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A STUDY OF THE MUSIC PROGRAM IN THE PUBLIC SCHOOLS
OF EDWARDS COUNTY

A Thesis

Presented To

The Faculty of the Department of Music
Eastern Illinois University

In Partial Fulfillment

Of The Requirements For The Degree
Master of Science in Education

By

Robert Gene Wallace

July, 1960

FOREWORD

Music, like all arts, is an expression of life itself; therefore, it has a wonderful contribution to make to the lives of boys and girls as it enriches their everyday experiences. Small children often give musical expression to their daily activities by singing or chanting their own little melodies about what they have seen or done. The music program should foster this natural interest in music and stimulate increasing enjoyment in music throughout the years of public school training. Music makes a contribution to other areas of learning, and in turn receives inspiration from the experiences students have in other subject fields. It gives the individual an opportunity for self-expression and also functions as a socializing influence by providing satisfying emotional experiences. Music serves as a means of integrating the child's personality and contributes to a better understanding of the people of all countries.

In this paper, the writer will try to set forth some of the aims, both general and specific, which the public school music program should include. With these factors in mind, the writer will present a program of music instruction for grades one through twelve in the schools of Edwards County, which will make music a richer, more meaningful experience for students.

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CHAPTER I

GENERAL AIMS OF THE PUBLIC SCHOOL MUSIC PROGRAM

The American secondary education system has centered around the life-preparation theory. The concepts of (1) education as formal discipline, and (2) education as the acquiring of knowledge and information, led to a curriculum in the early American secondary schools which was specifically designed to prepare the student for college. Little or no thought was given to his practical needs.¹

Later, however, educators began to realize the need for a more practical and satisfying curriculum than a strictly academic one. Science, history, and modern foreign languages were added, and later the appreciation of art and music. Actual training in the fields of art and music was the next step, and, as a result of this training, came the final stage, the performance of skills learned in this training.

With the preparation of the seven Cardinal Principles of Secondary Education in 1918, this theory of practical preparation for life gained strength. These Cardinal principles are:

- | | |
|-------------------------------------|-----------------------------------|
| 1. Health | 5. Citizenship |
| 2. Command of Fundamental Processes | 6. Worthy use of Leisure |
| 3. Worthy Home Membership | 7. Ethical Character ² |
| 4. Vocation | |

¹Harry Robert Wilson, Music in the High School (New York, Chicago, San Francisco: Silver Burdett Company, 1941), p. 40.

²Ibid., p. 6.

These, and the four objectives set forth by the Educational Policies Commission in 1938 -- (1) Self-Realization, (2) Human Relationships, (3) Economic Efficiency, (4) Civic Responsibility -- laid the foundation for the entrance of music study into the high school curriculum.³

Lowell Mason first introduced music into the school in Boston⁴ and it gathered support among the citizens. Others set up music programs in their high schools, and the public was shown how strong an influence music could be in the lives of the students. People began to realize the value of good music training for the youth of the country, and the movement gained momentum.

Any curriculum should be designed for the needs and the interests of the students whom it serves. It should be able to grow and change constantly in order to keep up with the students' growing interests and experiences. The question in secondary education today is not "Should the high school curriculum be changed?" but rather "To what extent and in what ways should the high school curriculum be changed in order to meet changing social and individual needs?"⁵

It is here that music education enters the picture. The aims of the school music program are almost inseparable from those of the democratic society in which we live: that is to develop the student both as an individual and as a contributing member of a group. The function of music, then, is to enable men to deepen their understanding

³Ibid., p. 7.

⁴James L. Mursell, Music in American Schools (New York, Chicago, San Francisco: Silver Burdett Company, 1943), p. 6.

⁵Wilson, op. cit., p. 4.

and control of the conditions around them.⁶

To justify its place in the high school curriculum according to these ideals, music must meet the interests and the needs of the students; it must train them in individual and in group responsibilities; it must, in some way, contribute to their understanding of the role they must play in the world around them.

High school students sing spontaneously on picnics and at parties. They listen attentively to the popular songs of the day on radio and phonograph. It is the duty of the music teacher, then, to lead this interest in music into the "higher realms of rich and purposeful musical experiences."⁷

John Ruskin once said, "The four necessities of life are food, shelter, raiment, and music." He was aware of the effect music has on the emotions, and the part it plays in serving both the individual and the group.

Perhaps music is not as practical as food, shelter, and clothing, but it proves its worth in the enrichment of life. It is a physical, an aesthetic, and a social factor that cannot, and must not, be overlooked.⁸

Music has long been used by medical men everywhere for its therapeutic powers. Many diseases, especially those of a mental nature, have been treated to some extent with music. Music has been used in psychotherapy and in physical therapy work with much satisfaction. It produces

⁶Lilla Belle Pitts, The Music Curriculum in a Changing World (New York, Chicago, San Francisco: Silver Burdett Company, 1944), pp. 63, 65.

⁷Wilson, op. cit., p. 26.

⁸Ibid., p. 27.

in the human body a feeling of contentment and happiness, and leads to a sense of accomplishment.

It is also a proven fact that physical and muscular co-ordination may be improved through the use of music and its rhythmic value. Physical education teachers use music a great deal in their classes. But it is the music teacher who has the responsibility of showing the benefits of teaching music in the school system to the public.

Man must have beauty in his life, as well as the more practical aspects of living, and "music is woven out of beautiful sounds."⁹ This idea prevailed until the advent of modern music. Music enlarges and enriches life through the emotional and spiritual expression of the loves, hates, fears, joys, and other feelings in daily existence.

Music has often been used to satisfy social needs as well as physical and aesthetic needs. Work is made lighter when song accompanies the physical labor; spiritual experiences are deeper through the use of song in worship; fellowship and communion with others is enhanced by singing together. It is difficult to feel anger or resentment when people sing together and feel the power of music together.

Appreciation of music may not be recognized as such, but it is inherent in almost every human being. Anyone who listens to and enjoys the popular crooners on the radio has a certain amount of music appreciation present within him. The songs may be in a "hillbilly" vein, or they may be of deep religious nature -- but each form is music and each leads to appreciation of some sort.

⁹ Ibid., p. 31.

Instrumental and vocal groups in the high school develop a sense of individual and group responsibility in the student. When there are large numbers in a choir or a band, each student must be able to do his own personal job well. He also must be able to work with others in the group so that they seem to be a group with but a single mind and a single desire -- the performance of music.

Music in education has particular objectives. The music director in the high school should teach the elements of which music is composed, its origin, function, and values. He should teach the basis for intelligent listening and appreciation, and the fundamentals for the knowledge of music notation.¹⁰ He should be able to locate music talent among the students in the school system, and train it so far as his curriculum and personal ability will allow.

As a musician, he contributes but one phase of education; as a teacher, he is a part of the whole educational system.¹¹ Music, then, should be integrated into the entire process of education.

¹⁰Noel V. Hale, Education for Music (London: Oxford University Press, 1947), p. 13.

¹¹Ibid., p. 14.

CHAPTER II

SPECIFIC AIMS OF THE PUBLIC SCHOOL MUSIC PROGRAM

The music department, whether it be at the secondary or elementary level, should have certain specific aims. Chief among these, in the estimation of the writer, are the stimulation of the following: Appreciation, Performance, Creativity, and Musicianship. They go hand-in-hand in many instances, and hence must be treated both as individual factors and as co-ordinated aspects of worthwhile music training.

Of the four elements, appreciation is the most important.

I. APPRECIATION

Appreciation should be directed toward the following effects: (1) the creation of enthusiasm, (2) the development of a well-rounded musical education, (3) an increase in individual musical skill, (4) an integration with everyday living.¹² These four factors clearly demonstrate what is meant by a "musical person."

Methods of achieving these things are similar in all classifications of music. To stimulate enthusiasm in music, the music director can work through his choice of materials and his methods of training, as well as through performance and demonstration groups. First of all, the basic interests of his group must be considered. Elementary school boys will be primarily interested in singing of pirates and cowboys, while the

¹²Mursell, op. cit., p. 42.

girls will rather sing of dolls. The material chosen cannot please everyone all the time, but a balance can be maintained so that all students will have something of interest in his music training. Songs that tell a story are usually of strong interest for both groups, as are songs of humorous content. Instrumental groups are chiefly interested in descriptive compositions -- musical numbers that relate a story, and the bright, gay marches.

The material, to please the interests of the student musician, is an important concern, especially with the elementary school age group. This, however, should not be the sole substance of the music program. A balance must be maintained so that there is a variety of music presented in order to train as well as please.

The music available to the secondary school musician should be chosen in much the same way. However, benefiting by a few more years of training and experience, the high school student demands slightly less material with high personal interest and adapts more readily to a more generalized type of composition. Likes and dislikes of music must not be ignored if a true enthusiasm is to be created. The high school vocalist prefers spirituals, folk songs, and popular music, but soon gains an interest in sacred music and art songs if he is introduced to them gradually. The high school instrumentalist is much the same; he prefers marches and popular music but does not rebel at overtures or symphonies and soon forms interest in different types of music.

Another spur to the creation of enthusiasm is the demonstration or performance by outside groups. The high school music department should prepare such a program for the elementary school musicians; touring

college groups can provide a similar stimulation for the high school group. Listening to and watching another group often encourages a student a great deal.

The training methods used are also a great boon to the stimulation of enthusiasm. For example, the music teacher may divide a group training period into three sections: The first section should be a warm-up period, in which the music selected would be familiar and fairly easy, and of a high interest to the majority of the participating students. The middle portion of the period can then be devoted to careful work on a more difficult number which holds less interest for the student, but which is still important. If, at any time, the group shows increasing impatience or weariness with the selection or selections, a familiar march or song can be briefly employed to bring them back to the job at hand. To close the rehearsal period, the performance of a well-liked and familiar selection helps to hold their interest and make them want to return to the next meeting. This method is especially effective with younger, less-experienced musicians who are inclined to grow restless more easily. It can be effectively applied to older groups as well, however.

For true appreciation of musical values, a well-rounded musical education is essential. This includes at least an introduction to a variety of music, and a certain amount of concentrated work on as many types of music as possible. Familiar and well-liked music should be stressed, but not to the exclusion of all else. Records of various types of music can be employed, as could be the study of different composers. An adequate background of information is often quite

stimulating to further study. The high school appreciation class is well suited for this type of study, but varying amounts can be accomplished in even the lower grades merely by simplifying the method of instruction and introducing less complicated forms.

An increase of musical skill on the part of a student leads to an increase in appreciation. This improvement of musical ability can be achieved through interesting practice sessions and private lessons, through the demonstration or performance groups mentioned earlier, and through a spirit of competition with other students, or a merit system by which the student is awarded a letter, medals, etc., for certain standards of improvement. These things must be carried out with the discretion and discrimination of the music teacher in accordance with the abilities of his students.

When the student is shown how his public school music training can be integrated with everyday living, his appreciation of music will also increase. This can be accomplished through participation in community musical projects, such as all-city bands, church choirs, and other musical undertakings. The student musician, upon seeing his parents or adult acquaintances participating in such activities begins to understand how his own music training can benefit him and carry over into his adult life. His own performance before community groups gives him a certain amount of prestige and importance in the eyes of others, causing him to work for more of this feeling. Again, a sense of appreciation results as he sees the benefits of having public school music training.

Appreciation stemming from the sense of beauty in music, appreciation from acquiring a certain knowledge of music, appreciation from an

increase of musical skill, and appreciation from the knowledge of music in everyday life -- realization of all these can come to the student as a result of his public school music education.

II. PERFORMANCE

Second of the specific aims of the public school music department is performance. Public performance contributes to the reality of the school music program. The student understands the reasons for such study when he is working toward a specific goal -- that is, performance before an audience. Care must be taken to keep the performing groups an active part of the entire music organization in the school. This may be done by having actual rehearsals of groups during school hours whenever possible and by keeping the program truly representative of the work done in class.

Each organization in the music department, whether it is large or small, experienced or inexperienced, should have the opportunity to perform at least once during the year, as this enables the student to see clearly what he is working towards. In addition, it provides a little variety to the routine of daily work. It also enables the inexperienced musician to gain a little experience which will add to his value in other musical groups at a later date.

There are many types of programs available for the music department. Performance does not necessarily mean a large formal concert. It can be a small recital given for parents and interested friends, or it can be the performance of small groups before civic organizations. Often the school music department is asked to present a program at local Parent-Teacher Association meetings, or at teachers' meetings. The band is

often asked to participate in local parades or in regional and statewide affairs. Many high school vocal groups, from the large choirs to the smaller ensembles and soloists, contribute much to the effectiveness of religious services. Assembly programs, exchange concerts with other area schools, and music festivals in which many schools combine their musical talents under guest conductors, increase the interest of the student, and strengthen relationships between schools. Music contests are another performance situation which give an added incentive to the instructional program.

Although performance is vital in the study of music, it should not be overemphasized. The primary purpose of the music educator is to teach, not to display. The entire year's study program should not be aimed directly at performance. The performance is the culmination of what the student has learned. Performance must not be allowed to take up too much time of either student or teacher; it thereby loses its effectiveness. When the performance program is carefully planned and executed, it becomes an important part of the school music curriculum. No teacher should fail to realize and to utilize the advantages of performance.

III. CREATIVITY

The third specific aim of the public school music department is that of creativity. It is important for the music student to feel a personal interest in the music, to hear it and to perform it as an expression of himself and his own emotions.

This can begin in the lower grades with the basic rhythm band. Here, the youngsters demonstrate the rhythm which each one feels from the

music played for them by their instructor. This feeling of creativity can be further developed by allowing the older children to make up stories which seem to them to be present in the music. Still others can dramatize the action they feel while listening to recorded selections. The making of simple musical instruments pleases those students with mechanical interests.¹³

Dramatization of the music is not very successful with secondary school students. In adolescence, inhibitions often prevent the student from the freedom of expression he experienced as a younger student. At this age, the student might better express his creativity by drawing word portraits or expressing the feeling of color, pattern, or movement which the music seems to hold for him. Actual drawings or paintings of what the music seems to say to the student can also be used as a means of creative expression. The music teacher can here work in co-operation with the dramatics teacher and the physical education instructor. Students with dramatic talent can act out the music as they feel it, thereby setting an example and diminishing the inhibitions of the other students. The physical education instructor can demonstrate, or help prepare a demonstration by students, of interpretative dancing in relation to the music played.

With the more gifted and experienced student of music, original composition is the ultimate goal in creativity. Such a student is the exception rather than the rule, however, and other forms of this aim of creativity should not be neglected in order to develop this skill among a select few.

¹³Thomas Annett, Music in the Rural School (Boston: Boston Music Company, 1938), p. 71.

IV. MUSICIANSHIP

"Authentic musical growth must include the development of expertness as an essential element."¹⁴ In an attempt to reach the majority of students in a school system, too often is the goal of understanding music fundamentals and acquiring musical knowledge and skill neglected. It is not possible to make expert musicians out of each student enrolled in music study, but musical growth is definitely limited when training is restricted to appreciation. An undefined amount of technical training can be included in the most general study of music and can be increased as the student indicates his readiness to progress in musical skills.

There are many students with the natural ability to become excellent musicians. They must not be neglected. They benefit from the more generalized course of study usually presented, but they must be given the more specific and technical training needed to increase their skills. This can be accomplished, in addition to the regular school work, through private music lessons throughout the year, through summer programs of instructions, and through the preparatory training given to advanced students by many colleges and universities.

It is a rare music department which is able to carry out these four aims. Performance seems to be the one aim that is being carried out extensively. Many schools gear their entire musical training program to the performance element rather than letting it be the natural outcome

¹⁴ Mursell, op. cit., p. 59.

of the study plan. Much more could be done to improve the fulfillment of these basic aims in the average school music program. In the following chapters, the writer will present a program for the Edwards County Community Schools, which follows the direction of these aims as far as is possible under existing school conditions.

CHAPTER III

HISTORY OF MUSIC PROGRAM IN EDWARDS COUNTY

The history of music in the Edwards County schools is a brief one. Before World War II, and before the unit system was adopted, there was one full time instrumental teacher for the entire county. There were four high schools, four grade schools, and 44 one-room rural grade schools in the county at this time. During the war, no music was offered except what the classroom teacher could manage. In 1948, the county voted to form a unit school system. This plan left 14 one-room schools, four larger grade schools, one four-year high school, one three-year high school, and two one-year high schools. At this time, Albion High School had an instrumental instructor, and the Albion Grade School had a vocal teacher. In 1949, the grade school vocal teacher was shifted to the high school, and the high school instrumental teacher included the grade school in his assignment for two periods weekly. The following year, a part-time instrumental teacher was added at West Salem, and the instrumental instructor in Albion scheduled a ~~daily~~ instrumental program for both the Albion High School and the Albion Grade School. The vocal teacher was replaced in the high school in 1951, and a vocal program at the grade school was added to his schedule. A supervisor of music for the first four grades throughout the county was also added at this time.

1955 brought another change in the Albion schools. Due to scheduling problems and traveling time, both vocal and instrumental work at the high school was placed under one instructor, and the same situation.

was created in the grade school. A part-time instrumental instructor was added for the Browns school. In 1959, this part-time instructor began a full schedule of work, adding some vocal music to her program. She also offered some instrumental and vocal instruction at Bone Gap, about six miles distance from Browns.¹⁵

This program, while making rapid advances in the past few years, still fails to meet the needs and the interests of the students it serves. There are several general and specific aims which every public school music program should follow. In this paper, the writer will present these aims and construct a unit music program for the schools of Edwards County that will be satisfactory in achieving these ideals.

¹⁵The preceding information was obtained from the Office of the County Superintendent of Schools of Edwards County.

CHAPTER IV

SCHEDULES OF ELEMENTARY SCHOOL PERSONNEL

In a community system the size of the Edwards County Community Schools, it is very important that all teachers in a given field work together in order to achieve the maximum result. It is equally important that there be a specific schedule for each teacher since a certain amount of traveling is involved.¹⁶ There are four elementary music teachers to share the duties for the four large elementary attendance centers and the two extremely small ones. The four larger centers have both general music and vocal and instrumental instruction; the two small ones, averaging about fifteen students per school above the fourth grade level, have only general music training. This is due to lack of facilities for instrumental music and to the size of the schools. The administrators are also unwilling to pay traveling expenses and equipment costs for these two schools, which are remotely situated in the county.

Teacher A is the superintendent of music instruction for students in all attendance centers from the kindergarten level through the fourth grade. She works directly with the classroom teacher, giving aid when needed and furnishing materials for all music study which is given primarily by the class room teacher and co-ordinating the work done in all centers. The class room teacher and Teacher A are responsible for

¹⁶F. M. Andrews and C. E. Cockerille, Your School Music Program (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958), p. 25.

work through the eighth grade level in the Wabash and Smith schools, in which no instrumental instruction is provided. The class room teacher also receives aid from the instrumental instructor in introducing tonette and flutophone instruction in the fourth grade.

The general music and vocal instruction at Albion, with about 270 pupils each year, and at West Salem, averaging about 130 pupils, is carried out by Teacher B. This work begins with the fifth grade and continues through the eighth grade. Fifth and sixth grade general music classes meet daily in each school for a period of 20 minutes. Seventh and eighth grade students meet on alternate days for a 30 minute period. With these older groups, the fifth school day is devoted to work with select vocal groups rather than massed groups. The two centers which Teacher B serves are located nine miles apart, making traveling no problem.

Teacher C has much the same schedule as Teacher B, since he has all the instrumental instruction at the same two centers. In addition to this, he works with Teacher A and the classroom teacher in introducing tonette and flutophone work in the fourth grade. For fifth and sixth grade students, instruction is given individually and in a 40 minute beginning band period, three times a week. Seventh and eighth grade students have individual training also, and meet in advanced band work for 50 minutes daily. The seventh or eighth grade student who is an instrumental beginner must have his instruction individually since the beginning band is open only to fifth and sixth grade students. Otherwise, too many classes would be disrupted and some teachers feel that too much time is being devoted to music at the expense of other subjects.

It is also difficult to plan much work outside school hours since over 60% of the students ride school buses.

Teacher D has a slightly different arrangement. She has general music, vocal and instrumental instruction at two schools: Bone Gap, with about 70 students, and Browns, with about 40 students. This difference is due to the size of these centers and to the number of students under her instruction. She teaches a combined fifth and sixth grade vocal group daily for 20 minutes. The seventh and eighth grades meet in a combined group twice a week for 30 minutes, with a third day scheduled for select groups. The instrumental program follows that of Teacher C.

An attempt has been made in this scheduling to keep the vocal and instrumental instruction as specialized as possible under existing conditions. Consideration is also given to the allotment of instruction time in proportion to the number of students receiving this training, so that the maximum benefits might be received from the entire unit program.

TABLE 1

SCHEDULE TEACHER A

ALBION

9:00 - 9:20	First Grade
9:30 - 9:50	First Grade
10:00 - 10:20	Second Grade
10:30 - 10:50	Second Grade
12:30 - 12:50	Third Grade
1:00 - 1:20	Third Grade
1:30 - 2:00	Fourth Grade
2:10 - 2:40	Fourth Grade
3:10	Discussion with any or all teachers.

Teacher A is available to any classroom teacher in the county when needed.

TABLE 2

SCHEDULE TEACHER B

WEST SALEM

8:30 - 9:00		Preparation
9:10 - 9:30	Fifth Grade	M T W Th F
9:40 - 10:00	Sixth Grade	M T W Th F
10:10 - 10:40	Seventh Grade	M W
	Eighth Grade	T Th
	Selected Group	F

ALBION

12:00 - 12:20	Fifth Grade	M T W Th F
12:30 - 12:50	Fifth Grade	M T W Th F
1:00 - 1:20	Sixth Grade	M T W Th F
1:30 - 1:50	Sixth Grade	M T W Th F
2:00 - 2:30	Seventh Grade	M W
	Seventh Grade	T Th
	Selected Group	F
2:40 - 3:10	Eighth Grade	M W
	Eighth Grade	T Th
	Selected Group	F
3:10 - 3:40		Preparation

TABLE 3

SCHEDULE TEACHER C

ALBION		
8:30 - 10:00		Individual Instruction
10:00 - 10:40	Beginning Band	M W F
	Beginners	T Th
11:00 - 11:50	Advance Band	M T W Th F
WEST SALEM		
1:15 - 1:55	Beginning Band	M W F
	Beginners	T Th
2:00 - 2:50	Advance Band	M T W Th F
2:50 - 3:40		Individual Instruction

TABLE 4

SCHEDULE TEACHER D

BONE GAP		
8:30 - 9:30	Beginners	Individual Instruction
9:40 - 10:30	Band	M T W Th F
10:40 - 11:00	Fifth Grade	M T W Th F
	Sixth Grade	
11:10 - 11:40	Seventh Grade	M W
	Eighth Grade	
	Selected Group	F
	Individuals	T Th
BROWNS		
1:00 - 1:20	Fifth Grade	M T W Th F
	Sixth Grade	
1:30 - 2:10	Seventh Grade	M W
	Eighth Grade	
	Selected Group	F
	Individuals	T Th
2:20 - 3:10	Band	M T W Th F
3:10 - 3:40	Beginners	Individual Instruction

CHAPTER V

COURSE OF STUDY FOR THE ELEMENTARY GRADES

"The appreciation of music as well as the performance of it, is the goal of music appreciation."¹⁷ The foundation of a child's total education is laid in the kindergarten and in the primary grades; so should it be with the child's music education.

The many different music activities, such as singing, listening, rhythm band work, music dramatization, and creative music,¹⁸ which are presented to primary students should give the child an interesting and happy introduction to the satisfying experience of a sound music education.

As has been mentioned previously, music in the first four grades of the Edwards County Community Schools is taught by the classroom teacher with the help of Teacher A. From the fifth grade through the eighth, instruction is given by specialized music teachers. The pattern of instruction differs only with age and skills insofar as content is concerned; teaching methods vary with the instructor. There are certain basic divisions of the music program which remain consistent through the eighth grade.

¹⁷ Carl O. Thompson and Harriet Nordholm, Keys to Teaching Elementary School Music (Minneapolis: Schmitt, Hall, and McCreary Company, 1958), p. 53.

¹⁸ Ibid.

I. TIME ALLOTMENT

Music classes meet daily, for at least 20 minutes, through the sixth grade. When instrumental instruction is added at the fifth grade level, there is an additional 40 minute period spent three times a week, with a 15 minute period of individual instruction weekly. Seventh and eighth grade music classes meet three times weekly for a 30 minute period, with a 50 minute band period daily.

II. THE GENERAL MUSIC CLASS

"The general music class...is the heart of the music program."¹⁹
This is the basis for the entire elementary school music program. From the first four grades in which music instruction is given by the classroom teacher, through the upper four grades in which the music instructors are specialized, the pattern followed is the same, with the addition of music activities as skills necessitate.

Singing

"The music education of every child should begin with singing. It is the natural medium for self-expression."²⁰

The rote song, or singing by imitation, is the foundation of all vocal instruction, and is used throughout the eight grades. The rote song helps children learn to associate the sound with the printed note,²¹

¹⁹ Frances M. Andrews and Joseph A. Leeder, Guiding Junior-High-School Pupils in Music Experiences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 102.

²⁰ Thompson and Nordholm, op. cit., p. 61.

²¹ Andrews and Leeder, op. cit., pp. 155-156.

thus increasing their enjoyment of singing and their abilities to learn the more technical aspects of singing. The rote song may be used as an exercise in reading by introducing the syllable and by directing the pupils to watch the music as the teacher plays and sings the familiar song. This is begun usually in the second grade in order to acquaint the child with musical notation and the mechanics of music reading, and is continued in each succeeding grade as skills in reading and singing develop. Students in the upper grades have acquired much of this reading skill, but rote singing still provides a pleasant group experience.

"The reading of music grows out of the broad objective of providing a wide range of musical experiences and should not be separated from the actual making of music."²² As reading skill develops, the class can progress to singing unison songs from the music score, and to two-part and three-part singing in the upper grades. There is some question about the readiness of the primary student for reading music, but it is generally agreed that students should be able to read language with some degree of facility and should be able to use and recognize printed numbers before actual music reading is attempted.²³ The changing voice, the co-ordination of the basic skills developed by rote singing, and the experiences in reading and singing built up through the earlier years of music training, all contribute to the readiness of the student for part singing.

²² Andrews and Cockerille, op. cit., p. 57.

²³ Ibid., p. 58.

Rhythmic Responses

Every normal child has a certain amount of natural rhythmic response which can be developed by encouraging bodily movements such as skipping, hopping, running, marching, etc., as a method of teaching rhythm and meter in music in the primary grades. Simple dramatizations of songs are enjoyable and useful experiences for children of all ages. Simple dances can be used later, and these dances and dramatizations directly related to music expression.

Playing in the rhythm band is another enjoyable means of learning basic rhythmic skills. It teaches the importance of both co-operation and independence, and stimulates interest in music.²⁴ Care must be taken that the rhythm band does not become mechanical and automatic, having no meaningful musical experiences for the child, as is often the case.²⁵ The result of successful rhythm band training should be the spontaneous and natural expressions of rhythmic response.

Listening

This is an important aspect of the child's music training, inasmuch as this is the beginning of an outlook which may last for the remainder of the child's life. Children can be taught to appreciate music if the musical training is done methodically. "Every lesson should be one of appreciation...singing many songs and listening to much good music."²⁶

²⁴Thompson and Nordholm, op. cit., p. 67.

²⁵Andrews and Cockerille, op. cit., p. 72.

²⁶Thompson and Nordholm, op. cit., p. 77.

In the primary grades, music for listening should have a direct relationship with things the child is familiar with and enjoys. It should be fun and must have meaning for the child. As the child grows in musical knowledge and understanding, it is possible to direct the listening interest toward less familiar things, thereby developing a more far-reaching musical enjoyment and understanding. Familiarity with musical instruments and the lives of famous composers, the correlation of music with other subjects, and the appreciation and understanding of many noted compositions are all benefits to be gained from a well-planned and well carried-out program of listening throughout all eight grades of the elementary school.

Creative Activities

Whatever is a new experience for the child, whatever he accomplishes with an attitude of individual interpretation and a spirit of personal participation is creative -- for him.²⁷

As a result of singing and listening, acting out the music, and showing rhythmic responses to the music, the child demonstrates his originality by making up dances to the music he hears and by singing his own songs about the things he sees and does. This may later be guided into a more formal creative expression as the child grows in his musical knowledge and ability by encouraging this natural creativity and demonstrating ways in which it can be realized. Notation of creative examples can be done by the teacher until the child has learned to do this himself.

²⁷ Andrews and Leeder, op. cit., p. 5.

Pre-Instrumental

In the fourth grade, the classroom teacher, with the help of the instrumental director, begins working with his class on pre-instrumental training on such melody instruments as the tonette, flutophone, etc., stressing the importance of reading music. This is a time when interest and enthusiasm can be built up for later instrumental work.

The pre-instrument class provides the ideal way, in most situations, to discover future band members because it reveals not only musical talent but, equally important -- personality traits and home backing.²⁸

The transition from these beginning instruments to actual band instruments is made in the summer before the fifth grade, and is usually accomplished much more easily than with students who have not had this pre-instrumental training.

All of these activities, from singing through the pre-instrumental training, take place in the general music class period in the eight grades.

III. VOCAL ACTIVITIES

Glee clubs and choruses are excellent incentive builders for music study in the seventh and eighth grades. The purposes of organizing a special chorus at this level are:

1. To give the better singers additional experiences in choral singing.
2. To perform more difficult and varied music than is possible during the regular class.

3. To perform for assemblies and programs of various kinds.²⁹

"Choirs have a direct influence on the community and gain communal support for the schools and the music department."³⁰ In this manner it is possible to interest parents more easily in the work their children are doing in music when they can see specific examples of this training.

Special organizations of this type also help to keep the students interested in school and in music by offering a fine social atmosphere as well as an excellent training atmosphere. Glee clubs have much the same value and function as have the choirs.

IV. INSTRUMENTAL PROGRAM

In a program that calls for both a beginning band and an advanced band, it is possible to reach all of the students interested in instrumental music at the level of instruction for which they are best suited. Those students who have had pre-instrumental training in the fourth grade are well-suited to begin their actual band work in the fifth grade.

Beginning Band

In the fifth and sixth grades, any student who is interested may begin his training. A special beginning band, which constitutes an instrumental class, provides beginning instruction for these students. Music fundamentals and knowledge of the instrument are the course of study for this group. Class lessons are economical and effective. The

²⁹Thompson and Nordholm, op. cit., p. 193.

³⁰Andrews and Leeder, op. cit., p. 160.

group spirit fostered by them is of great importance.³¹

An important part of the beginning band is to give students a better understanding and appreciation of good music. This will carry over with the student into advanced band work, and later on in his musical training.

Beginning band students meet three times a week for a 40 minute period. Each student also has a 40 minute sectional rehearsal once a week. Each week, also, band directors from surrounding communities are at the school one evening to offer private instruction in their major instrument for interested students. These directors offer a different approach, and each, being skilled in a different instrument, is able to provide more specialized instruction.

Advanced Band

At the sixth grade level, students progress from the beginning band to the advanced band, where training reaches a higher technical level. Precision, tone quality, intonation, accurate rhythm, and musicianship are stressed in the program of musical study.

A strong motivating factor with this group is the music contest. Each band member is required to prepare a solo before district contest. A local contest is held first, with band directors from surrounding communities acting as judges, and those students who have not practiced diligently and have not prepared their solos carefully are eliminated. Any student who shows progress and hard work is allowed to go on to

³¹
Weber, op. cit., p. 6.

district contest.

In addition to solo and ensemble contest, the entire group participates in the band contest. This participation also motivates the student to work and practice.

Advanced band students meet daily for 50 minutes, with one sectional rehearsal of 30 minutes scheduled weekly for each student. The plan for individual instruction described in the beginning band also is available for advanced band students.

Summer Program

A summer program of study is available for both the grade school band and the high school band. Sectional rehearsals are held through the day, with each section meeting once a week. There is a full band rehearsal one night a week for advanced students. Beginning band students receive individual instruction, and do not meet as a full group until the fourth week of the program.

The summer program is carried out at both the Albion Grade School and the West Salem Grade School. Instrumental students from the Browns and Bone Gap attendance centers can join either group. Attendance in this summer program is not compulsory, yet almost all of the band personnel in the county participate in it.

Interest in the elementary school music program in Edwards County is high because of the variety of instruction offered the student and because of the yearly results of the entire program.

TABLE 5

GRADE LEVELS FOR THE VARIOUS MUSIC ACTIVITIES

	1	2	3	Grades				7	8
				4	5	6			
TIME ALLOTMENT									
3 times weekly							X	X	
Daily	X	X	X	X	X	X			
SINGING									
Rote songs	X	X	X	X	X	X	X	X	
Reading readiness		X	X	X					
Music reading									
Unison			X	X	X	X	X	X	
2 part					X	X	X	X	
3 part							X	X	
Special Groups									
Glee Clubs, Choruses							X	X	
Small Ensembles							X	X	
RHYTHMIC RESPONSES									
Free expression	X	X	X	X	X	X	X	X	
Skipping, hopping, etc.	X	X	X	X					
Bodily response to note values			X	X	X	X	X	X	
Rhythm Band	X	X	X						
LISTENING	X	X	X	X	X	X	X	X	
CREATIVE ACTIVITIES	X	X	X	X	X	X	X	X	
PRE-INSTRUMENTAL				X					
BAND AND ENSEMBLE PARTICIPATION					X	X	X	X	
Time Allotment									
3 times weekly					X				
Daily						X	X	X	

CHAPTER VI

HIGH SCHOOL PROGRAM

The secondary school music program is totally different from that found in the elementary schools. Where there are several grade schools in the county, there are several specialized teachers to instruct the students as well as the classroom teacher who takes the responsibility for the training of the first four grades. The high school program has only one teacher for vocal, instrumental and general music instruction. Since school finances and scheduling force this situation to remain, the program must be designed to meet the problems which naturally arise in this situation.

I. SCHEDULING

One of these problems is scheduling. In the past few years, the hour long period has made the scheduling of music training classes quite difficult. Students were hindered by having little or no time during the school day in which to prepare outside assignments or to participate in music activities. Many teachers neglected to use part of their class periods for supervised study, necessitating a great deal of outside preparation. Also to be considered has been the number of students engaged in the accelerated academic program, which left them virtually no time at all for any other activities. With these factors and the omission of an activity period, the scheduling of music classes has been extremely difficult and could not meet the needs and interests of the entire student body.

During the past year, the high school returned to a 40 minute period. There were nine 40 minute class periods daily, with a 30 minute activity period also scheduled. This is a great help to the music department as more students are able to participate in the planned training activities without having a conflict in their schedules. The music program, then, has been able to fulfill the needs of a greater proportion of the student body, thereby realizing its basic purpose.

The 40 minute period allows more instrumental instruction to be offered by means of sectional rehearsals throughout the day. Each band member meets once a week, during study hall periods, in a sectional rehearsal with six or seven other members of the same section. There are four 40 minute daily periods set aside for this practice.

Vocal instruction is inadequate inasmuch as the time spent during the school day is insufficient. All vocal groups meet during the 30 minute activity period, the Boys' Glee Club and the Girls' Glee Club each meeting once a week and the Mixed Chorus meeting twice weekly. It is impossible to schedule these complete groups throughout the school day due to the number of students enrolled in the glee clubs. There were 45 boys and 103 girls desiring this training. The only time available when all can meet together is during the activity period. Other organizational activities are scheduled with this in mind, so that only girls' groups meet on the day when Boys' Glee Club is scheduled, and only boys' organizations are scheduled for the day when the Girls' Glee Club meets. This enables all members to participate in these vocal groups.

II. GENERAL MUSIC

Even with this change in scheduling, there is not enough time in the school day to reach entire number of students interested in music by means of general music classes. There is also an administrative and community opposition to this type program. Therefore, with the limited personnel, and to satisfy these other factors, it is necessary to base the high school music program upon the performance group.

It is entirely possible, with the program based upon the performance element, to include many different and valuable aspects of musical knowledge. In addition to developing skill and technique, there may be included in the program a fairly comprehensive study of music literature for both vocal and instrumental groups, as well as a general background and appreciation of music. Time limitations permit the scheduling of one general music class, but this cannot handle the many students who could gain by this general study. It is possible for all interested students to be reached through the performance groups, utilizing many of the same factors taught in the general music class.

Within the next two years, the number of music students in the high school will be increased by a large number because of the large number of grade school students now participating in the music program. With an estimated high school enrollment of 430 in 1962, there will be approximately 178 students in instrumental music, 118 in the Girls' Glee Club and 60 in the Boys' Glee Club. This is a larger number of students than could be reached by a general music class, although a general music class might reach others not members of these performance groups.

A survey of 136 high schools in the state of Illinois showed that only 22 schools, nine of them large schools, offered general music classes, and only four of the nine large schools required this course of all students. Ninety-one schools indicated they had no music classes outside their performance groups, 65 percent of these expressing complete satisfaction with their programs and the results obtained by them.³² This, then, appears to be a common problem having no ready-made solution. General music classes, while not essential, are worthwhile additions to the course of study offered in music when and where finances, support, and schedules permit its inclusion.

III. PUBLIC PERFORMANCE

Public performance is a natural outcome of the school music program. It has a threefold purpose in relationship to the music curriculum in the secondary school: that of supplying actual result to the music training program, of providing a general understanding and appreciation of music, and of bettering the school-community relationship.

Music would indeed be "all work and no play" if there were no chance to display the ability and knowledge acquired in the school music training. Music is, and always has been, created to be performed by someone for the enjoyment of someone else. Music is an art and has a great appeal for many people. This theory of performance influences the entire spirit of the students' work in music and gives it a purpose and a sense of reality.

³²Gene E. Haney, "A Program of Selected Musical Experiences for the Secondary School." (Unpublished Master's Thesis, Eastern Illinois University, Charleston, 1956), pp. 5-13.

The music presented by these performance groups need not be showpieces but should be any material which is vital and interesting. An excellent variety of worthwhile music should be studied, including classical, religious, spiritual, popular, and humorous material, all of which may be used to the student's advantage. The choice of material to be used, for both study and public performance is one of the most important factors in the success of the high school program.

Music chosen for study should be worthwhile both musically and artistically. Music that is too easy becomes dull; the student wants to feel he is accomplishing something -- he wants a challenge in the music. But it must not be too difficult; music that places a constant strain on the student musician must be avoided also.³³

All performance media, whether contests, school programs, or seasonal performance, have their advantages and disadvantages which must be considered. The important thing to remember is that performance is an essential and integral element in the music program, as music study and musical development are both handicapped without it.³⁴

Public performance plays a distinct part in the school-community relationship. The music department often performs for a variety of civic and service organizations in the community. In doing this, the students are presenting concrete examples of how part of the tax money is spent. They are showing their parents, friends, and the townspeople what they are accomplishing in the school music program.

³³Wilson, op. cit., p. 133.

³⁴Mursell, op. cit., p. 307.

There are certain public performances which are given every year. During football season, the high school band plays and marches at half-time during each game. The band also plays at all basketball games throughout the season. A concert each spring gives every group the chance for public performance, and it is planned to add a winter concert to the schedule of performances. Music contest is another performance situation for both instrumental and vocal students. During the next year when the instrumental instruction will be divided into two groups, "A" band and "B" band, it is planned that every member of the "A" band will participate in the district solo and ensemble contest. There are all-school assembly programs at which both the larger groups and the smaller ensembles perform, performances at school plays, and many other opportunities during the school year to demonstrate the skills and talents being developed and discovered by the school music program.

IV. THE VOCAL PROGRAM

The kind and number of groups you might have will depend on many things -- your teaching load, whether or not music is required in the school, scheduling problems, interest already established in one type of group or another.³⁵

All of these things are important in the choice of the groups in the individual school.

The basis for the high school vocal program lies in the glee clubs. These groups are open to all interested students, and the training will include general appreciation of music and some knowledge of music litera-

³⁵Max T. Krone, The Chorus and Its Conductor (Chicago: Neil A. Kjos Music Company, 1945), p. 2.

ture as well as specific training in vocal techniques. It is in these groups that the greatest number of students can be reached; therefore the instruction must be such that it stimulates and develops the interest in the value of music in each person's life.

These groups meet during one activity period each week, and the training advances systematically as the group progresses in skills. The glee club is a useful organization in training weak and inexperienced voices, and in imparting general musical knowledge and appreciation to a greater number of students.

The mixed chorus is one of the most musically satisfying of all vocal groups. This is due to the greater range of pitch and color available with both girls' and boys' voices, and to the richer literature which can be obtained for groups of this type. Boys and girls of this age group also enjoy being together at any function and therefore sing better together. This is a select group, with its members being chosen from among the voices in the glee clubs. It meets twice weekly during the 30 minute activity period.

The study program for all classes is basically the same, varying only in degree of experience and skill. The period begins with a series of vocal warm-ups in the form of exercises. Different vocal problems and their solutions are explained during this time. After the warm-up period, the remainder of the class time is spent putting these things into practice by using them in songs. Vocal arrangements of all types are used, including religious music, classic and semi-classic material, folk songs, spirituals, humorous and popular selections, and standard vocal numbers. In this manner, the student receives a varied program,

and learns to cope with all types of materials available for vocal groups. Records are also used for demonstration and as training aids in style, technique, tone, and interpretation. They are also used, along with a basic explanation and study of the material, for appreciation.

Other smaller groups, highly selective and greatly advanced in ability and quality, are selected throughout the year. These groups have no specific meeting times; much of their work is done outside school hours. They are largely entertainment groups, and their training includes showmanship as well as musical quality.

V. THE INSTRUMENTAL PROGRAM

The high school instrumental instruction program revolves around the band. Its function is to develop musical standards in its members as well as to entertain in the school and the community. The band is open to all interested students in the high school; last year, enrollment in the band amounted to almost 25 percent of the student body. In the near future, this figure is expected to grow to about 40 or 45 percent.

With the increase in instrumental students, it has become necessary to divide the band into two sections. The "A" band is comprised of about 80 musicians, those more advanced in their training. The "B" band has about 14 inexperienced students. With the division, it is possible to train the inexperienced students in those areas in which they are weakest, thereby enabling them to obtain more easily the skills needed without holding back the more advanced musicians. These bands meet during different periods, with scheduled meeting periods for both groups following a basic plan.

The scheduled periods for these groups are stationary. The bands each rehearse one 40 minute period daily. This time is scheduled over a staggered lunch hour when no other classes are being offered other than those which have at least two other sections meeting daily. Hence, there is no conflict with other subjects, and any student who is interested is able to schedule band successfully into his program without difficulty. When special performance events are near, there are some scheduled rehearsals outside school hours. These are planned enough in advance, however, that students can arrange for them without hardships.

The band is not altogether a performance group. As in the vocal classes, much good literature is studied and a sense of appreciation developed as well as instrumental skills and techniques. Performance is important in that it emphasizes the usefulness of such music study, and gives the student an actual experience representative of the study which has taken place.

Each student in the band is required to spend, in addition to the regularly scheduled band period, one 40 minute period weekly with other members of the same instrumental section in a sectional rehearsal. There are only six or seven students at a time, depending upon the student's schedule. This plan does not conflict with any other classes, as these individual periods are all scheduled during the free time of the students.

Another important element of the instrumental instruction offered is the creation of small ensembles among band personnel. This is an effective way to realize individual growth. Since the entire band personnel is divided into various small basic ensembles, these groups take

on much of the responsibility of the sectional rehearsal. These groups meet much as do the sectionals, except for some time spent after school hours.

This small ensemble study plan is also a basis for music contest. No large organizations from the high school participate in contest, and solos are left strictly to the individual's desire and ability.

It is planned that every member of the "A" band participate in one of these ensembles throughout the year, with each ensemble participating in the district solo and ensemble contest.

Participation in a solo ensemble contest is recognized as an excellent method of motivation. Since the individual student becomes personally concerned with his performance, he will spend many hours working on his solo. Private practice is therefore highly motivated.³⁶

Another motivating force is the formation of two smaller groups, a boys' dance band and a girls' dance band. These two groups are made up of the better musicians from the "A" band and perform often at school and community functions. The school dance band, while being extremely popular with the students, develops a higher degree of skill,

in mastery of difficult rhythmic patterns...syncopation... the art of phrasing, the effective use of dynamics, the importance of good intonation, and the use of the vibrato. Students learn more rapidly when they are involved in a situation which they particularly enjoy.³⁷

This, in effect, is the music program for the Edwards Senior High School, as developed by the writer through a careful study of existing

³⁶Gladys S. Wright, "An Important Teaching Aid for the Band Director," Lyons Band News and Kjos Music News, 25:16, April, 1960.

³⁷John Sperti, "The School Dance Band is Here to Stay," Conn Chord, 3:4, May, 1960.

systems and situations.

With the emphasis on musical growth and development, all elements of the training program, including public performance, will be balanced, and the ultimate product will be a musically sensitive individual whose interest participation and love of music will be lifelong.³⁸

³⁸ Music Educators National Conference, Music in the Senior High School (Washington, D. C.: The Conference, 1959), p. 54.

CONCLUSION

The music program for the public schools of Edwards County is two-fold. The basis for all instruction at the grade school level is based upon fundamentals of musicianship and general music, with a great deal of emphasis placed upon the appreciation and understanding to be gained from the general music class. The high school program retains much of this emphasis on general music atmosphere, but has its basis in the performance groups due to lack of personnel and scheduling difficulties. The fundamentals of musicianship, skills and techniques are stressed here, with the inclusion of appreciation and development of general musical knowledge present at all times in all groups.

Music has come a long way since its inclusion in the public school curriculum in the middle of the 19th century, and will go farther yet as the American culture continues to grow and develop. It is up to the music educators to insure that the music curriculum continues to develop and meet the ever-growing needs and interests of the students it serves.

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