The Junior High School Music Teachers and Some Problems They May Encounter

Adelaide T. Riley

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THE JUNIOR HIGH SCHOOL MUSIC TEACHERS

AND

SOME PROBLEMS THEY MAY ENCOUNTER

BY

ADELAIDE THORNTON RILEY

A THESIS SUBMITTED IN PARTIAL FULFILLMENT

OF THE

REQUIREMENTS FOR THE DEGREE

MASTER OF MUSIC

IN

MUSIC EDUCATION

AT

ARTHUR JORDAN CONSERVATORY OF MUSIC

INDIANAPOLIS, INDIANA

1940
ACKNOWLEDGEMENT

The author wishes to acknowledge her obligations to those whose assistance has made this work possible. Particularly is she indebted to Stanley Norris, Registrar, Arthur Jordan Conservatory of Music, Indianapolis, Indiana, for his inspiration and his aid in checking the material used; to Miss Isabelle Mossman, Supervisor of Music, Indianapolis, Indiana, for her generous loan of materials; to Miss Grace Shoup of the English department of Shortridge High School; and to all the authors and publishers for permissions to use the quotations from copyright works credited in the footnotes.
PREFACE

It is the purpose of this thesis to investigate materials which have a place in revealing the indispensable value of the junior high school teacher.

Special attention has been given to personal characteristics, general and musical training, teaching procedure with types of pupils with whom she makes daily contact and outstanding problems with which she may be confronted.

It is the hope of the author that this work may serve as an aid both to the music student and the music teacher. It is hoped it will lead to better understanding the importance of the junior high school music teacher's work and directly assist in the further development of the junior high school which stands as an important link between the elementary and senior high school.
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Chapter I
INTRODUCTION

**************

Much has been written in the last twenty-five years concerning the unprecedented growth in buildings, equipment, and attendance, of the junior high school. Incidentally, while so much attention has been given to the increase in buildings, equipment, and attendance, the achievements of the junior high school teacher have been mentioned merely as a side issue.

A study of the present period of the junior high school development shows that the initial experimentation in matters of organization and administration is past, but the determining sympathetically and scientifically the subject content suited to the interest and capacities of the group of the junior high school, has just begun.

It is the teachers who are occupied with the problems relative to class room method and technique. They are aware of the delicate problems connected with pupil control, because of the rapid psychological change in
both individuals and groups as they pass from grade to grade. Because of this intimate relationship of teacher and pupil, the author feels that a focusing of attention on the junior high school music teacher and her problems will aid in revealing the indispensability of music as a junior high school subject.

Ralph W. Pringle believes that the aim, formally stated of the junior high school is:

"To develop and train to the highest capacity the physical, mental, social, moral and aesthetic powers of the immature, maturing, and matured pupils of the seventh, eighth, and ninth grade." 1

The question naturally arises into whose hands must this task fall? Ralph W. Gehrkens ably answers this inquiry when he states:

"I see better things in the future than have yet been achieved -- high school bands will play better music and play it better. There will be additional orchestras, string quartets, and a capella choirs and they will play and sing with greater and greater artistry. More children will begin the study of instruments early; more chances to create music will be available; more people will love music. 'A thing of beauty and joy forever.' How do I know all this? I know it because teachers are becoming finer and stronger each year, and what the teacher is, determines what the school is to become." 2

1. Pringle, Ralph W."The Junior High School" Chap.V-P.74
2. Op.Cit
These authors repeatedly agree that teachers of the junior high school must possess superior qualities. Pringle realizes that the most urgent requirement is a staff of superior teachers. These teachers should be specially prepared for the services they are to render, and especially they must be interested in boys and girls from twelve to fifteen years of age.

Phillip W. Cox, professor of Secondary Education, New York University, presents four major equipments which teachers of junior high school should possess:

"FIRST, an appreciation of the social organizations of the community, their increased complexity, their inertias and traditions, the rapidity with which in reality they are changing, and the varying force of their sanctions.

"SECOND, an interest in the nature of pupils at dawn of adolescence, the psychological equipment with which they must take their intellectual, emotional, physical, and social adjustments.

"THIRD, a frank recognition that the pupils' out of school lives are frequently more significant controls of behavior and attitudes.

"FOURTH, a readiness on the part of each teacher to accept responsibility for sponsoring the efforts of his pupils, for only by these means can a partnership and personal loyalty between pupil and teacher develop."

James L. Mursell, professor of Education, Lawrence
outside use of music. The teacher should not use class period time for a deadening development of skills unless she also can develop enthusiasm.

B. Another problem, which involves not only a musical background but a psychological insight into adolescent life, is the "Changing Boy Voice," of the adolescent pupil.

C. Guidance by the music teacher presents a problem which must not be overlooked, especially in the musical field.

D. Schedule making also has to be skillfully handled by a well managed junior high school music department.

E. A problem of minor significance, yet one not to be ignored, is that of material equipment for the music teacher.

Advocates of the junior high school do not claim to fix in the child settled habits of intellect, character, skill or temperament. They do claim that the junior high school teachers should in the seventh, eighth and ninth
grades guide the pupils in an exploration of the field of human thought, action and endeavor, thereby equipping them with knowledge of their interest and capabilities. Hence, if the problems enumerated above are studied by experts, including administrators and other officials, solutions may be found which will aid in determining the approach to music best suited to the interest and capacities of the pupil of the junior high school.
Chapter II

THE JUNIOR HIGH SCHOOL MUSIC TEACHER

The junior high school music teacher is one who has the most direct responsibility in the development of the music of the junior high school music department, not the junior high school principal nor the district music supervisor. The junior high school music teacher is expected to be an expert in dealing with those phases of music instruction peculiar to a junior high school. The work of the music teacher differs in at least one respect from that of any other teacher. His class work is done in concert more than individually. Because of his daily contact with hundreds of pupils, administrators, teachers and patrons, it is necessary that he be one who has exceptional mental and physical power, for he must handle classes aggregating in some instances ten and fifteen hundred pupils per week, remain on his feet throughout seven class periods, and engage in a form of instruction which makes severe drains upon his supply of nervous energy.
In this chapter, the writer wishes to show the characteristics which are necessary to carry on successfully the type of work found in the junior high school music department, also to determine if possible, through research, what training is necessary to meet satisfactorily the requirements of the special types of work in the junior high school.

Finally, he wishes to assist in deciding what type of procedure can helpfully aid the junior high school teacher in her ultimate results with the particular types of pupils under her direction.

A

Traits Of The Junior High School Music Teacher

Joseph Emory Avent, professor of Educational Psychology, University of Tennessee, sent an announcement to all the superintendents of schools of the nation and published in the educational journals of this country, an announcement of prizes to be awarded for the largest and best list of "Excellencies and Errors in Teaching." The contest was open
to the teachers of the United States. 1,002 lists were received in response to this announcement. The number of items listed in individual papers varied from 78 to 87,770. The total number of items was 1,486,250. The items were listed according to the following outline:

- a. Errors in teaching
- b. Excellencies in teaching
- c. Errors in management
- d. Excellencies in management

Later the Professor Avent gave a reclassification as follows:

I Teaching
   1. Teachers
   2. Methods
   3. Course of Study
   4. Aims

II Management
   1. Pupils
   2. Management
   3. Discipline
   4. Moral training

As a reference book on teachers' traits, authorities value this text as one of the outstanding contributions in its field.

1. Avent, Joseph E. "The Excellent Teacher" Chap. IX - P. 33
Authorities recognize teacher personality as of immense importance. A study has been made by W.C. Bagley, in which the teacher's personality has been analyzed and found to contain the following elements:

- Address
- Fairness
- Personal appearance
- Sincerity
- Optimism
- Sympathy
- Reserve of Dignity
- Vitality
- Enthusiasm
- Scholarship

In addition, musical authorities such as Mursell, Gehrkens, Beattie, McConathy, and Glenn Morgan stress the necessity of leadership, expertness, and fellowship.

The music education of the teacher demands the best of these characteristics. Particularly are they desirable in the junior high school where maturing, mature, and matured adolescence are found.

"In the junior high school is found the most pliable and at the same time the most difficult age of youth. The early adolescent is often wiggly, giggly, and hard to understand, but also inquisitive, full of energy, and eager to learn. The need for the best teachers in this situation is obvious,.. The ideal situation requires a

mutual participation between teacher and pupil. Therefore, the teacher of the junior high school must have dignity, a genuine worth of personality, but it must be maintained without coldness, stiffness or offensiveness. The teacher of music must not have the viewpoint of a dictator, far above the tasks he imposes upon the pupils, but he should share in their undertakings with real enthusiasm.  

In the listening lesson, he should reflect joy and enthusiasm more than an external dictator. In the better type class the teacher has so many plans, so many activities to suggest that the period is never long enough. Here are unison songs and lovely part songs, with constant emphasis upon beauty of tone and artistic interpretation. The teacher is alert and enthusiastic; he points out this item of interest and that.

"An inspired and thoroughly prepared teacher of junior high school music," Gehrkens asserts, must have three things: "(1) broad and practical musicianship, (2) a strong attractive personality, (3) some knowledge of adolescent psychology."  

1. Proctor & Ricciardi,"The Junior High School"Chap IV P.68  
2. Gehrkens,Karl,"Music in the Junior High School"-P.11
The teacher must return daily to the pupils charged with inspiration and prepared to enlist them in problems of illimitable worth. The junior high school teacher must possess a high grade of "musicality." It is this quality of "musicality" which will be an energizing element in junior high school life. In this transition period intermediate between the elementary school and the senior high school, music finds a place where teachers must appreciate the several abilities of their pupils. Since instruction in the junior high school calls for the focus of attention on the needs of many pupils who are passing through the adolescent period it naturally can be seen that no teacher in junior high school music should be selected merely for his interest in music. In selecting junior high school music teachers full consideration of personality, as well as academic and professional training, and a broad sympathetic understanding of varied interest in young people should be obligatory.

Nothing so powerfully recommends a teacher to his pupils as their own recognition of his ability to
help them obtain results. "The junior high school
teacher is characterized by spirit and earnestness.
He does not allow mental laziness to sap enthusiasm,
yet his enthusiasm is never over done or unintelli-
gent." Mursell believes expertness is not born
from a knowledge of methods but from a deep in-
tuitiveness into the heart of music. It is born
from contacts and musical experience. This expert-
ness allows the teacher to master fresh problems
as they arise. Teachers are specialists in music
must have a limitless musical knowledge and insight,
a profound expertness. They should be musical
personalities. Hence, the teacher must be expert
enough musically to be able to reveal musical pos-
sibilities. The teacher must have equipment in the
way of musical mindedness and musical feeling. No
skill with methods, no understanding of children,
nothing, can substitute for it. For instance, one
expression of expertness on the part of the teacher
consists in being able to get good vocal tone from

1. Mursell, James -"Human Values in Music" Chap. 1
P. 273
a group. Some leaders can do this and others conspicuously fail. Again, to be able to lead a group, or an individual to sing or play with proper nuance and expression is possible only to the musicianly personality. The genuine musical expertness of the teacher reveals itself most convincingly in the refinement and the musical quality of the work of his pupils.

Avent's survey shows that the excellent teacher evinces the power of leadership. He has executive ability, but never lacks in courtesy. His leadership is characterized by justice, wisdom and constructiveness. He is not anxious for mere conspicuousness. The teacher sets pace for better things, better aspirations, better ideals. He is a leader, not a driver, or a taskmaster. His leadership is sane, wise, cooperative, true. He leads his pupils to wish to excel and away from wrong doing. Sometimes he leads through others, effacing himself. He does not appear to dominate. He inobtrusively.

The music teacher's group leadership should

express itself in the class, in choruses, in band and in orchestra groups. The class presents a social opportunity. Its group patterns of behavior are educative.

The teacher should have sufficient ability in his field of instruction to assemble and organize the materials of his program. He will find it helpful to possess skill superior to that possessed by his pupils. He should have his avocational interests, he will not only win admiration but it will give him and his pupils a starting point for sharing interests. The teacher of superior intelligence can make it his business to study the mental operations and the learning process of pupils of average ability. "Junior high school pupils range from 70 I.Q. to 150, and it requires more than average intelligence on the part of the junior high school teacher to handle such a variety of pupils."

"We must therefore select teachers who by example

1. Owen, Ralph D. "Principles of Adolescent Education" Chap. XXII - P. 409
and conduct inspire young people of junior high school age to do better those worth while things, which they would do anyway," declares Dr. Proctor of Stanford University.

Mursell believes that the teacher's leadership is necessary not only in the class but also in the school. This is especially true of the music teacher. Music, of all subjects taught in the junior high school, has the widest and most varied scope of contacts. A music teacher must be broad-minded and very cooperative. Thus the music department should be the very center of the social life of the school.

To obtain cooperation, teachers must lend cooperation. Occasions will arise when the physical education teacher needs special help for field day, such as special accompaniments for dances, the music teacher should graciously assist. If

1. Proctor & Ricciardi - "The Junior High School. Its organization and Administration" Chap.IV -P.68
the English teacher needs records for illustration of poems he should willingly find them. If the History teacher needs special material, the music teacher must search for it. When the students' many activities cause them to solicit the teacher's aid he must acquiesce. It will not harm his prestige, on the other hand it will place the music on a broader basis and establish the teacher strongly in the esteem of the school. When there is an entertainment he will willingly lead the singing in the school rally and let the orchestra play the incidental music between acts. Then when the time arrives for soliciting their various services, students as well as teachers will gladly respond. In time the music department will function as one of the outstanding departments in the junior high school.

Finally as Mursell believes, the music teacher's leadership should express itself in the community. A forceful conviction of directed leadership is for the band, orchestra or glee club to perform for the community. The public sometimes objects to the mounting expenditures on education. If, however, a well organized
music department is used as a medium in converting a questioning public to its worth in educating its children to a high level of public performance, then the music teacher or teachers have accomplished a gigantic task. An outstanding service is helpful advice furnished by the music teacher to parents in furthering the musical training of their children. This interest and desire to understand is the surest guarantee of ability to mingle effectively with teachers and patrons.

E

Preparation Of The Junior High School Music Teacher

The superintendent, the principal, the music supervisor, have important functions in the work of the school, however, in actual instruction the music teacher must carry the responsibility and its ultimate success or failure will be accountable to him alone. Beattie, McConathy, and Morgan admit the music teacher

1. Mursell, James L. "Human Values in Music" Chap X P. 286
is expected to be an expert in her administration of subjects connected with the junior high school music department. Not only must he deal with existing conditions but he should give suggestions for improving the music to the principal and music supervisor, respectively. Therefore in the selection of music teachers grave consideration should be given to individuals who not only by example and conduct, inspire pupils but they should be college graduates. They should have training in courses dealing especially with the junior high school problems.

I

General Attainments

It is a historical fact that at first the great majority of junior high school teachers were taken from the seventh and eighth grades of the grammar school. Later, special opportunities were offered teachers to prepare for junior high school

work in extension lecture series, summer sessions, normal schools, and regular college courses. In the best schools today, equal training, and certification are required of junior and senior high school teachers.

The teacher meets new problems in every new situation and the solving of these problems add to her education. Teachers are bound to meet new and unsolved problems in every new situation. The small rural or the larger city schools present new challenges. It usually takes a couple of years experience before the best teachers become established in the profession. Teaching is a progressive occupation. Members must advance with it or become comparatively inefficient.

In order that a clearer conception of requirements for all junior high school teachers may be had, the following is a list of qualifications given by Seyfret for all junior high school teachers regardless

1. Proctor & Ricciardi - "The Junior High School" 1930 Chap. IV - P. 69
of subject taught:

"The teachers of academic subjects should know the subject content of courses offered in their field. They ought to be fairly familiar with subject content in related fields. In order to be adequately prepared, junior high school teachers should have college majors or minors in the subject taught by them. The teachers of academic subjects should have a bachelor's degree at least. Studies in education should include the following courses:

1. Principles of junior high school education
2. Educational psychology
3. The junior high school curriculum
4. School counseling
5. Growth and development of children
6. Educational tests and measurements
7. Administration of secondary schools."

Warren Seyfret, of Harvard in the survey he compiled for The National Survey of Secondary Education - 1937 states, concerning the distinctions existing at present of teachers in the junior high school:

"Though much has been done as a result of the junior high school movement to break down the distinctions traditionally existing between elementary schools and high schools, some evidence of the persistence of this distinction is still to be found in the junior high school. An example of this is the usual requirement that teachers associated primarily with the ninth grade be college graduates while the baccalaureate

degree is not customarily expected of instructors in grades in the junior high school. In other particulars however, characteristics of junior high school teachers, do not differ materially from grade to grade."

The teachers of special subjects in the junior high school must regard their problems of subject matter in this manner:

"Since the junior high school years cover the transition period between the elementary school and the senior high school, where highly specialized courses find a larger place, teachers of academic subjects in the junior high school must appreciate the several abilities and interests of their pupils and at the same time know the subject content offered in their specialized fields in the senior high school and junior college. Subject-matter teachers of the junior high school must therefore have the equivalent of a major in the principal subject taught and a total of academic preparation not less broad in scope than that represented by a bachelor's degree, including the following professional course in education:

1. Educational psychology - including a study of the problems of adolescence
2. Educational tests and measurements
3. Educational sociology
4. Essentials of citizenship in a democracy
5. Principles of junior high school education
6. Technique of teaching
7. A teacher's course in the principle subject
8. Practice teaching of at least one semester.

1. Op. Cit
2. Trouton-Struthers, "Junior High School Procedure" Chap. II- P. 23
A pertinent factor brought out by the National Survey of Secondary Education found this difference between teachers of Seventh, Eighth and Ninth grades:

"Customarily, teachers associated primarily with the ninth grade be college graduates while the baccalureate degree is not customarily expected of instructors in grades seven and eight. In other particulars however, characteristics of junior high school teachers do not differ materially from grade to grade or among schools of different size. Customarily the teacher must have had at least fifteen semester hours of professional training, but this may be on an under-graduate level since an insignificant number of junior high school teachers have had graduate training, either professional or academic. Previous teaching experience is not typically demanded of candidates for appointment in junior high schools, though it should be borne in the mind that this is a summary basic regulation, not of the preferences of those responsible for the selection of teachers." 1

There appears a wide range of differences among the best authorities of standards of college training for junior high school teachers. The major emphasis seems to be upon training in junior high school procedure rather than on the amount of preparation.

"There seems to be a division of opinion among the best authorities as to whether three or four years of college training is a satis-

factory standard for junior high school teachers. At rate, in the process of training junior high school teachers the major emphasis seems to be upon training in junior high school procedure rather than upon the amount of preparation. In other words teacher training authoritie.s maintain that junior high school teachers should be trained in problems that are peculiar to junior high school pupils. Still there are scarcely any data available indicating the extent to which junior high school teachers are trained along this line.¹

California, Indiana, South Dakota, Kansas, Oregon, Virginia, New Hampshire, Texas, Utah, West Virginia and Wyoming mention a special certificate which is valid for junior high school teachers, including ninth grade, but not for the entire senior high school work. Practically all the other states give no certificate valid for junior high school work including grade nine, except the one valid for all secondary school work, from grade twelve down.

The table on page 26 prepared by Warren C. Seyfret, will present a bird's eye view of the per-

¹ Cooke, Dennie H. "Problems of Teaching Personnel." Chap. IV -P.46
² Hall & Quest, "The Training of Junior High School Teachers." P. 257-270
centages of junior high schools of various types; making use of certain requirements when selecting the teaching staff.

1. Seyfret, Warren C. "School Size and School Efficiency." Chap - III - P. 3 - Table 3
PERCENTAGES OF JUNIOR HIGH SCHOOLS OF VARIOUS TYPES MAKING USE OF CERTAIN REQUIREMENTS WHEN SELECTING THE TEACHING STAFF

<table>
<thead>
<tr>
<th>Practice</th>
<th>General Level of Practice</th>
<th>3-yr</th>
<th>3-3</th>
<th>6-yr</th>
<th>2-yr</th>
<th>2-4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Jr</td>
<td>J-S</td>
<td>Und.</td>
<td>J-S</td>
<td>J-S</td>
</tr>
<tr>
<td>(1)</td>
<td>College graduation is required of teachers</td>
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<td>in</td>
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<td></td>
</tr>
<tr>
<td>(a) Grade seven</td>
<td>I</td>
<td>42</td>
<td>40</td>
<td>36</td>
<td>26</td>
<td>17-</td>
</tr>
<tr>
<td>(b) Grade eight</td>
<td>I</td>
<td>43</td>
<td>40</td>
<td>37</td>
<td>26-</td>
<td>17-</td>
</tr>
<tr>
<td>(c) Grade nine</td>
<td>T</td>
<td>61</td>
<td>65</td>
<td>80</td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>(2) Fifteen semester hours or more of professional training are required in</td>
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<td></td>
</tr>
<tr>
<td>(a) Grade seven</td>
<td>T</td>
<td>53-</td>
<td>54-</td>
<td>65</td>
<td>52</td>
<td>45-</td>
</tr>
<tr>
<td>(b) Grade eight</td>
<td>T</td>
<td>53-</td>
<td>54-</td>
<td>65</td>
<td>53</td>
<td>48-</td>
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<tr>
<td>(c) Grade nine</td>
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<td>55</td>
<td>54-</td>
<td>76</td>
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<td>61</td>
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<tr>
<td>(3) Graduate professional study required in</td>
<td></td>
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<tr>
<td>(a) Grade seven</td>
<td>Z</td>
<td>6</td>
<td>7</td>
<td>4</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>(b) Grade eight</td>
<td>Z</td>
<td>6</td>
<td>7</td>
<td>4</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>(c) Grade nine</td>
<td>Z</td>
<td>6</td>
<td>7</td>
<td>2</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>(4) No previous teaching experience or less than one year is required in</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>(a) Grade Seven</td>
<td>T</td>
<td>48-</td>
<td>69</td>
<td>66</td>
<td>55</td>
<td>71</td>
</tr>
<tr>
<td>(b) Grade Eight</td>
<td>T</td>
<td>45-</td>
<td>69</td>
<td>70</td>
<td>54</td>
<td>68</td>
</tr>
<tr>
<td>(c) Grade Nine</td>
<td>T</td>
<td>44-</td>
<td>70</td>
<td>70</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>(5) No distinction is made between candidates on the basis of residence in</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Grade seven</td>
<td>T</td>
<td>65</td>
<td>73</td>
<td>67</td>
<td>66</td>
<td>54-</td>
</tr>
<tr>
<td>(b) Grade eight</td>
<td>T</td>
<td>65</td>
<td>73</td>
<td>67</td>
<td>66</td>
<td>56</td>
</tr>
<tr>
<td>(c) Grade nine</td>
<td>T</td>
<td>65</td>
<td>71</td>
<td>74</td>
<td></td>
<td>53</td>
</tr>
<tr>
<td>(6) Proportion of faculty without college degree</td>
<td>35</td>
<td>21</td>
<td>15</td>
<td>60</td>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

* One group of schools of this type falls below the general level of practice for all size-type groups which is indicated under General Level of Practice.
TABLE 20

AVERAGE PERCENTAGE OF INEXPERIENCED TEACHERS EMPLOYED ANNUALLY BY JUNIOR HIGH SCHOOLS OF VARIOUS SIZES AND TYPES.

<table>
<thead>
<tr>
<th>TYPE OF SCHOOL</th>
<th>Average Enrollment per Grade</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1-30</td>
</tr>
<tr>
<td>3-year Junior</td>
<td>6.4</td>
</tr>
<tr>
<td>3-3 Junior-senior</td>
<td>7.1</td>
</tr>
<tr>
<td>6-year undivided</td>
<td>8.9</td>
</tr>
<tr>
<td>2-year junior</td>
<td>6.7</td>
</tr>
<tr>
<td>2-4 Junior-Senior</td>
<td>9.2</td>
</tr>
</tbody>
</table>

It may be a mistake to conclude that the small school, simply because it does employ a large number of inexperienced teachers, has an inferior staff. Not all experienced teachers are superior to all those without experience. In recent years teachers with experience have become more available to schools of all sizes; but it it undoubtedly true that the factors which previously made it necessary for the small school to select additions to its staff to a considerable extent from the ranks of beginning teachers now act to force the small school to take experienced teachers from among the less
promising group. This is a broad statement and subject to exception; but the generalization to which it leads demands acceptance, i.e., that, although economic conditions have modified somewhat the small school's chances of getting experienced teachers, it is less likely to be able to secure and retain as great a proportion of able experienced teachers as the large school.

Musical Attainments

Before the present century, school-music specialists received their training at first from the Boston Academy of Music or from the singing school conventions which were instituted through the influence of the Academy. When these institutions came to an end, summer schools were organized to make their students familiar with the methods of teaching a particular series of music books. These summer schools gave excellent training in the three weeks which was their usual duration, but the time was too short to do more than give intensive training in the presentation of material and chorus singing. This preparation sufficed so long as the qualifications of the music supervisors were decided by the individual superintendent and school committee, and music activities were confined to singing and note reading.

During the last twenty-five years, however, the drift of supervisory training has been moving steadily in the direction of normal schools and universities. At the turn of the century, nearly all the state normal schools were giving musical training to grade teachers, and with the gradual change of status of these schools to that of college rank the training of supervisors began to be added. Early in the century, colleges and universities began to establish departments of public school music connected with their schools of education. The work offered at their summer sessions enabled teachers in service to apply the credits earned by six weeks of study toward a college degree or license certificate, and as the requirements for the certification became increasingly measured in terms of these credits, students in great numbers flocked to the university summer schools.

In 1923 the Committee on Public School Music of the Music Teachers' National Association made an inquiry as to the preparation required in the various
states for those who teach and supervise music.
The following summary is taken from their report
which is contained in the Music Teachers' National
Book Proceedings for 1923.

a. "Preparation in music for supervising in both the Elementary and High
school."

b. "One year's work of college grade beyond four years of high school are
required in Delaware, Maryland, West Virginia, Georgia, Pennsylvania, Kentucky,
Ohio, Missouri, South Dakota, North Dakota, Idaho, and Washington."

c. "Three years minimum beyond the high school in Maryland, Alabama and
California."

d. "Graduation from a standard institution is required in North Carolina
and Florida."

e. "Eleven college courses are required in Oklahoma, ten in Texas, and
six session hours in Virginia."

f. "Maine and Vermont require graduation from high school, plus the completion
of a normal course in public music in an approved school."

g. "Special certificates in music by examination are granted by Connecticut,
New Jersey, Florida, Mississippi, Illinois, Colorado, Utah, Montana, Nevada and Oregon."

1. Ibid. P. 214
In order to achieve success as a teacher of junior high school music, one must have three things:

1. Broad and practical musicianship
2. A strong and attractive personality
3. Some knowledge of adolescent psychology

The junior high school music teacher ought to have a thorough knowledge of vocal music, although it is not necessary that he be a solo singer. He should be able to go to the piano and play an ordinary accompaniment with facility and taste; he will naturally have considerable knowledge of harmony, counterpoint, form, history of music, style of composition and other similar matters. He must know also, the literature of music well enough, and have sufficient taste in matters of selection and interpretation, so that he will not make the gross error of choosing low-grade musical materials, and will not go too far astray in the interpretation of well-known compositions.

Music, along with other subjects, is conducted in the junior high school by teachers who are adapted to and prepared for their work; who have in other words

1. Ibid. P.214
either already made a distinct success in the music
department of the grade schools or have been graduates
of institutions with established courses for the train-
ing of departmental teachers of music in junior high
school.

Dr. Peter W. Dykema, of Columbia University
groups the four essential teaching qualities requisite
for a successful teacher. He says:

"First, teaching is more effective with a
person who has pleasant personal qualities;
second, who has ability to get on with other
people; third, who knows how to make things
move along, who has administrative qualities;
fourth, who actually has teaching ability,
and, finally, a person will be successful
who is able to focus all these attributes on
desirable educational objectives."

He further emphasizes the fact that matters of
personality, upbringing of culture, do not count in
teaching, unless they function to improve administra-
tion and teaching. He makes clear this point:

"There are probably many capable cultured
performing musicians, men or women, on the
concert stage today who could not teach a
song to little children, who would not know
how day after day to lead a group of boys
in the junior high school to work earnestly
and joyfully at music; who could not get
lovely singing from a high school chorus or
effective work from a high school band or orchestra. The possession of these immediate qualities of culture, of personal background, is no guarantee of the ability to impart to others and especially of teaching students to develop them in themselves. 1

The teacher should not only, at the time of any given lesson, increase the power of the pupil, but should so stimulate him with the desire for greater power that the process of increasing should continue after the lesson.

1. The skillful teacher attempts to build favorable attitudes in his class. Authorities are agreed that the first great motivating force is the attitude of the teacher. He must have a willingness to look for and appreciate good work. Yet he must not sacrifice standards. Musical instruction expresses itself naturally in group instruction. The presence of the group can stimulate musical creation. In group instruction, the desire to excel may be aroused without producing unfortunate rivalry. More-

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1. Dykema, Dr. Peter W. "The Need of Musical Background In Teachers Training." Music Supervisors National Conference. - -1930
over, the willingness to cooperate may be used to motivate the group. The last, and by far one of the most valuable types of motivation in music teaching, is founded on the direct intrinsic interest and appeal of the music itself.

2. Another great element in the work of the teacher in the guiding of learning is the setting of effective and functioning standards. The teacher sets standards by personal example and demonstration—not imitation. His duty in guiding learning is to show what it means to put through a musical project with finish and beauty. Other means of setting standards are criticism and verbal analysis. The criticism should be crystallized on the particular point in a particular expression the pupils have made, and lastly standards may be set by creating public occasions in which pupils appear. These situations should be definitely provided as a part of the music program. They should not be used as chances for display but for making of beautiful.

1. Mursell, James L. "Human Values in Music Education." Chap. XII—P. 323
music and the giving of pleasure.

3. The third great function is the teacher-pupil contact. "There is no substitute for living personal insight on the part of the teacher." This is where his musicality is profoundly needed. He must be able to recognize the sources of failure in such fields as rhythm, tone production, note error, and so forth.

4. In conclusion, to obtain the greatest results in teaching music to junior high school pupils the teacher's efforts should be directed to professional competence and ability to serve. He must employ exacting measures of musical discipline with himself, such as daily practice, regular reading in the history, theory and psychology of music, and untiring interest in progressive musical activities, and organizations, as well as a willingness to contribute to the musical well being of the community at large. The junior high school music teacher must

1. Ibid. P. 324
2. Ibid. P. 325
recognize the nature of the pupils, including their individual traits, interest, capacities and needs, and the discovery of the tendencies and habits of the more important pupil groups as such. This is a function that can be realized to its fullest only by a sympathetic study of the pupils and groups on the part of individual teachers supplemented by faculty cooperation.

Much ineffective teaching is due to inadequate preparation. As previously stated, in the earlier years most of the music teachers at first employed in the junior high schools were formerly grade teachers. Often lacking thorough background of musical training, they were unable to cope with their problems found in daily classroom work in the junior high school where a high degree of musicianship is required. Besides, the instructor must have a knowledge of the adolescent voice and how to deal with it. It is also essential, to be a fair

1. Ibid. P. 326
pianist and director. Another reason for lack of success if lack of a psychological approach. Every teacher of music should be acquainted with the viewpoints of standard authorities concerning adolescence and should likewise apply this knowledge in the classroom. An axiom beautifully expressed is, "Nature at the time of adolescence plays upon the soul with its rich orchestra of influence." These influences are the results of glandular growth and development, hence fundamental. They may be the means of stimulating and giving tone to every organ and tissue of the whole physical being. What subject in the entire curriculum can so well answer these influences as music? Every junior high school music teacher should bow low before the exalted task he is privileged to perform, namely the guidance of each boy and girl, for they are but clay in the hands of a skillful instructor.

1. Ibid. P. 325
CHAPTER III

THE JUNIOR HIGH SCHOOL MUSIC PUPIL DEVELOPMENT

VERSUS

TEACHER DIRECTING

An Adolescent To His Teacher

I've brought you the molten treasure
Of my mind to cast and mold into some currency
Of greater worth.
I've bound the wandering ways of youth
Down to the hard conformity of books.
I set my eyes upon the words of Greece and Rome
To cipher out the cadences of song that gave
A flowering lyric heritage.
I learned the myths of Nordic gods and strove to find
A door to high Valhalla,
Euclid's magic mixed, with the poetry that cries
A want of one dark lady's love.
But you have promised thus:--
One day this metal
That you pour all base and crude into the crucible
Will be a loveliness and satisfaction within your weary
Hands, Well, mark you this: I've trusted you,
My youth and faith are yours
I keep the pact
See to it that you've told the truth.1

1. Owen, Ralph D. "Principles of Adolescent Psychology"
   Chap. IV. P. 401
   Sherman Conrad Scott High School - Toledo, Ohio
No junior high school music teacher can achieve the acme of results unless he has a clear psychological insight into the varied types of pupils he is trying to instruct. The music department of a junior high school differentiates its instruction more widely than many of the more traditional subjects. Perhaps in no other school subject are variations in ability and interest more easily apparent and provision for these differences more readily made. With the varied courses - singing, appreciating music, and instrumental music, ranging from those of general interest, it provides technical instruction for the musically gifted. The music teacher should be prepared to adjust the work in accordance with the needs of classes and of individual pupils. Nothing will aid the music teacher more than a thorough understanding of the psychological insight into the immature, maturing, and matured pupils whom she must handle.

There are at least three ways of solving educational problems:
1. "Many efficient teachers and administrators determine how and what to do in educational situations largely by imitation. It is natural, too, to follow the line of least resistance and use memory rather than thought. This mode of determining educational procedure may be called the imitative method; or if we wish to dignify it, we may say it is the historical method.

2. "The sociological method of solving educational problems may be called scientific. It focuses attention upon the economic and social outlook of the pupils. As most frequently applied, it looks for guidance to the community from which the pupils come and to which they are supposed to return.

   In brief, a narrow, application of this method of solution is discredited by hard facts as to the present day permanence of the community. Furthermore, the theory has been grievously abused by the masters of industry in their efforts to exploit the public schools.

3. "The psychological method of determining educational procedure focuses on the nature and need of the ones to be educated. It concentrates upon the pupils with a view of ascertaining scientifically and sympathetically the educational material and manner of presenting this material that will appeal most powerfully to the pupils' nature. The psychological method takes into account the physical, mental, emotional and social developments of the pupils, hence it demands continual adjustment to all the stages of growth. This way of determining educational procedure insists that we know our pupils and deal with them, not according to the ill-defined demands of society, but as they
are. This mode of solving problems implies a sympathetic understanding of the periods of development which our pupils have reached and a deep insight, into individual natures and capacities.  

If the psychological method of determining subject content, methods of presentation, principles of pupil control and administration in the junior high school is accepted, it is fundamental to every phase of work and to every advance in theory and practice, that all concerned shall recognize the stages of pupil development, that come within the range of the school.

"So far the training of teachers in the art of analysis and adjustment of talent is the first great need of the realization of the goal for musical guidance on a large scale. The burden falls first upon the teacher in the classroom and it becomes evident when we realize that the commonest evidence of talent is and always will be, the character of performance in the early stages."  

Since talent selection is only one phase of the junior high school music teacher's work; since her work

1. Pringle, Ralph—"The Junior High School"—Chap II—P.32
2. Seashore, Carl E. "Psychological Music"—Chap 24—P.326
compels intimate contacts with such a variety of types; nothing will more greatly aid in the lessening of the teacher's responsibility than a thorough knowledge of the adolescent types. Hence, this chapter will be devoted to a brief analysis of types of adolescent boys and girls and ways of presenting general music instruction to them in order to obtain the most effective results with the greatest economy of time.

Early writers on the subjects, thought of the preadolescent period as extending from ages eight or nine to twelve, little effort was made so far as concerns age limits to distinguish between boys and girls.

The term puberty comes from the Latin work pubertas, hairiness, and refers to the external change that accompany the maturing of the reproductive organs. The time of the pubertal change varies in individuals depending upon both heredity and environment. Yet students of adolescence assert that girls normally enter puberty from a year to a year and a half earlier
Thus, in dealing with pupils of this age one encounters an animal that is nearly perfect in its adaptations. Since mental and emotional life proceed on a physical basis, these physical traits are of interest in the junior high schools.

In considering the mental characteristics of prepubescents, one must be mindful of two factors. Fringle comments that there are inborn tendencies and powers and skills obtained from experience. The combination of these factors results in innergrowth. One must as in other stages of development recognize the principle of individual differences. Laboratory tests show a general tendency of abilities to increase with age during these years. Both tests and observation, show that the power of perception is keen, and unless too much reading or other prolonged sedentary habits interfere, children at this age get much pleasure from using this power. Memory, naturally is quick, sure and lasting. In general, interests are mechanical rather than personal. It is the time of short lived fads,
which often take the form of some such activity as the collecting of worthless objects. With the exception of stories and a knowledge of outdoor nature, the elements of knowledge are contentless.

"Three assertions can be safely made: (1) if possible be aware in the case of each individual pupil of this change that is taking place; (2) treat the pupil according to the degree of development indicated by his behavior; and (3) when in doubt, treat the pupil as an early adolescent. To deal with boys and girls during this maturing period according to their physical, mental and social progress certainly demands the utmost alertness and insight on the part of the teacher. The system of group teaching increases the difficulty of making adaptations to individual interest and needs in the classroom. Since this group includes at least one fifth at the school, and, since the recognition of the incipient nature that is developing is so significant in the work of the junior high school teacher, the incentive for pedagogical understanding is certainly great." 2

Authorities assert that these post pubescents are found in each of the three grades - about 30 percent in the seventh, 50 percent in the eighth, and 64 percent in the ninth. More recent students of this

1. Pringle, Ralph W."The Junior High School" Chap III, P.45
2. Ibid. Chap. III, P. 46
matter think that the number of mature pupils in the junior high school is greater than these percents indicate.

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This graph indicates the percent of post pubescents in each of the junior high school grades namely, seventh, eighth and ninth.

**ADOLESCENCE**

Junior high school teachers must be alert and skillful in recognizing the initial stages of adolescence. Among the most conspicuous signs are the rapid increase in height and weight, change of physical proportions, modified facial expression, due to the development of the nose and the lower jaw, lower pitched voice in boys,

1. Ibid. P. 48
lack of poise and most important of all, subtle changes in attitude and conduct.

The age range of pubescence for boys is about twelve to sixteen and a half, for girls ten and a half to sixteen. Generally this makes from a year to a year and a half of difference. All of this seems to suggest that part of the equipment of any high school teacher is a careful study of adolescence. The junior high school teacher must be interested in the mental, emotional and social developments. It is in these fields he must look for guidance in all his effort to meet the interests and needs of his pupils.

"The ideal teacher is one who so clearly understands the mental process he aims to guide and control that he can adapt his teaching technique, often on the spur of the moment, to the particular human problem confronting him, and perhaps even invent new techniques there and then. Psychology can give vital help in such situations. It cannot furnish us with a ready-made method, suitable for all occasions, for as a matter of fact, one of the chief things one can infer from the psychology of learning is that any ability or skill can always be taught and handled in a variety of ways."

Most children combine musical sensitivity with natural capacity for skill in accurate production of tone and the intellectual ability to interpret and create. There are not many genuises. In an ordinary classroom it is possible that there are some who are at least one hundred times more musical than others. In a junior high school of one thousand students there might be from fifty to one hundred very musical children. That is considered a goodly number and it should be kept in mind that the possible music makers of tomorrow in the community are among the hundred. The future choirs, organists, soloists, choral clubs, orchestras, bands and music teachers are to be found largely among the musically talented pupils in junior high school, and the type of music they will make will depend largely on the habits, attitudes and ideals established by the music before they leave the junior high school.

An enriched program is possible for these children. Teachers need to interest them in playing instruments, see that they go to concerts well
prepared, advise with parents, get them into ensemble groups, provide theoretical courses from the standpoint of children's interest, establish clubs where they may perform for each other and finally provide programs for practice time.

In the adolescent school period, music reveals a deeper meaning. Music impressions at this period become more permanent and lasting. This is the time to saturate the child with beautiful music on the level with his understanding. School music is the salvation of the future of music in America. Educators realize that the school music teachers are accomplishing undreamed of results in cultural, social, and ethical values. In addition to giving junior high school students an appreciation and understanding of music for its aesthetic value, it has the effect of training the memory, quickening the perception, stimulating imagination and encouraging concentration. That it makes for mental discipline has been proved over and over again by the fact that the best music students are nearly
always found at the head of their classes in their other studies.

Between the ages of nine and fifteen some educators advocate that children of demonstrated superior natural talent should be given opportunity and the privilege of superior teaching to become good amateur performers. They should be in special classes under well qualified teachers for individual and chorus voice culture, piano playing, orchestra. Participation should be available.

Psychologists find that it is our emotions, rather than our intellects, that determine our acts. We act according to the way we feel, not, frequently, as reason dictates. Curriculum experts and administrative officials are now beginning to see the vital need of training the emotions, and the aesthetic instincts. Since music is the language of feeling, why not give more thought, more time, more equipment, greater academic recognition to this, the most expressive of all arts?

The following slightly modified lists gives the
objectives set up as goals of musical education in the junior high school, in a typical junior high school of the United States:

1. To develop ability as an auditor with finer musical appreciation - to utilize music judiciously for healthful, abundant and varied awakening of one’s emotional nature.

2. To develop ability, disposition and habit for participating in choruses of the community.

3. To broaden the outlook, to encourage self-expression, to develop quickness and accuracy of thought in musical interpretation and expression.

4. To give training of musical sensibilities through tonal and rhythmic drill.

5. To give information and training in appreciation concerning form and notation of music.

B

INDIVIDUAL DIFFERENCES

In considering individual interest and capacities of pupils, pupils are classified into three groups, namely:

1. Touton-Struthers, "Junior High School Procedure" Chap XIV - P. 353
(1) "Those who possess distinct interest and capacity in musical accomplishment.

(2) Those who possess distinct interest and capacity in musical appreciation but only a moderate interest or capacity for musical accomplishment.

(3) Those who possess no interest or capacity for musical accomplishment, and only a moderate interest and capacity for musical appreciation." ¹

A big problem for education is to determine in what direction the individual differences in ability and interest are to be developed. The solution must depend upon the decision as to the extent to which in the realization of each of the ultimate aims of education, we desire to achieve on the one hand differentiation and on the other, similarity of personal make-up. There will be no disagreement with the statement that concerns the physical aim, the endeavor will be to bring the school population up to a uniformly high level of physical efficiency. But to accomplish this the teacher cannot rely upon identity of educational procedure, since he finds

¹ Ibid. P. 354
in the seventh grade, for instance, because of the varying operation of the factors of heredity, environment, maturity and sex, an almost endless variety of physical organization. Each of these will require some measure of individual treatment. In the vocational aim the teacher needs to strive more for differentiation. In the aim to train for the proper use of leisure time he shall probably find it desirable to secure both differentiation and similarity. For instance, for those who are natively endowed musically, it will be desirable to encourage training for participation by performance as well as for appreciation. For those less well endowed, appreciation only should be the objective.

In recent years, there have been many commendable efforts at improvement in elementary school organization and methods of instruction directed toward the pressing need of individual differences. But in the child's rapid approach to maturity, these cannot suffice. Therefore, Koos states that the junior high school's additional opportunities such
as "(1) the expanded differentiation of work through partially variable curricula (2) groups moving at differing rates (3) promotion by subject (4) permitting brighter pupils to carry more courses and (5) supervised study, all aid in meeting this great need of provisions for individual differences in the education of the child." But these individual differences must wait on exploration and guidance. The junior high school must stress exploration and guidance, which must precede occupational and other specialization. Thus, the junior high school should be freed by the colleges from responsibilities in the way of special preparation for entrance to them. On the other hand, elementary and junior high schools will hold their aims in common, with the exception that training for unspecialized practical efficiency will always be called for in the lower unit, whereas, it may be desirable for some junior

1. Ibid. P. 355
units having large numbers of over-age children to provide to some extent for specialization. The problem of recognizing differences must be greater in the junior high school than in the grade below.

The National Survey of Secondary Education reveals that the junior high school attempts both to individualize and to socialize instruction, and makes some efforts to give special assistance to the less able students. The average junior high school does very little along the line of remedial procedures and practically nothing by way of providing special opportunities for more able students. In general, it may be said that there is rather extensive agreement among junior high schools of all sizes with respect to basic policies to be followed in the organization of instruction.

CLASSIFICATION OF GROUPS

1. In General Music:

The teacher of general music must assume the chief burden of the music department. To make his work effective, he must classify his pupils first as to grade, second as to sex, third according to ability and interest. In the first group, the pupils of different grades have different interest.

"The pupils of the seventh year classes, including a few pupils with changed voices, will be interested in performing music of a rather elaborate nature, much of it in two and three parts. The eighth and ninth year classes on the other hand will be interested in music of a different sort. This is because of the many changed voices. The boy must adjust himself to a voice lowered in pitch, a new and strange instrument. Further, the notation for his part now appears on a different staff and he must go his way unassisted by the girls or by the less mature of his fellows with whom he previously sang in unison." 1

Grouping according to sex is followed in some cities. This classification for music teachers has some decided disadvantages. The number of well

1. Beattie, McConathy, Morgan "Music In The Junior High School" Chap XI, P. 102
arranged parts for boys is extremely limited. The Boy's tastes respond to rich harmonic effects. But the limitations are great, therefore the music teacher must do his best.

According to ability and interests the teacher is likely to lean toward the opinion that external conditions are factors to be considered quite as important as innate ability. Since there is a small number of tonally and rhythmically deficient students, they may be excused from the special groups and assigned only to those groups in which appreciation and mass singing are stressed.

In a class of sixty, the division may be, eighteen possessing actual talent, thirty with ordinary musical capacity, and twelve with very little ability. The fact that seldom has it been possible to classify students for instruction in general music according to ability either musically or intellectually has worked to the advantage of all by allowing the musical leaders to help the average and the inferior types. The talented students will not be at a dis-
advantage since they will elect music in the selective groups.

2. In Special Groups:

The first factor which attracts desirable children to the instrumental program is two-fold, first the inspiration and interest of the elementary music, secondly, the outstanding work of the bands and orchestras. The kind of work a pupil has done in his vocal work should recommend him to the instrumental class. If a pupil exhibits persistent interest and a strong determination and desire to continue he is the one most likely to succeed.

In considering the vocal groups it is true that the adolescent girls' group is far easier to manage than a similar group of boys, for the reason that girls' voices do not usually develop as suddenly, and that they are more easily disciplined. A boy is selfconscious because of his growth and less amendable to suggestions. In some schools, glee clubs are elective irrespective of vocal and musical ability. Many a boy has found solace in music when his growing
body seemed aflame for more sensual sensations and on the other hand, a boy too anaemic for athletic honors has found himself happy as a musician in the school band. The provision for special groups is an answer to the demands of certain psychologists who insist that all work be carried on in groups organized and classified as to ability. As far as music is concerned, the formation of workable groups gives the most workable means of satisfying those who propose differing levels of instruction for pupils of differing abilities. Through the formation of elective groups, the more gifted pupils will be able to study music which makes greater artistic and technical demands than that studied in the general classes.

"On the whole the general plan or scope of extracurriculum is much the same in all junior high schools. As will be seen later, larger enrollments are more likely to result in a greater number of individual activities being conducted than in any substantial modification of the major outlines of the extracurricular program. It is evident small schools manage to have represented in them extra-curricular activities that are found in most of the large schools. Among such activities may
be counted clubs and musical organizations, etc. This, of course, cannot be taken to mean that the size of school has no bearing upon the elaboration of activities within these major types, but simply that enrollment need not determine whether a school may or may not contain one or more activities of a given type."

"Music is an important part of education and the school should assume responsibility for it. The school should try to discover and develop student talent. It should also teach an understanding and appreciation of music both to the student who is a producer of music and the one who is not."

It is through music, pupils gain a respect for creative activity. They gain a respect and understanding of fine workmanship because they learn through participation how desirable and how difficult it is. They learn to desire self-expression and to be willing to submit themselves to the discipline necessary for the mastery of it. Finally they are brought closely and vitally into contact with a wide range of culture, with art, literature, with biography and science, with the characteristic products of fruitful living.

2. McKnown-"Extra-Curricular Activities" Chap. VIII-P.152
Nowhere do the two qualities, enthusiasm and the power to arouse human interest through appeals to the humanly interesting play so important a part as in the instruction of adolescent boys and girls. As Koos says, "The dawn of social consciousness which accompanies the arrival of sex maturity is so much a matter of almost universal observation as to leave little doubt in the minds of thoughtful persons of its establishment as a fact." 1

In the second or pubertal and post-pubertal period in the secondary school, instruction should take on a more personal and subjective tone and be presented with a strong ethical and social emphasis. 2

1. Koos, L. V. - "The Junior High School" P. 61
2. Davis, Calvin - "Junior High School Education" Chap. III P. 42-43
CHAPTER IV
THE JUNIOR HIGH SCHOOL MUSIC TEACHER’S
OUTSTANDING PROBLEMS

"The junior high school is an organization of seventh, eighth, and ninth grades into an administrative unit for the purpose of providing instruction and training suitable to the varied and changing physical, mental, and social natures and needs of immature, maturing and mature pupils." 1 This definition may be understood to imply an emphasis on the humanizing elements and methods of education and yet from another viewpoint it implies chiefly an emphasis on subject content and method of presentation. At present, there is much yet to be accomplished, especially in the selection and organization of subject matter. If this is true the writer believes that now is the time to view the music teacher and her problems with frankness and decide whether musical activities are to be based on the sociological method mentioned or on the psychological method referred to in Ralph Pringle's book, "The Junior High School."

When Inglis named the fundamental aims of

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1. Pringle, Ralph - The Junior High School- Chap. V P. 68
secondary education, they were stated in the following manner:

"(1) The preparation of the individual as a prospective citizen and co- 
operation member of society.

(2) The preparation of the individual as a prospective worker and producer.

(3) The preparation of the individual for those cultural activities which make for the best use of leisure time and the development of personality." 1

The direction of any undertaking and the successful solution of the accompanying problems will of course rest with the ones who carry on the constructive work.

Problem 1

Ineffective Class Teaching

In a great majority of cases there have been found teachers doing things merely because that way is the familiar and traditional way. For instance, many teachers give undue stress to technical training which consumes undue time and effort on both the teachers and pupils part. When the Junior High School was founded it sought especially to break away from the traditional procedure. It has no place for the inflexible teacher

1. Inglis, A. "Principles of Secondary Education-F.368
who is unwilling to adapt himself to an experimental program.

The junior high school teacher especially finds herself part of an organization that, because of its comparatively recent development, has many educational problems which can only be satisfactorily solved by a thoroughly interested teaching force. So the teachers of music must constantly question, "Are we succeeding in our endeavor to work over the mass of cultural raw material into such shapes that the learner can use it in his life?" 1 As a matter of fact, no procedure or device is in itself either good or bad. All are effective provided they bring music into the pupil's life. The question is, does it enliven his mind? Then one may conclude that the purpose of all methods is to make subject matter educative. Again and again, it has been shown that unless a subject is taught with a directed relation to life activities, it results in educational failure. Here is one of the great problems confronting the music teacher. One who simply teaches musical techniques and then leaves the

pupils with the entire responsibility for applying them is a failure. If the linkage with life is ignored, then the great central purpose of all education and human value becomes a vacuum. School is also a part of life. Life situations must be created in school, as well as outside of it. Pupils must live music in the music period, not just learn about it. The music period must supply experiences and activities so significant and vital that they are constant incentives to the outside period of music. If the music period is treated as an opportunity to live music, then of extreme importance is the proper choice of materials. Feeble drill materials are worthless and uninteresting in themselves. If junior high school children are to live music, they must have the finest kind provided. "No teaching technique, however, smooth and elegant, can render formal materials, educative, or dead materials living."

"When the wise music teacher recognizes also

1. Mursell, Glenn "Psychology of Music" - P. 201
that the pupil is not interested in the techniques of reading, the lesson becomes one of learning music rather than reading music, a change which will alter entirely the attitude of a music class of adolescent boys and girls." The interests awakened by the choral and appreciation classes should lead students to an interest in instrumental music and a desire to play an instrument. Instead of deadening the effervescence of musical aspirations that are innate in the majority of adolescent pupils with meaningless drills and valueless materials, emphasize the place of music in the lives of pupils of all times and places. It is of the utmost importance that the music which the pupil studies, whether in chorus or in the listening lesson should be obviously music which has sprung from adult life and which expresses the attitudes, reactions, and emotions of the adult based on his experiences and contacts.

"Unless an effective linkage is established between what a pupil learns in school and his life activities in general, his school learning

will not be educative. He will learn things only to forget them, not to use them. History, science, mathematics, and of course, music are constantly taught in school without any directed relationship to life activities. Again and again, it has been clearly shown that, under such circumstances, the subject-matter learning does not influence or transfer to the life activities. Lack of directed planning at this point is the secret of many an educational failure. Here is one of the great difficulties with the conventional music lesson, one which teaches the musical techniques and leaves to the pupil the entire responsibility of applying them. Then too, we ignore what is the great and central purpose of all education and of all method. Hence to bring subject-matter into touch with life should be the great endeavor of every teacher. 1

To clarify the above, Mursell believes the most effective method must seek to have pupils learn music in school by actually making music and experiencing it. Pupils must live music in the music period, not just learn about it. Music periods must supply experiences and activities so vital that they are constant incentives to outside use of music. Mursell makes this point emphatic:

"What we learn must become a part of us. It must penetrate and change us... The

1. Mursell, J. "Human Values in Music Education" Chap. VII P.201
business of the music teacher is to take advantage of the opportunities offered by his field and to fulfill the conditions under which along mental growth can take place . . . The first consideration affects the choice of music to be learned. Remember standards can be raised only through teaching people to make a choice for themselves and that imposed standards are dead standards. Personal choice, ambition, the engagement of the will-these are the starting points of every sequence of mental growth. Then our principle profoundly affects our whole teaching emphasis in handling musical performance. What is it that makes any reasonable human being want to be able to sing or play a piece of music? Nothing will 'sell' a composition so surely as giving the pupil a chance to hear it well performed.

"What unique and special educational opportunities are offered by the class? Would the best conceivable form of education be confined entirely or largely to individual contacts between pupils and teachers? Such questions, he states, have a peculiar cogency in the field of music. Of course, there has always been much group activity in connection with music education. It has always been found desirable to set up opportunities for vocal and instrumental ensemble performance and practice in school work. Up to the present, however, private instruction has been predominantly of the individual type. Only very recently has there been an important development in the way of class teaching of music. In the instrumental field it is still regarded as a novelty. A great many people question seriously the value of all such work and unfortunately, it is also true that those values are not well understood or adequately capitalized by many who carry on class instruction in music." 1

1. Ibid. P. 201
Hence a careful scrutiny of possibilities and limitations is peculiarly in order at this time. The writer will try to show that even though individual instruction is the ideal towards, which teachers ought to work, class teaching should furnish an ideal example of preparatory work.

Most teaching, prior to the 19th century, followed an individual method. Although the teacher had before him a group of pupils, they were not all necessarily working at the same tasks. They did not recite as a group in the present day sense. They were called up one by one, so that the teacher might 'hear' them in their lessons. The social aspect of the situation was pretty well confined to the problem of preserving something which might resemble order. On the other hand the class seemed to offer a decrease in school costs because it was a mechanism by which one teacher could handle a larger number of pupils. It made for better order and a more civilized discipline. While the development of class teaching proper came as an empirical reform, it brought about a very significant
transformation, for in setting up classes, an educational opportunity of an entirely new order was created, although this was far from the deliberate end in view. This principle was recognized that the cooperation activity of a group of likeminded learners can exercise a very stimulating influence on each one of them. Mursell illustrates this fact by saying, "If I happen to be learning almost anything at all, I can do a great deal by simply joining with a group of others similarly interested." In this simple consideration lies the essence of class teaching. The special educational opportunity furnished by the class consists in this: It provides a social content for learning. It furnishes the key to the true effectiveness of class work.

There are three great errors which Mursell wishes removed because they afford three great abuses of the class opportunity.

1. Avoid the fallacy of teaching the average of the group. For here the slow and the fast child become 'Problems', by not receiving sufficient attention from the teacher.

2. The second error is to use the class group for tutoring. Music classes particularly are very frequently treated simply for
individual coaching.

3. The third error consists in making an arbitrary separation between the private and social aspects of learning. The class must be a place where individually acquired masteries are exhibited and expressed, and where inspiration is found for the further establishment of such masteries. 1

The class has a definite constructive place in music education.

The junior high school music teacher must attempt to inculcate into his teaching the following points:

1. "The class should be used to fulfill the constructive functions of the audience. Do not, therefore, limit it to serving as audience for the performance of phonograph records or radio selections. Performance by the teacher, or by visiting artist or amateur, may be of great value. So may the performance by individual pupils or by groups of pupils be of value. The inventive teacher will find a great many charming and valuable ways in which such a situation can be manipulated.

2. The class can fall into the social pattern of ensemble performance.

3. The class may fall into the social pattern of a collaborating group. It is far better to have the pupils suggest interpretative effects, rather than imposing them.

4. The class may be divided into sub-groups for appropriate musical projects, each of which

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1. Ibid. P. 225
undertakes to learn a quartet to present to the class.

5. The class may fall into the social pattern of a discussion group."

The class situation presents to the aggressive junior high school music teacher some general considerations which will be invaluable.

1. "Class offers a situation definitely superior to the studio for it affords an audience situation.

2. Class teaching should have a place even up to the very advance levels.

3. As we advance from elementary to higher levels, our class procedures should presuppose more and more in the way of individual preparation and individual practice. Our endeavor should be to make the projects of our music classes so appealing and to build up the sense of corporate responsibility for the joint effect to so high a pitch that we inspire our pupils with a desire to work with and practice at music by themselves.

4. Class work may help to break down the poisonous distinction between 'applied' and 'theoretical' music." (2)

II

Problem of Junior High School Changing Boy-Voice in Singing

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2. Ibid. P. 112
Francis E. Howard is best known to music supervisors and voice teachers as the author of "The Child Voice in Singing." He was expert in children's voices, and through addresses and demonstrations given with children at conventions of teachers he helped to spread a knowledge of the child voice, and the importance of its right use.

Mr. Howard, states in his preface of "The Child Voice in Singing" - "The following pages are the result of several years of experience in teaching and of a careful study of children's voices."

The voices of boys and girls prior to the age of puberty, are alike. The growth of the larynx which in each is quite rapid up to the age of six years, then, according to all authorities with which the writer is conversant, ceases, and the vocal bands neither lengthen nor thicken to any appreciable extent before the time of change of voice, which occurs at the age of puberty.

1. Ibid. Chap. VII - P. 112
It is scarcely possible, however, that the larynx literally remains unchanged through the period of the child's life, extending from the age of six to fourteen years. In point of fact authorities upon the subject refer only to the lack of growth and development in sizes of larynx during the period but undoubtedly, during these years, there is a constant gaining of firmness and strength for both the cartilages and their connecting membranes and muscles. None of the books written upon the voice have even mentioned this most important fact. It bears with great significance upon questions relating to the capacities of the child's voice at different ages, and explains that phenomenon called the "movable break" which has puzzled so many in their investigations of the registers of the child's voice.

As childhood is left behind, the individual emerges. Divergences in face, in form, and in mental characteristics were mentioned in the present writer's chapter "Pupil Development versus Teacher Direction."

The hearts of race and family are manifested and self-

1. Ibid. Chap VII. P. 113
consciousness becomes more acute. This period of development, bringing, as it does, so much disturbance to the vocal organs is particularly inimical to singing and yet public school music is expected to produce its most elaborate results, in those grades where the pupils are just about to enter, or when passing through this period of rapid growth and change.

As this section is to deal chiefly with the boy voice at this period, the writer will deal only briefly with the changing effects of the girl voice. It is safe to state that the vocal organs of girls often develop so gradually in size, and with so little congestion of the laryngeal substance, that no problem is manifested in singing. The voices during nearly all the mutation period show more volume of tone on the lower tones and evidences of strain at the higher tones. It is a good plan to put girls who show throat weakness, characteristic of their age, upon that part which requires only a medium range of tones and to repress all inclination to force and push the voice.
The desire which girls often express to sing the upper soprano need not affect the teacher to any great extent. A multitude of strong and constantly shifting ambitions are thronging through their minds. These whims and wishes must be treated tactfully, but if the teacher is sure that a certain course is right there is no alternative but to carry it out, with as little friction as may be.

The boys' voices may change from soprano to a light bass of eight or twelve tones in compass in a few months or the change may extend over three or four years. That is, two or three years may elapse after the first distinct break before there is any certainty of vocal action in the newly acquired compass.

Howard advocates that all singing stop if the change is rapid. The reason for this statement is that the boys are so hoarse and the pitch alternates so unexpectedly between an "unearthly treble and a preternatural bass" that the boy can usually sing only in monotone. In cases where the larynx encounters a slow change in growth it is often possible for the boy to sing all through the period of change. The
upper tones may be lost, while there is a corresponding gain of lower tones. This process, in many cases, culminates slowly and with so little active congestion of the larynx that the voice changes from soprano to alto and thence to tenor almost imperceptibly. Voices which change this way often become tenor, but not invariably.

Howard mentions Browne and Behnke's work "The Child Voice" to which allusion has been made, there is given a resume of 152 replies to the question, "Have you ever known of boys being made to sing through the period of puberty, and, if so, with what results?"

The answers were:

Forty correspondents have no knowledge.

Five think the voice is improved by the experiment.

Ten quote solitary instances where no harm has arisen.

Ten know of the experiment having been made and consider it has caused no harm to the voice.

Eight mention results so variable as to admit

1. Ibid. P. 116
no conclusion.

Seventy-nine say the experiment causes certain injury, deterioration or ruin to the after voice, and, of this number, ten observe that they have suffered disastrous effects in their own person.

These answers were from English choir-masters, organists, music teachers, singers, etc. It will be noticed that only fifteen of those who give a positive opinion upon the subject think that boys can sing through the period of break safely, while seventy-nine are positive that the practice is unsafe.

"It must be remembered", quotes Howard, "that many of the opinions are those of instructors in cathedral schools where one or two rehearsals and a daily church service means a great deal of singing; while other answers come from choir-masters who require of their boys equally hard work though less in quantity."

There is no comparison of singing in schools, which is for a very short time as compared to work in choir-singing.

Certainly, in school singing, it is absurd to

1. Ibid. P. 120
advocate entire non-use of the voice at this period in either speech or song. It is rather correct however to guard against misuse. If boys have, up to this time, used only the thick register they will, in singing through the break, intensify their bad habits; throatiness, harshness, nasality, will become chronic. The test suggested by Howard is:

"Can they sing without strain or push?" "Can they sing easily or does it hurt?" The speaking-voice also indicates the state of the vocal organs, and shows the effect of the break sooner than does the singing-voice. If the tones in speech are steady in pitch, singing is possible, in all probability. If, on the contrary, the speaking-voice is creaky and wavering, singing is difficult, if not impossible. It follows, that, boys singing through the break, must use only those tones which are within their compass. The vocal organs must be used lightly and without strain. In nearly every upper grade room, there will be a percentage of boys whose voices are in the transition stage, some of whom can sing and others of whom cannot. It
requires judgment and tact to handle these voices, but if boys have sung as they should up to this period and have taken pleasure in it, the mutual good understanding between them and their teacher need not be disturbed.

In discussing the validity of assigning all boys with changed voices to the bass, Howard seriously questions doing so. If boys have been kept upon the lower parts in all singing, and have never used other than the thick chest voice, then, when the voice begins to break up, it may be that they must sing bass or not sing at all. Boys trained in this may have never used the soprano head register and so if they sing alto, it will be the thick chest voice of boyhood. It will not be the upper tones of the developing man's voice. Singing alto at this time, in this manner, strains the vocal bands beyond reason, and should not under any circumstances be allowed. A question is raised, if during childhood they have sung only in the head voice, whether they are not in many cases set to singing bass prematurely.
The lower notes are produced in the chest or man's register, while more or less of the boy's voice remain as upper tones. These tones by way, are never lost, they remain as the falsetto or head voice of the man. The vibratory action of the vocal ligaments is much larger for the chest voice than for the head falsetto. There is no question that during mutation a boy can confine himself to the use of his old voice or so much of it as is available at any time with very little strain. The tone will be light during the active periods of laryngeal growth which characterize mutation; there will perhaps be no voice at all, owing to the congestion of parts, but in the periods of rest separating the periods of growth the vocal bands will respond. The compass of the head voice at this time varies largely, but it corresponds pretty closely to the second soprano, in three part exercises of from C to C. If it is attempted to carry the voice down, it changes to the chest register, unless used very lightly.

The above study of the boy's changing voice by

1. Ibid. P. 122
The Francis Howard is based upon psychological as well as experimental data, from the early years of 1895-1898. Material up to the present has been sparingly written save "John Dawson's 'The Voice of the Boy' and Brown and Behnke's 'The Child-Voice.'"

In the years 1932, Dr. Jacob Kwalwasser, professor of Music Education, Syracuse University, approaches the study of the boy singing problems from a new angle.

"Every music supervisor knows that a boy problem exists in the public schools. For many years we have attempted to explain it on the basis of the changing voice of the boy during the period of adolescence. Many have accepted this explanation without questioning its validity."

Dr. Kwalwasser acknowledges the voice mutation makes the boy uncertain vocally and fearful of singing but he further questions the unfavorable attitude of the boy toward music prior to this change. This latter accusation may be open to debate. However, it is of vast interest to every junior high school music teacher to become acquainted with the experiment and the conclusion which Dr. Kwalwasser drew from it. The results

of the percentages from a test given junior high school students in a school building containing six different seventh and eighth classes are here given. The test scores and past music marks were pooled and then arranged in descending order from best to poorest, regardless of sex.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>BOY</th>
<th>GIRL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19 OP</td>
<td>81 OP</td>
</tr>
<tr>
<td>2</td>
<td>16 OP</td>
<td>84 OP</td>
</tr>
<tr>
<td>3</td>
<td>47 OP</td>
<td>53 OP</td>
</tr>
<tr>
<td>4</td>
<td>52 OP</td>
<td>48 OP</td>
</tr>
<tr>
<td>5</td>
<td>74 OP</td>
<td>26 OP</td>
</tr>
<tr>
<td>6</td>
<td>68 OP</td>
<td>32 OP</td>
</tr>
</tbody>
</table>

It may be seen at a glance that the percentage of boys increases quite regularly as we descend in music achievement and talent. In other words there is a negative relationship between the percentage of boys in a class and the quality of music work done by the class. With the girls fortunately, this relationship is positive. As the quality drops, the percentage of girl population likewise drops. We may explain this
evident inferiority of boys to girls on the psychological changes which deprive the boy ultimately of his treble voice. In this case, such an explanation is quite correct, for this study is concerned with adolescent boys and girls, but in spite of correctness, such an explanation is incomplete and inadequate. The voice changes, to be sure, but an unfortunate deficiency in attitudes and achievement of boys, musically, may be traced to earlier grades, before the dawn of adolescence.

The table on page 85 shows the scores earned on the Kwalwasser-Ruch Musical Accomplishment. Test given to approximately 5,000 children in the public schools ranging in ages from 8 to 16. In not a single instance is the average achievement of the boys equal to the average achievement of the girls. The boys are considerably inferior to the girls for every age level measured, and, since these averages involve so many measurements, they reveal a situation which is fraught with serious significance to music education.

1. Ibid. P. 34
TABLE I

KWALWASSER - RUCH - "Musical Accomplishment Test".

MEANS AND STANDARD DEVIATIONS BY AGE AND SEX

<table>
<thead>
<tr>
<th>AGE</th>
<th>MEAN</th>
<th>SIGMA</th>
<th>NO. OF CASES</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Boy</td>
<td>72.25</td>
<td>35.34</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>78.45</td>
<td>30.78</td>
</tr>
<tr>
<td></td>
<td>Combined</td>
<td>75.78</td>
<td>35.35</td>
</tr>
<tr>
<td>10</td>
<td>Boy</td>
<td>82.58</td>
<td>35.21</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>94.14</td>
<td>27.14</td>
</tr>
<tr>
<td></td>
<td>Combined</td>
<td>88.45</td>
<td>39.16</td>
</tr>
<tr>
<td>11</td>
<td>Boy</td>
<td>98.80</td>
<td>38.10</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>113.65</td>
<td>46.46</td>
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<tr>
<td></td>
<td>Combined</td>
<td>103.80</td>
<td>46.70</td>
</tr>
<tr>
<td>12</td>
<td>Boy</td>
<td>99.76</td>
<td>43.40</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>123.85</td>
<td>46.46</td>
</tr>
<tr>
<td></td>
<td>Combined</td>
<td>114.22</td>
<td>46.70</td>
</tr>
<tr>
<td>13</td>
<td>Boy</td>
<td>105.33</td>
<td>41.61</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>133.10</td>
<td>50.39</td>
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<tr>
<td></td>
<td>Combined</td>
<td>119.65</td>
<td>47.85</td>
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<td>14</td>
<td>Boy</td>
<td>107.27</td>
<td>44.40</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>135.60</td>
<td>51.96</td>
</tr>
<tr>
<td></td>
<td>Combined</td>
<td>119.65</td>
<td>50.55</td>
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<tr>
<td>15</td>
<td>Boy</td>
<td>106.28</td>
<td>48.51</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>139.72</td>
<td>51.95</td>
</tr>
<tr>
<td></td>
<td>Combined</td>
<td>122.92</td>
<td>52.90</td>
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<tr>
<td>16</td>
<td>Boy</td>
<td>120.65</td>
<td>73.25</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td>141.25</td>
<td>59.45</td>
</tr>
<tr>
<td></td>
<td>Combined</td>
<td>132.35</td>
<td>60.70</td>
</tr>
</tbody>
</table>

When the combined scores, regardless of age or grade for the individual tests, of the Kwalwasser
- Dykema battery are assembled. The results show that the girls are significantly superior in the following traits:

Girls:
- Tonal memory
- Tonal movement
- Melodic taste
- Pitch imagery
- Pitch discrimination
- Total scores

Boys are superior to the girls in:
- Quality discrimination
- Intensity discrimination
- Time discrimination

Kwalwasser calls attention to the fact that in an average class-room a certain amount of indifference may be noted among the boys to music. They appear to be not only listless but frequently hostile to music education. This very attitude of indifference is noted not only by the music teacher but by the test and measurement man in the field of music as well.
Girls submit to the testing quite-willingly, but boys appear to be no more enthusiastic about being tested musically than they are about being taught the inevitable do-re-me.

Men outnumber women in the field of orchestra playing. We have more men than women composers. Men are our favorite vocalists, as well as instrumentalists. In fact, in after-school life, men dominate and control our musical destinies. Because of these facts, Kwalwasser asks this question, "Why should our school measurements be so uncomplimentary to males?" The following is the manner in which he explains:

"Our schools have failed to recognize and utilize the musical gifts that the boys possess. Our schools have taught neither music nor boys. They have taught technique which the boys neither want nor learn. But why are girls not equally penalized? Girls, for centuries have been educated on a philosophy of submission. They therefore take more abuse than the boys. But I shall not proclaim that girls enjoy music as music is presented in our schools today. They merely resent it less. Boys do not dislike music. They dislike the emaciated stuff which they are getting in the place of music. Type of material is only one weakness." 1

1. Kwalwasser, Jacobs - "Problems in Public School Music." Chap III - P. 41
Kwalwasser attacks the assignment of the lower of a song to boys only, in part singing. This is another weakness. This lower part is likely to be, musically, even more sterile than the upper part and therefore more difficult. The boy therefore dislikes the music period because, among other things, he is assigned a more uninteresting and a more difficult part. Minor causes may be listed as:

1. Smooth, soft singing
2. Use of head-tones only
3. Absence of a proportionate number of male teachers in the elementary schools.

In commenting on the latter cause of weakness Kwalwasser notes:

"On the continent, more male teachers in the elementary schools are employed than in the United States. Men bring to music education a needed strength and virility. Their presence would dispel the suspicion which now resides in the minds of many elementary school boys concerning singing as a proper activity for males. Thus boys would react toward music with the same feeling and enthusiasm as they do toward athletics. Materials and procedure must be brought into closer kinship with the boy's spiritual and physical life and must be adapted more to his needs. The attractiveness of
his song material, must be more vital and more meaningful."

As a closing plea, Kwalwasser declares the music courses cannot afford to lose the good will of 50 percent of the school population. Teachers must make a serious attempt to win the boy musically. Not until the attitude of the boy is sympathetic toward music may music instructors teach him anything. The teaching of notation must be delayed until he senses the need of it. Unless the boy wants to read music, most of the energy spent in teaching this unwelcome skill is wasteful, quite futile, and possibly harmful.

III

PROBLEM OF GUIDANCE IN MUSIC

"That our teaching procedure needs revising and refining is a notorious fact. We are in need of a scientifically evolved pedagogy. What is found at the present time, is merely a nondescript collection of devices some of which are good, but most of which

1. Ibid. P. 44
2. Ibid. P. 45
are undeniably bad. Our teaching procedure is based upon tradition. Vocational guidance finds itself in a rather undeveloped condition. Probably no other field is as promising for the research student. The possession of money has been a more important consideration than the possession of talent in determining whether or not the child should be given training. Up to the present time no phase of vocational guidance has established the relationship existing between possessing money and possessing talent. In order to succeed in music, the child must possess music talent. To the individual interested in music research, no field is so little explored and so promising for research activity as that of vocational guidance in music.¹

Since exploration and guidance are among the chief purposes of the junior high school, the music department, along with others, should employ every legitimate means for carrying out this purpose. In the field of music, scientific objective tests of

¹ Beattie, McConathy & Morgan "Music in the Junior High School" Chap. XVII - P. 220
musical ability and of achievement are no less important perhaps in view of the enormous amount of time and money wasted annually in the attempt to train performers where no genuine talent exists. If, through the use of capacity tests, the school can determine which children will profit from intensive music study, a great service will have been rendered. "Sound advice based on something more than opinion, is what parents have the right to expect from the school".  

Modern organized efforts in the direction of occupational guidance of the young take three forms - education for general culture, vocational training, and avocational training. Vocational guidance is of leading interest in the public mind - the problem of placing each pupil in the occupation for which he is best fitted. But avocational guidance is coming to be recognized; first, because we are confronted seriously for the first time in the modern world with the problem of educating for

1. Seashore, Carl E. "Psychology of Music" Chap. 21 P. 286
leisure, how to spend spare time; and second, because in the arts we find the most marked exhibitions of talent or lack of talent and the pursuit of the arts is and should be far more of an avocational nature than a vocational. This is particularly true of music. The real emphasis needs to be laid at the point of educational guidance, whether it be for vocation or avocation. If the educational guidance is well done, the other two will take care of themselves.

Seashore points to the relatively limited fields to which a professional career in music directs, namely, the field of the composer, the conductor virtuoso, and the teacher. The talent necessary for each of these fields is radically different. Differentiated guidance toward these fields is, therefore, of the greatest importance as it involves not only questions of expensive preparations, but what is more important, the making or breaking of human hearts in success or failure. Yet, from the point of view of public
education, it is relatively unimportant, because all these vocations together comprise less than one percent of the normal population that craves musical guidance.

The problem of guidance in public schools, therefore, becomes primarily one of guidance toward the appreciation of music and self-expression in music for the joy of expression itself. That is a problem of educational and avocational guidance whether it be for the various degrees of amateur performance or for the general appreciation of music.

The outlets and media for expression in this large area of the musical life, embrace all conceivable forms of music from the most primitive beat of drums through the countless varieties of instruments, the various gifts of voice, the power of dramatization, and the various functions and roles in the service of music in the health and life of the home, community, church, and art.

1. Ibid. P. 287
"It is, therefore, clear that musical talent is not one thing; musical education is not one thing; and the effective functioning of music in the life of the people is not one thing. Hence the problem of guidance becomes extra-ordinarily complicated, yet it is full of undreamed of possibilities." 1

In the average mind, one is considered musical or unmusical, just as one is supposed to be sane or insane. The fact that we are all more or less sane, and all more or less talented; it becomes a question of degree, kind, and value. Seashore says:

"The educational objective, which underlies all scientific guidance is that it is the function of the educator to keep the child busy at his highest natural level for successful achievement in the field for which he has reasonable outlet for self-expression, in order that he may be happy, useful, and good. We have not yet reached more than a verbal acceptance of this undeniable principle in either music or general education, but it is our inevitable goal. The main thing that is blocking its acceptance is the lack of an acceptable and thorough-going guidance program as a part of the educational system." 2

Common sense is therefore rapidly assuming a new role in musical and educational circles. This is by far the greatest good that has come out of the testing

1. Ibid. P. 287
2. Ibid. P. 291-2
The author wishes to quote nine questions taken from the last chapter of "The Psychology of Musical Talent" by Seashore. This is a challenge to teachers in the public schools, asking each teacher to take an inventory of his theory and practice bearing on this issue, with the challenge that he clarify his own thinking and satisfy his own conscience in regard to whether or not he was doing the child justice by the manner in which he adapted the training to the nature of the child.

1. Do I fully realize the magnitude and significance of individual differences in my pupils?

2. Do I believe in giving each individual pupil in music an opportunity commensurate with his actual capacity and aptitude?

3. Do I actually in practice give my pupils an opportunity to grow, each according to his talent?

4. Do I keep the pupils always at the highest level of successful achievement?

5. Do I justly praise or blame the pupil?

6. Do I rightly identify the retarded child? (The gifted child, who is retarded by the
school look step.)

7. Do I motivate my work for each individual?

8. Do I help my pupil to find himself?

9. Do I take into account the individual as a whole, bodily, socially, intellectually, morally, esthetically, and religiously? 1

The very important function of talent measurement is, namely, the survey of talent which can be made for the purpose of locating in the schools, quickly and early, evidences of outstanding natural gifts in music among the pupils. Surveys continually reveal extraordinary findings of musical gifts in children who are not in the least aware of having such a gift and who pass through life without giving any evidence to society of having such resources. This is in the main, the justification of talent surveys in public schools.

Another positive aspect of musical guidance lies in the deliberate selection of a particular field in music on the basis of talent analysis. A pupil may have a great gift for music and yet lack some

1. Ibid. 296
specific qualification in certain aspects of music. The gifts for voice or for instruments are largely different. Here it is the function of the guide to give positive advice as to what avenue of musical expression the student should follow on the basis of talent analysis, especially in the assignment of instruments where they are furnished at public expense. Thus the talent-analysis program in the public schools is essentially a positive program, a program for discovery of the gifted and for placement within the musical field.

Educational guidance in music is not merely for the purpose of determining whether the child or youth is musical or unmusical, but rather to determine into which of the various musical channels the individual will best fit so that, after a general training in fundamentals of music, his energies may be wisely directed into voice, instrument, or theory, and within each of these fields into a particular avenue of self-expression for which he may get clearance papers on the basis
of careful analysis of capacity and forethought.

Educators often make the mistake of regarding music as one thing, blissfully ignorant of the enormous divergence in outlet and opportunities that pass under the name of music. Some of the most pitiful failures in musical careers are not due to lack of musical ability but to misguided effort. A critical review of the personnel in the musical world reveals disheartening results of misplacement of talent which could have been forestalled by modern guidance at early stages.

Musicians and educational examiners interested primarily in music therefore, hold themselves responsible for this view which demands that while high specialization may be encouraged, it should be planned in relation to its effects upon the bodily, intellectual, moral, social, esthetic and religious nature of the individual as a whole. Also it must be emphasized that talent measurement will be of little value unless it is followed up in the place of progressive guidance by a system of putting the talent into
practice. The individual should be encouraged and aided in doing the things indicated in his talent chart, enlarged on his own initiative and stimulated by the progressive revelations of his powers to achieve.

Seashore indicates errors which should be avoided in guidance procedures.

"1. Tests and measurements are as yet in the experimental stages. While they are statistically reliable, they may not predict individual achievement, and the effort to use them on the part of people who cannot afford the best of time involves the use of dangerous substitutes.

2. Particularly in the public schools today, we are suffering from unnecessary use of untrained guides.

3. The common source of error in all mental tests is the negative or indifferent attitude of the subject. Great ingenuity is needed in the development of testing effectively to take the individual in a cooperative mood and off-guard as to his intuitions. The competitive attitude is essential.

4. A high record may always be counted as reliable somewhat in proportion to the excellence, but it is the low records which are subject to the largest number of sources of error. Therefore, when a record which counts against an individual is found, for example in the lowest third of a normal
group, it should always be verified with
the greatest ingenuity and care in order
to make sure the impediment indicated is
really there. This requires patience and
time, which are often wanting.

5. Another large source of error is the
failure to secure fair sampling.

6. The bare fact of low rating is of re­
latively little significance unless the real
cause is revealed in the process of organizing
the measurement. Herein lies one of the most
difficult tasks in the mental testing program
today. Musicians have always recognized the
significance of the "gift" of music. The
practical attitude of the teaching profession
has been the music lessons are a remedy for
all. Both lack the vital recognition of
the limits of educability.

7. Failure on the part of the student
to follow advice, and failure on the part
of the teacher to base training upon the
nature and extent of talent. It all comes
back to this principle of recognition of in­
dividual differences; it is the function of
the teacher to keep the pupil busy at this
natural level of successful achievement. ¹

Cundiff-Dykema, also gives in a clear concise
manner the objects of tests in native and acquired
musical power.

"The object of these tests is not to
discover something which it has been im­

¹ Cundiff-Dykema, "School Music Handbook" Chap IV -
P. 239
possible to find out before but rather to present a simple means for determining quickly and at an early age what heretofore has required long and wasteful experimentation. People are finding out that these tests and measurements are a sort of diagnosis which will at least indicate the difficulties the student must overcome in order to progress in music study." 1

However, the proper use of these tests involves intelligent and sympathetic interpretation of the data obtained, the interrelation of various findings and, especially, a kindly and intimate study of the general personality of the child. The ordinary teacher in an hour and a half can obtain as much information concerning the musical capacities of all the members of a large class as she would learn in a year of ordinary music teaching routine. Besides bringing into relief cases of exceptional strength and exceptional weakness, the tests with remarkable accuracy disclose the grouping of the children into four classes of ability.

To accomplish effective guidance and adjust-

1. Ibid. P - 39
ment the following facts must be obtained:

"1. We must know the child as thoroughly as it is possible to know him.

2. We must have a school program that is adjustable.

3. We must have open-minded flexible faculty members, so that adjustments may be made at the time and in the manner most fitting to the needs of the child." 1

Lack of musical student guidance is one of the outstanding weaknesses of the junior high school. The junior high school student in theory is given much personal attention so that he may be guided in his choice of subjects but in practice this fundamental purpose of the junior high school is too often lost sight of; every teacher becoming an advocate of his own special field. Thus the student is confused by opposing suggestions and is hindered rather than helped in planning his work to include a real explanatory opportunity. Educators suggest that one teacher in the music department in a well organized system should be chosen to act as advisor for those

students gifted musically and be given time appointed for this guidance work. Whereas, under the present regime, the music teacher's schedule has, in most schools' been filled with instruction groups, allowing no time for guidance promotion and planning of work.

Small secondary schools as a group fall much farther short of maintaining what specialists in the field call guidance of acceptable program than do larger schools, particularly in other subjects than music.

Though the student in the typical junior high school ordinarily received some advice concerning the school prior to his entering it, this counseling is seldom extensive. It consists mainly of an explanation of the junior high school and its work by the elementary school teacher. Occasionally members of the junior high school staff visits the lower school for this purpose. If any particular phase of junior high school life have been discussed with the ele-

mentary school pupils before their promotion these are likely to be the choosing of subjects in the junior high school, participation in the extracurriculum, and personal conduct in the junior high school. However, no one of these can be considered a typical procedure.

The table on page 105 will aid in viewing the presentages of junior high schools of various types having certain ages for admitting students to the type of high school. A reasonable number of elementary schools provide parents of prospective junior high school students with literature pertaining to the new school in which their children are about to be enrolled; but almost never do they arrange either group or individual meetings with parents to discuss with them problems likely to result from their childrens' promotion.
### TABLE 4

**Presentages of Junior High Schools of Various Types Having Bases for Admitting Students to the Junior High School**

<table>
<thead>
<tr>
<th>Practice</th>
<th>General Level of Practice</th>
<th>Type of Junior High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3-yr</td>
<td>3-3</td>
</tr>
<tr>
<td>(1) Completion of all work of grade six</td>
<td>T</td>
<td>54</td>
</tr>
<tr>
<td>(2) Estimate by sixth grade teacher of students ability to do work of grade seven</td>
<td>T-I</td>
<td>73</td>
</tr>
<tr>
<td>(3) Chronical age</td>
<td>T-I</td>
<td>64</td>
</tr>
<tr>
<td>(4) Physical Maturity</td>
<td>T-I</td>
<td>64</td>
</tr>
<tr>
<td>(5) Completion of major part of work grade six</td>
<td>I</td>
<td>51-</td>
</tr>
<tr>
<td>(6) Educational age as measured by standardized achievement tests</td>
<td>I</td>
<td>44</td>
</tr>
<tr>
<td>(7) Social maturity</td>
<td>I</td>
<td>39</td>
</tr>
<tr>
<td>(8) Mental age</td>
<td>I</td>
<td>39</td>
</tr>
<tr>
<td>(9) Intelligence quotient</td>
<td>I</td>
<td>37</td>
</tr>
<tr>
<td>(10) Achievement quotient</td>
<td>I</td>
<td>26</td>
</tr>
<tr>
<td>(11) Educational quotient</td>
<td>I</td>
<td>24</td>
</tr>
<tr>
<td>(12) All students admitted on trial</td>
<td>Z</td>
<td>3</td>
</tr>
<tr>
<td>(13) All students admitted without reservation</td>
<td>Z</td>
<td>4</td>
</tr>
</tbody>
</table>

One group of schools of this type falls below

1. Seyfert, Warren C. "School Size and School Efficiency" Chap. 3 - P. 34
the general level of practice for all size-type groups as indicated under General Level of Practice.

One group of schools of this type exceeds the general level of practice for all size-type groups as indicated under General Level of Practice.

The above chart indicates the result of admittance of pupils to the Junior High School. Some are admitted by tests, others are not.

It is probable that once the student is in the junior high school he will receive guidance from some person or persons therein, although the source of this assistance is not the same in all schools. The principal customarily plays an important role in giving guidance to groups of students, especially during the earlier part of their sojourn in his school and he shares the task of assisting individual pupils with home room teachers, classroom instructors, and class advisors. The presence of the staff of technical specialists in the field of guidance is very far from being typical.

The range of topics covered by the basic guidance program in junior schools is rather complete and in-
cludes reference to such matters as extra-curricular participation, conduct and manners, health, methods of study, and use of leisure time. Moreover, at some time during his junior high school course the student is likely to have explained to him by his own faculty the nature of the work in the senior high school and to receive council concerning the choice of subjects and curricula on the senior high school level. While it can scarcely be said that all schools handle these matters with equal effectiveness, it is fair to say that junior high schools generally recognized their responsibility for helping the student to make wise decisions in situations other than the purely academic.

The methods and materials of guidance employed in the average junior high school are those with which everyone is more or less familiar.

Conference with parents and pupils
Assembly talks by faculty and laymen

1. Ibid. P. 50
Physical examinations
Rating by teachers
Extra-curricular activities
Notices to parents

"Besides these which are used by a majority of schools, large and small, are such matters as guidance class standardized tests, of achievement, mental ability, personality and various forms of publicity which are used in moderate degree by all schools. It is evident that junior high schools are interested in expanding their methods of guidance but that there is little agreement concerning the most satisfactory devices to be employed." 1

Seyfert, after presenting this review of guidance in the typical junior high school, suggests that limitations in size of faculty or amount of equipment make it difficult for the small school to use as great a variety of methods at any one time as may a larger school, but even such limitations may not actually be so great as they seem; and certainly, with but few exceptions, the small school may use many individual procedures as freely as a larger institution. 2

The principal practically in all schools and

1. Ibid. P. 51
2. Ibid. P. 158
teachers in varying degrees in many schools accept responsibility in the matter of student guidance. There are certain differences to be observed between the organization for guidance in the small school and that in the large. These differences center about the employment of specialists in the field and the use of methods which are dependent for their execution upon the school with such specialists.

"In the matter of guidance personnel there is a regular appreciation in the part played by home-room advisors as one moves from small school to large, although in junior high schools of all sizes the home-room teacher rules second only to the principal as far as participation in guidance activities are concerned. That the home-room teacher should play so important a role is probably as it should be. 'The foundation of all guidance within the school are found in the home-room organization.' If this is accepted, it is necessary to inquire into the reasons why the home-room teacher is somewhat less frequently called upon to assist with guidance activities in small junior high schools than in large. In the first place, the home-room should be something more than a meeting place for students, a place to check attendance and make announcements may not be accepted so generally by small schools as by large, though it
is difficult to perceive any necessary reason why the broader concept of the function of the home-room cannot be accepted by all schools. The teacher in the small school may be inadequately trained rather than inexperienced or so completely occupied by the routine of extensive class-room teaching as to have little time or energy left to give this additional duty. Further, the home room teacher may have little to do with student guidance in the small school, merely because guidance programs in these schools tend to be poorly organized. However, it would seem that, with some attention to the problem, the home-room teacher could be made as effective a unit in the guidance personnel in the small junior high school as in the large school. As a matter of fact, one of the few possibilities open to the small school is to do more than hit-or-miss work in guidance is to capitalize the possibilities latent in the home-room and home-room teacher.

Mr. Seyfert suggest some of the more immediate tangible steps that the small school may take to assist its students to make wiser educational and vocational choices, one of the most obvious is the maintenance of more complete and long-term records of students. To carry out a project fully, re

1. Ibid. P. 142
quires the co-operation of lower and high schools, but even without this, the junior high school may do much to aid itself by amplifying its own student records. It may be suggested that such records be a form easily read and interpreted by the ordinary class-room teacher and that a faculty tradition for using these records be built up within the school.

Extensive records mean testing, but the small school has no director of tests, and the principal has time neither to give the tests nor to score them. A testing program directed by the principal and executed by the staff is entirely possible in the smallest school.

Again, the small junior high school may provide substantial educational guidance by revising its curricular offering to include more "general" or "exploration" courses.

One essentially administrative procedure which may be of use is a carefully prepared booklet describing the program of studies with special attention to elective courses.
Problem of Schedule Making

"The daily schedule is the general chart and master plan of action for all high school activities. It prescribes the time, place, personnel, and general facilities for the educative experiences which are accepted and promoted by the high school. No other phase of the duties of the principal and his administrative assistants is a greater challenge to their administrative ability than the making of a satisfactory schedule. The performance of no other single and commonly required duty will so comprehensively and intimately affect the activities of pupils and teachers and determine the efficient use of educational facilities."

These are the opening comments of Emerson Langfit, noted authority on schedule making.

"Experienced teachers will readily recall example of confusion, educational inefficiency and general waste of time and effort which can be traced directly to the unsatisfactory form of the daily schedule."

Nothing reveals the daily schedule as the administrative plan which makes possible the

1. Langfit, Emerson "The daily Schedule and High School Organization" Chap. 1 - P. 1
2. Ibid. P. 1
curriculum offerings best adapted to the pupils' need of such hours and under such conditions as promote the greatest possibilities for all pupils. Only careful and sympathetic procedure in constructing daily schedules can insure desirably teaching combinations. These combinations are practically determined by the provisions of the daily schedule and, unless the necessary consideration is given in schedule making, they will be varied and unsatisfactory.

If socialized group activities and group guidance are accepted as school activities the daily schedule must allot some definite periods, such as home-room and extra-curricular periods, for such activities.

The complaint of teachers that they cannot do their best work is often the result of the form of daily schedule.

"The administrator must decide first of all upon the proportion of elective and required music courses, for this will be the determining factor in the allocation of room, purchase of equipment and materials, and employment of
teachers. The number and length of periods and approximate class enrollment are the next important factors in determining the scope of the music program. After classes in general music have been arranged, provision should be made for elective classes, band, orchestra, glee club, and choral ensembles and instruction in playing the piano or orchestral instruments and some such types of work as seems desirable. The next step is to schedule all the activities in such a way as to work them comfortably into the general school program of classes. Principals frequently arrange programs for academic classes, but art, music, and extra-curricular activities assignment are left undecided until the program is practically made out. Assuming that a competent music teacher is selected, it is important that his program shall be so scheduled that he may have time not only to carry on his class work effectively, but also to perform the other duties of guidance, rehearsals for special performance, and all extra-curricular activities.

"The policy of the school is expressed in its schedule which serves as a blueprint and specification of school organization and the time table of the system. It makes definite provision for the successful realization of the educational aims of the school and arranges opportunities furthering these aims."

The needs of the pupils become the center of

1. Touton & Struthers "Junior High School Procedure" Chap. X - P. 120
interest, and the school plant, teaching staff, program of subjects, methods of teaching, school calendar, length of day, special activities, attendance system, etc., are main supplementary features that require serious study on the part of the administrator in order to make an economical non-conflicting, well-balanced, socialized school schedule. Personal conferences with the teachers are the most direct and effective means of avoiding disorder and confusion. It is easier by forethought and planning to secure discipline and order than to regain it after losing it through inefficient planning.

The assignment of the teachers who are given a special type of work should have a very definite and positive place in the schedule from its first inception and should never be inserted as an afterthought. Many times, special teachers are shelved or considered apart from the regular scheme of the whole. For satisfactory results, their schedules should be as carefully worked out, as those of regular departments. Nothing upsets a school
organization more than confusion in regard to the
time schedule. Therefore the number of periods,
the length of periods, etc., should be charted
accurately, and be made clear to every member of the
school staff before the pupils arrive, so that every
teacher may be able to give correct information or
refer to an accurate chart. Schedules for assembly
days, for special programs and for extra occasions
should be presented at as early a date as is possible.

In order to avoid confusion and unsatisfactory disciplinary situations, any variations from
the regular time schedule should be a matter of definite and clear understanding by all who are con-
cerned with such changes are in any way affected

Special features that affect the time chart
of the school should be indicated in the schedule and
arranged for in the general signal system of the school.
A definite assembly period should be reserved for

1. Op. Cit P. 122
2. Op. Cit P. 126
schools that are able to justify by worth-while programs the time spent in daily assembly.

Those who desire less assembly time may reserve a daily period for combined assembly and home-room or social activities or one of the daily shortened periods may be used for student body activities. Those who wish merely an occasional assembly period may set aside a certain day, and the other periods on that particular day may be shortened to allow for the assembly period.

Many who have worked with what seemed to be an accurate schedule of classes meet with disturbing conflicts in a few days after the beginning of the semester, owing to various student body extra-curricular and social activities which in the planning were not considered as a part of the main schedule. All club meetings, in order to be successful, must become a part of the school day and receive regular assignment of time.

The schedule shown recognizes some of the most common student body activities, extra-curricular

1. Ibid. P. 129
affairs, social functions of the junior high school organization. The important thing to consider here is that such approved activity of the school has a time and place in the regular school day. A complete school calendar, indicating opening and closing of semesters, the holidays and special program days, important excursions is a great aid in the smooth running of the school and helps teachers and pupils in planning and outlining their work and recreations.

Many times teachers and pupils, after they have planned their work, are shocked and bewildered by the number of special events that are added. A calendar and the list of teachers who are to be responsible for its various parts should be presented at the first of the year. It is difficult to plan previously for all the special events of the year, but the calendar should be worked out in as much detail as possible, so as to avoid that most unsatisfactory condition which result when teachers and pupils feel they are constantly interrupted. The bound volumes of the school paper and school annuals, kept on file

* - Appendix-x
in the school library, furnish helpful data for planning a calendar. The custom of keeping a school scrap-book facilitates the making of a calendar. Pupils take great delight in pasting in such a book the clippings, cuts, snap-shots and various reports of their school events; under the direction of an enthusiastic and interested teacher-director it should be a stimulating and inspiring record of these events, and an effective expression of the traditions, ideals, and spirit of the school. A record of the major events for each special day of a few past years should furnish an excellent basis from which to plan for the calendar of the current year.

Harry C. McKown in his book on Extra-Curricular Activities in discussing school music states:

"School music helps to discover and develop the talent which many pupils have, but which, for lack of encouragement or opportunity for its expression, never develops. All have a right to their interests and deserve opportunities to cultivate them. These opportunities may be provided through musical club organization, or programs.

School music was formerly looked upon as
an extra-curricular activity. If the student desired to take music lessons, he was penalized by the school; that is, he had to spend his own time for practice in addition to carrying a full load of school subjects. Consequently, he slighted his music. It is probably reasonable to expect the student to get as much value from a course in music as from any other course in school. Although expense has hitherto kept many schools from adopting music, they recognize it more and more.

The tendency now however, is for the school to employ full time music teachers and supervisors. To this work is now added lessons in vocal and instrumental music. Many schools buy instruments, especially the larger and more cumbersome, for the students. The expenditure of such money can be justified on the ground used to justify any other expenditure for school equipment.

"Music clubs, whether curricular or extra-curricular in control, should have some definite organization. For instance, a girl's chorus may sing just as well as a class; but if it is organized as a club, having affairs and committees, it acquires dignity, morale and interest. Moreover, it then adds to its strictly musical activities those of a higher

1. McKown, Harry C. "Extra-Curriculum Activities" Chap VIII - P. 138-139
nature - parties, socials, attendance at musicals, programs, etc., and thus increases the number of educational opportunities offered."

The more usual organizations of this kind are the band, choruses, or orchestras. As their activities are nearer the regular curricular type, credit for their work is usually given towards graduation. Consequently, it must require formal systematic work and increase in proficiency. It provides music for the school affairs, plays, pageants, programs, and athletics. It should be organized with necessary officers and committees. A librarian to care for the music and student director to direct in public performances are special types of officers for which provisions should be made.

The following music program shows how music is scheduled in a large size junior high school:*

"Benjamin Franklin Junior High School, New Castle, Pennsylvania, school enrollment, 1656. Three full-time music teachers. The seventh, eighth, and ninth grades each have a chorus under the direction of the full-time music teacher who does voice work only.

I. Ibid. P. 139-140
* Appendix -ix
These special choruses meet one or two times weekly.

There are three beginners' violin classes, twelve students in each class, meeting once a week for a period of forty-five minutes.

There is a beginners' orchestra for the slightly advanced students meeting once daily for a thirty minute period. Enrollment - 19.

Orchestra A is composed of 39 pieces. Before being admitted to this organization, a student must be far enough advanced to play at sight very simple orchestra parts. Rehearsals are daily from 8:45 to 9:40 A.M. This orchestra plays regularly for practically every social program.

The Franklin School also has a band of thirty pieces. It is frequently called upon for special numbers for the chapel programs, but it regularly furnishes music for the school's athletic events. A nearby college sometimes engages the band for its intercollegiate events. Rehearsals are held in the auditorium which is equipped with a large orchestra pit.

The problem of the group and the needs of the individual in the group must be met in the schedule of classes in a junior high school. The scheduling of classes should be considered one of the most important phases of administration, and the schedule should be an instrument that makes possible the realization of the educational objective of the junior high school."

1. Ibid. P. 1
Russell V. Morgan, Director of Music of Cleveland, Ohio, expresses this idea concerning time allotment and credit:

"It is the duty of the music teacher to present a clear statement of values and objectives, and then it becomes the job of the administrator to weigh these in the balance with the view of determining just what proportion of time and credit may justifiable be given to music. If music is worth having, it is worth doing well. It cannot be done well without enough time to provide continuity of thought and effort." ¹

When it has been decided as to just which courses the school will offer, the administration is confronted with the problem of scheduling them. It is an acknowledged fact that the junior high school presents enormous difficulties in scheduling. Many times a subject must be omitted merely because of the impossibility of finding a place for it.

Several splendid scheduling suggestions are offered by Beattie, McConathy and Morgan. With regard to them they state:

¹ Morgan, Russell V. "Music in the Junior High School - Music Supervisor N.C. - 1928
"The classification of the various phases of music study as core-subjects or specialized activities, as curricular or extra-curricular studies, has not been determined, and in the nature of things cannot and should not be standardized for universal application. Each community must settle for itself in the light of its own needs." 1

V

Problem Of Equipment

Authorities spend generous appropriations on equipment for laboratories, shops, kitchens, commercial departments, gymnasiums, and athletic fields, Why should they not, then supply the comparatively inexpensive equipment of a well located and adequately furnished music room?

"Surely, purchase of a piano or phonograph which will be used in instructing all the pupils in a school is as legitimate as the purchase of expensive wood working or complete printing outfits, neither of which will be used by more than a small fraction of a school enrollment.

"An ingenious music teacher always find some way, even when he is obliged to 'make bricks without straw'. But how much more substantially he might build if instead of scurrying about for his own materials, he

1. Beattie, McGonathy - Morgan "Music In The Junior High School" Chap VIII. P. 228-9
could devote all his energies to building."

Most junior high school teachers realize that one of the big problems is the selection of suitable material to be used in music classes. With the right sort of material it is not a difficult matter to create enthusiasm for the music course. Only by remaining in a school system for a number of years can one hope to build up a worthy music department, for the collection of suitable school music materials in music appreciation, books, and supplies for band and orchestras, requires years of time.

First, the material, music value must be there. Is it worth while for a class to use time studying material that would not be worth presenting to the public as a part of a program? Remember that the student's attitude toward an enjoyment in music is determined by the music itself and not any technical process connected with it. Even when the musical value is high, the composition must be such that both

1. Beattie, McConathy, Morgan "Music in the Junior High School" Chap VIII - P. 87
message and technique meet the capacities of this adolescent period. Human emotions of the simpler type appeal to the student, while technique as an end gives even less satisfaction here than in the elementary school. Material at any time that demands more than the pupils can perform implants distrust in both music and teacher. The school must exert effort to prevent failures that discourage.

The school should have plenty of material. Many schools literally starve the pupils for want of enough music. Even where the pupils brings the text, the school should provide ample supplementary music. The school must be expected to provide the extra books.

Music should be chiefly a creation or recreation of beauty. All activity must proceed in that direction. Try to understand the minds of boys and girls. Gauge your teaching by the values important to them.

1. Mursell, James "Human Values in Music Education" Chap X - P. 285
The music teacher must bring wide musical knowledge and understanding to a focus on the teaching situation. No one can hope to capitalize the value of music unless he has a broad and sure background of musical knowledge and insight. Some teachers are extremely limited in this regard. They are familiar with only a small amount of musical literature and know but little concerning the traditions, personalities, history and social settings of the art. They rely exclusively on some organized series and to a slavish following of its sequences and instructions. If a teacher is deficient in this respect, obviously it is indispensable that the material used should open up the widest horizons.

1. Ibid. P-285
CHAPTER V

CONCLUSIONS

From the study in the preceding chapters, it is concluded that the junior high school music teacher is the one teacher who makes more varied contacts with the school (meaning pupils and teachers) and its community than any other member of the faculty. Because of this, it is necessary for the junior high school music teacher not only to be an accomplished musician but in the words of Proctor and Ricciardi:

"We must select teachers who by example and conduct inspire young people of junior high school age to do better those worth-while things which they do anyway, as Dr. Briggs so aptly phrases it. Such people have real character. They attract and interest young people, and at the same time command their respect. They should have the equivalent of college training in their respective fields. They should have training in courses dealing with junior high school problems. Every junior high school teacher should have successful teaching experience either in a well-established training school for junior high school teachers or in the public schools."

1. Ricciardi-Proctor "The Junior High School - Its Organization and Administration" Chap. IV-P.68
Among the many problems encountered by various teachers, five of the most relevant are contained in this thesis.

1. The problem of effective junior high school teaching.

2. The problem of the "Changing Boy Voice."

3. The problem of musical guidance.

4. The problem of schedule-making.

5. The problem of material and equipment.

"With reference to the problem of effective teaching, Mr. Mursell aids the present writer in concluding that badly directed, clumsy teaching imposes enormous obstacles to the functional use of any subject because it makes the acquisition of the subject needlessly slow and difficult. This has certainly been true in the case with music. One chief reason why there are not many more competent amateur performers of music is that teachers have not known how to guide musical development economically and to bring it about swiftly. It has been so hard that large numbers become discouraged and drop out of the race long before the end. A three or four hundred percent increase in the sheer efficiency of instruction is quite enough to revolutionize the entire social status of music." 2

1. Ibid. P. 168
2. Mursell - "Human Values in Music Education" Chap VI P. 168
The problem of "Changing Boy Voice" still remains open for debate. Dr. Kwalwasser opens new vistas which are appealing. He presents data that should be investigated further by efficient classroom teachers. Universal insight into the boy voice problem is imperative or it will remain a blot upon the efficiency of the music education department to solve its own problem.

The problem of musical guidance is viewed in the following manner by Beattie, McConathy and Morgan:

"In the field of music, scientific ability and achievement are no less important than in other fields. They are even more important, perhaps, in view of the enormous amount of time and money wasted annually in the attempt to train performers where no genuine talent exists. If, through the use of capacity tests, the school can determine which children will profit from intensive music study a great service will have been rendered. Sound advice, based upon something more than an opinion, is what parents have a right to expect from the school."

2. Beattie, McConathy, Morgan "Music in the Junior High School" - Chap XVII - P. 220
The problem of material is essential in vocal music, because, with the larger groups for general music study, and the more varied groups for class and glee club singing, the school must be equipped with a large amount of materials adopted to these special conditions. Unison songs in the vocal ranges of adolescent pupils and part songs and choruses combining two or more voices offer a source of rich experience in accompanied and unaccompanied singing. Besides being carefully chosen for its high musical quality and for its suitability to the adolescent voice, the material must appeal to the extremely emotional nature of the "young adult". Music expressive of a great variety of moods must therefore be available, as well as music correlated with other school subjects and associated with the students' life and interests in and out of school.

"Public school music is an adolescent growth and displays many characteristics peculiar to adolescence. Some attribute these manifestations to its youth, for it is one of the younger subjects in the

I. Ibid. P. 84-5
in the public school, while others hold music's immaturity as attributable among other things, to the lack of properly directed effort and lack of understanding of art problems. During recent years, a very important new movement has been initiated for the purpose of counteracting these adolescent traits. The new movement, which is likely to elevate music from its lowly estate, and win for it its belated recognition, involves the scientific study of music education. Applied to music education, it concerns itself with the learning process, method, analysis of talent, problems of administration, standards of accomplishment, etc.\(^1\)

In the solution of many of these problems, it is found that teachers in service, who have the welfare of their pupils in mind, are aware sympathetically of these weaknesses and other minor handicaps which need investigating. These junior high school teachers are not in danger of initiating research that is likely to lead them into blind alleys, a rather common procedure.

Only principals and teachers of the junior

\(^1\) Ibid. P. 129
high school can undertake investigations where the process of education is actually taking place, where conditions are normal, and where all the agencies concerned are functioning as they usually do. Laboratory research, helpful and indispensable as it is, cannot, by its very isolation, carry on certain types of investigation nor reach valid conclusions. But Professor Ralph Pringle has aided me in the belief that there are many junior high school principals and teachers whose native ability, training, open-mindedness, and professional attitude qualify them for intelligent investigations of vital problems connected with the choosing and organizing of subject matter, class-room methods, pupil control, guidance, individual and group differences, and personal problems.

The aim of the junior high school is to develop and train to their highest capacities the physical, mental, social, moral and aesthetic powers of the immature, maturing and mature pupils of the seventh, eighth and ninth grades. Because of the extreme
variation among the junior high school pupils as to maturity, capacity, aptitude, the aim thus stated assumes great importance. It can be realized only by an understanding teacher.

Since the very heart of the junior high school is the pupils contained therein, and since the junior high school teachers are the controlling factor of this vital part, the final conclusion must be, whatever the music of the future is to be, the junior high school music teachers hold its destiny within their hands.
TABLE IV

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
</tr>
</thead>
<tbody>
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<td>Value 2</td>
<td>Value 3</td>
</tr>
</tbody>
</table>

A P P E N D I X

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<th>OCCUPATION</th>
<th>NUMBER CHOOSING</th>
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<td>2</td>
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<tr>
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<td>Barbers</td>
<td>1</td>
</tr>
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<td>Retail Merchants</td>
<td>22</td>
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</tr>
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<td>19</td>
<td>Railroad Foremen</td>
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<tr>
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<td>1</td>
</tr>
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<td>Railroad Foremen</td>
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<td>Carpenters</td>
<td>10</td>
<td>City-Firemen</td>
<td>1</td>
</tr>
<tr>
<td>Doctors</td>
<td>9</td>
<td>Tailors</td>
<td>1</td>
</tr>
<tr>
<td>Factory Hands</td>
<td>7</td>
<td>Molders</td>
<td>1</td>
</tr>
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<td>Miners</td>
<td>5</td>
<td>Hostlers</td>
<td>1</td>
</tr>
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<td>Traveling Salesmen</td>
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<td>Shoemakers</td>
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<td>Plumbers</td>
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<td>plasterers and Paperhangers</td>
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<td>Butchers</td>
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<td>Commission Merchants</td>
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<td>Dairymen</td>
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<td>Blacksmiths</td>
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</tr>
<tr>
<td>Teachers</td>
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<td>Stereotypers</td>
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</tr>
<tr>
<td>Porters</td>
<td>3</td>
<td>Dentists</td>
<td>1</td>
</tr>
<tr>
<td>Bakers</td>
<td>3</td>
<td>Harness-Makers</td>
<td>1</td>
</tr>
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<td>Musicians</td>
<td>3</td>
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</tr>
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<td>Soldiers</td>
<td>1</td>
</tr>
<tr>
<td>Laundry Owners</td>
<td>2</td>
<td>Waiters</td>
<td>1</td>
</tr>
<tr>
<td>Patternmakers</td>
<td>2</td>
<td>Window-trimmers</td>
<td>1</td>
</tr>
<tr>
<td>Florists</td>
<td>2</td>
<td>Learn some trade</td>
<td>1</td>
</tr>
<tr>
<td>Printers</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artists</td>
<td>2</td>
<td></td>
<td></td>
</tr>
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1. Koos, "The Junior High School" - Chap. II - P. 46
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<th>NUMBER CHOOSING</th>
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<td>Music Teachers</td>
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</tr>
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<td></td>
</tr>
<tr>
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<td>Moving-picture</td>
<td>1</td>
</tr>
<tr>
<td>Milliners</td>
<td>11</td>
<td>Actresses</td>
<td></td>
</tr>
<tr>
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<td>Lawyers</td>
<td>1</td>
</tr>
<tr>
<td>Factory Work</td>
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<td>Elocutionists</td>
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</table>

1. Koos, "The Junior High School" - Page 46
### TABLE 6
PERCENTAGES OF JUNIOR HIGH SCHOOLS OF VARIOUS TYPES OFFERING REQUIRED AND ELECTIVE WORK IN CERTAIN SPECIFIED FIELDS IN GRADE SEVEN

<table>
<thead>
<tr>
<th>Field</th>
<th>General Level of Practice</th>
<th>3-yr</th>
<th>3-3</th>
<th>6-yr</th>
<th>2-yr</th>
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<tr>
<td></td>
<td></td>
<td>Jr</td>
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<td>Und.</td>
<td>Jr</td>
<td>J-S</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. A student is re-</td>
<td></td>
<td>100</td>
<td>100</td>
<td>98</td>
<td>98</td>
<td>100</td>
</tr>
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<td>quired to take</td>
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<td>98</td>
<td>92</td>
<td>94</td>
<td>98</td>
<td>97</td>
</tr>
<tr>
<td>work in the field of:</td>
<td></td>
<td>98</td>
<td>100</td>
<td>92</td>
<td>98</td>
<td>97</td>
</tr>
<tr>
<td>(1) English</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Social studies</td>
<td>T</td>
<td>98</td>
<td>92</td>
<td>94</td>
<td>98</td>
<td>97</td>
</tr>
<tr>
<td>(3) Mathematics</td>
<td>T</td>
<td>70-</td>
<td>57</td>
<td>56</td>
<td>73</td>
<td>74</td>
</tr>
<tr>
<td>(4) Science</td>
<td>T</td>
<td>81</td>
<td>60</td>
<td>65</td>
<td>82</td>
<td>84</td>
</tr>
<tr>
<td>(5) Music</td>
<td>T</td>
<td>88</td>
<td>82</td>
<td>72</td>
<td>75</td>
<td>67</td>
</tr>
<tr>
<td>(6) Physical education</td>
<td>T-L</td>
<td>73</td>
<td>58</td>
<td>39</td>
<td>61</td>
<td>42</td>
</tr>
<tr>
<td>(7) Fine Arts</td>
<td>T-L</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. A student may elect work in the field of:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Music</td>
<td>T</td>
<td>63</td>
<td>72</td>
<td>59</td>
<td>43</td>
<td>47</td>
</tr>
<tr>
<td>(2) English</td>
<td>Z</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>7</td>
<td>3</td>
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<tr>
<td>(3) Social studies</td>
<td>Z</td>
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<td>3</td>
<td>4</td>
<td>2</td>
<td>0</td>
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<tr>
<td>(4) Mathematics</td>
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<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(5) Science</td>
<td>Z</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>(6) Fine Arts</td>
<td>Z</td>
<td>12</td>
<td>10</td>
<td>11</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>(7) Business Training</td>
<td>Z</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>(8) Home Economics</td>
<td>Z</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>(9) Agriculture</td>
<td>Z</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>(10) Industrial Arts</td>
<td>Z</td>
<td>10</td>
<td>9</td>
<td>17</td>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td>(11) Physical training</td>
<td>Z</td>
<td>8</td>
<td>19</td>
<td>13</td>
<td>7</td>
<td>17</td>
</tr>
</tbody>
</table>

- One group of schools of this type falls below level of practice for all size-type groups as indicated under General Level of Practice.
- One group of schools of this type exceeds the General Level of Practice for all size-type groups as indicated under General Level of Practice.

TABLE 7

PERCENTAGES OF JUNIOR HIGH SCHOOLS OF VARIOUS TYPES OFFERING REQUIRED AND ELECTIVE WORK IN CERTAIN SPECIFIED FIELDS IN GRADE EIGHT

<table>
<thead>
<tr>
<th>FIELD</th>
<th>General Level of Practice</th>
<th>Type of Junior High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3-yr</td>
<td>2-4</td>
</tr>
</tbody>
</table>

A. A student is required to take work in the field of:

1. English T 100 100 98 98 100
2. Social studies T 96 98 96 96 100
3. Mathematics T 98 100 92 98 94
4. Science T 84 78 72 77 80
5. Music T 70 58-65 73 61
6. Home Economics T 76 64 67 77 70
7. Industrial Arts T 74 57 52 63 64-
8. Physical education T 88 83 72 75 70
9. Fine Arts T-1 61 47 39 57 42
10. Business training Z-1 18 20 6 5 0
11. Foreign Language Z 15- 9 6 16- 8
12. Agriculture Z 2- 4 10 2 8

B. A student may elect work in the field of:

1. Music T-1 57 72 59 40 47
2. Home Economics Z-1 25 20 11 11 11
3. Business training Z-1 27 16 1 13 0
4. Physical education Z 9 19 10 7 17-
5. English Z 10 4 4 7 9 3
6. Social Studies Z 3 4 4 7 0
7. Mathematics Z 7 6 6 9 0
8. Science Z 3 3 0 2 6
9. Agriculture Z 2- 4 10 2 8

- One group of schools of this type falls below the general level of practice for all size-type groups as indicated under General Level of Practice.
- One group of schools of this type exceed the general level of practice for all size-type groups as indicated under General Level of Practice.

† Seyfert, Warren C. "School Size and School Efficiency. Chap II P. 38
TABLE 8

PERCENTAGES OF JUNIOR HIGH SCHOOLS OF VARIOUS TYPES OFFERING
REQUIRED AND ELECTIVE WORK IN CERTAIN SPECIFIED FIELDS IN
GRADE EIGHT

<table>
<thead>
<tr>
<th>COURSE</th>
<th>General Level of Practice</th>
<th>3-yr</th>
<th>3-3</th>
<th>6-yr</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Jr</td>
<td>J-3</td>
<td>Und.</td>
<td>Jr</td>
<td>J-3</td>
</tr>
</tbody>
</table>

A. A student is required to take work in the field of:

1. English                     | T                           | 99   | 98  | 96   | 100  | 97  |
2. Science                     | T                           | 49   | 55- | 59   | 40   | 58  |
3. Physical Education          | T                           | 87   | 82  | 72   | 46   | 67  |
4. Social Sciences             | T-L                         | 67   | 68  | 46   | 43   | 36  |
5. Music                       | I                           | 46   | 24  | 20   | 7    | 22  |
6. Fine Arts                   | I-Z                         | 26   | 14  | 9    | 4    | 8   |
7. Commercial studies          | Z                           | 15   | 1   | 2    | 7    | 3   |
8. Agriculture                 | Z                           | 2    | 3   | 6    | 0    | 8   |
9. Foreign Language            | Z                           | 8    | 7   | 7    | 10   | 24  |

B. A student may elect work in the field of:

1. Music                       | T                           | 69   | 78  | 80   | 79   | 75  |
2. Social studies              | I                           | 38   | 38  | 39   | 50   | 53  |
3. Science                     | I                           | 48   | 46  | 33   | 57   | 39  |
4. Agriculture                 | I                           | 7   | 19  | 24   | 32   | 19  |
5. English                     | I                           | 27   | 19  | 11   | 14   | 22  |
6. Physical Education          | I-Z                         | 11   | 13  | 18   | 35   | 17  |

-One group of schools of this type falls below the general level of practice for all size-type groups as indicated under General Level of Practice.

-One group of schools of this type exceeds the General level of practice for all size-type groups as indicated under General Level of Practice.

-Two exceptions to the general level of practice among schools of this type.

Seyfert, Warren C. "School Size and School Efficiency" Chap II
P. 41
AVERAGE SIZE OF PHYSICAL EDUCATION AND MUSIC CLASSES IN JUNIOR HIGH SCHOOLS OF VARIOUS SIZES AND TYPES

TABLE XIV

COMPARISON OF THE ORDER OF IMPORTANCE OR PECULIAR FUNCTIONS OF THE JUNIOR HIGH SCHOOL AS DETERMINED BY THE AVERAGE RANKING OF 124 JUDGES AND BY FREQUENCY OF MENTION IN EDUCATIONAL LITERATURE. 1

<table>
<thead>
<tr>
<th>PECULIAR FUNCTIONS</th>
<th>From Average Rank</th>
<th>From Frequency of Mention</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Retention of Pupils</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>B. Economy of time</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>C. Recognition of individual differences</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>D. Exploration and guidance</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>E. Beginnings of vocational education</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>II. Recognizing the nature of the child at adolescence</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>III. Providing the conditions for better teaching</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>IV. Securing better scholarship</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>V. Improving the disciplinary situation and socializing opportunities</td>
<td>7</td>
<td>5</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>PERIODS</th>
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<th>Tuesday</th>
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<th>Friday</th>
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<tr>
<td>1</td>
<td>Junior Orchestra</td>
<td>Senior Orchestra</td>
<td>Junior Orchestra</td>
<td>Senior Orchestra</td>
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<td>4</td>
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<tr>
<td>5</td>
<td>Lunch Period</td>
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<td>6</td>
<td>General Assembly</td>
<td>Program</td>
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<tr>
<td>9</td>
<td>Band Ensemble, Drill Groups</td>
<td>Band Drill Ensemble</td>
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### MUSIC PROGRAM - HAVEN INTERMEDIATE SCHOOL

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<thead>
<tr>
<th>PERIODS</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td>8:30-</td>
<td>7B-2</td>
<td>7A-4</td>
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<td>9:15 -</td>
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<td>8A-5</td>
<td>7A-6</td>
<td>7A-4</td>
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<tr>
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<tr>
<td>11:30 -</td>
<td>Orche-</td>
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<td>12:15 -</td>
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<td>8A-2</td>
<td>8A-6</td>
<td>Music Ap-</td>
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<tr>
<td>1:45 -</td>
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<td>1:00</td>
<td>Piano</td>
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</table>

Beattie, McConathy, Morgan "Music in the Junior High School" Chap. XVIII - P. 231
TIME SCHEDULE OF SPECIAL ACTIVITIES DURING THE SOCIAL-ACTIVITY PERIOD OR AT THE TIME THAT BEST FITS THE GENERAL PLAN OF THE SCHOOL

<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
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<tbody>
<tr>
<td>Home Room</td>
<td>Special Group Activities</td>
<td>General and Student Student Club Activities</td>
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<tr>
<td>Activities</td>
<td></td>
<td>Government Activities</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Class business
   a. Announcement of weekly activities
   b. School bulletin
   c. Library books & Text Books

2. Classroom
   a. Assistance & 2. Library books direction of class officers
   b. Class cooperation in school government
   c. Establishment of class & school standard of conduct and courtesy & character ideals
   d. Conference on program and credits
   e. General educational guidance

2. Music
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