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Some guided listening experiences for the secondary school

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**SOME GUIDED LISTENING EXPERIENCES
FOR THE SECONDARY SCHOOL**

**A Thesis
Presented to
The Faculty of the School of Fine and Applied Arts
Boston University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Music**

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**by
Carol E. Strittmatter
August 1958**

THESIS APPROVAL

This thesis, written under the supervision of the candidate's Advisory Committee, and approved by its members, has been presented to and accepted by the Graduate Board of the School of Fine and Applied Arts of Boston University in partial fulfillment of the requirements for the degree of MASTER OF MUSIC with a major in

MUSIC EDUCATION

Robert A. Choate *September 15, 1958*
Dean Date
William Christman *August 20, 1958*
Department Chairman Date

Advisory Committee:

L. Gilman McMillan
.....
Jack Tenen
.....

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CHAPTER I

INTRODUCTION

Most musical perception and enjoyment depends ultimately upon listening; therefore, the value of the musical experience is increased through well-guided listening experiences. Meaningful listening experiences are greatly facilitated by systematic preparation; this preparation includes both the sequential presentation of basic facts through appropriate techniques, and opportunities for practice through which the student develops his abilities to listen. Although its value is recognized, training for listening has commonly been neglected because of various difficulties in implementing such a program.

I. THE PROBLEM

Statement of the problem. This thesis proposes to (1) examine certain essential features of a guided listening program for the secondary school; and (2) outline the content of five listening units, including subject matter, methodology, and materials.

Importance of the study. This work is designed to aid in the formulation and implementation of an interesting

and challenging listening program. There is a continuing need for information concerning the development of any teaching technique. This need is particularly great in the area of listening programs on the secondary level, because many teachers: (1) lack adequate knowledge and understanding of music literature, (2) need help in deciding the actual content of such a program, (3) need greater resourcefulness in the techniques of teaching in this area, or (4) lack proper facilities and equipment.

Delimitations. For fullest development of the ability to find enjoyment in music through listening, it is desirable to offer the student an integrated cumulative program of preparation, extending throughout the years of elementary and secondary school. Such a program should provide a basis for the continuing growth of musical enjoyment in adult years. This discussion is limited to a consideration of representative examples of the content, suggested techniques, and materials involved in teaching an enriched listening program at the secondary level. The specific materials included in the proposed program were selected from among many alternative examples on the basis of their suitability as judged by the considerations in the discussion on choice of material.

II. DEFINITIONS OF TERMS USED

Appreciation. Appreciation, as applied to music, will be employed in this study to indicate a sensitivity to music and a capacity for critical evaluation of music which develops as a result of the sum total of all types of musical experiences.

Listening. Listening is an activity which should be concurrent with every musical experience. Listening implies concentrated attention on what is being heard as opposed to hearing, which is mere perception of sound.

III. SOURCES OF DATA

Sources of data used in this investigation include: (1) publications in general education, (2) writings in the field of music education, (3) standard references in music literature, and (4) specialized works in the field of music listening.

IV. ORGANIZATION OF THE REMAINDER OF THE THESIS

Chapter II deals with a review of related investigations in the field of music listening. Chapter III analyzes certain elements of a guided listening program, lists some suggestions for guiding listening experiences, and presents

some criteria for choosing materials. Chapter IV will present some selected listening units for the secondary school with suggested content, activities, and materials. Chapter V will discuss the expected outcomes of a guided listening program.

CHAPTER II

REVIEW OF RELATED LITERATURE

Many studies have been made which are associated with the area of music listening. A significant number of the investigations in this field have been concerned with the formulation and implementation of a listening program using the unit approach. Some other studies in this field have dealt with such topics as musical taste and discrimination, materials for use in teaching the listening lesson, and evaluation of textbooks and recordings for listening programs. This chapter will be concerned with a review of studies related to the present investigation.

I. LITERATURE ON LISTENING PROGRAMS

Malak attempted to show that aural perception was directly related to all musical experiences and essential for musical growth. Her study considered the important elements of a developmental program of music listening in the elementary school which would stress aural recognition, comprehension, and discrimination. Such a program would be concerned with developing awareness of: (1) tone, tonal patterns, phrases, and melody; (2) rhythm, rhythmic patterns, accent, basic beat, and tempo; (3) harmony, chord color,

simple progressions, and tonality. It was maintained that:

Through listening experiences in all musical activities, the child may acquire an awareness and responsiveness to the tonal and rhythmic content of the music. With this knowledge he will not only enjoy musical growth, but he will have an ever increasing appreciation and understanding of the music to which he listens. (59:54)

Smith constructed a course of study in music listening for grades one, two, and three consisting of a series of lesson plans which would aid the growth of the child in developing musical discrimination. The lessons contained in this study were also designed to provide satisfying experiences for the child and to relate those experiences to everyday life. (63:11) The following unit topics were presented: locomotor response, melody and tone, dramatization and interpretation, instrumentation, phrasing, folk dancing and folk music. (63:3-5) Each of the lesson plans contained a list of materials and suggested a procedure to be followed in presenting the lesson.

In 1953, Martin organized three unit topics for seventh grade general music, having found that the ineffectiveness of general music at the seventh grade level was often due to the lack of a stimulating course of study. All of the units were planned with regard to increased pupil participation and included a wide variety of activities. Methods of evaluation were concerned with changes in attitudes and understandings. (61:26-27)

Gibson devised three units for presentation in a ninth grade general music class. In the preparation of the units an attempt was made to integrate a wide variety of musical activities ". . . which [would] satisfactorily provide for all types and levels of musical abilities, and a diversity of musical interests." (54:1) The units in the study were: (1) music of the radio and the motion picture, (2) the elements of music, and (3) form in music. An objective test was to be given at the beginning and at the end of each unit, the growth of the class being determined by comparing the means and standard deviations obtained from the results of both tests. (54:69-70)

Pitman constructed a series of units for the ninth grade general music class. It was demonstrated that the unit plan was particularly suited to solving the problem of individual differences. The particular interests and needs of the adolescent were a primary consideration in the construction of these units. (62:1) The following unit subjects were used: (1) current music on television and radio, (2) the concerto, and (3) introduction to opera. This study revealed the importance of teacher-pupil planning in unit study and the necessity of creating a laboratory situation in the classroom to enable the student to participate actively in the listening process. (62:75-76)

In 1956, Janson conducted a survey of music listening materials and methods utilized by selected elementary school music teachers in eastern Massachusetts. It was the purpose of the study to ascertain the degree to which these teachers followed suggestions of authors in the field of music education in relation to content and implementation of the listening program. (56:1) It was found that the teachers in the cross-section sample did adhere to the elements of the listening lesson as proposed by leading music educators; however, it was significant that every teacher interviewed found that the time allotted to listening was far from adequate. (56:123)

II. LITERATURE ON SURVEYS CONCERNED WITH LISTENING PROGRAMS

Favero devised a set of criteria for the evaluation of phonograph records and illustrated the use of the criteria on representative children's records. The following objective criteria were used: (1) clarity--freedom from scratch, (2) fidelity--exactness of sound of the record as compared with the sound of the performing medium, and (3) characteristic sounds of instruments. The subjective criteria were: (1) suitability of vocabulary to grade level, and (2) appropriate length. (53:4-7) It was found that the criteria were generally useful in the more objective

appraisal of children's records; however, to be valid, they would have to be applied in a teaching situation and the results measured. Further, it was pointed out that the need for expanding and validating criteria for the selection of records is very great because of growing record lists. (53:71-72)

Henry made an evaluation of the books on music appreciation published since 1935 that would be suitable for use at the high school level. Twenty-two books were evaluated with the following results: ten of the books were suitable for use as texts for a class, six were of limited use, and six were of no use. (57:54) The books were most commonly deficient in their coverage of such important topics as pre-romantic music, the concerto form, opera and oratorio, choral and vocal music, and contemporary composers. Henry maintained that:

The most serious fault discovered in these books was the tendency on the part of many authors to discuss in very general and vague terms the characteristics of the composers, rather than taking specific pieces of music and pointing out with musical examples the elements that made the music important. These authors nearly always tried to discuss far too many of the composers' works rather than to take a few representative pieces from each composer and analyze them thoroughly. (57:54)

Hilliker conducted an investigation of the musical preferences and interpretations of high school students. The objectives of the study were: (1) to learn why

certain selections were preferred over others, (2) to make a comparison of preferences, and (3) to discuss the validity of the reasons for preferences as revealed in a questionnaire study. (58:54) It was found that growth in musical discrimination was increased in relation to musical opportunities in the environment. (58:54)

Mount made a survey of music listening materials and procedures for adult education. It was found that adults in music listening groups fall into two categories: those who are sincerely interested in learning criteria for developing musical discrimination and those who are interested in music for recreation or entertainment.

(58:48) The objectives of the study were to establish an approach for a listening program suitable for use with a group of adults having heterogeneous backgrounds in keeping with the philosophy of adult education, and to organize the materials and methods for such a program. This program ". . ." was deemed to have a definite contribution to make to the intellectual, cultural, and recreational aspects of adult education." (58:48)

In a survey concerned with the historical development of music appreciation in the public schools of the United States, Henley found that changes in general educational philosophy and new inventions were responsible for the adoption of the listening program. Along with the

period of national expansion and stabilization came European concert artists. At about the same time native performers were also becoming prominent. Probably the most important factor in this era of change was the growth of leisure time which created the need for an educated audience. (55;54)

III. SUMMARY

This chapter has been concerned with a review of investigations related to listening programs. A number of the studies consisted of units of study designed to provide the student with a satisfying and stimulating musical experience. Most of the authors were in agreement on the fact that a wide variety of activities should be offered to provide for individual differences and to assure maximum student participation. Some of these investigations also included suggested methods and materials for implementing units of study.

A number of surveys have been made in various fields that are directly related to the listening program. Some studies have dealt with criteria for choice of recordings and textbooks. Other investigations have been made which are primarily concerned with musical preferences of students at differing educational levels, or with measuring musical discrimination of a particular

experimental group. This thesis will consider the findings of the investigations which have been reviewed. Where possible, recommendations of other authors have been incorporated in the study. Although a number of investigations have been made in relation to listening programs, the need for material in this field is still very great.

CHAPTER III

SOME ELEMENTS OF A GUIDED LISTENING PROGRAM FOR THE SECONDARY SCHOOL

Listening is a vital part of every musical activity, but in the secondary school curriculum it plays a particularly prominent role in two distinct courses. The first and probably the most widely accepted plan is to make listening a part of the general music course, along with other musical activities. Listening occupies a second place in the curriculum in the form of a more specialized course that concentrates exclusively upon the listening activity.

In the general music class, listening is a part of a well-rounded program in which the student has an opportunity to identify and clarify his interests in music. In keeping with its title, the "general" music course usually offers a wide variety of activities, including singing, playing instruments, listening, rhythmic activities, and creative activities.

The specialized course in listening is made available for students who have already had considerable musical experience and wish further to broaden and intensify their knowledge and enjoyment of music. This group would include both students considering a career in music and

those with an intense avocational interest in music. The special class in listening has its own purpose, namely, the cultivation of intelligent enjoyment of music which comes from knowledge about music and knowledge of music itself.

Curriculum plans vary a great deal in accordance with state and city educational directives. The general music class, however, is usually a required course in the first two years of junior high school, and may be continued as a requirement for an additional year, or throughout the secondary program, whereas the specialized listening course is usually offered on an elective basis.

In the general music class the listening lesson will inevitably be presented to students with varied backgrounds, but in any given class, two categories are readily recognizable: (1) those with considerable musical experience and (2) those with limited musical experience. Listening should have a special appeal for each group. For the musically experienced, listening enriches and makes more meaningful other musical experiences. For the musically inexperienced individual, listening is equally important, because it is one of the few musical activities completely open to him. In many cases it may be the only activity through which any musical response may be aroused in him at all. In comparison with the special elective course

in listening that exists for the student who is particularly interested in music, the general music course has the more difficult objective; for it attempts to make an appeal to every student, including the student with an indifferent or hostile attitude toward music.

The well-rounded program must serve the needs of all students. The Music Educators National Conference, therefore, recommends for the instructional program in the secondary schools that listening be offered both (1) as a part of the general music course, along with other musical activities such as playing, singing, reading music, and creative activity; and (2) as a special elective class. (25:102-103)

I. OBJECTIVES OF THE LISTENING EXPERIENCE

The meaning of appreciation as defined by Mursell and Glenn is ". . . that force in music education which seeks to arouse in the child a love of music, and to make that love deeper and wiser." (29:106) It is important, then, to provide a musical stimulus that will evoke some degree of pleasurable response in every listener. There are many kinds of enjoyment, which vary in intensity; but the chief aim should be to create the most meaningful type of enjoyment through a wide variety of experiences.

Mursell believes that:

... There is a repertoire of types of responsive awareness to music. Growth in musical awareness means, among other things, the development of this repertoire. ... But the basic reason for this is not because we wish to accumulate knowledge, but because extensive and varied experience is beyond all doubt a most valuable instrumentality in fostering the development of musical responsiveness. (26:139)

Appreciation, which by definition in this study¹ "... means a sensitivity to and a capacity for critical evaluation of music which develops as a result of the sum total of all types of musical experiences.", should then serve not as an end in itself, but only as a means of increasing musical enjoyment.

It is almost impossible to find a human being who does not respond to music in some way, whether it be a conscious or an unconscious response. The most important principle to be considered in dealing with responses to the listening experience is that of individual differences, "... since the response of the listener to music depends upon his total previous experience as a whole." (3:185)

Baldwin has stated perhaps even more clearly that:

Enjoyment of music is made up of many satisfactions. There is the sense satisfaction of rhythm, melody, and harmony; the intellectual satisfaction of recognizing fine technique and design; there is emotional satisfaction and there is the pleasure of the imagination as one accepts the poetic suggestion of the music.

¹Vide supra, p. 3.

Training for musicianly listening must consider and cultivate each of these factors of enjoyment. But those who would cultivate them in others must never for a moment forget that the beginning and end of all appreciation is personal experience
(5:viii)

While one may consider separately the various aspects of response to the listening experience, it must be remembered that these modes of response are not separate and independent entities. Rather, the emotional, intellectual, and imaginative modes of response and the satisfactions which each engenders are instinctively integrated by the listener.

Emotional Satisfaction

Emotional satisfaction can be experienced even by the musically unacquainted through the reaction to a tonal stimulus. There is a natural response to tone in both the musically inexperienced and the musically experienced. This is the psychological significance of musical responsiveness, which is ". . . organic, perceptual, and emotional responsiveness to tone itself." (26:30)

All music contains emotional meaning which creates a response in the listener. Like any other response, emotional response will have differences as to kind (pleasant or unpleasant) and degree (intensity of pleasure or displeasure). An emotional response can be evoked by each of

the elements of music, namely: rhythm, melody, harmony, tone color, and form. Each individual develops his own emotional responsiveness whose character is largely determined by his previous musical experience.

Emotional experience is a part of the whole of human experience and cannot be separated from it. In considering emotional realization Pitts states that:

Experience is a continuous process of perceiving and observing, associating and comparing, choosing and evaluating, and rejecting and retaining. Unless this process is marked by extreme apathy and indifference, emotional responses and attitudes are strongly influential. They direct selection on the one hand; on the other hand they serve as integrating factors, linking impressions together in associations significant enough to deepen realization.

Of course, experience is much better considered as a whole, for emotions are not separated from other activities of body and mind. Even so, we are able to distinguish, at times, emotion as a dominant element in qualifying experience. (34;71)

Closely linked to the emotional response is the imaginative response. Here again, the character of the response is dependent upon the total previous experience and native capacity of the individual. Music may evoke specific pictures, stories, or other non-musical associations to the listener, thus giving rise to the imaginative response. Music is stimulating to the imagination by its indefiniteness of meaning, and by the fact that it very seldom presents ideas as specifically as words do. (13;23)

A listening repertory should not be limited to program

music since it tends to discourage individual response by establishing in advance a definite interpretation. It is acceptable, however, to employ associations naturally connected with the music, particularly if they will help to arouse interest and motivate the listening experience.

Specific emotional appreciations. A teacher concerned with planning listening lessons should keep in mind the various types of emotional appreciation which can be developed through listening experiences. The list might include:

1. Tonal awareness.
2. Melodic awareness.
3. Harmonic awareness.
4. Awareness of tone color.
5. Awareness of form.
6. Awareness of mood.
7. Awareness of musical feeling.
8. Awareness of musical meaning.
9. Imaginative response.

Intellectual Satisfaction

The intellectual response is chiefly concerned with knowledge about music, as it involves a recognition of specific facts about music, and a rational evaluation of it as based upon these facts. Listening on an intellectual

plane, therefore, requires: (1) some knowledge of notes and their manipulation; (2) concrete information concerning rhythm, melody, harmony, tone color, and form; (3) appreciation of the usage and interrelatedness of these elements; (4) knowledge of periods and styles of composition; and (5) understanding of performing techniques. Myers has said that intellectual listening ". . . implies ability to estimate worth, implies an awareness of the aims of the composer and the performer, and implies an understanding of the medium of music--tone." (30:22)

Specific intellectual appreciations. A partial list of specific intellectual appreciations developed through listening might include:

1. Appreciation of cultural relationships.
2. Appreciation of historical relationships.
3. Appreciation of geographical relationships.
4. Appreciation of socio-economic aspects of music.
5. Recognition of different schools and styles of composition.
6. Some knowledge of individual composers and their works.
7. Greater reading skill with visual recognition of themes.
8. Greater knowledge of rhythm, melody, harmony, tone color, and form.

9. Learning about instruments and voice types.
10. Learning about various performing media.
11. Learning about performers and various performing organizations.
12. Learning about audio equipment and recordings.

Emotional and Intellectual Satisfaction

Overemphasis on purely intellectual appreciation as an end in itself is to be discouraged. An exclusive concentration upon facts can lead to a sterile appreciation of music which rejects the world of imagination and emotion and all the richness of association that they can bring to the listening experience. However, the intellectual response is valuable as a means of increasing musical awareness which is the basis of musical enjoyment. Emotional and intellectual appreciations can serve to enrich one another and in turn serve jointly to increase musical enjoyment and appreciation.

II. GUIDING LISTENING EXPERIENCES

The listening program in the secondary school is offered during the period of adolescence when permanent values and tastes of the student are being crystallized; the listening program can, therefore, play a major role in the final shaping of these patterns. In a well-planned

program the future producer of music--the performer--will be identified early. He will take part in performing organizations throughout his school career while his special skills are being developed. The schools are also responsible for the non-performing student. Andrews and Leeder have suggested that: ". . . the greatest [percentage] will derive most . . . musical pleasure from listening to music." (3:96) This fact implies an obligation on the part of the music educator to direct his energies toward guiding the future consumer of music.

Arousing Interest

The development of music appreciation through listening should be a gradual but definite unfolding process. The listening experience should be presented to the student at his own developmental level, so that the values derived from the experience can be successfully interrelated with his total experience. Over a period of time the listener may ". . . eventually develop a degree of independence through which his evolving sense of musical values will mature, bringing him closer and closer to what is finest in music." (3:222)

Emotional maturity. An individual who has been somewhat limited in his everyday experiences will probably encounter some difficulty in responding emotionally to

music. His emotional response will undoubtedly be in the realm of rhythmic sense satisfaction, while the more subtle emotional and imaginative associations will escape him entirely. Through more extensive and varied experience the teacher may hope to awaken in him a more meaningful type of emotional enjoyment which will make his ultimate appreciation of music richer.

Emotional appeal. There are many ways to arouse student interest in the listening experience through emotional appeal. By showing a film or telling an action story to introduce the listening experience, the teacher may make a lesson more graphic and emotionally appealing. The same interest may be stimulated if several pictures are presented with the lesson. Visual aids may paint descriptive mood pictures which elicit an emotional or an imaginative response, and they may give rise to some degree of personal identification with the composer or with the circumstances under which a specific piece was written. A teacher will do well to utilize all the interesting associations available so long as the approach is not involved, remains compatible with the purpose of the music, and serves to bring the listener closer to the music. Mursell believes that:

The experienced teacher will be able to command a variety of subtle devices, for psychological stage-setting. After the music is over, some free discussion of its aesthetic appeal and general interest may be in order. But certainly the pupils should not immediately be thrown into an analytic frame of mind, as for instance by requiring them to fill in objective test blanks indicating whether the work they have heard is a rondo, a sonata form, a scherzo, or what have you. (28:156)

Intellectual maturity. Each student should proceed at his own rate of speed in listening experiences. An understanding of individual differences is most important here, since failure to encourage the slow learner or failure to challenge the superior student could be disastrous for all concerned. The number and type of previous musical experiences will also have some effect upon the listener's knowledge of music and upon his intellectual appreciation of it.

Intellectual appeal. The intellectual appeal of music can arouse interest in the listening experience in a number of ways. There is some intellectual satisfaction in the ability to recognize in a given composition some learnings which were previously encountered in other compositions, such as recognition of tempo or dynamics. For the student with reading skill the recognition of musical themes will provide intellectual appeal. Historical and geographical facts may also present intellectual appeal,

particularly to the student who is able to sense relationships and draw conclusions.

Observable Responses to the Listening Experience

Outer responses to music are those that manifest themselves in observable behavior. They may include physical and worded response, whether spoken or written.

Physical response. A physical response means simply ". . . the listener's reaction in terms of bodily movement." (3:187) There are degrees of intensity of physical response to music, which may range from foot tapping to intricate dance steps. Physical responses may originate from emotional, imaginative, or intellectual sources. In other words, a physical response may come about (1) because an individual feels like responding; (2) because the music may contain poetic or imaginative elements which are in turn expressed physically; or, (3) because the listener is consciously aware of note values, phrases, and other structural characteristics. For example, on hearing the "Waltz" from the ballet Swan Lake by Tchaikovsky, (1) the listener may respond through merely swaying back and forth because the music makes him feel like responding in this way; (2) the listener may form an imaginative picture which he

utilizes as a basis for designing his movements; or (3) he may realize that the music he is hearing is a waltz in 3/4 time, or may actually know the title of the work and other facts concerning the music which will influence him to consciously plan movements that conform to his knowledge.

Unfortunately, the spontaneous physical response so common with children is often restrained in adults. Outward activity would deepen the musical experience and make it more meaningful as well as emphasizing the beauty in the movement of music. There are, of course, formal occasions where this type of response may not occur; nevertheless, the listener can be just as conscious of its presence. (13:22)

Verbal response. A verbal response to listening is one in which the listener says or writes something about what he has heard. Here again, the response may be prompted by emotional, imaginative, or intellectual factors. The inherent danger in verbal response lies in the fact that a teacher may become too dependent upon it as a means of evaluating the listening experience, particularly as it tends to emphasize the intellectual aspect of music. It often happens that the emotional response is difficult to express verbally. In the same vein, response through bodily movement is frequently

limited after childhood because of certain inhibitions or lack of previous experience. For this reason teachers tend to concentrate upon the intellectual-verbal response because it seems more definite and easily expressed. (29:118-119)

III. CHOICE OF MATERIAL

In guiding listening experiences on the secondary level the teacher has available a wide variety of possible materials. An effective listening program depends upon a wise choice of materials; in this choice the teacher must consider a number of factors.

Factors to be Considered in Choosing Materials

In general some important factors to be considered in choosing materials are: (1) needs, backgrounds, interests, and potential of students; (2) interests and abilities of teachers in other areas; (3) possibilities for correlated activities; (4) time for planning with students and with other teachers; (5) expected standards of achievement for the group; and (6) providing for a musically stimulating environment. (19:9)

Time. The availability of time for the listening program is subject to wide variation and cannot be discussed with any conclusive results, since each situation

will have its own limiting factors; however, the schedule of the music teacher and her plans for listening lessons will be affected greatly by curriculum plans and requirements of the school system.

Areas of interest. Other areas of work which are being carried on simultaneously might have an effect upon planning the listening program. In view of this fact, it might be important to make a survey of the musical interests of the teachers of other subject areas in order to investigate the possibilities for correlated activities.

Listening lessons may also be planned around centers of interest or units of work in music. The unit of work ". . . consists of a series of unified coordinated elements, each of which is part of the functional whole."

(1:100) In arousing interest in a unit of work, the teacher will guide the class in identification of their interests with the objectives of the unit. As a result of class and individual adaptation to specific activities within the unit, certain learnings will occur--including special techniques, attitudes, and appreciations. Most educators have found that both specific objectives and the general goal of appreciation are best served by the use of the unit approach.

Music and books. Supplementary reading materials for the listening program should be available in the school library. These books can be utilized both by individuals who wish to do further reading and by groups who may be working on projects for the music class.

A number of scores should also be available for each composition to be heard. Scores may be utilized for class lessons, and may also be used for listening outside of class, or for individual study.

Records and audio-equipment. If music educators hope to further the goal of appreciation and musical enjoyment, good equipment is a necessity. It will be difficult to arouse interest in the listening lesson if sound reproduction is inferior in quality to that which the student meets outside of school. The school should, therefore, have several phonographs for class and student use, and students should be instructed in the use and care of these machines.

A representative record collection is also a necessity, and recordings should be available to the students for repeated hearings. Students should also be instructed in the care and handling of records.

Films and pictures. Visual aids can be of great value to the teacher in arousing interest in the listening lesson, and can often be utilized for other illustrative purposes. If the school does not have a representative library of pictures and films, it might be well for the teacher to begin a personal collection, or at least to be informed as to the sources and availability of visual materials.

Supplementary experiences. In some communities outside concerts will be available and should be called to the attention of the class. Some students may wish to follow the announcements and reviews of these concerts. A group project can be instituted to keep a bulletin board of current radio and television programs which might be of interest to the music class. This is a valuable way for students to become acquainted with performers and performing organizations.

CHAPTER IV

FIVE LISTENING UNITS FOR THE SECONDARY SCHOOL

I. FOLK MUSIC

Objectives of the Unit

The primary objectives of the unit on folk music will be (1) to help students discover for themselves the many different types of folk music in the world, and (2) to guide their learning experiences toward a richer appreciation of folk music. In addition to the musical learnings which are an outgrowth of this study, it is hoped that concurrent learnings in correlated fields will help students toward an enriched understanding of all folk art.

Characteristics of Folk Music

Folk music is ". . . the unconscious expression in melody of the racial feelings, character, and interests of the people . . ." (8:94) Folk music is not consciously influenced by art, but rather, is a spontaneous creation arising from human expression. There are many types of human expression, but in spite of the cultural origin of the music, the following types of folk song are easily identified; (1) songs of childhood, (2) game songs,

(3) lullabies, (4) religious songs, (5) songs for festivals and holidays, (6) love songs, (7) work songs, (8) humorous songs, (9) funeral music, (10) narrative and epic songs.

In past generations, folk music was transmitted orally down through the centuries because the people had no musical notation, but in spite of this handicap, folk music grew and flourished as one of the most dominant forms of human expression.

National Trends

Since folk music is so greatly influenced by human experience, there will naturally be national differences which can be detected in folk expression. It has been said that:

* * * peculiarities of rhythm, form, melody, * * * are traceable, more or less clearly, to racial (or national) temperament, modes of life, climatic and political conditions, geographical environment and language. (36:731-732)

The Composed Folk Song

In many instances composers have taken folk themes as the basis of their working material, or certain composed songs have become so popular that they are accepted as folk music, as are some of the songs of Stephen Foster in the United States. Composers who utilize folk themes in their works are called Nationalists, since most of

them use the folk melodies of their native countries, or compose new melodies that are characteristic of native folk songs.

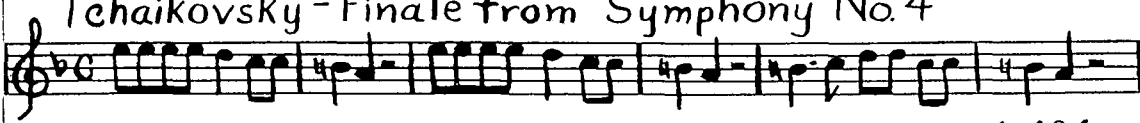
Activities

Discussion. A preliminary discussion of folk music will aid the teacher in determining the background of the class and their interests in folk music. This discussion will be concerned with the clarification of interests of the group, and will help in the planning of activities.

Singing. The class should sing a number of songs from differing national backgrounds. The singing should help the students to discover the similarities and differences in folk music from various countries.

Listening. (1) Listen to examples of folk music and dances from all over the world. (2) See if the class can begin to recognize national characteristics from rhythmic figures or tonality. (3) Compare true folk music with composed folk songs which have come to be accepted as folk music. (4) Listen to such compositions as the Finale from Symphony No. 4 by Tchaikovsky and compare the thematic material with the Russian folk song The Birch Tree that was the original source of the theme.

Tchaikovsky - Finale from Symphony No. 4



6:494

The image shows a single staff of musical notation in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The melody consists of a series of eighth and sixteenth notes, with some rests. The notation is enclosed in a rectangular box.

The Birch Tree



35:43

The image shows four staves of musical notation in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written across four staves, with the first staff starting with a treble clef and the subsequent staves continuing the line. The notation is enclosed in a rectangular box.

Other creative activities. (1) Some members of the class may wish to collect travel posters and folders, since they will show the national flavor characteristics of the various countries. (2) A study group may wish to

investigate ancient and primitive instruments or make replicas or drawings of instruments commonly played in the performance of folk music. (3) This unit provides an excellent opportunity for correlated activities with the social studies and physical education departments (folk dancing). (4) Culminating activities may include a United Nations or folk festival program.

Expected Outcomes

1. An appreciation of folk music as the basis for better international understanding.
2. An understanding of folk music in the history and life of a people. A recognition of the fact that the expression of the people is mirrored in their folk music.
3. An appreciation of the inspirational value of folk music to composers.

Materials

Films

RHYTHM OF AFRICA

A. F. Films, Inc.

1600 Broadway, New York 19, New York

(1948) color \$48 rent \$4.50 10 min. (34:33)

TWO CHINESE DANCES

China Film Enterprises of America, Inc.

132 West 43rd Street, New York 18, New York

(1948) color loan apply 10 min. (34:35)

BYWAYS OF FRANCE
Teaching Film Custodians
25 West 43rd Street, New York 18, New York

rental apply 8 min. (33:36)

EARTH SINGS, THE
Brandon Films, Inc.
200 West 57th Street, New York 19, New York

(1950) rental apply 15 min. (33:38)

PEOPLE OF MEXICO
Encyclopaedia Britannica Films, Inc.
1150 Wilmette Avenue, Wilmette, Illinois

(1939) \$45 Guide rent \$2.50 10 min. (33:38)

NORWEGIAN FOLK DANCES
American Film Registry
28 East Jackson Boulevard, Chicago 4, Illinois

color loan apply 11 min. (33:39)

Records (50) (51)

Essential

Music of the World's Peoples
World Festival--Unesco
Tchaikovsky--Symphony No. 4

Folkways 4504/6
Westminister 5334
Angel 35099

Optional

Anglo-American Folk Songs
Family Tree of Folk Songs
Folk Songs of Four Continents
Men's Early Musical Instruments
Sibelius--Finlandia

10" Folkways 2037
Decca 8418
10" Folkways 6911
2 Folkways 4525
Decca 9936

Songs

North America:

	<u>Title</u>	<u>Book</u>	<u>Page</u>
Canada	Alouette	<u>Singing America</u>	(No.) 38
	La Cuisiniere	<u>Singing America</u>	(No.) 39
U. S. A.	He's Gone Away	<u>Music Makers</u>	120
	Joshua Fought the Battle of Jericho	<u>Music Makers</u>	200

Central and South America:

Mexico	Chiapanicas	<u>Singing Juniors</u>	61
	High on Sierra Morena	<u>Music Makers</u>	117
Costa Rica	No Tree But Has a Shadow	<u>Latin-American Song Book</u>	68
Chile	The Mariner	<u>Singing America</u>	42

Europe:

England	Greensleeves	<u>Burl Ives Song Book</u>	9
Scotland	Loch Lomond	<u>American Singer Book 8</u>	120
Wales	Hobby Derry Dando	<u>Music Makers</u>	97

	<u>Title</u>	<u>Book</u>	<u>Page</u>
Ireland	Bendemeer's Stream	<u>American Singer Book 8</u>	30
Norway	When Summer Goes	<u>Sing Out</u>	86
Sweden	A May Song	<u>Songs of Sweden & Finland</u>	35
Holland	Sarasponda	<u>Descants & Easy Basses</u>	40
Germany	Orchestra Song	<u>Music Makers</u>	304
Switzerland	Vreneli	<u>Descants & Easy Basses</u>	12
Spain	Dodo	<u>Singing America</u>	(No.) 21
Italy	Marianina	<u>American Singer Book 8</u>	116
Czechoslovakia	Stodola Pumpa	<u>Singing Juniors</u>	9
Russia	Song of the Volga Boatmen	<u>American Singer Book 8</u>	118
<u>Asia:</u>			
Arab Lands	Arabs on the March	<u>Singing Juniors</u>	76
Israel	Torah Orsh	<u>Music Makers</u>	144
India	Hindu Song	<u>Music of Many Lands & Peoples</u>	9
<u>Australia</u>	Bangee Rang An-An-Ah	<u>Sing Out</u>	107
<u>Africa</u>	Hallelujah	<u>Sing Out</u>	130

II. MUSIC OF THE BAROQUE PERIOD

Objectives of the Unit

The objectives of the unit on the Baroque Period will be (1) to help students to discover the interesting features of this era, and (2) to introduce music of the period in a manner that will foster richer listening experiences. Since there are many important events in American history which occurred concurrently with the Baroque Period, an historical approach might serve well as a point of departure. Artistic events in Europe during this period laid the foundation for subsequent works in Western art; for this reason some awareness of Baroque art and artists seems essential for a more complete understanding of events which followed.

General Characteristics of the Baroque

The origin of the term "baroque" is somewhat uncertain; however, it is generally used to describe the features of seventeenth century art. Baroque art was characterized by large-scale production often striving for spectacular effects with extensive ornamentation, marked contrasts, and elaboration of design. It has been said that:

The essential spirit of the Baroque arose out of a world given over to extremes of self-indulgences; religious aceticism, and extravagant ritualistic ceremonials; deep scientific and philosophical thought, and silly superstitions; noble benevolence, and wholesale crime; dire misery on every hand and gorgeous ostentatious display of wealth--a great deal of it recently acquired or ill-gotten. (35:400)

During this period in America, the colonies were being settled. In Europe it was a time of religious wars and absolute monarchies. The elegant and ornate court of Louis XIV at Versailles exemplifies all the factors which typify the Baroque spirit.

The music of the period was ornate, also. Composers paid much attention to embellishments and filled their works with ornamentation. In some cases a composer would devise a kind of mathematical "formula" which could be used in working out a composition.

Forms of Expression in Music

Each period of time has its own forms of musical expression which develop as a result of previous musical happenings. A number of musical forms were developed during the Baroque Period; because of their representative nature, the fugue and the suite have been chosen for discussion here.

The Fugue. The fugue is a composition in which a subject is announced in one voice and imitated by other

voices. (36:736) The fugue requires a special kind of listening that listeners are not usually called upon to practice, since they are accustomed to listening to compositions in which the voices all sound together and move along in vertical fashion, instead of listening to different melodies sung by different voices. The concept of horizontal writing, or counterpoint, may be introduced to the students by starting with a simple round, such as, Three Blind Mice or Row, Row, Row Your Boat.

Johann Sebastian Bach was one of the best composers of fugues. Bradburn and Cotton have written the following commentary on Bach's fugues:

First acquaintance with Bach's music prompts some listeners to say that "it has no tune." More careful listening reveals, however, that it is really all "tune," for every part has a tune of its own and the combination of three, four, or five independent tunes makes wonderful music if they are Bach's tunes. Such music is known as "contrapuntal" from the word "counterpoint," which means the combination of two or more independent melodies. Bach made much use of the musical form known as "fugue." In a fugue, certain melodies, known as the "subject" and "countersubject," are heard again and again in an interweaving of melodic lines throughout the composition
(11:51-52)

Bach - Fugue Number Two in C Minor from the Well-Tempered Clavier, Volume I. This fugue has a well-defined subject which can be easily followed. It has three voices; the subject is announced in the alto voice, answered by the soprano, and is heard for the third time in the tenor voice.

sailor's dance. The final section of the composition is another fast Allegro. The following are some themes from the Water Music Suite:

The image displays six staves of handwritten musical notation, each representing a different piece from the Water Music Suite. The notation is written in treble clef and includes various time signatures and dynamics.

- Allegro:** The first staff, in 3/4 time, features a lively melody with eighth and sixteenth notes.
- Andante:** The second staff, in 6/8 time, has a slower, more melodic line with some trills.
- Air:** The third staff, in 6/8 time, is a graceful, flowing melody.
- Bourée:** The fourth staff, in 3/4 time, is a dance-like piece with a steady eighth-note rhythm.
- Hornpipe:** The fifth staff, in 3/2 time, has a characteristic dotted rhythm.
- Allegro:** The sixth staff, in 3/2 time, is a fast, rhythmic piece with a strong pulse.

6:225

The Composers

Johann Sebastian Bach. The history of modern music is often said to have begun with Bach. (14:125) Bach came from a long line of musicians and showed an interest in music when he was still very young; in fact, he sometimes walked for several days in order to hear famous musicians of the day perform. He began his career as a church organist and later was employed by the Prince of Anhalt-Cöthen. The last part of his life was spent as director of the Thomas Church in Leipzig. Bach composed a great deal of his music for the various positions which he held; he also spent a good deal of his spare time writing music for his family and friends.

George Frederick Handel. Handel was born in Germany in the same year as Bach (1685). When he was young, he traveled in Italy where he became interested in the Italian opera of that day. After returning for a brief time to Germany, where he was appointed to a court position at Hanover, Handel journeyed to England where he directed Italian opera. Handel's former employer, the Elector of Hanover, later became George I of England. A legend exists that Handel, who left the court of Hanover under somewhat unfavorable circumstances, was reinstated to the favor of the monarch through composing the Water Music.

Activities

Discussion. This unit of work might be initiated with a question and answer game, perhaps concentrating upon relationships between happenings in our history with events taking place at the same time in Europe. It might also be interesting to compare the native musical life of the colonies with that of European countries of the same day. The unit could be introduced with visual aids showing architecture, furnishings, and costumes of this period.

Singing. The most important point to be remembered in demonstrating the fundamentals of counterpoint will be to begin with over-simplified examples, such as singing rounds and proceed to experiences involving more difficult fugal writing. If time and interest permit, songs by Bach and Handel may be sung by individuals or groups.

Listening. (1) Have the students become familiar with the fugue theme, then listen to the fugue, seeing if the class can discover the subject when it appears and identify the voice where it is sounding. (2) The Water Music might be introduced by discussing other occasions where outdoor music is played and naming some compositions especially written for outdoor performance.

Records

Essential

Bach--Well Tempered Clavier 5 Westminster 5501
 Handel--Water Music Columbia ML-4797

Optional

Bach--Tocatta and Fugue in
 D minor Columbia ML-5032
 Bach--Suite No. 3 in D Major London LL-848
 Handel--"Messiah" 2 Columbia MEL-242

III. MUSIC OF THE CLASSICAL PERIOD

Objectives of the Unit

The objectives of this unit will be (1) to help students to understand the full meaning of the term "classical," (2) to help students to become more fully aware of the characteristics of music of the Classical Period, (3) to discover some interesting facts about Classical composers, which will add to listening understanding and enjoyment.

Classical Elements in Art

Classicism may be defined in two ways: ". . . as pertaining to the highest order of excellence in literature and art; or pertaining to the culture of the ancient Greeks and Romans." (21:289) The classical artist was concerned with perfection of form and craftsmanship. The

period in history generally referred to as the Age of Classicism was dominated by the aristocracy, and artists worked under the patronage system. The works of art produced in this period were balanced in form, poised, and restrained. Stringham has stated that:

The artist working under the system of patronage had to satisfy the fastidious tastes of his noble benefactor. He did not lack either deep feeling or imaginative power. But within the prevailing social framework it was inevitable that he placed enormous emphasis on the chiseled line, the exquisite finish, the restrained manner, the serene and objective vision that have come to be associated with Classical art. (35:166)

The end of the Classical Era saw the rise of the middle class, the end of widespread court life, and the Industrial Revolution. It ushered in the age of revolutions and invention; it was a time of restlessness which preceded change.

Classical music is primarily concerned with beauty of melody and harmony, excellence of craftsmanship, and polished presentation of musical ideas. In general Classical music may be described as objective and refined, showing greater emotional restraint than the music of the succeeding Romantic Period.

The Composers

Franz Joseph Haydn. Haydn was born in Croatia and grew up with the influence of folk music around him.

When he was quite young, he became a choir boy at St. Stephens in Vienna. When his voice changed, he left the cathedral and managed to earn a meager living through teaching and playing publicly. Eventually he became affiliated with Prince Paul Esterhazy who was later succeeded by his brother, Nicholas. Nicholas was very enthusiastic about music and Haydn spent a very profitable time at the Esterhazy court. The composer was responsible for all the music performed at court and in the chapel, for repair of instruments, and for managing the musicians and singers. Haydn made two very successful journeys to London where his music was highly acclaimed. Both Mozart and Beethoven studied with Haydn. Haydn was one of the first composers to have his work recognized publicly and praised during his lifetime.

Wolfgang Amadeus Mozart. Mozart was born in Salzburg, Austria, where his father was court composer to the Archbishop of Salzburg. Mozart was a child prodigy, and his boyhood years were spent traveling around Europe where he amazed all who heard him with his musical gifts. As a young man, he came under the patronage of the Archbishop of Salzburg. He was rudely dismissed from this employment when he complained about conditions and attempted to resign. From that time until his death, he

lived in Vienna making money in any small way that presented itself. As a result of overwork and strained financial conditions, he collapsed and died at the age of thirty-five.

Ludwig van Beethoven. Beethoven was born in Bonn, Germany, in 1770. Beethoven's father was a court musician and soon recognized the talents of his son. A plan was developed to introduce Beethoven as a child prodigy following the example of Mozart. Beethoven had a rather unfortunate family life, but very early came under the patronage of several members of the nobility. While he was growing up, he played in a court orchestra where he absorbed a great deal of information about instruments and composition. He first received wide recognition for his abilities as a pianist. Later the Viennese came to acclaim him as a composer of great talent, and though he possessed an eccentric personality, he was well received and appreciated in his adopted city. Before Beethoven was thirty years old, he began to lose his hearing. Because of his deafness, he spent most of his late years in isolation, but during this time, he composed his greatest works.

Some Forms of Expression from the Classical Period

The Symphony. The symphony is a composition for orchestra consisting of four movements of contrasting character. The first movement usually follows a pattern called "sonata form" marked allegro tempo. This pattern is in three sections. In the first section the composer presents two or more themes of contrasting character (the first strong and rhythmic, the second more lyrical) in contrasting keys (I and V); this section is called the exposition. In the second section a fragment is taken from either or both themes and worked out in many different ways; this section is called the development and shows the inventiveness of the composer. The third section is a restatement of the first section, except that it is entirely in the tonic key; this section is called the recapitulation.

Haydn--Symphony No. 100 in G major, "Military".

This symphony opens with a brief introduction which contains preview fragments of melody. One of the things to be recognized is the crescendo with muffled drum roll. Then the first theme is introduced by the flutes and oboes. This theme is heard clearly two times before the second theme is introduced. The second theme is first played by the strings. There is a distinct pause at the

close of the exposition. Haydn used the second theme for treatment in the development section.



The theme of the second movement comes in softly. It is restated several times before the tympani is heard, first in brief excerpts, then for several measures. The colorful percussion effects and military character of this movement should be noted.



The third movement is a Minuet and Trio. The theme of the minuet is very much in the character of a traditional minuet and is easily recognized. The trio

has a contrasting flavor and is played before the Minuet is restated.

1

2

The last movement is a rondo marked presto. This movement is filled with brilliant ideas and serves as an appropriate ending in keeping with the character of the entire symphony.

6:244-245

The Sonata. The sonata is an instrumental piece for one or more solo instruments, consisting of three or four movements. A brief commentary has been written on the sonata as follows:

Constant experimenting in the field of instrumental music throughout the eighteenth century led to a clear distinction between the sonata for one medium and that for another. The piano sonata became the most ambitious form of solo music. The piano was newly established as the main keyboard instrument, having replaced the two favorites of the early eighteenth century, the harpsichord and the clavichord. Through the piano sonatas, composers worked out new conceptions of keyboard style and sonata structure, creating a rich literature for both amateur and virtuoso.
(21:296)

Beethoven--Sonata No. 23 in F minor, "Appassionata."

Beethoven wrote thirty-two sonatas for the piano, but he called this one his greatest. The development in Beethoven's music of the trend away from the purely classical style toward romantic expression should be noted. (9:185)
This sonata is in three movements, the first of which is in sonata form. The first theme has a strong and rhythmic character. The second theme is melodic and lyrical in contrast to the character of the first theme. Then a third theme of totally different nature is heard. The development section utilizes the first theme.

The image shows the first two staves of musical notation for the first movement of Beethoven's Sonata No. 23 in F minor, 'Appassionata'. The notation is in F minor (three flats) and 3/8 time. The first staff (labeled '1') begins with a treble clef and contains a series of eighth and sixteenth notes, ending with a trill marked 'tr'. The second staff (labeled '2') begins with a bass clef and contains a series of eighth and sixteenth notes, mirroring the rhythmic pattern of the first staff.

The Concerto. The concerto is a composition for one, or more solo instruments with orchestral accompaniment. There are four ways in which a concerto usually differs from a symphony: (1) the concerto is almost always in three movements instead of four, (2) contrast is furnished by having the orchestra and solo instrument in competition, and (3) the use of cadenzas (brilliant unaccompanied passages designed to show the virtuosity of the performer). (9;166-167) Another interesting feature of the classical concerto is that the sonata form here contains two expositions, the first for orchestra alone, and the second for the solo instrument accompanied by the orchestra.

Mozart--Concerto in A major for Violin and Orchestra, K. 219, "Turkish". The first movement of this concerto is in the usual form with two expositions. The polish and refinement of this music exemplifies the pure, classical style of Mozart.





The second movement is a simple, melodic adagio. This movement provides contrast for the movements which precede and follow it.



The last movement is a combination of forms. The trio suggests a Hungarian folk tune (czardas), and at the end of the movement a strong theme of "Turkish" style presents itself.



3

"Turkish"

6:317

Activities

Discussion. A combined geographical-biographical introduction to this unit might be an interesting approach, including mention of the travels of the composers. Students might wish to compare the Baroque and Classical Periods culturally and musically.

Listening. The method of presentation of the listening examples in this unit will depend to a very great extent upon the situation and upon the musical background of the class. It is probably quite important to present the thematic material rather early in the study of each composition in order to make the best use of the time available; however, it is equally important to make each presentation as interesting and as appealing as possible. The primary purpose of the listening in this unit should be to guide students toward discovering the features of classical music.

Records

Essential

Haydn--Symphony No. 100 in G "Military"
Westminister 18325
Beethoven--Sonata No. 23 in f "Appassionata"
Decca 9864
Mozart--Concerto No. 5 in A for Violin K. 219
Decca 9857

Optional

Beethoven--Symphony No. 3 in E-flat Op. 55
"Eroica" Angel 35328
Mozart--Serenade "Eine Kleine Nachtmusik"
K. 525 Vanguard 102

IV. MUSIC OF THE ROMANTIC PERIOD

Objectives of the Unit

The objectives of this unit will be (1) to help students to understand the forces behind romanticism and (2) to introduce some of the trends in romantic music and to give examples of how they were exemplified.

Romantic Elements in Art

Romantic characteristics. Just as the term "baroque" was used to describe seventeenth century art, and "classicism" was the style of the eighteenth century, so "romanticism" was the dynamic force behind nineteenth century art. This was the age of freedom and individualism which began with the French Revolution. The romantic movement had a

democratic character in comparison with the periods which had gone before. The work of the romantic artist was not so much governed by craftsmanship as by inspiration. Many descriptions have been written of the romantic artist, but one of the best reads as follows:

. . . He will be proudly subjective and proclaim his very differentness from other men. He will revolt against the established order of things, a passionate rebel against all traditions and forms. He will stress feeling rather than reflection; content rather than form (though he will not abandon the latter by any means); and he will hanker after what is strange and picturesque; giving free rein to his imagination, he will prefer the bizarre and the particular to the serene and the universal. He will seem to lean toward mysticism and fervor rather than toward lucidity and discipline or the intellect; yet he will not be devoid of the latter He will be novel, bold, and individual rather than characteristic and conventional (35:162)

Romantic Expression

The symphonic poem. A symphonic poem does, through music, what a poem does through words in expressing dramatic ideas. Up to this time composers had been mainly concerned with formal ideas but the tone poem was one form used by the composers of the Romantic Period to express more dramatic ideas. The form of the symphonic poem is free and almost entirely determined by a literary program. Nearly all symphonic poems were inspired by stories, poems, or paintings of other romantic artists, and so are said to have a "program". Symphonic poems are often referred to as "program music".

Richard Strauss--Don Juan. Strauss based his musical conception of Don Juan upon a poem written by Nicholas Lenau in 1844. The hero is a man seeking the ideal woman. The various themes portray Don Juan and the women he meets in his search. In the end he becomes weary of life and allows himself to be killed in a duel.

Don Juan

1

2

3

4

5

6

6:465

2

3

3

4

6:88-89

Manuel de Falla--Nights in the Gardens of Spain.

This composition, which Falla completed in 1916, is a suite of three nocturnes utilizing piano with orchestra. The first nocturne refers to the garden of a thirteenth century villa in Granada. The second, "Distance Dance," is a tango for ghostly dancers. The third, "In the Gardens of Sierra Cordoba," has as its scene a garden party where the guests are being entertained by gypsy musicians and dancers. Although Falla did not actually use folk themes in this work, the music has a typically Spanish national flavor.

Boston University
 School of Fine & Applied Arts
 Library

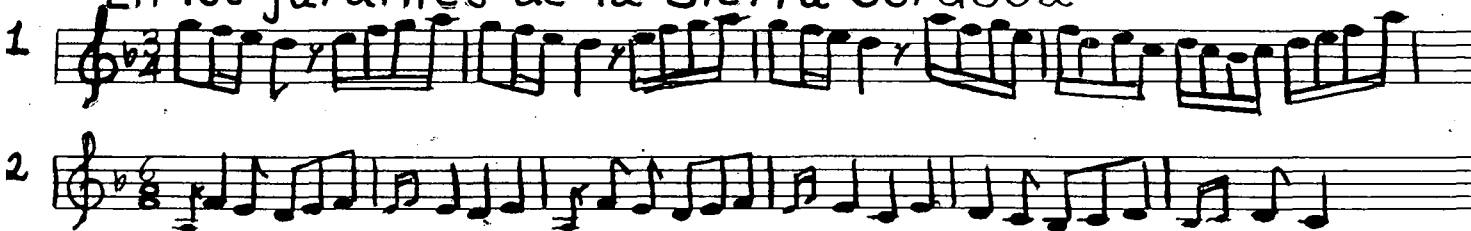
En el Generalife



Danza lejana



En los jardines de la Sierra Cordoba



6:180

Neo-classicism. Within the Romantic Period there were certain composers who were not so much concerned with breaking away from the old forms. These composers wanted to write in the forms used by composers of the Classical Era so they were called "neo" or new classicists.

Johannes Brahms--Variations on a Theme of Haydn.

This composition shows particularly the ideas of a classical composer and their influence upon a composer who lived during the Romantic Period. The theme that is used by Brahms has been taken from the work of a classical composer. The skill with which the variations are altered shows the craftsmanship so typical of the classical composer.

Theme

6:110

Activities

Discussion. The class might wish to discuss world events which may have led nineteenth century composers and artists to want independence. As a correlated activity with the English department, works by Sir Walter Scott,

Boston University
School of Fine & Applied Arts
Library

Library

Robert Louis Stevenson, or others could be read and their romantic characteristics discussed.

Singing. Many of the romantic composers wrote songs. Those that were readily available and familiar could be sung by the class.

Listening. The compositions already discussed are only a meager sampling of the wealth of literature that exists for this unit. The piano pieces of the Romantic Period should be discussed if time permits. Composers such as Schubert, Schumann, Mendelssohn, Chopin, Tchaikovsky, and Grieg should be included if time permits and examples of some of their works played in class.

Other Creative Activities. (1) Have the class draw or paint after one preview listening to one of the compositions in this unit. This should be done before they know any facts concerning the music. (2) Study groups may wish to select a country and learn about its nationalist composers.

Expected Outcomes

1. A better understanding of the effect of world affairs upon the romantic artist.
2. Some knowledge of the important characteristics of romantic music.

3. Gaining more information about different schools and styles of composition.

Materials

Films

THE SCHUMANN STORY
Teaching Film Custodians
25 West 43rd Street, New York 18, New York
(1949) rental apply Guide 20 min. (33:18)

VRONSKY AND BABIN
Official Films, Inc.
Grand and Liden Avenues, Ridgefield, New Jersey
Reel 2. Polovetsian Dances (Prince Igor) Borodin
(1948) \$30 per reel 10 min. per reel (33:23)

Records

Essential

Strauss--Don Juan, Op. 20	Columbia MLL5177
Borodin--Prince Igor: Polovetsian Dances	Victor LM-2202
Falla--Nights in the Gardens of Spain	Vox 8520
Brahms--Variations on a Theme by Haydn, Op. 56a	Columbia ML 5076

Optional

Liszt--Les Preludes	Decca 9936
Sibelius--Finlandia	Decca 9936
Respighi--Fountains of Rome	Victor LM-1768

~~V~~
VI. AMERICAN MUSIC

Objectives of the Unit

The objectives of this unit will be (1) to help students to gain a deeper understanding of American music and (2) to gain a representative knowledge of American composers. Aside from folk music and several relatively recent compositions, music of native composers is often neglected in listening programs. It is, therefore, the purpose of this unit to present additional material in this area.

History of American Music

The musical culture of America is relatively young, since its traditions do not date back as far as those of European music; however, we have felt the influence of older continental composers and their music because the United States became a melting pot of nations during colonization and settlement. The early composers were untrained, but during the decades following colonial times, the influx of European musicians and their subsequent training of native talent changed the character of American composition. In the late nineteenth century it became a common practice for many younger composers to travel to Europe for study. During recent years, the

native American composer has come more and more to produce music which has more typically American characteristics. Some notable examples of this are found in the works of Roy Harris, Aaron Copland, and George Gershwin, to name but a few. In addition to the composers, the United States built up a great tradition of folk music and fostered the development of jazz.

Folk Music

The wide variety of American folk music is a rich and illuminating expression of American culture and traditions. American folk song ". . . stems from England, France, Germany, Spain, Scotland, Ireland, Africa, and probably every other country which sent its sons and daughters to make good in a new land." (6:393) Some of these songs have been preserved virtually unchanged, for example, the songs of the Kentucky mountain folk retain a strong flavor of their Elizabethan England origin. Other American folk songs have had their origin in the occupations and environments of this country.

Jazz

In spite of its recent appearance in history, the origin of jazz is still not definitely known. Some authors believe that jazz had its beginnings when slaves

brought the rhythm of their chants from Africa. New Orleans is generally considered to be the true birthplace of this type of music, but Chicago and New York also developed their schools of jazz expression, most of it based upon improvisation by the musicians playing in a particular group. (36;751) Jazz has now become such a vital part of the American scene that it is utilized by many serious composers.

Some Men Who Influenced American Music

Francis Hopkinson. The first American composer is generally considered to be Francis Hopkinson. A lawyer by profession, Hopkinson also wrote poems and essays, and was an accomplished musician and composer. Washington, Franklin, and Jefferson were counted among his friends, and he was a signer of the Declaration of Independence. (8;382)

Lowell Mason. Lowell Mason introduced music into the public schools of Boston in 1838. He was a famous conductor, teacher, and performer. Lowell Mason also wrote the first books for use in teaching singing in the schools.

Stephen Foster. This composer, probably more than any other American to date, can be called a folk song

writer. Although pure folk songs are not composed, this man captured the spirit of the folk song so perfectly that his works have become part of America's folk tradition.

John Philip Sousa. In addition to composing marches, Sousa did much to develop the band and to further its popularity. He is also responsible for devising new combinations of instruments for the band and inventing the Sousaphone.

Edward MacDowell. The greatest American composer of the Romantic Period was Edward MacDowell. He began his musical studies at an early age in New York City, but later journeyed to Europe where he did most of his study in composition. MacDowell was often influenced by nature in his composition. One of the best examples of his writing is Woodland Sketches, a set of piano pieces. Each piece has a programmatic title and carries out a descriptive theme.

To a Wild Rose

Will O'the Wisp

In Autumn

From an Indian Lodge

1

2

To a Water Lily

1

2

From Uncle Remus

A Deserted Farm

6:291-292

Aaron Copland. This composer has written music for nearly every type of musical performance--orchestral works, concertos, chamber music, choral works, and ballet music. He has been strongly influenced by jazz and nationalism. Copland's "American style" is most often evident in his ballet music, for example, Appalachian Spring, written in 1944. This ballet has as its scene Pennsylvania in the 1800's; the scene is a Shaker wedding celebration, and Copland employs an actual Shaker melody in one section.

The image shows a handwritten musical score for five staves, numbered 1 through 5. The notation is in treble clef with a key signature of one sharp (F#).
 Staff 1: Labeled 'A' and 'B'. It begins with a 6/8 time signature, then changes to 3/2, 3/4, and 5/4. It features a melodic line with a triplet and a fermata.
 Staff 2: Continues the melodic line with various rhythmic values and accidentals.
 Staff 3: Features a more complex rhythmic pattern with many eighth and sixteenth notes, and some rests.
 Staff 4: Labeled 'A' and 'B'. It shows a steady melodic flow with eighth and sixteenth notes.
 Staff 5: Labeled 'Shaker Melody'. It features a distinct, rhythmic melody in 2/4 time, characteristic of Shaker music.



George Gershwin. The music of Gershwin seems to appeal to nearly all Americans, no matter what other musical tastes they may have. It has been said that the Rhapsody in Blue and the folk opera Porgy and Bess were his two greatest works as a pioneer in American music.

(S:403)

Activities

Discussion. This unit provides an excellent opportunity for correlated activities with the social studies and physical education departments. In a time scheduled for pupil-teacher planning, the students may express their interests in certain activities which can be planned for this unit. Panel discussions could be held on regional folk music and folk dancing, or on American composers.

Singing. The class should have a good background of American folk songs which can be drawn upon for this

study. Some singing activities should be planned for the beginning of the unit so that students may begin with something that is familiar to them.

Listening. Many selections are available for listening for this unit--folk collections, jazz anthologies, musical comedy, and representative works of American composers. Some of the students could probably contribute recordings from their own collections for this unit.

Other Creative Activities. (1) Make a national map showing the folk songs of different regions. (2) Collect newspaper and magazine articles on contemporary music and composers. (3) Write a dramatization on the story of American music.

Expected Outcomes

1. Students will be helped to understand their musical heritage as Americans.
2. A deeper appreciation of all types of American music will be developed.
3. Some information will be gained concerning American men of music.

MaterialsFilms

AMERICA THE BEAUTIFUL
Teaching Film Custodians, Inc.
25 West 43rd Street, New York 18, New York

color rental apply 20 min. (33:12)

LET'S ALL SING TOGETHER
National Film Board of Canada
620 Fifth Avenue, New York 20, New York

(1944) \$17.50 per reel 8-10 min. per reel
(33:16)

MUSIC IN AMERICA
March of Time Forum Edition
369 Lexington Avenue, New York 7, New York

(1946) \$55 17 min. (33:17)

AMERICAN SQUARE DANCES
Coronet Instructional Films
Coronet Building, Chicago 1, Illinois

(1947) color \$90 B & W \$45 Guide 10 min.
(33:40)

RecordsEssential

American Favorite Ballads with
Pete Seeger Folkways FA 2320
The Story of Jazz Folkways FA 7312
Foster--Songs of Stephen Foster Capital P-8267
MacDowell--Woodland Sketches,
Op. 51 MGM 3182
Copland--Appalachian Spring Westminster 12284
Gershwin--Forgy and Bess (excerpts) Decca 9024

Optional

Barber--Adagio for Strings Columbia ML 5187
Square Dances Folkways FA 2001

CHAPTER V

SUMMARY AND RECOMMENDATIONS

This study was concerned (1) with the examination of certain essential features of a listening program for the secondary school and (2) with the construction of five listening units that included suggested subject matter, methodology and materials. The work was designed to aid in the implementation of a more challenging listening program.

In devising the units of work, data were gathered from specialized works in the area of music listening, from sources in the field of music education, and from references in music literature. In most cases, musical excerpts were secured from a standard dictionary of musical themes. Readily available film and record catalogues were used in listing resources for each unit.

I. SUMMARY

Guiding listening experiences. Listening experiences are offered in the secondary school in order that greater enjoyment and appreciation of music may be developed. Appreciation of music was found to consist of emotional and intellectual satisfactions which vary according to individual differences. The character of the

emotional response evoked in each listener is dependent upon previous experience and intellectual satisfaction is chiefly determined by previous preparation, since it is largely concerned with knowledge about music. A program containing a balance of emotional and intellectual factors was found to be better than an excess of concentration on either one or the other, because emotional and intellectual satisfactions are interwoven and serve to enrich one another.

Methods of arousing interest in the listening experience depend upon the developmental level of the students; therefore, emotional and intellectual maturity must be considered in planning the listening lesson. It was the aim of this project to promote the enjoyment of music through guided listening experiences for secondary school students. Since enjoyment of music consists of both emotional and intellectual factors, the material for each of the five units was chosen on the basis of emotional and intellectual appeal to the adolescent learner.

Examples of overt behavior occurring as a result of the listening experience, such as, physical response through bodily movement and spoken or written worded response, were considered. Observable response may be prompted by either emotional or intellectual factors.

The intellectual-verbal response, however, was found to be the most common.

Choosing materials. Some factors to be considered in choosing materials were suggested. The needs, backgrounds, interests, and potential of the students were found to be of prime importance. Such practical considerations as time, resources, equipment, facilities, and supplementary experiences were found to be important in planning for listening and in choosing materials for listening lessons. The opportunities for correlated activities within the total school program would also have some effect upon planning.

The unit approach was used because it was considered to be the best means of providing for individual differences and interests as well as providing the opportunities for group work that adolescents need. The suggested units would have to be adapted to the particular situation in which they are to be utilized. For this reason, the material was organized to be easily adaptable, either for omission of sections, or for addition of optional material..

The unit topics used in the study were: (1) Folk Music, (2) Music of the Baroque Period, (3) Music of the Classical Period, (4) Music of the Romantic Period, and

(5) American Music. These topics were chosen with the hope that greater musical enjoyment could be fostered through the emotional and intellectual appreciations gained in having enriched listening experienced with this material. The subject matter discussion within each unit was not identical with other units because of limitations placed upon the content by the very nature of the topic itself. An attempt was made, however, to list the most important aspects of every unit topic, and to give representative listening experiences.

The compositions selected for analysis were chosen because they appeared to possess the particular features which would appeal to the adolescent. A variety of national, chronological, and stylistic examples having coloristic effects and easily recognizable melodies were presented.

Folk music. Students having an opportunity to experience guided listening lessons with folk music should discover the different types of folk music. In addition, they should gain a richer appreciation of how people express their feelings through folk music. Students should gain a number of emotional and intellectual satisfactions from this unit including: (1) an appreciation of folk music as the basis for better international understanding, (2) an understanding of folk music in the history and life

of a people, and (3) an appreciation of the inspirational value of folk music to composers.

Music of the Baroque Period. In hearing music of the Baroque Period, students should have an opportunity to learn some of the interesting features of the era as well as to gain a deeper understanding of its music. The class (1) should discuss the spirit of the period, (2) should gain an understanding of characteristic forms of the Baroque Period, including the fugue and the suite, and (3) should become acquainted with Baroque composers, such as, Bach and Handel.

Music of the Classical Period. Learning about the classical spirit should influence students to determine the meaning of the term "classical" and to become more aware of "classical" music and composers. Students will have an opportunity to learn of the symphony, sonata, and concerto. In learning about "classical" music, students (1) will begin to recognize classicism in art, (2) will discover certain essential features of classical music, and (3) will have an opportunity to become acquainted with Haydn, Mozart, and Beethoven.

Music of the Romantic Period. In guided listening experiences with music of the Romantic Period, students will be given the opportunity to understand the forces

behind the romantic movement and will be introduced to some trends of the period, such as, nationalism and neo-classicism. Students can be expected to gain (1) a better understanding of the effect of world affairs on the romantic artist, (2) some knowledge of the important characteristics of romantic music, and (3) some information concerning styles of composition.

American music. Students having experiences concerning American music should gain an appreciation of its history and evolution. The specific topics included (1) folk music, (2) jazz, and (3) some men who influenced American music.

The units were designed to serve as a basis for continuing growth of musical enjoyment in adult years. If secondary school students are guided through enjoyable, stimulating, and challenging listening experiences, their appreciation and use of music in adult life will be more satisfying. The music educator should, therefore, strive to develop fully the ability to find enjoyment in music through listening.

II. RECOMMENDATIONS

In order to have representative coverage of the entire field of music, it would be necessary to add some

material to the five suggested units. A number of unit titles suggest themselves; (1) music of the theater, including overtures, opera, and ballet; (2) choral and vocal music, including solo songs, songs for small ensembles, and large choral works; or (3) modern trends in music, including impressionism, new rhythms, and new tonalities.

There is a continuing need for studies which gather additional information concerning audio-visual aids. Since these materials quickly become obsolete, it is important for the teacher to have sufficient information about new and current listings. It is only through reworking and constant attention that units of work remain vitally alive for both teachers and students.

Additional work to develop new units of study, particularly applicable to the secondary school level, are much needed. Studies which contain suggestions relative to teaching methods and materials would constitute a valuable contribution to the music teaching profession.

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