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A Comparison of the Effectiveness of Two Methods of Teaching General Music in the Junior High School

By J. J. Weigand

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EMPORIA, KANSAS

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A Comparison of the Effectiveness of Two Methods of Teaching General Music in the Junior High School

by
J. J. Weigand*

CHAPTER I

INTRODUCTION

Educators throughout the history of American education have made an effort to improve the functions, objectives, and procedures of education. Recently, the educational beliefs and practices in the United States have been criticized prolifically, not so much by educators as by those indirectly connected to the profession and outsiders who have refused to advance with the progress in educational method and social change. The feeling exists that pupils do not learn unless they are constantly working with factual material. Attention placed on scientific endeavor and on discoveries taking place in the atomic age necessitates a re-evaluation of the place of the fine arts in the school and community. A well-balanced program of education includes experiences in the area of fine arts; and music as one of these areas has been accepted as a vital experience in the junior high school curriculum. Effective teaching is the keynote of the successful incorporation of music learning in the junior high school. Educators must understand the distinction between teaching music to the select few and to the entire school population.

Music to be effective must serve the daily needs of each individual as well as standards of culture. This fact was true of music in early America among the colonists and was the basis of school music philosophy at the time of its introduction into the schools. Current educational thought on the need for the arts in the school curriculum views the use of music as a functional part of human living. Social and emotional values of music are equal to, if not more important than, the idealistic, aesthetic values.

Early school music emphasized the participation of all children in music. Many schools have grown away from this philosophy and have developed performing organizations stressing showmanship and technique. As a result only about ten percent of the school population is actively engaged in music participation. Recent surveys point to the need for not only the inclusion of more students in the music program but for the establishing of effective procedures in teaching music. In addition, music teachers are beginning to see the need for giving more attention to the teaching and inspiration of gifted students. The musically gifted child needs special pro-

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visions in the teaching program if America is to have leaders in the musical world and in the teaching profession.

This study is concerned with the teaching of music in the junior high school. It attempts to show that all students in the junior high school can be reached through music provided they are guided by effective teaching. Music has been accepted as a vital experience in the junior high school curriculum, but unless it serves the children as an important aspect of their growth and development, other experiences may well take its place.

Although there has been research on factual music materials organized into units for study in the general music class, a review of related research did not reveal any significant studies showing experimental research on effective teaching as developed in this study.

The junior high school as it is today described is an American public school consisting of grades seven, eight, and nine with an administration and staff of its own. The renewed interest in this division of the public schools and the historical development from its beginning in the early twentieth century are important to an understanding of effective music teaching. Early committees formed for the reorganization of education indirectly recommended the formation of the junior high school, but it was not until 1909 that an actual junior high was established in Columbus, Ohio.

Basic principles have evolved from many statements on the philosophy of the junior high school. Among those accepted today are exploration, guidance, differentiation, socialization, and articulation. These principles have been recommended for over forty years but the concepts they symbolize have become both deeper and broader in meaning as interpreted for current educational philosophy.

Curriculum organization in the junior high reflects emphasis on the individual in all of his relationships with others and on a world environment. Human relationships and world understanding are important concepts to be included in the curriculum. The common learnings program is being studied by educators and, while not widespread in practice, is beginning to find advocates in larger school systems. Basically, this program does not replace subject matter fields completely but does give an overview of each subject matter field. In addition there are areas of study that must be provided outside the common learnings program. These would include art, music, industrial arts, and speech.

Music in the newly-organized junior high schools was not given special consideration until after 1918. Prior to this date secondary school music teachers continued to give instruction as they had in the elementary school program. From 1924 until the present day, the Music Educators National Conference has studied the music program in the junior high school and issued a number of statements and publications pertaining to effective teaching of adolescents. In addition, a few textbooks and reports from individual school systems have been made available to the music

teaching profession. Before 1925 little mention was made of the general music class, and it was not until the third decade of the century that the present organization of the general music class was suggested. Current philosophy of music education emphasizes the importance of the general music class and the relationships between adolescent behavior and music learning. This concept does not replace performance participation in junior high music but is an addition to the curriculum which serves more students and helps develop a positive attitude toward the fine arts.

General education may be defined as the experiences which contribute to the satisfaction of the needs of the individual in his role as a person and a member of society. This does not necessarily imply that the needs and demands are associated with a vocation. The fact has been accepted by society that general education is a part of school life. Since the area of fine arts falls in the province of human and cultural values it is apparent that music would have a place in the pattern of general education. In the junior high school the general music class would assume a place of importance as a part of the curriculum devoted to general education. This music class should be organized in keeping with the modern trends in educational philosophy. Activities organized to meet the variety of individual differences found among adolescent children give opportunities for learning about music and doing things with music. General music classes are thought of as a part of the continuous music education program from the first grade through the high school years.

Even though there is a lack of agreement by teachers as to recommended subject matter for the general music class, Table 1 shows that there is agreement among the authors of textbooks and workbooks for certain subject matter areas. A stereotyped course of study is not advantageous for effective teaching. Teachers of general music in the junior high school find a need to be aware of individual differences of the pupils, community influences, and current trends in musical knowledge in order to determine satisfactory subject matter for instructional purposes.

One of the major assumptions of this study was that effective teaching in the general music class would be fostered by the development and use of resource units. Effective teaching can be measured by the results obtained. They are based on a philosophy of learning by changing behavior rather than on learning by specific reactions or learning by developing general ability. They include the new conception of problem-solving teaching. The resource unit came about as the result of a need for organizing resource materials for use in the problem-solving curriculum. It is a self-aid for the improvement of teaching and enables the teacher to select and develop activities with the students for effective learning experiences.

While there are many ready-made units of work available to the teacher of general music, these units are primarily factual without suggested activities or problem-solving situations for student experiences with musical material. Teacher-constructed units are flexible and allow the

grouping together of pertinent information on given topics so that the teacher may easily interest a general music class in a variety of activities. A resource unit for general music may be divided into seven topics: the introductory statement, materials, recordings, songs, activities and procedures, evaluation, and supplementary material. It is important to understand that the resource units are for the teacher and not outlines to be given to the members of a class in general music.

The transitional period between childhood and maturing, known as adolescence, is important to the teacher if effective teaching is to take place. Formerly it was believed that the period of adolescence was due to behavior that was inevitable. The modern point of view, the result of scientific research and experimentation, favors a preventive concept. Restrictions and limitations of the culture in which the adolescent lives are responsible for many of the peculiarities of adolescent behavior. The newer point of view stresses the growth and development of the individual child and his relationships to the school and the community. Self-discipline from within the individual is necessary if learning is to take place. Music teachers must assume the responsibility for knowing the adolescent pupil; and without an understanding of the theory of growth and development, the sequence of learning in music, and the behavioral traits of adolescence, effective teaching cannot take place in the music program. Likewise the music curriculum cannot be developed to suit the individual in any one division of the school program. Adolescent characteristics are frequently divided into four classifications: physical, emotional, social, and intellectual. These four groupings are all important to an understanding of the child whether in the early stages of adolescent development or the later period which is close to adulthood. Of particular importance to the music teacher is an understanding of the voice change both from a physical and a social standpoint. Emotional reactions of the individual are also affected by music. The moodiness and expression of intense feelings are often affected by music. Since music is an excellent outlet for the emotions, the adolescent can be guided in selection of music that will help in his behavioral development.

CHAPTER II

Part I: THE STUDY

The purpose of this study is to show that what appears to be somewhat ineffective teaching in junior high school general music classes often is caused by poor organization and presentation of materials, and may be improved by the judicious organization of activities and materials into broad units of instruction for student experiences during the one-semester general music class in seventh grade.

The study was carried out during the second semester of the 1957-1958 school year in six Kansas junior high schools. The schools were selected by the method of random sampling from the list of accredited junior high schools printed in the 1957 *Educational Directory* issued by the State Department of Education. In order to include a variety in size of schools for this study, two were chosen from each of the classifications of large, medium, and small. One of each in the three classifications was designated as the experimental school and the other as the control school.

Visits were made to each school to secure permission from the administration, to secure cooperation of the music teacher, and to evaluate the organization of the general music classes in the seventh grade. It was necessary to secure schools for this study in which the general music classes were not being taught by the unit method. If one school did not qualify for the study, another was chosen.

The subject matter selected for use in this study was organized in two ways. For the experimental schools five resource units were constructed: a double unit on American folk music including cowboy music and music from the Appalachian mountains, a unit on the instruments of the orchestra, a unit on Edvard Grieg and the "Peer Gynt Suite," and a unit on the opera "The Marriage of Figaro." The resource units contained complete instructions for activities and procedures in the classroom. Materials, in some instances, were furnished to the teachers. The control schools were not given resource units. Teachers were given a brochure outlining the background subject matter to be studied during the semester and suggestions for the sources of the material. There was no mention made in the brochure as to the organization or teaching of the material. In fact, the purpose of the study was not revealed to teachers working in the control schools.

The selection of the subject matter material was based on a thorough examination of published resource units, workbooks, music series books, school curricula, state courses of study, theses on general music, Music Educators National Conference Curriculum Reports, and current music education philosophy concerning general music in the junior high school. Table 1 (see page 10) shows the frequency of agreement on the subject matter selected for the units.

TABLE 1

Prevalence of Resource Unit Material in Fourteen Recently Published Textbooks on Junior High School Music

BOOKS	11a	11b	11c	11d	5	9	8	3	7	1	6	10	2	4	Total	Percent
UNITS																
Instruments: Orchestra		x	x	x	x	x	x	x		x	x	x	x	x	12	85.7
Opera	x								x	x	x	x	x		9	64.3
Folk Music: Cowboy	x		x	x	x	x			x	x	x	x	x	x	10	71.0
Mountain	x														6	42.8
Southern	x		x	x	x	x			x	x	x	x	x	x	10	71.0
Famous Composers	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14	100.0
Haydn			x	x	x	x	x	x	x	x	x	x	x	x	9	64.3
Beethoven			x	x	x	x	x	x	x	x	x	x	x	x	7	50.0
Grieg		x							x	x	x	x	x	x	7	50.0
MacDowell								x	x						4	28.5
Rogers and Hart		x	x	x	x					x	x	x			6	42.8
Irving Berlin			x	x	x				x						5	35.7
Rogers-Hammerstein		x	x	x	x					x	x	x			5	35.7
Gershwin	x		x	x	x			x	x	x	x	x			10	71.0
Theory*	x	x	x	x	x	x	x	x	x	x	x	x	x	x	13	92.5

*Theory not a unit. Checked to ascertain whether theory is included in all general music recommendations.

BIBLIOGRAPHY

1. Andrews, Francis M. and Leeder, Joseph A. *Guiding Junior High School Pupils in Music Experiences*. Prentice-Hall, Inc. New York, 1953
2. Baldwin, Lillian. *Music To Remember*. Silver Burdett Co. Chicago, 1951
3. Barbour, Harriet B. and Freeman, Warren S. *The Key*. C. C. Birchard and Company, Chicago, 1953
4. Dykema, Peter and Cundiff, Hannah. *School Music Handbook*, C. C. Birchard and Company, Chicago, 1955
5. Gee, Edith; Leeder, Joseph; and Wilson, Harry. *Log for Music Americans Sing*. Silver Burdett, Chicago, 1953
6. Haskell, Duane H. and Riggs, P. H. *South Dakota Course of Study in Music*. State Publishing Company, Pierre, South Dakota, 1954
7. Nordholm, Harriett and Bakewell, Ruth. *Keys To Teaching Junior High School Music*. Paul A. Schmitt Company, Minneapolis Minn. 1953
8. Richardson, Allen L. and English, Mary E. *Living With Music*. Volume I. M. Witmark. New York, 1956
9. Rensin, Hy. *Basic Course in Music*. Edwin H. Morris Company, New York, 1955
10. *Syllabus in Music Grade 712*. State Department of Education. Albany, New York, 1956
11. Swift, Frederick F. and Musser, Willard I. *General Music*. Belwin, Inc. New York, 1954
a. Blue Book. b. Grey Book. c. Tan Book. d. Green Book.

The resource units were constructed with the idea that each school would not have to own all of the material suggested. A wide variety of references were given covering the same subject matter. Provision was also made for the teachers to use other materials carrying a local impact.

In order to gather material for evaluation of effective teaching, the following tests were administered to all students both before and after the teaching period: *The Gaston Test of Musicality*, the *Farnum Music Notation Test*, and an achievement test constructed from subject matter areas found usually to be taught in seventh grade.

*A Test of Musicality*¹ seeks to secure information concerning the musical personality of the student tested. The test includes a teacher rating scale, attitude scale, instrument selection check list, and 40 melodic test items. Gaston² explains in the test manual that melodic apprehension and responses may be considered to have high diagnostic significance. The test is recorded on one long-playing (33-1/3 r.p.m.) phonograph record. Norms have been established for grades four through twelve for both boys and girls. The reliability coefficient given for grades 7, 8, and 9 is 0.88.

The *Farnum Music Notation Test*³ is a music reading readiness test designed for grades seven through nine. The test assumes certain degrees of mastery of the fundamentals of music notation. Forty recorded items are played. The student has a printed musical score on which he must designate certain differences between the recorded music and the printed music. Norms for boys and girls have been established for grades seven, eight, and nine. These are divided into percentiles based on the whole group, students without lessons and students who have had lessons. The reliability coefficient for grade seven boys is stated as 0.89 and for girls 0.88.

The *General Music Achievement Test* was constructed especially for this study. It consists of four parts: 20 true-false questions, 23 completion questions, 34 matching items, and 20 multiple choice items. All factual material was taken from the unit material included in the study. In order to estimate the precision with which the achievement test constructed for this study measures, four groups of 30 tests were selected at random from the total pre- and posttests for experimental and control schools. The scores were then used in computing a reliability coefficient for each group by means of the analysis of variance. Hoyt's⁴ formula $ru = \frac{a - c}{a}$ was used to compute the reliability coefficients. Tables 2, 3, 4, and 5 give comparative data for reliability and also show the hypothesis that the test does not

1. E. Thayer Gaston. *A Test of Musicality*. Odell's Instrumental Service, Lawrence, Kansas, 1957.

2. *Ibid.*, p. 1.

3. Stephen E. Farnum. *Music Notation Test*. The Psychological Corporation, New York, 1953.

4. Palmer O. Johnson. *Statistical Methods in Research*, Prentice-Hall, Inc., New York, 1949, pp. 134-136.

measure sufficiently accurately to differentiate among individuals may be rejected.

Intelligence test scores for all pupils in the study were taken from the individual student records on file in the school offices.

In order to draw conclusions as to whether the unit system of teaching general music classes in the seventh grade was effective to a greater degree than a conventional method, it was necessary to test for the significance of the difference between the scores of the experimental and control groups for large, medium, and small schools and for the entire group taken as a whole.

*Experience and Education
of
Experimental and Control Group Teachers*

One of the most important factors in a study of effective teaching would be the teachers conducting both the experimental classrooms and the control classrooms. Information concerning the teachers which would be beyond the control of the director of the study should be taken into consideration in studying the results. The following information on teachers' education, experience, teaching load, and professional attitude will be beneficial in interpreting the conclusions drawn from the study.

Teachers of Experimental Groups

E1. The teacher in Experimental School One was in the first year of teaching. His degree was from a teachers college where he had participated in student teaching, a part of which was on the junior high level. He had taken the customary courses in adolescent psychology, secondary curriculum, and music methods. Junior high school music occupied about four hours of his school day. His professional interests included reading of three music journals, membership in the Kansas Music Educators Association and Music Educators National Conference, and attendance at clinics and music workshops. This teacher had earned six hours towards the master's degree.

E2. The teacher in Experimental School Two had taught nine years and was completing the fifth year in her present position. She graduated from a university music department with a Bachelor of Music degree and had not started work on the master's degree. She last attended school during the 1956-1957 school year. Her training included the customary school music method courses plus educational psychology and five hours of secondary curriculum. Her professional interest included reading of professional journals and membership in state and national education associations and music conferences. She stated that she devoted about twenty hours per week to junior high general music plus eighth-ninth grade chorus, mixed chorus, and a class in eighth grade English.

TABLE 2

Analysis of Variance Table for Reliability of the Achievement
in General Music Pretest: Control Schools

Source of Variation	<i>D.F.</i>	Sum of Squares	Mean Squares	<i>F</i>	Hypothesis tested
Between individuals	29	29.82	1.0282	3.98	Reject
Between items	99	252.76	2.5531	9.88	Reject
Residual	2871	742.06	.2584		
Total	2999	1024.64			

$r_{tt} = 0.75$ $F(1) = 3.98 \sim P < .01$
 $F(1) = 9.88 \sim P < .01$

TABLE 3

Analysis of Variance Table for Reliability of the Achievement
in General Music Posttest: Control Schools

Source of Variation	<i>D.F.</i>	Sum of Squares	Mean Squares	<i>F</i>	Hypotheses tested
Between individuals	29	86.93	2.8976	18.76(1)	Reject
Between items	99	219.20	2.2141	14.34(2)	Reject
Residual	2871	443.31	.1544		
Total	2999	749.44			

$r_{tt} = 0.95$ $F(1) = 18.76 \sim P < .01$
 $F(2) = 14.34 \sim P < .01$

TABLE 4

Analysis of Variance Table for Reliability of the Achievement
in General Music Pretest: Experimental Schools

Source of Variation	<i>D.F.</i>	Sum of Squares	Mean Squares	<i>F</i>	Hypothesis tested
Between individuals	29	29.96	1.0331(a)	6.97(1)	Reject
Between items	99	234.19	2.0331(b)	13.73(2)	Reject
Residual	2871	425.07	.1481(c)		
Total	2999	689.22			

$r_{tt} = 0.86$ $F(1) = 6.97 \sim P < .01$
 $F(2) = 13.73 \sim P < .01$

TABLE 5

Analysis of Variance Table for Reliability of the Achievement
in General Music Posttest: Experimental Schools

Source of Variation	D.F.	Sum of Squares	Mean Squares	F	Hypothesis tested
Between individuals	29	46.60	1.6068(a)	12.51(1)	Reject
Between items	99	296.65	3.016(b)	23.48(2)	Reject
Residual	2871	385.18	.1284(c)		
Total	2999	728.43			

$r_{tt} = 0.92$
 $F(1) = 12.51 \sim P < .01$
 $F() = 23.48 \sim P < .01$

E3. The teacher in Experimental School Three had taught three years all in the same school system. Her degree was from a state university music department with a Bachelor of Science in music. She was teaching all vocal music in the school system from grade two through grade eight plus ten hours of general music classes per week. Her training included the customary music methods courses plus adolescent psychology, educational psychology, and 24 hours in secondary curriculum. She last attended school in the summer of 1956. Her professional interests included reading of professional journals and membership in state and national education associations and music conferences. She had not attended any clinics or workshops on junior high music teaching.

Teachers of Control Groups

C1. The teacher in Control School One had taught seven years, three years in the present position. Only three of the seven years had been spent in junior high school music. She was a graduate of a state university with a Bachelor of Music Education in 1932. She had taken the customary course in music education plus courses in adolescent psychology and educational psychology. She last attended school during 1957. Her professional interest included reading of professional journals and membership in state and national educational and music associations. She devoted ten hours per week to general music classes and in addition served as elementary music supervisor and director of the high school girls' glee club.

C2. The teacher in Control School Two had taught 21 years, and was completing 14 years in her current position. She had 21 years experience in teaching seventh grade music. Her Bachelor of Arts degree was granted by a state university. She had taken the customary courses in music education plus adolescent and educational psychology. She attended school during the summer of 1957. In addition to devoting 13 hours per week to seventh grade general music, she supervised elementary music and directed girls' glee clubs in the junior and senior high school. Her professional in-

terests included reading of professional journals and membership in state and national educational and musical associations. She stated that she had attend conferences on junior high music teaching at two teacher training institutions.

C3. The teacher in Control School Three had taught five years, three years in his present position. His Bachelor of Music Education degree was from a state university and at present he is studying for a Master of Music Education degree at the same institution. His college work included the customary music education courses plus adolescent and educational psychology. In addition to devoting two and one-half hours per week to junior high general music, he directed the vocal and instrumental music in the junior and senior high school. His professional interest included reading of professional journals and membership in state and national educational and music associations. He stated that he had not attended conferences on junior high music teaching.

Part II *Instructions, Resource Units, and Other Materials*
Issued to the Experimental Schools

To the Teacher:

It is the purpose of this study to show that teaching in junior high general music classes may be improved by the judicious organization of activities and materials into broad units of instruction for student experiences during a one-semester general music class in seventh grade.

In 1952 the Music Educators National Conference stated: "Ineffective teaching, because of the teacher's inadequate preparation in music, lack of understanding of the pre-adolescent and the adolescent, weak appeal to adolescent interest, lack of knowledge of basic principles of good teaching is one of the major problems in junior and senior high schools."

You have been asked and have accepted a part in the study. The effectiveness of the results obtained in your classes will depend to a great extent on the way in which you guide the children through the attached units. You are requested to follow the suggestions carefully, although you are given freedom within certain boundaries to work with the material as you desire.

There are five units of organized subject matter attached to this instruction sheet for use during the semester. The units should not take the entire semester, as there will be other school and class activities that will consume part of the time. The suggested time for each unit is two or three weeks depending upon the number of recitation periods allotted to seventh grade general music in your school.

The resource unit outline is divided into sections. Read these over carefully. The sections giving suggested material will give you an idea as to material that you will need for the unit. If you do not have a portion of this, you will probably be able to find related materials that will serve the same purpose. Some of the textbooks, films, songbooks, and records can be

loaned to you for the duration of the unit. You need not have all of the materials to cover the subject matter included in each unit.

The vital part of the unit is listed under the activities and procedures. These are the things to do that lead to the learning experiences with musical subject matter. You may have other activities that can be added to the list. Any suggestions will be welcome; but be certain to add them to the written outline so that they may be included in the final tabulation. An attempt has been made to include enough material to make provision for individual differences among students in the classes.

The assumption has been made that effective teaching can be carried out better through the unit type of organized subject matter rather than through a general, unguided approach. Tests will be administered at the beginning of the semester and at the close of the teaching period. All test material will be furnished to you to give, or the director of the research can give the tests for you.

The acceptance or rejection of the assumption concerning effective teaching will depend upon the differences found between the beginning and ending test scores. A written statement will be requested from the teacher, giving reactions to the use of the organized units in classroom teaching. It is important that the students in your class understand the purpose of each unit. This is given in each case as the first section of the resource unit. It is assumed that the teacher will be responsible for correct spelling, writing, and other general learning objectives which are accepted as a part of seventh grade instruction. Please feel free to call upon the director of the study during the semester for suggestions and assistance in carrying through any part of the instruction.

While there are other statements made concerning the specific problems of the seventh grade, the following are quoted for your guidance.

1. Integrating these younger children into the school community.
2. Relating new problems to past experiences.
3. Making use of the musical training learned in the elementary school years.
4. Strengthening, elevating, enlarging, and building the ability to interpret the musical score in singing and listening activities.
5. Developing the students' harmonic feeling both in singing and listening activities.
6. Introducing the better-known musical forms, folk-song, art song, folk dance, idealized dance, suite, overture, oratorio, opera, chamber music, symphony, symphonic poem, and the smaller forms for solo instruments.⁵

5. Dorothy Ayres Chase. "Music Integration in the Junior High School, Including Units of Work for Each Grade." Unpublished master's thesis, University of Colorado, Boulder, 1946, p. 33.

Music Education Resource Unit
Instruments of the Orchestra

I. Introductory Statement

The unit on the instruments of the orchestra is constructed with the principle in mind that everyone should know a little about the symphony orchestra, the individual instruments, and the conductor. Technical matter is not stressed; development of visual and auditory acquaintance with the orchestra is attempted. A more detailed study of individual instruments is encouraged for those pupils participating in instrumental groups. The band should also be included in this unit of study.

II. Materials (either school-owned or available in library or classroom, except for required textbook or workbook.)

A. Student

1. Burke, Cassie; Meierhoffer, Virginia; and Phillips, Claude. *America's Musical Heritage*, Laidlaw Brothers, New York, 1942.
2. Study sheets on material from number 1.
3. Outline copy of orchestra seating plan.
4. Supplementary printed sheet on the history of the orchestra.
5. Elizabeth A. Gest, *Betty and the Symphony Orchestra*. Theodore Presser Company, Philadelphia, 1923.
6. An instrument cut-out chart. (Buescher or Presser.)
7. Lillian Baldwin. *Music to Remember*. Silver Burdett Company, Chicago, 1951. pp. 155-171.
8. *The A-B-C's of Symphonies*. Channing L. Bete Co., Inc., Greenfield, Mass.
9. *You and Music*. Channing L. Bete Co., Inc., Greenfield, Mass.
10. One or two of the following:
 - a. McConathy, Osbourne *et al.* *American Music Horizons*, Silver Burdett Company, Chicago, 1951.
 - b. McConathy, Osbourne *et al.* *World Music Horizons*, Silver Burdett Company, Chicago, 1951.
 - c. Pitts, Lilla Belle *et al.* *Singing Juniors*, Ginn and Company, New York, 1953.
 - d. Bridgman, William C. *et al.* *The American Singer*, Second edition, Book Eight. American Book Company, New York, 1957.
 - e. Dykema, Peter W. *et al.* *Sing Out!* C. C. Birchard and Company, Chicago, Illinois, 1946.
11. Workbooks (one to be selected)
 - a. Richardson, Allen L. and English, Mary E. *Living with Music*. Volume I. M. Witmark and Sons, New York, 1956.

- b. Swift, Frederick F. and Musser, Willard. *General Music in the Junior High School*. Green Book. Belwin, Inc., Long Island, New York, 1954.

B. Teacher

1. Instruments
2. Victor or Pan-American Instrument Charts
3. Supplementary materials on conducting
4. *Life*, December 10, 1945
5. *Keyboard Jr.* Vol. 10, "Instruments of the Orchestra" (special issue)
6. Seating plan chart, available from band instrument manufacturers
7. McKinney, Howard D. *Music and Man*. American Book Company, New York, 1948.
8. Schwartz, H. W. *Bands of America*. Doubleday and Company, Inc., New York, 1957.

III. Audio-Visual Material

A. Recordings

1. *William Tell Overture*, Rossini
2. *Classical Symphony*, Prokovieff
3. *Rhapsody in Blue*, Gershwin
4. *New World Symphony*, Dvorak (second movement)
5. *Concerto for Trombone and Military Band*, Rimsky-Korsakov. Circle L-51-103
6. *The Licorice Stick*. YPR 420
7. *Instruments of the Orchestra*, Britten
8. *Concerto for Toys and Orchestra*. YPR 432
9. *The Wonderful Violin*. YPR 312
10. *The Trumpet*. London LS-988
11. *Instruments of the Orchestra*, Bell Telephone Company LP
12. *Concerto in G Major*, Viola and Orchestra Vox PL7540
13. *Sunday Band Concert*. RCA LPM3120
14. *Strike Up the Band*, Morton Gould. Columbia AL41
15. *The Berger Band*. Band Wagon Records EPG6107
16. *Pan the Piper*
17. *Music of Fritz Kreisler*. Victor
18. *Meet the Instruments*. Childrens Record Service U568

IV. Songs

A. Singing Juniors

1. "Orchestra Song," p. 207
2. "The Orchestra," p. 209
3. "The Indian Flute," p. 210
4. "The Tuba and the Alto Horn," p. 208

- B. *American Music Horizons*
 - 1. "My Gentle Harp," p. 2
 - 2. "To Maelzel," p. 162
- C. *World Music Horizons*
 - 1. "Papa Tony," p. 124
 - 2. "Lord, Thy Glory," p. 2
- D. *American Singer* Revised Edition
 - 1. "Gypsy Music," Book VII, p. 47
 - 2. "The Stars and Stripes Forever," Book VIII, p. 240
- E. *Sing Out!*
 - 1. "Here Comes the Band," p. 158
 - 2. "Johnny Morgan," p. 44
 - 3. "The Flowers in the Valley," p. 72
 - 4. "The Alphabet" (Mozart) p. 282
 - 5. "Hep! Hep!" p. 228
 - 6. "Dustin' off the Piano," p. 176

V. *Films*

- A. Orchestra
 - 1. *Instruments of the Orchestra*. BIS
 - 2. *The Great Waltz*. TFC
 - 3. *Youth Builds a Symphony*. National Music Camp
 - 4. *Hymn of the Nations*. Eastin
- B. Individual Instruments
 - 1. *Mildred Dilling, Harpist*. B & H
 - 2. *Introducing the Woodwinds*. NET
 - 3. *Percussion: the Pulse of Music*. NET
 - 4. *Story of the Violin*. NFB of Canada
 - 5. *The Brass Choir*. EBF
 - 6. *Emanuel Feuermann, Cellist*. AFR
 - 7. *Raphael Mendez*. MPC
- C. Band
 - 1. *First Chair*. C. G. Conn
 - 2. *High School Band Day*. University of Michigan

VI. Activities and Procedures

- A. Workshop on making charts showing orchestral set-up, using colored papers to illustrate different instruments by sections. Recordings can be played as background music during this period.
- B. Make a list for student's notebook of all the band and orchestra instruments under the appropriate classifications. Students should learn correct spelling. Read for pleasure *Betty and the Symphony Orchestra*, *The A-B-C's of Symphonies*, and *You and Music*.
- C. Cut out instruments from the chart and mount in notebook.

- D. Charts are given for the orchestra in the time of Bach, Wagner, and the modern writers. Discuss the type of compositions that demand certain instrumentation of an orchestra. (These charts will be found in *Music and Man* and also in *American Music Horizons*.)
- E. Reading assignment from at least one of the following: (study sheets may be constructed for reading aid).

<i>World Music Horizons</i>	<i>American Music Horizons</i>
Strings p. 28	The Orchestra p. 46
Winds p. 90	Instrumental Music in America
Percussion p. 107	p. 93
The Band p. 194	Development of Instrumental
The Orchestra p. 134	Music (Haydn) p. 147
Chamber Music p. 210	<i>Sing Out!</i>
<i>Keyboard Junior</i>	From Simple Things to Symphonies
Instruments of the	p. 117-123
Orchestra	<i>America's Musical Heritage</i>
<i>Music to Remember</i>	Bands pp. 232-236
The Symphony Orchestra	Orchestra pp. 301-309
pp. 155-172	

- F. Sing and play at least two songs during each class period as related to topic for the day. Discuss theoretical problems in relation to music reading as these problems present themselves.
- G. Class demonstration of as many instruments as are available. Recording demonstrations of all instruments, with film strips if available. Charts should be placed about the room for demonstration.
- H. Demonstration of tone quality and performance possibilities of all instruments, as solo and large and small ensemble.
- I. Special Reports
1. John Philip Sousa, the March King
 2. Edwin Franko Goldman, and Summer Concerts
 3. Walter Damrosch
 4. Current Band Leaders
 5. Reports on Individual Instruments
 6. Concerts in Our Town
 7. Comparison of the Band and Orchestra
 8. Early Orchestras
- J. Secure permission from the director of instrumental music in your school or a nearby college for the class to visit an orchestra or band rehearsal.
- K. If workbooks are available (two are suggested), follow directions for study of orchestra in workbooks.

- L. Discuss the responsibility of the band and orchestra conductor. Learn the beats for $\frac{2}{4}$, $\frac{3}{4}$, $\frac{1}{4}$, $\frac{6}{8}$, and *Alla Breve*. Pass around two or three full scores.
 - M. Select one or two films on the band or orchestra. Study guide for the film should be discussed with students before presentation. Give a short comprehension test following the film.
 - N. Prepare bulletin board display of pictures and original materials on instruments of the band and orchestra.
 - O. Weekly reports on radio and television programs featuring orchestras and bands.
- Note: Each teacher can expand the activities in this unit to fit the class and the purpose for which used. New material is constantly appearing that can be used with this unit. The suggestions given are a guide for the teacher, not a hard and fast outline to be followed without addition or omission.

VII. Evaluation

- A. Reports
- B. Notebooks
- C. Workbooks
- D. Examinations

Music Education Resource Unit *The Marriage of Figaro*

I. Purpose

Music educators are advocating the wide-spread use of opera in the schools in order to acquaint young people with the stories and music of those great works. Much opera material is not suited to the adolescent child and materials are not available for instruction. Recently the music has been made available for the opera *The Marriage of Figaro* by W. A. Mozart. This story is humorous and entertaining. The music is representative of Mozart and opera of his time. A short biographical study of Mozart is included although much of the time is spent on the opera itself.

II. Materials

A. Teacher

1. *Victor Book of the Opera*. RCA, 1950
2. *Stories from the Great Metropolitan Operas*. Helen Dike, Random House, 1943
3. *Mozart the Wonder Boy*. Wheeler and Deucher, Dutton, 1941
4. *Mozart, the Man and His Works*. W. J. Turner, Tudor, 1938
5. Official Films—*The Marriage of Figaro*.
(Available from the Film Service of the University of Indiana, Bloomington.)
6. *An Opera Sing*. Score. Hammond and Maynard. Presser, 1950.

7. Pictures and clippings
 8. *The Concert Companion*. Bagar and Biancolli.
McGraw-Hill, 1947
- B. Student
1. Notebook
 2. Map of Europe
 3. Octavo to *An Opera Sing*
 4. Coloring pencils
- III. *Recordings*
- | | |
|-----------------------------------|--------------------|
| 1. Overture to Marriage of Figaro | Victor No. 1124-2 |
| 2. If Madame Should Call You | Victor No. 2154-B |
| 3. Hand in Hand We'll Stand | Victor No. 2154-A |
| 4. Grant Me, O God of Love | Victor No. 2155-A |
| 5. Cruel One! Why Have You | Victor No. 2155-B |
| 6. Where Are the Lovely Moments | Victor No. 18015-B |
| 7. No Longer Will You Flutter | Victor No. 18015-A |
- IV. *Songs*
1. *Opera Sing*
 - a. "If You Would Dance"
 - b. "Good Day, Fairest Lady"
 - c. "Now No More Will You Flirt"
 - d. "Now, Lovely Ladies"
 - e. "Your Eyes Should Now Be Open"
- V. *Activities and Procedures*
- A. Explain purpose of unit. Define opera.
 - B. Read and discuss the plot of the opera. Students should place cast in notebooks and also a short story of the opera.
 - C. Short story on Mozart with emphasis on his operas.
 - D. Draw on map of Europe trips taken by Mozart and his sister.
 - E. Learn songs on opera song sheet.
 - F. Play recordings at appropriate places in story. Place names on record list.
 - G. In cooperation with the art department, have students make illustrated posters. Puppets could also be made. A wall mural is excellent for group work.
 - H. Show film at least twice and test afterward if desired for grasp of story, stage sets, etc.
 - I. Compare Rossini's *Barber of Seville* with the opera in question. Play the two overtures.
 - J. Conduct a spelling session on names and terms used in connection with the opera.
 - K. Give a short assembly program using scenes from the opera.
 - L. Special reports on other operas of Mozart
 1. *Magic Flute*
 2. *Bastien and Bastienne* (*World Music Horizons*, p. 211)

VI. Evaluation

- A. Singing of Songs
- B. Identification of recordings
- C. Written test

VII. Supplementary Material

The Magic Flute, Singing Juniors, Ginn and Company, p. 212 (story and music)

Principal Characters of *The Marriage of Figaro*

Figaro (bass), the clever barber who appeared in Rossini's *Barber of Seville*. He is now the servant of Count Almaviva.

Susanna (soprano), the charming but wily young maid-in-waiting to the Countess, betrothed to Figaro.

Bartolo (bass), a spiteful old doctor, the uncle and former guardian of Rosina, who is now Countess Almaviva

Marcelline (mezzo-soprano), the aged housekeeper of Bartolo, who would like to be rid of her.

Cherubino (soprano), a fickle young page in the Count's service. He is in love with the Countess.

Count Almaviva (baritone), the gallant wooer of Rosina in *The Barber of Seville*, now her jealous but not very faithful husband.

Basilio (tenor), the scheming music teacher who once helped Dr. Bartolo in his attempts to wed Rosina. He is employed by the Count to give lessons to Susanna and carry love messages.

The Countess (soprano), no longer the spritely Rosina who played tricks on Uncle Bartolo, but a dignified married lady who wonders sadly how she can keep her husband from flirting with other women.

Place: Count Almaviva's castle, near Seville

Time: The 18th Century

*Figaro Lives Again*⁶

"Opera for teenagers?" The question mark implies the tone of many a teacher's voice when asked if he considers opera suitable material for the general music class. A few forward-looking music educators have given encouraging reports or widely-scattered attempts to bring opera to young people. Short stories and a few choice selections have comprised the opera fare of most music classes.

After returning from the opera session at the Philadelphia convention of MENC, the writer decided to attempt presentation of the *Marriage of*

6. J. J. Weigand. "Figaro Lives Again." *Educational Music Magazine*, 33 (November-December, 1953) 28.

Figaro in a seventh and eighth grade general music class. Since an understanding of the story and libretto is an important factor in presenting opera to pupils, this work was chosen because of the availability of the recently published *Opera Sing*⁷ and the film *The Marriage of Figaro*⁸.

Music educators agree that for any presentation of music or musical subjects there should be adequate participation by the students. The material must mean something to those listening or studying. It is not only the teaching of knowledge that is attempted but also the acquisition of a positive attitude, in this case toward opera as a medium for expressing art. Therefore the teacher-pupil planning session should culminate in sufficient activities to allow for participation by all members of the general music class. Materials, songs, recordings, visual aids should be available in the music room or the school library.

In planning the activities other departments of the school can be interested in projects related to the opera. A wall mural was painted in the seventh grade art class. The students painted the two scenes after the story was presented in class and the film shown on two occasions. No attempt was made to suggest the selection of subject matter for the painting. It was left entirely to the judgment of the pupils.

In organizing the unit of study on opera in general or a specific opera, the music educator will find it convenient to develop a resource unit for guidance. From this unit outline, material and music can quickly be assembled and made available for general music class use. Prepared units are available for some musical subjects, but teachers will find that the construction of units to fit individual situations is satisfactory and more simple in use.

After a group of students work on a project such as an opera, further stimulation can be provided by an assembly program or a public appearance before civic clubs.

The accompanying resource unit is presented as an outline for producing *The Marriage of Figaro*. Additional activities and materials may be added as the teacher uses the outline with succeeding classes. Variations in pupil interest and ability will cause certain materials to be added or dropped from the unit.

Music Education Resource Unit
Folk Music of the Appalachian Mountains

I. Introductory Statement

Folk music is commonly defined as music of the people. American folk music may be divided into five groupings even though all types are now found throughout the nation. Appalachian mountain folk

7. Vernon Hammond and Clarke Maynard. *An Opera Sing*. Theodore Presser Co., 1950, (score and octavo parts)

8. Official Films. *The Marriage of Figaro*. Film Service of the University of Indiana, Bloomington.

music, while usually thought of as pure American folk music, may be traced to the early English settlers in the mountain country of Kentucky, Tennessee, and adjoining states.

The mountain people because of their isolation adapted for their use songs and music brought to America by the early settlers. Their songs make mention of many early instruments found in European countries. Materials in this unit are selected from the many fine songs and activities which have been discovered by folksingers and folk song collectors.

II. Materials

A. Student

1. Looseleaf notebook
2. Music staff paper
3. *America's Musical Heritage*
4. A community song book
5. One or two selected series books
6. Map of the United States (outline)
7. A Bible (home copy)
8. Workbook if available

B. Teacher

1. H. W. Schwartz. *The History of Musical Instruments*, Garden City Publishing Co., New York, 1942
2. Jean Thomas and Joseph Leeder. *The Singin' Gatherin'*, Silver Burdett Company, Chicago, 1939
3. Supplementary notes
4. Coloring pencils
5. *Tennessee in Words and Pictures*. Yearly publication of the state of Tennessee.
6. Staff liner
7. *Reader's Digest*, October, 1945

III. Recordings

1. *Appalachian Spring Suite*. Copeland. Victor LCTL 1134
2. *John Jacob Niles Sings Folk Songs* Victor CAE206
4. *Wanderin'* Victor EPB-1111
4. *Belafonte Records* Victor
5. *Sing Out* Album RCA 45-6055-56
6. *Let Music Ring* Album RCA 45-6061
7. Selected Recordings from *RCA Victor Basic Record Library* for Elementary Schools
8. *Alan Lomax Records* from Library of Congress Catalog
9. *Singing Teenagers*, Ginn & Company, Album 8A-8B
10. *Singing Juniors*, Ginn & Company, Album 7A-7B
11. *American Music Horizons*, Columbia MJV 119
12. *Big Rock Candy Mountain*, YPR 509
13. *Let's All Join In*, YPR 403

IV. Songs

1. *Sing Out!*

- a. "The Ballad of Peter Gray," p. 9, SA
- b. "Bounce Aroun", p. 37, dance tune
- c. "Captain Jinks," p. 32, SAT
- d. "Chester," p. 16, U
- e. "Cumberland Gap," p. 43, U
- f. "Green Grow the Lilacs," p. 236, U
- g. "The Little Mohee," p. 234, SAT
- h. "Lonesome Valley," p. 138, SAAT
- i. "Sandy Land," p. 52, U
- j. "Pretty Polly Oliver," p. 76, Descant
- k. "Sourwood Mountain," p. 46, 3 part, violin

2. *Let Music Ring*

- a. "Barn Dance," p. 42, U
- b. "Ha Ha My Darlin' Chile!", p. 22, 4 part
- c. "He's Gone Away," p. 28, U-SAB
- d. "May Day Carol," p. 160, SA-SATB
- e. "Non Nobis Domine," p. 169, SAB
- f. "Old Dan Tucker," p. 20, U-4 part
- g. "Portland Fancy," p. 45, dance
- h. "Skip to My Lou," p. 213, U
- i. "Wayfaring Stranger," p. 101, U

3. *Singing Juniors*

- a. "Way Up on Old Smoky," p. 96, U
- b. "So Long," p. 112, U
- c. "The Jackfish," p. 30, U
- d. "Mingo Mountain," p. 105, U

4. *Singing Teenagers*

- a. "What Child is This?", p. 199, SSA-SAT
- b. "The Wagon Trains," p. 66, SAB
- c. "I'm Goin' Down the Road," p. 94, SATB
- d. "Lonesome Valley," p. 162, 3 part, changed

5. *All-American Songbook*

- a. "Shortnin' Bread," p. 105
- b. "Pop Goes the Weasel," p. 133
- c. "She'll Be Comin' 'Round the Mountain," p. 65
- d. "Polly Wolly Doodle," p. 67
- e. "O Soldier, Soldier, p. 29

6. Rote (*Singin' Gatherin', Fireside Book of Folk Songs*)

- a. "Rosa-beck-a-lina"
- b. "Paper of Pins"
- c. "Cindy"
- d. "I Gave My Love a Cherry"
- e. "How Firm a Foundation"

f. "Prince Charles"

V. Activities and Procedures

- A. Pupils color portion of map which includes the states of Kentucky, Tennessee, the Virginias, North Carolina, northern Georgia, and Alabama. This will designate the principal location of mountain folk music.
- B. Follow the lesson plan in general music workbook if available.
- C. Class discussion after reading pages 92 and 93 of *America's Musical Heritage*.
 1. The meaning of folk music
 2. Contrasting use of music in early days and now
 3. Types and kinds of American folk music
- D. Students listen to the teacher sing "I Gave My Love a Cherry" and then copy the song from the board. Pupils sing the song from their copies at subsequent class periods. The class should be divided into question and answer groups. (The copying from the board will probably necessitate a short instruction period on the copying of music notation.)
- E. Some time should be devoted to singing from the above lists during each period.
- F. Look up *Daniel* 3:5 in the *Bible*. Discuss the instruments mentioned in connection with a study of the instruments used by the mountain people (banjo, dulcimer, fiddle). Have a violinist play a couple of mountain tunes from the *Singin' Gatherin'*.
- G. Class discussion of the hymns of the folk
 1. Deep religious feeling of mountaineers
 2. Lining out
 3. Learn by rote "How Firm a Foundation" (*Methodist Hymnal*)
- H. Special Reports, Written for the Notebooks
 1. The *Singin' Gatherin'*, a mountain folk festival
 2. Customs of the mountain people
 3. Jilson Setters, a fiddler
 4. Dances of the Appalachian mountains
 5. English ancestry of mountain folk songs
 6. Howard Brockway
- I. Listening
 1. Records should be played at appropriate places during class lessons
 2. Radio and TV programs if possible
 3. Demonstration of instruments used in the mountains
 - a. Fiddle
 - b. Dulcimer (autoharp)
 - c. Banjer (banjo)
 - d. Other fretted instruments

- J. Vocabulary drill and spelling test on musical terms found in the material in this unit
- K. Fundamentals drill
 - 1. Draw and explain a staff.
 - 2. Draw and explain the G and F clef.
 - 3. Write in the notes on the staff.
 - 4. Make a list of at least ten words, using only the letters found in the major scale.
- L. Additional assignments
 - 1. Reading
 - a. *Around the World in Story*, Hazel G. Kinscella. University Publishing Co., Lincoln, Nebraska. 1940.
 - b. Clippings
 - c. *Tennessee in Words and Pictures*
 - d. Anglo-Saxon Folk Tunes in America, *Music Highways and Byways*, Silver Burdett, p. 157.
 - 2. Construction of a dulcimer. Directions are given in *The Singin' Gatherin'*.
- VI. Evaluation
 - A. Written test
 - B. Notebooks
- VII. Supplementary Material
 - A. *Daniel* 3:5—"That in the hour that you shall hear the sound of the trumpet, and of the flute, and of the harp, of the sackbut, and of the psaltery (dulcimer), and of the symphony, and of all kind of music; ye fall down and adore the golden statue which King Nebuchadnezzar hath set up."
 - B. Story of Shadrack, Meshack, and Abednego—*Bible* story and popular song.
 - C. Sackbut: Instrument with slides introduced into England before the fourteenth century. The name was apt, being derived from Spanish and meaning "a pump." Henry VII was fond of band music, and his groups were made up of crude oboes, flutes, trumpets, and drums; and according to one account his band in 1495 contained four sackbuts. Henry VIII used ten. This instrument did not have the long slide that we have today on our trombone.
 - D. Characteristics of a folk song
 - 1. Melodies sung by the peasant class in any country.
 - 2. The melodies are a spontaneous expression of the musical feeling of the people.
 - 3. The tunes were not written by one composer but are traditional, being handed down from one person to another in families.
 - 4. Usually sung without accompaniment or with one instrument.
 - 5. The construction of a folk song is very simple.

E. Folk music in the United States

1. Mountain
2. Cowboy
3. Indian
4. Lumberjack
5. Negro

F. Types of Folk Songs

1. Love songs
2. Answer back songs
3. Action songs
4. Nonsense songs
5. Lonesome songs
6. Work songs
7. Hymn tunes

G. Ballad: the ballad was originally a dance song, but the term was later used in connection with any folk-like songs that told a story. The sentiment expressed may be amorous, religious, comic, satirical, etc. They usually contain verses and repeated choruses, or refrains.

*Study Sheet**American Folk Music*

Name

These questions are to help you in your reading of pages 92-94 in *America's Musical Heritage*. Read the pages first, then the questions, and if necessary refer again to the book.

1. Write a short description of the United States between the revolution and the Civil War. In what way did this affect music among the people?
2. The folk song is one known and sung by all the
3. Folk songs reflect the of the people who sing them by expressing their
4. Name the five kinds of American folk music: (1), (2), (3), (4), (5)
5. Folk music of America is made up from the music Some of these are:

Folk Music of the Appalachian Highlands

Pages 101-105

1. Folk music of Virginia, Carolina, Kentucky, and Tennessee came first from the
2. Name three instruments used by the mountain folk:
.....
3. What instruments are used as toys by the mountain children?
.....
4. Name several kinds of mountain songs.
5. Describe a "Singin' Gatherin' ".
6. Name several songs used for singing and dancing at parties and gatherin's.
7. What is an answer-back song?
8. How did a young man court a young woman with music in pioneer days in the Appalachian mountains?

Music Education Resource Unit
Songs the Cowboy Sings

I. Introductory Statement

Many people have been led to believe that the commercial cowboy music heard on radio and television is the true cowboy music. The purpose of this unit of work is to acquaint the pupils with the true cowboy music and the place it holds in American folk music. Modern cowboy music should not be ignored. It has value to many individuals. The pupils in the junior high school should be guided toward a better understanding and appreciation of the true worth of both types of cowboy music.

II. Materials

A. Teacher

1. Pamphlet on David Guion
2. *Reader's Digest*, October, 1945
3. Coloring pencils

4. Supplementary notes on cowboy music
 5. Copy of "Home on the Range," arranged by David Guion
 6. Two-piano arrangement of "Fuller and Warren"
(John Thompson)
 7. Kinscella, Hazel G. *History Sings*, University Publishing Company, Lincoln, Nebraska, 1940.
- B. Student
1. Outline map of United States
 2. Workbook if available
 3. Notebook
 4. Staff paper
 5. *America's Musical Heritage*
 6. Study sheets, teacher-constructed or workbook
 7. Cowboy pictures
- III. Recordings
1. *Sheep and Goat A-Walkin'*, Guion. Boston Pops, Victor 10-1092-A
 2. *Home on the Range*, John Charles Thomas, Victor
 3. *Give Me Back My Boots and Saddle*, John Charles Thomas, Victor
 4. *Bing Crosby Album of Cowboy Songs*, Victor
 5. *Grand Canyon Suite*, ERC-3 Victor
 6. *Favorite Cowboy Songs*, Victor LPM 1130
 7. *Songs of the West*, Luboff Choir, Columbia CL657
 8. *Good-Bye Old Paint*, Victor 45-6057
 9. *Let's Go to the Rodeo*, YPR 503 45 r.p.m.
 10. Other appropriate selections from school library
- IV. Songs
- A. *All-American Songbook*, Robbins Music Corporation
1. "On the Trail," p. 4
 2. "Home on the Range," p. 60
 3. "The Yellow Rose of Texas," p. 63
 4. "Oh Bury Me Not," p. 66
 5. "I'm an Old Cowhand," p. 33
- B. *Singing Juniors*
1. "Whoopee Ti Yi Yo," p. 48 U
 2. "Trail to Mexico," p. 12, 4 part
 3. "Night Herding Song," p. 11, 2 part
 4. "Cowboy's Meditation," p. 45, solo and 3 part
 5. "Song of the Saddle," p. 50, U
- C. *Sing Out!*
1. "Dogie Song," p. 150, U and 4 part
 2. "Goodbye, Ol' Paint," p. 148, boys 3 part
 3. "Home on the Range," p. 148, U
 4. "Trail to Mexico," p. 149, 3 part unchanged
- D. *American Singer, Book VII*
1. "Cowboy's Sweet Bye and Bye," p. 158, 2 part changed

2. "Goodbye Old Paint," p. 11, U
 3. "My Home's in Montana," p. 136, 3 part
 4. "Pancho and Sancho," p. 88, 2 part
 5. "The Happy Cowboy," p. 10, U
- E. *American Music Horizons*
1. "Dude Ranch Cowboy," p. 244, U or SSA, SAAT, SAB, TTB
- F. *World Music Horizons*
1. "I Ride an Old Paint," p. 98, U, SAT, SA
- G. *Let Music Ring*
1. "Kit Carson," p. 140, U and 4 part
 2. "The Oregon Trail," p. 11, 3 part
 3. "The Range of the Buffalo," p. 17, U
- V. Activities and Procedure
- A. Student preparation of folklore map showing regions affected by cowboy music. Suggested states to color: Texas, Kansas, Colorado, New Mexico, Wyoming, Montana
 - B. Class discussion after reading pages 190-198 in *America's Musical Heritage*. Students should fill out study sheet while reading. The teacher may augment material from supplementary sources.
 - C. Pupils read about David Guion and John Lomax in text, page 198. Sing "Home on the Range" and discuss the contribution that the two men have made with this song. David Guion's arrangement of this song is presented by rote, and also a two-piano arrangement may be used, the number may be furnished by a class member. It can be found in the John Thompson elementary piano method.
 - D. Singing of cowboy songs should include from one-third to one-half of each period. The reading material before songs in the music books will help pupils to understand the meaning and use of the song.
 - E. Music terms and words from the cowboy's language should be used as a vocabulary drill.
 - F. Keyboard experience: explanation of I, IV, and V chords and their use in playing folk music. Autoharp accompaniments can be used to demonstrate the chords. Pupils should take turns playing accompaniments for the cowboy songs. (*Sing Out!* has an autoharp accompaniment book. Other books have chord numbers below notes.)
 - G. Secure a violinist and have him play a cowboy fiddle dance tune.
 - H. Listening: two types of records are included in the list for this unit—popular recordings by movie cowboys, and the older ballad-type songs. It is recommended that recordings played be of the same titles as songs used in singing.
 - I. Invite to class two pianists to present the two-piano arrangement of "Fuller and Warren," an old American cowboy tune.

- J. Special Reports
 - 1. 10,000 Songs (*Reader's Digest*, October, 1945) See supplementary material.
 - 2. Cowboys on the Range
 - 3. Our Movie Cowboys
 - 4. Selected stories from *America Sings*
 - 5. Fun at the Roundup
 - 6. Cowboys on TV
- K. Fundamentals of Music
 - 1. Introduce the perfect triad in Key of C, and two inversions. Ask the pupils to write the perfect triads in keys of G and F.
 - 2. Make use of the musical word game to help learn lines and spaces.
 - 3. Demonstrate chording on guitar, autoharp, piano.
- L. Additional assignment
 - 1. Written report on the relation of music to the life of a cowboy
 - 2. Written evaluation of cowboy songs heard on radio or television during duration of unit
- VI. Evaluation
 - A. Written examination
 - B. Notebooks
 - C. Student Reports
- VII. Supplementary Material
 - A. Although modern forms of transportation have greatly lessened the need and duties of cowboys, the music they originated still exists.
 - B. In the seventies and eighties large forces of men were needed to care for cattle during the winter, round up herds in the spring, brand the calves, and drive herds to markets and new pastures. Cowboys had to provide their own entertainment, so they sang. Sometimes songs were useful to stir up lagging cattle, lull restless animals at night, and stop stampedes. Other songs were used purely because the cowboys liked them.
 - C. On the whole, the songs cowboys sing are typical of themselves, and like all folk songs show the temperament and life of those sing them.
 - D. States chiefly concerned with cowboy frontier music are from Texas to Wyoming, with Kansas featured as an export center to Chicago. Abilene, Kansas, played a prominent part in the cowboy's life. The railroad ended at Abilene and the long marches across country from Texas are of historic importance to American folklore.
 - E. Pianist-composer David W. Guion, whose song "Home on the Range" was a White House favorite in the time of Franklin D. Roosevelt, was born in the little cow town of Ballinger, in western

Texas, December 15, 1895, and is of French Huguenot descent. His grandfather, John I. Guion, was governor of Mississippi. His father, of the same name, was one of the most distinguished lawyers in Texas at the turn of the century. His mother, Armour de Fentresse, of Norman descent, was a gifted pianist and singer. If he had not heard the call of music, he might have become a lawyer or rancher, having been successful in both occupations, but his mother's love of music predominated, and at the age of eight, young David was started on his musical career. His musical studies led him abroad at the close of his formal schooling in Jacksonville, Illinois, and in Fort Worth, Texas. After three years of study under Leopold Godowsky of the Royal Conservatory of Music in Vienna, Guion returned to New York for further study, and in 1918 published his first composition.

Study Sheet

Cowboy Music

Name

(Answers to the questions will be found in the textbook: *America's Musical Heritage*.)

1. Cowboys had to drive the cattle over long to market:
2. The cowboy had to furnish his own while he worked.
3. Sometimes cowboys sang songs they heard elsewhere and sometimes they them.
4. Their songs told of their life in the spaces.
5. Railroad shipping points were in the state of
6. Trail started in
7. Cowboys relieved the monotony of trips by
8. Cowboys to their cattle to keep them moving or to quiet them at night.
9. Four instruments used by the cowboy are,,, and
10. The only social affair that the cowboys attended was a
11. Cowboys like to sing about their accomplishments and their
12. John Lomax and David Guion collect of the southwest.

13. David Guion uses folk music as a basis for compositions.
14. Cowboys on the sang to themselves and to quiet their
15. List five cowboys songs mentioned in the class reading material:
 - (1)
 - (2)
 - (3)
 - (4)
 - (5)
16. Yippee-ti-yi is a cattle
17. In the following space write a short story telling what you like about cowboy music and why you think it is used over the radio and TV on so many programs:

Music Education Resource Unit

Edvard Grieg, "The Chopin of the North"
and
Henrik Ibsen's "Peer Gynt"

I. Introductory Statement

The music of Edvard Grieg is presented to the pupils in the first place because of the immense popularity of his music; secondly, because of the simple, plain character of this great man. Many of the music masters are odd personalities and pupils often get the idea that the great composers are peculiar characters. Third, his music is presented because of his intense patriotism. The music of the "Peer Gynt Suite" is known to the pupils, and the story behind it (Ibsen's play *Peer Gynt*) adds to the appreciation of the composition.

II. Materials

A. Student

1. Map of Norway
2. Notebook
3. Study guide
4. Frederick F. Swift and Williard I. Musser. *General Music*. Gray Book. Belwin, Inc., Rockville Centre, L. I., N.Y., 1954.

- B. Teacher
1. Biographical sketch of Grieg
 2. Program notes for *Peer Gynt*
 3. Supplementary material
 4. Cutting of the play *Peer Gynt* suitable for reading aloud to seventh graders
 5. Lillian Baldwin. *Music to Remember*
- III. Songs
- A. *The American Singer, Book VIII*
1. "In the Boat," p. 80
 2. "On the Coast," p. 156
- B. *Let Music Ring*
1. "In the Boat," p. 121 SAT
 2. "Solvejg's Song," p. 112, U
- C. *Sing Out!*
1. "I Love Thee," p. 206, U
 2. "Springtide," p. 205, U
- D. *American Music Horizons*
1. "Mountains of Norway," p. 34, SAB, SATB
 1. "There Was None Who Loved Her More Than I," p. 40, U-SA-SAB
- E. *World Music Horizons*
1. "Loyal Sons of Glockenheim," p. 139, SATB
 2. "O Lord So Wondrous," p. 67, U-SB-SAB-SSAA
 3. "Wandering in the Woods," p. 150, U
- IV. Recordings
- A. *Peer Gynt Suite*, Victor ERA 147
 - B. *Concerto for Piano and Orchestra in A-minor*, Victor ERB-16
 - C. *Springtide*, Victor 45-6059 (*Sing Out!* Album)
 - D. *Strange Music* (Song of Norway) Victor WP 205
 - E. *I Love Thee*, Victor 49-3208
- V. Activities and Procedure
- A. The map of Norway is used to introduce the physical geography of the country, since it peculiarly typifies the music of Norway. Pupils should look up a few facts about the country. Many of pupils will already know quite a bit about Norway, particularly about the German occupation.
 - B. As the teacher reads the story of Edvard Grieg, he should pause for discussion of the country and various friends of Grieg. A special report should be given on Ole Bull, the famous Norwegian violinist. Stress should be given to the strong character of the man and yet his weak physical condition.
 - C. Play the song "Solveig's Song" and ask the children to sing it from the book.

- D. Show the film strip of "Peer Gynt." (Jam Handy Organization. *Music Stories*.)
- E. Discuss Grieg's relations with Henrik Ibsen and how he happened to ask Grieg to write the music for "Peer Gynt." Read the story. Play the records of the suite at the appropriate points in the story. Peer's antics are highly amusing to the students and all should enjoy hearing this legend.
- F. Learn the songs from the above list.
- G. A study guide is desirable in the hands of the students at the beginning of the unit. Each day, after the story, the blanks should be filled in.
- H. Use material in the workbook on Grieg's life and works.
 - I. Special Reports
 1. A few of the students will enjoy reading and reporting on the book *Song of the North* by Purdy, published by Messner, 1942.
 2. Look up Ole Bull from material in library and write a report to be given in class and placed in notebook.
 - J. Arrange a bulletin board display of pictures of Grieg, and of the "Peer Gynt" story.
 - K. Since Grieg spent a great deal of his time trying to prove his theory that minor music is not necessarily sad, it seems an appropriate time to discuss the kinds of minor scales and how to identify them.

VI. Evaluation

- A. Written test
- B. Notebooks

VII. Supplementary Material

- A. The eyes of Edvard Grieg mirrored in their cool, fjord-green depths not only his own soul but the whole soul of his people, and as he cast them upon the music he wrote, their peculiar national radiance lingered there and became a part of it, giving it a limpid charm that is at once personal and universal.

Trolls and pixies and bearded mountain kings people the tales told him during his happy childhood in Bergen, where he was born June 15, 1843. The German teacher in school who dismissed as trash the theme with variations which Edvard handed him one day instead of a boring German essay, was his bad genie even as Ole Bull, the friendly violinist, was his good one. Fortunately the latter won out, so that Edvard, who had already had a good musical grounding from his mother, was sent to study, first at the Leipsic Conservatory, and then to Christiania where Niels Gade encouraged his early efforts.

With his friend Richard Nordraak, he established the Euterpe Society in Christiania, the members of which solemnly vowed to do

all in their power to further the development of national music. Nina Hagerup, Edvard's cousin, was one of the supporters who most nobly lived up to her pledge by marrying him and singing his songs inimitably when, together, they made concert tours of Germany, England, France, Holland, and Denmark. The ocean trip to America was too strenuous an undertaking for this frail Viking who suffered and eventually died of tuberculosis, but the honors heaped upon him abroad had their repercussions in the increasing popularity of his works here.

The *Peer Gynt Suite*, tale of a Scandinavian Rip Van Winkle, whose youth is dissipated in carousals with the monsters in the hall of the mountain king, while his wife and his mother vainly await his return, is melodious, colorful program music, written when ill health had forced his retirement to the quiet of his villa outside Bergen. By this time he had produced many songs, in which dances, used as themes, were developed with grace, rhythm, and delicacy. Leaving symphonic writing to more heroic men, his music is no more robust than was he, but equally charming, sincere and individual.

The above article is taken from *Minute Sketches of Great Composers*, by Helen L. Kaufman, published by Grosset, New York, 1932.

- B. Edvard Grieg, who did not like his middle name of "Hagerup," had Scottish ancestors, many of whom were preachers and politicians. His grandfather was a merchant, and his father a member of the British consulate.

Grieg inherited his musical talent from his mother, who was a good enough singer to be soloist at concerts in Bergen, the home city of the Griegs in Norway. Grieg was born in 1843, the same year that Mendelssohn established the Leipzig music conservatory. Grieg, through the influence of his friend the violinist Ole Bull, attended this conservatory.

Grieg, like other composers, did not like school and was prone to spend his time day-dreaming. His parents however saw to it that he was well-educated both generally and in music.

Edvard had three sisters and one brother John, a 'cellist.

Grieg had a nervous breakdown from over-work while at the music conservatory, and developed a lung infection which impaired his health for the rest of his life. There was some difference of opinion as to the color of his eyes. Different writers have described them as blue, gray, and green. All agree that they were his outstanding feature.

Grieg married his cousin, Miss Nina Hagerup, a concert singer. They gave many joint recitals. Grieg was given a pension for life by the Norwegian government.

The "Peer Gynt Suite" is Grieg's best known work. It was really music written to accompany a play by Henrik Ibsen, another Norwegian. The suite is composed of four pieces: "In the Hall of the Mountain King," "Ase's Death," "Morning," and "Anitra's Dance."

Grieg particularly liked good food. He was also fond of playing cards. He drank only tea. Having a great love for his country, Edvard Grieg joined actively in political affairs. He gave concerts to earn money for Norway. He once refused to appear in a concert at Paris because there was a political argument going on which he did not favor. Many governments presented Grieg with honorary badges, but he was a modest man and although he did appreciate them he did not wear them or brag about them.

Although a wagon had crushed his hand in his youth, Grieg was rather a good pianist, and also was an orchestra conductor. He died of tuberculosis in 1907.

*Instructions and Materials
Issued to Control Schools*

To the Teacher:

Your school has been accepted to participate in a study involving the teaching of certain subject matter in seventh grade general music classes. Attached to this sheet of instructions you will find copies of material covering five divisions of subject matter which is considered suitable for instruction in the seventh grade music class. This material is not planned for specific groups such as glee clubs, bands, or orchestras, but for the general music class which is defined for this study as classes deliberately set up to reach all children in the school and to provide musical experiences in as many different media as it is possible for children at any given level to participate in effectively and pleasurably. Thus, a wide variety of activities make up the program of general music: singing, listening, rhythmic activities, the introductory study of instruments, the use of films, and an introduction to the language of music—the list is almost without end. Any type of musical experience appropriate for the child of junior high age that is meaningful, significant, and worthwhile is admissible.

For each division of subject matter you will find references suggested. If these are not available, other materials that are similar in content and at hand may be used. Approximately two to three weeks should be spent on each division. This will depend largely upon your school and the other activities that you find necessary within your music classes during the semester.

Tests will be given to your students at the beginning and at the end of the study. You may give them, or the director of the research will give them for you. Each teacher will be requested to submit a written report giving details that have been observed during the semester in regard to acceptance of the material by the students and their general reactions to the materials. You are free to teach the classes as you desire. All that is necessary is that you use the subject matter as outlined with each division in the following pages.

If there are any questions during the semester, please feel free to call upon the director for advice. If you desire to use any of the films listed, please inform the director and the films will be sent to you for two days.

Almost all books and workbooks for junior high music include some material on "The Instruments of the Orchestra." The students will have had some introduction to this topic in their grade school music books. However, at the junior high age, the students are becoming interested in playing in bands and orchestras, and will desire to know more about the instruments and the individual organizations.

In current literature on American music, as well as in the historical readings, there is discussion on this topic. Bands and orchestras play a prominent part in the American way of life. Television, radio, and movies do much to present the public with information on instrumental music.

The following material will give the teacher a basis for the selection of subject matter to use in the seventh grade general music class for the study of instruments of the band and orchestra.

Music Books

- Bridgman, William C. *et al.* *The American Singer, Second Edition*, Book VII and Book VIII, American Book Company, Chicago, 1957.
- Dykema, Peter W. *et al.* *Sing Out!* C. C. Birchard and Company, Chicago, 1946.
- McConathy, Osbourne *et al.* *American Music Horizons*, Silver Burdett Company, Chicago, 1951.
- Pitts, Lilla Belle *et al.* *Singing Juniors*, Ginn and Company, New York, 1953.

Workbooks

- Richardson, Allen L. and English, Mary E. *Living with Music*, Volume I., M. Witmark and Sons, New York, 1956.
- Swift, Frederick F. and Musser, Willard I. *General Music in the Junior High School*, Green Book, Belwin, Inc., Long Island, New York, 1954.

Textbooks

- Baldwin, Lillian. *Music to Remember*, Silver Burdett Company, Chicago, 1951.

- Burke, Casse; Meierhoffer, Virginia; and Phillips, Claude. *America's Musical Heritage*, Laidlaw Brothers, New York, 1942.
- Gest, Elizabeth A. *Betty and the Symphony Orchestra*, Theodore Presser Company, Philadelphia, 1923.
- McKinney, Howard D. *Music and Man*. American Book Company, New York, 1948.
- Schwartz, H. W. *Bands of America*. Doubleday and Company, Inc., New York, 1957.

Films

- Instruments of the Orchestra*. BIS
- The Great Waltz*. TFC
- Youth Builds a Symphony*. National Music Camp
- Hymn of the Nations*. Eastin
- Mildred Dilling, Harpist*. B&H
- Introducing the Woodwinds*. NET
- Story of the Violin*. NEB
- The Brass Choir*. EBF
- Emanuel Feuermann, 'Cellist*. AFR
- Raphael Mendez*. MPC
- First Chair*. C. G. Conn
- High School Band Day*. University of Michigan

Records

Selected recordings from Educational record catalogs.

Miscellaneous

- Keyboard Junior Magazine*
- Victor or Pan-American Instrument Charts
- Instrument cut-out chart
- The A-B-C's of Symphonies*, Channing L. Bete Co., Inc., Greenfield, Massachusetts
- You and Music*, Channing L. Bete Co., Inc., Greenfield, Massachusetts

The time limit for "Instruments of the Orchestra" should be about two to three weeks depending on the number of class sessions per week. Additional materials of the same type as those listed may be used.

Opera

Music educators are advocating the wide-spread use of opera in the schools in order to acquaint young people with the stories and music of great operas. Much opera material is not appropriate for the adolescent child and materials are not available for instruction. Recently the music has been made available for the opera "The Marriage of Figaro" by W. A. Mozart. This story is humorous and entertaining. The music is representative of Mozart and opera of his time. A short biographical study of Mozart is advocated although almost all of the time should be spent on the opera itself.

Suggested Materials

- Helen Dike. *Stories from the Great Metropolitan Operas*. Random House, 1943.
- Opal Wheeler and Sybil Deucher. *Mozart the Wonder Boy*. Dutton, New York, 1941.
- W. J. Turner. *Mozart, the Man and His Works*. Tudor, 1938.
- Vernon Hammond and Clarke Maynard. *An Opera Sing*. Score and parts. Theodore Presser, 1950.
- Robert Barar and Louis Biancolli. *The Concert Companion*. McGraw-Hill, New York, 1947.
- Victor Book of the Opera*. RCA, 1950.
- Official Films: *The Marriage of Figaro*. (Available from the Film Service, University of Indiana, Bloomington.)

Recordings:

<i>Overture to Marriage of Figaro</i>	Victor No. 1124-2
<i>If Madame Should Call You</i>	Victor No. 2154-B
<i>Hand in Hand We'll Stand</i>	Victor No. 2154-A
<i>Grant Me, O God of Love</i>	Victor No. 2155-A
<i>Cruel One! Why Have You</i>	Victor No. 2155-B
<i>Where Are the Lovely Moments</i>	Victor No. 18015-B
<i>No Longer Will You Flutter</i>	Victor No. 18015-A

Songs from Opera and other Mozart compositions:

- A. *An Opera Sing*
 - "If You Would Dance"
 - "Good Day, Fairest Lady"
 - "Now No More Will You Flirt"
 - "Now, Lovely Ladies"
 - "Your Eyes Should Now Be Open"
- B. *The Magic Flute* (story and music)
 - Singing Juniors*, Ginn and Company, p. 212
- C. *Bastien and Bastienne*
 - World Music Horizons*, Silver Burdett, p. 211

There are many other references, both to story and song, on Mozart and his operas. It is suggested that you choose appropriate materials from your school library and music department to cover this subject matter.

Folk Music of the Appalachian Mountains

Folk music is commonly defined as music of the people. American folk music may be divided into five groupings even though all types are now found throughout the nation. Appalachian mountain folk music, while usually thought of as pure American folk music, may be traced to the early English settlers in the mountain country of Kentucky, Tennessee, and adjoining states.

The mountain people because of their isolation adapted for their use songs and music brought to America by the early settlers. Their songs

make mention of many early instruments found in European countries.

Many of our school choruses today sing arrangements of Appalachian mountain folk tunes. Among these are "I Gave My Love a Cherry," "Lonesome Valley," "Way Up on Old Smoky," "He's Gone Away," "Cumberland Gap," "The Little Mohee," "Sourwood Mountain," and "Sandy Land." Also some of the tunes found in the folk songs have been adapted and woven into orchestral suites by American composers.

The following references will furnish the general music class with sufficient subject matter concerning Appalachian folk music for two to three weeks of study.

Textbooks

- Burke, Cassie; Meierhoffer, Virginia; and Phillips, Claude. *America's Musical Heritage*. Laidlaw Brothers, New York, 1942.
- Schwartz, H. W. *The History of Musical Instruments*. Pan American Band Instrument Company, Elkhart, Indiana, 1950.
- Thomas, Jean and Leeder, Joseph. *The Singin' Gatherin'*, Silver Burdett Company, Chicago, 1939.
- Tennessee in Words and Pictures*. Yearly publication of the State of Tennessee.
- A Bible (home copy for students)

Music Books

- Boni, Margaret. *Fireside Book of Folk Songs*, Simon and Schuster, 1947.
- Bridgman, William C. *et al.* *The American Singer*, Book VII. American Book Company, New York, 1956.
- Dykema, Peter W. *et al.* *Let Music Ring*, C. C. Birchard and Company, Boston, 1949.
- McConathy, Osbourne, *et al.* *American Music Horizons*, Silver Burdett, New York, 1951.
- McConathy, Osbourne, *et al.* *World Music Horizons*, Silver Burdett, New York, 1951.
- Maddy, Joseph E. and Miessner, W. Otto. *All-American Song Book*, Robbins Music Corporation, New York, 1942.
- Pitts, Lilla Belle *et al.* *Singing Juniors*, Ginn and Company, New York, 1953.
- Pitts, Lilla Belle *et al.* *Singing Teenagers*, Ginn and Company, New York, 1953.

Workbooks

- Gee, Edith W.; Leeder, Joseph A.; and Wilson, Harry B. *Log for Music*, Music Americans Sing, Silver Burdett Company, New York, 1949.
- Richardson, Allen L. and English, Mary E. *Living with Music*, Volume I, M. Witmark and Sons, New York, 1956.
- Swift, Frederick F. and Musser, Willard I. *General Music*, Blue Book, Belwin, Inc., Rockville Centre, Long Island, 1954.

Recordings

1. *Appalachian Spring Suite*, Copeland, Victor LCTL1134
2. *John Jacob Niles Sings Folk Songs*, Victor CAE 206
3. *Wanderin'*, Victor EPB1111
4. *Belafonte Records*, Victor
5. *Sing Out!* Album RCA 45-6055-56
6. *Let Music Ring* Album RCA 45-6061
7. Selected Recordings from RCA Victor Basic Record Library for Elementary Schools
8. Alan Lomax records from Library of Congress catalog
9. *Singing Teenagers*, Ginn and Company, Album 8A-8B
10. *Singing Juniors*, Ginn and Company, Album 7A-7B
11. *American Music Horizons*, Columbia MJV 119
12. *Big Rock Candy Mountain*, YPR 509
13. *Let's All Join In*, YPR 403

Supplementary Material

- A. *Daniel* 3:5—That in the hour that you shall hear the sound of the trumpet, and of the flute, and of the harp, of the sackbut, and of the psaltery (dulcimer), and of the symphony, and of all kind of music; ye fall down and adore the golden statue which King Nebuchadnezzar hath set up.
- B. Story of Shadrack, Meshack, and Abednego—Bible story, and popular song.
- C. Sackbut: Slide instrument introduced into England before the fourteenth century. The name was apt, being derived from Spanish and meaning "a pump." Henry VII was fond of band music, and his groups were made up of crude oboes, flutes, trumpets, and drums, and according to one account his band in 1495 contained four sackbuts. Henry VIII used ten. This instrument did not have the long slide that we have today on our trombone.
- D. Characteristics of a folk song.
 1. Melodies sung by the peasant class in any country.
 2. The melodies are a spontaneous expression of the musical feelings of the people.
 3. The tunes were not written by one composer but are traditional, being handed down from one person to another in families.
 4. Usually sung without accompaniment or with one instrument.
 5. The construction of a folk song is very simple.
- E. Folk music in the United States
 1. Mountain
 2. Cowboy
 3. Indian
 4. Lumberjack
 5. Negro

- F. Types of folk songs
1. Love songs
 2. Answer-back songs
 3. Action songs
 4. Nonsense songs
 5. Lonesome songs
 6. Work songs
 7. Hymn tunes

Cowboy Folk Music

Many people have been led to believe that the commercial cowboy music heard on radio and television is the true cowboy music. The purpose of this study is to acquaint the pupils with the true cowboy music and the place it holds in American folk music. Modern cowboy music should not be ignored. It has value to many individuals. The pupils in the junior high school should be guided toward a better understanding and appreciation of the true worth of both types of cowboy music.

Since Kansas is acknowledged to be a great cattle raising state, the cowboy holds a peculiar significance in Kansas history. He is not only known for his many tales and his hard work on the trail but also for his music. Serious music composers in America have incorporated many cowboy tunes and legends in instrumental and vocal compositions. The cowboy folk tunes and the serious music making use of all or part of the original versions provide interesting subject matter for younger students. Many of these tunes and compositions are placed in the seventh grade singing and listening programs by authors of workbooks and courses of study for junior high school music.

The following materials are suggested as sources of information on cowboy music for all phases of the general music class.

Textbooks

- Burke, Cassie; Meierhoffer, Virginia; and Phillips, Claude. *America's Musical Heritage*, Laidlaw Brothers, New York, 1942.
- Kinscella, Hazel G. *History Sings*, University Publishing Co., Lincoln, Nebraska, 1940.

Workbooks

- Gee, Edith W.; Leeder, Joseph A., and Wilson, Harry R. *Log for Music Americans Sing*, Silver Burdett Company, Chicago, 1949.
- Richardson, Allen L. and English, Mary E. *Living with Music*, Volume I. M. Witmark and Sons, New York, 1956.
- Swift, Frederick F. and Musser, Willard I. *General Music, Green Book*, Belwin, Inc., Rockville Centre, Long Island, 1954.

Music Books

- Bridgman, William C. *et al.* *The American Singer, Book VII*. American Book Company, New York, 1956.

- Dykema, Peter W. *et al.* *Let Music Ring*. C.C. Birchard and Company, Boston, 1949.
- Dykema, Peter W. *et al.* *Sing Out!* C.C. Birchard and Company, Boston, 1946.
- McConathy, Osbourne *et al.* *American Music Horizons*, Silver Burdett Company, New York, 1951.
- Maddy, Joseph E. and Miessner, W. Otto. *All-American Song Book*, Robbins Music Corporation, New York, 1942.
- Pitts, Lilla Belle *et al.* *Singing Juniors*, Ginn and Company, New York, 1953.

Recordings

1. *Sheep and Goat A-Walkin'*, Guion, Boston Pops, Victor 10-1092-A
2. *Home on the Range*, J. Charles Thomas, Victor
3. *Give Me Back My Boots and Saddle*, J. Charles Thomas, Victor
4. *Bing Crosby Album of Cowboy Songs*, Victor
5. *Grand Canyon Suite*, ERC-3, Victor
6. *Favorite Cowboy Songs*, Victor LPM 1130
7. *Songs of the West*, Luboff Choir, Columbia CL657
8. *Good Bye Old Paint*, Victor 45-6057
9. *Let's Go to the Rodeo*, YPR 503 45 r.p.m.
10. Other appropriate selections from the school record library

Supplementary Material

1. Although modern forms of transportation have greatly lessened the need and duties of the cowboys, the music they originated still exists.
2. In the seventies and eighties large forces of men were needed to care for cattle during the winter, round up herds in the spring, brand the calves, and drive herds to markets and new pastures. Cowboys had to provide their own entertainment, so they sang. Sometimes songs were useful to stir up lagging cattle, lull restless animals at night, and stop stampedes. Other songs were used purely because the cowboys liked them.
3. On the whole, the songs cowboys sing are typical of themselves, and like all folk songs show the temperament and life of those who sing them.
4. States chiefly concerned with cowboy frontier music are from Texas to Wyoming, with Kansas featured as an export center to Chicago. Abilene, Kansas, played a prominent part in the cowboy's life. The railroad ended at Abilene and the long marches across country from Texas are of historic importance to American folklore.
5. Pianist-composer David W. Guion, whose song "Home on the Range" was a White House favorite in the time of Franklin D. Roosevelt, was born in the little cowtown of Ballinger, in western Texas, December 15, 1895, and is of French-Huguenot descent. His grandfather, John I. Guion, was Governor of Mississippi. His father, of the same name,

was one of the most distinguished lawyers in Texas at the turn of the century. His mother, Armour de Fentresse, of Norman descent, was a gifted pianist and singer.

If he had not heard the call of music, he might have become a lawyer or rancher, having been successful in both occupations, but his mother's love of music predominated, and at the age of eight, young David was started on his musical career. His musical studies led him abroad at the close of his formal schooling in Jacksonville, Illinois, and in Fort Worth, Texas. After three years of study under Leopold Godowsky of the Royal Conservatory of Music in Vienna, Guion returned to New York for further study, and in 1918 published his first composition.

6. *Reader's Digest*, October, 1945, "10,000 Songs."

Edvard Grieg, *The Chopin of
the North* and Henrik Ibsen, *Peer Gynt*

The music of Edvard Grieg is presented to the pupils in the first place because of the immense popularity of his music; secondly, because of the simple, plain character of this great man. Many of the music masters are rather odd personalities and pupils often get the idea that the great composers are peculiar characters. Third, his music is presented because of his intense patriotism. The music of the "Peer Gynt Suite" is known to the pupils, and the story behind it (Ibsen's play *Peer Gynt*) adds to the appreciation of the composition.

The following materials along with the typed material included in this handbook will furnish the teacher of general music with more than enough material for two weeks of study.

Workbook

Swift, Frederick F. and Musser, Willard I. *General Music*, Gray Book, Belwin, Inc., Rockville Centre, L.I., N.Y., 1954.

Textbook

Purdy, Claire Lee. *Song of the North*, Messner, New York, 1942.

Music Books

Bridgman, William C. *et al.* *The American Singer*, Book VIII. American Book Company, New York, 1957.

Dykema, Peter W. *et al.* *Let Music Ring*, C. C. Birchard and Company, Boston, 1949.

Dykema, Peter W. *et al.* *Sing Out!* C. C. Birchard and Company, Boston, 1946.

McConathy, Osbourne *et al.* *American Music Horizons*, Silver Burdett Company, New York, 1951.

McConathy, Osbourne *et al.* *World Music Horizons*, Silver Burdett Company, New York, 1951.

Recordings

1. *Peer Gynt Suite*, Victor ERA 147
2. *Concerto for Piano and Orchestra in A-minor*, Victor ERB-16
3. *Springtide*, Victor 45-6059 (*Sing Out!* Album)
4. *Strange Music* (Song of Norway) Victor WP 205
5. *I Love Thee*, Victor 49-3208

Film Strip

"Peer Gynt," *Music Stories*, Jam Handy Organization, Detroit.

*Copy of the General
Music Achievement Test
Given to Experimental
and Control Schools*

Name Grade School

Age Male Female Instrument Date

Part I. True or False. Use T or F.

- () 1. Haydn is called the Father of the symphony orchestra.
- () 2. *The Peer Gynt Suite* was composed by Bach.
- () 3. The oboe is a single reed wind instrument.
- () 4. A dulcimer is played by stroking the strings with a turkey feather.
- () 5. Mozart did not compose music until after he was 20 years old.
- () 6. The contrabassoon plays lower than other woodwinds.
- () 7. John Philip Sousa is known as the March King.
- () 8. Edvard Grieg composed "Anitra's Dance."
- () 9. David Guion is a composer and pianist.
- () 10. Flutes were played during the Battle of Jericho.
- () 11. Brass instruments have cup mouthpieces.
- () 12. The mountain people call the violin a fiddle.
- () 13. A minuet is a fast ungraceful dance.
- () 14. Leopold Mozart, Wolfgang's father, was not musical.
- () 15. The Old Chisholm Trail started in Kansas.
- () 16. A concerto is a piece of music for solo instrument and orchestra.
- () 17. The only social affair attended by the cowboy was the dance.
- () 18. "There is a Tavern in the Town" is a lonesome type folk song.
- () 19. The trombone in its earliest form was called a sackbut.
- () 20. Folk songs are often not written down but passed along by word of mouth.

Part II. *Instruments of the Band and Orchestra.*

Classify the instruments of the band and orchestra into the following four groups:

STRINGS	WOODWINDS	BRASS	PERCUSSION
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.
	6.	6.	6.

Part III. *Classification of Songs*

Before each song title place the correct letter found before the type of song. For songs that you mark with a "D" select the composer's name from the following list and place after the song title: Grieg, Mozart, Grofe, Sousa, Beethoven, Mercer, Bickford, Foster.

- A. Mountain
 - B. Negro or Southern
 - C. Cowboy
 - D. Composed
 - E. Folksong other than American
- () 1. "I Gave My Love a Cherry"
 - () 2. "Orchestra Song"
 - () 3. "I Love Thee"
 - () 4. "Now Lovely Ladies"
 - () 5. "Skip to My Lou"
 - () 6. "Jacob's Ladder"
 - () 7. "Good Bye Old Paint"
 - () 8. "Wayfarin' Stranger"
 - () 9. "Rise Up, Shepherd, and Follow"
 - () 10. "Oh Bury Me Not"
 - () 11. "Stars and Stripes Forever"
 - () 12. "Lonesome Valley"
 - () 13. "Night Herding Song"
 - () 14. "Nelly Bly"
 - () 15. "Dustin' Off the Piano"
 - () 16. "If You Would Dance"
 - () 17. "Home on the Range"
 - () 18. "Sandy Land"
 - () 19. "Way Up on Old Smoky"
 - () 20. "I'm an Old Cowhand"
 - () 21. "Swing Low, Sweet Chariot"
 - () 22. "On the Trail"
 - () 23. "The Glendy Burke"
 - () 24. "Springtide"
 - () 25. "To Maelzel"
 - () 26. "Ev'ry Time I Feel the Spirit"

Part IV. *Multiple Choice*

Choose the best answer from the list at the right and place the letter of your choice in the () bracket beside the numbers in the left-hand column.

- | | |
|-----------------------------|-------------------------------------|
| () 1. Marriage of Figaro | a. pieces for orchestra |
| () 2. lining out | b. song collector |
| () 3. viola | c. Grand Canyon Suite |
| () 4. John Lomax | d. minstrel show |
| () 5. Daniel 3:5 | e. Norway |
| () 6. fjord | f. Appalachian Folk Songs |
| () 7. symphony | g. precedes the curtain at the show |
| () 8. Ibsen | h. Santa Fe Trail |
| () 9. Raphael Mendez | i. opera |
| () 10. William Tell | j. Open Thy Lattice, Love |
| () 11. Ferde Grofe | k. Mozart |
| () 12. musical drama | l. 1849 Gold Rush |
| () 13. Stephen Foster | m. ballad |
| () 14. The Blues | n. Peer Gynt |
| () 15. Singin' Gatherin' | o. mountain music |
| () 16. Overture | p. alto |
| () 17. Oh Susanna | q. Rossini |
| () 18. Story in song | r. Salzberg |
| () 19. Mozart's birthplace | s. psaltery |
| () 20. Abilene | t. trumpeter |

CHAPTER III

RESULTS AND INTERPRETATION OF DATA

Test for Homogeneity of Variance

The *F* test for homogeneity of variance was applied to all pretests for both experimental and control groups. This test of significance according to Edwards is "based upon the hypothesis that the two samples have been drawn from a population or populations with a common variance."¹ It was found that on all pretests this hypothesis could be accepted at the .05 level of significance.

Test for the Significance of Difference Between the Pretest Means and Posttest Means for Experimental and Control Groups

Since this is a study of effective teaching, it was necessary to determine whether or not there was a differential effect between the two methods of teaching. A test for the significance of the difference between the means of correlated measures was applied to all pretest and posttest means of the same group for the three tests used in this study. Johnson² states that the problem is to test the null hypothesis that there is no difference between the two teaching methods with respect to the outcomes measured.

If it is found that the mean scores are significantly different, the conclusion will be drawn that there is evidence of a differential effect between the two methods of teaching.³

Table 6 shows the tabulations for the test of significance of differences between pretest and posttest means for the experimental and control groups on the three tests used in the study. On the Farnum test, four of the six groups did not show a significant difference between the pretest and the posttest means. The *t* scores for C1 and E3 on the posttest were significant at the .001 level of confidence. The conclusion may be made that both experimental and control groups showed improvement in the ability to read music during the course of the study as determined by the Farnum test. The null hypothesis that there was no difference in the means on the pretest and posttest is accepted for four groups and rejected for the remaining two groups. The significant results show that students in both the experimental and control groups gained in ability to read music during the period of the study.

On the Gaston test three of the six groups did make a significant gain on the posttest. Even though in the four month teaching period there should be no gain expected (about three points per year is normal) three

1. Allen L. Edwards. *Experimental Design in Psychological Research*. Rhineheart and Company, Inc., New York, 1956, p. 163.

2. Johnson. *op. cit.*, pp. 75-80.

3. *Ibid.*, p. 76.

TABLE 6
 Test for Significance of Differences Between Means of Pretest and Posttest Scores for Experimental and Control
 Groups on the Farnum, Gaston, and Achievement Tests

Test	Group	N	Pretest X	Posttest X	D	D	t	df	P	Hypothesis
Farnum	E1	26	25.62	26.46	0.8461	1.08	0.7834	25	> .40	Accept
	C1	23	20.96	26.70	5.739	1.37	4.189	22	< .001	Reject
	E2	27	25.11	25.33	0.2222	0.7188	0.3091	26	> .70	Accept
	C2	21	23.62	24.81	1.1904	0.584	2.038	20	< .10	Accept
	E3	61	18.16	23.59	5.426	0.6743	8.047	60	< .001	Reject
	C3	35	18.43	19.23	0.829	0.850	0.9752	34	> .30	Accept
Gaston	E1	23	37.30	40.30	3.00	1.323	2.268	22	< .05	Reject
	C1	24	32.25	39.00	6.708	1.385	4.843	23	< .001	Reject
	E2	31	37.00	40.35	3.355	1.334	2.515	30	< .02	Reject
	C2	19	40.05	40.42	0.368	1.06	0.347	18	> .70	Accept
	E3	59	33.58	31.92	1.661	.9327	1.78	58	< .10	Accept
	C3	36	32.64	35.03	2.11	1.11	1.90	35	< .10	Accept
Achievement	E1	28	43.39	50.11	6.321	1.12	5.644	27	< .001	Reject
	C1	22	37.27	58.73	22.00	3.63	6.061	21	< .001	Reject
	E2	31	31.52	58.00	26.48	1.69	15.667	30	< .001	Reject
	C2	21	39.90	55.67	15.86	2.75	5.77	20	< .001	Reject
	E3	60	38.26	59.53	21.13	1.78	11.87	59	< .001	Reject
	C3	39	32.44	41.36	8.923	1.132	7.886	38	< .001	Reject

of the schools raised the mean score. One was significant at the .05 level, one at the .02 level, and one at the .001 level. While no definite reasons can be deduced concerning this change in means, it would appear that distractions of misunderstandings in testing procedure, changes in attitudes, or other unknown factors might be responsible for the unexpected results.

Since all the scores on the achievement test were significant at the .001 level of significance it may be assumed that effective teaching of subject matter materials was taking place in both the experimental and control schools. *T* scores ranged from 5.64 to 15.667. These scores show that all groups gained in achievement on the material taught in the study and for which they were tested. In the case of the achievement scores the null hypothesis that there was no difference in achievement between the pretest and posttest would be rejected. From the observed data it appears that the two methods of teaching used in the study were reflected in significantly higher scores on the achievement test.

*Test for the Significance of Difference
Between Means Between the Control and Experimental
Groups Made on the Pretests and Posttests*

In attempting to discover whether there was a real difference between the average musical abilities of matched control and experimental schools as measured by the tests used, the test for significance of difference between means was applied to data for the pretests and posttests. This statistical procedure for testing the hypothesis that there is no real difference between the means of two groups and that the two groups may be regarded as random samples from the same normal population is discussed and illustrated by Johnson.⁴ Results of the statistical procedure are presented in Table 7 and Table 8.

On both the pretest and the posttest for the Gaston test the hypothesis was accepted that the average musical abilities of the experimental and control groups were the same except for groups E1 and C1 on the pretest. In this case the *t* ratio was significant at the .05 level of confidence in favor of group E1. However, on the posttest the two groups did not show a significant difference. Two reasons appear to be acceptable in explaining the difference observed in the two testings. Experimental school 1 was known to have a richer musical background than the control school with which it was matched and it is possible that the control school was not as familiar with standard tests when the pretest was given.

The hypothesis that there is no difference in the means can be accepted for the Farnum test in all except two cases. On the pretest the mean score of school E1 was almost significantly higher than the mean of

4. *Ibid.*, pp. 71-73.

TABLE 7

Test for Significance of Difference Between Means Between the Control and Experimental Groups on the Pretest for Gaston Test of Musicality; Farnum Reading Notation Test; and Achievement Test

Test	Group	N	df	X	t	P	Hypothesis
Gaston p. 2-3	E1	23		37.30			
	C1	24	45	32.25	2.324	< .05	Reject
	E2	31		37.00			
	C2	19	48	40.05	1.29	> .20	Accept
	E3	59		31.92			
Farnum	C3	36	93	32.04	.447	> .70	Accept
	E1	26		25.62			
	C1	23	47	20.96	2.009	> .05*	Accept
	E2	27		25.11			
	C2	21	46	23.62	.519	> .60	Accept
Achievement	E3	61		18.16			
	C3	35	94	18.43	.166	> .80	Accept
	E1	28		43.39			
	C1	22	48	37.27	2.057	< .05	Reject
	E2	31		31.52			
	C2	21	50	39.90	2.94	< .01	Reject
	E3	60		38.26			
	C3	39	97	32.44	3.129	< .01	Reject

*Almost significant: .05 level for 47 df = 2.014

TABLE 8

Test for Significance of Difference Between Means Between the Control and Experimental Groups on the Posttest for Gaston Test of Musicality; Farnum Reading Notation Test; and Achievement Test

Test	Group	N	df	X	t	P	Hypothesis
Gaston	E1	23		40.30			
	C1	24	45	39.00	1.816	> .10	Accept
	E2	31		40.35			
	C2	19	48	40.42	.024	> .90	Accept
	E3	59		33.58			
Farnum	C3	36	93	35.03	.792	> .40	Accept
	E1	26		26.46			
	C1	23	47	26.70	.109	> .90	Accept
	E2	27		25.33			
	C2	21	46	24.81	.202	> .80	Accept
Achievement	E3	61		23.59			
	C3	35	94	19.23	2.626	< .05	Reject
	E1	28		50.11			
	C1	22	48	58.73	2.052	< .05	Reject
	E2	31		58.00			
	C2	21	50	55.67	.649	> .50	Accept
	E3	60		59.53			
	C3	39	97	41.36	5.176	< .001	Reject

school C1. The fact that there was no significant difference between the posttest means of these two groups may be accounted for by the highly significant gain made by the control group while the experimental group made no significant gain, the final means of both groups thus being quite close. The gain that was made by school E3 on the posttest can be attributed to the effective teaching of music reading during the experimental period.

The hypothesis that there was no difference between means for the achievement test was rejected for all groups on the pre- and posttest except for schools E2 and C2 on the posttest. However because school E2 made a greater improvement, from a mean of 31.52 to a mean of 58.00, than did school C2, it may be assumed that the experimental school's gain was a product of more effective teaching. It should be pointed out that results of this statistical procedure show that school C1 made a greater mean improvement than did E1, the experimental school with which it was matched. Although C1 scored significantly lower than E1 on the pretest, this relationship was reversed on the posttest. The difference between the means was significant at the .05 level of significance in favor of the control school.

Norms for Standard Tests

Grade norms have been established according to the manuals for both the *Farnum Reading Notation Test* and the *Gaston Test of Musicality*. Gaston, for pages 2-3 of his test, gives separate means for boys and girls: boys age 12-13 range from a mean score of 33-36; girls age 12-13 range from a mean score of 37-40. For this study 12-13 year old students were not divided as to sexes. Mean scores of students in this study ranged from 32.25 to 40.42. (Table 6). These mean scores are comparable to those found in the Gaston test manual. Farnum likewise gives mean scores by sex: seventh grade boys have a mean raw score of 16.7 while the girls' score is given as 18.3. Mean scores of students in this study on the Farnum test ranged from 18.16 to 26.70. Farnum's norms are lower in comparison to the means found in the present study. Means obtained for the Farnum test in this study show, when compared with published norms, that both the experimental and control group students were above average music readers as identified by the Farnum test.

Since the achievement test was constructed especially for this study, no norms were available for comparison. However, the test was given in two selected schools prior to the beginning of this study. Both schools had general music classes and students were in the second semester of the seventh grade general music class. School A had 39 pupils enrolled in the class. The mean score was 40.15. School B had 30 pupils enrolled and the mean score was 56.36. The mean scores of school A and B were higher than the mean scores of the schools in the study on the pretest except for E1. However on the posttest the schools in the study were approximately

the same as school B but higher than school A. School E1 ranked higher on the pretest because the pupils come from a grade school which has a specialist music teacher and above-average equipment; therefore, their background may be assumed to have been richer in musical experiences.

Results

Statistical procedures appear to show the following results:

- (1) The hypothesis may be accepted that the students in the experimental and control groups were selected from a population with common variances.
- (2) The mean scores made by the student in the experimental and control groups on the standardized tests compare favorably with established means for seventh grade students as given in the test manuals.
- (3) There appears to be a difference in the two methods of teaching in favor of the organized music education resource unit. Two out of three matched groups are significantly superior at .05 and .001 level of significance on the achievement test. (Table 8.)
- (4) Comparison of means shows that significantly effective teaching took place during this study in both experimental and control schools. This may be observed in the difference between means of pretest and posttest means of experimental and control groups. However, the experimental groups, increase in mean difference of means in two cases (E2 vs. C2 and E3 vs. C3) show that a larger increase was made on the achievement test by the experimental group. Therefore, it may be concluded that the unit method produces results superior to methods used in the control groups in about two-thirds of its applications.
- (5) A significant difference in means was found on the achievement pretest in favor of two experimental groups and one control group. It may be assumed from this that the two experimental groups had more background of musical knowledge than did the control groups in two out of three cases.
- (6) On the achievement posttest school C1 was significantly superior to E1 at the .05 level of significance. In group two E2 was not significantly superior to C2 even though E2 had a slightly larger mean. However when considering the mean difference of each school from the pretest to the posttest, school E2 may be considered to have had more effective teaching.
- (7) The mean scores on the achievement test of the schools in this study were approximately the same as those obtained in the two schools used in the pre-study testing program.
- (8) The reliability coefficient obtained for the achievement tests as shown in Tables 2, 3, 4, and 5 is within the range usually accepted in educational measurement. From the results it may be assumed that the achievement test as used in this study has a

high degree of reliability. The tables of Analysis of Variance also show that the test measures with sufficient accuracy to differentiate among individuals on the material in the achievement test.⁵

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

1. From the results obtained in this experimental study it appears that effective teaching may take place whether or not the materials are organized into resource units by the teacher previous to study by a general music class. However, since two of the three experimental classes showed a significantly higher degree of learning when tested after being taught from resource unit material, it can be concluded that the resource unit method of instruction produces a higher degree of effective teaching and learning.
2. Teachers of general music in most junior high schools have additional music teaching duties which do not allow time in the daily schedule for adequate preparation of material and activities for the general music class. Teachers instructing three or four general music classes should have time for preparation if they are to do effective teaching.
3. From teacher comments on this study and from investigative reading it would appear that music teachers should make an effort to gain a more adequate understanding of adolescent behavior.
4. Since there is a scarcity of research material on the junior high general music class, there is a need for more experimental study by the teacher in the effective use of music education resource units.
5. Results on the tests used in this study seem to indicate that seventh grade adolescent pupils are not familiar with testing procedures. This leads to the belief that the majority of music teachers are not themselves familiar with the methods and materials of a music testing program.
6. From observations of equipment and materials in schools selected for this study, it seems feasible for music teachers and school administrators to give more time to the selection and procurement of materials necessary for effective teaching and learning.
7. Current textbooks, workbooks, and song books recommended for general music are closely in agreement on teaching materials.
8. From the results of this study it seems that teachers using a wide

5. See page 88.

variety of organized material and equipment have a better opportunity to engage in effective teaching.

9. It is recommended that further experimental research be done on general music classes using teacher-constructed resource units to fit the locality, the school background, and the music curriculum.
10. It is further recommended that teacher training institutions should prepare music education majors in the philosophy of the general music class as outlined in this study and the recommendations of the Music Educators National Conference. In addition, music education majors should learn the technique of preparing a resource unit.

This study was brought about through the intense interest evidenced by music educators concerning the improvement of teaching in junior high school general music classes. It is recognized that there were factors in the experimental procedure which could not be carefully controlled by those conducting the research. The abilities and instructional methods of the teachers, the use of identical materials by matched groups, and minor changes in the membership of groups of pupils due to absence and illness were problems which could not be entirely resolved. However, it is believed that the results obtained will aid and guide junior high music teachers and curriculum consultants toward an improved approach for the organization of instructional materials and effective methods of teaching in the general music class.

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