music publishers
Music stores
Public libraries
Radio broadcast manuals (e.g., Standard Broadcast Manual)
Recording, radio, television, projector agencies and salesmen
School picture files
Travel agencies
Victor Company (artist series, instrument charts)

10. Using Books and Other Printed Materials

While it is commonly recognized that participation in musical activities is the chief medium through which musical understandings, attitudes, and skills are acquired, music education still holds a place for the traditional and most common medium of learning, the printed word. Included in this classification are books, magazines, pamphlets, leaflets, and other such sources, which should be easily accessible to students for supplementing and enriching participatory musical learning experiences. Preparing individual reports--written and oral--searching for and locating information on composers, selections, types of music, instruments, music history, and the like, are only a few of the learning experiences toward which printed materials make a valuable contribution in music education. Before being recommended and made available to the student, printed materials should be carefully evaluated.

A compilation of selected books for both teacher and student reference is included in the instructional materials section. Also included there is a listing of periodicals which afford excellent reference materials on musical subjects. Individual titles are mentioned in the teaching materials column in various instances throughout the unit as being pertinent to specific learning activities. As new materials are published, located, and used to advantage, they should be added. It should be kept in mind that listings of books or bibliographies need continuous revision.

Selected sources:

Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences (Selected student book lists, pp. 241-43)
Brooks and Brown, Music Education in the Elementary School (pp. 314-15)
Mursell, Music and the Classroom Teacher (Selected bibliography, pp. 281-92)
MENC, Music Education Source Book (Library Book Lists, pp. 246-51)

LEARNING EXPERIENCES, TEACHING MATERIALS, AND PROCEDURES

OBJECTIVE: To further the development of singing ability in individual and chorus singing.

Learning Experiences	Teaching Materials and Procedures
DEVELOPING A WHOLESOME ATTITUDE TOWARD SINGING AS A MODE OF SELF-EXPRESSION AND A BASIS FOR AESTHETIC ENJOYMENT, by:	
Singing many musically-interesting and worthwhile songs--both unison and part songs. Patriotic songs Songs related to nature, sports, school activities, et cetera American folk songs Folk songs of other lands Recreational songs Hymns Gregorian Chants Rounds Canons Descants	Singing has long been considered the principal, universal, participatory experience in school music education and one of the chief agents of aesthetic enjoyment. It is the natural and joyous expression of the emotions common to all students. Informal and social singing has an important place in the musical growth of all children. General procedures and suggestions for song presentation may be found on pages 60-62. Procedures for specific types of presentation, such as, for descants, some recreational songs, and the like, may be found by consulting the teacher's manual for particular texts or the specific teaching suggestions within individual texts. Selected sources for teacher reference with regard to the aesthetical approach to singing activities and vocal techniques include: Bowen and Mook, Song and Speech Christy, Glee Club and Chorus Morgan, Music Education Source Book Pierce and Liebling, Class Lessons in Singing Rorke, Choral Teaching at the Junior High Level

Learning Experiences	Teaching Materials and Procedures
	Among the numerous magazines which afford excellent reference material on singing and vocal technique are: Caecilia, Catholic Choirmaster, Educational Music Magazine, Musart, Music Educators Journal, Opera News, and School Musician.
Listening to recordings of songs sung by artists and noticing the aesthetical qualities of their performance.	The importance of listening, that is, active listening, to the achievement of the present objective was emphasized by Morgan when he stated that the fundamental phase of music education which underlies every other activity is active listening, or ear training, not primarily as a skill, but as a means of securing sharply focused impressions as a basis for aesthetic enjoyment.[16]
Participating in a follow-up discussion.	Students should become acquainted with the great vocal artists of the past and present. Refer to the RCA Victor Educational Record Catalog in which artists are listed alphabetically with both their albums and single recordings. For effective listening procedures see pages 68-69.
Listening to well-chosen programs--on radio or TV--featuring vocal artists.	Examples of such programs include: The Voice of Firestone, The Telephone Hour, The Music Room, Opera Cameos, Excerpts from the Operas. An excellent source of good musical programs of interest to students is the Radio and TV Music Guide, published by Keyboard Jr. It lists program selections one month in advance.

[16]Russell V. Morgan, A Forward-Looking Program for Music Education (No. 8 of Teachers' Service Publications, ed. Hazel N. Morgan. New York: Silver Burdett Company, n. d.), p. 27.

Learning Experiences	Teaching Materials and Procedures
	Procedures and suggestions for effective radio listening may be found on pages 69-70.
Devising a form to be used in evaluating the listening experience.	With teacher-pupil planning a satisfactory form can be set up. The following miniature form is presented as a suggestion: Title of selection_____ Composer_____ Comment_____
Making use of the form as a listening record and for future individual and class listening assignments.	Choral group or choir_____ Director_____ Soloist_____ Voice classification_____ Comment on musical performance (especially on the essential elements of TONE QUALITY, INTERPRETATION, and DICTION)_____
Inviting and listening to resource persons.	An artistic performance by a vocal soloist or a choral group is an excellent means of affording the students a worthwhile aesthetic experience. The results of such an experience may be measured in terms of student motivation for continued and more zealous efforts at vocal self-improvement. A listing of possible resource persons for music education and suggested procedures for guiding this valuable experience may be found on pages 70-72.

Learning Experiences	Teaching Materials and Procedures
Discussing and planning for observance of concert etiquette during the performance.	Preliminary planning should include this all-important phase of the learning experience. Selected sources: Allen and Mitchell, If You Please! Berry, Manners Made Easy Betz, Your Manners Are Showing Post, Etiquette
Viewing films concerned with the observance of the rules of etiquette.	Following the suggestions given on page 65 for the effective use of films, the teacher may show the following films: Are Manners Important? is an 11 minute sound film which defines good manners. It shows how they help people live together in a pleasant, enjoyable manner. Everyday Courtesy, a 10 minute sound film, describes courteous habits of thought and action which should be a part of everyday living.
Meeting and introducing the performer.	Students should learn to make introductions with ease and sincerity. Techniques such as socio-drama or role playing may provide students with opportunities to prepare for socially significant situations.
Taking program notes with special reference to elements of good vocal performance.	Previous to the performance secure the names of and discuss selections to be sung. Also discuss correct and efficient procedures for taking program notes.
Participating in a follow-up discussion.	The follow-up discussion is beneficial to the clarification of pertinent points and to the formation of correct attitudes. To be productive of maximum values, all members of the class--teacher and students--should participate in the discussion.

Learning Experiences	Teaching Materials and Procedures
Writing a letter of thanks Correlating the language-arts program through the use of pertinent principles.	Pupils may be referred to English or language texts for correct form and language usage in writing the thank-you letter.
Planning and organizing the "assembly sing."	Singing by the student body during the assembly or convocation is an ideal activity toward the end of participation by all. Assembly song materials need to be selected to meet the broad interests and tastes of a wide variety of individuals; they should be pleasurable enough to keep interest, and instructive enough to give some musical training. Listings of recommended source materials for assembly singing may be found in the following sources: Rorke, Choral Teaching at the Junior High School Level, pp. 47-53. Nordholm and Bakewell, Keys to Teaching Junior High School Music, pp. 117-19.
Using song slides for assembly singing. Observing proper phrasing, pronunciation, and diction.	Song slides projected on a screen for years have been used to make assembly singing more vital and efficient in organization. The use of slides eliminates the need for song sheets and music books and helps solve the problem of making the words available to all. For maximum effectiveness arrange slides in the order which will arouse interest, lend variety to the program, and gain the cooperation of the entire student body. Song slides $3\frac{1}{2}$" x 4" are available through Sims Visual Aids Company. This firm stocks excellent black and white slides of most American community songs written in parts. The arrangements are standard, thus, enabling the accompanist to use

Learning Experiences	Teaching Materials and Procedures
	accompaniments other than the voice parts after the songs are learned.[17] Refer to page 67 for general procedures and suggestions concerning effective use of the slide projector.
Making slides of school songs and currently popular hits not available on slides.	With efficient teacher guidance, pupils can make slides of songs which are not available on slides. The work involved is not too difficult, and the materials are inexpensive. The complete operation takes little time and makes a valuable learning experience for students. The necessary materials can be purchased from theatrical, stationery, or photography supply stores. Type the words of the song on cellophane through carbon, or on radiomats. Then place the mats between two pieces of clean glass which will fit the projector and secure in place with binding tape. Ordinary binding tape is recommended, but Scotch tape has proved satisfactory in most cases. About sixteen inches of tape, for a $3\frac{1}{2}$" x 4" slide (allowing an inch for security) should be laid flat on a table, adhesive side up. Moisten binding tape a little. Even all the edges of the glass and place in the middle of the tape, starting at one end of the tape. Turn the slides over the tape and press firmly both sides, especially at the folded corners. Permission should be gained from the publishers before attempting to copy the words for slides in order to avoid infringement of copyrights. The melody and words of many folk songs are public domain, and only the arrangements are copyrighted.[18]

[17]Andrews and Leeder, op. cit., pp. 311-12. [18]Ibid.

Learning Experiences	Teaching Materials and Procedures
Discussing plans for proper care and storage of slides and projection equipment.	Students should be made to realize the value and necessity for proper care of school and classroom equipment for both present and future use.
Viewing song filmstrips and participating in the singing of the songs.	The use of the filmstrip in music education is not as prevalent as that of other visual aids due to a lack of production of usable materials. The Society for Visual Education, however, stocks three series pertinent to the present objective. Patriotic Song Series (4 films, silent, about 15 frames each, manuals). Each filmstrip presents the words of the song indicated by the individual titles, two lines at a time. Each two lines are illustrated with a photograph or reproduction of a drawing or painting. These strips may be of interest for group or assembly singing, particularly in classes learning the words of the songs. The titles include: America, America the Beautiful, Columbia the Gem of the Ocean, and The Star Spangled Banner. Song Series (4 films, silent) These filmstrips present the words of thirty songs, which were selected by the National Music Week Committee. Each strip contains the words of several songs, giving stanzas and choruses on separate frames. The songs within each strip are divided by the blank frames. This series may be of use in group singing especially where songbooks are not available. The Story of the Star Spangled Banner (34 frames, silent) Reproductions of paintings by Joseph Boggs Beale and text frames tell the story of how Francis Scott Key wrote the words of this song. Also included are portraits of Key, Beale, and John

Learning Experiences	Teaching Materials and Procedures
	Stafford Smith. The second sequence presents the words of the song, two lines at a time illustrated with Beale paintings, for the class to recite. The last sequence contains both words and music with small reproductions of the paintings. The opening sequence contains good supplementary material for the history class.[19] For selected references and suggested procedures for the effective use of the filmstrip refer to page 67.
Planning and organizing an excursion of musical value. Setting-up standards for good conduct and safety during the excursion. Discussing and planning for observance of concert etiquette during the performance. Making program notes on the musical performance and vocal selections.	The excursion or study tour is a valuable experience for initiating or supplementing learning experiences in the classroom. From the standpoint of developing singing ability and appreciation for vocal music, the following are suggestive of excursions which may hold value for the students: student concerts, choral programs, operettas, light opera, musicals featuring vocal selections, attendance at a feature film of vocal significance. For a more complete listing of excursions of musical value and for general procedures and sources of the same see pages 72-74.
Organizing notes for a class report or discussion. Displaying poise and self-control in making the report. Speaking in a pleasing tone. Using correct diction.	Students should be encouraged to apply language-arts principles for both written and oral expression. Selected sources: Guiding Growth in Christian Social Living, III, pp. 144-52. English and language textbooks

[19]Vera Falconer, Filmstrips (New York: McGraw-Hill Book Company, 1948), pp. 172-73.

Learning Experiences	Teaching Materials and Procedures
Viewing a film with central interest on vocal music or the life of a vocal artist.	Check on pertinent sources, availability, and procedures for effective use of the film given on pages 65-67.
Ascertaining whether or not the music intensified the purpose or story of the film.	Suggested films: Naughty Marietta, a 25 minute abridged version of the feature film of Victor Herbert's popular operetta (MGM). Jeanette McDonald and Nelson Eddy are the featured vocalists. Inside Opera--With Grace Moore, a 28 minute sound film, is the classroom version of the feature film It tells the story of a girl's successful efforts to follow an operatic career. Excerpts from the operas, "Madam Butterfly" and "Carmen" are shown. For further description and sources of films refer to pertinent section in the instructional materials listings.
Participating in a post-showing discussion.	Depending on the available time and mental maturity of students, draw out discussions that will result in wholesome attitudes with regard to the experience of viewing the film and the musical values derived.
Devising a form which may be used in evaluating the film.	Teacher and pupils working together may work out a satisfactory form which may be used by students in evaluating the film. Refer to Activities Manual which accompanies Audio-Visual Materials: Their Nature and Use by Wittich and Schuller for suggestions of items that may be included on a form of this nature.
Recalling and discussing other films in which the setting and purposes of the film had vocal artistry implications.	Discussions of this type stimulate "musical thinking" and bring forth many interesting responses, some of which may serve as leads to on-going activities.

Learning Experiences	Teaching Materials and Procedures
Listening to recordings in connection with the film.	It may be helpful, in some cases, to anticipate the music of a particular film by playing recordings of one or more of the different selections featured. Use recordings to repeat the music heard in a film in order to corroborate evaluations of specific musical elements.
Re-viewing the film.	Repeat the showing of the film if the experience will intensify meanings or clarify certain points.
GAINING ABILITY TO EXPRESS THE MEANING AND MESSAGE OF THE SONG BY MEANS OF THE SINGING VOICE, by:	
Discussing the texts of songs for understanding, mood, and interpretation.	Dwell on the meaning of the text and the feeling of the music, and encourage students to express these values as they sing. The student should be led to the understanding that each one has been endowed by the Creator with a particular vocal apparatus which will produce the best tones and music when left to operate in the natural way. If the student concentrates on conveying the message of the song (be it happy, sad, or serious) with a beautiful, natural tone and with perfect ease, all the necessary organs tend to function correctly. The above approach is corroborated by Mursell when he states that the teacher should not try to effect a certain style of vocal production, but rather, help all the students find enjoyment and self-fulfillment as persons in experiencing music through song.[20]
Understanding that this approach is, in effect, inclusive of all the usual elements of good vocal technique.	

[20]James L. Mursell, Music and the Classroom Teacher (New York: Silver Burdett Company, 1951), p. 198.

Learning Experiences	Teaching Materials and Procedures
Discussing and listing the moods which different vocal selections express.	Experiences in this area, for the most part, are subjective and vary in degree with the individual or group. However, by an exchange of opinions and ideas in class discussions, common understandings and conclusions may be reached.
Recalling and singing familiar songs expressive of certain moods.	
Finding illustrations of how mood is established by dynamics and tempo of the music.	Mood in music may be identified or expressed in such terms as: gay, sad, prayerful, happy, wistful, majestic, spirited, et cetera.
Listening to recordings for the purpose of recognizing expressions of mood.	Pertinent recordings for the purpose of this activity may be found by consulting the classified index of one or more of the selected sources listed on page 69. Suggestions: Old Folks at Home (Victor) Ave Maria - Schubert (Victor) Take Me Out to the Ball Game (Victor)
Discussing the meaning and implications of the definition of singing as, "the artistic intensification of speech."	The most effective way to illustrate expression in song is to compare it to expression in speech, of which it is simply the "artistic intensification." Just as in speech, our mental processes or thought controls not only what we say but the manner in which we say it, so in song our expression is controlled by our minds--by the message we wish or intend to convey.[21] Illustrate the point by having the class think of a happy occurrence. Ask individuals to express their natural feeling in speech. Notice how the meaning is naturally expressed without any conscious effort on the part of

[21]Notes taken during a vocal lesson, October, 1955, from George H. Street, Fischer Studio Building, Seattle, Washington.

Learning Experiences	Teaching Materials and Procedures
	the speaker other than that of sincerity and naturalness. Follow the same procedure substituting simple vocalizes (single tones or simple patterns and neutral syllables) for speech. Suggest mental attitudes and have the class express each in a specific vocalize.
Learning musical terminology, abbreviations, and symbols as an aid to correct interpretation of the song. Applying this knowledge in vocal selections being studied.	Knowledge of musical terminology and corresponding meanings is an asset to students in their efforts to convey the message of the song. Unit III in Marching Down Music Lane (Warp) is a valuable source of drill materials geared to the ability and appeal of the seventh grade student.
Singing vocalizes on neutral syllables or fundamental vowel sounds; making crescendos and diminuendos--always with a purpose.	The teacher or capable students may direct the class in vocalizes consisting of crescendos and diminuendos on neutral syllables, primary vowel sounds, or the sustained vowel of a word. The vocalize to be of value, must be functional, that is, the student must see it as a means directly applicable to a present musical or interpretative need in a song being studied.
Realizing that good tone is produced by a relaxed but good posture, correct pitch and rhythm, correct phrasing, clean enunciation, and right tempo, all of which are governed by the mood and words of the song.	The natural, self-expressive approach to vocal technique offers the most plausible and all-inclusive means to the achievement of stated objectives.
Understanding that the phrase is a pattern in the design of the song and expresses a unit of thought.	A good way to illustrate this point is to compare the phrase in music to the sentence in reading. Each encompasses a unit of thought and therefore must be executed as a whole without any pauses or stops.

Learning Experiences	Teaching Materials and Procedures
Drilling on specific phrases to achieve desired results in terms of musical expression.	Procedures here might include: 1. Emphasizing certain words. 2. De-emphasizing others. 3. Planning the dynamic contour of the phrase.
Experiencing rhythm in music as a factor in vocal expression.	Teacher references: Brooks and Brown, Music Education in the Elementary School, Ch. 9 Hood, Learning Music Through Rhythm Discuss the importance and character of the rhythm of a specific selection. Compare it with that of a different type. Encourage students to carefully watch and follow baton movements.
Experiencing timbre or quality as a factor in vocal expression.	Direct attention to differences in voice quality through individual or group demonstration. Allow students to compare and comment on the characteristics of the various qualities.
Listening to records illustrating different vocal tone qualities, and participating in a follow-up discussion.	Refer to the RCA Victor Educational Record Catalog for a listing of records illustrating vocal tone qualities and classified as follows: 1. Solo voices a. Lyric soprano b. Coloratura soprano c. Dramatic soprano d. Mezzo-soprano e. Contralto f. Lyric tenor g. Dramatic tenor h. Baritone i. Bass 2. Vocal combinations and ensembles a. SA b. ST c. SB d. AT e. TB f. STB g. SSAA h. SATB i. SATTBB j. TTBB

Learning Experiences	Teaching Materials and Procedures
Collecting pictures and arranging them in an artistic bulletin board display.	The locating and collecting of pictures, articles, and other display materials pertaining to individual singers who illustrate the various qualities of voice, may prove to be a valuable learning experience in directing student attention to vocal timbre. Some classes elect a bulletin board committee, advised by the teacher, to prepare materials which they and the group collect. Very often this is an important index to pupil-interest. These materials may be used later in making individual and group notebooks, or filed for future use by the teacher. Display items, which should be changed frequently in order to pique reader interest, should be arranged harmoniously.[22]
Viewing the film.	In some instances, it may be advisable, by way of background or specific interest, to acquaint the students with the scientific aspect of voice production in singing and speech. Your Voice, a 15 minute sound film, presents the four basic aspects of voice production--respiration, phonation, resonance, and articulation. Refer to film section of instructional materials listing for more detailed information on this film and for titles and descriptions of other pertinent films.
GAINING ABILITY TO CONTROL THE DYNAMIC INTENSITY OF TONE, by:	
Controlling dynamic intensity in song through application of pertinent mental devices.	In guiding students in this phase of vocal technique, the teacher may effect valuable learnings by drawing

[22]Andrews and Leeder, op. cit., p. 314.

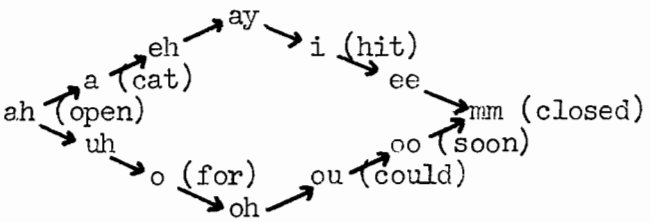
Learning Experiences	Teaching Materials and Procedures
	comparisons to the more common and natural vocal production of speech.
Devising functional vocalizes using words or phrases of songs being studied.	Illustration: If a person is speaking to someone close by, she speaks in a comparatively quiet voice; to someone farther away, more voice; to someone at a great distance, perhaps even a shout. Under ordinary circumstances there is no strain involved in any of the three degrees of intensity because each was directed by the natural impulse of the speaker to say something--to convey a message. So in singing, if one wishes to maintain naturalness of expression in the different dynamics, whether loud, medium, or soft, she should be guided or motivated by the above or similar mental devices, In short, the singer should have a reason for a particular degree of intensity or dynamics. The teacher may arouse the desired mental attitude in the students by asking them to sing their "interesting" message to a person in the first row of the audience; in the fifth row; in the middle of the hall; in the last row; or some similar purposeful motivation.
Learning musical terminology in relation to dynamics and applying it in songs.	Musical terminology in relation to dynamics or force may be summarized as follows: 1. Common gradation from soft to loud: ppp (double pianissimo) - as soft as possible pp (pianissimo) - very soft p (piano) - soft mp (mezzo-piano) - medium soft mf (mezzo-forte) - medium loud f (forte) - loud ff (fortissimo) - very loud fff (double fortissimo) - as loud as possible

Learning Experiences	Teaching Materials and Procedures
	2. Other terms of dynamics: cres. (crescendo) - increasing gradually in volume dim. (diminuendo) - diminishing in volume morendo - gradually dying away in volume mezzo voce - in half-voice fp (forte-piano) - loud, followed at once by soft
Interpreting dynamics as indicated by the composer.	The general degree of loudness or softness best calculated for satisfactory interpretation is usually marked by the composer. The less trained or immature the choral group, the more the necessity for the director to indicate even the slightest shadings in dynamics.[23] From beginning rehearsals, choruses should be taught to produce a number of degrees of tonal force and to follow carefully when these are indicated in the music or by the conductor.
GAINING A KNOWLEDGE AND UNDERSTANDING OF FACTORS INVOLVED IN GOOD DICTION, by:	
Using the musical dictionary to find the meaning of the word "diction" as related to singing.	Musical dictionaries are many and varied. It is recommended that every school library and music room have at least one copy within easy accessability of students. Musical dictionaries worthy of merit include: Apel, Harvard Dictionary of Music Baker, A Dictionary of Musical Terms Grove, Dictionary of Music and Musicians Scholes, The Concise Oxford Dictionary

[23]Van A. Christy, Glee Club and Chorus (New York: G. Schirmer, Inc., 1940), p. 55.

Learning Experiences	Teaching Materials and Procedures
Learning about the constituent parts of good diction.	Diction in singing consists of: 1. Pronunciation - the utterance of words with regard to sound and accent. 2. Enunciation - the manner of utterance as regards fullness and clearness. 3. Articulation - the action of speech organs in the formation of consonants, vowels, syllables, and words.
Utilizing dictionary aids to master pronunciation of new or unfamiliar words.	Correct pronunciation, clear enunciation, and distinct articulation are the constituent elements of good diction in singing.[24] Selected references: Bowen and Mook, Song and Speech Christy, Glee Club and Chorus Pierce, Class Lessons in Singing
Striving to acquire the habit of using a pleasing, resonant, well-modulated speaking voice at all times.	Habits of good voice production in speech are valuable aids to good voice production in singing. The student should be encouraged to speak with sincerity and naturalness at all times. Correct voice production in the speaker or singer is identified with the sensation that the tone is being produced from the heart or chest region, thereby directing all attention away from the throat and allowing for the desired relaxation in that area.
Using the various vowel sounds in vocalizes. Emphasizing purity and naturalness of vowel production.	Encourage students to enunciate, pronunciate, and articulate with the same naturalness as when speaking. There should be no contortions nor straining of the jaws and lips to

[24] Ibid., p. 14.

Learning Experiences	Teaching Materials and Procedures
	make the words more clear. To form the model for each vowel sound, students should be directed to whisper the vowel sound on the breath naturally--no stiffness nor exaggeration--just normal activity. Attention should be called to the fact that when the pitch ascends while sustaining a particular vowel sound, the mouth should be allowed to open wider gradually in order to maintain the correct vowel sound.
Gaining a knowledge of the two paths of vowel sound from open to closed. Learning that ah, ay, ee, oh, and oo are the primary vowel sounds and the others are modifications of them.	Draw a diagram on the board such as the following:  Say the vowel sound in each path and allow students to observe the mouth formation for each. Individual students may wish to experiment and demonstrate the same for the class. If possible, plan to make immediate application to songs being studied.
Striving to improve common faults in vocal diction, such as the following:	Suggestions for correction:
1. Singing on "r" instead of pronouncing with it.	Think and sing "er" as "uh-r" and "ar" as "ah-r". The syllable is thus sung on the vowel, with the "r" quickly articulated at the end.
2. Omission or slighting of initial and final consonants, such as, h, d, t, k, and p.	Draw attention of the group to such instances, then follow with a brief drill.

Learning Experiences	Teaching Materials and Procedures
3. Unpleasant hissing of sibilant consonants, s, c, and z.	This difficulty can be greatly lessened if the attacks and releases of the conductor or teacher are more precise and assured.
4. Lack of clear enunciation in such words as: dearust for dearest judgmunt for judgment	Emphasize the importance of clear enunciation in getting the message of the song "across to the audience."
5. Mispronunciations, such as: becuz for because kin for can jist for just git for get	Check the pronunciation of any words about which there is doubt. Discuss the correct speech sounds.
Compiling a list of commonly mispronounced words.	In addition to the words mentioned in number 5 above, such a list might include the following words often found in songs: dew beautiful knew which toward white
Analyzing the text of songs to discover where incorrect diction is likely to occur.	Faults in diction should receive immediate attention in beginning rehearsals.
Drilling on specific words and phrases to make them clearly audible and understandable for the audience.	Students should be trained to sing "through" the voiced consonants (n, m, d, g, ng, l, v, z, and zh) at the ends of words, particularly the final words of phrases and compositions.
Reading the text of the song effectively.	Attention should be directed to interpreting the mood and meaning by good phrasing and pronunciation; to voice placement, direction, and volume. Encourage students to phrase and accent according to the meaning of the text.
Making a tape recording during an initial rehearsal to detect any faults in diction.	The tape recorder has a definite role to play in music education in that it affords an opportunity for students

Learning Experiences	Teaching Materials and Procedures
Listening attentively to a playback of the recording.	to hear their own performances objectively, thus stimulating self-criticism, self-evaluation, and artistic improvement.
Participating in a "constructive criticism" discussion.	Valuable teacher references with regard to the use and value of the tape recorder include: Dale, Audio-Visual Methods in Teaching Morgan, Music Education Source Book Wittich and Schuller, Audio-Visual Materials: Their Nature and Use
GAINING A KNOWLEDGE AND UNDERSTANDING OF INTONATION AND ITS IMPORTANCE TO THE AESTHETIC QUALITY OF CHORAL SINGING, by:	
Listening to an explanation of the meaning and importance of good intonation.	Teacher references: Christy, Glee Club and Chorus Finn, The Art of the Choral Conductor Pierce, Class Lessons in Singing Van Bodegraven and Wilson, The School Music Conductor
Participating in the discussion by asking pertinent questions or making comments.	Simply stated, intonation is singing in tune. Students should be made keenly aware of the importance of good intonation to satisfactory and artistic choral singing.
Listening carefully when the pitch is given.	Caution the students not to sing while the pitch is being sounded on the piano or the pitchpipe, but tc listen with attention.
Working to overcome faulty intonation.	The able director is quick to recognize and analyze the reasons for faulty intonation. Such reasons at the junior high school level may include: poor diction, poor ventilation and improper temperature, incorrect posture, lack

Learning Experiences	Teaching Materials and Procedures
Recognizing flat and sharp singing.	of attention to music or director, slow, "draggy" tempo, lack of concentration on pitch, music demanding extreme ranges and dynamics, difficult intervals or progressions, and the like. There is no one remedy for inaccurate intonation. As a director or teacher gains experience, she will invent and accumulate "pet" remedies which may be applied to specific faults. From the standpoint of student knowledge and understanding, the greatest aids to good intonation are intelligent listening and tuning the voice to the general ensemble.
Listening to choral recordings with special attention centered on the factor of intonation.	
Discussing remedies for faulty intonation habits noticed in the group.	
Singing and humming simple chords with true intonation.	Isolated chords and cadences of sections of songs being studied may be used for this purpose. This activity furnishes the teacher with an excellent opportunity to discover how well individual students and/or sections are able to hold their respective parts. Having carefully checked individual pitch accuracy, the teacher may adjust the seating arrangement accordingly.
Practicing vocalizes to improve intonation.	A psychological approach may be used here. Direct students to sing one octave of the chromatic scale ascending and descending on a neutral syllable or on one of the primary vowel sounds. Good intonation results when they think of the ascending chromatic intervals as being larger or wider than those descending.
ACQUIRING ABILITY TO READ MUSIC OF INCREASING DIFFICULTY, by:	
Reading unison and part songs for enjoyment and correlation with other areas of the curriculum.	Appropriate songs for correlating the different subject areas of the Christian Social Living Program at the seventh grade level are listed on page 14 of A Tentative Course of Study for Catholic Schools of Dioceses in New York State.

Learning Experiences	Teaching Materials and Procedures
Viewing the film and discussing the implications for improvement of music reading skills.	Suggested film: Music Reading, a 20 minute sound film, presents the experiences of an elementary school class that became interested in music reading. It is available through Central Washington College of Education.
Learning the fundamentals of music theory as an aid to greater musical understanding and appreciation.	For the logically-minded teacher, who desires to present the elementary facts of music theory to students in a systematic form, the following sources are recommended: Rohner and Howerton, Fundamentals of Music Theory (Remick Music Corporation) is an organized presentation of music fundamentals. It consists of a handbook for the student, an accompanying set of objective tests which may be administered easily, and a key to facilitate scoring and grading. The material is intended for use with both instrumentalists and vocalists from junior high school level on up.
Doing workbook exercises neatly and accurately.	Marching Down Music Lane (Warp Publishing Company) is a music review workbook designed to help students acquire an essential understanding of the fundamentals of music and to facilitate teaching problems in the music class. In addition to the unit on music fundamentals, this seventh grade workbook contains units on vocal skill, songs of all countries, form in music, knowledge of musical instruments, periods of music and composers of each, and vocal and instrumental compositions in story.
Working for accurate sight reading.	Selected sight-reading sources: Song Books With A Plan by Carl W. Vandre (Handy-Folio Music Company)

Learning Experiences	Teaching Materials and Procedures
	Sing or Play Sight Reading Fun (unison, treble) Two-Part Sight Reading Fun (treble) Three-Part Sight Reading Fun (treble) S.A.B. Sight Reading Fun (soprano, alto, and bass) Four-Part Sight Reading Fun (SATB) Sight Reading Fun for Changed Voices (unison, two-, three-, and four-part)
DEVELOPING ABILITY AND DISPOSITION TO ASSOCIATE WITH OTHERS AND TO ATTUNE AND BLEND INDIVIDUAL EFFORT IN JOINT RENDERING OF MUSIC IN CHORUS SINGING AS AN ACT OF COMMON PARTICIPATION, by:	
Becoming familiar with and observing the "Ten Commandments for the Chorister" as a basis for the formation of proper habits of choral thought.	Source: Christy, Glee Club and Chorus, pp. 22-24. These commandments are an aid to the proper direction of attitudes and thought processes in choral singing. It is recommended that they be printed or mimeographed and put into the hands of each student. Discussions and referral assignments from time to time will help to "drive home" the points. Since all of the commandments suggest specific learning activities, they are listed in order as sub-topics under the main learning experience.
1. Be prompt and regular in attendance.	The student should be directed to be in place and ready to sing when the director takes her place. When possible, she should come to rehearsals a few minutes early and help in any necessary preparations.
2. Take pride in establishing habitually proper posture during rehearsals.	When this is done, singing is accomplished more easily and much useless repetition of music can be avoided.

Learning Experiences	Teaching Materials and Procedures
3. Establish the habit of carefully watching and listening to the director.	Strict attention should be given to announcements and directions. Keen alertness in following interpretative indications and striving to remember effects obtained in previous rehearsals saves much time.
4. Read aloud the text of the song.	The objective here is to create an awareness to the emotional content, accent, and dramatic significance of the message that the song attempts to convey.
5. Sing with the same naturalness, clarity of diction, and dramatic emphasis as used in reading.	The audience should not only understand the words; they should be enabled to hear them easily.
6. Learn the music as quickly as possible.	Very little progress can be made with a group whose chief effort and attention is devoted to reading the text and the music. This commandment is directly related to the background and ability of particular groups.
7. Give special attention to difficult parts.	Isolate difficult sections and work out according to the nature of the difficulty; master difficult attacks.
8. Learn to sing individual parts with the same care as would be given to a solo.	Exactness in all matters is the criterion.
9. Use eyes, ears, and intelligence.	"Music is learned with the head and not with the throat."[25]
10. Feel free to call the attention of the director to any mistakes noted.	Members of a chorus can help even the most skillful and competent director by making timely, practical suggestions tactfully.

[25]Christy, op. cit., p. 24.

Learning Experiences	Teaching Materials and Procedures
Discussing the meaning and value of "coordinated ensemble" as a vital element in satisfactory musical performance.	For background information read: Van Bodegraven and Wilson, The School Music Conductor, pp. 75-88. All members must understand the signals and directions used by the conductor, and be alert to respond to them so that the group may perform as an integrated unit.
Preparing a program of patriotic songs for a "special day" assembly. Learning and memorizing the words.	Music may well be a part of all school assemblies. It should be more than the routine singing of the Star Spangled Banner and perhaps a closing song. Andrews and Leeder advance the opinion that the real values of music on the assembly program should be measured in terms of its ability to bring about group solidarity and to create a friendly feeling of relaxation and enjoyment.[26] It is desirable though not necessary to have part-singing for the assembly sing because it encourages pupils to use reading skills acquired in the classroom. In addition, it can be a means to encourage harmonizing by ear. For part singing in the assembly students should be seated in sections by voice rather than in the classroom arrangement. The boys may be seated in the front of the auditorium for disciplinary reasons as well as for the fact that there are usually fewer part-singing tenors (or alto-tenors) and basses. In spite of the fact that the girls' voices are lighter in quality, they carry better from the rear. The boy sopranos usually prefer to be seated separately from the girl sopranos and to be called "high tenors."

[26]Andrews and Leeder, op. cit., p. 345.

Learning Experiences	Teaching Materials and Procedures
	For assemblies centered around special topics or celebrations, music teachers should try to find appropriate music. In addition to the ordinary patriotic songs found in community song books, the following are suggestive of suitable selections obtainable in octavo form to be used for patriotic celebrations: God Bless America (Berlin) My Own U. S. A. (Westphal) I'm Proud to Be an American (Curtis-Gibb) The American's Creed (Page-Frey) This is My Country (Jacobs-Scott) Where in the World But in America (Rowell-Waring-Dolph)
FURTHERING VOCAL AND OTHER MUSICAL OBJECTIVES THROUGH PARTICIPATION IN THE DEMOCRATIC ORGANIZATION OF THE GROUP, by:	
Carrying out democratic procedures in nominating and electing student officers.	The choral class, as well as every other area of the curriculum, must be an exponent of democratic processes. Through cooperative planning by students and teacher, choral activities take on more meaning and consequently facilitate the achievement of objectives. Valuable information for the teacher regarding teacher-pupil cooperative planning may be found in Guidance of Learning Activities by William H. Burton.
Deciding upon the offices needed to carry on effectively.	Following the general qualifications is a suggested list of officers and their respective qualifications and duties. General Qualifications: scholarship, capability, and dependability.

Learning Experiences	Teaching Materials and Procedures
Accepting the responsibilities of the various offices.	President Qualifications: Likeable and commanding personality, knowledge of parliamentary procedure, good speaking voice. Duties: Presides at rehearsals, performances, and other functions, when the director is absent; makes announcements regarding affairs of the Chorus; acts as adviser to the director and other officers and as social representative of the group.
Carrying out the duties of the respective offices conscientiously and faithfully.	Vice-President Qualifications: Same as those for president. Duties: To assist the president and to serve in her capacity in the event of her absence.
	Secretary-Treasurer Qualifications: System, accuracy, interest in business methods, honesty, and neatness.
Developing talents and qualities of leadership in keeping with Christian principles.	Duties: Takes roll; collects the fees and keeps accurate record of the same; acts as business representative of the group.
	Sergeant-at-arms Qualifications: Commanding personality; impartiality. Duties: Issues and keeps record of demerits for misconduct during rehearsals, programs, et cetera.
	Librarians Qualifications: Interest in the Chorus or Glee Club and in the

Learning Experiences	Teaching Materials and Procedures
	orderly care and cataloging of music; system; neatness. Duties: Distributes and collects music at rehearsals; keeps record of music lent to members; reports loss or damaging of music; catalogs music; arranges music for distribution; keeps music library in an orderly condition. Student Directors Qualifications: Musical training and technique sufficient to direct the Chorus; ability to take charge of the rehearsal when the director is absent; pleasing personality. Duties: Directs the Chorus for public performances; directs at rehearsals in the absence of the director. Accompanists Qualifications: Ability to play in a creditable manner the grade of accompaniments used by the Chorus; facility in playing from vocal scores for rehearsal; some sight reading. Duties: Plays vocal parts and accompaniments during rehearsals and for performances by the group.
Attending directing classes to gain eligibility for student director.	Practical suggestions, procedures, and outlines for conducting the student director classes may be found in the following sources: Christy, Glee Club and Chorus Van Bodegraven and Wison, The School Music Conductor Waters, Practical Baton Technique for Student Conductors

Learning Experiences	Teaching Materials and Procedures
Helping to set up criteria for a rating sheet.	Students and teacher working together may plan a student director contest and determine the criteria on which the contestants will be rated. The following is suggestive: 1. Posture of the body 2. Expression of the face 3. Style 4. Mechanical development a. Tempo b. Rhythm or pulse c. Dynamics d. Attacks e. Releases f. Phrasing g. Right hand h. Left hand 5. General accuracy 6. Interpretative sense 7. Command of the group
Trying out for accompanist.	Capable pianists should be encouraged to make use of this opportunity not only to render special service to the group but to afford themselves a valuable musical experience. In advance of actual tryouts, post or announce accompanist qualifications and duties. For actual tryouts, provide a book of easy or medium grade songs and ask each candidate to play two or three of them. The quickness and accuracy with which each one reads, together with desirable legato, tone, phrasing, and pedaling--in short, a degree of keyboard artistry--will become evident, and on this basis the best accompanist may be chosen. If a number of candidates present themselves, a second accompanist may be chosen.
Setting up standards for chorus awards. Striving to uphold standards in order to earn an award.	It is important for the student to participate and cooperate with the teacher in setting up standards, purposes, and goals. Standards for the

Learning Experiences	Teaching Materials and Procedures
	junior high chorus should include good records in: Cooperation Attendance Conduct Musical aptitude Musical achievement
Discussing plans for promotional or special interest groups, such as, Girls' Glee Club, Boys' Glee Club, small ensembles--trios, quartets, nonettes, et cetera.	Such activities are excellent means of providing for the needs of the more talented, "high-achievers," and pupils with special interests in vocal activities. Selected references: Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences Rorke, Choral Teaching at the Junior High School Level
MAKING VOCAL TECHNIQUE FUNCTIONAL IN THE ENRICHMENT OF EVERYDAY LIVING, by:	
Participating in the vocal activities of the parish and community groups. Singing and harmonizing with the family at home "just for fun." Contributing vocal talent to the enrichment of school programs.	The relation of music to everyday life is seen by students as they learn of and experience its role in the worship of God, in the life of the family, and in the social life of the school and community. The following types of programs are suggestive of what might be suitable and desirable for school production: 1. Original pageants given in the school auditorium for schoolmates and parents. 2. Pageant of the United Nations using folk music, dances, and national anthems.

Learning Experiences	Teaching Materials and Procedures
	3. Pageants correlated with other subjects in the curriculum, such as suggested by the following title: "American History Through Song."
	4. Programs built around the songs learned and memorized during a semester.
	5. Festivities for special days, such as, Thanksgiving, Christmas, Washington's Birthday, St. Patrick's Day, et cetera.
	6. Operettas and cantatas.
	7. Spring and other school concerts.
GAINING AN UNDERSTANDING OF THE APPLICATION OF CHRISTIAN SOCIAL PRINCIPLES TO THE DEVELOPMENT OF THE SINGING VOICE, by:	
Discussing ways in which Christian Social Principles might be applied in the music class.	The Christian Social Principles are not intended to be charted and memorized as an area to be covered at a certain level. Rather, they are to be incorporated into all areas of the Curriculum at all levels and in many types of learning experiences, so that the student will re-discover their vitality over and over again. In this way they become "the 'platform' for Christian living in childhood and maturity."[27]
Viewing films related to the practical application of Christian principles.	Films: Talent Exploration at Interlochen, a 30 minute sound film, shows a variety of ways in which young people may discover hidden abilities and latent talents.

[27]Sister Mary Joan and Sister Mary Nona, Guiding Growth in Christian Social Living (Washington: Catholic University of America Press, 1952), I, 72.

Learning Experiences	Teaching Materials and Procedures
	Youth Builds a Symphony, a 26 minute sound and colored film shows a spread of musical activities which enable boys and girls to explore their individual interests and talents in the field of music and allied arts.
	Are You a Good Citizen?, a 10 minute sound film, presents a checklist of good citizenship essentials and describes the role of democratic institutions in our way of life.
	Sing a Song of Friendship, Part I, a 10 minute sound film, presents the Ken Darby Chorus singing a sequence of three songs which sing of human rights coordinated with unique animation.
Making conscious efforts to apply Christian Social Principles at every available opportunity.	Direct application of these principles in the music class may be facilitated by specific understandings on the part of the teacher with regard to the various principles.
	The dependence of man upon God Music can be a direct and indirect means of worship.
	The individual dignity of every human person The general music class provides a variety of musical activities to meet individual differences.
	The social nature of man Group singing and playing in the classroom or in social recreation affords excellent opportunity for fostering desirable social attitudes.
	The sacredness and integrity of the family The general music class provides

Learning Experiences	Teaching Materials and Procedures
	music experiences which may be incorporated into the prayer and social life of the home.
Strengthening the realization that it is the duty of each one to develop and share his gifts and talents with others for the honor and glory of God and the good of his fellow men.	The oneness and diversity of all men sharing universally in the Bounty of God, each according to his individual capacity Through active participation in creating, performing, and listening to music on the part of all students regardless of their sociological or economic backgrounds, this principle finds practical application.[28]
Strengthening the realization that the voice is a gift from God and therefore the most precious of musical instruments.	Relate and discuss with the class the parable of the talents (New Testament).
Recognizing the united efforts of each and every member of a chorus as an example of working for the common good.	Through musical activities, students may be guided to growth in an appreciation of values, to a recognition that genius knows no national nor racial boundaries, to find a wholesome means of self-expression which will meet immediate and more remote adult needs, and to develop those qualities of good citizenship essential not only in successful music but in all life--namely, cooperation, self-control, industry, organization, and respect for the rights and talents of others.

[28]Richard H. Werder (ed.), Music Education in the Secondary School (Washington: Catholic University of America Press, 1955), p. 132.

OBJECTIVE: To acquire a knowledge and understanding of factors involved in the appreciation of American music.

Learning Experiences	Teaching Materials and Procedures
DEVELOPING AN INTEREST IN AND SOME UNDERSTANDING OF AMERICAN MUSIC IN GENERAL, by:	The Christian Social Living Program recognizes in American music values beneficial to the achievement of Curriculum goals for, as Brooks and Brown maintain, there is much in American life and ideals which can be understood through a knowledge and appreciation of its music. " . . . The ideas and the feeling expressed in music reveal national character. The emotion and the meaning which music contains tell how the people felt and what they thought in different periods of our history. . . . The music represented America finding for itself a mode of self-expression."[29]
Listening to and enjoying recordings of typical American music.	Well-selected recordings can do much toward furthering progress in the direction of appreciational objectives. Such objectives include: (1) the development of the imagination, concentration, discrimination, and judgment; (2) the relation of mental images to reality; (3) correlation of one set of facts or fancies with others; and (4) assimilation of knowledge gained into general plans and purposes. Check the sources suggested on page 69 and the listing of recordings in the instructional materials section for a wide selection of pertinent recordings. The following titles are suggestive: Swanee River (Foster) Grand Canyon Suite (Grofe) Home, Sweet Home (Bishop-Payne) The Wizard of Oz (Arlen-Harburg)

[29]Marian Brooks and Harry A. Brown, Music Education in the Elementary School (Chicago: American Book Company, 1946), p. 316.

Learning Experiences	Teaching Materials and Procedures
	Excellent recording of American music designed specifically for classes in elementary music appreciation may be found in: The Victor Basic Record Library for Elementary Schools Musical Sound Books--Standard, basic curriculum records, selected and annotated by Lillian Baldwin For listening lesson procedures refer to pages 68-69.
Classifying records found in the school's collection. Listing records which should be added to the school collection.	Discreet and judicious use of recordings, wither as instructional devices, as integration with various subject areas, or simply as guides in the formation of musical tastes, will extend and enrich the experience of the child in every phase of musical activity and development.
Selecting and bringing to class recordings from the home or local public record library.	Pupils will be eager to bring records From these suitable selections may be chosen and played for the class. Discretion must be exercised in selecting appropriate music for classroom use.
Listening with attention to basic background information presented by the teacher. Asking pertinent questions.	Selected teacher references: Brooks and Brown, Music Education in the Elementary School Howard, Our American Music McKinney, Music and Man McKinney and Anderson, Discovering Music
Learning that American music includes at least three main types.	In general, it may be stated that American music embraces at least three main types: (1) folk music, (2) art or composed music, that is, music by leading American composers, and (3) popular music, including jazz.[30]

[30] Ibid., p. 387.

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Determining distinguishing characteristics of the different types.	After an introductory presentation of information, the teacher may play recordings illustrating each of the different types. Following this, she should encourage the students to participate in a class discussion through which they may be led to the understanding that each of the three types constitutes a legitimate phase of American music.
Viewing films with central interest on some type of American music.	The motion picture is an excellent means of introducing a subject, of providing information, and stimulating interest. The teacher may choose one or more of the films listed below to meet the needs or purposes of specific situations. America the Beautiful Music in America The River Sing, America, Sing Song of a Nation Star Spangled Banner For film sources and descriptive details, refer to instructional materials section where films are listed in alphabetical order. Suggestions for effective film showing procedures are listed on page 65.
Evaluating the film according to an evaluation sheet set up by the class.	The evaluation period is essential to the determination of pupil growth. Pertinent items which should be included on the evaluation sheet may be found in the audio-visual references listed in the instructional materials section.
Participating in planning for and carrying out follow-up activities.	Follow-up activities are essential if the film is to be of educational value. Such activities may take the form of related reading, written or oral reports,

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	demonstration, educational tours, or supplementary audio-visual aids.
Attending a concert or film featuring some type of American music. Taking program notes. Preparing a report for the class.	The teacher may call students' attention to the fact that, as a rule, local music stores publicize coming attractions and current concerts by means of posters, brochures, and bulletin board displays. Individuals or groups may volunteer to keep the class informed of these events by making regular visits to the music store to obtain the necessary information.
Volunteering to keep the class informed of current concerts and other musical events.	
Listening to radio and TV programs featuring American music.	On the basis of a powerful influence on American life, both the radio and TV are recognized as valuable tools in American education. It must be remembered, however, that the use of either one in musical learning experiences is not a substitute for the teacher, but rather an effective teaching aid when put in the hands of a resourceful teacher. Suggested procedures for effective use of these instructional aids may be found on pages 69-70. Consult the Standard School Broadcast Manual, Radio and TV Guide (published monthly by Keyboard Jr.), and local newspaper radio and TV guides for current programs beneficial to the achievement of the present objective.
Viewing the film. Participating in a post-showing discussion.	To stimulate interest in worthwhile radio broadcasts of musical significance, the teacher may show one or more of the following films: Telephone Hour, a 23 minute sound film, is a film interpretation of the regularly heard radio broadcast of the same name. It features Josef Hofmann, noted pianist.

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	Rehearsal, a 24 minute sound film, describes the many activities involved in preparing a radio program for broadcasting. Singing by Ezio Pinza and the music of the Bell Telephone Orchestra add musical interest. Music in the Sky is a 28 minute sound film presentation of a Sunday radio program. Featured artists include John Charles Thomas, Victor Young and orchestra, and Ken Darby and chorus.
Locating and reading background information on favorite American selections. Organizing the information for a class report.	Selected sources include: Galt, Know Your American Music Marching Down Music Lane (Warp) Music from Melody to Harmony (Warp) Nordholm and Bakewell, Keys to Teaching Junior High School Music Our Heritage in Music (Warp) Slawson, Music in Our History Thompson and Nordholm, Keys to Teaching Elementary School Music "Library Book Lists" for the junior high school level, Music Education Source Book, pp. 346-47.
GAINING ABILITY TO LOCATE AND GATHER BACKGROUND INFORMATION ON AMERICAN MUSIC, by:	
Compiling a list of questions to serve as a guide and give direction to the search for information.	Such a list might include the following and/or similar items: 1. What can legitimately be called American music? 2. Define American music. 3. What determines the characteristics of American music? 4. Should American music be based on the native folk idioms only? 5. Is it American simply because the composer has passed part of his life in this country?

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	6. Must American music express some phase of life, some aspect of feeling definitely recognized as American? 7. Who are American composers and why? 8. What are the qualifications for an American composer? 9. Distinguish between American folk music and composed music. 10. Trace the history of music in the United States.
Reading references to find answers to specific questions.	Reading other than reading music has an important role in the development of music appreciation, which for its highest fulfillment requires an ideational background in knowledge and understanding. "Reading about music is one way to secure that background."[31]
Viewing films concerned with the improvement of research skills.	Since the library is such a valuable source of information, students should be taught how to make effective use of its many facilities. The teacher's task in this regard may be greatly facilitated by using the following films: Find the Information, a 10 minute sound film, shows how to find reliable information quickly through the study of many widely used indexes. Know Your Library, a 10 minute sound film, describes the organization of a high school library--the card catalog, Dewey decimal system, and how to use standard references. We Discover the Dictionary, a 10 minute sound film, presents valuable information on dictionary skills,

[31] Ibid., p. 314.

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	guide words, spelling and definition of words, reading diacritical marks, and kinds of dictionaries.
Planning and organizing a trip to the library.	Pre-planning for the trip should include student knowledge of authors, titles, subjects, et cetera, pertinent to the study at hand. Experience with the different library "tools" may then prove to be more meaningful. Suggestions, sources, and procedures for the planning and organizing of the effective study tour may be found on pages 72-74.
Becoming familiar with the record department and other aids to musical learning.	The main branch of the Seattle Public Library (4th and Madison), in addition to a wide selection of books and other printed materials on music, has an excellent collection of records available to all on a lending basis.
Learning how to use the card catalog, reference books, and other library facilities. Forming committees to locate and peruse pertinent sources of information on each of the three major types of American music. Borrowing pertinent books and records to implement the classroom or music room American Music Library. Reading for an acquaintance with the various aspects of American music.	Available library resources should include at least some of the following: Apel, The Harvard Dictionary of Music Bakeless, Story-Lives of American Composers Burk, Meierhoffer, Phillips, America's Musical Heritage Eaton, Musical U. S. A. Erskine, A Musical Companion Faulkner, What We Hear in Music Howard, Our American Music Kinscella, History Sings _____, Music and Romance Luther, Americans and Their Songs
Discussing information found in references. Dramatizing episodes and scenes related to discussion topics.	Before being recommended and made available to the student, books and other printed materials should be carefully evaluated.

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Giving a report or participating in a panel discussion on some topic of interest.	The panel discussion affords excellent opportunity for the practice of democratic procedures. It is an informal discussion conducted by a group of students seated around a table facing an audience. Any number may participate, but the usual number is from four to eight. One member is chosen to be the chairman. The purpose of the panel is to promote clear thinking, to broaden the outlook of each person, and to enrich the knowledge and understanding of each through the friendly exchange of ideas on a topic of interest. The panel discussion is not intended to settle the question, but the facts and the opinions presented by the different speakers should result in a better understanding of all phases of the subject. Facts and opinions are presented in a free, informal manner. The topic is viewed from different angles; anyone's point of view may be challenged; but no attempt is made to prove that only one opinion is right and all others wrong.
Listening with attention to the facts and opinions presented by others. Practicing courtesy and simplicity in presenting own opinions and comments.	
Writing to various agencies and requesting available literature, printed and other display materials concerned with phases of American music.	Many agencies offer a wealth of free and/or inexpensive materials which may be used to enrich the study of American music. The collecting and exhibiting of interesting and descriptive display materials can be a very stimulating experience for both teacher and student alike. Display materials include: music maps; posters; photographs or pictures of musicians, composers, or musical events; notices of coming performances in the community, on TV or the radio; newspaper clippings concerning local and national performances.
Planning and preparing an attractive bulletin board display.	
Writing letters of thanks for free materials obtained.	
Studying diagrams and photographs of actual displays for ideas.	A very concise, yet all-inclusive source of information on bulletin board techniques, materials, and displays is

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	entitled, Baited Bulletin Boards, a handbook for teachers prepared by Thomas Arthur Koskey. This publication presents several diagrams and photographs of actual displays which may be interchanged for use on many different levels and in various subject matter fields. The displays, actual and diagrammatical, have been studied from the standpoints of interest, visual satisfaction, and effectiveness, and may be utilized to meet the purposes of a variety of situations. It is published by: Fearon Publishers 2450 Fillmore Street San Francisco 15, California For additional references and sources of display materials refer to pages 75-76.
Viewing the opaque projection of pictures and other display materials obtained.	This type of activity makes possible group examination of individual pictures and illustrative materials for as long a time as teaching purposes require. This advantage coupled with its attention-focusing powers makes opaque or other still projection a powerful and effective teaching medium when motion is not essential to comprehension. Refer to page 76 for additional information on the use and value of opaque projection in music education.
Planning and organizing a class picture file.	Provision should be made for the classification and storage of worthwhile display materials that can be used again. The class picture file answers this need. Under teacher guidance, students can be charged with the organization and upkeep of such a file.

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STUDYING AMERICAN MUSIC AS EXEMPLIFIED IN FOLK MUSIC--SONGS AND DANCES.	
Participating in a class discussion on the nature of folk music in general and the American folk song in particular.	Teacher references: Dykema and Cundiff, School Music Handbook, pp. 30-36. McKinney, Music and Man, pp. 48-55. McKinney and Anderson, Discovering Music, pp. 340-45.
Contrasting the folk song with the art song.	Although the teacher should not dominate the discussion period, she should direct student thinking along purposeful lines, with all members sharing in the responsibility.
Viewing films portraying American folk song backgrounds.	Among other important learnings, students should be led to recognize the following: (1) the effects of geography, political conditions, racial characteristics and backgrounds on folk music; and (2) how the text of the folk song reflects the lives and interests of the people. Films that can help to effect these understandings include: Colonial Williamsburg Planters of Colonial Virginia Tall Tales To Hear the Banjo Play Songs of the West Old Time Ballads Refer to instructional materials section for descriptions of content and sources.
Tracing the sources of American folk song.	Most authorities agree that American folk music, as we know it today, has derived from several sources, chief among which are the music of the Indian, the music of the Negro, and "transplanted European folk songs"; all of which, in turn, have been

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	altered and fitted to suit local conditions and American customs. " . . . no matter what their origins, these folk songs have so assimilated the American spirit as to make them expressive of a whole culture, and they reflect a democratic community of thought so perfectly as to make them adaptable to every type of citizen and singable by every sort of people. In this way they are unique."[32]
Classifying American folk songs. Recognizing and learning illustrations of the various types.	Types of American folk songs include: 1. Music of the American Indian 2. Music of the Negro a. Spirituals b. Work and secular songs 3. White man's songs about the Negro a. Plantation songs b. Negro minstrel songs 4. Regional occupation songs a. Mountaineer songs of the Appalachian region b. Cowboy songs of the Western plains c. Lumberjack songs of Wisconsin, Michigan, Minnesota, and Maine d. Sea chanteys of the New England fishermen e. Railroad and riverboat songs of the South 5. Miscellaneous a. Ballads and legends b. Frontier, pioneer, and early American songs c. Patriotic songs d. Nonsense songs e. Carols f. College songs g. War songs

[32]Howard D. McKinney and W. R. Anderson, Discovering Music (New York: American Book Company, 1952), p. 343.

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Listening to recordings and identifying each according to type.	The following are representative illustrations of selected types: 1. Spirituals a. Negro Swing Low, Sweet Chariot Deep River b. White Poor Wayfaring Stranger Wondrous Love 2. Negro work songs John Henry Cotton Needs Pickin' 3. Sea chanteys Blow the Man Down Shenandoah 4. Cowboy songs Home on the Range The Old Chisholm Trail 5. College Polly-Wolly-Doodle Good Night Ladies A more complete listing of illustrations of the various types may be found on pages 70-81 in Music and Man by McKinney.
Viewing films with chief emphasis on the occupations of the people in certain regions of the country. Understanding the music of the various regions as a reflection of the lives of the people. Learning that these occupations give meaning to many of the folk songs of particular regions and in many cases suggest their origin.	The film, American Cowboy, is a documentary film, which presents the work of the cowboy as another American occupation. Four main aspects are highlighted--the bunk-house, drive to summer pasture in the Rockies, the rodeo, and the winter feeding in the raging blizzards. Other films of this nature include: Pueblo Boy Hopi Indians Pioneers of the Plains

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	Refer to instructional materials section for descriptive details and sources. In order to overcome the obstacle of film availability at a specific time, the teacher should familiarize herself with sources of films, particularly those in her locality. Excellent sources of educational films in the Seattle area are the University of Washington Film Center and the main branch of the Seattle Public Library, both of which supply catalogs on request.
Reading about persons who are noted for outstanding services in collecting, recording, and writing down American folk music.	Persons noteworthy for their contributions to American folk music include: R. A. Botkin Nathalie Burlin Burl Ives George Pullen Jackson Hazel G. Kinscella Thurlow Lieurance John and Alan Lomax Frank Luther John Jacob Niles Selected references: Ewen, Music Comes to America Howard, Our American Music Kinscella, History Sings McKinney, Music and Man Musical Dictionaries and Encyclopedias
Listening to recordings suggested by reading experiences.	Pre-planning for such an experience should make provision for the availability of recordings to illustrate in authentic folk music the findings brought out in pupils' reading or other background experiences.

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Suggested recordings:

Historical America in Song by Burl Ives is a series of albums which contain ballads, folk tunes, and melodies that Americans have loved and sung from colonial days to the present. Burl Ives' voice, his guitar, and his spoken introduction to each song give significant meaning to these unique recordings. Each album contains five 12-inch records of unbreakable vinylite for use on 78 rpm record players. More than 120 songs on thirty double-face records. Available through Encyclopedia Britannica Films or local distributors.

Album	Title
1	Songs of the Colonies
2	Songs of the Revolution
3	Songs of the North and South
4	Songs of the Sea
5	Songs of the Frontier
6	Songs of Expanding America

Adventures in Folk Song is a series of long play records by Gloria Chandler relating episodes of American history in historical sequence. Ninety-five folk songs are woven skillfully into the script. Teaching aids to accompany. Refer to "Recordings" in the instructional materials section for a description of individual record content.

Learning and singing for enjoyment some authentic folk songs. Playing guitar accompaniments.

A large majority of the Burl Ives songs from the record albums, Historical America in Song, are published in book form in The Burl Ives Song Book. This unique volume contains the full piano part and guitar chords for 115 songs plus a descriptive text giving the

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	history of the songs. Available through local book and music stores.
Improving listening ability by participating in a variety of listening activities.	Refer to pages 205-10 in Guiding Junior-High-School Pupils in Music Experiences by Andrews and Leeder for a varied selection of listening "stimulators" designed for classes of low interest level.
Listening to recordings of folk songs by artist singers. Reading and reporting on their lives with special reference to their ability to sing folk songs. Using recordings to illustrate pertinent points in reports.	Selected recordings of folk songs by artist singers include: Richard Crooks, Were You There? Nelson Eddy, Deep River Gladys Swarthout, Go 'Way from My Window Dorothy Maynor, Victor album Marian Anderson, Victor album
PARTICIPATING IN VARIOUS TYPES OF SINGING ACTIVITIES.	By the time students have reached the seventh grade, their repertoire should include many American folk songs. The
Reviewing familiar folk tunes.	teacher may ask the children to suggest some of their "favorites" for review. To meet the needs and purposes of specific circumstances, she may propose others.
Locating and suggesting unfamiliar folk tunes to be learned by the class.	Individuals or student committees may volunteer, be chosen, or elected to peruse available song books, collections, and/or octavo music for the purpose of selecting and evaluating songs to be learned by the class.
Singing songs related to the westward movement; cowboy songs; Negro spirituals; Civil War songs.	From the standpoint of the folk song in particular, recommended procedures include introducing songs with their story backgrounds when such can be found; discussing where the songs came
Planning a program of American folk music for a school assembly.	from, who first sang them, how they have changed in being passed from one generation to the next or in traveling from one part of the country to another. The attractiveness and beauty

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Starting a cumulative repertoire of folk songs learned.	of the songs themselves, however, constitutes the first reason for their being loved and remembered.
Locating and reading background information on some of the songs learned. Reporting information to the class.	Excellent sources of background information on folk songs include: Glenn, Leavitt, et. al., Treasure _____, Adventure _____, Discovery McConathy, Morgan, and Lindsay, Music the Universal Language Morgan, Music Education Source Book (Selected bibliography, p. 251) Singing America (C. C. Birchard)
Singing folk tunes in two- and three-part arrangements. Sensing the beauty of the harmonic effects.	If a particular group has had little or no experience in part singing, it is wise to start with unison and two-part singing. The teacher must remember that some groups have not developed a readiness for part-singing and to force such groups into it brings negative attitudes. The paramount objective should be to keep musical interests alive, therefore, isolated drills should be avoided.[33]
Singing descants with folk tunes.	Singing descants and rounds is most valuable in developing readiness for part-singing. Rounds learned first in unison and then in two- and three-parts are usually quite appealing to students. Descants may be learned first as independent melodies with the accompaniment, and then sung with the melody. Depending upon the ability and experience of the group, the two parts may be sung together from the start. Many descants can be performed effectively by having the descant part played by one or more instruments, thus providing further opportunity for capable or talented individuals or for program variety in public performance.
Using creative ability and expression in composing a descant for a familiar folk tune.	

[33]Andrews and Leeder, op. cit., pp. 144-45.

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Viewing the film. Discussing the implications for the improvement of part singing.	Film: Two-Part Singing, a 20 minute sound film, shows a typical class returning from recess for a lesson in music. First, they warm up by singing an alto part to a familiar round; then the teacher leads them in two-part singing.
Singing folk tunes with recordings.	When excellent song recordings are available, valuable results may be obtained by having students sing with the records.
Planning and arranging for an interview with an authority on folk music.	In the Seattle area, Hazel G. Kinscella, professor of music at the University of Washington and author of several books on folk music, is considered such an authority. Pre-planning and follow-up activities for this experience would parallel those for the resource person. Therefore, refer to pages 70-71 for suggestions and procedures.
PARTICIPATING IN A VARIETY OF RHYTHMIC ACTIVITIES ASSOCIATED WITH GAINING AN APPRECIATION OF AMERICAN FOLK MUSIC.	
Playing piano accompaniments to folk songs.	Various types of accompaniment figures complement the melody of the song. The teacher should encourage capable students to prepare piano accompaniments for songs being studied in class. The piano should not lead nor dominate the voice, but accompany and support it. The introduction of a song should be played in such a way as to set the mood and character of the selection. When the accompaniment does not include an introduction, the entire song or at least a phrase or two, should be played to establish the tempo and tonality.

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	Steadiness of rhythm is essential to effective piano accompanying. Dynamics are to be in keeping with vocal interpretation. The rhythmic patterns should be accurate and the harmonic background correct if the artistic qualities of the composition are to be realized.
Accompanying songs with rhythm, recreational, or original folk instruments.	Interest and enthusiasm may be added to the class music period by having individuals or groups play available instruments while the rest of the class sings. Certain songs may call for specific accompanying instruments, which perhaps demand special techniques or artistic skills. If no one in the class is qualified for the required skills, invite a capable pupil from another grade to provide the desired musical effect.
Directing the class or singing group in singing of folk songs. Interpreting the music as expressively as possible. Attending student directing classes as an extra-curricular activity. Practicing basic conducting movements for two-, three-, and four-beat measures.	In order to provide maximum opportunity for student participation, capable students should be encouraged to try out for student director. All should be made cognizant of the two chief functions of the conductor: (1) to start and keep the performers together throughout the composition, and (2) to guide the group in expressing the mood and meaning of the musical selection. These functions are carried out by motions of the arms and by facial expression. Every student is capable of learning at least the elements of conducting--the basic movements for two-, three-, and four-beat measures understood by all musicians and choral performers. In striving for expressive conducting, the student should be led to discover that strong passages require a strong beat, quiet passages, a quiet beat, and so forth. Every movement should fit the nature of the music. To some students, expressive

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Striving to develop a smooth, expressive conducting movement.	conducting comes naturally; to others, more practice is required; but everyone can learn to direct simple music. Valuable teacher references on conducting include: Christy, Glee Club and Chorus Van Bodegraven and Wilson, The School Music Conductor
Learning American folk dances. Listening to the directions and music. Practicing the steps.	Folk dancing offers a most significant opportunity to relate rhythm to music and to life. Through proper orientation, students may be led to recognize in these dances a reflection of American life. The socializing nature of this type of activity is capable of promoting desirable Christian social understandings and attitudes.
Studying diagrams of basic dance steps and floor patterns found in school song books and other dance sources.	Many of the basic song book series at the junior high level feature folk dancing as a leading activity in the rhythmic program. Examples include: Let Music Ring (C. C. Birchard) Barn Dance (American tune), p. 25. A Life on the Ocean Wave (Old American Song), p. 44. Nelly Bly (Foster), p. 46. Lady Walpole's Reel (Old American Tune), p. 47. Sing Out! (C. C. Birchard) Pioneer Song, p. 30. Captain Jinks (Old American Song), p. 32. Red River Valley (American Song), p. 34. Music Americans Sing Yankee Doodle, p. 41

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Dancing and enjoying the different types of squares and rounds.	Selected sources: Books Central Puget Sound Council, Puget Sound Squares and Rounds Hood and Schultz, Learning Music Through Rhythm Osgood and Hoheisal, Square Dancing for Beginners Osgood, Anderson, and Hoheisal, Dancin' a Round Owens, American Square Dances of the West and Southwest Ryan, Dances of Our Pioneers Shaw, Cowboy Dances
Volunteering to set up and care for recording equipment--record player, extension cords, et cetera.	Records In most cases, specific recordings are suggested for particular dances. If this is not the case, most folk dance sources include a listing of records classified according to dance type, such as, polka, two-step, square dances with calls--without calls, et cetera.
Gaining familiarity with folk dance terminology and related meanings.	Basic albums American Country Dances (with calls) Asch, No. 344 Square Dances (with calls), Victor, C-36 Square Dances (with calls), Decca, No. 474 Ye Old Time Dance Nite (no calls), Decca No. 18 Refer to instructional materials section for listings of individual titles included in each album.
Recognizing certain of the basic step patterns as expressive of specific rhythms.	The teacher should emphasize the fact that the basic dance step rhythms are characterized by a certain number of

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	beats or a specific meter in music. For example, waltz rhythm is characterized by three beats to the measure; the polka, by two beats; the march, by four or two beats; the schottische, by four beats, et cetera.
Gaining ability to discriminate rhythm by listening carefully and by observing the movements of others in the group.	By way of drill, have the students clap the underlying rhythm of the music, the strong beat more heavily than the weaker ones; march to the music and step more heavily on the first beat, counting aloud while marching; say or sing a certain step pattern while stepping it to the music; e. g., for the waltz--step, step, together; for the schottische--step, step, step, hop; et cetera.
Learning the calls and developing ability as a caller.	To be most effective calls should be memorized. However, in lieu of complete memorization by beginners--both teachers and students--the Foster Folkway Features Card Series offers a practical solution to the problem. The entire series consists of four parts. Part One: 25 complete square dances with calls. One card for each call. 10 instruction cards, illustrated. Explained in such a simple manner that anyone can master a change in just a few minutes. Part Two: 21 square dances with calls, plus Varsouvienne with music. Heel and Toe Polka with music. Schottische with music. The Two-step, Rye Waltz, and Circle Dance. Part Three: 30 singing square dances with calls on 20 cards give the call and instructions on how to do the dance, also where the music may be found and if a record of the tune

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	without calls is available. Plus four cards devoted to tips, suggestions and patter for singing calls. Part Four: 24 cards in packet form contain instructions on what to do to get the party going and how to proceed to the final closing moments. Tells how to do many Stunt Games, and gives a dozen singing games with the music. Attainable through: Foster's Folkway Features Box 540 Denver, Colorado
Planning a dance or mixer as a part of the school social program. Preparing refreshments for the occasion. Providing records or other musical accompaniment. Developing a program of activities for this social experience.	Social values are increased by a program of this nature. Committees, according to individual preferences or special abilities, may be formed to plan and carry out the necessary functions and preparations for the program. Emphasis should be placed on the necessity of responsible leadership and cooperation to insure success in such an undertaking. All students should be encouraged to take part, even the reticent or seemingly backward by providing opportunities for all concerned. The parents of the students may be invited in order to afford them opportunity to develop a proper conception of this phase of the school program.
Observing dance etiquette on the dance floor.	Undoubtedly, this activity will constitute initial social dancing experience for many seventh grade students. Therefore, excellent opportunity is offered the tactful and resourceful teacher to present and instill wholesome attitudes toward certain social courtesies which can and should last into adulthood. Practical suggestions in the teen-age "idiom" are given in Puget Sound Squares and Rounds.

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Enjoying participation in a community folk dance festival.	Students should be encouraged to avail themselves of such an opportunity for both the practice of social virtue and just plain fun. Interest and glamour is added to the occasion by securing a typical costume. Sometimes music books or books of dances contain colored pictures of gay costumes of dancers. From these, the students can often devise original costumes for special dances.
Preparing for the festival by securing a suitable costume.	
Viewing the film and discussing its implications for the enrichment of the present study.	The educational film is an excellent means of stimulating interest in and of enriching experiences in American folk dancing. American Square Dance, a 10 minute sound film, suitable for junior high and higher levels, demonstrates fundamentals for square dance beginners. The People Dance, a 10 minute sound film, relates dancing to various social and economic backgrounds. Pioneer square dances, quadrilles, and modern jive are shown. Promenade All, a 10 minute sound film, is devoted to the Western square dance and includes eighteen or more different figures of popular and exhibition squares. It is designed for use on the junior high and more advanced levels. The teacher should prepare for the film showing by reviewing the principles and procedures for effective use of the rilm--selection, preview, class preparation, presentation, and follow-up. For suggestions refer to pages 65-66 in the general procedures and sources section.

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Volunteering for and assuming responsibilities connected with the projection of films.	If the school program is to carry out its main objective of developing responsible Christian citizens, then it must provide ample opportunities for the acceptance of leadership, responsibility, and cooperation on the part of all students. In connection with the viewing of films, students can assume the responsibility of preparing the equipment and room for the film projection. Such responsibility for the seventh grader would include placing the screen, arranging the seats, locating the projector stand, placing the speaker, and adjusting room lighting. With successive experiences, progression can be made to the more advanced jobs related to the actual projection of the film. A complete program for organizing a student operators' club is given in The DeVry School Service Bulletin, No. 2, "Suggestions for Organizing Student Operators' Club for the Projected Teaching Aids Department."
ACQUIRING A KNOWLEDGE AND APPRECIATION OF AMERICAN FOLK MUSIC INSTRUMENTS, by:	
Locating and reading articles in the encyclopedia, musical dictionary, and other available sources. Preparing reports, illustrations, and demonstrations for the class.	American folk music instruments about which students should have a knowledge include: banjer dulcimer fiddle guitar harmonica mandolin Indian drums banjo
Identifying the various instruments by sight and/or sound.	After gaining a background of information through reading and observing pictures of the different instruments,

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	the student can make the aural association by listening to records that feature the various instruments either in solo or accompaniment performance. To gain maximum benefits from the listening lesson in terms of Christian social attitudes, functional objectives should be set up by cooperative teacher-pupil planning. Suggestions for developmental activities in the listening lesson may be chosen from a wide selection given on pages 68-69.
Viewing films illustrating the use of folk instruments.	Films: To Hear the Banjo Play, a 20 minute sound film, shows folk song and dance in the lives of the people present as well as the past. As implied in the title, special emphasis is placed on the role of the banjo in true folk music style. John Sebastian, a 10 minute sound film, illustrates the expressive effects that may be produced by the harmonica. The demonstrating performer is Sebastian himself.
Collecting pictures of folk music instruments. Setting up an attractive bulletin board display. Observing the principles of design and balance.	The bulletin board or tackboard display provides a valuable opportunity for the application of democratic principles in that it enables students to work together as a group, to develop and share their individual talents as well as their learning experiences. The success of the bulletin board display depends largely upon the teacher and her skill in helping students to think and work in productive cooperation.
Viewing the filmstrip. Discussing its implications for effective bulletin board displays.	The value of the filmstrip in teaching derives chiefly from its ability to add meaning through pictures to otherwise abstract verbal description. The

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	teaching principles and procedures mentioned previously in connection with the effective use of the film, namely, selection, preview, class preparation, presentation, and follow-up, with minor variations, apply to the best use of the filmstrip. How to Keep Your Bulletin Board Alive (32 frames, color) is designed for those who need help in preparing an attractive bulletin board. It emphasizes three main directives: (1) create a good headline; (2) illustrate the headline; and (3) arrange effectively. Bulletin Boards at Work (41 frames, black and white) presents suggestions for layout of different types of bulletin boards with many actual examples.
Locating and arranging for observation and/or use, musical instruments associated with the folk music of specific sections of the country.	Due to its isolated location, the Appalachian Mountain region is rich in authentic folk music. Most of the hillfolk in these regions are lovers of music and accompany their music with such instruments as the banjer, dulcimer, fiddle, and harmonica. If possible try to secure some real folk music instruments for display or actual performance. In some instances, local museums or instrument collectors can make this experience possible for the schools. In the Seattle area, the Volunteer Park Art Museum offers a plausible resource.
Planning and organizing an excursion. Setting up standards for conduct during the trip. Observing proper conduct during the excursion.	A class excursion or study tour to the American Music Center, located in the music library at the University of Washington, offers a valuable supplementary learning experience for the enrichment of the study of American music. This Center, in addition to a

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	valuable collection of manuscripts and books on American music in general and music of the Pacific Northwest in particular, houses a collection of folk music instruments.
	Proper organization for the effective study tour implies preparatory and follow-up activities as well as actual observation. For pertinent suggestions refer to pages 72-74.
PARTICIPATING IN THE PLANNING AND ORGANIZING OF LEARNING UNITS CENTERED AROUND SPECIFIC ASPECTS OF AMERICAN MUSIC, such as:	Securing the participation of the students in planning and organizing learning experiences and units, motivates them to identify themselves with the undertaking and thus adds meaning for them.
	Selected sources of learning experiences and resources centered around certain aspects of American folk music include:
	Nordholm and Bakewell, Keys to Teaching Junior High School Music
Folk Music in Westward Expansion	Pages 16-22
Music in Colonial Life	Pages 23-31
	Andrews and Leeder, Guiding Junior-High-School Pupils in Music Experiences
Music of the Ohio and Mississippi Area	Pages 118-21
Work and Sing (a unit centered around work songs)	Pages 121-32
STUDYING AMERICAN MUSIC AS EXEMPLIFIED IN THE COMPOSITIONS OF LEADING AMERICAN COMPOSERS.	
Listening with attention to introductory explanations offered by the teacher.	To stimulate and motivate interest in music by American composers, the teacher may conduct an introductory discussion

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	centered around pertinent, interest-arousing topics, such as, 1. Familiar compositions by American composers; 2. Radio or TV programs that sponsor such music; 3. Biographical data pertaining to selected American composers. Suggested references: Apel, Harvard Dictionary of Music Bernstein, An Introduction to Music Brooks and Brown, Music Education in the Elementary School Dykema and Cundiff, School Music Handbook Ewen, Music Comes to America Hartshorn, Making Friends With Music (At Home and Abroad) Marching Down Music Lane (Warp) McKinney, Music and Man McKinney and Anderson, Discovering Music Seigmaster, The Music Lover's Handbook
Participating in a class discussion. Asking questions and making pertinent comments.	Although the teacher should not dominate the class discussion, she should direct the thinking of the group along meaningful lines. She may pose questions and problems such as the following to stimulate student thinking and give direction to purposeful research.
Locating and investigating sources of information. Presenting to the class pertinent findings.	1. Distinguish between folk music and composed music. 2. List representative examples of the two types. 3. Are there interrelationships between the two types? If so, what are they? 4. Discuss the nature and characteristics of American-composed music in general; specific compositions, in particular.

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Making use of library facilities, both public and school, to locate the desired information.	5. Can composed music express the feelings and ideals of the people as does folk music? 6. Describe the common characteristics of two or more compositions of a particular composer. 7. Is a composition considered to be American simply because the composer has lived in America most of his life? Discuss.
Developing and improving research skills.	8. Must an American composition express some phase of life, some aspect of feeling that can be definitely recognized as American? Discuss. 9. Is music American because it contains new ideas created by an American resident or those peculiar to the American people? 10. Can a composer who has put native feeling into old forms be called American?
	Read: McKinney, Music and Man, pp. 167-93. Dykema and Cundiff, School Music Handbook, pp. 30-36.
Learning the names of American composers. Investigating references to learn biographical data and conditions under which their writing was done.	Representative American composers include such names as: Edward MacDowell, Stephen Foster, John Philip Sousa, Deems Taylor, George Gershwin, Victor Herbert, Ethelbert Nevin, Irving Berlin, Jerome Kern, Leo Sowerby, Harl McDonald, Howard Hanson, John Alden Carpenter, Roy Harris, Elie Siegmaster, Charles Cadman, Carrie Bond, Ferde Grofe, Aaron Copland, and Sigmund Romberg.
Listening to and enjoying recordings of compositions by these composers.	The overall objective of the listening experience is musical enjoyment in some way. This objective is inclusive of

Learning Experiences	Teaching Materials and Procedures
	one or more of the following elements: (1) emotional satisfaction, (2) musical learnings, and (3) imaginative response.[34]
Expressing reaction to the music in drawing or writing.	Recordings of compositions by American composers for music appreciation and listening enjoyment are numerous. Specific selections to meet the needs and purposes of particular situations may be found by consulting current record catalogs or selected listings in numerous books. The following recordings are suggestive:
Summarizing and listing on chalkboard listening observations.	
Learning to sing some of the more appealing and singable of these compositions.	Beautiful Dreamer (Foster) Appalachian Suite (Copland) To a Wild Rose (MacDowell) Porgy and Bess (Gershwin) Grand Canyon Suite (Grofe) Through the Looking Glass (Taylor) Selections from "Babes in Toyland" (Herbert)
	Suggested procedure: 1. On chalkboard: Name of selection, composer, artist or group performing. 2. Relate interesting details about specific composer and/or composition. 3. Stress action, situations, and feelings of composer rather than dates and places. 4. Create a favorable listening atmosphere. 5. Encourage students to listen critically. 6. Display before class pertinent pictures or photographs.

[34]Andrews and Leeder, op. cit., p. 186.

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Keeping a record of musical listening experiences.	Depending upon the time available for the music listening activities, the teacher should weigh the advantages of the written record against those of spending the same amount of time in additional listening experiences. Notebooks, if they are kept, should be a true reaction of the child to the music heard and should be correlated with other areas of the school life and out-of-school activities. "They should not be a mere compilation of facts about composers, performers, and records."[35]
Collecting pertinent articles and illustrations. Planning for neat and artistic arrangement of the notebook. Applying principles of correct language-usage in written composition.	For pupils with a particular or above-average interest in music, notebooks have a special value in that they may be assigned as special projects. Clippings from newspapers and magazines in the form of articles or illustrations, special reports relating to musical events, pupil reports of concerts--all may find a place in the music notebook.
Viewing a film. Participating in a pre-showing discussion. Asking pertinent questions. Setting up individual objectives based on special needs.	In order to aid the students in the acquisition of good listening habits, the teacher may present the film, Listen Well, Learn Well, an 11 minute sound film, which presents the techniques concerned with being an active listener. Proper student attitudes toward the film learning experience may be effected through a stimulating pre-showing discussion. The following is a suggested procedure for such a discussion: 1. Discuss the value of good listening habits to the goals of musical learning and appreciation.

[35] Ibid., p. 210.

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	2. Explain the value of the film to the present objective. 3. Have listed on chalkboard and point out specific points to be looked for in the film. 4. Clarify any vocabulary difficulties encountered in the film preview.
Participating in a post-showing discussion. Offering pertinent comments and suggestions. Planning for follow-up activities.	The effectiveness of the film learning experience is increased through suitable evaluation techniques and application of learnings. Such techniques for the present film may include: 1. Post-showing discussion (summarize and evaluate). a. Elicit from students brief statements in the form of "Rules for Good Listening." b. Teacher or capable student may list the rules on the chalkboard. c. Ask for capable volunteers to chart the rules for future reference. d. Discuss suitable form for chart--use of illustrations, color, symbols, et cetera. e. Arrange for suitable work time and place; direct chosen students to source of supplies.
Formulating "Rules for Good Listening." Listing on chalkboard in legible handwriting.	
Volunteering to chart the rules.	
Listening to recordings according to the rules.	2. Follow-up (application of learning). a. Listen to recordings according to the rules. b. Evaluate (discuss) experience in the light of new listening techniques.

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Viewing films featuring music by American composers.	To stimulate interest in and to develop desirable appreciations for music by American composers, the following films may be shown: The City Naughty Marietta Songs of Stephen Foster Valley Town Youth Builds a Symphony For descriptive details and sources refer to instructional materials section.
Listening to compositions by American composers on the radio and TV. Recognizing in the music a reflection of national ideals. Noting melodic, rhythmic, and harmonic effects characteristic of American music. Distinguishing descriptive or program music from pure music. Listing examples of each.	Many programs suitable for junior high pupils are broadcast and televised after school hours. "The Voice of Firestone" is a representative example. Often the broadcasts of this program are discussed in Keyboard Jr., a music magazine for pupils. The teacher may use this magazine in the music class to prepare the pupils for listening to the programs at home. In addition to this program, the Saturday afternoon broadcasts of the Westminister Choir, the Metropolitan Opera, and the Band of America are all excellent for young listeners. Other suitable programs which are broadcast in certain regions only may be found by consulting local radio and TV guides. Teachers may secure information concerning the various programs by writing for Radio in Music Education, attainable from The Music Educators National Conference, 64 East Jackson Blvd., Chicago, Illinois.
Taking a turn as a music reporter. Keeping the class informed about good radio and TV programs. Discussing interesting programs with the class.	Very often teachers are amazed at the unwise selection of radio and TV programs by pupils. To counteract such a situation, the teacher should create an awareness to the fact that better

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	programs do exist and deserve "advertising." A listing of good radio and TV musical programs, with the hour, day, station or channel, may be posted on the bulletin board and discussed in class. The preparing and arranging of this list, chart, or poster constitutes a good class or committee project. Using music class time to discuss interesting programs which students have heard and seen is an excellent way to raise student level of appreciation. "Comments by class members are often very effective in suggesting inherent musical values. In these discussions the taste of all individuals should be respected and, in doing so, pupils can be influenced in their choice of programs. Teachers should use 'wise influencing' in teaching this important phase of appreciation."[36]
Listening to "The Standard School Broadcast" featuring music by American composers.	Perhaps the most widely heard musical program suitable for classroom use is "The Standard School Broadcast," sponsored by the Standard Oil Company. Teaching guides and musical maps are available and sent, free of charge, to teachers who request them. Their brochure, Musical Portraits of Famous Americans, can be secured by writing to: Standard School Broadcast 225 Bush Street San Francisco, California
Becoming familiar with biographical data on American composers of the past and present. Listening attentively to a presentation of pertinent facts and data by the teacher.	The present learning experience may be approached through an introductory discussion of the beginnings of American music compostition. Among the many good references for teacher background that entitled, Our American Music, by John Tasker Howard will prove most valuable.

[36] Ibid., pp. 318-19.

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Compiling a list of available books for student reference.	According to the needs and purposes in specific circumstances, students, on voluntary or selective, individual or committee bases, may check school and local library holdings for available sources. The completed listing should include at least some of the following sources: Bakeless, Story-Lives of American Composers Burch, Famous Composers for Boys and Girls _____, Modern Composers for Boys and Girls Ewen, The Story of George Gershwin _____, The Story of Irving Berlin Kinscella, History Sings Lewiton, John Philip Sousa, The March King McNamara, The ASCAP Biographical Dictionary Wheeler and Opal, Edward MacDowell and His Cabin in the Pines _____, Stephen Foster and His Old Dog Tray
Dramatizing the life of an American composer. Using some of his music for background and illustrative purposes.	
Reading biographies of the different composers.	A clearer insight into the true meaning of the music results when it is interpreted in the light of the composer's background. The teacher may point up the value of utilizing research procedures and skills previously learned
Making an outline and composing a report to be presented to the class.	This experience offers opportunity for correlation of music with the language-arts program. Principles concerned with the preparation and composition of reports, both written and oral, may be suggested for application.
Devising a form to be used as a guide in studying the life of a composer.	Teacher and students working together may devise a satisfactory form which the students can use in studying the lives of the various composers. The

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	following is a suggested form:
Making a class scrapbook of information on American composers and their compositions. Including complete, neatly-arranged, and legibly filled-in study guide forms with pertinent illustrations or photographs.	Name of composer: Date and place of birth (also of death if no longer living): Parentage and home environment: General education: Musical education: Items of personal history in music (early concert appearance, early composition, special honors, later career): Major compositions: Comments upon one or more specific works: Bibliography:
Studying questions and answers. Completing workbook exercises concerned with American composers and their works.	Along with other musical learnings, basic background information on American composers may be found in Marching Down Music Lane, a music workbook designed for the student at the seventh grade level and published by the Warp Publishing Company, Minden, Nebraska. Unit VI, entitled, "Learning About the Periods of Music and the Composers of Each," presents a wealth of information on several leading American composers in the form of questions and answers followed by related written exercises--selection, completion, matching, and true-false. The workbook is just another instructional aid and must not be the sole source of information. As in the case of other printed materials, to achieve maximum effectiveness, it must be supplemented with available audio-visual instructional aids.

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Viewing the filmstrip.	To arouse a keener interest in the life of one of America's best known and loved composers, the teacher may show The Life of Stephen Collins Foster, a colored filmstrip, portraying the social and political backgrounds that affected Foster's works as well as the human qualities that were a basic part of his life. It is available through: Eye Gate House, Inc. 2716 Forty First Avenue Long Island City 1, New York
Planning, with teacher guidance, a search for information. Participating in a post-showing discussion. Volunteering comments and opinions. Listening courteously to those of others.	The teacher may develop pupil-readiness for the filmstrip learning experience by planning with the students a search for information. Post-showing activities may include a replaying of Foster recordings followed by a discussion centered around the interpretation and evaluation of the music in the light of newly acquired knowledge of his life and background.
Listening to a recording featuring the life and music of Stephen Foster.	Recording: Stephen Foster, His Life and His Music (Vox) This recording is the thirteenth in a series of albums bringing the lives and music of great composers to young people. Written and produced by Gerald Kean, well-known actor and radio producer, and narrated by Allin Robinson, it presents some of Foster's best-loved songs by soloists and the Vox Music Masters, directed by Arthur Soybel.
Learning to sing some of the more singable and appealing songs by American composers.	Most of the song books listed under "Secular Collections" on page 63 contain songs by American composers. Selection will be based on needs, purposes, or desires in specific situations.

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	Appealing songs which usually are not found in school series include: God Bless America (Berlin) To a Wild Rose (MacDowell) Summertime (Gershwin) Oklahoma (Rogers and Hammerstein)
Participating in rhythmic activities related to the musical performance of compositions by American composers.	Rhythm is so much a part of youth that they are usually eager to do anything and everything rhythmical. The possibility of different rhythmic responses to musical selections is legion. Practically every composition will lend itself to a touch of some rhythmic activity. The teacher should arrange to have rhythm instruments accessible so that they can be used when needed. Shakers used with syncopated music, sticks used with martial music, drums with Indian music, maracas and tambourines with certain other types are appealing.
Using rhythm instruments for certain types of music.	
Collecting materials and making rhythm instruments.	An interesting array of instruments may result from the suggestions and encouragement of a resourceful teacher. Stretching inner-tubing over tin cans, striking two nails together, putting pebbles into gourds, and dozens of other such possibilities can be used.[37]
Learning and practicing the Dalcroze movements.	The use of Dalcroze Eurythmics, in addition to being fun, will rapidly develop strong rhythmic concepts. A brief summary of the Dalcroze movements are given on pages 5-6 in Keys to Teaching Junior High School Music by Nordholm and Bakewell.

[37]Harriet Nordholm and Ruth V. Bakewell, Keys to Teaching Junior High School Music (Minneapolis: P. A. Schmitt, 1953), pp. 10-11.

Learning Experiences	Teaching Materials and Procedures
Developing an understanding of the importance of rhythm for a satisfying musical performance.	To direct student attention and thinking toward desired goals, the teacher may discuss: (1) rhythm, as a basic element of music, and (2) the necessity for developing the rhythmic sense if a satisfying musical performance of any kind is to be achieved. Teacher reference: Brooks and Brown, Music Education in the Elementary School, pp. 137-57.
Viewing the filmstrip on rhythm. Contributing comments during a post-showing discussion.	Source: Rhythm Magic Series consists of three colored filmstrips designed to give the student an understanding of rhythm and how to find it in music. Consideration is given to such things as kinds of notes and rests and their effect on rhythm, how to find beats in music, measure signs, units of beat, strong and weak beats, rhythmical patterns, tied notes, dotted notes, triplets, up-beat, and tempo. It is recommended for elementary and junior high school music classes and is available through Young America Films.
Viewing films pertaining to rhythm and rhythm instruments.	Films: Rhythm and Percussion, a 10 minute sound film, is a valuable aid for the teacher in effecting desirable understandings and attitudes in the student toward rhythm as the fundamental element of all music. Rhythms--Instruments and Movements, a 10 minute sound film, shows how a particular group of children learned to make their own instruments and create their own rhythms after viewing some authentic Indian dances.

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Participating in creative activities as a means of developing creative powers and abilities and thus furthering progress toward the goals of Christian social living.	The suitability of creative musical activity to the goals of Christian social education is readily perceived in the following quotation: " . . . The World Wars of the 20th Century, and the underlying philosophies of government which were in conflict both during and after these wars, are probably responsible for the present intense interest in democracy. Our educational systems are being studied and revised to guarantee that our present and future citizens shall support the principles upon which our existence as a nation depends. Fundamental in these principles is the high regard for the individual. Public education is supported so that it may most adequately develop the physical, mental, and emotional powers of our people. The schools must do their part in bringing about harmonious blending of individual freedom and social responsibility. Only as the individual becomes acquainted with his own possibilities, and is given the freedom to make choices, can he develop into that self-reliant being who is capable of exercising the rights of citizenship in our democracy."[38]
Testing ability as an "American composer."	The teacher may stimulate interest in the present project by suggesting that there may be within the group one or more "budding American composers." If the students at the seventh grade level have not had much previous experience in creative activity, the teacher may introduce it in several ways.

[38]Peter W. Dykema and Hannah M. Cundiff, School Music Handbook (Boston: C. C. Birchard and Company, 1955), p. 218.

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	1. Use a poem which the class knows and likes; set it to music following these suggestions: a. Make the words fit the music and vice versa. b. While reading the poem, beat or clap the pulse. c. If possible, draw out the melody for the entire song. If it will not come out this way, approach it line by line. d. Through their feeling for accent, question the class as to how it swings--in twos, threes, or fours. e. Have the class notate the song, a copy of which should go into their notebooks. Some may wish to illustrate their songs.
Composing a class or school song.	2. Encourage students to write poetry either in school or at home. In setting an original poem to music, follow the suggestions outlined above.
	3. Compose the words and music simultaneously.
	4. Write a harmony part to a familiar melody. Any group with considerable experience in writing one-part melodies and in part singing can do this easily. This will point up range and simple theory to the group.
	5. Make up new words to a familiar song for adaptation to a particular unit of work.
	6. When several melodies have been written, combine them into a dramatization or into a simple operetta or pageant.

Learning Experiences	Teaching Materials and Procedures
	7. Write rounds. This will go farther toward an understanding of the canon and fugue style of writing than any amount of talking about it. 8. Write descants to some of the simpler tunes, such as, "Row Your Boat," or "Are You Sleeping?" 9. Write the piano, ukulele, or autoharp accompaniment or chording for original songs or for songs being sung in class.[39]
Viewing films concerned with creative ability and music composition.	Films: How We Write Music, an 18 minute sound film, is designed for use at the junior high and more advanced levels. It introduces the mechanics of music: notes, sharps, treble and bass clefs, and shows how these and other music symbols are written to record musical ideas. Sigmund Spaeth--How to Write a Melody, a 10 minute sound film, presents a lecture demonstration at the piano of the functions of rhythm, melody, and harmony in musical composition. This too may be used at the junior high and more advanced levels.
Selecting and preparing a group of songs by American composers to be sung at an assembly. Attending rehearsals regularly. Giving full attention and cooperation to the director.	The school assembly provides an excellent opportunity to summarize phases of musical study. Some of the songs may be sung by the entire group, others may be performed by special groups, such as, the Girls' Glee Club or the Boys' Glee Club.

[39] Nordholm and Bakewell, op. cit., pp. 14-15.

Learning Experiences	Teaching Materials and Procedures
Making a tape recording of the program. Preparing the room for recording. Setting up the necessary equipment.	The teacher may introduce this activity by pointing up the values and the enjoyment experienced in constructively criticizing own group performance by means of the tape recording. Through the use of this device, students can hear their errors and thereby become more sensitive and receptive to criticisms. Suggested procedure: 1. Develop pupil-readiness. a. Elicit and plan purposes--group criticism and evaluation; analysis of needs. b. List purposes on chalkboard. c. Teacher and students decide on songs and specific criteria for evaluation. d. "Warm-up" by reviewing one song. e. Experiment to find best recording distance and position of speaker in relation to microphone. 2. Create the best possible situation and make recording of selected American songs with accompanying instruments.
Listening critically to playback.	3. Rewind and playback.
Evaluating performance on the basis of planned criteria. Discussing plans for improvement techniques.	4. Conduct follow-up discussion. a. Evaluate performance on the basis of planned criteria. b. Note improvement; analyze needs. c. Plan for improvement techniques.
Planning and organizing an "assembly sing."	The assembly "sing" has great value as a socializing agency in addition to providing emotional and aesthetic satisfaction for the individual student. Suitable repertoire may be built

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around any center of interest--in this case, compositions by American composers. Factors contributing to the successful song fest are outlined by Nordholm and Bakewell as follows:

1. Organizing the sing.
   a. Have a good accompanist. The ability to play by ear and to transpose is helpful but not entirely essential.
   b. Use a microphone, particularly in a large auditorium.
   c. Keep the sing relatively short, especially until students have a repertoire of songs.
   d. Select the songs wisely. Use standard community songs but do not always use the ones most frequently chosen. Sing a few popular songs of merit and include school songs.

2. Teaching new songs.
   a. Use slides or mimeographed sheets if the students do not know the words for memory. Slides are preferable because song sheets are noisey and also provide temptation for trouble-making.
   b. Have a boys' quartet, the mixed chorus, or a soloist sing a new song. At the same time show a slide of the words so the audience can follow them.
   c. Some students in the audience who previously have learned the song will be a real asset.

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	3. Varying the program. a. As an added attraction, ask a quartet, chorus, or soloist to perform selections which they have prepared for the occasion. b. Introduce new songs at each assembly sing. Young people enjoy singing the tried and true familiar songs but they also want new material. c. Have a student poll to select songs for a request program. d. Try a few novel effects, such as, whistling and clapping, but be sure of the group before making such an attempt.[40]
DEVELOPING AN UNDERSTANDING OF THE ROLE OF POPULAR MUSIC AND JAZZ IN AMERICAN MUSIC, by:	
Planning a search for information. Compiling a list of questions to give direction to research.	The general initial technique in planning a search for information is group discussion. Teacher and students may talk over, accept or reject suggestions, and finally list the things that need to be found out. The following list is suggestive of what probably would result from an initial discussion in the seventh grade music class concerning the role of popular music and jazz in American music. 1. What is jazz? ragtime? 2. How did each begin? 3. Do they have any musical merit? 4. Is jazz the same as popular music? 5. Is it part of our American heritage? 6. Is it characteristic of the American way of life? 7. What popular songs have come from classical music?

[40] Ibid., pp. 117-18.

Learning Experiences	Teaching Materials and Procedures
Forming committees to distribute responsibility and work in terms of individual interests and abilities.	The diversity of learning activities characteristic of Christian social education necessitates cooperative distribution of work among individuals and groups. This in turn makes possible class contact with far more materials and learning experiences than was possible under traditional procedures. Depending upon the particular situation, committees formed may be large or small. Students may become committee members in any of the following ways: (1) choose a committee; (2) be selected by a chairman; (3) be assigned by the teacher; or (4) be suggested for membership by other pupils.
Applying Christian social principles in everyday classroom living. Developing and sharing talents with others.	
Following democratic procedures. Being cooperative, kind, and courteous in dealings with others. Practicing habits of efficiency and neatness in all work.	A feasible distribution of work might include committees to: 1. Locate and list available reference materials in the school library, local public libraries, and local music stores. 2. Find pertinent sources of information by looking through catalogs and listings of audio-visual materials--films, filmstrips, recordings, and opaque projection materials. 3. Secure and arrange suitable display materials for the bulletin board. 4. Gather enrichment materials, such as, bones, rattles, and shakers, for jazz rhythm accompaniments. 5. Interview resource persons and arrange for their appearance in the classroom. 6. Look through available songbooks and list songs pertinent to the achievement of class objectives.

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Viewing films concerned with the understanding and development of basic democratic principles. Discussing and making plans for the application of principles to the classroom situation.	Using the procedures suggested on page 65 for the effective use of films, the teacher may effect desirable learnings in terms of democratic principles and Christian citizenship by presenting one or more of the following films. How We Cooperate, a 10 minute sound film, suitable for the junior high level, emphasizes the necessity for unity of purpose, effort, and planning in cooperation. Developing Leadership, a 10 minute sound film, explains and illustrates the principles needed for developing leadership. Developing Responsibility, a 10 minute sound film, shows how responsibility often entails hard work, difficult decisions, and missing out on some fun; also, how both material and spiritual rewards more than compensate. How We Get Cooperation, a 10 minute sound film, presents a variety of methods for securing cooperation; how desired ends can be reached easily with cooperation of others.
Locating and listing the titles of selected references. Making use of the card catalog, indexes, and other library facilities to implement the search for information.	The following titles are suggestive: Apel, Harvard Dictionary of Music Copland, Our New Music Ewen, The Book of Modern Composers _____, Men of Popular Music _____, Music Comes to America Hartshorn and Leavitt, At Home and Abroad _____, The Mentor Howard, Our American Music Kinscella, Music and Romance McKinney, Music and Man

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Using reference books efficiently.	McKinney and Anderson, Discovering Music Salazar, Music in Our Time Siegmaster, The Music Lover's Handbook Spaeth, A History of Popular Music in America
Making use of the table of contents and index. Skimming--learning to read just the part of the page, chapter, or book that answers the question.	
Organizing material read. Preparing summaries for oral and written reports. Presenting reports to the class with security and poise.	The arts of communication are the basic tools of the child's learning activities and are essential to the daily practice of Christian social living. In the seventh grade, these arts or tools should be refined with practice and developed in learning situations related to the various subject areas of the Curriculum.
Using recordings to enrich the meaning of report content; to illustrate pertinent points; to afford enjoyment.	Numerous catalogs and other sources contain classified listings of recordings for educational and recreational purposes. Recordings should be selected to meet the needs and purposes of specific situations. The following are suggestive of jazz and popular recordings which may be used in the classroom. From the Cranebrake (Dett) Rhapsody in Blue (Gershwin) Bicycle Built for Two (Dacre) Over the Rainbow (Arlen) I Love to Whistle (Adamson-McHugh) At the discretion of the teacher, appropriate current "favorites" may be used.
Following and making use of the mimeographed study guide or outline.	As an aid to systematized and sequential treatment of pertinent topics in the study of popular music and jazz, the teacher may organize, write out, and duplicate a study guide or outline to be placed in the hands of each pupil.

Learning Experiences	Teaching Materials and Procedures
Investigating reference materials on assigned topics. Preparing and presenting reports to the class. Participating in class discussions.	The following is a suggested form for a study guide. POPULAR MUSIC AND JAZZ STYLES A. The meaning of "popular" music. B. The predecessors of jazz. 1. Ragtime: very simple piano music consisting of a regular accompaniment and a melody, the rhythmic accent of which falls on the weak rather than the strong beat. 2. Blues: a twelve measure harmonic pattern over which a plaintive tune is built; principal sources appeared around 1910. 3. Barbershop harmonies. C. Jazz styles: a generic name for 20th century American popular dance styles; derived from ragtime and blues. 1. Based on improvisation and melodic syncopation. 2. Became a distinct style in the 1920's with the beginning of "name" bands (Paul Whiteman, Ted Lewis, Guy Lombardo, and others). 3. Characteristics of jazz: more melodic, suave and more vocal melody than that of ragtime; complex rhythmic patterns. 4. Types of jazz: New Orleans, Chicago, Boogie-woogie, Swing, Bebop, and Progressive jazz.

Learning Experiences	Teaching Materials and Procedures
	D. The influence of jazz upon serious music. 1. Seen largely in instrumentation, harmonic devices, rhythmic styles, and use of the blues. 2. Concert jazz in larger forms, such as, Rhapsody in Blue (Gershwin, 1924), Chorale and Fugue in Jazz (Gould, 1936). 3. Larger forms (serious), such as, Skyscrapers (Carpenter), Piano Concerto (Copland), Suite for Jazz Orchestra (Shostakovitch). Source: Rensin, Basic Course in Music
Viewing films for the purpose of enriching background information.	Films: Alexander's Ragtime Band presents the story of the first recognition of jazz as a truly American art form. It features Irving Berlin's music against a background of the Barbary Coast of San Francisco. Music in America, a 17 minute sound film, shows how jazz was derived from Negro folk music and how great composers like Gershwin got their inspiration from the popular idiom of their time. Begone Dull Care, a 9 minute sound film, features the Oscar Peterson Trio playing jazz music that is interpreted in restless lines, colors, and forms that change with the rhythm of the music.
Tracing the sources of popular music.	Source: McKinney, Music and Man, pp. 21-39 In the following outline, McKinney summarizes the principal sources from

Learning Experiences	Teaching Materials and Procedures
	which our popular music has come: 1. Music of the Indian 2. Music of the Negro a. Spirituals b. Work and secular songs c. Modern developments, including jazz 3. American folk music a. Southern mountain music b. Plantation songs c. Cowboy songs d. Work and play songs e. Patriotic songs of America's wars 4. Music of the American theater a. Minstrel songs b. Sentimental songs of the 19th century c. Operetta and comic-opera music 5. Film and radio music 6. Development of Tin Pan Alley[41]
Forming committees to investigate the various topics suggested in the outline.	The main headings of the outline may form a logical division of the subject matter, according to which students may form committees for purposes of systematic and democratic study procedures.
Listening to recordings illustrating the different types. Relating listening observations to appreciational objectives.	Refer to pages 71-81 in Music and Man for a classified listing of titles illustrating the various sources of popular music.

[41]Howard D. McKinney, Music and Man (New York: American Book Company, 1948), p. 34.

Learning Experiences	Teaching Materials and Procedures
Classifying music as to character. Distinguishing between popular and classical. Realizing the simplicity of the classification.	A sure way to get a rich musical program going with teen-agers is to put to work their tremendous interest in popular music. Students should be led to the understanding that there are many standards for classifying music, chief of which is ease of comprehension. Dykema and Cundiff point out that the use of this standard results in the division of music into popular and classic--the former usually meaning music that is instantaneously enjoyed by a great majority of people; the latter, music which for most people requires time, repeated hearing, careful attention, and even study, to enjoy thoroughly. In the first class, they include folk music of earlier days, current "hits"--both songs and dances--light classics of almost any period; in the second, symphonies, string quartets, piano music by the great composers, oratorios, grand opera, and in general, serious music in any form.[42] It is important for students to realize that this classification is far too simple for exactness and completeness and demands refinement as the study develops.
Locating in school music books and other available materials, popular songs that have stood the test of time. Discussing reasons why they have continued to live.	For many years, it has been the policy of music editors to acknowledge the winnowing by time as one legitimate means of deciding what songs shall be included in our national heritage and thereby warrant a place in school music books. One-time popular songs now found in school music books include: Yankee Doodle, The Girl I Left Behind Me, Dixie, Bonnie Eloise, Tenting Tonight, K-K-K-Katy, East Side West Side, and Bicycle Built for Two.

[42]Dykema and Cundiff, op. cit., p. 26.

Learning Experiences	Teaching Materials and Procedures
Considering the values of popular music for developing appreciation.	The teacher should not forget that tastes change as students advance into maturity. It is only natural that youth should be stirred more deeply by the latest hit than is the adult. In turn, the pleasure produced by this light music may easily lead to interest in music which is more demanding. This developing appreciation is dependent upon inner growth, which is the only guarantee of honest, sincere, lasting pleasure.
Singing popular songs in the classroom.	When serving the purpose of stimulating musical interest and growth, the use of popular songs in the classroom seems to be justified.[43] The teacher, however, must use discretion and some restrictions as to what is to be sung. Many texts are not suitable for teenagers. If such songs are to be sung, encourage the singing of such as, The Syncopated Clock and Swinging on a Star. Numerous song collections have a wide selection of suitable songs.
Listening to popular song arrangements of the classics.	The teacher may approach some musical compositions through popular song arrangements. Very often students are unaware of the original sources of such songs and find it interesting to compare the adaptation or arrangement with the original. With classes of above-average, or at least high-level, musical ability, this can be a real means of developing musical learnings through comparisons of rhythms, instrumentation, harmonization, and melody.[44]

[43] Ibid., p. 23.

[44] Andrews and Leeder, op. cit., p. 208.

Learning Experiences	Teaching Materials and Procedures
GAINING AN INSIGHT INTO THE TREMENDOUS INFLUENCE OF NEGRO MUSIC ON OUR POPULAR MUSIC AND JAZZ STYLES, by:	
Listening with attention to a teacher introductory discussion.	Selected references: McKinney, Music and Man, pp. 44-54. Siegmaster, The Music Lover's Handbook, pp. 682-711. Thompson and Nordholm, Keys to Teaching Elementary School Music, pp. 162-66. The teacher may initiate this phase of the study by preparing an interest-arousing introductory discussion, intensified by showing pictures of the Negro engaged in a variety of activities. In addition, she may explain the different types of Negro music, such as: work songs and spirituals. Emphasis should be placed upon the development of Christian social attitudes of friendliness and gratitude toward the Negro for his significant contributions to our American music.
Viewing films related to the phase of American music being studied. Participating in a post-showing discussion.	Valuable student understandings and attitudes toward the Negro and his contribution to American music may be derived from the presentation of the following films: Life in Old Louisiana, a 10 minute sound film, shows the Delta country of the Mississippi River--customs, manners, music, architecture and religion, as well as packet boats, plantations, and other aspects of economic life. Kenneth Spencer, a 10 minute sound film, features the distinguished concert baritone singing two spirituals, Deep River and Every Time I Feel the Spirit.

Learning Experiences	Teaching Materials and Procedures
	Marian Anderson, a 28 minute sound film, features the beautiful voice of this well-known concert artist singing many well-known songs and spirituals. Also shown are scenes in the poor district where she enjoys household tasks along with work on her concerts. Message from Dorothy Maynor, a 10 minute sound film, presents songs and scenes of Dorothy Maynor and the Hall-Johnson Chorus.
Singing selected Negro songs and spirituals for enjoyment and cumulative repertoire. Clapping and shuffling to the rhythms of certain of the selections.	Selected song materials: Swing Low, Sweet Chariot Ring, Ring de Banjo Carry Me Back to Old Virginny Summertime Mighty Like a Rose
Listening to recordings of Negro songs and spirituals sung by great Negro artists.	Negro songs, especially spirituals, sung by Negro artists are excellent for illustrating the true interpretation of this music. Selected sources: Marian Anderson, Victor albums Dorothy Maynor, Victor albums Paul Robeson, Ballad for Americans Roland Hayes, Deep River
Listening to recordings illustrating such forms of Negro music as jazz and boogie-woogie. Observing that the Negro has made a distinct contribution to music in the field of rhythm.	The main objective of such an experience should be that of emphasizing the predominance of rhythm over all other features of Negro music and relating specific rhythmic figures observed to those of the spirituals and work songs heard previously. In this activity is found an excellent opportunity to teach syncopation, a rhythmic figure commonly found in our popular music.

Learning Experiences	Teaching Materials and Procedures
	Suitable recordings for classroom use may be found in the Victor album, Backgrounds of Jazz. Refer to pertinent section in the instructional materials at the end of the unit for a listing of individual titles.
Listening to stylized instrumental recordings of Negro music. Detecting Negro idioms in the music.	Stylized Negro music includes: Golliwog's Cake Walk (Debussy) Juba Dance (Dett) Rhapsody in Blue (Gershwin)
Reading biographies of famous Negro music personalities.	Famous Negro music personalities include such names as James Bland, Marian Anderson, Paul Robeson, Dorothy Maynor, Katherine Dunham, Nathaniel Dett, Roland Hayes, and Ella Belle Davis.
REVIEWING AND SUMMARIZING AMERICAN MUSIC LEARNINGS IN TERMS OF NEWLY ACQUIRED OR MORE FULLY DEVELOPED CHRISTIAN SOCIAL UNDERSTANDINGS AND ATTITUDES.	Since the chief emphasis of this entire unit is on the acquisition of Christian social understandings and attitudes through music, all learnings and appreciations should be reviewed and evaluated in the light of this fact. To derive maximum benefits from the review lesson, the teacher should have the correct concept of review. According to Burton, review is "the reviewing or reteaching of old materials for the purpose of gaining new meanings and understandings, or attitudes, for clarifying and extending meanings derived from original learning contact."[45] Teacher preparation for the review and summary should include reference to the Curriculum, Guiding Growth in Christian Social Living, Vol. 3, pages 80-81. On these pages, stated in terms of objectives for child growth, may be found a summary of desirable Christian social attitudes and understandings to be effected through the music program of each grade.

[45]William H. Burton, The Guidance of Learning Activities (New York: Appleton-Century-Crofts, Inc., 1952), p. 567.

EVALUATION

General considerations. The effectiveness of any educational program is measured in terms of desirable student understandings, attitudes, and actions, all of which are identified and determined through the process of evaluation. In the words of Krug, evaluation is "an attempt to see whether desirable growth is taking place along the lines of important educational objectives."[46]

Generally speaking, the evaluation process may be said to include four major aspects: (1) the determination and statment of objectives; (2) the measurement of growth toward these objectives; (3) the interpretation of findings and drawing of conclusions; and (4) the use of information obtained to improve the program.[47]

Modern educational philosophy recommends that evaluation be continuous, participatory, and exercised throughout all phases of learning and teaching units, from preliminary planning to final outcomes. This statement is corroborated by Burton when he declares:

> Evaluation is no longer confined to 'final examinations' or to periodic quizzes. Evaluation is a constant aspect of instruction and of learning, appearing every day as any part of the learning situation may come in for question, analysis, and improvement. The teacher, individual students, the group, and in many instances the parents are included. Test technicians, psychologists, diagnostic experts, and others may be involved from time to time. Pupil participation not only improves evaluation but is the only way to achieve certain desirable learnings; to discriminate, to judge, to weigh evidence, to evaluate goals and methods used to achieve them. . . .[48]

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[46]Krug, op. cit., p. 266.

[47]Sister Mary Roberta, op. cit., p. 100.

[48]Burton, op. cit., p. 588.

Christian social living program of evaluation. Evaluation in the Christian social program emphasizes growth in the understandings, meanings, attitudes, and appreciations pertinent to the child's practice of Christian social living over his knowledge of subject matter or skills. Objective evidence for evaluation is supplied by the child in demonstrating his character in action, that is, by the manner in which daily life situations are met. In terms of Christian social living, the child is evaluated on the conduct exhibited in the basic relationships which condition daily living--with God, the Church, fellow men, and natural environment--all of which make constant demands on his thinking, feeling, and capacities for action.

The following outline summarizes the Christian social living evaluation program as described in the basic Curriculum, Guiding Growth in Christian Social Living.[49]

EVALUATION OF CHILD GROWTH

A. Scope of evaluation.

1. The child's meeting of situations in the home, school, and community living according to Christian principles.
2. The child's development of understandings, attitudes, and habits of Christian social living which involve relationship with God, the Church, fellow men, and nature.
3. The child's progress toward self-perfection in terms of physical, economic, social, and cultural development, and the moral perfection toward which all of these can be made to contribute.

B. Means of evaluation.

1. Observation of pupil's reactions to various situations.
2. Anecdotal recordings of significant reactions.

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[49]Sister Mary Joan and Sister Mary Nona, op. cit., pp. 68-74.

3. Friendly interviews with the child for better understanding of him.
4. Informal tests.
5. Conferences with parents as a means to correct evaluation of practice of Christian social living in the home and in the community.
6. Group discussions--attitudes and understandings are often revealed.
7. Testing--direct means of evaluating the child's development of understandings.

C. Appraisal of environmental factors.

1. Cumulative records.
2. Parent-teacher conferences.
3. Friendly interviews with the child.

D. Evaluation of the school environment.

1. Atmosphere and policy of the whole program.
2. Provision for participation in school activities.
3. Provision for participation in making regulations for school living.
4. Opportunity for cooperation in enterprise of the school or a single class.

E. Appraisal of classroom experiences.

1. Opportunities for practice of Christian social living through happy, meaningful experiences.
2. Opportunity for growth in virtue.
3. Good example and inspiration of the teacher manifested in patience and courtesy, as well as in charity and justice.
4. Opportunity for learning democratic values and living democratic processes.

F. The community environment.

1. Adequate knowledge on the part of the teacher with regard to physical characteristics and resources that will contribute to the child's education and her own professional growth.
2. Understanding of the general character of the community in terms of social-economic level of the families, kinds of occupations, and community problems to be met according to Christian principles.

The role of music. Evaluation of growth in Christian social living through music is based on the student's practice of Christian social living

manifested in wholesome understandings and appreciation, changed ideas, and improved attitudes resulting from his learning experiences in music. On the basis of the objectives set up and developed in this resource unit, the following are representative of typical evidences of student growth:

1. Recognition of music as a power for directing the emotions, ennobling the tastes, enriching daily life, and lifting the mind and heart to God.

2. Facility in the exercise of the social virtues of courtesy and cooperation and of the spirit of Christian charity through participation in musical activities.

3. Recognition of the fact that a love for music is a love for beauty, which is an integral phase of Christian social living.

4. Indication of a development of a sense of responsibility as a result of participation in democratic organization.

5. Expression of the realization that the voice is the most precious of all musical instruments because it was made by the Creator.

6. Greater ability to sing well alone and with others and to find enjoyment and a means of expression in singing songs and hymns.

7. A realization that good musical performance in singing depends on an intelligent understanding of the text as well as the music.

8. A cultivation of good taste for the proper evaluation of radio and television musical programs.

9. Observance of proper social conduct and etiquette at concerts, assemblies, and other public musical functions.

10. Greater voluntary participation in the musical activities of Church, school, and community.

11. Greater ease and poise in performing individually and with the group.

12. Increased facility in the arts of communication essential to the daily practice of Christian social living.

13. Recognition of national ideals and culture in American music--folk, composed, popular, and jazz styles.

14. A keener understanding of American life and ideals through the study and appreciation of American music.

15. Love and appreciation for American music gained by a joyful and satisfying participation in musical activities centered around its various aspects.

16. An awareness to contrasting moods in music, depicted by melody, rhythm, and harmony.

17. Greater ability to discriminate rhythm and understand it by listening to and observing others in the group.

18. Increased skill in interpreting and expressing through bodily response the feeling that musical rhythm arouses.

19. Ability to give sustained participative attention in listening to music.

20. Sensitiveness to such musical elements as rhythm, melody, harmony, mood, dynamics, and form; and the realization that they add interest, charm, and variety to music.

21. Ability to listen judge, evaluate, and discriminate for pure enjoyment or for use in one's own musical expression.

22. Ability to recognize many American compositions--vocal and instrumental.

23. Ability to sense the beauty of harmonic effects in singing two- and three-part music, rounds, and canons.

24. A desire to further musical studies.

INSTRUCTIONAL MATERIALS

A. Books

Allen, Betty, and Mitchell P. Briggs. If You Please! Chicago: J. B. Lippincott Company, 1942. 239 pp.

A book of manners for young moderns.

Andrews, Frances M., and Joseph A. Leeder. Guiding Junior-High-School Pupils in Music Experiences. New York: Prentice-Hall, Inc., 1953. 372 pp.

An excellent source book of practical suggestions for materials and methods in all phases of junior high music education.

Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1944. 826 pp.

Contains basic reference material on all phases of music.

Association for Supervision and Curriculum Development. Group Processes in Supervision. Washington: Association for Supervision and Curriculum Development, 1948. 130 pp.

Presents principles and techniques for effective democratic procedures.

Bakeless, Katherine. Story-Lives of American Composers. New York: Frederick A. Stokes, 1941. 288 pp.

Biographical sketches designed for junior high school reading; contains listing of illustrative recordings.

Barbour, Harriet B., and Warren S. Freeman. The Children's Record Book. New York: Smith, Durrell, Inc., 1947. 186 pp.

A guide to the selection of worthwhile records for musical listening experiences.

Bernstein, Martin. An Introduction to Music. New York: Prentice-Hall, Inc., 1943. 396 pp.

Contains basic information for musical understanding and appreciation.

Berry, Mary. Manners Made Easy. New York: McGraw-Hill Book Company, Inc., 1949. 327 pp.

Simplified presentation of correct etiquette.

Betz, Betty. Your Manners Are Showing. New York: Grosset and Dunlap, 1946. 95 pp.

A handbook on etiquette designed especially for teen-agers.

Bowen, George Oscar, and Kenneth C. Mook. Song and Speech. Boston: Ginn and Company, 1952. 134 pp.

A student text which correlates the basic elements of good singing, good speech, and musicianship in a step-by-step growth process so essential for satisfactory vocal development.

Bridgman, William C., and Louis W. Curtis. Guide and Accompaniments to the American Singer, Book Seven. New York: American Book Company, 1948. 365 pp.

Offers practical suggestions and procedures for the most effective use of Book Seven of the American Singer Basic Series.

Brooks, Marian, and Harry A. Brown. Music Education in the Elementary School. Chicago: American Book Company, 1946. 376 pp.

A textbook which embodies the dynamic concepts of the newer educational philosophy as applied to music education.

Burch, Gladys. Famous Composers for Young People. New York: A. S. Barnes and Company, 1942. 184 pp.

Valuable student reference.

_____. Modern Composers for Boys and Girls. New York: A. S. Barnes and Company, 1941. 207 pp.

Biographical sketches of modern composers.

Burk, Cassie, Virginia Meierhoffer, and Claude Anderson Phillips. America's Musical Heritage. Chicago: Laidlaw Brothers, Inc., 1942. 368 pp.

Contains valuable information on phases of American music for both the teacher and the students.

Burton, William H. The Guidance of Learning Activities. New York: Appleton-Century-Crofts, Inc., 1952. 737 pp.

Presents modern principles of learning and unit preparation.

California Department of Education. Music Education in the Elementary School. Sacramento: California State Department of Education, 1939. 152 pp.

Outlines a well-planned and implemented music education program.

Central Puget Sound Council of the Folk Dance Federation of Washington. Puget Sound Squares and Rounds. Seattle: The Council, 1952. 102 pp.

An excellent source of American folk dances--Pacific Northwest style.

Christy, Van A. Glee Club and Chorus. New York: G. Schirmer, Inc., 1940. 149 pp.

A handbook of valuable information on the organizing, conducting, and maintaining of glee club and choral organizations.

Copland, Aaron. Our New Music. New York: McGraw-Hill Book Company, 1941. 305 pp.

A guide to the study of music by leading American and European composers.

Dale, Edgar. Audio-Visual Methods in Teaching. New York: The Dryden Press, Inc., 1946. 546 pp.

Contains excellent source material on audio-visual aids in teaching.

Dykema, Peter W., and Hannah M. Cundiff. School Music Handbook. Boston: C. C. Birchard and Company, 1955. 669 pp.

A guide for music educators designed to meet the needs of classroom teachers and special music teachers in the elementary grades and junior high school.

East, Marjorie. Display for Learning. New York: The Dryden Press, 1952. 306 pp.

Presents practical procedures and suggestions with regard to the production and use of visual materials both in and out of the classroom.

Eaton, Quaintance (ed.). Musical U. S. A. New York: Allen, Towne and Heath, Inc., 1949. 207 pp.

A historical panorama by leading authorities on how music developed in major American cities; includes one chapter on Seattle and the Pacific Northwest.

Eisenberg, Philip, and Hecky Krasno. A Guide to Children's Records. New York: Crown Publishing Company, 1948. 195 pp.

Contains practical listings of albums and individual records classified as to specific use.

Erskine, John. A Musical Companion. New York: Alfred A. Knopf, Inc., 1935. 486 pp.

A guide to the understanding and enjoyment of music.

Ewen, David. The Book of Modern Composers. New York: Alfred A. Knopf, Inc., 1947. 574 pp.

A comprehensive biographical and critical guide to modern composers.

_____. Men of Popular Music. New York: Ziff-Davis Publishing Company, 1944. 213 pp.

Informative biographical reference; selected bibliography.

_____. Music Comes to America. New York: Allen Towne and Heath, Inc., 1947. 295 pp.

A history of the evolution of musical culture in America.

_____. The Story of George Gershwin. New York: Henry Holt and Company, 1944. 211 pp.

Valuable student reference.

_____. The Story of Irving Berlin. New York: Henry Holt and Company, 1950. 179 pp.

Biographical sketch; includes information on the composer's most famous songs, Broadway production, motion pictures; selected recordings.

Falconer, Vera M. Filmstrips. New York: McGraw-Hill Book Company, Inc., 1948. 572 pp.

A descriptive index and users' guide.

Faulkner, Anne Shaw. What We Hear in Music. Camden, New Jersey: RCA Victor Division, Radio Corporation of America, 1943. 704 pp.

A well-organized plan for the study of music; presents selected musical compositions classified and analyzed for definite, illustrative study.

Finn, William J. The Art of the Choral Conductor. Boston: C. C. Birchard and Company, 1939. 292 pp.

Presents a technical and detailed explanation of the many phases of the choral art from the viewpoint of a vast practical and pedagogic experience.

_____. The Conductor Raises His Baton. New York: Harper and Brothers Publishers, 1944. 302 pp.

A thorough and scholarly treatment of the various aspects of interpretative conducting.

Galt, Martha Caroline. Know Your American Music. New York: American Music National Federation of Music Clubs, 1943. 86 pp.

A handbook of original American music.

Gehrkens, Karl W. Music in the Junior High School. Boston: C. C. Birchard and Company, 1936. 228 pp.

Presents opinions concerning both broad philosophic and educational viewpoints and practical details of method based on vast experience.

Glenn, Mabelle, Helen S. Leavitt, and others. Adventure. Boston: Ginn and Company, 1938. 192 pp.

Song programs for youth based on appealing centers of interest.

Grove's Dictionary of Music and Musicians. Third edition. 7 vols. New York: The MacMillan Company, 1945.

A standard dictionary in the field of music education.

Hartshorn, William C., and Helen S. Leavitt. Making Friends with Music. 4 vols. Chicago: Ginn and Company, 1940.

Excellent guides to music appreciation.

Hood, Marguerite V., and E. J. Schultz. Learning Music Through Rhythm. Boston: Ginn and Company, 1949. 180 pp.

Emphasizes response to basic rhythmic values as a basis for teaching the technicalities of music notation.

Howard, John T. Our American Music. New York: Thomas Y. Crowell Company, 1946. 841 pp.

A comprehensive source of information about music that has been written in this country--both historical and contemporary.

_____. Stephen Foster, America's Troubadour. New York: Tudor Publishing Company, 1945. 445 pp.

A distinct contribution to the literature on American music; is embellished with colored prints of Foster, family letters, and facsimiles of first editions, and manuscripts.

Joan, Sister Mary, and Sister Mary Nona. Guiding Growth in Christian Social Living. 3 vols. Washington: The Catholic University of America Press, 1951.

A broad, suggestive, and flexible Catholic elementary education curriculum adaptable to local situations.

Kinney, Lucien, and Katherine Dresden (eds.). Better Learning Through Current Materials. Revised edition. Stanford, California: Stanford University Press, 1952. 215 pp.

Excellent source of guidance for the teacher in the use of current materials--books, periodicals, films, newspapers--in the classroom.

Kinscella, Hazel G. History Sings. New York: The University Publishing Company, 1948. 560 pp.

Presents backgrounds of American music; student text.

_____. Music and Romance. Camden, New Jersey: RCA Victor Company, 1941. 572 pp.

Guide to musical listening.

Koskey, Thomas Arthur. Baited Bulletin Boards. San Francisco: Fearon Publishers, 1954. 32 pp.

A handbook composed of many diagrams and photographs of actual displays for the use of both teachers and students.

Krone, Beatrice, and Max Krone. Music Participation in the Elementary School. Chicago: Neil A. Kjos Company, 1952. 88 pp.

A handbook of suggestions for music and classroom teachers; designed to add enriching experiences to the music program.

Krug, Edward A. Curriculum Planning. New York: Harper and Brothers, 1950. 306 pp.

Stresses application of curriculum construction practices to pupil needs and gives detailed instruction for accomplishing this end.

Leavitt, Helen S., and Warren S. Freeman. Recordings for the Elementary School. New York: Oliver Durrell, Inc., 1949. 127 pp.

Authoritative guide to the acquisition of knowledge, technique, and skill in the effective use of recordings for music education.

Lewiton, Mina. John Philip Sousa, The March King. New York: Didier Publishers, 1944. 60 pp.

Well-written student biographical reference.

Luther, Frank. Americans and Their Songs. New York: Harper and Brothers, 1942. 323 pp.

Presents background information on American songs.

Marching Down Music Lane. Minden, Nebraska: Warp Publishing Company, 1949. 127 pp.

A workbook and textbook combined; designed specifically for the seventh grade level.

McConathy, Osbourne, and others. Music the Universal Language. New York: Silver Burdett Company, 1941. 300 pp.

Contains valuable supplementary song materials and background information.

McKinney, Howard D. Music and Man. New York: American Book Company, 1948. 405 pp.

Considers the general backgrounds of music as an art and how this art developed in the United States.

_____, and W. R. Anderson. Discovering Music. New York: American Book Company, 1952. 575 pp.

In addition to various aspects of music appreciation, this book presents a well-defined and comprehensive summary of American music and American composers.

McNamara, Daniel I. (ed.). The ASCAP Biographical Dictionary. New York: Thomas Y. Crowell Company, 1952. 636 pp.

Contains virtually every important American composer and lyric writer of the present day; includes their biographies, principal works, dates, and facts.

Morgan, Hazel N. (ed.). Music Education Source Book. Chicago: Music Educators National Conference, 1951. 268 pp.

A compendium of data, opinion, and recommendations, compiled from the reports of investigations, studies, and discussions, conducted by the Music Educators National Conference; a most complete and accurate record of ideals, teaching procedures, and general information in music education.

Morgan, Russell V. A Forward-Looking Program for Music Education. No. 8 of Teachers' Service Publications. Edited by Hazel N. Morgan. New York: Silver Burdett Company, n. d. 33 pp.

One of a series of professional reprint materials which emphasizes the aesthetic approach to the music education curriculum.

Mursell, James L. Education for Musical Growth. Boston: Ginn and Company, 1948. 343 pp.

Defines and presents a developmental approach to the teaching of music.

_____. Music and the Classroom Teacher. New York: Silver Burdett Company, 1951. 304 pp.

A practical source of suggested learning experiences, teaching materials and procedures; includes a selected bibliography and listing of selected recordings for school use.

Music Educators National Conference. Handbook on 16 mm Films for Music Education. Chicago: The Conference, 1952. 71 pp.

Contains selected and annotated listing of films classified according to possible function in music teaching situations.

New Mexico State Board of Education. Music - A Guide in Music Education for the Schools of New Mexico - Junior and Senior High School. New Mexico: State Board of Education, 1950. 187 pp.

A valuable teacher guide dealing with all phases of the junior and senior high school music program.

New York State Curriculum Committee. Language Arts - Grade Seven. New York: Diocese of New York State, 1951. 60 pp.

A tentative course of study in the language arts based on the philosophy of the Christian Social Living Curriculum.

_____. A Tentative Course of Study for Catholic Schools of Dioceses in New York State. 3 vols. Buffalo: The Holling Press, Inc., 1952.

Curriculum guides for the elementary grade music program in Catholic education.

Nordholm, Harriet, and Ruth V. Bakewell. Keys to Teaching Junior High School Music. Minneapolis: P. A. Schmitt Music Company, 1953. 150 pp.

Represents a valuable collection of source materials organized into workable units for music teaching in the junior high school.

Ohio State Department of Education. Ohio Elementary Music Guide. Columbus: State of Ohio Department of Education, 1949. 138 pp.

An excellent guidebook for the teacher; contains practical suggestions, procedures, and sources for all phases of the elementary music education program.

Osgood, Ginger, Virginia Anderson, and Grace Hoheisal. Dancin' a Round. Los Angeles: 462 North Robertson Blvd., 1950. 24 pp.

A compilation of selected round dances; includes a glossary of terms, appropriate records, and clearly defined instructions.

Osgood, Bob, and Jack Hoheisal. Square Dancing for Beginners. Los Angeles: 462 North Robertson Blvd., 1949. 24 pp.

An excellent source of square dances complete with calls and instructions; designed particularly for beginners.

Ovitz, Della G., and Zana K. Miller. An Information File in Every Library. Buffalo: Remington Rand, Library Bureau, n. d. 11 pp.

Gives suggestions for filing pictures and other materials.

Owens, Lee. American Square Dances of the West and Southwest. Palo Alto: Pacific Books, 1949. 182 pp.

A compilation of square and round dances peculiar to the western and southwestern sections of our country; presents calls, teaching instructions, and advice.

Paul, John B. (ed.). Music Education. Washington: The Catholic University of America Press, 1954. 155 pp.

Workshop proceedings; reviews in a concise and comprehensive manner the procedures and the philosophy that should guide the Catholic teacher in the many phases of music in the school.

Pierce, Anne E., and Estelle Liebling. Class Lessons in Singing. New York: Silver Burdett Company, 1937. 212 pp.

A guide to the intelligent understanding of voice and vocal literature.

Pitts, Lilla Belle. Music Integration in the Junior High School. Boston: C. C. Birchard and Company, 1935. 206 pp.

Shows practical ways and means of correlating music with other areas of the school program.

Post, Emily. Etiquette. New York: Funk and Wagnalls Company, 1955. 671 pp.

The blue book of American social usage.

Radio in Music Education. Chicago: Music Educators National Conference, 1951. 12 pp.

Report by the Committee on Radio in Music Education; presents pertinent considerations.

Rensin, Hy. Basic Course in Music. New York: Edwin H. Morris and Company, Inc., 1955. 64 pp.

A text embodying all aspects of general music--music appreciation, elementary theory, notation, and harmony.

Rohner, Traugott, and George Howerton. Fundamentals of Music Theory. New York: Remick Music Corporation, 1943. 48 pp.

A handbook for students which presents the elementary facts of music theory in an organized, systematic form; optional objective tests.

Rorke, Genevieve A. Choral Teaching at the Junior High School Level. Chicago: Hall and McCreary Company, 1947. 114 pp.

Presents procedures and practical suggestions for the successful solution to junior high school choral problems.

Rossini, Carlo. Canticum Novum. New York: J. Fischer and Brother, 1935. 133 pp.

Collection of 115 motets and hymns and an easy Mass for two equal voices.

Ryan, Grace L. Dances of Our Pioneers. New York: A. S. Barnes and Company, 1939. 196 pp.

A collection of folk dance materials suitable for junior high school students.

Salazar, Adolfo. Music in Our Time. New York: W. W. Norton and Company, Inc., 1946. 367 pp.

Describes trends in music since the romantic era.

Scholes, Percy. The Concise Oxford Dictionary of Music. New York: Oxford University Press, 1952. 655 pp.

Basic reference for all phases of music study; contains 125 pictorial and musical illustrations and diagrams.

Seashore, Carl E. In Search of Beauty in Music. New York: The Ronald Press Company, 1947. 389 pp.

Scientific approach to music aesthetics.

Shaw, Lloyd. Cowboy Dances. Caldwell, Idaho: The Caxton Printers, Ltd., 1948. 411 pp.

Presents some 75 dances with complete calls and explanations; each illustrated; addressed especially to beginners.

Siegmaster, Elie (ed.). The Music Lover's Handbook. New York: William Morrow and Company, 1943. 817 pp.

Compilation of informative data on almost every phase of music; extensive treatment of American music.

Slawson, Maude M. Music in Our History. Dubuque, Iowa: Wm. C. Brown Company, 1951. 130 pp.

Shows how the history of our nation is reflected in its music; songs are presented in chronological order according to historical significance.

Sousa, John Philip. Marching Along. Boston: Hale, Cushman and Flint, 1941. 384 pp.

An autobiography of America's "March King."

Spaeth, Sigmund. A History of Popular Music in America. New York: Randam House, 1948. 729 pp.

Informative presentation of pertinent historical facts concerning popular music from colonial times to the present.

Standard School Broadcast: Teacher's Manual. San Francisco: Standard Oil Company of California.

Source book for Standard School Broadcast; annual publication.

Taylor, Deems (ed.). Music Lovers' Encyclopedia. Chicago: Music Times Company, 1939. 877 pp.

A standard reference book on all phases of music.

Thompson, Carl O., and Harriet Nordholm. Keys to Teaching Elementary School Music. Minneapolis: Paul A. Schmitt Music Company, 1950. 271 pp.

Practical and inspirational guide for processes involved in presenting music to students; suggests learning activities and source materials.

Vandre, Carl W. Three-Part Sight Reading Fun. Milwaukee: Handy-Folio Music Company, 1940. 48 pp.

An orderly and logical arrangement of songs and preparatory exercises designed to facilitate the teaching and learning of music reading skills.

Van Bodegraven, Paul, and Harry Robert Wilson. The School Music Conductor. Chicago: Hall and McCreary Company, 1942. 168 pp.

Deals with problems and practices in choral and instrumental conducting.

Vennard, William. Singing--The Mechanism and the Technic. Ann Arbor, Michigan: Edwards Brothers, Inc., 1950. 171 pp.

Presents a mechanistic approach to the art of singing; a compilation of objective findings from various reliable sources.

Waters, Fred E. Practical Baton Technique for Student Conductors. Chicago: Gamble Hinged Music Company, 1939. 30 pp.

Presents in concise practical form the fundamentals of baton technique for student directors.

Werder, Richard H. (ed.). Music Education in the Secondary School. Washington: The Catholic University of America Press, 1955. 142 pp.

Workshop proceedings; presents current views on the many phases of the secondary school music program.

Wheeler, Opal, and Sybil Deucher. Edward MacDowell and His Cabin in the Pines. New York: E. P. Dutton and Company, 1940. 144 pp.

Biographical data designed for junior high reading.

_____. Stephen Foster and His Old Dog Tray. New York: E. P. Dutton and Company, 1941. 172 pp.

Well-written biography suitable for junior high reading.

Wittich, Walter, and Charles Schuller. Audio-Visual Materials: Their Nature and Use. New York: Harper and Brothers, 1953. 564 pp.

A comprehensive and up-to-date treatment of all matters pertaining to the effective use of audio-visual materials in education.

B. Articles

Agnes Anita, Sister M. "Music is Education for International Understanding," National Catholic Educational Association Bulletin, 47:352-57, August, 1950.

Bernarda, Sister. "Teaching Appreciation of Music," The Catholic Educator, 25:209-12, November, 1954.

Clark, Frances Elliot. "Music, Vital Force in Education," Music Educators Journal, 40:21, April, 1954.

Connor, Sister M. John Bosco. "Music Integration," Music Education, John B. Paul, editor. Washington: Catholic University of America Press, 1954. Pp. 105-13.

"Evaluating the Music Education Curriculum," Music Educators Journal, 39:34-36, April, 1953.

Fleming, Jessie L. "The Determination of Musical Experiences Designed to Develop the Musical Competencies Required of Elementary School Teachers in Maryland," Journal of Research in Music Education, 1:59-67, Spring, 1953.

Graham, R. William. "Teach the Classics Through Popular Music," Music Educators Journal, 41:67-70, February, 1955.

Harper, Earl Enyart. "Moral and Spiritual Values in Music Education," Music Educators Journal, 40:13-15, June, 1954.

Heffernan, Helen W. "Education Through Music," Education, 74:11-16, September, 1953.

Kluth, Marjorie F. "Changes in Elementary School Song Books," Music Educators Journal, 37:31-33, February, 1951.

Leonhard, Charles. "Music Education--Aesthetic Education," Education, 74:23-26, September, 1953.

McSwain, E. T. "Improving the Music Curriculum in the Elementary School," Music Educators Journal, 40:23-25, June, 1954.

Noreen, Sister. "Music Teachers Turn to Audio-Visual Aids," The Catholic Educator, 24:298, January, 1954.

O'Brien, Cyril C. "Role of Music in Guiding the Child," Education, 74:165-70, November, 1953.

Ostransky, Leroy. "Short Course in the History of Jazz," Educational Music Magazine, 34:16-17, November, 1954.

Pearman, Martha. "Citizenship and the School Choir," Educational Music Magazine, 34:19-20, January-February, 1955.

Quigley, Thomas J. "Music in Education," National Catholic Educational Association Bulletin, 49:62-68, August, 1952.

Rieder, Kathryn Sanders. "Winning Approach to Music," Catholic School Journal, 55:20-21, January, 1955.

Tallmadge, William H. "Jazz and the Music Curriculum," Music Educators Journal, 40:68-70, April, 1954.

"Using Community Resources in Teaching the Arts and Music," Washington State Curriculum Journal, 7:10-12, January, 1948.

C. Periodicals

Audio-Visual Guide, 1630 Springfield Avenue, Maplewood, New Jersey.

Broadcasting News, National Broadcasting Company, R. C. A. Building, Radio City, New York 20, New York.

Caecilia, McLaughlin and Reilly Company, 252 Huntington Avenue, Boston, Massachusetts.

The Catholic Choirmaster, St. Gregory Society of America, Richmond, Virginia.

The Catholic Educational Review, The Catholic Education Press, Catholic University of America, Washington 17, D. C.

The Catholic Educator, Joseph F. Wagner, Inc., 53 Park Place, New York 7, New York.

The Catholic School Journal, The Bruce Publishing Company, 400 North Broadway, Milwaukeel, Wisconsin.

The Educational Music Magazine, Educational Music Bureau, 30 East Adams, Chicago 3, Illinois.

Educational Screen, Educational Screen, Inc., 64 East Lake Street, Chicago 1, Illinois.

The Etude, Theodore Presser Company, Philadelphia, Pennsylvania.

Film Music Notes, National Film Music Council, 31 Union Square West, New York 3, New York.

Film News, 444 Central Park West, New York 25, New York.

Film World and A-V World, Ver Halen Publishing Company, 1159 North Highland Drive, Los Angeles 38, California.

Keyboard Jr., 1346 Chapel Street, New Haven, Connecticut.

Musart, National Catholic Music Educators Association, 620 Michigan Avenue, N. E., Washington 17, D. C.

The Music Educators Journal, Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois.

Musical America, 113 West 57th Street, New York 19, New York.

Musical Digest, 119 West 47th Street, New York 19, New York.

National Catholic Educational Association Bulletin, General Office, 1312 Massachusetts Avenue, N. W., Washington 5, D. C.

Opera News, Metropolitan Opera Guild, 654 Madison Avenue, New York 21, New York.

School Musician, School Musician Publishing Company, 230 North Michigan Avenue, Chicago, Illinois.

Teaching Tools, Ver Halen Publishing Company, 1159 North Highland Drive, Los Angeles 38, California.

D. Motion pictures

Alexander's Ragtime Band. This is the story of the first recognition of jazz as a truly American art form. It features the music of Irving Berlin against a background of the Barbary Coast of San Francisco. (Films Incorporated)

America the Beautiful, 20 minutes, sound, color; e-j-s-c. Beautiful photography of snow-capped mountains, green valleys, broad rivers, rushing streams, fields of amber grain, alabaster cities from "sea to shining sea." Appropriate music adds to the emotional thrill of the scenic wonders of "America the Beautiful." (U. S. Treasury)

American Cowboy, 30 minutes, sound, color; i-j-s-a. Documentary on the cowboy; the bunkhouse, drive to summer pastures in the Rockies, the rodeo, and winter feeding in raging blizzards. (Washington State)

American Square Dance, 10 minutes, sound; j-s-c-a. Presents groundwork for square dance beginners. A group of high school boys and girls demonstrates dancing the figures as they are called. (Central Washington College of Education; University of Washington)

Are Manners Important?, 11 minutes, sound; i-j-s. Defines good manner; how they help people live together in a pleasant enjoyable way. School boy Mickey learns the importance of good manners. (Central Washington College of Education)

Are You a Good Citizen?, 10 minutes, sound; i-j-s. Presents a checklist of good citizenship essentials; the role of democratic institutions in our way of life. (Central Washington College of Education)

Begone Dull Care, 6 minutes, sound, color; e-j-s. The Oscar Peterson Trio plays jazz music that is interpreted in restless lines, colors, and forms that change with the rhythm of the music. (University of Washington)

The City, 30 minutes, sound; j-s-c. This is a celebrated documentary film with an outstanding musical score by the American composer, Aaron Copland. Skillful editing, brilliant commentary by Lewis Mumford, and excellent integration of music and sound make this an effective and provocative teaching film for music. (Brandon)

Colonial Williamsburg, 25 minutes, soun; e-j-s. Reel 4 of this series shows town life, customs, costumes, and music of the period. (Eastman)

Developing Leadership, 10 minutes, sound; j-s-c-a. Presents principles needed for developing leadership. (Central Washington College of Education)

Developing Responsibility, 10 minutes, sound; j-s-c-a. Shows how responsibilities often entail hard work, difficult decisions, and missing out on some fun; how both material and spiritual rewards more than compensate. (Central Washington College of Education)

Everyday Courtesy, 10 minutes, sound; i-j-s. Courteous habits of thought and action which should be practiced daily; courtesy of being thoughtful of the other person; skills involved in courtesy. (Central Washington College of Education)

Facts About Film, 10 minutes, sound; s-c-a. Shows how to handle film; dangers of improper projector cleaning, film threading, film rewinding, and placement of film in cans. (Central Washington College of Education; University of Washington)

Facts About Projection, 10 minutes, sound; s-c-a. Describes the preparation needed in advance of film showing; need for setting up the projector and testing it before projection; precautions for starting and ending the showing. (Central Washington College of Education; University of Washington)

Film Tactics, 20 minutes, sound; c-a. Dramatized episodes of how training films should and should not be used and the results of good and poor teaching. (Washington State)

Find the Information, 10 minutes, sound; j-s-c-a. Shows how to find reliable information quickly through the study of many widely used indexes, including the Reader's Guide, Who's Who in America, and the World Almanac. (University of Washington)

The Hopi Indians, 10 minutes, sound, color; p-e-j. Shows the customs, arts and crafts, and music and dancing in the native territory of the Hopis. Preparations of a Hopi wedding are featured. (Coronet)

How to Get Cooperation, 10 minutes, sound; j-s-c-a. Presents a variety of methods for securing cooperation; how desired ends can be reached easily with cooperation of others. (Central Washington College of Education)

How We Cooperate, 10 minutes, sound; j-s-c-a. Stresses the necessity of closeness of purpose, effort and planning in cooperation. (Central Washington College of Education)

How We Write Music, 18 minutes, sound; j-s-c-a. An introduction to the mechanics of music: notes, sharps, treble and bass clefs; how they and other music symbols are written to record musical ideas. (Central Washington College of Education; University of Washington)

Inside Opera--With Grace Moore, 28 minutes, sound; e-j-s-c; guide. This is a classroom version of the feature photoplay. It tells the story of a girl's successful efforts to follow an operatic career. Excerpts from the operas Madam Butterfly and Carmen are shown. (Washington State)

John Sebastian (Harmonica), 10 minutes, sound; e-j-s-c. Demonstrates the expressive effects that may be produced by this instrument. (Pictorial)

Kenneth Spencer (Baritone), 10 minutes, sound; e-j-s-c. Features this distinguished Negro concert singer rendering two well-known and loved apirituals. (Pictorial)

Know Your Library, 10 minutes, sound; i-j-s-c-a. Shows the organization of a high school library; the card catalog, Dewey decimal system, and how to use standard references. (Central Washington College of Education)

Life in Old Louisiana, 10 minutes, sound; e-j-s. The Delta country of the Mississippi River is shown--customs, manners, music, architecture and religion as well as packet boats, plantations, and other aspects of economic life. (Central Washington College of Education)

Listen Well, Learn Well, 10 minutes, sound; p-i-j. Children playing listening games; learning to pick out important sounds; how visualizing sounds helps to understand them. (Central Washington College of Education)

Marian Anderson, 28 minutes, sound. Features the beautiful voice of this Negro concert artist singing several well-known songs and spirituals. Also shows scenes in the poor district where she enjoys household tasks along with work on her concerts. (Seattle Public Library)

Message from Dorothy Maynor, 10 minutes, sound; i-j-s-c-a. Features songs and scenes of Dorothy Maynor and the Hall-Johnson Chorus; also a short appeal by Miss Maynor to guard against tuberculosis. (Central Washington College of Education)

Music in America, 17 minutes, sound; j-s-c-a. Shows how jazz was derived from Negro folk music, how great composers like Gershwin got their inspiration from the popular idiom of their time. (University of Washington)

Music in the Sky, 28 minutes, sound; e-j-s-c. Film presentation of a Sunday radio program. Features John Charles Thomas, Victor Young and Orchestra, and Ken Darby and Chorus. (Westinghouse Electric)

Music Reading, 20 minutes, sound; p-i-j-c-a. An elementary school class becomes interested in reading music; flashbacks recall music experiences in earlier grades which prepared them for reading music; class reading music of a new song. (Central Washington College of Education)

Naughty Marietta, 35 minutes, sound; j-s-c-a. An abridged version of the feature film of Victor Herbert's popular operetta; featured artists--Jeanette MacDonald and Nelson Eddy. (University of Washington)

Old Time Ballads, 10 minutes, sound; j-s-c-a. Quartet lead by Margaret Speaks sings Home, Sweet Home, Silver Threads Among the Gold, and Sweet Alice Ben Bolt. A brief history of each song precedes it in the film. (Gutlohn)

The People Dance, 10 minutes, sound; e-j-s-c. Presents dancing related to various social and economic backgrounds. Pioneer square dances, quadrilles, and modern jive are shown. (Brandon)

Pioneers of the Plains, 10 minutes, sound; i-j-s. Traces experiences of a pioneer family in journeying from Illinois to a homestead on midwestern plains. Includes conversations and music of the times. (Central Washington College of Education)

Planters of Colonial Virginia, 10 minutes, sound; e-j-s. Social customs and music of the period help to recapture typical phases of life in Colonial Virginia. (Princeton)

Promenade All, 10 minutes, sound; j-s-c-a. This film is devoted to the Western square dance and includes eighteen or more different figures of popular and exhibition squares. (University of Washington)

Pueblo Boy, 25 minutes, sound, color; p-i-j. Shows the Indians at work and play. In both work and play, chanting, dancing, and drumming are important socially and culturally. (Ford)

Rehearsal, 24 minutes, sound; i-j-s-c-a. Presents the many activities involved in preparing a radio program for broadcasting; singing by Ezio Pinza and the music of the Bell Telephone Orchestra. (University of Washington)

Rhythm and Percussion, 10 minutes, sound; p-i-j. Presents the fundamentals of rhythm; introduction of percussion instruments. (Central Washington College of Education)

Rhythm--Instruments and Movements, 10 minutes, sound; p-i-j-c. Contains valuable learnings from the standpoint of rhythms and the making of rhythm instruments. (Central Washington College of Education)

The River, 28 minutes, sound; j-s-c-a. The history of the Mississippi River and its part in the lives of the people is told in pictures, poetry, and song. Documentary film. (Central Washington College of Education; University of Washington)

Sigmund Spaeth--How to Write a Melody, 10 minutes, sound; j-s-c. A lecture demonstration--with the piano--of the functions of rhythm, melody, and harmony in musical composition. Also shows how a melody may be built up by means of expressive groupings of single tones. (Bell and Howell)

Sing, America, Sing!, 10 minutes, sound; e-j-s. Half a dozen familiar tunes are included in this reel, with the audience invited to join in the singing of each one. Titles include: America, the Beautiful; The Band Played On; Oh, Susanna; Home on the Range; and Love's Old Sweet Song. (Princeton)

Sing a Song of Friendship, (Part I), 10 minutes, sound, color. Presents a sequence of three songs which sing of human rights coordinated with unique animation. Features Ken Darby and the Chorus. (Seattle Public Library)

Song of a Nation--Star Spangled Banner, 20 minutes, sound; e-j-s-c; guide. Dramatic presentation of Francis Scott Key writing our national anthem aboard a British warship opposite Fort McHenry. Singing by Hall Johnson Choir. (Teaching Film Custodian)

Songs of the West, 10 minutes, sound; j-s-c-a. Features many well-known and loved cowboy songs. (Shadow Arts Studio)

Songs of Stephen Foster, 10 minutes, sound; e-j-s. Words of songs are flashed on the screen for community singing with singers filmed in pre-Civil War costumes against a background of Southern plantation life. (Teaching Film Custodians)

Star Spangled Banner, 3 minutes, sound; all levels. Words of the National Anthem are superimposed on scenes of life in the United States. (Official)

Talent Exploration at Interlochen, 30 minutes, sound, color; j-s-c. Instead of demonstrating the techniques of aptitude testing, this film shows a variety of ways in which young people may discover hidden abilities and latent talents. (Washington State)

Tall Tales (American Folk Music), 20 minutes, sound; e-j-s-c. Burl Ives, Josh White, Will Geer, Winston O'Keefe and others play the part of the folk characters and heroes about whom they sing. This dramatic approach is effectively used to bring to life a number of popular folk ballads, such as, Strawberry Roan, Grey Goose, John Henry, and others. (Brandon)

Teaching With Sound Films, 11 minutes, sound; c-a. Presents methods of using the sound film with units of instruction at the primary, intermediate, junior and senior high school levels. (University of Washington)

Telephone Hour, 23 minutes, sound; i-j-s-c-a. Film interpretation of this regularly heard broadcast, including a description of the origins of telephone communications in this country. Features Josef Hofmann, pianist. (University of Washington)

To Hear the Banjo Play, 20 minutes, sound; e-j-s-c. Shows folk song and dance in the lives of people of the present as well as the past. Shots reveal the haunts of the banjo player--farmhouses, picnics, square dances in city and country style. Native background intensifies the folk feeling. (Brandon)

Two-Part Singing, 20 minutes, sound; i-j. A typical class returns from recess for a lesson in music. First they warm up by singing an alto part to a familiar round, then the teacher leads them in two-part singing. (University of Washington)

Valley Town, 27 minutes, sound; j-s-c-a. This is a documentary film with a notable score by the contemporary American composer Marc Blitzstein. It is a thoughtful study of the interrelationship of men and the machines which they have created. (Princeton)

Vocal Music, 10 minutes, sound; j-s-c-a. A director of a high-speed choral group works with his students, demonstrating how to overcome tightness of tone, breathiness, throatiness, and nasality. Features singing by the choristers of Carl Schurz High School, Chicago. (Central Washington College of Education; University of Washington)

We Discover the Dictionary, 10 minutes, sound; i-j-s-c-a. Demonstrates and explains dictionary skills, guide words, spelling and definition of words, reading diacritical marks, and kinds of dictionaries. (Central Washington College of Education)

Your Voice, 10 minutes, sound; j-s-c-a. Stresses the four elements of voice production--respiration, phonation, resonance, and articulation. (Central Washington College of Education; University of Washington)

Youth Builds a Symphony, 25 minutes, sound, color; e-j-s. Shows the National Music Camp at work and play in its beautiful setting near Lake Michigan. The study of the Romantic Symphony by Howard Hanson, American composer, is portrayed in scenes of students at work in small instrumental groups, at individual practice, and in full orchestral study. Some of the musicians pictured include: Howard Hanson, Joseph Maddy, Percy Grainger, and Ferde Grofe. (Washington State)

E. Filmstrips

Bulletin Boards at Work. Source: Wayne University.

How to Keep Your Bulletin Board Alive. Source: Teaching Aids Laboratory, Ohio State University.

The Life of Stephen Collins Foster. Source: Eye Gate House.

Patriotic Song Series. Source: Society for Visual Education.

Rhythm Magic Series. Source: Young America Films.

Song Series. Source: Society for Visual Education.

The Story of the Star Spangled Banner. Source: Society for Visual Education.

F. Recordings

American Country Dances. Parlez Vous; Turkey in the Straw; Darling Nellie Gray; Big Eared Mule; Cricket and Bull-Frog; Light Foot Bill; Little Brown Jug; Grand March. (Asch)

American Folk Lore. You Got to Cross That Lonesome Valley; The Lass from the Low Countree; Black is the Color of My True Love's Hair; Go 'way from My Window; One Morning in May; The Wife of Usher's Well; The Death of Queen Jane; Little Mattie Groves. John Jacob Niles, with dulcimer accompaniment. (Victor)

American Folk Songs. Poor Wayfaring Stranger; Springfield Mountain; Go to Sleep; Street Cries; Grandma Grunts; Kentucky Moonshiner; The Deaf woman's Courtship; Pat Works on the Railway; Cotton Picking Song; Upon de Mountain. American Ballad Singers. (Victor)

Appalachian Spring--suite by Copland; Boston Symphony Orchestra, Serge Koussevitzky, conductor. (Victor)

Backgrounds of Jazz, Volume I--The Jug Band. Southern Shout; Banjoreno; Boodleam Shake; National Blues; Stingy Woman Blues; Newport News Blues; Sun Brimmers Blues; Overseas Stomp. (Victor)

Classical Juke Box. Syncopated Clock; Saraband; Promenade; A Trumpeter's Lullaby; Classical Juke Box; Jazz Legato; Jazz Pizzicato; The Comedians, Opus 26. (Victor)

Columbia History of Music. Volume I, to the opening of the 17th century; Volume II, from the beginning of opera and oratorio to the death of Bach and Handel; Volume III, from Bach's sons to Beethoven and Schubert; Volume IV, the Romantic Period; Volume V, music in the 20th century. (Columbia)

Cowboy Classics. Cool Water; Chant of the Wanderer; Tumbling Tumbleweeds; The Everlasting Hills of Oklahoma; Cowboy Campmeetin'; Blue Prairie; The Timber Trail; Trees. Sons of the Pioneers. (Victor)

Early American Ballads. The Gypsy Laddie; My Little Mohee; I Wonder as I Wander; Out Under the Sky; Lulle Lullaby; The Seven Joys of Mary; The Ballad of Barberry Ellen. John Jacob Niles with dulcimer accompaniment. (Victor)

Gregorian Chants. Solesmes Edition. Forty-two Offertories, Antiphons, Hymns, Responsories, et. al. Monks Choir of Saint-Pierre de Solesmes Abbey, Dom J. Gajard, O. S. B., Director. (Victor)

Historical America in Song. Ballads, folk tunes, and melodies that Americans have loved and sung from colonial days to the present; six albums; Burl Ives' voice, his guitar, and his spoken introduction to each song give significant meaning to each recording. (Encyclopaedia Britannica Films)

Marian Anderson Sings Spirituals. Nobody Knows the Touble I See; Ride On, King Jesus; Hear de Lam's A-cryin'; Sinner, Please; Honor, Honor; My Lord, What a Morning; Soon-a Will Be Done; Were You There?; On Ma Journey; De Gospel Train. (Victor)

Musical Soundbooks for Young Listeners. A comprehensive library of recorded music selected and annotated by Lillian Baldwin; contains recordings of all music discussed in Miss Baldwin's three books,

Music for Young Listeners--The Green Book, The Crimson Book, and The Blue Book; entire library available on both 78 rpm records and high fidelity magnetic tape. (Musical Sound Books, Inc.)

Negro Folk Music (secular). Field Calls, City Blues, Lullabies, Field Blues, Ring Songs, Work Songs, Folk Tales; recorded in Alabama by Harold Courlander; illustrated; notes. (Ethnic Folkways Library)

Negro Spirituals Sung by Dorothy Maynor. I Couldn't Hear Nobody Pray; Were You There?; Nobody Knows de Trouble I've Seen; In Dat Great Gittin' Up Morning; Rise Up, Shepherd, an' Foller; Ole-Time Religion; Steal Away to Jesus; Go Tell It on de Mountain. Miss Maynor with A-capella Male Choir. (Victor)

R C A Victor Basic Record Library (Upper grades). Consists of three major divisions--rhythm program, singing program, and listening program; includes complete teaching instructions and suggestions for each composition; available on both 78 and 45 rpm records. (Victor)

Sea Shanties. Blow the Man Down; Rio Grande; The Drummer and the Cook; Shenandoah; Haul-a-way, Joe; Low Lands; The Drunken Sailor; A-rovin'. (Victor)

Sousa Marches. El Capitan March; High School Cadets; The Thunderer March; Semper Fidelis; Washington Post March; Stars and Stripes Forever. (Victor)

Square Dances. Spanish Cavaliero; Irish Washwoman; Solomon Levi; Comin' Round the Mountain; Jingle Bells; Paddy Dear; Golden Slippers; Turkey in the Straw. (Victor)

Square Dances. Oh! Susanna; Pop Goes the Weasel; Captain Jinks; Wearin' of the Green; The Girl Behind Me; Triple Right and Left Four; Blackberry Quadrille; Soldier's Joy. (Victor)

Stephen Foster, His Story and His Music. The 13th in a series of albums bringing the lives and music of the great composers to young people; presents some of Foster's best-loved songs woven into the story of hi life. (Vox)

Who Built America? Waly, Waly; Praetes; Santy and Auction Block; Boll Weevil; Happiness Songs; Chisholm Trail; Green Mountain Boys; Erie Canal; Government Claim; Drill Ye Tarriers; Jesse James; Shoot the Buffalo; So Long; Shluf Kind; Kleine Jorges. Introduction by Beatrice Landeck; Bill Bonyon and guitar accompaniment. (Ethnic Folkways Library)

With Love From a Chorus. Sweet Genevieve; Aura Lee; L'il Liza Jane; Love's Old Sweet Song; When You and I Were Young, Maggie; Stars of the Summer Night; Home, Sweet Home; Good Night, Ladies; and others. The Male Chorus of the Robert Shaw Chorale. (Victor)

(Chandler Series)

We Start a New Country. America sings--from its very beginnings. In the 17th Century settlers from Europe brought to America their hymns and singing games and work songs; added them to songs already in the land--songs of the American Indian.

Let Freedom Sing. The idea of freedom came to America in the first ships. During a century and a half it grew and with it grew the songs of freedom. The liberty songs came into being with the Revolution and did their part in heartening patriots for the long struggle.

The Land Fights for Freedom. Revolutionary New England was not all work and worry. Children and grown-ups alike played singing games, sang nonsense songs while they made shoes and blankets for the Continental Army and kept the farms going.

South of the Potomac. Virginia's plantations were filled with music in Colonial times. Planters heard and delighted in all kinds of folk music--ballads, popular songs from folk operas, children's songs, and lullabies.

The Westward Course. The times were hard on the Eastern Seaboard in 1880. Land was the dream. There was land to the Westward--over the mountains to Pittsburg and thence down the Ohio River to new freedom and prosperity. Migrating families made the trek with their household goods and their singing past into a future of new promise.

The Wilderness Road. Men like Daniel Boone could not stay put. They scouted new lands, adventuring deeper and deeper into the wilderness. Settlers followed to rich Kentucky lands. In the midst of danger and loneliness they sang for courage and comfort.

Settling In. Fortune beckoned westward and farther westward. Pioneers moved farther and farther down the waterways to the Indiana-Illinois Territory, cleared forests, built cabins, and planted crops. Singing songs broke the weary rhythm of unending work and the "lones."

Carry Your Tobacco Down. Virginians found a fortune in tobacco. Each autumn farmers carried their tobacco from the curing sheds to markets. In the halfway camps, farmers and drivers sang--spirituals, children's songs, lonesome tunes, and fast-stepping, hand-clapping dance tunes.

The Oregon Trail. Westward moving Americans created a mythology of their own. In the wagon camps along the Oregon Trail, songs told of the gigantic struggle of homespun heroes. Other songs cut the hero down to size and made a picture of ordinary wilderness-winners as they danced and fought and raised families.

Before the Mast. Swift, beautiful clipper ships and sturdy whalers helped Americans capture the trade of the world. Their crews sang to lighten the work and the chantey singer kept the men working together. In home ports, families sang while they worked and while they watched the sea for returning sails.

Gold in the Hills. The gold discovered at Sutter's mill started a race to California by wagon and pack train, by ship and shank's mares. Out of the struggle, the greed, the disappointment, and the joy of the rush for gold came a new group of folk songs. The gold seekers sang about their girls and their money, about mules and about characters in the gold towns.

Homesteads and Grasslands. The mad rush of the '49ers finished the spanning of a continent. Now came the building up, the spreading out, the settling. Homesteaders and ranchers moved into Missouri and Texas, took up land, built homes, made songs--songs about fabulous men and everyday things.

Cattle Trail. Each spring longhorns, cowboys, broncoes, and chuck wagons set out from Texas for railroad towns in Kansas. Riding point, riding swing, riding drag, the cowboy sang. He sang around the campfire and he sang when he rode slowly 'round the bedground at night.

G. Sources of Instructional Materials

Art Education Press, Inc., 424 Madison Avenue, New York, New York.

Audio-Visual Center Catalog, Audio-Visual Center, 1205 North 45th Street, Seattle 3, Washington.

Bell and Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

Boroughs, Homer, Jr., Sources of Free and Inexpensive Instructional Materials for Northwest Teachers. Seattle: University of Washington Press, 1951. 44 pp.

Brandon Films, 200 West 57th Street, New York 19, New York.

Capehart-Farnsworth Corporation, Fort Wayne 1, Indiana.

A Catalog of Selected Educational Recordings, Film Library of New York University, New York City.

Catholic Sound and Visual Library, Columbia Museum and Institute of Arts, Dubuque, Iowa.

The Commission on American Citizenship, The Catholic University of America, Washington 17, D. C.

The Complete Index of Educational Filmstrips, Filmstrip Distributors, 2338 East Johnson Street, Madison, Wisconsin.

Coronet Films, Coronet Building, Chicago 1, Illinois.

DeVry Corporation, 1111 Armitage Avenue, Chicago 12, Illinois.

Directory of 16 mm Film Libraries, Visual Aids Section, Office of Education, Washington 25, D. C.

Eastman Library, 356 Madison Avenue, New York 17, New York.

Educational Film Guide, H. W. Wilson Company, 950 University Avenue, New York 52, New York.

Educational Music Bureau, 30 East Adams Street, Chicago 3, Illinois.

The Educators Guide to Free Slidefilms, Educators Progress Service, Box 497, Randolph, Wisconsin.

Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois.

Eye Gate House, 2716 Forty First Avenue, Long Island City 1, New York.

Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois.

Filmstrip Guide, H. W. Wilson Company, 950 University Avenue, New York, New York.

Folkways Record and Service Corporation, 117 West 46th Street, New York City.

Ford Motor Company, Film Library, 3600 Schaefer Road, Dearborn, Michigan.

Gloria Chandler Recordings, Inc., 422½ West 46th Street, New York 19, New York.

Gregorian Institute of America, 2130 Jefferson Avenue, Toledo 2, Ohio.

Gutlohn Films, Inc., 19 LaSalle Street, Chicago, Illinois.

Handy-Folio Music Company, 2821 North 9th Street, Milwaukee, Wisconsin.

Keyboard Jr., 1346 Chapel Street, New Haven 11, Connecticut.

McLaughlin and Reilly, 252 Huntington Avenue, Boston, Massachusetts.

Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois.

Musical Sound Books, Inc., P. O. Box 444, Scarsdale, New York.

National Catholic Music Educators Association, 620 Michigan Avenue N. E., Washington 17, D. C.

Official Films, Inc., 776 Grand Avenue, Ridgefield, New Jersey.

Ohio State University, Teaching Aids Laboratory, Columbus 10, Ohio.

1001 Blue Book of Non-Theatrical Films, Educational Screen, Inc., 64 East Lake Street, Chicago 1, Illinois.

Pictorial Films, Inc., Kimball Building, Chicago 4, Illinois.

Princeton Film Center, Carter Road, Princeton, New Jersey.

RCA Victor, Educational Service, Division of Radio Corporation of America, Camden, New Jersey.

Seattle Public Library, Fourth Avenue and Madison Street, Seattle 4, Washington.

Seattle Public Schools, Administrative and Service Center, 815 Fourth Avenue North, Seattle 9, Washington.

Sims Visual Aids, Quincy, Illinois.

Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 14, Illinois.

Standard School Broadcasts, 225 Bush Street, San Francisco, California.

Teaching Film Custodians, Inc., 25 West 43rd Street, New York 18, New York.

Wayne University, Audio-Visual Bureau, Detroit 1, Michigan.

Westinghouse Electric Company, 306 Fourth Avenue, Pittsburg 30, Pennsylvania.

Young America Films, Inc., 18 East 41st Street, New York 17, New York.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study was threefold: (1) to acquaint the writer more fully with the Christian social living program of citizenship training in Catholic elementary education; (2) to determine the role of one selected area, namely, music, in realizing the goals of this program; and (3) to implement the design of the curricular music program at the seventh grade level through the use of the resource unit technique.

The method of approach to this study, basically a matter of locating, gathering, and investigating pertinent references--books, periodicals, and other printed materials--was supplemented by first-hand information obtained through correspondence with curriculum consultants at the Catholic University of America. The planning and construction of the resource unit involved a survey and perusal of a wide variety of instructional materials, such as, curriculum guides, courses of study, textbooks, periodicals, pamphlets, et cetera, and a catalog study to locate audio-visual resources related to the achievement of unit objectives.

In Chapter I, citizenship education was proposed as the answer to the challenge of present day problems confronting American democracy and the democratic way of life. It was pointed out that Catholic education has sought to carry out its responsibility in this regard through the formulation and development of a broad plan of education on the elementary level known as Christian Social Living, an integrated program, the core of which is the social philosophy of the Church embodied in certain basic

principles to be applied in each of the various subject areas of the curriculum.

An overview of the total Christian social living program was presented in Chapter II. Discussion included such significant aspects as historical data, objectives, curriculum, guidance, and evaluation. The identity of the Christian social program with citizenship training was established through a recognition of the basic relationship which exists between the Christian social principles and the ideals which inspire the American way of life. Further evidence of this identity was provided in the statement of program objectives expressed in terms of optimal development of total personality to meet the needs of our dynamic society, the true measure of citizenship.

In accordance with its prominent position in the program and its relative importance to this study, the philosophy of the Christian social living basic Curriculum was reviewed under the following headings: (1) definition of curriculum, (2) nature of the Curriculum, (3) relation to Catholic philosophy, (4) relation to daily living, and (5) construction and use.

Chapter III sought to determine the proportionate emphasis which music, the particular subject area concern of this study, should be given in the Curriculum, the nature of which was characterized by the term "integrated." A discussion of its inherent worth and adaptability as a means to the goals of Christian social living formed the basis for the selection of music as a broad vital area in the Curriculum of the modern Catholic elementary school and no longer just a special subject. The

inherent worth of music as a subject area was considered to derive mainly from its function as an agent of aesthetic development, that phase of individual development so often neglected, or at least minimized in educational programs, and which together with the intellectual and volitional, constitutes the total development of man's powers and the effectively integrated personality. In the data related to the foregoing and that presented in behalf of music's ability to make realistic contributions to the program goals, was found a defense for the fundamental belief in the powers of music to perform a major service in the promotion of Christian citizenship, and thus warrant a respected place in the Christian social living Curriculum.

Since practical, functional use of the Curriculum implied a need for implementation, consideration of this aspect of the problem was given in Chapter IV. Following a brief explanation of the nature of the resource unit and its suitability as an implementing device, a resource unit entitled, "Guiding Growth in Christian Social Living Through Music at the Seventh Grade Level," was presented. It included a wide variety of meaningful learning experiences together with related teaching procedures and materials, selected and planned to provide for the development of intelligent student understanding regarding the place and purpose of music in his life and for the formation of correct Christian attitudes toward the function of music in his basic relationships--to God and the Church, to his fellow men, to nature, and to self. The organization of the unit and the development of two specific objectives centered about vocal technique and American music respectively, were intended to be

illustrative of the resource unit technique, the principles of which may be applied to resource unit construction in any of the various subject areas and at any grade level. A listing of pertinent instructional materials completed the unit and the chapter.

The limitations of this study may be summarized as follows:

1. The findings were concerned solely with the role of music in one specific curriculum, Guiding Growth in Christian Social Living, which was planned to meet the needs of elementary grade pupils in Catholic schools.

2. The resource unit presented in Chapter IV was designed to implement the music program at one particular grade level--the seventh grade level.

3. The selection of specific objectives for the unit was limited to two in keeping with the writer's purpose to merely illustrate the resource unit technique. The scope of the unit conceived allows for the development of additional specific objectives as suggested by the needs and interests of individual groups.

4. The fact that the resource unit presented in this study was organized and developed by one person, constitutes a further limitation, inasmuch as authorities recommend that resource units be developed by groups of teachers rather than by one. The reason for this is that there is a greater likelihood of enrichment made by the contributions of persons of wide abilities and diverse interests.

The implications of this study for Catholic education indicate a need for the following:

1. A keener realization of the part of educators in general and music educators in particular of the values inherent in music for the promotion of good citizenship.

2. Further implementation of the Christian social living music program at the seventh grade level through the development of additional specific objectives to meet the needs of specific groups and situations.

3. Implementation of the Christian social living music program at the various elementary grade levels through the use of the resource unit technique.

The logical conclusion to all that has been said was concisely and well-put by an experienced music educator when he stated: " . . . An educational subject, however ancient its traditional place in schooling, deserves a place only as it evidences human usefulness. Music serves humanity in a profound way and it must be a part of any education that would set out to serve authentically the complete needs of men."[1]

It is the conviction of the writer that the possibilities inherent in music constitute a major factor in the development of American citizenship, that quality which necessarily must characterize "the better men and women whose coming better times await."[2]

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[1]Russell N. Squire, Introduction to Music Education (New York: The Ronald Press Company, 1952), p. 19.

[2]George Johnson, Better Men for Better Times (Washington: Catholic University of America Press, 1943), p. 115.

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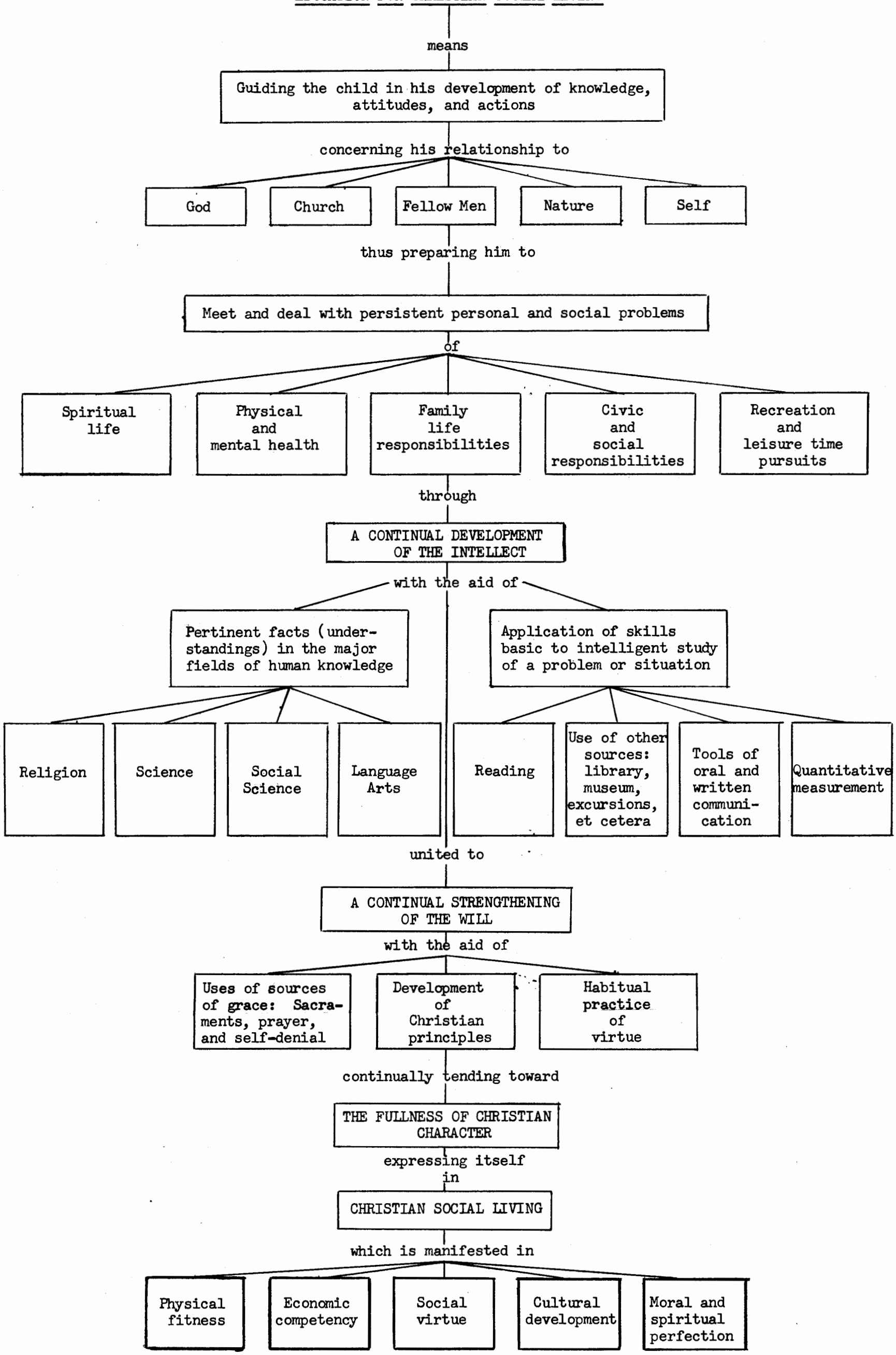

*Curriculum, Guiding Growth in Christian Social Living, Vol. III, pp. 10-11.

APPENDIX B

A SUMMARY OF THE MUSIC PROGRAM IN SUBJECT MATTER AND SKILLS*

Grade One

1. Singing rote songs and simple hymns;
2. Developing a sense of rhythm through many activities;
3. Composing simple melodies together;
4. Working for good tone and true pitch;
5. Experimenting with a few instruments;
6. Listening to musical selections and recognizing a simple theme;
7. Interpreting musical selections.

Grade Two

1. Singing rote songs and hymns;
2. Beginning simple Gregorian chants;
3. Developing good tone;
4. Beginning the study of the staff and notation;
5. Taking part in rhythmic activities;
6. Composing simple melodies;
7. Developing appreciation through guided listening;
8. Learning to recognize march and waltz forms.

Grade Three

1. Singing rote songs and hymns;
2. Studying Gregorian chants and improving tone quality;
3. Developing ease in reading music;
4. Increasing sense of rhythm;
5. Composing melodies;
6. Copying simple songs in musical notation;
7. Developing musical vocabulary;
8. Interpreting selections and recognizing musical themes of certain selections;
9. Learning about some great musicians and their works.

*Curriculum, Guiding Growth in Christian Social Living, Vol. III, pp. 90-93.

Grade Four

1. Continuing rote songs and increasing ability to read music;
2. Developing an understanding of simple theory and rhythmic discrimination;
3. Singing Gregorian chants, the Credo, and Mass responses;
4. Writing music from dictation;
5. Composing melodies;
6. Listening to good music and recognizing themes of certain selections.

Grade Five

1. Continuing the study of theory and rhythm;
2. Singing two-part songs and continuing voice culture;
3. Studying Gregorian chant;
4. Singing the Ordinary of the Mass;
5. Listening to recorded music and radio appreciation programs;
6. Learning about composers and their works;
7. Singing in choir and glee club.

Grade Six

1. Studying musical theory and rhythm and continuing voice culture;
2. Singing one- and two-part songs;
3. Continuing the study of Gregorian chant;
4. Singing the psalms antiphonally;
5. Singing the Proper of the Mass;
6. Listening to orchestral and choral selections, including chant recordings;
7. Beginning the study of the symphony;
8. Learning about great musicians and their works.

Grade Seven

1. Singing many songs by note and rote;
2. Blending voices in a pleasing tone;
3. Continuing the study of theory in Gregorian and modern music;
4. Singing Mass chants antiphonally;
5. Studying the Requiem Mass;
6. Developing music appreciation through guided listening;
7. Learning about great composers and conductors;
8. Beginning the study of the opera.

Grade Eight

1. Singing one-, two-, and three-part songs;
2. Continuing Mass chants and sequences;
3. Adapting singing to changing voice;
4. Studying theory and rhythm in Gregorian and modern music;
5. Developing appreciation through guided listening and study;
6. Reading the lives of some great musicians and conductors;
7. Continuing the study of the opera as well as other kinds of music.

APPENDIX C

SUGGESTED MUSIC PROGRAM FOR THE SEVENTH GRADE*

Music is a part of the child's birthright; his musical education cannot be slighted without serious loss to him and a stunting of his cultural growth. To carry on and develop the activities of preceding grades, the seventh grade program provides opportunities for much singing, for rhythmic expression, for guided listening and interpretation of music. There is systematic practice in musical techniques, not as ends in themselves, but as means to fuller understanding and expression. The relation of music to everyday life is seen by the child as he learns of its role in the worship of God, in the life of the family, and in the social life of communities and nations. For individual growth, the boy or girl will find in music a force having its own discipline for the direction of emotions, ennobling of tastes, enrichment of daily life, and the lifting of minds and hearts to God.

In Grade VII Christian Social Living draws upon music for:

Singing together

Continuing exercises for the development of breath control, tone quality, clear diction, and dynamics.

Singing unison and two-part songs; beginning three-part songs; studying the bass clef for the third part, to be sung by changing voices.

Increasing the song repertory to include songs of American life, national and patriotic songs, war songs, negro spirituals, folk songs of other lands; work songs; a few of the well-known art songs by famous composers.

Cultivating appreciation of beauty in song by giving attention to interpretation, mood, balance of phrasing, expression marks, tempo, etc.

Taking part in glee club and choir; singing in parish and community groups.

*Curriculum, Guiding Growth in Christian Social Living, Vol. III, pp. 159-62.

Studying and singing Gregorian chant

Reviewing the history of Gregorian chant; learning the origin and significance of the schola cantorum.

Reviewing the Gregorian staff, clefs, notation, and continuing the study of the modes.

Making a more detailed study of the free and flowing rhythm of the chant; noting the importance of the ictus and word accent; contrasting the regular rhythm of modern music with the free rhythm of the chant.

Listening to recordings of the Mass and chants, such as those sung by the Monks' Choir of Solesmes (RCA Victor) or the Students of Gregorian Chant (Catholic Education Press); listening to chants sung on the Catholic Hour.

Continuing to sing the Ordinary and Proper of the Mass; studying the meaning of the text and the spirit characteristic of each part of the Ordinary; learning the sequence, "Stabat Mater."

Increasing the repertory of selected antiphons and hymns based on the liturgical seasons of the year; learning the "Magnificat" and the "Veni Creator."

Developing good tone quality through vocal exercises and the singing of the chant.

Growing in understanding of theory and rhythm

Reading music of reasonable difficulty for this grade; working for rapid sight reading, interpretation and thorough comprehension of the selections studied.

Reviewing major and minor scales, key signatures, and the fundamental chord analysis of part songs; studying the chromatic scale and reviewing chromatic syllables.

Continuing ear training from short passages of songs and hymns; writing musical phrases from dictation; sustaining chords for harmony.

Developing an appreciation of harmonic effects in song accompaniments and vocal and instrumental recordings; singing rounds, canons, descants, and songs like "Old Folks at Home" that admit of chording.

Applying knowledge of theory and rhythm in singing, in playing accompaniments for class assemblies, in taking part in the school band and orchestra.

Composing original melodies for a given poem; composing both the poem and the melody.

Dramatizing songs and musical compositions spontaneously and informally; impersonating the characters suggested; acting out the story of the composition.

Taking part in a school festival which includes works of classical and modern composers and folk music of the Americas.

Developing music appreciation

Listening to beautiful choral renditions; distinguishing different voice parts such as contralto, tenor, baritone, and bass; studying harmonic and melodic effects.

Developing a knowledge of song form through a study of the various types such as the ballad, art song, etc.

Studying American music as exemplified in folk songs and dances, negro spirituals, cowboy and mountaineer songs; learning their background; discussing the picture of American life given in such compositions as "Ballad for Americans."

Planning a program of American folk music for a school assembly with each class taking part.

Enjoying the national songs and dances of other peoples, finding in them a reflection of their lives; looking up related pictures, stories, and illustrations of costumes; taking part in songs and dances.

Learning to enjoy instrumental music; studying the string, woodwind, brass, and percussion instruments used in the orchestra; recognizing typical themes written for certain instruments.

Learning the names of leading orchestral conductors such as Frederick Stock, Arturo Toscanini, Serge Koussevitsky; listening to recordings and radio programs conducted by them; collecting pictures and clippings about them.

Studying the various movements of the symphony; identifying the principal theme of each and following the development; recognizing the theme of "The Surprise Symphony," by Franz Josef Haydn; "The Unfinished Symphony," by Franz Schubert; and others.

Studying such musicians as Claude Debussy, Johannes Brahms, Johann Strauss, Engelbert Humperdinck, and others; including some important events in their lives, their main works, and some of their best known compositions.

Developing a repertory of musical literature of which the following are suggestive:

From an Indian Lodge by Edward MacDowell
Nutcracker Suite by Peter Tchaikovsky
Scheherazade Suite by Rimski-Korsakov
Selections from other composers studied during the year

Learning about some of the present-day musical artists: singers, pianists, violinists, etc.

Beginning a study of the opera; learning about the composer, the story, and the general musical theme of one or two leading operas; becoming familiar with well-known selections from them.

Attending vocal and instrumental concerts including the opera and symphony; listening to broadcasts of incividual artists and of choral and instrumental organizations.

Reading to obtain a background in music from such materials as the following:

America's Musical Heritage by Burk and others (Laidlaw)
The Child's Book of the Symphony by Carnes and Pasiene (Howell)
Conrad's Magic Flight by Kinscella (University)
Lohengrin (and other operas) by Lawrence (Grossett)
Minute Sketches of Great Composers by Hansl and Kaufman (Grossett)
Operas Every Child Should Know by Bacon (Grossett)

Preparing reports and discussions on folk music, composers, the symphony, opera, etc., using as reference one or more of the following:

The Book of Knowledge
Brittanica Junior
The Catholic Encyclopedia
Compton's Pictured Encyclopedia
The World Book Encyclopedia