

373
I 163p
no. 1
cop. 2

UNIVERSITY OF ILLINOIS
BULLETIN

Vol. XXXVII

April 30, 1940

No. 36

COLLEGE OF EDUCATION PUBLICATIONS

UNIVERSITY HIGH SCHOOL SERIES

No. 1

Teaching Music
Appreciation

Use of the Radio
and Movies

By VELMA IRENE KITCHELL

PUBLISHED BY THE UNIVERSITY OF ILLINOIS
URBANA

UNIVERSITY OF ILLINOIS
URBANA

Radio programs which were broadcast during the school day have not been mentioned in this bulletin because, as a rule, students could not listen to them. However, the attention of the reader is called to the musical offerings of W I L L, the radio station owned and operated by the University of Illinois. This station maintains an unusually high quality of music; nothing but classical and semi-classical offerings are included in its schedules. The Advisory Committee of Station W I L L feels that those who desire to hear so-called "popular" music have ready access to many stations which offer a plentiful supply of the lighter programs.

Although particular attention is called to the hour program offered daily under the caption "Works of the Masters", there are many periods throughout each day which should please the lovers of good music. W I L L programs may be obtained by addressing Station W I L L, Urbana, Illinois.

Teaching Music Appreciation

Use of the Radio
and Movies

BY
VELMA IRENE KITCHELL

THE LIBRARY OF THE
JAN 7 1944
UNIVERSITY OF ILLINOIS

PUBLISHED BY THE UNIVERSITY OF ILLINOIS
URBANA

INTRODUCTION

THE ADOPTION of practices which have proved successful in experimental school situations is one fundamental way by which education may be improved. Such changes must be described and disseminated widely if practice generally is affected. It is true that programs and plans suited to any one school situation cannot function in their entirety in all situations; however, if such programs and plans are the result of study and experimentation, they should suggest new possibilities.

The purpose of this series of bulletins is to describe modifications of ordinary school practice. In each instance they have been tried out and adopted in the University High School, the laboratory school of the College of Education, University of Illinois, and seem worthy of trial in the public schools.

THOMAS ELIOT BENNER, Dean
College of Education
University of Illinois

273
L163
no 1
cop 2

CONTENTS

A NEW APPROACH TO MUSIC APPRECIATION.....	5
PROCEDURES OF THE NEW APPROACH.....	7
Weekly Schedule of Radio Programs.....	7
Beginning the Year's Work.....	10
Preparing for Two Representative Broadcasts.....	13
Classwork Following the Broadcasts.....	14
Utilization of the Movies.....	15
Review and Organization of the Work.....	16
MATERIALS OF THE APPROACH.....	21
Radio Programs and Movies.....	21
Recordings of Compositions.....	21
Reference Books.....	22
EVALUATING MUSIC APPRECIATION.....	23
BIBLIOGRAPHY OF BOOKS ON COMPOSERS, ARTISTS, INSTRUMENTS, OPERAS, AND COMPOSITIONS.....	25

SCHNEIDERMAN

ACKNOWLEDGMENT

THE AUTHOR wishes to make grateful acknowledgment for criticisms, suggestions, and corrections to the following members of the faculty of the University of Illinois: Professor Liesette J. McHarry, Head of the Department of English, University High School; Professor C. W. Sanford, Principal of the University High School; Professor B. O. Smith, College of Education; Professor F. B. Stiven, Director of the School of Music.

A New Approach to Music Appreciation

THE CONVENTIONAL APPROACH to the teaching of music appreciation has been, in most cases, a presentation of carefully organized units of subject matter. Some of these units have been: folk music; development of opera and oratorio; musical forms such as rondo, march, fugue, and sonata; instruments; composers—beginning with Bach and Händel, proceeding chronologically with Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Wagner, and Brahms, and finally ending with the modern composers. The modern composers have further been organized according to nationalities: Russian—Ippolitow-Ivanow, Glazounow, Rachmaninoff, Stravinsky, Szostakovicz; French—Dukas, Ibert, Honegger, Saint-Saëns, Ravel, Debussy; Scandinavian—Sibelius, Palmgren, Järnefelt, Halvorsen, Sinding.

The conventional organization, with its emphasis upon order, sequence, and ground-to-be-covered, did not readily permit the use of the everyday musical experiences of students. If any correlation occurred between the music which the students studied in class and that which they heard on radio programs or at the movies, it was incidental. For the most part, experiences in the classroom were distinct and apart from anything which the students experienced outside the classroom.

There is now an ever-increasing number of excellent musical radio programs and musical movies. Music which used to be inaccessible to most boys and girls, save through recordings, is now coming directly to homes and communities from the great artists of the day. There is, therefore, no need for a continuation of the traditional way of organizing and of conducting courses in music appreciation. The study of music can easily become a very vital, meaningful, and enjoyable experience to students, if the teacher recognizes and utilizes the experiences in music now made possible by the radio and the screen. Activities in the classroom will not be isolated from life. Classroom work will not be abstract, unreal, and theoretical. Instead, it will take on the aspect of living, real, everyday experiences. It is the purpose of this bulletin to set forth an organization of subject matter and a method of procedure more adequate than the conventional approach and to explain how this new method has been put into practice in actual classroom situations.

The approach described herein rests upon the conviction that instruction in music appreciation should be based, in part, upon the out-of-school experiences of students. This conviction is in keeping

with the implications of educational psychology and of philosophy as held by Dewey, who, in one of his earlier books, says: "From the standpoint of the child, the great waste in the school comes from his inability to utilize the experiences he gets outside the school in any complete and free way within the school itself; while, on the other hand, he is unable to apply in daily life what he is learning at school. That is the isolation of the school—its isolation from life. When the child gets into the schoolroom he has to put out of his mind a large part of the ideas, interests, and activities that predominate in his home and neighborhood. So the school, being unable to utilize this everyday experience, sets painfully to work, on another task, and by a variety of means, to arouse in the child an interest in school studies."¹

The question is: How can music appreciation be taught so as to make the most of the experiences available to children in their everyday life?

A large majority of students have access to radios and listen to various radio programs outside the school each day, and it is quite evident that high school students attend the movies rather consistently. These facts support the belief that students are, as a rule, interested in radio programs and in the movies. The teacher of music appreciation should utilize these expressed interests by basing a part of the work in appreciation on these everyday experiences.

If this approach is followed, the student's classroom experiences will be greatly enriched by his experiences outside the classroom; and, similarly, his experiences outside the classroom will be greatly enriched by his experiences in the classroom. This is in keeping with the belief that effective teaching should not only stimulate the child's interest, but at the same time it should enable him to carry over his school experiences into the life of the community.

¹John Dewey, *School and Society*, University of Chicago Press, Chicago, 1899, p. 67. Reprinted by permission of the publishers.

Procedures of the New Approach

Weekly Schedule of Radio Programs

THE TEACHER, contemplating this approach for the first time, may be at a loss to know what to teach, how to plan the work, and where to get materials for instruction. It is the purpose of the remaining pages of this bulletin to describe how the problems raised by these questions have actually been dealt with in a specific class. Before discussing these questions, we shall present a weekly schedule of regular radio programs which were used during the school year 1938-1939. This will indicate the wealth of good musical programs available by radio, and should allay any suspicions of lack of material.

SUNDAY

9:30 a.m. WMAQ—Music and American Youth

This half-hour program was presented each Sunday by a different city school system. The programs were varied; they were presented by vocal and instrumental groups from the elementary, junior, and senior high schools. These groups often performed compositions of the master composers—Bach, Tschai-kowsky, Weber, Beethoven, Liszt, etc.

11:00 a.m. KWK, WOWO—Radio City Music Hall

This program was an hour in length. For the first part of the season symphonic compositions and vocal solos were presented. During the latter part of the season a tabloid opera series was presented. This series included: *I Pagliacci*, *Tales of Hoffman*, *Don Giovanni*, and *Die Walküre*.

12:30 p.m. WMAQ, WGN, KMOX—Salute to the New York World's Fair

From January 1 to April 23, a half-hour program presenting vocal and instrumental organizations from various countries was heard. The countries included Belgium, Denmark, England, Italy, Rumania, and others. On several occasions solo artists from the particular countries were heard.

1:00 p.m. WLW, WENR—The Magic Key

This program was an hour in length. It presented some of our very best artists and orchestras. The following were heard during the season: Marian Anderson, Marjorie Lawrence, Ezio Pinza, Maria Caniglia, Bruna Castagna, Lauritz Melchior, the Philadelphia Symphony, and Frank Black's Symphony. It was during this hour that Paderewski played his first American broadcast.

2:00 p.m. WLW, WENR—Frank Simon's Band

This was a half-hour program on which was heard excellent band literature. Frank Simon also presented a number of outstanding high school instrumental soloists.

2:00 p.m. WBBM—The New York Philharmonic-Symphony Society

This two-hour program featured the very best of symphonic literature and of vocal and instrumental artists. Compositions by both master and contemporary composers were heard. Two young violinists—Virovai and Knitzer—were presented this season. During the intermission period of this program, Deems Taylor, prominent New York City music critic and composer, discussed the compositions, composers, or artists in a very interesting manner. He sometimes talked about miscellaneous subjects—for example, he discussed on two succeeding Sundays the necessary qualifications and training of a music critic. On one occasion Mr. Taylor discussed the very interesting and pertinent question, "Why aren't there more women performers in symphony orchestras?"

4:00 p.m. WENR—Metropolitan Opera Auditions

This was a half-hour program conducted by Edward Johnson, general manager of the Metropolitan Opera Company, and Wilfred Pelletier, one of the Metropolitan conductors. The auditions were for the purpose of discovering new talent for the Metropolitan Opera Company. Two or three aspiring young artists were auditioned each Sunday. At the close of the season the winners were announced. The prizes were one thousand dollars and a contract with the Metropolitan Opera Company for each winner.

6:00 p.m. WOR—Bach Cantata

This series, which presented Bach's cantatas, was an attempt to popularize some of the composer's works which are seldom heard.

8:00 p.m. WBBM—Ford Sunday Evening Hour

This one-hour program was presented by the Ford Symphony, various conductors, and many outstanding artists. Some of the conductors were: Reiner, Ghione, Iturbi, Ormandy, and Pelletier.

The artists who were presented included: Pinza, Heifetz, Swarthout, Tibbett, Sayao, Tauber, Virovai, John Charles Thomas, Pons, Bjoerling, Casadesus, Jepson, Crooks, Enesco, Gigli, Flagstad, Rethberg, Reining, Hess, and Bonelli.

In addition to these programs, the students, of course, listened to the Chase and Sanborn Hour (7:00 p.m.), on which Nelson Eddy and Donald Dickson presented, for the most part, very fine examples of vocal literature. Another rather popular Sunday evening program was the Kellogg Circle (9:00 p.m.), which featured some of our best musical artists—Lawrence Tibbett, Marian Anderson, José Iturbi.

MONDAY

7:30 p.m. WMAQ, WLW—The Firestone Program

This half-hour program was presented by Alfred Wallenstein's seventy-piece orchestra and a soloist, either Margaret Speaks or Richard Crooks.

9:30 p.m. WGN—Henry Weber's Pageant of Melody

This forty-five minute program was presented by an orchestra and soloists, usually Chicago soloists.

THURSDAY

7:30 p.m. WLW—Eastman School of Music Program; or Rochester Philharmonic

Most of the students listened to the Good News of 1939 program (8:00 p.m.). Meliza Korjus, heard by many of the students in the movie "The Great Waltz," usually sang several solos during the hour.

The Kraft Music Hall (9:00 p.m.) often presented an outstanding musical artist who performed one or two numbers. Some of the soloists presented this season were Sayao, Piatigorsky, Iturbi, and Pons.

SATURDAY

10:00 a.m. WBBM—The New York Young People's Concert; or Cincinnati Conservatory of Music Concert

The New York Young People's Concert, which was broadcast five times during the last season from 10:00 to 11:30, was presented by the New York Philharmonic Orchestra under the direction of Ernest Schelling. The concert was in the form of a lesson in music appreciation. Schelling discussed composers, compositions, and instruments in a very interesting and entertaining manner before a large group of young people in New York City.

10:30 a.m. WGN, WLW—Army Band

12:40 p.m. WLW, WMAQ—Metropolitan Opera

This broadcast was one of the highlights of the week. Each Saturday during the Metropolitan Opera season, a complete opera was broadcast from the Metropolitan stage, by the Metropolitan artists. The operas were from three to four hours in length.

Milton Cross was the commentator during this season. During intermissions he explained to the radio audience the settings for each scene of the opera, the costumes worn by the major characters, and the plot of the opera by acts. He often discussed the artists, particularly if they were new ones. Occasionally he would comment on the composer of the opera.

9:30 p.m. WMAQ—NBC Symphony

This hour-and-a-half program was presented by an orchestra composed of the best performers in the country. It was organized a little over a year ago, and most of its broadcasts during the two seasons have been conducted by Toscanini, the world famous maestro. Chotzinoff has served in the capacity of intermission commentator, and his remarks have been thoroughly enlightening and enjoyable.

The last broadcast of the 1938-1939 season digressed from the usual routine and presented an opera which had been written solely for radio. The composer, Menotti, prefaced the writing of the opera by making a study of the possibilities and techniques of radio, and of the reactions of radio audiences. He arrived at a very definite conclusion: the opera must be humorous, exciting, and easily understandable. The opera was quite unique in that the text was written in "everyday" English and referred to ham and eggs and talk of baseball. Many excellent sound effects were employed.

In addition to the programs listed, it was suggested that the students listen to the "Suburban Hour" daily, except Sunday, from 7:00 to 8:00 a.m. on station WMAQ. This was a program of recordings of very good music performed by excellent artists, symphonies, and choral organizations.

There was also the "Symphonic Hour" daily, except Sunday, from 12:00 m. to 1:00 p.m., on station WAAF, presenting some of the very best of symphonic literature.

Station WDWS (Champaign) broadcast an hour of excellent recordings nightly, except Saturday, from 10:00 to 11:00. This program was mentioned, but not recommended very strongly because of the lateness of the hour.

There were, of course, many excellent radio programs during the school day, but as a rule students could not listen to them. Since these programs were not discussed in class, they have not been included in this paper.

Beginning the Year's Work

The radio programs listed and explained in the foregoing section were heard during the greater part of the school year. However, there was about a month at the beginning of the year in which not all of these programs were on the air, and this month was spent in getting acquainted with students, learning of their interests, needs, and potentialities, and in acquainting them with musical instruments, radio stations, and the like.

Becoming Acquainted with the Members of the Class. If the class had been a small one, an informal discussion would have supplied the desired information concerning the students. Since the class was a large one, it was better to supplement the informal discussion with a questionnaire to which each student was asked to respond. The following points were included:

Name.

Classification in school—freshman, sophomore, junior, or senior.

Home room.

Age.

What instrument do you play?

How long have you played it?

Is there a piano in your home?

Is there a radio in your home?

How much time do you spend listening to radio programs each day?

Name four of your favorite radio musical programs.

Name five vocal or instrumental artists whom you have heard.

What music courses have you taken in high school?

In what phase of music are you particularly interested? Composition, conducting, band work, chorus work, piano, etc.?

Name four movies you have seen in which musical artists played the principal roles.

After this information was obtained, it was possible to adapt the content of the course to the needs and interests of the students.

Awakening an Interest in Music. Since the questionnaires and oral discussions revealed a lack of interest in music on the part of some of the students, a portion of the first month of the school year was spent in attempting to gain such interest by presenting carefully selected recordings. As almost everyone likes descriptive music and music in which there is a very definite and pronounced rhythm, the following recordings were used:

Description

Carnival of the Animals—Saint-Saëns.
Pictures at an Exhibition—Moussorgsky-Ravel.
The Moldau—Smetana.
The Sorcerer's Apprentice—Dukas.
Till Eulenspiegels Merry Pranks—Richard Strauss.
Danse Macabre—Saint-Saëns.
Overture to Midsummer-Night's Dream—Mendelssohn.
Overture to Oberon—Weber.
Overture to William Tell—Rossini.
Overture of 1812—Tschaikowsky.
Adventures in a Perambulator—Carpenter.
Pacific 231—Honegger.

Rhythm

Rhapsody in Blue—Gershwin.
Waltzes—Johann Strauss.
Marches—Sousa.

Becoming Acquainted with Procedures of and Facilities for Broadcasting Programs. As radio programs were to be used to a great extent, it was desirable, though not essential, for the class to visit a radio station early in the school year to see and hear programs in the process of being broadcast. Since some of the students were interested in the technical details of broadcasting, they were encouraged to make a trip to the transmitter. After the students had become thoroughly acquainted with a small station, it was very easy for them to understand the descriptions and explanations of the large city stations and of Radio City, which were illustrated with pictures and diagrams.

Becoming Acquainted with Orchestral Instruments. Much of the music which the students were to hear on radio programs during the school year was performed by orchestras and various instrumental ensembles and soloists. Therefore, it was very desirable for the students to become familiar with the instruments of the orchestra early in the school year. They also considered various seating arrangements of the orchestra and the importance and duties of the concertmeister.

Perhaps the most interesting and effective way to teach instruments

is through demonstrations. Each student in the class who played an instrument demonstrated it before the entire class. The demonstration was practical, rather than technical. The following points were brought out: playing position, production of tones, construction, approximate price, tone quality, and compass.

Since some instruments used in orchestras were not played by any members of the class, it was desirable to have members of the high school orchestra or band, or members of the town orchestra or band, come into the classroom and present demonstrations. After the demonstrations had been given, it was sometimes interesting and worthwhile for those students in the class who did not play the instrument being demonstrated to be given an opportunity of attempting to hold it correctly and to produce tones on it. This helped to develop an interest in, and a sincere admiration for, those who do play the instruments.

It was impossible to have demonstrations of every orchestral instrument, so it was necessary to use large instrument charts and recordings of individual instruments. Sets of instrument charts may be obtained from the C. C. Conn Instrument Company, Elkhart, Indiana, at \$1.00; and from the RCA Victor Division of RCA Manufacturing Co., Inc., Camden, New Jersey, at \$4.00. Records illustrating the tone quality of individual instruments may be obtained from the RCA Victor Division of RCA Manufacturing Co., Inc. (Record numbers 20522 and 20523).

There were also demonstrations of the piano, the organ, and the Hammond electric organ. Students found the inside of a piano to be very intriguing, and they enjoyed making a trip to one of the city or town churches to see and hear an organ demonstration. One of the church organists was quite happy to show and explain to the students the structure and mechanical effects of the organ—the pipes, pedals, pistons, couplers, and registrations. In connection with these demonstrations, the approximate prices of the instruments were indicated, the care of each instrument was explained, and the outstanding artists of each were listed.

Becoming Familiar with Opera. Just previous to the opening of the winter opera season, which was about the last of November, the members of the class were led in a discussion of "Opera at the present time." The following points were included:

What is an opera? (The discussion included an explanation of solos, choruses, concerted music, overture, intermezzo, ballet, drama, elaborate costumes, settings, lighting effects, libretto, etc.)

Major opera companies in the United States and their general managers and conductors.

Pictures of interiors and exteriors of opera houses and of several sets used in various productions.

Length of season.

Price of a ticket. (This led into a consideration of the cost of producing an opera.)

Description of the staging facilities at the Chicago Opera House.

Metropolitan Chorus—number, nationalities, qualifications necessary for becoming a member, requirements and activities during the season.

Metropolitan Orchestra—seasonal selection and reauditioning, size.

Preparing for Two Representative Broadcasts

When the period of orientation was drawing to a close and appropriate broadcasts were increasing in number, it was necessary to turn to more direct procedures of instruction. The problem was: How could class time be used most profitably in preparing students for broadcasts and movies? In answer to this question, we shall present two procedures: the first, for an opera; and the second, for a symphonic program. The following is a survey of what was done in class a few days previous to the Saturday afternoon broadcast of *Lohengrin* from the Metropolitan stage.

Consideration of the composer of the opera—very brief discussion of composer and the listing of several of his operas previously studied in class.

Consideration of the principal characters in *Lohengrin*—characterization, to make each seem just as much like a living person as possible.

Listing and discussing the Metropolitan artists who are to sing the major roles in *Lohengrin*, showing pictures of these artists in *Lohengrin* costumes, enabling the students to form an accurate mental picture when they hear the broadcast.

Sketching the story of the opera, showing pictures of stage settings, etc.

Playing recordings of the principal compositions from the opera—*Bridal Chorus*, *Lohengrin's Narrative*, *The Swan Song*, *Elsa's Dream*, etc.

On the day following this presentation, a review of the opera was conducted. During the review the recordings were replayed, either completely or in part, so the students were quite familiar with some of the music. When this procedure was followed, those students who listened to the opera were able to follow it through rather easily, and to enjoy and understand it much more than if they had not been prepared for it.

To explain what is done in class in preparation for the broadcast of a symphonic program featuring a soloist, one of the Ford Sunday Evening Concerts, in which the violinist Heifetz was featured, will be used as an example.

Discussion of Heifetz, who is to be the guest soloist, including: showing a picture of Heifetz; age at which he took his first violin lesson; age at which he first performed professionally; names and prices of his two violins; George Bernard Shaw's request that Heifetz play one incorrect note each day, so the gods would not become jealous of anything so perfect as his playing and destroy it.

Demonstration of the violin: parts, names, and locations; correct playing position; effects obtainable on violin: *con sordino*, *pizzicato*, double stopping, harmonics, *vibrato*, etc.

Playing recordings of one or more of the violin compositions which Heifetz will perform on the program, recognizing and commenting on the various effects employed.

Playing recordings of several of the orchestral compositions to be played on the program. Names of composers included.

Classwork Following the Broadcasts

On the Monday following the broadcast of an opera, the students were given an opportunity to discuss the broadcast and to give their honest reactions and opinions. Among other things, the discussion ordinarily included the following points:

- Were the voices of the artists pleasing?
- Did the artists interpret their parts well?
- Did the orchestra furnish an effective accompaniment?
- What details of the plot did the commentator mention?
- How were the principals costumed?
- What is your favorite composition from the opera?

Likewise, on the day following the broadcast of a symphonic program featuring a soloist, the students discussed their reactions to the symphony and to the soloist.

The class period on Monday consisted almost entirely of discussions concerning the week-end programs. To facilitate the procedure, the following table was used occasionally:

TABLE I.—RECORD OF PROGRAMS HEARD BY THE STUDENTS

Program	Mary	Helen	Dorothy	John	Bill	Bob	Martha	Ruth
Cincinnati Conservatory of Music	x							
Metropolitan Opera.....		x	x	x	x	x	x	x
NBC Symphony.....	x			x				
Music and American Youth.....	x							x
Radio City Music Hall.....		x	x	x		x		
Salute to the New York World's Fair.....	x	x				x	x	x
Magic Key.....	x	x			x			x
Frank Simon's Band.....			x			x		
Metropolitan Opera Auditions...			x					
Bach Cantatas.....	x		x		x	x	x	
Ford Sunday Evening Hour....		x		x				x
Miscellaneous (Names of programs given orally).....	x		x	x		x		x

The students were asked to go to the board, several at a time, to indicate the programs which they had heard during the week-end. The result enabled the class to obtain at a glance a complete picture of what each student had heard. In addition, it was a time-saving device because no time was wasted by calling on students who had not heard the program being discussed.

The students were urged to listen carefully to the remarks of the commentators—Deems Taylor, Milton Cross, and Chotzinoff—whose remarks often gave rise to interesting class discussions.

The fact that *all* the students did not listen to *all* the programs which had been studied and recommended was to be expected, since few of the students had their own individual radios. Consequently, the likes and dislikes of other members of the family had to be considered; and there were members of some families who insisted on hearing popular dance programs instead of symphonic broadcasts. Furthermore, the students could not be expected to spend too many hours during the week-end in listening to radio programs. However, a little direction aided the students in choosing their programs wisely when they did listen to the radio. It was hoped and expected that through the students' interest in music, members of their families would develop a deeper appreciation for good music.

Utilization of the Movies

As concrete examples of the type of movies which could be studied in music appreciation class, let us cite "Maytime," in which were heard Nelson Eddy, Jeannette MacDonald, the Don Cossack Russian Choir, and many of the melodies from Tschaiakowsky's *Fifth Symphony*. An additional example was "One Hundred Men and a Girl," in which Stokowski and the Philadelphia Symphony played the *Prelude to Act III* from *Lohengrin*, by Wagner, Liszt's *Hungarian Rhapsody No. 2*, and *Movement IV* of Tschaiakowsky's *Fifth Symphony*. A more recent movie was "The Moonlight Sonata," in which was heard and seen the greatest of all living pianists, Paderewski. The study of this movie was most interesting and meaningful because in it were played several of the compositions which Paderewski used on his concert tour. Soon after the showing of the movie in Champaign, Paderewski played his first American broadcast (February 26, 1939). Students compared his performance on the screen with that in the broadcast. The compositions which he played included *Hungarian Rhapsody No. 2*, by Liszt, Beethoven's *Moonlight Sonata*, Chopin's *Polonaise in A*, and his own *Minuet in G*. These compositions were first studied in class prior to the showing of the movie, then the students heard and saw them played in the movie, and finally they heard them played on the broadcast. By this time they were quite capable of making some very significant observations and comments. During this period the students and teacher reported on articles they read concerning Paderewski. As a result, they had a very vivid picture of his mode of life on tour, his travelling companions, his piano, his unique stool, which is almost as necessary for his concerts as the piano itself. The students read of his illness, of his reactions to "swing," to the movies, and to modern

customs. They heard about his concert in Chicago and the great tribute paid to him by the audience.

In general, therefore, the procedure used in preparing for showings of movies did not differ essentially from that used in preparing for radio musical programs.

Review and Organization of the Work

One objection that might be raised against a music appreciation course based on the radio and cinema is that it would certainly be lacking in chronological organization, even though it may be very interesting and effective otherwise. It is to be admitted that if the movie and radio approach is used, it is quite likely that a symphonic composition by an early Russian composer will be taught one day and be followed on the next day by the presentation of an opera by a contemporary American composer. If it be kept in mind, however, that the purpose of the course is to create a love of music, and not merely to teach about music, it will be seen that chronological sequence is of secondary importance.

Some degree of systematic organization was provided, however, during the last month of school. There were not so many good music programs on the air during the month of May, so it would have been difficult to base the classwork entirely on the radio during the last month of the school year. This period was well spent in a review and an organization of the compositions, composers, and artists discussed during the year. One phase of the review, as developed with the class, consisted of compositions by Russian composers, which were organized as follows:

Russian Composers

Glinka (1803-1857)	Tschaikowsky (<i>continued</i>)
<i>Ruslan and Ludmilla Overture</i>	<i>Arabian Dance</i>
Borodin (1834-1857)	<i>Russian Dance</i>
<i>Polovetski Dances from Prince Igor</i>	<i>Waltz of the Flowers</i>
Moussorgsky (1835-1881)	<i>Symphony No. V</i>
<i>Pictures at an Exhibition</i>	<i>Movement II</i>
<i>Promenade</i>	<i>Symphony No. VI (Pathétique)</i>
<i>The Troubadour</i>	<i>Movement III</i>
<i>Ballet of the Unhatched Chickens</i>	<i>Marche Slave</i>
<i>The Catacombs</i>	<i>Romeo and Juliet</i>
<i>The Great Gate at Kiev</i>	<i>Overture Fantasia</i>
Tschaikowsky (1840-1893)	Rimski-Korsakoff (1844-1908)
<i>Overture of 1812</i>	<i>Capriccio Espagnol (Spanish</i>
<i>Nutcracker Suite</i>	<i>Caprice)</i>
<i>Overture Miniature</i>	<i>Scheherazade Suite</i>
<i>March</i>	<i>The Young Prince and Princess</i>
<i>Dance of the Sugar Plum Fairy</i>	<i>Song of India from Sadko</i>
<i>Chinese Dance</i>	<i>Flight of the Bumble Bee</i>
<i>Dance of the Toy Pipes</i>	

Ippolitow-Ivanow (1859-1934)	Stravinsky (1882-)
<i>Caucasian Sketches</i> (Suite)	<i>The Fire Bird Suite</i>
<i>In the Village</i>	<i>Dance of the Princesses</i>
<i>March of the Caucasian Chief</i>	<i>Dance of the Kastehei</i>
Glazounow (1865-1936)	Szostakovicz (1906-)
<i>Danse Orientale</i>	<i>Russian Dance</i>
Rachmaninoff (1873-)	
<i>Prelude in C# Minor</i>	

Some of the records were replayed during the review. This made the students more familiar with the music, and it afforded an opportunity for the review and recognition of instruments, such as, the celeste and bass clarinet in *Dance of the Sugar Plum Fairy*; the piccolo in *Chinese Dance*; the harp in *Waltz of the Flowers*; the French horn in the second movement of Tschaikowsky's *Fifth Symphony*; the English horn and viola in *In the Village*; the violin, harp, flute, and clarinet cadenzas in *Capriccio Espagnol*.

Another phase of the review and organization consisted of the Verdi operas which were heard at various times during the year.

Verdi, Italian Composer (1813-1901)

<i>Rigoletto</i>	<i>Aida</i>
Principal characters:	Principal characters:
Rigoletto	Aida
Gilda	Amonasro
Duke	Amneris
Sparafucile	Rhadames
Maddalena	King of Egypt
Compositions:	Compositions:
<i>Quartet</i>	<i>Celeste Aida</i>
<i>Woman Is Fickle</i>	<i>Triumphal March</i>
<i>Il Trovatore</i>	<i>Glory to Egypt</i>
Principal characters:	<i>Farewell, O Earth</i>
Manrico	<i>Otello</i>
Count di Luna	Principal characters:
Azucena	Otello
Leonora	Desdemona
Compositions:	Emilia
<i>Anvil Chorus</i>	Cassio
<i>Miséréré</i>	Iago
<i>Home to our Mountains</i>	Compositions:
	<i>Credo</i>
	<i>Ave Maria</i>

These four operas by Verdi were broadcast by the Metropolitan Opera Company during this last season. During the review the principal characters were not only named, but were also identified. Some of the compositions which were played when the operas were studied were replayed. Explanations of the situations in the opera at the time certain compositions are heard were reviewed.

Another unit in the review included a classification of vocal and instrumental artists, conductors, and commentators heard on radio programs and in movies during the school year. In some cases notes which helped the students identify and remember the artists are shown in parenthesis.

Men Vocalists

<i>Tenor</i>	<i>Baritone</i>	<i>Bass</i>
Tauber (German)	J. C. Thomas (American)	Kipnis (Russian-American)
Crooks (American)	Eddy (American)	Pinza (Italian)
Carter (American)	Tibbett (American)	
Bentonelli (American)	Bonelli (Italian-American)	
Martinelli (Italian)	Robeson (Negro)	
Martini (Italian)		
Gigli (Italian)		
Melchior (Danish)		
Bjoerling (Swedish)		

Women Vocalists

<i>Soprano</i>	<i>Mezzo</i>	<i>Contralto</i>
Pons (French)	Swarthout (American)	Anderson (Negro)
Flagstad (Norwegian)	Castagna	Castagna
Sayao (Brazilian)	Thorborg (Swedish)	Thorborg (Swedish)
Korjus (Viennese)		
Milanov (Jugo-Slav)		
Lawrence (Australian)		
Speaks (American)		
Caniglia (Italian)		

Violinists

Menuhin	Milstein	Zimbalist
Virovai	Enesco	Kreisler
Knitzer	Elman	Piastro
Heifetz	Spalding	

Cellists

Casals	Feuermann (Austrian)	Schuster (Russian)
Cassado (Spanish)	Piatigorsky (Russian)	Kindler

Pianists

Iturbi (Spanish; also a conductor)	Winifred Christie (Plays Bechstein-Moor, double keyboard piano)
Giesecking	Bartlett and Robertson (Duo pianists)
Paderewski (Polish; 78 years old)	Luboshutz and Nemenoff (Duo pianists)
Myra Hess	Hofmann
Alec Templeton (Blind)	Slenczynski (Prodigy)
Casadesus	Wittgenstein (One-armed pianist)
Schnabel	

Symphony Conductors

Barbirolli—New York Philharmonic Symphony	Toscanini—NBC Symphony
Enesco—New York Philharmonic Symphony	Rodzinsky—NBC Symphony; Cleveland Symphony
Schelling—New York Philharmonic Young People's Concerts	Steinberg—NBC Symphony
Ormandy—Philadelphia Symphony	Sevitzki—Indianapolis Symphony
Iturbi—Rochester Philharmonic	Koussevitzki—Boston Symphony
Stock—Chicago Symphony	Golschmann—St. Louis Symphony
Lange—Associate conductor of Chicago Symphony	Goossens—Cincinnati Symphony
	Kolar, Ghione—Co-conductors of Detroit Symphony

Metropolitan Opera Conductors

Bodanzky (German Opera)	Panizza
Pelletier (French Opera)	Papi
Leinsdorf (26 years old)	

Commentators

Milton Cross—Metropolitan Opera	Chotzinoff—NBC Symphony
Deems Taylor—New York Philharmonic Symphony	

These and other outlines were made by the students and the teacher working together. For example, the day on which the outline of Russian composers was developed, the teacher led the class to begin a review of all the compositions which they had heard during the school year by Russian composers. The students were able to remember most of them, and they were permitted to refer to their notebooks for those which they did not remember. As the outline was developed on the blackboard—the teacher writing, and the students directing what to write—the students copied it in their notebooks.

All during the school year the members of the class were required to keep a notebook. This notebook was divided into three sections as follows:

Compositions.—Whenever a composition was presented to the class, the students wrote the name of it, the composer of it, his nationality, and several words or phrases concerning the composition.

The Moldau—Smetana, Bohemian
 Source of the river
 The hunt
 The wedding celebration (Polka)
 Moonlight and the dance of the nymphs
 The rapids

Opera.—Whenever an opera was presented to the class, the students wrote in their notebooks the name of the opera, the composer, his nationality, names of the principal characters, names of several compo-

sitions taken from the opera, and a short paragraph concerning the story of the opera.

Aida—Verdi, Italian

Characters:

Aida—Ethiopian princess
 Amonoro—Her father
 Amneris—Egyptian princess
 King of Egypt—Her father
 Rhadames—Egyptian captain

Compositions:

Celeste Aida—Sung by Rhadames
Triumphal March—Played by a trumpet and orchestra
Glory to Egypt—Sung by a chorus
Farewell, O Earth—Sung by Aida and Rhadames

The story of *Aida* is centered around a conflict between the Egyptians and the Ethiopians. Rhadames, an Egyptian captain, falls in love with Aida, an Ethiopian princess serving as a slave girl to Amneris. The jealousy of Amneris results in the death—a living burial—of Aida and Rhadames.

Artists.—Whenever an artist was discussed in class, the name and identification of that artist were added to an ever-increasing list of artists and their identifications.

Lily Pons—French soprano
 Arturo Toscanini—Conductor of the NBC Symphony
 Alec Templeton—Blind pianist
 Lawrence Tibbett—American baritone
 Lauritz Melchior—Danish tenor
 Deems Taylor—Commentator on the New York Philharmonic Symphony broadcast; also a composer
 Enesco—Rumanian conductor, violinist, teacher, and composer

Materials of the Approach

Radio Programs and Movies

IF THE COURSE in music appreciation is conducted in the manner which has been discussed in the foregoing pages, it will be necessary for the teacher to keep very well informed concerning current radio programs and forthcoming movies. The following sources will aid greatly in learning of the compositions which are to be performed and of the artists who are to perform them:

The New York Times: Sunday edition—music, art, cinema, radio, and drama section. In this section appear reviews of coming movies, a detailed schedule of radio programs for the week, and the names of compositions and artists to be heard on the programs. *The New York Times* will often be found in school and public libraries.

The Radio Guide: This publication is becoming increasingly helpful. It not only lists the programs, times, and stations, but also names the performing artists, lists the compositions to be heard, and includes explanatory information concerning artists, composers, compositions, and operas.

Time: Radio and movie sections.

Newsweek: Radio and movie sections.

Ford Sunday Evening Hour: This weekly bulletin published by the Ford Company includes: (a) names of compositions which are to be performed, (b) program notes for some of them, (c) a paragraph for each concerning the conductor and guest artist, (d) an announcement of the following week's artist. The bulletin will be mailed complimentary each week to anyone who sends in a request at the beginning of the season. It is mailed very early in the week previous to the broadcast and reaches the teacher in ample time for him to prepare for the program.

New York Philharmonic-Symphony Society: This weekly bulletin, published by the Philharmonic-Symphony Society of New York, 113 W. 57th Street, includes annotated programs for the Sunday afternoon broadcasts.

Recordings of Compositions

No doubt the teacher who is reading these pages is thinking: Where will I obtain all the recordings which are necessary if I base my course on the radio and cinema? It must be admitted that few, if any, teachers of music appreciation have as many records as they would like to have; but in order to teach appreciation in *any* way, it is necessary for the students to *hear* music. Students may conscientiously read about music, and they may participate in lengthy discussions concerning it; but they cannot possibly learn to appreciate music until they *hear* it.

To follow the conventional textbook approach to music appreciation, it is necessary to use many illustrations played on the victrola or

piano, and the radio and cinema approach will require no greater number of musical illustrations than will the textbook approach. Furthermore, the radio and cinema offer such a wealth of good music that it would be absolutely impossible to teach everything they present; therefore, the teacher can select and teach compositions for which illustrations are available. Each year more recordings can be added to the record library.

Since there are records of good music in the homes of some of the students, it is advisable to ask the students to list the names of records in their homes. Most parents are quite willing to let the teacher borrow records occasionally for class use.

Reference Books

There will be no serious difficulty in finding information concerning composers, as the authors of most music appreciation and history books place the emphasis on the composers rather than on the compositions. A selected bibliography, classified according to subject matter, appears on page 25. The list is not intended to be exhaustive, as it would be an unending task to list all the possible references. Those given represent the books found most useful by the author.

Evaluating Music Appreciation

IT IS NECESSARY, of course, for the teacher of music appreciation to attempt to evaluate each student's growth in appreciation. The general practice seems to be to evaluate in terms of the amount of musical subject matter which has been mastered by the students. A knowledge of subject matter is highly desirable, and even necessary, but it must never be confused with the student's appreciation. It is quite possible that a student who rates only average in a test assigned to measure knowledge about music will possess a very keen appreciation of music.

The process of evaluating music appreciation is a rather difficult task, because appreciation is often deepest in the least demonstrative child. In some cases the students who display the greatest amount of enthusiasm about certain compositions do not really enjoy and appreciate them, but are only registering enthusiasm in the hope of pleasing the teacher and thereby receiving good grades in the course. Other students enjoy music much more than their outward reactions indicate. Due perhaps to certain inhibitions developed at a very early age, they are reluctant to display their real feelings.

It is hoped that the following suggestions may be helpful to teachers in ascertaining the achievement of their students.

The degree of appreciation which a student has for a composition will be indicated by several or all of the following responses:

Attentive listening. The student will sit quietly in his seat with an interested expression on his face. As a rule, he will not whisper, nor write a note to another student, nor study an assignment for the next class, nor fidget in his seat, nor read a magazine.

Questions asked about the composition or the composer.

Questions asked about the artist who made the recordings.

Requests to hear the composition at a later time.

Requests to hear other compositions by the same composer.

Requests to hear other recordings made by the same artist.

Special effort made to hear the radio program in which the composition is to be heard and significant comments made on a subsequent day concerning its performance.

Attendance at a recital or concert at which the composition is to be performed and significant comments made on a subsequent day concerning its interpretation.

Voluntary reference work in the library to gain information concerning the composer, composition, or artist.

Saving of money and purchasing a recording of the composition.

Expression of feelings by spontaneously clapping hands at the close of the composition.

Bringing the attention of the teacher to magazine and newspaper articles concerning composers, artists, compositions, and instruments.

Remarks and comments made at unguarded times outside the classroom, in the halls, and on the streets.

Another means of evaluating the student's appreciation of music is for the teacher to ask each member of the class to list the names of four or five compositions which he has heard and has particularly enjoyed during a certain period of time. This list should be derived from the following sources: (1) compositions studied in class, (2) compositions heard on radio programs or in the movies. It will be even more enlightening if each student briefly states what he likes about each composition on his list. It might be helpful for the teacher to ask each member of the class to list the names of four or five compositions which he has heard and has not particularly enjoyed during a certain period of time. Similarly, as above, the student should briefly state what he does not like about the compositions on his list. However, some students are unable to formulate in words what they like or dislike about certain compositions. The teacher should therefore not insist on such statements. If he does insist, the answers will probably be "manufactured" ones and of no value whatsoever. If the teacher calls for and keeps these lists from time to time, it will be possible to check the student's development and growth in the appreciation of music.

Bibliography

Composers

- BARBOUR, H. B., and FREEMAN, W. S., *Story in Music*. Boston: C. C. Birchard & Company, 1937. 272 pp. \$1.18.
- BAUER, MARION, and PEYSER, ETHEL, *How Music Grew*. New York: G. P. Putnam's Sons, 1925. 602 pp. \$4.50.
- BAUER, MARION, and PEYSER, ETHEL, *Music Through the Ages*. New York: G. P. Putnam's Sons, 1932. 572 pp. \$3.50.
- EWEN, DAVID, *Composers of Today*. 2d ed. New York: H. W. Wilson Company, 1936. 332 pp. \$4.50.
- EWEN, DAVID, *Composers of Yesterday*. New York: H. W. Wilson Company, 1937. 448 pp. \$5.00.
- FAULKNER, A. S., *What We Hear in Music*. 10th rev. ed. Camden, New Jersey: RCA Manufacturing Company, Inc., 1936. 661 pp. \$2.00.
- HANSL, E. E., and KAUFMANN, HELEN, *Minute Sketches of Great Composers*. New York: Grosset & Dunlap, Inc., 1938. 159 pp. \$1.25.
- Radio Guide*, "March of Music Section." Chicago: Cecilia Company. \$4.00 per year.
- REIS, CLAIRE, *Composers in America*. New York: Macmillan Company, 1938. 270 pp. \$3.50.
- SCHOLES, P. A., and EARHART, WILL, *Book of the Great Musicians*. Complete ed. New York: Oxford University Press, 1931. 435 pp. \$3.00.

Artists

- EWEN, DAVID, *Man with the Baton*. New York: Thomas Y. Crowell Company, 1936. 374 pp. \$3.50.
- KAUFMANN, HELEN, and HANSL, E. E., *Artists in Music of Today*. New York: Grosset & Dunlap, Inc., 1933. 111 pp. \$2.50.
- Radio Guide*, Chicago: Cecilia Company. \$4.00 per year.
- Who's Who Today in the Musical World*, New York: Authors International Publishing Company, 1938. 420 pp. \$10.00.

Instruments

- FAULKNER, A. S., *What We Hear in Music*. Section III. 10th rev. ed. Camden, New Jersey: RCA Manufacturing Company, Inc., 1936. 661 pp. \$2.00.
- JOHNSTONE, A. E., *Instruments of the Modern Symphony Orchestra and Band*. Rev. and augm. ed. New York: Carl Fisher, Inc., 1928. 80 pp. 50¢.
- KELLEY, E. S., *Musical Instruments*. Boston: Oliver Ditson Company, 1925. 243 pp. \$1.50.
- MASON, D. G., *Orchestral Instruments and What They Do*. New York: Novello, Ewer & Company, 1909. \$1.50.
- SCHWARTZ, H. W., *Story of Musical Instruments*. New York: Doubleday, Doran & Company, Inc., 1938. 365 pp. \$3.50.

Operas

- Authentic Librettos of the French and German Operas.* New York: Crown Publishers, 1939. 504 pp. \$1.75.
- Authentic Librettos of the Italian Operas.* New York: Crown Publishers, 1939. 481 pp. \$1.75.
- Authentic Librettos of the Wagner Operas.* New York: Crown Publishers, 1938. 470 pp. \$1.75.
- BERNSTEIN, A. M., *Do-re-mi of the Nibelung Ring.* New York: Greenberg, Publisher, Inc., 1928. 140 pp. \$2.00.
- HEYLBUT, ROSE, and GERBER, AIME, *Backstage at the Opera.* New York: Thomas Y. Crowell Company, 1937. 325 pp. \$3.00.
- KOBBE, GUSTAV, *Complete Opera Book.* Rev. and enl. ed. New York: G. P. Putnam's Sons, 1935. 993 pp. \$5.00.
- LAVIGNAC, ALBERT, *Music Dramas of Wagner and His Festival Theatre in Bayreuth.* Tr. by Esther Singleton. New York: Dodd, Mead & Company, 1898. \$3.00.
- Metropolitan Opera Guild, Inc. *Opera Cavalcade*, by R. A. Knight. New York: G. Schirmer, Inc., 1938. 68 pp. \$1.25.
- NEWMAN, ERNEST, *Stories of the Great Operas and Their Composers.* New York: Garden City Publishing Company, Inc., 1935. 3 vols. in 1. \$1.47.
- UNTERMAYER, LOUIS, *Last Pirate; Tales from Gilbert and Sullivan Operas.* New York: Harcourt, Brace and Company, Inc., 1934. 319 pp. \$2.50.
- Victor Book of the Opera.* 10th ed. rev. Camden, New Jersey: Victor Talking Machine Company, 1939. \$2.00.
- WIER, A. E., *Grand Opera at Home.* Rev. ed. New York: D. Appleton-Century Company, Inc., 1927. (Whole world ser., No. 3) 256 pp. \$1.25.

Compositions

- BARBOUR, H. B., and FREEMAN, W. S., *Story in Music.* Boston: C. C. Birchard & Company, 1937. 272 pp. \$1.18.
- BERNSTEIN, MARTIN, *Introduction to Music.* New York: Prentice Hall, Inc., 1937. 396 pp. \$3.00.
- CROSS, DONZELLA, *Music Stories for Girls and Boys.* Boston: Ginn and Company, 1926. 156 pp. 80¢.
- FAULKNER, A. S., *What We Hear in Music.* Analysis Section. 10th rev. ed. Camden, New Jersey: RCA Manufacturing Company, Inc., 1936. 661 pp. \$2.00.
- GILMAN, LAWRENCE, *Stories of Symphonic Music.* New York: Garden City Publishing Company, 1937. 359 pp. \$1.00.
- GOEPP, P. H., *Great Works of Music.* New York: Garden City Publishing Company, 1935. 3 vols. in 1. \$1.59.
- HAGGIN, H. B., *Book of the Symphony.* New York: Oxford University Press, 1937. 331 pp. \$5.00.
- HALE, PHILIP, *Great Concert Music.* New York: Garden City Publishing Company, 1939. 400 pp. \$1.49.
- KAUFMAN, SCHIMA, *Everybody's Music.* New York: Thomas Y. Crowell Company, 1938. 320 pp. \$2.50.
- KINSCHELLA, H. G., *Music and Romance for Youth.* Camden, New Jersey: Victor Talking Machine Company, 1930. 422 pp. \$2.25.

- McKINNEY, H. D., and ANDERSON, W. R., *Discovering Music*. New York: American Book Company, 1934. 334 pp. \$3.00.
- MEISSNER, W. O., *Guide to Symphonic Music*. New York: Silver, Burdett & Company, 1936. 90 pp. \$1.00.
- O'CONNELL, CHARLES, *Victor Book of the Symphony*. New York: Simon and Schuster, Inc., 1934. 530 pp. \$3.50.
- SPEATH, S. G., *Great Symphonies*. New York: Garden City Publishing Company, 1936. 361 pp. \$1.00.
- SPEATH, S. G., *Stories Behind the World's Great Music*. New York: McGraw-Hill Book Company, Inc., 1937. 373 pp. \$2.50.

Music Dictionaries

- BAKER, THEODORE, *Dictionary of Musical Terms*. 21st ed. rev. and augm. New York: G. Schirmer, Inc., 257 pp. \$1.50.
- ELSON, L. C., *Musical Dictionary*. Boston: Oliver Ditson Company, 1906. \$1.75.
- GROVE, GEORGE, *Dictionary of Music and Musicians*. New York: Macmillan Company, 1935. Pop. ed. 6 vols. \$18.00.

Music Encyclopedias

- HUGHES, RUPERT, *Music Lover's Encyclopedia*. Rev. ed. New York: Garden City Publishing Company, 1939. 877 pp. \$1.98.
- PARKHURST, WINTHROP, *Encyclopedia of Music and Musicians*. New York: Crown Publishers, 1937. 662 pp. \$2.75.
- PRATT, W. S., *New Encyclopedia of Music and Musicians*. New and rev. ed. New York: Macmillan Company, 1929. 969 pp. \$3.00.
- SCHOLES, P. A., *Oxford Companion to Music*. New York: Oxford University Press, 1938. 1091 pp. \$6.50.
- THOMPSON, OSCAR, *International Cyclopedia of Music and Musicians*. New York: Dodd, Mead & Company, 1939. 2287 pp. \$12.50.
- WIER, A. E., *Macmillan Encyclopedia of Music and Musicians*. New York: Macmillan Company, 1938. 2089 pp. \$10.00.

UNIVERSITY OF ILLINOIS-URBANA



3 0112 070516072