1944

The correlation of music with world history

THESIS

CORRELATION OF MUSIC WITH WORLD HISTORY

Mae Louise Lindsay

Master of Music Education
1944

BOSTON UNIVERSITY

COLLEGE OF MUSIC

Thesis

CORRELATION OF MUSIC WITH WORLD HISTORY

by

Mae Louise Lindsay

Mus. B., Boston University, 1934

Submitted in partial fulfillment of the
requirements for the degree of
Master of Music Education

1944

Approved by

First Reader Kenneth J. Neeley

Professor of

Second Reader Alfred H. Meyer

Professor of

TABLE OF CONTENTS

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

During the past thirty years new theories have been introduced into the field of education. The older conception, which is still prominent, stresses the accumulation of factual knowledge. From the grades to college "what he knew was what counted, not what he was or did. Knowledge alone was power."[1]

In the study of history, foremost in importance was the knowledge of dates associated with nationalistic achievements of a nation which had been obtained by conquest or territorial growth.

On the other hand, progressive education has as its purpose "to acquire a certain amount of organized knowledge,"[2] and to present the subject matter studied in such a manner that it will be "a series of adventures in living."[3]

Now, the history of a nation is presented as a pageant passing in review. "We shall inspect the customs, the ways of thinking, and above all, the fine contributions each group of people has brought to the treasure house of civilization."[4] One becomes acquainted with the cultural

---

1 Dykema and Gehrkens, High School Music, Boston; C. C. Birchard Company, 1941, p. 388
2 Dykema and Gehrkens, High School Music, Boston; C. C. Birchard Company, 1941, p. 388
3 Pitts, Lilla B., "The Advantage to Music of an Integrated Program," Music Educators Year Book, p. 344, 1938
4 Rogers, Adams and Brown, Story of Nations, New York, Henry Holt and Company, 1936, p. iii.

achievements of each nation as the biography of the foremost writers, artists and scientists and their particular contribution to the world is discussed.

I. The Problem

Statement of the Problem

It is the purpose of this study (1) to propose a method of correlating music with history in the secondary school; (2) to present certain results of this method obtained by work in the class room; (3) to determine values of correlation of music with world history in the secondary school; (4) to verify certain advantages attributed to correlation as applied in music education methods.

Importance of the Study

Correlated programs have been used rather exclusively in the elementary grades and somewhat also in the junior high school, but it is an unexplored field in the senior high school. There is no information regarding a program of correlated study of world history and music in the present educational literature. A reported record of actual class room experience will be of value to others interested in developing a correlated program. An intelligently conceived and carried out correlation program "vitalizes learning through expressive experiment."[5]

---

5 Dykema and Gehrkens, High School Music, Boston; C. C. Birchard Company, 1941, p. 392

II. Definitions of Term Used As Applied to Education Generally

The term "correlation" may be defined as a relationship existing between things so connected that one directly implies or is complementary with the other. As applied to education, it is the drawing out, discovery or recognition of like or related elements in two or more areas of study.

We find related elements in economics and geography. Economics is a study of conditions and laws which affect the production and distribution and consumption of wealth. Geographic conditions greatly influence economic aspects of society. There will be a better understanding of the economic standards of a people if the "limitations imposed on a commercial output by unfavorable natural conditions, such as aridity, ruggedness, poverty in mineral resources"[6] are included in the study of the economic problem.

"The study of commercial geography requires a background of knowledge about the earth resources, climate and peoples. Understanding of certain aspects of economics is also necessary."[7]

---

6 Foster, Alice and K. L. Calloway, Geography in the Secondary School, National Society for Study of Education, Thirty-second Year Book, Chap. XVIII

7 Bining, Mohr & McFeely, Organizing Studies in Secondary Schools, McGraw Hill Book Company, Inc., New York and London, 1941 p. 243

Correlation of Music with Academic Subjects

Correlation has "revealed many hitherto unsuspected relationships between general academic subjects and fine arts, including music."[8] Music makes a definite contribution to the understanding of the Social Studies and adds elements of interest. "It would be impossible, for instance, to acquire an adequate picture of the culture of a nation without consideration of the music of its people, nor could the character of a historical epoch be accurately sensed without an acquaintance with the manner in which people of the period expressed themselves musically."[9]

Advantages of Music Correlation to Education Generally

In high schools where music is an elective, it is a common occurrence that a small percentage of students take advantage of music education.

From a personal survey of a World History class of thirty-eight, I found that ten were members of the Glee Club, and the remainder of the class took no part in musical activities of any kind. Through the correlation program music is brought to the entire class. "Those active in the Progressive Educational movement

---

8 Curtis, Louis W. C., "Music and the Core Curriculum," Music Educators Year Book, 1938, p. 392

9 Dykema and Gehrkens, High School Music, Boston; C. C. Birchard Company, 1941, p. 392

are sympathetic to the cause of music and are making an honest effort to integrate music with other subject matter. They seem firmly convinced that every student should come in contact with the Music Department."[10]

A recent article on "Music Education after the War," emphasized that music education is an integral part of our educational system, and as such cannot be put aside lightly to be reconsidered after the war. Captain Joseph Skornicka, an Army advisor, says "It is surely high time to realize that if we intend to bring music to the masses, we must begin where the masses are."[11]

Today, leaders in secondary school Education see the advisability of providing more general cultural courses which will aid in the developing of the "emotional, imaginative, intellectual and aesthetic needs of adolescent boys and girls."[12]

Martina McDonald, Supervisor of Music at the Massachusetts Department of Education, states the importance of the need for education in intercultural understanding. She says, "An awareness of the life of people of other nations can be developed by study of its folklore,

---

10 Maddy, James, "Music in the Progress of Progressive Education," Music Educators Journal, Vol. XXIII, No. 6 p. 20

11 Matthews, "Music after the War," Vol. XXIX, May and June, Music Educators Journal, No. 6, p. 95

12 Pitts, Lilla B., "Music Education Isolated or Integrated" Music Educators Journal, 1937 p. 33

heros, music and traditions, and it is the responsibility of our schools to provide the opportunities for our pupils to participate in activities of this nature."[13]

Education without some musical knowledge is incomplete. By listening to, and participating in the music presented through the correlated program, a new interest may be created resulting in a change of attitude toward music which will result in a rich experience in adult life.

Obstacles in Presenting the Correlated Program

High school programs are strongly departmentalized and each subject presented in the curriculum is taught by a teacher who has prepared himself as a specialist in his particular field of education.

When music was added to the curriculum it was classified as an extra-curricula subject, and placed on a non-credit basis. Any time on the schedule not used by academic subjects was alloted to music education. This arrangement caused music to be thought of as a diversion to give pleasure, and was not considered as having any contribution to make to the general education of the individual. Although in some schools music is now on a credit basis, yet tradition still hinders some educators

---

13 McDonald, Martina, "Intercultural Educational Activity" Harvard Educational Review, p. 322, Vol. 13, No. 4, October 1943

in seeing the value music can be to the "learning process based upon the concept of association of ideas."[14]

It has been suggested that from the administrative point of view, the following conditions may be obstacles in presenting the correlated program.

"1. Schools organized so that everything runs automatically, shudder at the thought of changing schedule.

2. Many teachers resent and fear anything that threatens to change their routine.

3. Conflicting time schedules, lack of room space, over-loaded teacher program."[15]

The objections of the general teacher to the correlation program may be attributed to:

1. Lack of the understanding of the term correlation.

2. Fear that correlation would interfere with the efficiency of teaching the academic subject.

3. Failure to understand the purpose of correlation.

4. Lack of cooperation between the history teacher and the music teacher, resulting in a poorly planned program.

5. Lack of enthusiasm about correlation on the part of both teachers.

6. The responsibility of the musical part of the program left to the history teacher.

7. Inadequate music material and equipment.

---

14 Borchers, Orville J., "What is Integration," Music Educators National Conference Year Book 1937, p. 124

15 Cheyette, Irving, "Recent Trends in Music Education," Music Educators Music Magazine, 1937, p. 12

In order to overcome some of these obstacles, the following suggestions are offered:

1. "Programming of the music teacher's time should be such that she is free to give effective aid in developing music correlation."[16]

2. The music teacher and the history teacher should plan lessons together.

3. "The direction of musical activities must be assigned to the specialist, not left to the guidance of the inexperienced teacher."[17]

4. The purpose of music correlation will be defeated if lectures or reports on musical topics, by students, are used instead of listening to and experiencing the art by singing.

Paul R. Hanna, Professor of Education at Stanford University says, "I believe that music has a dual role in our public school system."

1. It contributes a great deal of insight into the cultures of other people and may become a vital part of the integrated program.

2. Music has a role apart from the core or integrative curriculum. Children and youth desire to express themselves musically. It has a vital part in our school program.[18]

---

16 Curtis, Louis W., "Music and the Core Curriculum," Music Educators National Convention, Year Book, 1938, p. 350

17 Curtis, Louis W., "Music and the Core Curriculum," Music Educators National Convention, Year Book, 1938, p. 350

18 Duncan, Chester R., "Music in an Integrative Program" National Music Educators National Convention, Year Book, 1938, p. 363

CHAPTER II

ADVANTAGES OF CORRELATION TO MUSIC EDUCATION

Widening of Pupil Interest in the Music Program

Upon entrance into the high school many pupils have the impression that music has a place only in their elementary school experience, and that in this new part of their educational life, it has nothing of value or interest to offer them.

In a discussion of this matter with a representative group, the following sentiments were expressed:

1. I don't like singing.
2. I'd rather listen to music than sing.
3. Music is all right for children, but now I'm too old to want it.
4. If I could hear some instrumental music I might like music more.
5. I don't have any voice, and I can't forget some of the unpleasant experiences I had in the grades.
6. I had enough music in the grades, it was uninteresting singing with syllables.

The correlated program presents music in an informal manner, overcoming prejudices. I have observed that at the beginning of the first correlated lesson, some pupils were indifferent, but before the period was over, they were participating with the others, without urging from the teachers. There is opportunity for hear-

ing many kinds of music. Simple traditional folk songs, stirring nationalistic music, light, gay Viennese waltzes, music whose predominating characteristic is rhythm, immortal melodies from the symphonies, the opera, and the great songs sung by the artists of the day. This wide range includes music that appeals to various individuals. When songs are presented, the class should sing them, if possible, as participation is of utmost importance.

The following statements are actual student reactions, resulting from the presentation of music with history:

1. Request for a repetition of the playing of the first movement of Mendelssohn's Italian Symphony.

2. Inquiries as to what books they could read to tell more about the lives of composers.

3. Suggestion that each member of the class contribute money to purchase more records.

4. Desire to take a course in Music Appreciation and to join the Boys' Glee Club (athletes included among students making this request).

5. "Had recordings been made of the music which the class had sung?"

6. "May we hear more classical music?"

7. "I never wanted to listen to classical music, but now I prefer to hear it on the radio, instead of the jazz I used to listen to."

8. Pupils coming after school to play recordings and making their own request programs in advance.

9. Requests from representatives from other history classes not using the correlated program, that music be heard in their classes.

These voluntary responses show that interest in music can be stimulated through the correlated program. This helps to develop a favorable attitude toward music and adds enjoyment to the history lesson.

In a pamphlet issued by the National Research Council of Music Education, the following opinion is expressed. "There has been a growing conviction among educators that if music is to become an active part of daily life, it must of necessity be closely woven into the different activities of the school program so that it may no longer be thought of as something separate and apart. The greater the number of significant associations we can establish, the greater is the possibility of arousing a lasting interest in an understanding of music."[19]

A Greater Appreciation of, and Interest in Other Subjects Through Music

The treatment of subjects in the secondary school as detached units without relation to other subjects is receiving much condemnation from a number of educators today.

"Attempts are being made in educational theory and to some extent in educational practice to bring the

---

19 Aiken, Walter, "New Practices and Tendencies in Music Education," Music Educational Research Bulletin No. 3 p. 8

various subjects of the curriculum into some degree of harmony."[20]

Experiments have been made in correlating literature and history, the function of literature being to provide a better understanding of customs, experiences of the people as a nationalistic group, during the era studied.

It can be readily seen that a study of the literature of any country would be enlightening in regard to a general understanding of the people of a country. Music is truly a literature, possibly the highest type of expression in the nationalistic literary field. It is a universal language. Through it, all emotions of mankind are expressed. There is nothing that can give a better understanding of the Scandinavian lands and peoples than the folk music of these countries. The music of their composers describes the coldness and scenic grandeur of these countries.

As an example of this, Scandinavian music was played in class and the pupils were asked to write word images of what the music conveyed to them.

The following are some examples of their reactions. Descriptions of the fiords, steep snow-capped

---

20 Bining, Mohr and McFeely, "Organizing of the Social Studies in Secondary Schools, New York and London; McGraw Hill Book Company, Inc., 1941, p. 250

mountains, coldness of the Scandinavian countries, the dark green forests, the weirdness of folk stories, the beauty of a morning, the cold blue water. This experiment indicates that music enabled them to visualize more vividly the geographic barriers and traditions of the land of the midnight sun.

History is a moving drama, played upon the stage of the world and should be presented to classes as a vital experience. The singing of songs, listening to music recordings, when properly directed will stimulate an intelligent reaction, and make the history lesson one of interest. By the magic of music the class is emotionally awakened to the experiences of mankind from century to century.

Expansion of Music Teacher's Interest in Other Phases of Education

Formerly, the music teacher's special preparation consisted of a knowledge of music in its various aspects. Proficiency in his work was nearly all that was required or expected. His whole teaching career was centered on one subject - music. As a result, educators generally felt that the music teacher had only one contribution to make in the field and one group of students to instruct.

Now educational institutions require the addition of other subjects in the course of study for prospective music educators.

In spite of the broadening of their education, many music teachers cling to the tradition that music alone is their subject, and are reluctant to consider participating in correlated programs. "But because of its broader functioning in today's school, music is no longer the isolated subject that it was in the days when education itself was so narrowly compartmentalized. With the increased opportunity for more extensive sharing in the general school curriculum arises the necessity in all phases and areas of education for the teacher to identify himself with the entire school program. This means the abandonment of tendencies toward self-sufficient aloofness and the development of the teaching profession as a whole."[21]

It seems self-evident, then, that correlation has many advantages for the music teacher, of which the following may be listed:

1. Enlarges his education and develops his usefulness in the educational field, not limited to one subject.

2. Removes the music teacher from the category of "specials."

3. Brings him in contact with teachers and pupils whom he would not otherwise know intimately or at all.

4. Deepens respect for the music teacher among fellow workers and students.

5. Increases ways in which the music teacher reaches out to and "becomes known among

---

21 Gralapp, A. L., "Music in General Education," Music Educators National Convention, Year Book, 1939-1940 p. 23

the student body, the better for his own organization and activities."[22]

6. Provides a larger opportunity to show that music is a vital subject and has some contributions to make to all. Many general teachers come in contact with music, and some acquire an interest in it.

Analysis of Unfavorable Attitude of Music Educators Toward Correlation

Music educators' unfavorable attitude toward the correlated program may often be attributed to a misunderstanding of the purpose of correlation. "In the correlated unit, the attempt is made to seek and utilize points of contact and relationships between two or more subjects in order to bring about associations in the various parts of the curriculum. In usual practice, the materials from two or more related fields are presented with alternating attention to each, or the relationships between different aspects of the subjects may be stressed. Correlation seeks to utilize relationships between the subjects."[23]

It is clear that this type of program will not interfere with the objectives of music in the school curriculum, as set forth by Mursell in his article, "The Claims of Music in the School Curriculum."

---

22 Cheyette, Irving, "Recent Trends in Music Education," Educational Music Magazine, 1937, p. 12

23 Bining, Mohr and McFeely, Organizing the Social Studies in Secondary Schools, New York and London, McGraw Hill Book Company, Inc., 1941, p. 54

1. "Awaken pupils to the richness of music

   (a) By directed listening
   (b) Subordinate technique to musical experience

2. "Awaken appeal of music.

3. "Awaken many-sidedness of music.

4. "Awaken human joy of music."[24]

All this may be done in a history class. If the correlated program is practised, music need not lose its prestige in the school curriculum. It is true that the preparation and presentation of the correlated program will take additional time and effort, but little extra time is needed once it is in operation. Even if much preparation were constantly necessary, the music teacher should not sit back in complacency but should join in the march of progress.

Ida MacLean, a supervisor of music, in an article "The Music Specialist and Correlation," gives us her own reaction. She writes, "I claim that as a Supervisor my position has taken over new value, and with the added duties I have done more intensive reading on social conditions of other countries and more real research."[25] The specialist has a vital work in this new order. It is more of a challenge and opportunity than a demotion.

---

24 Mursell, James L., "The Claims of Music in the School Curriculum," Music Educators National Conference, Year Book, 1935

25 MacLean, Ida, "Experiments with Music in the Integrated Program," Music Educators National Conference, Year Book, p. 184

This does not minimize the importance of the regular music classes nor of the traditional procedure of music instruction for individuals who display musical abilities.

A question arises as to how much time the music teacher will be obliged to spend with the academic class during the study of a unit. By actual experience, I have found that time spent with the history class varies, depending upon the learning rate of the class. Usually one or two periods will provide ample time to present the music for each unit, if the lesson is well prepared.

The history teacher should plan his work to fit the music teacher's free periods. If such an arrangement cannot be made, a theory or music appreciation class may meet with the history class.

The world history course under discussion in this study includes twenty units. The correlated program will be of value only to eight or nine of the units, as it is impossible to obtain adequate music expressive of ancient civilizations. With England, France, Germany, Italy, Russia and other modern European countries playing a vital part in shaping the destiny of the world of tomorrow, and with pupils' consciousness of this, the nationalistic and folk songs of these countries are of interest to the class, more today than ever before.

Many schools (because of war conditions) have pupils from the countries mentioned, and when their nationalistic music is heard, it affects them emotionally. For example, when Finlandia was played, one member of the class was visibly affected. Upon inquiry it was found that Finland was her home. This incident made an impression upon the class that nationalistic music is vital to every country studied.

CHAPTER III

OBJECTIVES AND APPLICATIONS IN TEACHING WORLD HISTORY AT SECONDARY SCHOOL LEVELS

"World history in the form of general history occupied a place in the secondary school curriculum a half century ago. Emphasis at that time was chiefly upon political, dynastic and military affairs. The student was crammed with facts in hope that the result would be attainment of culture and some mental discipline."[26]

"A committee of sociologists has recommended that the course be given in the tenth grade, and that world history be presented from the sociological point of view, in which many constitutional military and political details would be eliminated; in their stead would be presented the story of the development of institutions and ideals to show the basis for modern life. The following specific objectives resulting from the study of world history are suggested:

1. Training in world mindedness.
2. Toleration of ideas, even if those ideas are indefensible.
3. Must develop a desire to see how the world cooperation could be assured.

---

26 Bining, Mohr and McFeely, Organizing the Social Studies in Secondary Schools, New York and London, McGraw Hill Book Company, Inc., 1941, p. 98

4. Justice between races and classes."[27]

A knowledge of the social tendencies of a people gives an insight into customs, traditions and experiences which are so influential in the development of national life.

When music, representative of nationalism, social, religious life and cultural achievements, is heard, the past becomes a real experience. As the class sings the "Song of the Volga Boatmen," the feeling of the despair of the peasantry, a picture of their hard toil and weariness of life becomes a reality.

A section in each chapter of the text book is devoted to the cultural contributions of each nation to civilization in the field of literature, arts and science. A knowledge of these contributions will promote a better understanding of past achievements, of enemy nations, and help to bring a feeling of tolerance. Today we are forced to look upon Germany as a militaristic machine. The hardness and militarism of Prussia is far apart from the softness and warmth of the Bavarians and Austrians. When listening to the immortal melodies of Franz Schubert, the tender lullaby of Brahms, and the gay and happy waltzes of Strauss, present conditions are momentarily forgotten.

---

27 Bining, Mohr and McFeely, Organizing the Social Studies in Secondary Schools, New York and London, McGraw Hill Book Company, Inc., 1941, p. 102

The culmination of conditions and events resulting in an historical epoch of a nation should be presented to the class as a reality, not as a mere statement of something that happened many years ago. The struggle of the French for "liberty, equality and fraternity," and the new patriotism which was born as the young Republic of France was assailed by foreign armies can be felt as the class sings the stirring nationalistic "The Marseillaise."

It is the purpose of music correlation to provide musical interpretations and musical backgrounds which will contribute to the making of the study of history a realistic experience.

The history of education shows us that when any subject in the school curriculum has encompassed newer and broader fields and reached a greater number of pupils, it has won greater command in the educational field. Music can do this, and will grow in importance in the educational field.

OBJECTIVES IN MUSIC IN THE CORRELATED PROGRAM WITH HISTORY

1. To Awaken Pupils to the Appeal of Music

Hearing the varied program of music which is presented will be a new experience for many in the history class. The feeling that music is a complicated mystery is a prevalent opinion. The first appeal of music is rhythm. This is shown by the unconscious keeping time to music by the motion of the head or hands. Those who profess to have no interest in music are often the first to show this reaction. A recording of "Pomp and Circumstance" by Sir Edward Elgar was played. The rhythm attracted the class at once. After hearing the instrumental recording, the class sang the arrangement of "Land of Hope and Glory." In the next lesson, a nationalistic song of Ireland, "The Harp that once Through Tara's Hall," which is entirely different in spirit from "Pomp and Circumstance," was played. To note the contrast in the two songs, a few measures of "Pomp and Circumstance" were played. Without an invitation the boys began to sing, the girls joining.

Melody makes an appeal to all. A few minutes of the period were left. Russia was the country being studied. Some of the music from the "Nutcracker Suite"

had been played. A request was made to have the "Waltz of the Flowers" played again. I asked how many would like to hear it again - it was unanimous. Before the recording was finished some of the class were humming the melody. The history teacher reported that he had heard members of the class, in the corridors and lunch-room, singing snatches of the music played during the history period. This indicates that the correlated program can be used as a medium to awaken pupils to the appeal of music.

2. To Build an Active Interest in Music Which Will Continue in Adult Life

We cannot expect to get the same reactions from every student, but this contact with music makes an impression. Graduates who attended world history classes have spoken of the new understanding and enjoyment of music which they experienced through the correlated program, and of their interest in music which continues. The question has been asked if anything could be done to build an active interest in music that will continue in adult life.

I do not claim that the correlated program will be the answer, but I do know that many who would never have come in contact with music do so through the correlated program. Pupils in the academic class have ex-

pressed a desire to build a music library of their own and have said that hearing music in the history class awakened an interest in music, created a desire to hear it, and to know more about it.

In the present senior class at Braintree High School there are four pupils who two years ago were in the first experimental correlation of music with world history class. Recently, they were asked to express their reaction to the correlated program.

> "The correlation of music with history is to be highly recommended for all world history classes. In studying about the various countries they are made much more interesting by their music. The emotions and types of people are shown in its music. The music brought into such a history class gives the ordinary student who does not have the opportunity to take up music appreciation a chance to hear and enjoy good music. As a music lover I was overjoyed at the thought of being able to hear the music of the country I was studying and to learn of its background. As a student in such a class, I have developed a greater appreciation of music. Now, after having completed my course correlating music with history, whenever I hear any of the music brought into class and discussed,

I can truly appreciate it for I know from what country it comes, by whom it was written, and under what circumstances. By knowing these I can truly derive the full benefits from hearing the great works of music."

Nancy G.

"Before music was introduced along with our regular history course, history was just another subject. With the introduction of music, enthusiasm for history arose overnight. When told that music was to be presented on the morrow, attendance was at its highest, conduct at its best, and enthusiasm for learning was something to be marvelled at. Test papers proved this. Since music is a universal language, it related to us the emotions and feelings of the time. Music portrays nations in their various aspects, political, social and religious. It gave us a clear, definite, concise understanding of what we were reading. Music gave history a romantic, glamorous touch that could be felt by every person in the classroom.

"I am now a senior. Looking back over the four years I have spent at Braintree High School I can unquestionably say that my most interesting and educational subject was World History."

Edmund B.

"Two years ago I took World History as one of my elective subjects. At first I thought I would be bored but after the first few days it was very interesting. It was more than just a history class.

"With each country we studied we heard music representative of that country. I'm not musically inclined but I like to listen to music. This addition made our class very interesting. It broke up the monotony of reading and hearing lectures. It gave us a better idea of how other people live and feel. For example, "The Song of The Volga Boatmen" heard when studying Russia, gave me the impression of heavy hearted workers trudging along, never having any time for enjoyment.

On the other hand, the music of Spain is gay and light hearted reflecting the sunny climate and happy life of the people. By hearing this music I understood the people of the countries better. This class was one of my most enjoyable classes."

Richard F.

"A combined course of music and world history is extremely valuable for several reasons:

1. This education in music is an added experience for many who would not otherwise hear various kinds of music.

2. For some it means an introduction to music which they had thought uninteresting.

3. Music is very expressive of a country's nationalistic feeling and brings to the class the cultural contributions of a nation.

4. Melody is easy to remember and historic facts which music describes can be recalled whenever the music is heard."

Jean MacG.

CHAPTER IV

ORGANIZATION

History Class

The class is organized under a teacher who is a specialist in teaching the Social Studies. The average enrollment is thirty to thirty-five in a class. The ages of the pupils range from fifteen to nineteen years, the majority being sixteen years old, mostly sophomores, with some juniors and seniors.

The class meets daily and the length of the period is forty-five minutes. The daily assignment takes twenty minutes to three-quarters of an hour for preparation, according to the ability of the individual pupil.

The correlated lesson is taught in the history class room, where maps and blackboards are available. Posters and pictures of the country studied add to the interest.

The Relationship of the History and Music Teachers

There must be a desire on the part of both teachers to cooperate in every way to make the correlated lesson a success. The history teacher is seeking help from the music teacher as a specialist, to make the history course broader, by addition of another cultural contribu-

tion of the various people studied. The history teacher should welcome the opportunity for cultural growth on his own part, by the music teacher's presentation. The music teacher, in turn, should see the value of widening his knowledge of history and feel that the history teacher has a contribution to make to his general education.

The teachers plan the lessons together. It is essential that the music teacher have a knowledge of the material in the text book and be acquainted with the progress the class has made in the study of the unit. The music is presented as the class is studying historical data to which the music is related. For example, Tschaikowsky's "1812 Overture," a description of the ultimate triumph of the Russians over the invading French, should be heard either as a part of the teaching of "The Napoleonic" retreat from Russia or a part of Russian History, 1812. If the correlated music centers around the cultural development of a nation, do not introduce it to the class until this point is reached. Never present the music at the beginning of the unit.

Assistance of the Language Teacher

Singing songs in the native tongue of the country being studied brings added interest and nationalistic color to the lesson. The assistance of a language teacher may be

necessary to introduce this feature. The teacher may be able to come to the class by special arrangement or during a free period.

The class has been taught the Spanish folk song "La Paloma" in English. The rhythm appealed to them, and they sand enthusiastically. Experience has proved that if the song is unknown, teach it in English first, for going from the known to the unknown, one of the laws of learning, gives more satisfactory results. The next step is to teach the song in Spanish. In a few minutes the Spanish teacher had taught them the words by use of the blackboard and by rote. This time the song was sung with even greater enthusiasm. After singing it several times, there was an audible expression of regret when the bell rang, closing the class. Several made inquiries as to the possibility of studying Spanish next year. Other Spanish songs were presented to the class by members of the Spanish Club who were in the history class.

A group of pupils from the German class came in to the history class and sang "Silent Night" and Brahms' "Cradle Song." Before the period ended, this group had taught the class to sing these songs in German.

By this procedure, members of the language

classes had been introduced to world history, and had experienced a practical application of their knowledge of languages. As for the history class, they asked that more songs be sung in foreign languages.

Equipment and Materials

The correlated program cannot become a reality without a piano and a phonograph. As I have mentioned, the ideal place for the correlated lesson to be given is in the history class room, but if the music annoys other classes or a piano cannot be moved into the history room, the music room is the second choice.

Music recordings used must be of the highest type. We are seeking to have the class understand and enjoy good music. You may fear that the average academic class will not enjoy a symphonic recording of "The Londonderry Air." As the opening measures are played, it is easily seen that some recognize it at once. Every one gives rapt attention as the music is heard. Recordings made by radio artists are more appreciated because the class is familiar with these personalities through the screen and radio. The recordings are in the music library of the school. Pupils often volunteer the loan of their recordings.

A mimeographed outline containing a list of music to be heard, any interesting information about the music or correlated facts should be given each pupil at the beginning of the lesson. For example:

THE BRITISH PEOPLE

Nationalistic Feeling

"Pomp and Circumstance" Sir Edward Elgar

"I believe that soldiers should march to stirring music."

"I hear the nation march."

"Beneath her ensign an eagle's wing."

Romance

"Drink to me Only With Thine Eyes" Poem by Ben Jonson

The words of this come from a group of poems called "From the Forest." Its title is "To Celia." It was written in the sixteenth century during the time called The Golden Age of English literature.

Sports

"John Peel" Graves

A narrative song, descriptive of the popular sport of hunting. It was written as an expression of friendship.

Home

"Sweet and Low" Barnby

The poet, Alfred Tennyson, gives a delightful picture of home life. This short poem taken from a group of poems called "Songs from the Princess." This poet lived in the Victorian Age. This age named for Queen Victoria.

Social Life

"Country Gardens" Old English Air

Old English melody known as "The Morris Dance." Descriptive of the enjoyment of gardens by the English people. Music arranged as a piano solo by the Australian composer and pianist, Percy Grainger. He is the greatest living English composer and pianist.

Religion

"Onward Christian Soldiers" Sullivan

IRELAND

Nationalistic Feeling

"The Harp that once Through Tara's Hall"

The past glories of Ireland, with its legends, tell us that an old harp silently hangs on the walls of Tara's Hall, a symbol of her former greatness.

Shine soft, ye trembling tears of light,
That strew the mourning skies.
Hushed in the silent dews of night
The harp of Erin lies.
What though her thousand years have
passed
Of poets, saints and kings.
Her echoes only hear the last
That swept those golden strings.

Romance

"Believe me if all Those Endearing Young Charms" — Sir Thomas Moore

The author was one of the greatest lyric poets the world has ever produced.

"Londonderry Air"

Originally a love song. Most common words used today - "Danny Boy."

Social Life

"Molly on the Shore" — Arranged by Grainger

Dance

SCOTLAND

Nationalistic Feeling

(Also descriptive of Home Life)

"Blue Bells of Scotland" — Jordan

A tender patriotic song.

Romance

"Annie Laurie" — Scott

Historic setting - Clan welfare

"Loch Lomond" — Traditional

Descriptive of beauty of country, and tells of parting of lovers.

"Coming Through the Rye"

Social

"Auld Lang Syne" — Burns Traditional

Song of friendship

WALES

Nationalistic Feeling

"Men of Hareich"	Traditional

Home

"All Through the Night"	Owen
"Deck the Hall"	Traditional

These outlines are to be kept by the members of the class and used for information for a test.

It is also necessary to have song books and mimeographed song sheets available for class use. These should be in the hands of the class at the beginning of the lesson. The instrumental recording of Percy Grainger's "Country Gardens" was made more enjoyable by the class singing the vocal arrangement, as the recording was played.

CHAPTER V

METHOD OF CORRELATING MUSIC WITH HISTORY

Choice of Music

Correct selection of music for the correlated program is of utmost importance. It must have a direct correlation with the historical material, whether it be through facts regarding nationalism, or the social life of a nation. In the section of the unit on social customs of Germany, it would be incorrect to play "Minuet in G," by Beethoven. Although he was German, the Minuet originated in France, and is associated with the court life of that country.

The stirring "Coronation March" from the French Opera, "Le Prophéte" has all the characteristics expressive of the spirit of nationalism, yet it does not have any relation to the nationalistic development of France, as stated in the history text book.

There are many sources from which to choose the music. Folk songs, music of native composers and music of composers of other nationalities who have been successful in expressing the tonal and rhythmic qualities of the music of the country which they wish to portray. In the opera "Carmen," Bizet, a Frenchman, has expressed the spirit of the people, the color, dash and rhythm of Spanish music.

In correlating music with history care must be taken to select music that is authentic with the period being studied.

"One class was studying Byzantine culture and instead of presenting music that was historically correct, 'The Turkish March' from the 'Ruins of Athens' by Beethoven was presented. Music had developed harmonically to such a degree, in this composition, that it was not a true representation of the limited unharmonic music of the Byzantine period."[28]

Preparation and Presentation of the Lesson

We have discussed the various objectives of the correlated program, and shown by actual classroon experience some student responses. Too much emphasis cannot be placed on the necessity of careful preparation, and a clear, interesting presentation of the lesson to obtain satisfactory results.

Each musical selection is introduced by a brief comment on the historical relationship or interesting information about the music, which will illustrate some cultural trait or contribution of the people of the nation being studied. The following will serve as instances:

---

28 Curtis, Louis W., "Music and the Core Curriculum," Music Educators National Convention, Year Book, 1938 p. 348

A. The French Revolution is the period of French history under discussion. Before teaching the class to sing "The Marseillaise," a brief account of the situation which was responsible for writing of this nationalistic song is told to the class.

Regret had been expressed that there was no patriotic song to fire the blood of the young soldiers as they marched from Strassburg to join Luchiner's Army.

On the night of April 24, 1792 Rouget de Lisle, a captain in the French Army, composed both the words and music of "The Marseillaise." The young captain was no musician, and could only play the melody on his violin. The music was copied and played by a band five days later, and on July 30th the army marched into Paris and attacked Tuilleries, chanting this now famous song. It became known throughout France very quickly, and has been recognized as its national anthem ever since.

B. Russia's cultural contribution to the world in the field of music is the topic we are considering. Mention has been made of Tschaikowsky, Russia's greatest composer.

Tschaikowsky was much in need of money to finance a trip. A concert was the only means by which he hoped to raise the funds. He decided to write a string quartet. A man was plastering the outside of the house in which Tschaikowsky lived and found that his work went along much more easily if he sang as he worked. One day he sang a very lovely Russian folk song, and Tschaikowsky was haunted by the plaintive music. A few days later he asked him to sing it again so that he might write it down. It became one of the best loved melodies ever written and is known as "Andante Cantabile" from the second movement of the String Quartet.

To make the correlation of music with any subject a success, there must be enthusiasm about correlation on the part of the teacher, a thorough preparation of the lesson and an enthusiastic presentation of the lesson.

In the preparation and presentation of the correlated lesson, the following suggestions regarding the music to be used will aid the effectiveness of the program.

1. It should actually contribute something of value to the history lesson.

2. It should express the mood of the people and times of historical epochs.

3. It should be authentic in relationship to the period studied.

4. It should be related to historical material.

Class Procedure

The class procedure is varied, and is determined by the particular phase in the development of the country being studied.

A section in the unit on Spain is devoted to the invasion of the Moors in the 8th Century, and the cultural contributions which they brought to Spain when the rest of Europe was in darkness and ignorance. This fact is emphasized by pictures, in the history book, of gateways and buildings showing Moorish influence in design. One of the churches in the town in which I am teaching is strictly Spanish in architecture, and this is mentioned to the class pointing out that the archways have some characteristics of the Moorish design.

The class is informed that the Moorish influence is very pronounced in Spanish music, as evidenced by the oriental weirdness, color, dash and rhythm, and that the castanets were used by these people. Spanish music originated with the Moors and became woven into their Spanish civilization as a result of the invasion. The history teacher immediately traces on the map the route of invasion of these ancient warriors. Then, with the

class's attention called to the origin of Spanish music, "Espana Rapsodie" is played.

Text Book

The text book used in the World History Class in conjunction with the correlated lessons submitted in this study is "Story of Nations" by Rogers, Adams and Brown, published by Henry Holt and Company.

Scope World History

Emphasis "Story of Nations" emphasizes the understanding of peoples and how they lived. Understanding peoples involves knowing the physical features, climate and natural products of their country. In this book accounts of military - political activities are subordinated to vivid descriptions of the varied life of the people.

Presentation Carrying out the psychological approach, the presentation throughout is that of directed address and story. Many traditional details have been omitted in order to preserve a clear picture of human progress.

Organization "Story of Nations" is organized on the unit plan.

The following chapters in "Story of Nations" are adaptable to correlation and the music which may be used in the correlated lessons is listed with each heading.

The Story of the British

England

Rule Britannia (Performed in commemoration of the accession of George I, August 1st 1745)

	Author	Composer
Pomp and Circumstance		Elgar
Drink to me only with Thine Eyes	Jonson	Traditional
John Peel	Graves	Traditional
Sweet and Low	Tennyson	Barnby
Country Gardens	Baum	Grainger
Onward Christian Soldiers	Gould	Sullivan
Now so the Month of Maying		Morley
My Bonnie Lass She Smileth		Morley

Ireland

Believe me if all those Endearing Young Charms	Moore	Traditional
Londonderry Air		Traditional
Bendemeer's Stream	Moore	Traditional
The Harp that once Through Tara's Hall	Moore	Traditional
Kathleen Mavourneen	Crawford	Crouch
Mother Machree		Ball

Scotland

	Author	Composer
Annie Laurie	Lady John Scott	Scott
Blue Bells of Scotland	Grant	Jordan
Loch Lomond	Traditional	Traditional
Auld Lang Syne	Burns	Traditional
Coming Through The Rye	Burns	

Wales

All Through the Night	Traditional	Owen
Deck the Halls	Traditional	Traditional
Men of Hareich	Duthie	Traditional

Classification of music has already been referred to on pages 29, 30 and 31.

The Story of the French

Marseillaise	Nationalistic	DeLisle
March Militaire	Suite Algerienne	Saint-Saens

Christmas Carols

Based on Folk Songs

Bring a Torch, Jeanette Isabella	Traditional	Traditional
Shepherds Shake off Your Drowsy Sleep		Traditional
Prelude to "L'Arlesienne Suite" (built on Carol "The Three Kings")		Bizet

Social Life

Minuet (L'Arlesienne Suite)	Bizet

Cultural Achievement

In the Field of Music

Waltzes from "Faust"	Gounod
Soldiers Chorus from "Faust"	Gounod

Religion

O Lord Most Holy		Franck
Ave Maria	Bach	Gounod

Germany (and Austria)

Nationalistic

Watch on the Rhine	Schneckenburger
March Militaire	Schubert

Folk Song

The Lorelei	Silcher

Home

Cradle Song	Brahms

Geographic Features

Blue Danube	Strauss
Tales of Vienna Woods	Strauss

Romance

How Can I Leave Thee	Traditional

Social

Gavotte	Tours

Religion

Ave Maria	Schubert
Prelude to "Lohengrin"	Wagner

"Has only one theme, the "Grail;" the sacred vessel of the Last Supper.

The story of the prelude, briefly told, is this: In wonderful blue of the sky a vision appears; Angels bearing the Grail. Gradually coming earthward its effulgent glory is shed on the worshipper who kneels transported in ecstasy. The celestial vision then recedes and disappears into the blue of the sky."[29]

Russia

Nationalistic

Marche Slav	Tschaikowsky
Overture 1812	Tschaikowsky

Expressive of Peasant Class

Song of the Volga Boatmen	Folk Song	Traditional
Exile Song		Traditional

Expressive of Melancholy Traits of Russians

Symphony Pathetique, IV Movement	Tschaikowsky
Prelude in C# Minor	Rachmaninoff

---

29 O'Connell, Charles, "Victor Book of the Opera," New Jersey; RCA Manufacturing Co., Inc., 1936, p. 217

Lighter Vein of Russian Music

Nutcracker Suite		Tschaikowsky

Religion

Russian Hymn		Lvoff

Spain

Romance

Juanita		Traditional
La Paloma		Yradier

Narrative Folk Song

Celita Lindo		Fernandez
La Golondrina	Home	Serradell
Toreador Song	Carmen	Bizet
Prelude to Act I	Carmen	Bizet
Aragonaise	Carmen	Bizet

Italy

Descriptive of Romance

Beauty of Country

Santa Lucia		Traditional
Funiculi-Funicula		Denza
O Sole Mio		Traditional
Ciribiribin		Pestalozza
Fair Napoli		Traditional

Outstanding Cultural Achievement of the Opera

Selections from "Rigoletto"	Verdi
Caro Nome	Verdi
La Donna e Mobile	Verdi
Quartet Bela Figlia Dell'amore	Verdi

Scandinavia

Finlandia	Sibelius
Morning	Grieg
Hall of Mountain King	Grieg
Asa's Death	Grieg
Norwegian Dances	Grieg

Holland

Prayer of Thanksgiving	Kremser
Egmont Overture	Beethoven

(A tone picture of the religious persecution of the Dutch by Spain; ultimate victory of the Dutch)

MUSIC FOR CORRELATED LESSON PLAN

Russia

Exile Song	Traditional
Song of the Volga Boatmen	Traditional
Marche Slav	Tschaikowsky
Overture 1812	Tschaikowsky
Symphony Pathetique (Second Movement)	Tschaikowsky

Prelude C# Minor	Rachmaninoff
Kammennoi-Ostrow	Rubenstein
Nutcracker Suite	Tschaikowsky
Andante Cantabile	Tschaikowsky

SUGGESTED COMMENTS ON MUSIC

Exile Song

The music and words picture despair and hopelessness of men (copy of song on page 50)

Song of the Volga Boatmen

Descriptive of drudgery and hardship of the peasant class, in their slavish toil.

Tschaikowsky

Tschaikowsky was born into a family of the upper class, and never knew the poverty and misery of the peasant class, yet his greatest symphony is filled with the despair and melancholy which is typical of Russian music.

Marche Slav

Features theme of Russian National Anthem, also borrows folk-melodies of Slavonic and possibly Serbian origin. Martial in spirit.

Overture 1812

This is a story in music of the battle of the Napoleonic Wars and the ultimate victory over the Russians. This is signified by hearing the Russian hymn, dominate the French National Anthem at the conclusion of the music.

Symphony Pathetique, IV Movement

Portrays the melancholy and tragic spirit of the Russians, especially the peasants.

Prelude C# Minor

When the composer Rachmaninoff was a young man, he found it very difficult to earn enough money to supply him with the bare necessities of life. In his great need he sold "The Prelude" for a very few cents. Now it is so popular that when Rachmaninoff gave a concert, if it was not on the program, the people would applaud until it was played as an encore. The introduction is a description of the bells in the towers of the Kremlin, formerly a great church in Moscow. This building is no longer used as a house of worship.

Kammennoi-Ostrow

Near St. Petersburg is the island of Neva, a fashionable summer resort. The strange sounding title of this music is the name of the summer resort. Rubinstein undertook to write musical portraits of people, and of the landscape. This fanciful sketch is the only one which has become popular.

Nutcracker Suite

This was arranged by Tschaikowsky from his ballet entitled "The Nutcracker and the Mouse King," based upon the story by E. T. A. Hoffman. A little girl dreams on Christmas night that all her dolls and toys came to life. The hero of these is her favorite toy, a nutcracker, which is magically transformed into a handsome prince who takes her away to Araby, which is ruled by the Sugar Plum Fairy. Together they have fascinating experiences.

Andante Cantabile

(Comments on this composition are found on page 39)

FALLS THE SNOW WITH COLD PER-SIS-TENCE, AS IN PAIN THE EX-ILES TREAD

BOW'D, A-LAS IN HEART AND IN HEAD COUN-TRY GONE AND JUS-TICE FLED

TRUDG-ING MILES AND MILES OF DIS-TANCE CAP-TIVES ALL TO EX-ILE LED.

CONDON, LEAVITT AND NEWTON "ASSEMBLY SONGS AND CHORUSES" BOSTON MASS. GINN + Co. 1929
P. 102.

RUSSIA

Presentation of Exile Song

Procedure

1. Play the song in order that the class may catch the mood of hopelessness from the music.

2. Make some comment on Siberian climate and point out that banishment to that country is often prescribed as punishment for offenses against the government.

3. Have the class read the words of the song.

4. Have the class sing the song.

Song of the Volga Boatmen

1. Play the music and ask for suggestions as to mood.

2. Show a picture of the boatman at his task, if possible; ask for comments on the picture.

3. Have the class sing the song.

4. Ask what is outstanding a bout the music.

Marche Slav

1. Play the recording without any comment.

2. Ask the class what the music makes them think of.

3. Play the recording again.

4. Tell the class the divisions of the composition and what they represent:

   (a) Slav race
   (b) Martial spirit of music
   (c) Call to battle
   (d) Spirit of religion expressed in the "Russian Hymn"
   Have the class sing "Russian Hymn"

Overture 1812

1. Pass out slips of paper to the class.

2. Play the music, do not give any comments before playing the music.

3. Play the music again and ask the class to write what the music expresses to them.

4. Have members of the class read their reports.

5. Add any comments which will be of interest or instructive in the understanding of the music.

   (Actual class results from this procedure appear on page 60 of this study)

Prelude in C# Minor

1. Give a few comments on the reputation of Rachmaninoff as composer and pianist. (His name is mentioned in the text book)

2. Play the beginning and ending of the composition in which the bells of the Kremlin are featured.

3. Speak briefly of the respect formerly held for the Kremlin and religion.

4. Play entire composition and ask for class interpretation of the music.

Nutcracker Suite

1. Give brief comment on writing of the Suite.

2. Tell the name of each recording before it is played.

3. Remind class that the celesta had just been introduced into the orchestra and that one number of this Suite was written especially for this instrument.

4. Bring out that the Oriental coloring is often heard in Russian music due to the oriental influence because of geographic factors.

Andante Cantabile

1. Explain meaning of the word.

2. Give account of the writing of the music.

3. Emphasize that a Russian folk song is the melody of the composition.

4. Play this section of the composition.

Music for Correlated Lesson Plan

Italy

Santa Lucia

Funiculi-Funicula

O Sole Mio

Ciribiribin

Fair Napoli

Selections from "Rigoletto"

- Caro Nome
- La Donna e Mobile
- Quartet Bela Figlia Dell'Amore

Class Procedure

Santa Lucia

1. Pass out mimeographed sheet containing words of Italian folk songs.
2. Point out that the thought of the song centers on the beauty of an evening in Napoli, and the sailor's love for his country.
3. Have the class sing the song.
4. Point out that the rhythm is suggestive of gentle motion of the water.
5. Remind class that this is a folk song, and is one of the best known songs of Italy.

Funiculi-Funicula

1. Have the class sing the song.
2. The class will catch the mood without any comments.
3. Point out that this song expresses the happy spirit of the people.
4. The rhythm is typical of Italian music.

O Sole Mio

1. Have the class sing the song.
2. Ask for suggestions as to the spirit of the song.
3. Point out that this song is expressive of the romantic spirit of the Italian.
4. If possible have the class sing the song in Italian.

Ciribiribin

1. After the class has sung the song, ask for individual opinions as to what the music expresses.

Fair Napoli

1. As this song is not familiar, play it for the class.
2. Call attention to the description of the beauty of the evening; ask what other song describes the evening.
3. Have the class sing the song.
4. Emphasize the Italian love for singing.
5. Ask what the rhythm suggests.

FAIR NAPOLI

NEAPOLITAN FOLK TUNE

ENGLISH VERSION
JOHN REED.

FAIR IS THE VEIL OF SIL- VER. FLUNG O'ER THE AZ-URE SEA.

WHERE THE BREEZE BREAKS IN FRA-GRANCE AS FROM A FLOW-'RY LEA WITH

SONG AND LAUGH-TER SPEED THE HOURS THE MOON-LIGHT WORLD IS.

OURS AH. SING STA-LI, FAIR NA-PO-LI, AND BREATHE A HAP-PY

TUNE SO SING STA-LI, FAIR NA-PO-LI, BE-NEATH THE RA-DIANT MOON

Selections from Rigoletto

Caro Nome, La Donna e Mobile

Quartet

Bela Figlia Dell'Amore

1. Explanation of the Opera.

2. List of characters.

3. Introduce each character by telling the part it plays.

4. Historical setting of the Opera.

5. Brief resume of the plot of the Opera.

6. Explain any traditional customs of people or nation which are important in the Opera.

7. Description of the stage setting and of the characters as they appear in selections.

8. Singing of "La Donna e Mobile" by a group of pupils.

9. Class singing this song; it is necessary that the music be transposed from the original key.

CHAPTER V - Continued

Correlated lesson plans for other units of this study are developed like examples of "Story of the British People," "Story of Russia" and "Story of Italy."

Lessons may be introduced by arousing interest of the class in the geographic features of the country, or characteristics of country and peoples. The unit on Spain might be introduced in this manner: - Now for a visit to romantic Spain, the land of sunshine, olive trees, soft speech, tall cathedrals, strumming guitars and crowded arenas.

Occasionally brief comments about a composer may add to the interest, especially in the study of Finlandia. In 1899 Sibelius was asked to write music for a patriotic celebration in Finland. Thus was given to the world the immortal "Finlandia." Nationalistic in character, not in the sense of world conquering attainments, but expressive of the love for simple life and ideals, so dear to the hearts of the people. Descriptive of scenic grandeur of high snow-capped mountains, the deep fiords and inspiring midnight sun. His music has a great influence upon his countrymen arousing them to be united in their stand against their oppressor, Russia.

When Finland became an ally with Germany in this present war, the German government invited Sibelius to come to Germany where he might be protected from the danger of war. Sibelius' reply was "I love my country and my people, and will stay and suffer with them all."

CHAPTER VI

MEASUREMENT OF STUDENT GROWTH

A Reports from Members of the Class

One of the most common examples of growth of interest in music resulting from the correlated program is the report from many members of the class that they have recognized the music studied in class when heard on the radio programs. Some pupils have met me in the corridor and told of this experience, others have come to my room and enthusiastically reported their discovery. Others have asked what radio programs I would advise them to listen to to hear "good music," as they expressed it. The Firestone, Cities Service and Bell Telephone broadcasts are recommended, especially for those who have not been accustomed to this type of program.

Inquiries have been made of the cost of recordings which have been heard in class. Desires have been expressed by individuals to purchase recordings and build a musical library of their own.

The history teacher reported that while in a music store on several occasions members of the history class bought recordings they had heard in class.

Some inquired what music would be heard in the next unit of study, and if all the recordings to be played were in the school library. Several of the recordings not in the school library were purchased by

individuals in the class and loaned by them for use in the correlated program.

After studying the opera "Rigoletto" in class, inquiries were made as to how much an opera ticket would cost. I was asked to notify them when the opera came to Boston. Opera tickets were purchased by some members of the class. Great interest was shown in the Boston Pops Orchestra Concerts, and a group of history pupils asked to be included in the Pops Party, which is an annual event for members of musical organizations.

STUDENT REACTIONS AT SUCCESSIVE PERIODS IN THE PROGRESS OF THE COURSE

B Impromptu Student Expression

The most interesting impromptu responses were on the unit of Russia. The class had become acquainted with the Napoleonic Wars, and had listened to Marche Slav. The Overture 1812 was to be presented. No remarks were made regarding the name of the music to be heard, the composer, or any details regarding the music. The class was given slips of paper and asked to write what the music suggested to them as they listened.

At the conclusion of the recording they eagerly volunteered to tell of their reactions. In brief, these were some of the responses given by the class:

1. "The bells were ringing, sounded like some kind of celebration.

2. It may be that it was Christmas or New Year's Eve.

3. The ringing of the bells suggests happiness or victory.

4. I heard the French National song, "The Marseillaise."

5. The French song was louder than the other music, more than half way through the music.

6. I thought I heard a hymn in the music that we sing in church.

7. The music grew so loud it sounded like a battle.

8, You can imagine the marching of soldiers.

9. The music of the French song wasn't as strong as at the beginning.

10. I heard the Russian Hymn, and it overcame or covered up the French song.

11. Near the end the music sounded like church music.

12. Instead of the noisy music, sounding like a battle, it was quieter, as if the battle was over.

13. I noticed the trumpet calls, which might express victory, near the end of the music.

14. The bells ring a while at the end."

From these suggestions the following story was drawn from the class by the teachers. The music tells the story of the battle of the Napoleonic Wars, and the final victory by Russia. The bells heard were

rung from the towers of the Kremlin. The hymn tune was the Russian Hymn which speaks of the religious faith of Russia in that period of her history. The French National Anthem represented France, and the final predominance of the Russian music tells of Russia's victory over the French.

Mention was made of the occasion which prompted Tschaikowsky to write this Overture.

The class asked to hear it several times, and voted it was the most interesting music heard during the course.

Tests

It is advisable to give tests at the conclusion of the study of the unit to determine what contribution the correlated program has made to the general knowledge of the history class.

These testings prove whether the program has been taken seriously and has been profitable, or if it has been considered as an entertainment. The history teacher includes these marks with other tests he has given.

EXAMPLES OF TESTS GIVEN

The British People

1. What nationalistic song of England is expressive of her past and present greatness?

2. Who wrote the music?

3. Name the outstanding love song of England which is descriptive of the English people of the 16th century.

4. What outstanding literary character wrote the words of this song?

5. What knowledge do we have about the music of this song which classifies it as a folk song?

6. Name a song that describes the hunting activities enjoyed by the English people.

7. What great age in English History was named for a ruler?

8. Name the greatest poet of The Victorian Age who wrote the words of a song describing English home life.

9. Who is the greatest living English composer and pianist?

10. Name the birthplace of this composer.

11. What music did he make an arrangement of which is descriptive of the love of English people for gardens and enjoyment of dancing out of doors?

12. Name the great militant hymn written by Sir Arthur Sullivan.

13. Name the nationalistic song of Ireland describing the greatness of her past history.

14. The words of the great Irish love song, "Believe me if all Those Endearing Young Charms" were written by whom?

15. What is the original name of the tune known as "Danny Boy?"

16. Name a nationalistic Scotch song that tells of home and loyalty to the king.

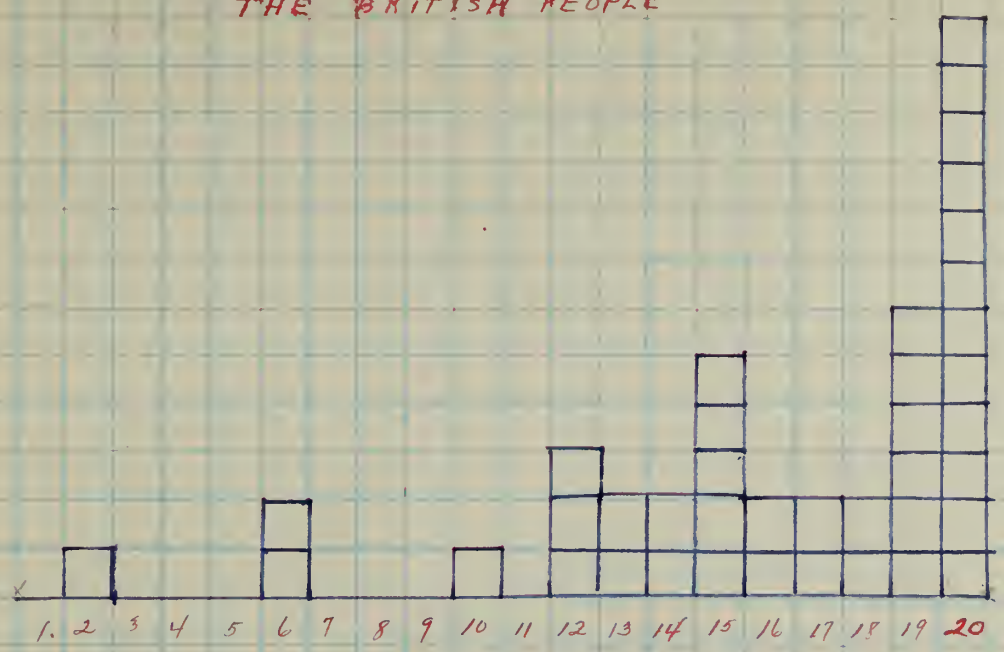
17. What Scotch song expresses disappointment in love due to the warfare of the Clans?

18. Name a Scotch song expressive of friendship which is traditionally sung on New Year's Eve by English speaking people.

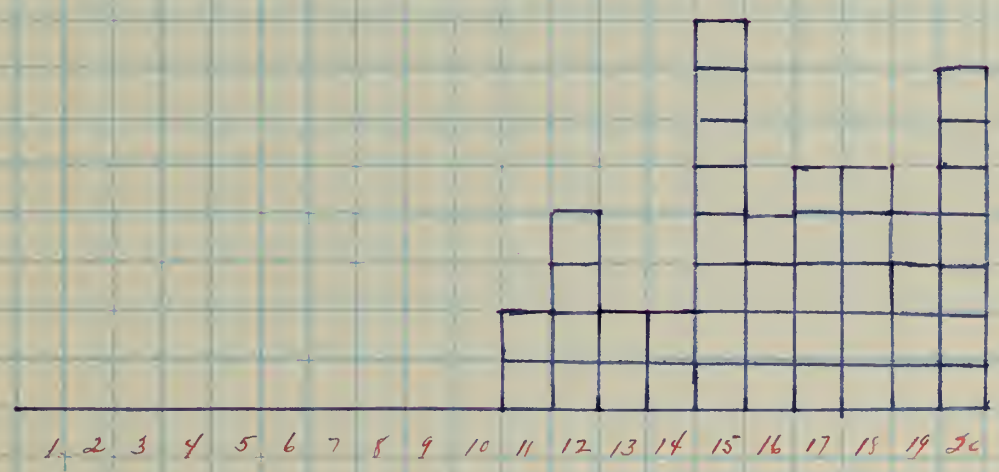
19. What great Scotch poet wrote the words of this song?

20. Name one of the best known folk songs of Wales.

RESULTS OF TEST
ON THE UNIT
THE BRITISH PEOPLE

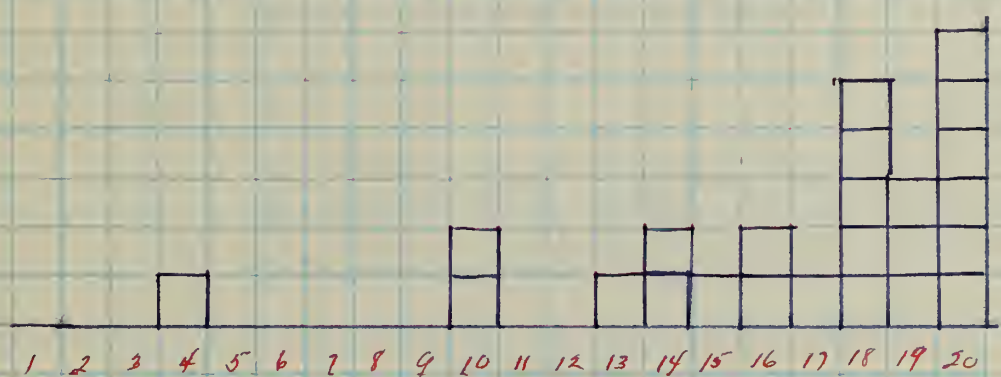


CLASS I



CLASS II

RESULTS OF TEST
ON THE UNIT
THE BRITISH PEOPLE



CLASS III

Story of Russia

Nationalistic Feeling

Marche Slav — Tschaikowsky

Most popular of Tschaikowsky's smaller compositions. Written in 1876, the year of the war between Turkey and Servia, it was composed for a benefit concert for wounded soldiers.

Overture 1812 — Tschaikowsky

Written to dramatize and commemorate the Battle of Borodina, and withdrawal of French troops under Napoleon in 1812. Melodies heard in this music:

1 Russian Hymn - "God Preserve Thy People"
2 "Marseillaise"
3 Russian National Anthem - "God Save the Czar"

Expressive of Peasant Class

Song of the Volga Boatmen — Traditional

Workers sing as they toil, as it helps to lighten their work.

"Pull away now, pull away now,
let your shoulders bend and bow.
Onward strive, onward strain, though
your steps be steps of pain.
Slowly, slowly, moves the load,
weary, weary grows the road,
Pull all together, pull now together,
hunger's pang is still the goad."

Exile Song — Traditional

Descriptive of geographic conditions and the despair and hopelessness of exiles in Siberia.

"Falls the snow with cold persistence,
As in pain the exiles tread;
Bow'd alas, in heart and in head,
Country gone and justice fled;
Trudging miles and miles of distance,
Captives all to exile lead."

Lighter Vein of Russian Music

Nutcracker Suite — Tschaikowsky

A poor little girl dreams on Christmas night that a nutcracker becomes a handsome prince. He takes her, his queen, to the land of the Sugar Plum Fairy. The following selections describe experiences which they had.

1. Overture Miniature
2. Marche
3. Dance of Sugar Plum Fairy
4. Trepak-Russian Dance
5. Arab Dance
6. Chinese Dance
7. Dance of the Flutes
8. Waltz of the Flowers

Prelude in $C^{\#}$ Minor — Rachmaninoff

Descriptive of the Bells of the Kremlin

Andante Cantabile — Tschaikowsky

Melody - a Russian Folk Song.

Tschaikowsky

Russia's greatest composer. A member of the upper class; never knew poverty of peasant class, yet his music is filled with despair and melancholy.

RUSSIA

1. Who is the greatest of all Russian musicians?

2. What composition of this musician describes the classes of people in Russia?

3. Name the three classes of people it describes.

4. What speaks of the religious feeling of the Russians in this music?

5. What music tells of the retreat of Napoleon from Russia?

6. What national anthem do we first hear?

7. What second national anthem do we hear?

8. What feeling is expressed at the end of the music?

9. Name a traditional folk song which describes a particular group of people at their work.

10. What is the name of a composition written by Russia's greatest composer, which is heard at Christmas and is associated with fairyland?

11. Give the names of the four dances heard in this composition.

12.

13.

14.

15.

16. What relationship do they have to Russian people?

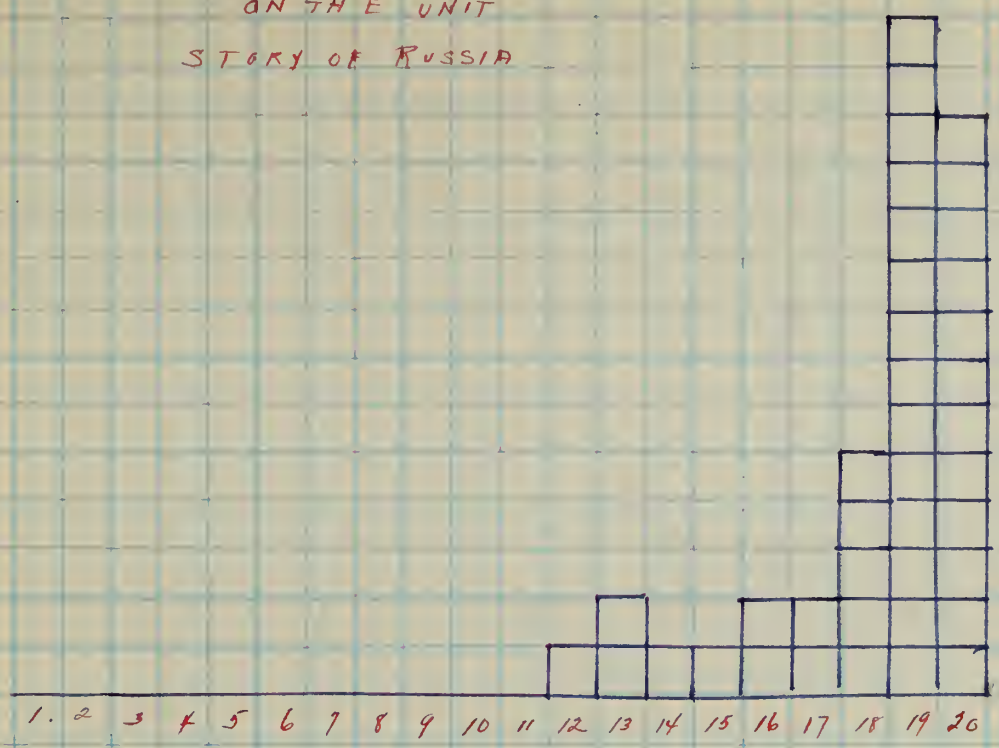
17. Who was Russia's greatest pianist of recent times?

18. What is his most popular composition?

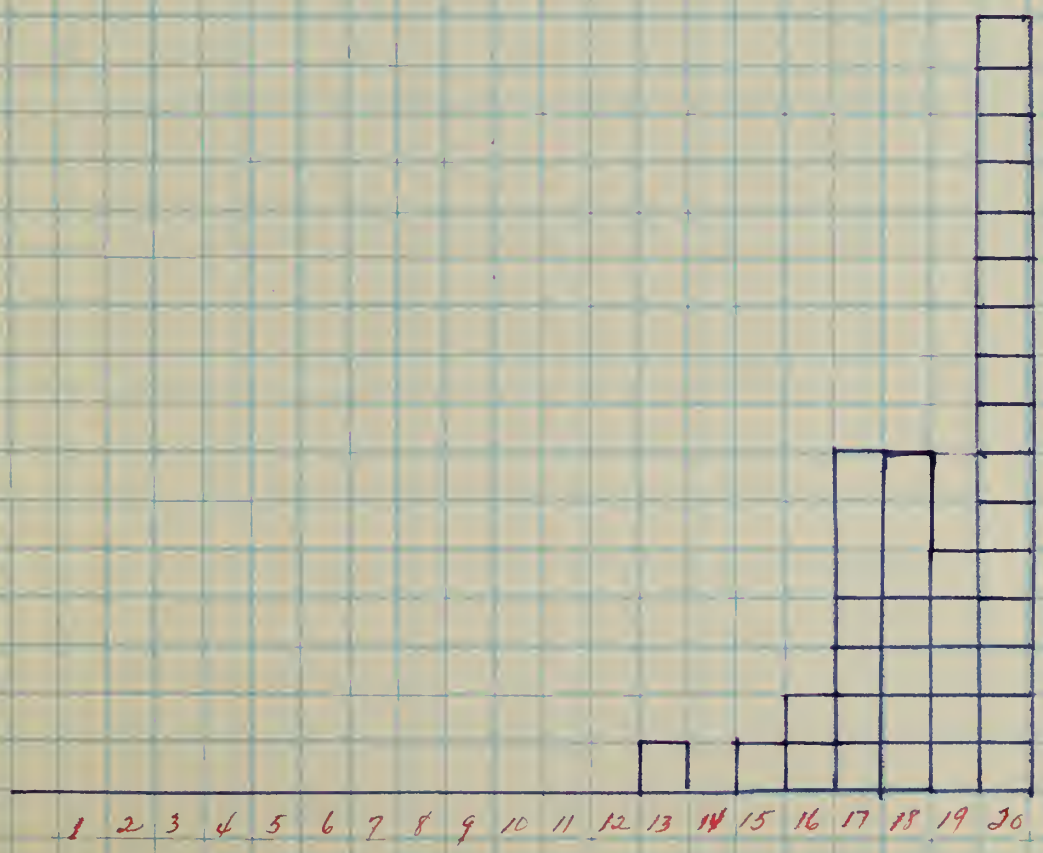
19. What does the opening of this music describe?

20. What does the music Kammennoi-Ostrow express?

RESULTS ON TESTS
ON THE UNIT
STORY OF RUSSIA

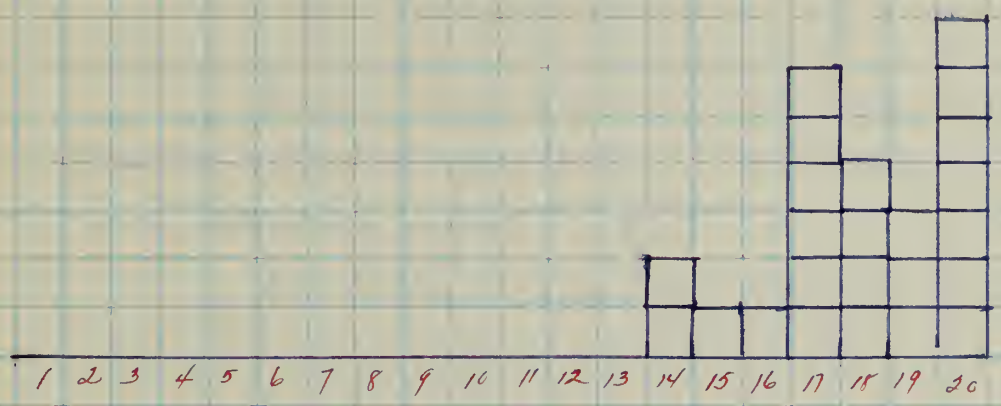


CLASS I



CLASS II

RESULTS OF TEST
ON UNIT
STORY OF RUSSIA



CLASS III

CHAPTER VII

RESTATEMENT OF OBJECTIVES OF THE CORRELATED PROGRAM AND CONCLUSIONS

One of the purposes of this study is to determine the values of correlation of music with world history in the secondary school.

The two most important advantages of music correlation to education, generally, are:

1. Music is brought to the entire class
2. Music makes a definite contribution and understanding of the Social Studies and adds elements of interest.

A sophomore in the world history class gives her impression of the value of the correlated program:

> "I can truthfully say that I find correlating music with history is not only helpful in historical education but thoroughly enjoyable, mainly because music holds the key to understanding the nature and personalities of a people. By hearing the heavy, slow, but psychological music of the Russians and by reading Russian novels, one understands the oppression and toil and suffering of these people. On the other hand, the great militaristic music of England expresses the feeling of great power of possession that the English people have, just as the light, carefree Spanish tunes express the temperament of the

warm-hearted, sincere friendly Spaniards.

"By hearing this music, which has been carefully selected to include every type of music characteristic of a particular country that an average high school student would enjoy and understand, one is learning to enjoy a higher type of music than they may have been accustomed and is gaining a better knowledge of the type of people to be found in this country. This is important because students, whenever possible, like self-attained proof, not just reading from a book that the Russians are slow, sturdy people and the Spanish, light-hearted and gay, but, listening to their music they cannot help but realize these facts for themselves. Thus, through music, our students have found that the most important factor in understanding a people and their music is in realizing that the characteristics of each type (both the people and the music) are entirely different and no one type is better than another."

Joan F.

3. The correlated program widens the pupil's interest in the music program.

Registrations for Music Appreciation classes for next year show a marked increase. A large percentage of

these registrations are by members of the World History class who have not elected the course in previous years. Boys have inquired about membership in the Glee Club.

4. When the opportunity is provided for music to encompass newer and broader fields, it reaches a greater number of pupils and wins a greater command in the educational field

5. A greater appreciation and interest in other subjects is achieved through the correlated lesson.

"Combining music with history enables the student to understand a country more easily. For instance, the Russian music describes the poor conditions of the serfs, the glory of the military class, and the richer, upper class. The Spanish and Portuguese music is fast and gay, much as the people themselves are. The Irish music tells of the past greatness of Ireland in sad tones, and also of the lighter side in quick, gay dances, while the English music describes the home life, sports, and national devotion of the British. The student hears for himself the work of the great composers and musicians about which he has read in his textbook.

"Hearing and learning about the music of a country gives to a student who has not had a musical background a better appreciation of the value of music. Combining music with history also gives variety to the course which, to some students, be-

comes a bit dull at times.

"As a final word, I would like to say that I believe that music should be included in all history courses."

Edward R. '46

6. Music correlation does provide interpretation which contributes to the making of the study of history a realistic experience.

"The study of music in correlation with the study of history has increased my knowledge and appreciation of music and history greatly. By hearing their music, I have learned the characteristics of the people of different countries.

"I am taking Russia as an example. From the music "MarcheSlav" by Tschaikowsky I have realized what a great religious and military country Russia has been in the past. Although I am not very good at remembering dates, I will surely remember the date of the war between Russia and France; the study of the "Overture 1812" has fixed that in my mind. I have heard "The Song of the Volga Boatmen" many times, but not until now did I know that it describes the hardship and drudgery of the peasant's life. Tschaikowsky's "Nutcracker Suite" has shown me some of the differences between Russian, Chinese and Arab music. Now I can identify the five dances in-

cluded in this work. Not only have I learned that Rachmaninoff was one of the world's greatest pianists, but also that his "Prelude in C# Minor" describes the bells of the Kremlin.

"I am certainly glad that I could study history with the help of music, because I learned a great deal more in this way."

Ericka H. '46

"By the correlation of music with history, we gain a better understanding of the countries of the world, their backgrounds, divisions of people, manners, customs and their general way of living.

"As an example of the similarity of music with history and people, we take the Russian peasants, in the third or lowest class. In their music may be noted the hopelessness of their plight, the long and drawn out melancholy melody depicting a life of weary and back-breaking toil. As the other extreme, we take the music of the courts of the nobles in France during the 18th century, when the upper class was dominant. The carefree tunes, and beautiful melodies show the luxury and the life of leisure in which the wealthy nobles indulged.

"By hearing the music of the people which we study, we receive a greater impression of the country and its inhabitants, which tends to bring us closer

to them, into a greater understanding of their joys, and trials and tribulations of every-day life.

"The correlation of music with history helps enormously for a better understanding of the people we study, and gives us a better interpretation of their daily lives."

William D. '46

One of the objectives of music education is to awaken pupils to the appeal of music. It is always interesting to watch for the general reaction of the history class at the first correlated lesson. It may be discouraging, but soon those who seem disinterested will show a change of attitude. It is a common experience to have members of the class ask"when are we going to have music with history again?" Many requests are made to hear some of the music repeated before studying the next unit.

A teacher can be assured that pupils have been awakened to the appeal of music when these reactions occur:

"This new type of history lesson was so different that at first many of my class couldn't understand just what value music could be in a history lesson. Now we look forward to each class for music does make the lesson very interesting and we are learning to appreciate good music."

Jeanne W. '46

This study and actual classroom reactions have reaffirmed my opinion that the correlated program makes a definite contribution to the field of education.

In presenting music as a supplementary part of the history course, the great wealth of music is brought to a large number of pupils who would not otherwise have an opportunity to enjoy the beauty and satisfaction that people find in music.

The following words of appreciation of the correlated music, history program, written by a sophomore in one of the history classes, adequately express the objectives which first prompted Mr. Murphy, teacher of history at Braintree High School, and me to present the correlated program in his classes.

> "The study of history and its association with music has proved a very interesting subject to me. Reference was made to composers in my history book, but I was not impressed with the contributions they had made to the world until I heard their music in the history class. A new world of beauty was opened to me. I began to understand nationalistic characteristics of nations, could feel the joy and sorrow of the peoples of various countries. As I heard the music and listened to an explanation of its meaning, I felt comforted and relaxed, and my day was happier.

My love for music will grow and I already have a deeper appreciation of music because of the opportunity which was mine of hearing music in the history class."

Edith T. '46

BIBLIOGRAPHY

Aiken, Walter, "New Practices and Tendencies in Music Education," Ithica, New York: Music Supervisors Journal, No. 13, 1930.

Bining, Mohr and McFeely, Organizing Studies in Secondary Schools, New York and London: McGraw, Hill Book Company, 1941.

Borchers, Orville, Jr., "What is Integration," Chicago, Music Educators National Conference, 1937.

Cheyette, Irving, "Recent Trends in Music Education," Chicago, Music Bureau Incorporated, 1930.

Curtis, Louis W., "Music and the Core Curriculum," Chicago, Music Educators National Convention, 1938.

Duncan, Chester R., "Music in an Integrated Program," Chicago, Music Educators National Conference, 1938.

Dykema and Gehrkens, High School Music, Boston, C. C. Birchard Company, 1941.

Foster, Alice and K. L. Calloway, "Geography in the Secondary School," Bloomington, Illinois, 32 Year Book, National Society for the Study of Education, 1933.

Gralapp, A. L., "Music in General Education," Chicago, Educational Music Bureau, 1939-1940.

Maddy, James, "Music in the Progress of Progressive Education," Chicago, Music Educators National Conference.

Matthews, Paul W., "Music after the War," Chicago, Music Educators National Conference, 1943.

Mursell, James L., "The Claims of Music in the Schools," Chicago, Music Educators National Conference, 1935.

MacLean, Ida, "Experiments with Music in the Integrated Program," Chicago, Music Educators National Conference, 1935.

McDonald, Martina, "Intercultural Educational Activity," Cambridge, Harvard Educational Review, 1943.

O'Connell, Charles "Victor Book of the Opera" New Jersey RCA Manufacturing Co., Inc., Second Edition, 1936.

Pitts, Lilla B., "The Advantage to Music of an Integrated Program," Chicago, Music Educators National Conference, 1938.

Pitts, Lilla B., "Music Education Isolated or Integrated," Chicago, Music Educators National Conference, 1937.

Rogers, Adams and Brown, Story of Nations, New York, Henry Holt and Company, Second Edition, 1936.

BOSTON UNIVERSITY

COLLEGE OF MUSIC

An Abstract of the Thesis

CORRELATION OF MUSIC WITH WORLD HISTORY

by

Mae Louise Lindsay

Mus. B., Boston University, 1934

Submitted in partial fulfillment of the
requirements for the degree of
Master of Music Education

1944

ABSTRACT

The purpose of this study is (1) to propose a method of correlating music with world history in the secondary school; (2) to present certain results of this method obtained by work in the class room; (3) to determine values of correlation with world history in the secondary school; (4) to verify certain advantages attributed to correlation as applied in music education.

A program of correlated study of world history and music is an unexplored field in the senior high school. A few experiments in this work, in the classroom, proved that music makes a definite contribution to the understanding of history and adds elements of interest. Music was selected which would be adaptable for correlation with various chapters in "Story of Nations," the text book used in Braintree High School.

The advantages of music correlation to education generally are presented, and obstacles hindering the functioning of the correlated program from the administrators' and the classroom teachers' point of view are discussed. Suggestions are offered which may overcome these difficulties. The widening of pupil interest in music is one of the foremost advantages of correlation.

Actual expressions by pupils of common prejudices against music before the use of correlated lessons are stated. In contrast, favorable voluntary student reactions resulting from the presentation of music with history are presented.

Music aids in a greater appreciation of and interest in other subjects. This is proven by actual classroom experiences.

The correlated program broadens the music educators' interest in other phases of education, removes the common opinion that music is an isolated subject, deepens respect for the intelligence of the music teacher among fellow workers and students. An analysis of the causes for the unfavorable attitude of music educators toward correlation is made, and it is clearly seen that this type of program will not interfere with the objectives of music in the school curriculum. Neither does it minimize the importance of the regular music classes nor of the traditional procedure of music instruction for individuals who display musical abilities.

The objectives of teaching world history and the application of music in achieving these aims are discussed. Each objective is presented, and music is suggested which interprets nationalism, religious life, and the cultural achievements of a nation. It is the

purpose of music correlation to provide musical interpretations and musical backgrounds which will contribute to the making of the study of history a realistic experience.

The music correlated program has several objectives which it seeks to develop:

1. To awaken pupils to the appeal of music

Hearing the varied program of music which is presented will be a new experience for many in the history class. The first appeal of music is rhythm. Those who profess to have no interest in music are often the first to show this reaction. Melody makes an appeal to all. Actual class room reactions verify these statements.

2. To build an active interest in music which will continue in adult life

The question has been asked if anything could be done to build an active interest in music that will continue in adult life. The correlated program is an aid to this endeavor. Actual experience has proved that this contact with music has carried over into adult life. Graduates who have attended world history classes have spoken of the new understanding and enjoyment of music which they experienced through the correlated program and of their interest in music which continues. Pupils in the academic class have expressed a desire to build

a music library of their own, and have said that hearing music in the history class awakened an interest in music.

Two years ago the first correlated program of music with world history was introduced in Braintree High School. Reports from the members of that class who are now seniors confirm the fact that the music heard in the class developed a greater appreciation of music, and created an interest in music which continues.

The organization of the history class is given in detail, as to ages of pupils, length of daily period and time required for preparation of assignment. The success in achieving the objectives of the correlated lesson depends upon the relationship of the history and music teachers in regard to cooperation in planning the lessons together, and in recognizing the contribution each may make not only to the class, but to each other. The assistance of the language teacher is very helpful when presenting folk songs in their native tongue.

The following equipment is necessary: piano, phonograph, music recordings, song books, mimeographed outlines containing selections of music to be heard. Interesting information regarding the music or its relationship to the historical events being studied, English translations of songs being heard in native tongue, or words to vocal setting of instrumental music being presented, should also be included in the outlines.

The music used in the correlated program should actually contribute something of value to the history lesson, express the mood of the people and times of historical epochs, and be authentic in relationship to the period studied.

The class procedure is varied, and is determined by the particular phase in the development of the country studied. Examples of development of units are discussed. The chapters in "Story of Nations" which are adaptable to correlation and the music which may be used with each unit are listed. The music is classified as nationalistic, romantic, descriptive of home life, expressive of classes of people, social activity, cultural achievement, geographic features, political conditions, and religious feeling. Suggested comments as to what the composer wished his music to express and interesting information regarding conditions which prompted the music to be written are presented.

Examples of class procedures on the units on "The British People," "Story of Russia" and "Italy" are given in detail.

The measurement of student growth may be ascertained by:

1. Reports from members of the class

Actual voluntary student responses given at Braintree High School are quoted regarding the

recognition of music studied in class which was heard later outside of the classroom, inquiries as to what radio programs featured "good music," the cost of recordings which have been heard in class, the price of tickets for concerts and the opera, and other interesting questions.

Student Reactions at Successive Periods in the Progress of the Course

2. Impromptu Student Expression

The most interesting impromptu response is on the unit on Russia. This is given in detail.

Examples of tests given at the conclusion of the study of units on "The British People" and "The Story of Russia" and the results of these testings are presented.

Charts illustrate the improvement of three classes using the correlated program. This is indicated by the results obtained on the testing of the first unit on "The British People" and the recent test on "The Story of Russia."

Illustrations of the values of correlation with world history in the secondary school are expressed in voluntary reports by members of this year's correlated world history classes.

In the final chapter of the thesis the following conclusions are stated, and proof of these findings

is found in voluntary reports by pupils in the world history classes at Braintree High School.

One of the purposes of this study is to determine the values of correlation with world history in the secondary school.

1. In regard to education generally, two of the most important advantages of the correlated program are:

    a. Music is brought to the entire class.

    b. Music makes a definite contribution to the understanding of the social studies and adds elements of interest.

2. The correlated program widens pupil interest in the music program.

    a. Registrations for music appreciation classes for next year show a marked increase. A large percentage of these registrations are by members of the world history classes, who have not elected the course in other years.

    b. Boys have inquired about membership in the Glee Club.

3. When the opportunity is provided for music to encompass newer and broader fields, it reaches a greater number of pupils and wins a greater command in the educational field.

4. A greater appreciation and interest in other subjects is achieved through the correlated lesson.

5. Music correlation provides interpretation which contributes to the making of the study of history a realistic experience.

6. Correlation aids in awakening pupils to the appeal of music.

7. Correlation builds an active interest in music which will continue in adult life.

8. The correlated programs awaken pupils to the richness of music.

9. Correlation has many advantages for the music educator:

   a. Enlarges his education and develops his usefulness in the educational field.

   b. Removes him from the category of "specials."

   c. Brings him in contact with teachers and pupils whom he would not otherwise know.

10. Results of tests on units show that music does make a contribution to the understanding of text book material.

In presenting music as a supplementary part of the history course, the great wealth of music is brought to a large number of pupils who would not otherwise have

an opportunity to enjoy the beauty and satisfaction that people find in music.

The aspect of education, conception and plan of life for the future has a definite tendency to broaden the international scope of world citizenship rather than be limited to the national scope. No better medium than music can be offered to make the first approaches to international aspects.