1947

Unit organization of three topics in music education on junior high school level

St. Hilaire, Germaine Doris
Service Paper
1947

Unit organization of three topics in music education in Junior High School level

BOSTON UNIVERSITY

SCHOOL OF EDUCATION

Service Paper

UNIT ORGANIZATION OF THREE TOPICS IN MUSIC EDUCATION ON JUNIOR HIGH SCHOOL LEVEL

Submitted by

Germaine Doris St.Hilaire

(B.S. in Ed., Lowell State Teachers' College, 1944)

In partial fulfillment of requirements for

the degree of Master of Education

1 9 4 7

School of Education
November 5, 1917
28504

First Reader : Roy O. Billett, Professor of Education

Second Reader: Franklin C. Roberts, Professor of Education

Third Reader :

TABLE OF CONTENTS

CHAPTER I

PURPOSE OF THIS STUDY

Introduction.-- Music education contributes to the purposes of secondary education in providing for worthwhile leisure, in desiring wholesome activities, in cultivating an appreciation of the beautiful and in providing a medium for expression.

Every effort is made in the Emerson Junior High School of Maynard, Massachusetts to realize the foregoing specific outcomes. It is a conclusion of those responsible for the program that the unit organization lends itself to these outcomes better than any other method or technique.

The purpose of this service paper is to apply the basic principles and procedures set forth in Fundamentals of Secondary-School Teaching[1/] and The Unit Method in Secondary Schools to the unit organization and classroom presentation of three topics in music education on the junior high school level. These units are to serve as a basis for the formulation and revision of a course of study in music education at the Emerson Junior High School of Maynard, Massachusetts.

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching with Emphasis on the Unit Method. Houghton, Mifflin, Boston.

The topics of the three units of learning and the corresponding units of work considered in this study are: "American Folk Music with Special Emphasis on Stephen Foster," "Christmas Through the Ages," and "National Traits in Music."

The writer has adapted the above units to the materials in her own teaching situation. Therefore, it is assumed that some change and revision of these units might be necessary to make these applicable to individual class needs and situations.

Characteristics of the pupils to be taught.-- These units are planned for seventy-three seventh grade pupils divided into two classes of approximately thirty-six pupils. The classes are homogeneously grouped for the academic subjects and heterogeneously grouped for all the non-academic school work. The pupils come into junior high school with a good background of musical experiences. They have acquired a repertoire of songs including unison and two-part songs. They have developed with relative skill the independent singing of polyphonic music. They have had ample experience in music reading, theory, rhythmic and creative activities and a toy orchestra. Much effort and time are centered upon the cultivation of an appreciation of music in the elementary grades.

The following is a table showing the chronological ages (as of October 1, 1946) and Stanford Achievement test

results of the pupils who are to receive this instruction in music education. The grade equivalent established by the norms of the Stanford Achievement Test will be given for every pupil.

Each student was given a number and this will remain constant throughout this service paper whenever any test results are stated.

Table A. Chronological Age and Grade Equivalent of Seventy-three Pupils of Junior High School, Maynard, Massachusetts

Pupil	Age Oct.1,'46	Grade Equivalent	Pupil	Age Oct.1,'46	Grade Equivalent
1	12-3	6.8	15	12-0	7.2
2	12-4		16	13-3	7.6
3	12-1	5.9	17	13-2	6.0
4	12-0	10.6	18	12-3	9.8
5	12-4		19	13-0	
6	11-9	6.6	20	12-2	7.8
7	13-3	5.6	21	12-0	8.8
8	12-7	5.5	22	13-5	5.8
9	12-3	7.4	23	11-10	6.4
10	11-7	7.0	24	12- 4	7.6
11	11-11	6.6	25	12- 9	5.6
12	12- 8	7.4	26	13-11	5.1
13	11- 7		27	16- 6	7.6
14	11-11	8.0	28	11- 8	7.2

Table A. Chronological Age and Grade Equivalent of Seventy-Three Pupils of Junior High School, Maynard, Massachusetts. (continued)

Pupil	Age Oct. 1,'46	Grade Equivalent	Pupil	Age Oct. 1,'46	Grade Equivalent
29	12-5	6.8	51	12- 9	5.6
30	12-5	6.4	52	11-11	5.6
31	13-4	7.6	53	12- 4	7.6
32	12-5	8.5	54	12- 0	7.6
33	12-6	6.4	55	11- 9	9.0
34	12-2	6.2	56	12- 6	7.0
35	12-10	5.4	57	12- 0	5.6
36	12-10	6.2	58	12- 0	6.0
37	11-11	6.6	59	13- 3	6.6
38	13- 1	7.2	60	15- 3	4.4
39	12- 4	6.8	61	13-10	6.2
40	13- 1	5.4	62	12- 3	9.5
41	12- 2	7.8	63	12- 6	5.8
42	12- 4	6.6	64	12- 9	5.4
43	11- 8	10.9	65	12- 8	7.6
44	12- 0	10.9	66	12- 5	6.4
45	11- 9	9.5	67	13- 7	6.0
46	12- 8	6.6	68	12- 1	8.5
47	12- 2	5.8	69	12- 7	7.8
48	12- 6	6.2	70	12- 0	8.1
49	12- 4	5.8	71	12- 4	7.4
50	14- 6	5.9	72	12- 2	6.2
			73	12- 7	6.8

Equipment, Materials.-- Music instruction at the Emerson Junior High School of Maynard, Massachusetts occupies a place in the regular program of studies and in the extra-curricular program carried by all pupils.

A general music course including singing, listening and theory is required of all pupils for three forty-minute periods per week. The orchestra and the glee club meet once a week at the school. In addition to the regular music classes, all pupils participate in a weekly music assembly.

The classes are held in a special music room where a piano, song material, phonograph and a library of records are accessible. A copy of five songbooks especially compiled for junior high school music was placed in every desk. Supplementary music books, song material and music appreciation books, were kept in a bookcase. All the books and material, including school library books, suitable in the teaching of these units were grouped together on a table. A bulletin board was reserved for clippings or other information found by the pupils in regard to the work studied. A table and a second bulletin board were designated for the exhibition of drawings, essays, etc. Every pupil was provided with a music appreciation notebook which he kept in his possession to record data or assignments. He pasted in this book a copy of the core and the optional related activities.

Method used in gathering data.-- The writer developed her own teaching learning situation by analysis and creative synthesis. Provisions were made for pupil and teacher planning. The pupils were eager to discover the characteristics of their own folk music after spending much time in the elementary grades singing the folk songs of other countries. They asked several questions pertinent to the topic that the writer intended to present to them in the form of unit organization. The writer posted pictures and played for them recordings of our own music, written by typical Americans. The above aroused added interest. Students commented after listening and this was followed by a discussion of our music which led to a series of questions that in turn served as a basis for the formulation of the unit organization of the topic: "American Folk Music with Special Emphasis on Stephen Foster."

Tests.-- As an evaluative activity of the first topic: "American Folk Music with Special Emphasis on Stephen Foster," the writer has formulated a fifty-five item objective test based on the results of learning expected through the teaching of the unit. The writer has interpreted and tabulated test scores in the following manner: tables showing the initial and the final score for each pupil, tables illustrating the frequency of error for each item and the arithmetical mean and median. This test was administered as a diagnostic test and later as a mastery test. However, it is to

be understood that the objective test is not by far the only evaluative activity utilized in the teaching of this unit. Dramatization, and singing are examples of other valuable activities. It is very difficult to measure pupil progress in music education and music appreciation.

The writer has included anecdotal records for two units, namely; "American Folk Music with Special Emphasis on Stephen Foster," and "Christmas Through the Ages."

CHAPTER II

UNIT ORGANIZATION OF THE TOPIC "AMERICAN FOLK MUSIC WITH SPECIAL EMPHASIS ON STEPHEN FOSTER"

The Unit.[1]-- Folk songs, simple songs whether their origin known or unknown possessed by the people of different countries,are considered the heart beats of a nation and in them are preserved feelings, beliefs and habits that portray the inner life of its people. Stephen Foster voices the universal sentiments of the American people in his compositions.

Delimitation of the Unit.[2]--

1. The effectiveness of music in expressing man's deepest feelings in daily life cannot be replaced by any other media.
2. Stephen Foster's choice of elements of musical composition to express what he has to say shows the influence of the environment upon characteristic musical expression.
3. We become acquainted with a composer through his music.
4. The beauty and feeling of the negro slaves' contribution to the folk music of the world had its influence upon the songs of Stephen Foster.

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching with Emphasis on the Unit Method. Houghton,Mifflin, p.505.
2/ Ibid.

4. A. Songs reflecting this contribution: "Oh Susanna", "Louisiana Belle" and "Oh Boys Carry Me 'Long".

   b. Songs using negro dialect: "Uncle Ned", "Old Folks at Home" and "Hard Times Come Again No More".

5. Foster accomplished what other musicians have failed to do. He wrote melodies that could be understood by everybody, and which were stamped with his own individuality: "Jeannie with the Light Brown Hair", a love song ranking with "Annie Laurie" and "How Can I Leave Thee?"

   His greatest songs were songs of home, for example: "Old Folks at Home", "My Old Kentucky Home", "Massa's in the Cold,Cold Ground" and "Old Black Joe".

6. The most individual contribution America has made to the theatre has been in the form of minstrels. Stephen Foster's additions are: "Ring, Ring the Banjo" and "Nelly Bly".

Probable Indirect or Incidental Learning Products[1].--A better appreciation of the problems and solutions of the American people at this time of history. A further desire to become acquainted with America's music and alert to her culture.

1/ Roy O. Billett, op. cit., p. 506.

References for the Teacher's Use

Bauer and Peyser	How Music Grew, pp.117, 143-144, 447-448.
Beattie, McConathy, Morgan	Music in Junior High School
Bland, H.L.	Thirty Minutes with Stephen Foster
Elson, Louis C.	The National Music of America
Ferguson, D.N.	Music and the Democratic Idea (in National Association, 1940)
Gehrkens, Karl Wilson	Music in the Junior High School
Howard, John	Our American Music
McConathy, Beattie and Morgan	Music, Highways and Byways
Mursell, James	Human Values in Music Education
Pitts, Lilla Belle	Music Integration in the Junior High School
Spivach, Harold	The Archive of American Folk Song
Thirty-Fifth Yearbook, Part 2	"Music Education"
Watter, Lorraine	The Utilization of Folk Music in Public School Music

Unit Assignment.[1]-- Tentative Time Allotment-- three weeks, three meetings per week. Grade Seven. Heterogeneous grouping.

Introduction.-- Demonstration and Discussion.

1. The teacher plays a recording on the phonograph of two popular Negro spirituals, namely: "Nobody Knows the Trouble I've Seen" and "Swing Low, Sweet Chariot".

A. A discussion follows in which the pupils are called upon to suggest adjectives which will adequately describe this sort of music, which leads to a discussion of the effect it had upon Stephen Foster.

B. A good reader is called upon to read the story of Foster's first visit to a negro church with a servant and the influence it had upon him.[2] Pupils sing the song "Hard Times Come Again No More" and discover the prevailing characteristics of negro music.[3]

2. The pupils sing the song "Old Uncle Ned" and discover the negro dialect in the song and compare the pathos of it to that of "Nobody Knows the Trouble I've Seen".[4]

3. A group from the special chorus introduces a humorous element in Stephen Foster's works by singing for the class: "Camptown Races".

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching with Emphasis on the Unit Method, p.506.

2/ McConathy, Beattie and Morgan, Highways and Byways. Silver, Burdett Company, p. 14.

3/ Golden Song Book, Hall and McCreary Company, p. 28.

4/ Golden Song Book, p. 29.

3. A. The class is led to a discussion of that particular song and arrive at the conclusion that the song, "Camptown Races" is not actually a negro melody, but an imitation of a negro song written for the black-faced minstrel shows.

4. The teacher calls to the pupils' attention Foster's ability to portray in a song that intense love of home which is common to all people whether home to them denotes a mansion or a hut by having them sing "Old Folks at Home" and discussing it afterwards.

Core Activities- Laboratory Work.[1/]--

1. The class is divided into small groups of pupils on the same basis of aptitudes and abilities determined by previous testing and auditions except for the activities which the whole class can engage in as a whole.

2. The pupils will keep a music appreciation notebook to record information learned and notes about the unit.

3. Read in the list of references for the pupils' use (A-1, 7, 5). The author speaks of American folk music as not being strictly American in the true sense. Why ? Give reasons for this statement. How do you account for the fact that Foster's music is considered typically American ?

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching with Emphasis on the Unit Method, pp.507-508.

4. Read (A-4,6,7). Give a brief account of Foster's early childhood and his later training emphasizing experiences which may have led to his later work in music.

5. Read (A-7; B-1,3,6,7). Examine the following selections and classify them according to (1) love songs, (2) home songs, (3) plantation songs, (4) songs used in minstrel shows and (5) negro melodies.

a "Jeannie with the Light Brown Hair"
b "Oh Susanna"
c "Camptown Races"
d "Nelly Bly"
e "My Old Kentucky Home"
f "Swing Low, Sweet Chariot"
g "Old Folks at Home"
h "Beautiful Dreamer"
i "Ring, Ring the Banjo"
j "Old Black Joe"
k "There's a Little Wheel a Turnin' "
l "Oh Boys, Carry Me 'Long" (include this material in music notebook)

6. Read (A-4, 5). Explain what is meant by minstrels. What is the place of the minstrel shows in our country today ? What was Foster's contribution ? to the minstrel show ?

7. Read (A-2, B-5). For what group of people did "Oh Susanna" become a marching song ? How many changes in the original words could you find ? Name some of them.

8. Read (A-7). What was the "Glen D. Burk" ? At what period of our history was this written ? How does it portray life in the South at that time ? Do you think that Foster has captured the feeling of these men ? Describe a scene such as you think Foster probably saw which prompted the writing of this song.

9. A boy and girl will dramatize and sing for the class "Nelly Bly". The class will discuss the song: its verse, rhythm, and harmony. Compare it with some of our present-day songs.

10. Plan a dance which will show the rhythm and feeling of "Camptown Races". You may consult your Physical Education Director.

11. Look up a few of the most outstanding contributions to American literature at this time and be prepared to show how literature of this period was also influenced by life in the South. Read (A-9,3, 10, 11).

12. Each time we meet we will sing some of Foster's works so if you play a musical instrument, will you volunteer to play some of his works during our class meetings ?

13. Make at least one suggestion concerning our assembly program entitled: "Thirty Minutes with Stephen Foster."

14. Be ready to report to the teacher any additional references or information that you have found for yourself pertaining to American folk music.

Comments.--

It should be understood that the pupils have had experience with folk music in the intermediate grades, therefore, the study of the terms "folk songs and folk dances" have not been emphasized in the unit. It is a unit of music appreciation rather than a unit in the study of the elements of musical composition.

Optional Related Activities.[1]-- (Consult the teacher before choosing).

1. You might like to make a poster illustrating one of Stephen Foster's songs such as might appear on the music sheet cover.

2. If you play the flute and if a friend can help in the duet, you might like to play "Tioga Waltz" written for flutes when Foster was a schoolboy.

3. You may draw some costumes such as characters in these songs may have worn and place them on the bulletin board so that the costume committee may get ideas for the costuming of the particpants in the assembly program.

4. You may sing for the class the song entitled: "Beautiful Dreamer".

5. You could keep a notebook of historical events in our country at the time these songs were composed and bring it to class to be put on exhibition. Explain your data to your classmates.

6. A couple of boys can get together and pretend they are playing in a minstrel show and sing for us some appropriate song of their choice. (You can even dress up a bit for the occasion).

7. If you should have at home a dress of this period, bring it to class and model it for us.

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching with Special Emphasis on the Unit Method, p.507.

8. If you are interested in architecture and interior decorating, you may like to make a study of this period and be of help to the stage managers for the program.

9. If you have ever been down South or if you have friends living there, prepare a two-minute report of your experiences or acquaintances.

10. Listen to the radio for a few weeks and report to the class on the popularity of Foster's songs. State the programs and titles of songs most frequently used.

11. If you have any folk instruments at home such as tom-toms, windpipes, flageolets, fiddles, bring them to class to show us.

Evaluative Activities.-- H.L. Bland's playlet entitled "Thirty Minutes with Stephen Foster" can be presented to the entire school as an evaluative activity. This assembly program is an excellent way to determine the learning which has taken place.

The main characters are chosen according to their aptitudes for the parts and all those who are not selected in the cast can be members of the following committees: (1) invitations, (2) stage properties, and (3) costuming.

In addition to this assembly program;you will find on the following page a copy of the objective test that was administered to the pupils who received instruction in this unit. Diagnostic in nature, the test can be administered before the actual teaching of the unit. Later, it can be used as a mastery test to evaluate learning acquired.

Date _____ Name _____

Music _____ Grade _____ Room No. ____

I. True and False

Directions: Read each statement carefully. If you think the statement is true, make a cross (x) on the line at the beginning of each statement. If you think it is false, mark an O on the line. Mark each statement, put a question mark (?) on the line if you are very much in doubt about the correct answer. Remember, if any part of the statement is false, the statement as a whole, is false.

1. Stephen Foster's greatest contribution to music has been in writing famous songs about the home.
2. Stephen Foster contributed very little to the American theatre.
3. The negro spirituals had no bearing on Foster's works.
4. E.P. Christy introduced the "minstrel" show in the United States.
5. Foster's songs showed the influences of life and conditions existing at that time.
6. The popularity of camp meetings was gained during Foster's early childhood.
7. Foster wrote love songs that equalled that of Lady John Scott's "Annie Laurie".
8. A folk song follows a strict musical form.
9. Another name for a folk song is an art song.

10. Foster's songs are centered upon experiences and conditions of the western part of the United States.
11. "Weep No More, My Lady" is a phrase from Foster's song "Old Black Joe".
12. There are many changes in the original words of the song "Oh Susanna".
13. Foster used the negro dialect in his song entitled "Uncle Ned".
14. Foster's parents were eager to have him study music.
15. The tenderness in Foster's music can be found in the song "Nelly Bly".
16. "Swing Low, Sweet Chariot" is a well-known negro melody.
17. Experiences during Foster's childhood led him to write songs.
18. The song,"Home on the Range" is one of Foster's greatest home songs.
19. Stephen Foster was born in Cincinnati.
20. Much of the popularity of Foster's songs was gained through showboats.
21. The origin of a folk song may be known or unknown.
22. Folk songs are rarely found in any other countries but our own America.
23. The music for the showboats was written by Jerome Kern.
24. "Dixie" by Dan D. Emmett was written for the minstrel.
25. Stephen Foster enjoyed a long life with his friends.

II Matching Test

Directions: In the blank before each number in the left hand column (column A) write the number from the right hand column (column B) that corresponds with the word or phrase in column A.

	Column A		Column B
_____ 1.	a negro melody	1.	A song about an American steamboat.
_____ 2.	Glenn D. Burk	2.	"Jeannie with the Light Brown Hair"
_____ 3.	a love song written by Foster	3.	"Old Folks at Home"
_____ 4.	a home song written by Foster	4.	Stephen Foster's birthplace
_____ 5.	art song composer	5.	"Swing Low, Sweet Chariot"
_____ 6.	Pittsburg, Pa.	6.	"Old Uncle Ned"
_____ 7.	a song using negro dialect	7.	Franz Schubert
_____ 8.	a cowboy song	8.	Stephen Collins Foster
_____ 9.	E.P. Christy	9.	"Home on the Range"
_____ 10.	a plantation song	10.	"Annie Laurie"
		11.	Introduced the minstrel show.
		12.	"There's a Little Wheel a Turnin' "
		13.	Peter Tchaikowsky

III Multiple Choice Test

Directions: There are three answers in each of the following statements. Only one answer is correct. Put the number of the correct answer on the line that appears at the beginning of each statement.

_____ 1. Stephen Foster composed the song entitled: (1) "Ring, Ring the Banjo" (2) "There's a Little Wheel a Turnin'" (3) "Shortenin' Bread".

_____ 2. Stephen Foster's songs show: (1) English (2) French (3) Ethiopian influences of music.

_____ 3. "Camptown Races" ' popularity was gained through the: (1) showboats (2) concerts (3) minstrel shows.

_____ 4. "Oh Susanna" was a marching song for the: (1) miners of the California gold rush (2) the Confederate Army (3) the Green Mountain Boys.

_____ 5. "Beautiful Dreamer" is a song that rates with (1) "Home on the Range" (2) "Blow the Man Down" (3) "Annie Laurie".

_____ 6. The Glenn D. Burk was a song about the experiences of (1) camp meetings (2) a steamboat (3) negro church services.

_____ 7. Stephen Foster wrote the following song using negro dialect: (1) "Shortenin' Bread" (2) "Massa's in the Cold,Cold Ground" (3) "Keep in the Middle of the Road".

_____ 8. The song "Home Sweet Home" was composed by: (1) Stephen Foster (2) Henry Bishop (3) James Bland.

_____ 9. "Gone are the days when my heart was young and gay" is a line from: (1) "Old Black Joe" (2) "Old Folks at Home" (3) "My Old Kentucky Home".

_____ 10. "Keep in the Middle of de Road" is a (1) plantation song (2) a folk song (3) a song written by Foster.

_____ 11. "Home on the Range" is a song written by (1) Stephen Foster (2) a cowboy song (3) a plantation song

_____ 12. A well-known negro spiritual is (1) "Swing Low, Sweet Chariot" (2) "There's a Little Wheel a Turnin'" (3) "Shortenin' Bread"

_____ 13. Stephen Foster's parents wanted him to study (1) law (2) medicine (3) business administration.

_____ 14. "Dixie" became an inspirational song of (1) the Northern army (2) the Southern army (3) the gold miners of California.

_____ 15. A song whose form is simple is known as (1) art song (2) folk song (3) Suite.

_____ 16. "Dixie" was written by (1) Stephen Foster (2) James Bland (3) Dan D. Emmett.

_____ 17. Plantation songs were sung by (1) negroes (2) the Northeners (3) cowboys.

_____ 18. Stephen Foster's songs were written before the (1) Civil War (2) Adoption of the Constitution (3) War of 1812.

_____ 19. The use of negro dialect can be found in Foster's song entitled (1) "Jeannie with the Light Brown Hair (2) "Massa's in the Cold,Cold Ground" (3) "Old Dog Tray".

_____ 20. "Loch Lomond" is an (1) American (2) Scotch (3) Welch air.

IV Completion Test

Directions: All omitted words or phrases in the paragraph appear in the column at the left of the page. Show that you know which word or phrase has been omitted from each blank by putting the number of each blank in the proper parenthesis at the left.

( ) theater

( ) negro

( ) minstrel

( ) harmony

( ) words

( ) church

( ) slavery

( ) constitution

( ) melody

( ) art songs

Foster was first impressed by negro music when he visited a (1) _____. Most of his works were written in that period of history when there was a controversy over (2)_____ between the North and the South. Many of his songs were not actual negro melodies but imitations of them written for the (3) _____. Stephen Foster's rare gift and talent were in the writing of both the (4)____ and the (5)____ in his songs.

KEY TO MASTERY TEST

Part I

TRUE AND FALSE

1--X	14--0
2--0	15--0
3--0	16--X
4--X	17--X
5--X	18--0
6--X	19--0
7--X	20--0
8--0	21--X
9--0	22--0
10--0	23--X
11--0	24--X
12--X	25--0
13--X	

Part II

MATCHING TEST

1--5

2--1

3--2

4--3

5--7

6--4

7--6

8--9

9--11

10--12

PART 3

MULTIPLE CHOICE TEST

1--1	11--2
2--3	12--1
3--3	13--3
4--1	14--2
5--3	15--2
6--2	16--3
7--2	17--1
8--2	18--1
9--1	19--2
10--1	20--2

PART 4

COMPLETION TEST

theater
negro
(3) minstrel
harmony
(4) words
(1) church
(2) slavery
constitution
(5) melody
art songs

References for the pupils' use.--

A. Miscellaneous

Bauer and Peyser	How Music Grew pp.140,141.
Casner and Gabriel	The Rise of American Democracy
Douglas, Fred	Autobiography
Groves	A Dictionary of Music and Musicians
Howard, John	Our American Music
Kaufmann	The Story of One Hundred Great Composers
McConathy	Music, Highways and Byways, p.14
Stowe, Harriet Beecher	Uncle Tom's Cabin
Washington, Booker T.	Up from Slavery

B. Song Material

Armitage	Junior Laurel Book
Golden Book of Songs	
Highways and Byways	(McConathy, Beattie and Morgan)
Music of Many Lands and People	(McConathy, Beattie and Morgan)
Our Land of Songs	
Sing (C.C. Birdjard)	
Twice 55 (Brown and Green Books)	
Sing Along Song Book	
Song Parade Song Book	

CHAPTER III

UNIT ORGANIZATION OF THE TOPIC "CHRISTMAS THROUGH THE AGES"

The unit.-- The story of Christmas, the herald of the angels, the joys of the shepherds and the humility and the gifts of the Magi are expressed in many lands throughout the world by music.

Delimitation of the Unit.--

1. The effectiveness of music in expressing man's deepest feelings during the Yule season can not be replaced by any other media.

2. The divine significance and modesty of the birth of Jesus and the herald of angelic hosts have been imparted through the ages in some of the world's immortal carols.

A. Carols bearing the above characteristics:

(a) "Bring a Torch, Jeannette, Isabella"(French carol); (b) "Sleep,Little One, Sleep"-(Hector McCarthy); (c) "He Is Born"-(Bulgarian carol); (d) "What Light Is That?"-(Ancient Yugoslav); (e) "What Child Is This?"-(Old English).

3. Some carols voice the festivities, merrymaking and conveyance of good tidings that can be shared and understood by all.

3. A. Carols reflecting this contribution:
   (a) "Deck the Halls"-(Welsh carol); (b) "Jolly Old Saint Nicholas"-(Traditional); (c) "The Wassail Song"-(English carol); (d) "Up on the Housetops"- (Traditional).
4. We become acquainted with legends, customs, poetry, and art of different countries through their music.
5. Great music masters have bestowed Christmas gifts in the form of carols that are cherished by all; (a) "From Heaven Above to Earth I Come"-(Bach); (b) "The Shepherds Watched Their Flocks By Night"-(Handel); (c) "Hark the Herald Angels Sing"-(Mendelssohn); (d) "The Christmas Tree"-(Grieg).
6. Two famous composers have made their contribution to Christmas music in other forms than carols: one in an oratorio, the other in compiling a musical suite; (a) "The Messiah"-(George Handel); (b) "The Nutcracker Suite" (Tschaikowsky).
7. We become acquainted with two types of carols, namely: secular and religious.

<u>Probable Indirect or Incidental Learning Products</u>.--

An understanding of Christmas and festivities enjoyed by the people of other countries. A desire to become acquainted with the music and culture of other countries as well as of our own America. A repertoire of some of the world's immortal secular and religious carols.

Unit Assignment: Tentative Time Allotment- three weeks, three meetings per week. Applicable to music classes on junior high school level.

Introduction: Demonstration and Discussion.

1. The teacher relates the story of the first Christmas using as many illustrations as possible.

A. The teacher describes how the angels presented to the world the first carol ever to be sung -"Gloria in Excelsis Deo". (This carol may be sung by the teacher or a recording of it may be played on the phonograph).

B. The pupils are led to a discussion of carol singing, pointing out its universal appeal during the holiday season.

2. A good reader is called upon to read to the class the true meaning of carol, its origin, types of carols and other similar characteristics.

A. The teacher directs in the singing of the following carols: "IT Came Upon the Midnight Clear" and "Deck the Halls". A discussion follows in which they discover existing characteristics prevailing in those two particular carols. (The two carols suggested above are desirable, as they permit the pupils to discriminate between the opposite qualities: the first carol showing the reverence of the event, the other voicing the festivities and the merrymaking of the occasion.)

3. A group of pupils from the special chorus sing for the class in two parts the familiar carol entitled "While Shepherds Watched Their Flocks". As they discuss the song, they will notice that this carol is not folk lore or traditional, but written by a composer known to them, George Handel.

A. The teacher calls the pupils' attention to George Handel's contribution to sacred music by playing on the phonograph a recording of the "Hallelujah Chorus" from the "Messiah". (The term "oratorio" is at this time explained)

Core Activities.-- The classes are divided into small groups on the same basis of aptitudes, abilities and interests determined by previous testing. Many of the activities, however, call for the participation of all the pupils. Singing and listening experiences are to be enjoyed by all the pupils. The pupils keep a music appreciation notebook in which they record information learned and notes concerning the unit.

1. Read in the list of references for the pupils (A-1,7). Write a composition on one of the following themes: "Christmas in Merrie England", "The Christmas Celebrations in Italy". Be prepared to read them to the class when your committee is called upon to report.

2. Read (A-1,2,5,6). Look up the origin of the following customs: (a) Christmas tree; (b) Christmas greeting card; (c) Yule log; (d) idea of creche; (e) gift; (f) mistletoe; (g) holly; (h) Santa Claus.

3. A group of girls from the special chorus sing for the class "The Wassail Song". The pupils discuss its verse and rhythm. Compare this carol with "Hark the Herald Angels Sing". List the titles of carols bearing similar characteristics to those found in "The Wassail Song".

4. "Silent Night, Holy Night" is a favorite carol. What incident inspired Franz Gruber to compose this famous carol ? Do you think the title of this carol is suitable to the story ? Give your reasons. Refer to (A-2,4).

5. Examine the Christmas poetry and select the poem that was written by an American composer and set to music. Copy the words of the poem into your music appreciation notebook. Refer to (A-1-3).

6. Great artists throughout the world have reproduced the Christ Child in art. List the titles and the artists of four of the world's Christmas masterpieces. You may be able to bring to school for our bulletin, reproductions of these masterpieces. Refer to (A-1-3).

7. Examine the following carols and classify them, according to : (a) religious carol; (b) secular carol; (c) traditional; (d) folk lore. The carols are: (1) "Jolly Old Saint Nicholas, (2) "The First Noel", (3) "Deck the Halls",

(4) "Joy to the World", (5) "O Come, All Ye Faithful", (6) "Bringing in the Boar's Head", (7) "Up On the House Top", (8) "O Little Town of Bethlehem".

8. Listen to a recording of the "Nutcracker Suite" written by Tschaikowsky. The pupils discuss the music, the instrumentation used and the type of music. Repeat the selection from the suite entitled "Dance of the Sugar Plum Fairies" and write out what you think the composer is describing. Read the story of the "Nutcracker Suite" and compare your reactions with those of the composer. (N.B. The story of the suite may be read to the class by a good reader).

Some time during each class ought to be devoted to the singing of carols arranged in two and three parts. Provide for listening to Christmas music on the phonograph. Pupils will find this unit very helpful in the planning of their Christmas assembly. Allow for pupil planning of this particular assembly program.

Optional Related Activities.-- (Consult your teacher before you make your selection.)

1. Illustrate your favorite religious carol such as you might find on a Christmas greeting card.

2. Write out a brief story of the music and composer of the following carols. (refer to A-4).
"The First Noel" - "Away in a Manger"- "God Rest You Merry, Gentlemen"- .

3. Illustrate your favorite secular carol.

4. Write a composition with illustrations about the Christmas celebrations in the Scandinavian countries.

5. How is Christmas celebrated in China ? Bring into class a composition on this theme. Include original illustrations, if possible.

6. Illustrate one of the six dances of the "Nutcracker Suite" such as might be found on the cover of a record album or book pertaining to this suite.

7. Can you discover the name and story of another great oratorio written by Mendelssohn ? Bring in your material and place it on the bulletin board.

8. Listen to the radio and report upon the popularity of the Christmas music that we have studied in class during these past two weeks.

9. If you play a musical instrument, practice carols so that you will be able to play some during our music classes.

10. Make an illustrative chart showing the various Christmas customs introduced into America. Indicate the approximate time and country from which they originated. Include the following: Christmas Cards- Christmas Gifts- Christmas Tree- Holly- Mistletoe- Candles- Santa Claus- Idea of Creche.

11. Bring any additional material to school concerning this unit and place it upon the bulletin board.

References for the pupils' use

A. Miscellaneous

1. Colle, Alfred & Co. — Christmas in Many Lands
2. Haugan, Randolph E. — An American Annual of Christmas Literature and Art
3. Ideals Publishing Co. — Christmas, December, 1946.
4. Kamme, Torstein O. — The Christmas Carolers' Book in Song and Story
5. Mininberg,D. and Sullivan — Keyboard Jr., December, 1946.
6. Quarrie, W.F. & Co. — Childcraft, Volume 2
7. Sandy, William, — Christmastide

B. Song Material

1. "Golden Book of Songs" — Hall & McCreary Co., Chicago
2. "Everybody Sing Book" — Kenneth S. Clark.Paull & Pioneer Publishing Co.
3. "Highways and Byways" — McConathy, Beattie, Morgan
4. "Music of Many Lands and Peoples" — Ibid.
5. "Sing Along and Song Parade Books"
6. "Sing Song Book" — C.C. Birchard

C. Phonograph Records

1. Carols
2. "The Nutcracker Suite"-- Tschaikowsky
3. "Hallelujah Chorus" Messiah-- Handel.

CHAPTER IV

UNIT ORGANIZATION OF THE TOPIC:"NATIONAL TRAITS IN MUSIC"

The Unit.-- The composers of the North have utilized the language of music to portray the natural environment of their countries and to express the feelings, beliefs and the customs of its people. Jean Sibelius and Edward Grieg devoted their time and efforts to the development of national traits in music.

Delimitation of the Unit.--

1. The effectiveness in music in expressing man's deepest feelings in daily life cannot be replaced by any other media.
2. The characteristics of Edward Grieg's music are synonymous with those of Norwegian artists, as their music vividly portrays scenes in Norway.
3. The legends and stories of the Norwegians, the land of trolls, fiords, and mountain kings, is made realistic in Edward Grieg's choice of musical elements in his compositions.

   Example: "Peer Gynt Suite".
4. We become acquainted with the beauty of the Finnish countries through the study of their music.

5. Jean Sibelius voices the national feeling of his countrymen in his composition entitled "Finlandia".
6. Folk songs and folk dances possess unusual qualities of simplicity and sincerity. Both Jean Sibelius and Edward Grieg contributed in preserving the old folk tales and music of the Northern countries of Norway and Finland.

   Example: "Norwegian Dance No.2" by Edward Grieg. "Iceland" p. 45 in"Song Parade Song Book".

Probable Indirect and Incidental Learning Products.--
An appreciation of the arts and music of other countries.
An understanding of the types of people, habits, occupations, customs and geographical factors of the Northern countries.
A better understanding of the true meaning and purposes of folk music as well as the cultivation of better discrimination of the characteristics of folk music.

Unit Assignment: Tentative Time Allotment- three weeks, three meetings per week. Grade Seven.

Introduction: Demonstration and Discussion.

1. The teacher takes his students for an imaginary trip to Finland and Norway. The use of illustrative materials will embellish this activity. The pupils no doubt will be fascinated by the existing wonders of Nature in those two countries. They are led to a discussion of the probable influences of this environment on the countries' art and music. It is discovered that Edward Grieg and Jean Sibelius devoted their lives to describing in their music the beauties of their respective countries.

The unit might also be introduced by a sound film on Norway and Finland.

2. The life of the composer Edward Grieg(p.14 in Prelude) is read, and the pupils discover his intense love for Nature and his innate ability to portray in his music the land of vikings, eddas, trolls and mountain kings. With this background, the pupils are directed to the listening of a recording on the phonograph of the "Peer Gynt Suite". The existing characteristics of descriptive music predominate throughout the suite. The pupils are asked to write their reactions to the composition. Several can be read to the class. Edward Grieg's own story of the "Peer Gynt Suite" is then read and the pupils compare it with their reactions.

3. The class is led to a discussion of the patriotic songs that evolved in our country. They point out the events that prompted the composing of such songs, as well as the events that stirred national feeling in our country. The story of the strife for independence in Finland is read, and the pupils discover that Jean Sibelius voiced the sentiments of the Finnish people for freedom and liberty in his composition entitled "Finlandia". The class sings on page 129 in "Highways and Byways" the hymn from "Finlandia". The study of its verse and elements of musical composition is emphasized at this time.

4. The pupils have had some experience with the study of folk music. They realize that folk music is possessed by the different people of different countries. They are directed to the listening of a recording on the phonograph of Edward Grieg's "Norwegian Dance No.2". They will discover the prevailing characteristics of simplicity in folk music.

Core Activities.--

1. The class is divided into small groups of pupils on the same basis of aptitudes and abilities determined by previous testing and auditions except for the activities which the whole class can engage in together as a whole.
2. The class keeps a music appreciation notebook in which they keep the information learned and notes about the unit.
3. Listen to a recording of the selection entitled "Finlandia". How many different melodies do you hear in this composition ? Which melody would you be more likely to sing or hum ? Does the choice of musical elements by the composer describe the national spirit of the Finnish people ? Do you believe that the people of the North are stronger and more vigorous than those of the South ? What musical characteristics in this selection would prove the above statement ? Refer to references for pupils' use(A-6-7.)
4. Study the illustrations on page 128 in the "Music of Many Lands and Peoples". Give your reactions to this picture. Compare the artist's ideas of this brave country with that of Sibelius' composition "Finlandia".

Core Activities.--

5. Read (A-6). What incident prompted the writing of "Finlandia" ? List the titles of some patriotic American songs that were written under similar conditions. Sing the following songs:

6. p. 45 in "Song Parade Song Book" — Iceland

   p. 192 in "Music of Many Lands and People" — I Love Thee

   p. 32 in "Song Parade" — Fisher Folk

   p.152 in "Song Parade" — Norwegian Legend

   p. 70 in "Sing Along" — The Homeland

   Study the songs' verse and elements of musical composition. Classify them according to: (1) art song; (2) legendary; (3) description of daily life experiences; (4) patriotic; (5) portraying natural environments.

   Record this material in your music appreciation notebook. Refer to (A-2-3-7-8).

7. Listen to a recording of Jean Sibelius' composition entitled "Valse Triste". How many different melodies do you hear ? Are there any repetitions of melodies ? Do you think that you might be able to dance to these melodies ? If so, which steps would you use ? Refer to (A-6).

Core Activities.--

8. Read (A-6). Write out a brief resume of the story of "Valse Triste". Compare this story with that of Sanit Saens' "Danse Macabre".

9. Listen to a recording of Grieg's A Minor Concerto. What quality in this music holds your attention ? What choice of musical elements or novelties in this music signify the work of a composer living in a rugged climate ? What is characteristic of the instrumentation used for the opening introduction ?

Optional Related Activities.-- Consult your teacher before choosing.

1. You might like to write a resumé on the life of Edward Grieg, the Chopin of the North. Include a sketch or picture of the composer. Refer (A-4).
2. Norway and Finland are referred to as the "Lands of the Midnight Sun". What is meant by this expression ? You might like to show us some pictures about this occurrence. Tell us how the people are affected by this climate.
3. If you have at home a traditional costume of Norway or Finland, bring it to class for us to see.
4. A group of girls may be able to make a dress, after carefully studying pictures of the traditional dress in Norway and Finland.
5. If you paint well, you might like to paint a scene of Finland such as Sibelius probably used to write his music.
6. Illustrate one of Peer Gynt's experiences in the Hall of the Mountain King.
7. Bring into class some of the poetry and literature that was written by Norwegians and Finnish composers.
8. A group of girls might like to study some traditional dances of Norway and Finland and demonstrate the dance steps to the students.

Optional Related Activities.--

9. Make an illustrative chart of the characteristics of folk music.

10. Bring into class any additional material that you have found for yourself concerning this unit.

References for the pupils' use.

1. Bauer and Peyser — How Music Grew, pp.351-353
2. Glenn, Leavitt and Rehmann — Song Parade, pp.45, 15, 152, 32
3. Glenn, Leavitt and Rehmann — Sing Along, p. 70
4. Hartshorn and Leavitt — At Home and Abroad, pp.132-136
5. Hartshorn and Leavitt — Prelude, pp. 14-18
6. Hartshorn and Leavitt — Progress, pp.4-6, 124-124
7. McConathy, Beattie and Morgan — Music of Many Lands and Peoples pp. 129, 192
8. McConathy, Beattie and Morgan — Highways and Byways, p.190
9. Stone — Music Appreciation Taught By Means of the Phonograph

CHAPTER V

REPORT ON THE RESULTS OF OBJECTIVE TESTING ON UNIT ENTITLED "AMERICAN FOLK MUSIC WITH SPECIAL EMPHASIS ON STEPHEN FOSTER".

The writer has formulated a fifty-five item test based on the results of learning expected through the teaching of the unit. The reader will find in the following pages tables showing initial and final test scores, arithmetical mean and median and frequency of error for each item.

Table 1. Initial and Final Score of Seventy-Three Junior High School Pupils

Pupil	Pre-test	Mastery test	Gain	Pupil	Pre-test	Mastery test	Gain
1	44	50	6	23	27	38	11
2	42	45	3	24	27	47	20
3	27	48	21	25		44	
4	36	50	24	26	29	42	13
5	24	52	28	27	42	52	10
6	24	33	9	28	38	49	11
7	24	35	11	29	38	48	10
8	34	38	14	30	42	43	1
9	29	50	21	31	33	43	1
10	24	45	21	32	36	45	9
11	29			33	22	43	21
12	25			34	26	36	10
13	35			35	31	37	6
14	38	50	12	36	32	48	16
15	34	44	10	37	30	45	15
16	26	47	21	38	35	50	15
17	21	34	13	39	32	42	10
18	41	48	7	40	35	42	7
19	31	41	10	41	34	46	12
20	37	42	5	42	35	46	11
21	39	44	5	43	42	54	12
22	38	41	3	44	43	48	5

Table 1. Initial and Final Score of Seventy-Three Junior High School Pupils (continued)

Pupil	Pre-test	Mastery test	Gain	Pupil	Pre-test	Mastery test	Gain
45	41	50	9	61	33	42	11
46	35	49	14	62	30	40	10
47	33	33	0	63	24	43	21
48	33	38	5	64		41	
49	10	49	39	65	32	45	13
50	15	46	31	66	35	43	8
51	31	43	12	67	15	41	36
52	28	32	4	68	45	52	7
53	38	46	8	69	23	49	26
54	36	48	12	70	21	48	27
55	39	50	11	71	35	43	12
56		48		72	32	42	10
57	22	47	25	73	28	48	20
58	27	42	25				
59	30	53	23				
60	22	23	1				

Table 2. Evaluation of Test Scores

PRE-TESTING RESULTS		MASTERY TEST RESULTS	
No. of pupils:	70	No. of pupils:	71
Highest Possible Score	60	Highest Possible Score	60
Highest Score	45	Highest Score	54
Lowest Score	10	Lowest Score	22
Range	35	Range	32

ARRAY OF SCORES	FREQUENCY	ARRAY OF SCORES	FREQUENCY
44-46	2	53-56	2
41-43	7	50-52	10
38-40	7	47-49	16
35-37	12	44-46	12
33-34	10	41-43	18
29-31	8	38-40	5
26-28	9	35-37	2
23-25	8	32-34	4
20-22	4	29-31	1
17-19	0	26-28	0
14-16	2	23-25	0
11-13	0	20-22	1
8-10	1		
Arithmetical Mean	31.67	Arithmetical Mean	44.11
Median	32.40	Median	44.63

Table 3. Frequency of Error Count

Pre-test	Mastery test	Pre-test	Mastery test	Pre-test	Mastery test
Part 1					
1--12	10	24--29	25	11--12	5
2--10	7	25--46	30	12--34	36
3--16	9	Part 2		13--49	19
4--23	4	1-- 3	25	14--49	19
5--16	6	2--35	17	15--22	14
6--34	34	3--35	7	16--54	35
7--30	12	4--35	20	17-- 5	2
8--30	12	5--50	38	18--26	16
9--43	33	6--32	10	19--32	16
10--25	16	7--40	24	20--19	16
11--38	47	8--13	11	Part 4	
12--47	30	9--29	13	1--58	8
13--15	9	10--51	27	2--20	3
14--29	4	Part 3		3--59	8
15--50	25	1--34	27	4--33	8
16--12	9	2--36	18	5--33	12
17--27	6	3--38	17		
18--47	33	4--42	22		
19--40	9	5--17	8		
20--49	37	6--32	11		
21--22	27	7--48	55		
22--18	8	8--56	45		
23--34	34	9-- 9	5		
		10--49	19		

Report on the evaluative activities for the second unit entitled "Christmas through the Ages."--

The Christmas assembly was planned and presented by the students. They sang numerous carols, some in unison, others in parts. In addition, the incidents which prompted the writing of "Silent Night" were dramatized by a couple of students. The story and the characteristics of the composers of several secular and religious carols were read by pupils who had submitted outstanding essays during the study of Christmas music. The bulletin boards were decorated with carol illustrations, pictures of celebrations observed in foreign countries.

Anecdotal Records.--

The following was compiled as a result of observation, reports from individuals and groups of pupils during the teaching of the two units entitled: "American Folk Music with Special Emphasis on Stephen Foster" and "Christmas Through the Ages".

The pupils rated activity five of the first unit mentioned above as a very useful one in that it familiarized them with the words of Foster's works and contributed to their study of types of folk songs.

An activity enjoyed by most pupils was that of the dramatization of "Nelly Bly"; (6) the explanation of the minstrel show, its place in the country.

(Most of the pupils attended a minstrel show which was presented in town at that time). This enriched their statements and contributions to the class. Many pictures of this type of entertainment were soon exhibited on the bulletin board.

The class did not particularly like activity 7. They were interested in the singing of the song "Oh Susanna", but not eager to find all the changes in the original words.

The majority of the students submitted a poster or drawing of Foster's works.

Essays on Foster's life and childhood were written by at least twenty-five pupils.

Approximately ten pupils made oral reports to the class upon the popularity of Foster's songs. (These reports were submitted at different intervals throughout the school year.)

Four students brought into class folk instruments.

As few pupils take instruction in any particular instrument, it was not possible to have anyone interested in the activities involving the playing of musical instruments.

All the students immensely enjoyed singing Foster's songs. (These were arranged for two and three parts). The negro spirituals appealed to approximately half of the class. (The girls enjoyed singing them better than the boys did).

The songs written for the minstrels, due to their parody-like words and uplifting rhythm rated the highest in their lists of favorite songs.

The pupils enjoyed the study of Christmas music and customs. (It is a totally different procedure from what they are usually accustomed to, that is, constantly and repeatedly singing the same carols for almost a month before the Christmas holidays).

They were especially eager to illustrate their favorite carol and many were original and beautiful. There was an equal representation of secular and religious carols illustrated by the pupils.

They were particularly interested in the events and incidents that led composers to write carols. Some twenty pupils searched for the origin of certain carols.

They were able to compare the Christmas celebrations in this country with those of European countries. The origin of the different Christmas customs fascinated some of the pupils, and last but not least, the pupils added to their repertoire of memory songs a number of beautiful carols and spent some time listening to Christmas selections on the phonograph.

The teaching of this unit is very feasible and a very pleasant task. The students are self-motivated during this season and are eager to find an outlet to express their feelings.

Songs and other miscellaneous materials are very accessible for this unit, as you know that a wealth of information concerning Christmas music, stories, etc. is related and illustrated every year in school papers, magazines and other sources. One is able to locate in all music books sections devoted to Christmas music.

This unit is an excellent one to interest and to familiarize the students with unitary teaching.

Suggested Titles for Units in Music Education on the Junior High School Level.--

1. South of the Border (Music, dance, customs, composers of South America and Mexico). Suitable for any grade seven or eight. Involves both singing and music appreciation.
2. A Festival in Italy. (Italian composers and folk music) Seventh grade.
3. Three Great Schools of Opera. (Study of French, German and Italian opera). Suitable for eighth and ninth grades. Unit in music appreciation.
4. Tschaikowsky and the Music of Russia. Eighth grade. General singing and music appreciation.
5. Music as a language telling vivid stories. (Descriptive music comparison of descriptive and pure music.) Seventh grade music appreciation predominates in this unit.

BIBLIOGRAPHY

Beattie, McConathy, Morgan, Music in Junior High School

Billett, Roy O., Fundamentals in Secondary-School Teaching with Special Emphasis on the Unit. Houghton,Mifflin Co.

Burton, William, The Guidance of Learning Activties.

Dykema, Peter, Karl Wilson Gerkens, The Teaching and Administration of High School Music.

Elson, Louis C., The National Music of America.

Ferguson, D.N., Music and the Democratic Idea, National Association, 1940.

Gehrkens, Karl Wilson, Music in the Junior High School.

Glenn, Mabelle, Margaret Lowry, Music Appreciation in the Junior High School.

Greene, Jorgensen, Gerberich, Measurement and Evaluation in the Elementary School.

_____, Use and Interpretation of Tests in the Secondary Schools.

Hartshorn, Leavitt, Making Friends with Music.

_____, Prelude.

_____, Progress, At Home and Abroad.

_____, New Horizons

Howard, John, Our American Music.

Kwalwasser, Jacob, Problems in Public School Music.

Lee and Lee, The Child and His Curriculum.

BIBLIOGRAPHY

Lloyd, Hazel E., Music and the Adolescent, Chicago Schools, September, 1945.

Melby and Others,"Mobilizing Educational Resources"

Mursell, James, "Principles of Music," Thirty-Fifth Yearbook, Part II.

_____, Music in American Schools.

_____, Human Values in Music Education.

Pierce, Anne E., "The Selection and Organization of Music Materials," Thirty-Fifth Yearbook.

Pitts, Lilla Belle, Music Integration in the Junior High School.

Revelli, William D., "Musical Education or Music Education," Etude, October, 1945.

Rosenstrauch, Henrietta, "Music Education of Tomorrow", Progressive Education, March, 1944.

Spears, The Emerging High School Curriculum and Its Direction.

_____, Secondary Education in American Life.

Stone, Kathryn, Music Appreciation Taught by Means of the Phonograph.

Watter, Lorraine, The Utilization of Folk Music in Public School Music.

BIBLIOGRAPHY

Courses of Study in Music Education :

Texas Public Schools

Minneapolis, Minnesota Public Schools

State of Oregon Public Schools

Idaho Public Schools

Springfield, Massachusetts Public Schools

Belmont, Massachusetts Public Schools

Hilaire, G. D.

Init org. of 3 topics in music ed.

Service Paper
St.Hilaire,G.
1947

St.Hilaire, Germaine D.
Unit organization of three topics in music education.