


AN ANALYSIS AND COMPARISON OF MUSIC APPRECIATION  
BOOKS FOR THE JUNIOR HIGH SCHOOL  
AND THE HIGH SCHOOL

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AN ANALYSIS AND COMPARISON OF MUSIC APPRECIATION  
BOOKS FOR THE JUNIOR HIGH SCHOOL  
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THESIS

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## TABLE OF CONTENTS

Chapter		Page
I.	INTRODUCTION . . . . .	1
	Statement of the Thesis Problem	
	Purpose of the Study	
	Source of Materials	
	Scope	
	Objectives	
	Presentation of Data	
II.	HISTORICAL DEVELOPMENT OF MUSIC APPRECIATION	5
III.	ANALYSIS AND COMPARISON OF BOOKS FOR STUDENT CLASS ROOM USE . . . . .	16
IV.	ANALYSIS AND COMPARISON OF MUSIC REFERENCE BOOKS FOR THE HIGH SCHOOL LIBRARY . . . . .	77
V.	SUMMARY AND CONCLUSION . . . . .	93
APPENDIX	. . . . .	99
BIBLIOGRAPHY	. . . . .	102

## CHAPTER I

### INTRODUCTION

#### Statement of the Thesis Problem

The purpose of this thesis is to analyze and compare a selection of books that can be used in the teaching of music appreciation in the junior high school and the high school.

#### Purpose of the Study

A number of books have been written for school use in the teaching of music appreciation. A great many educational experts and teacher-training institutions have insisted that a text book must be supplemented with a large amount of additional material.<sup>1</sup> Teachers and school people generally have as yet by no means taken advantage of the books that have been available. Every teacher should clearly understand the practical value of teaching with available materials. The wisest and finest of instructional plans are futile if appropriate material cannot be had. A teacher should regard it a definite and important professional obligation to familiarize himself with the printed material

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<sup>1</sup>James L. Mursell, Music in American Schools, pp. 97-98.

available in the field.<sup>2</sup> This thesis is designed as an aid to the teacher in the selection of music appreciation books.

### Source of Materials

Formal courses of study in music appreciation, magazines and records used in the study of music appreciation, available teacher's manuals, and printed materials designated as helpful in the teaching of music appreciation will serve as the source of material for this thesis.

### Scope

The books under consideration were chosen after an extensive research by the writer in references for teachers of music appreciation, of outlined courses of study in music appreciation, of magazine articles on music appreciation, and of library purchasing lists. The books chosen for consideration were the ones most frequently mentioned or listed by the authors in these references, courses of study, magazines, and library lists.

### Objectives

Since many books on music appreciation have been written, the choice of the best books in music appreciation proves to be a difficult problem. The selection of purposeful reading

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<sup>2</sup>Ibid., p. 100.

materials and references involves an extensive amount of time, research, and continuous effort for the teacher of music appreciation, because the teacher must consider the amount of money to be spent, the publisher of the books, the authors, the illustrations, the data included in the books, the interest and help to the student, and the field of music to be studied in the grade level to be used. All of these things will be considered in the analyzation and comparison of the books chosen for this study. The chapters which follow in this thesis will deal with specific problems of selecting music appreciation texts. These may be summarized as: (1) historical survey of the development of music appreciation in the public schools; (2) analysis and comparison of books for student class room use; (3) analysis and comparison of music reference books for the school library.

#### Presentation of Data

A chosen selection of books will be examined. A set of criteria by which the books may be judged will be developed. Use will be made of published investigations relating to music appreciation, of recommendations made by leading music educators, and of practices observed in fitting these books to the pupils' interests, abilities, and needs.

In the findings made to present an analysis of these books, certain broad topics relating to the most significant

phases of study in music appreciation will be taken into consideration.

An interpretation and utilization of these data will be made in analyzing and comparing the specified books according to standards based on the given set of criteria.

## CHAPTER II

### HISTORICAL DEVELOPMENT OF MUSIC APPRECIATION

The earliest educational advantages in music in America were offered by the singing school. These schools, conducted by men drawn from all the walks of life, were the outcome of the endeavor to improve the music in the churches.<sup>1</sup>

In the early days there was a strong prejudice against any one devoting himself exclusively to music, and in 1673 the Commissioner for Plantations reported that there were no "musicians by trade" in the new country.<sup>2</sup> This condition continued, so far as may be learned, for about half a century and even when a few had adopted music as a "trade" they were forced to follow other pursuits as well in order to obtain a living.<sup>3</sup>

At the time the first singing schools came into existence, the singing of the psalms was the only music practised to any extent in the colonies, and it was on account of this that the earliest educational endeavors were made in the line of improved psalm singing. When the interest in music

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<sup>1</sup>W. L. Hubbard, "American Music," American History and Encyclopedia of Music, p. 174.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

became more general, some few musicians who had drifted across the Atlantic, chiefly from England, offered instruction on the spinet, clavichord and other instruments.<sup>4</sup>

Singing schools did not altogether lose their identity in the more pretentious and later organizations known as "Societies," "Institutes," and "Normals," until the latter part of the nineteenth century.<sup>5</sup> It was through the effort of the early singing masters that the subject of musical education was brought more prominently to the public.

The influence of the singing master came into each new section of the country following that of the explorer, hunter, trapper, and settler. The singing school, with its accompanying periodical convention, was established in towns just as soon as the people had built their churches and schoolhouses.

By the early fifties musical conventions had become established features in all parts of the country.<sup>6</sup> Many of these were under the direction of George F. Root, who became well known in this connection. The conventions held throughout the country were the means of accomplishing much good, for they served to bring the music lovers and country singing schools into touch with each other.

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<sup>4</sup>Ibid., p. 175.

<sup>5</sup>Ibid., p. 182.

<sup>6</sup>Ibid., p. 187.

Normals were organized for a term of a few weeks, usually in the summer so as to give teachers the opportunity of attending, and were the means of bringing together earnest musicians who lived in remote districts where they could not attend any musical institution of benefit to them.<sup>7</sup> The stimulus which these Normals exerted was seen in the widespread musical culture wherever a member of the Normal happened to be located. These Normals were popular and beneficial and supplied a real need in the musical evolution in America.<sup>8</sup>

Although schools of music had been instituted by the Moravians in Pennsylvania about 1750 and by the Musical Fund Society in Philadelphia in 1825, it was due to the persistent efforts of Lowell Mason that the subject of music education was brought prominently before the public. Mason performed a great and lasting work in his desire to implant music instruction as a regular part of education of the young.

In 1833, in conjunction with George J. Webb, William C. Woodburg and Samuel A. Eliot, Lowell Mason established the Boston Academy of Music, an institution which accomplished untold good during its fourteen years of existence. It established many normal classes, and sent its graduates through every section of the Union; it trained children in

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<sup>7</sup>Ibid., p. 188.

<sup>8</sup>Ibid., p. 189.

vocal work, and established a system of popular lectures in which music was discussed as a fine art; it gave choral concerts in its earlier existence, but later left these to the musical organizations making a speciality of this feature; it also gave to Boston its first properly equipped and conducted orchestra.

Through the efforts of Mason, music was established in the Boston schools in 1838. This period may be conveniently regarded as the initial introductory period of music in the schools of the country at large.<sup>9</sup> The Boston experiment was watched and studied by school men in near and distant states. The Boston Academy of Music worked hard to prove the importance of music as a school subject.<sup>10</sup>

Adopting music as a part of the public school curriculum throughout the country was a slow process, but private teaching of music became a profession.<sup>11</sup> By 1876 the Music Teachers' National Association was founded. Choral clubs and music societies were established. Music festivals were being given. The symphony orchestras began their development, music departments were established in colleges and universities, and teachers began to enter the public school, and

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<sup>9</sup> Birge, History of Public School Music in the United States, p. 57.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid., p. 87.

new textbooks were written and introduced.<sup>12</sup> In 1870 a public school music course by Luther W. Mason was compiled and published in the form of a series of textbooks in music; however they made no permanent change in music education.<sup>13</sup>

The term appreciation, applied to music both in the broad sense of a ruling purpose in school-music and the more restricted sense of a curriculum subject, came into use in the present century.<sup>14</sup> The term, music appreciation, is not mentioned in the discussions and writings of school-music teachers during the preceding epochs. It began to be used to express a broadening conception of what the aim of public school music should be, and about a decade later it became thoroughly identified with studying music by means of the listening lesson.

One of the first to outline a course of study in listening to music was W. S. B. Mathews, whose book How to Understand Music came from the press in 1888. This book helped to create an interest in the possibilities of this new type of music study. The field for amateur musical study thus invitingly opened was further enriched during the nineties

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<sup>12</sup>Marion Brooks, Harry A. Brown, Music Education in the Elementary School, p. 9.

<sup>13</sup>Ibid.

<sup>14</sup>Birge, op. cit., p. 205.

by the interpretive lectures by Walter Damrosch, Thomas W. Surotte, Calvin B. Cody and others, as well as by the annotated programs of symphony orchestra concerts, and also by the writing of such books as Philip Goepff's The Most Famous Oratorios, and Henderson's What is Good Music, all written to reach the appreciation of the listener.<sup>15</sup>

The helpfulness of these books to the musical understanding of the amateur depended upon some one to play or sing the music which was under consideration. Such study was, therefore, limited to a few. However, with the invention of the player-piano and phonograph, and their adaptations to universal use, there soon became available practically all of the world's great music.

Only gradually and with caution did the schools make use of these new resources. It was not until the second decade of the present century that carefully planned lessons in listening to music began to be given and the experience of successful teachers began to be available for general use.<sup>16</sup>

In 1911 the Victor Company placed Frances E. Clark in charge of the work of making the phonograph a means of real education. A wealth of recording instrument material was developed. This material began to have a wide and growing consumption in the schools. Helpful texts for the guidance

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<sup>15</sup> Birge, op. cit., p. 206.      <sup>16</sup> Ibid., p. 207.

of the teacher began to be written. These were such books as Anne Shaw Paulkner's What We Hear in Music for high schools, and Agnes Fryberger's Listening Lessons in Music, and Mrs. Clark's Music Appreciation for Little Children for the grades. The phonograph companies began to train teachers and send them out into the schools and to teachers' institutes and conventions to show how the subject of appreciation should be taught.<sup>17</sup>

The next fifteen years of experience in the schools with listening lessons saw the phonograph come into common use as an indispensable aid in the school room for both appreciation and physical training. Later music appreciation with a planned outline of procedure was given in most high schools and in many grade schools.<sup>18</sup>

Many well planned courses for the music appreciation in the public schools were then edited and published, all having the purpose of providing a definite place for listening in the regular school program. These planned courses profited by experiences of many teachers, and their use stimulated music educators in further study of the field of appreciation. These included such books as Music Appreciation Taught by Means of the Phonograph by Kathryn E. Stone, Reading Lessons in Music Appreciation by Mable Glenn and Edith M. Rhett, Music Appreciation for Every Child by Mable Glenn,

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<sup>17</sup>Ibid., p. 208.

<sup>18</sup>Ibid.

Margaret DeForest and Margaret Lowry, and Music Appreciation in the School Room by Thaddeus P. Giddings, Will Barhart, Ralph L. Baldwin and Elbridge W. Newton.

One project in the field of music appreciation that received hearty endorsement on the part of school music teachers was the music memory contests. There was no hesitancy in making use of this project. The first contest was held in 1916 in the schools of Westfield, New Jersey, under the supervision of Mable Bray. The subject was brought to the attention of the school music profession by C. M. Tremaine, director of the National Bureau for the Advancement of Music, in an address before the Music Supervisors National Conference in 1918. The response came so swiftly that within five years it had swept over the entire country. The national Bureau reported in 1926 that it had been introduced into 1083 cities. In 109 counties it was conducted on a county-wide scale. In four states it was conducted under the auspices of the state educational department.

While a final evaluation of the educational merits of the music memory contests was not made, the experience of the supervisors indicated that they vitalized music study, increased ability to work, promoted concentration, observation and memory, and brought to the acquaintance of the students a wide range of good music.<sup>19</sup> A large part of the

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<sup>19</sup>Ibid., p. 211.

value of the music memory contests was that of wide community appeal. They brought the school and the home together in a single musical interest.

The gradual disappearance of the music memory contest may be due to the fact that the acquaintance of music became more general with the multiplying opportunities of hearing it performed. Yet other reasons may have caused its decline in popularity, such as the changed approach to teaching music appreciation and more current aim of centering the entire music program around appreciation rather than its being a weekly listening lesson of memorizing.

During the last part of the nineteenth century the average professional musician thought little of the public school music. He did not understand the problems of teaching music in the public schools. Later a change took place, and the professional musician and the teacher of music came nearer together. One of the finest evidences of this change was the co-operation which began between symphony conductors and music supervisors in arranging programs to be performed especially for children. The selections played at these concerts were previously studied in the schools, and at the performance were explained by the director of the orchestra. Walter Damrosch was the first to arrange such concerts.

The educational significance of such concerts lay not

only in the opportunity of hearing music well performed, but also in the fact that they gave a practical basis for appreciation courses planned by expert musicians. At first these musical advantages were confined to the large cities which had orchestras, but later the radio, with Walter Damrosch as director, began bringing such music to all.

During the last fifteen or twenty years much progress has been made in the teaching of music appreciation. Appreciation has become the core of the public school music program. This idea has been expressed by Osbourne McConathy as follows:

Of the greatest importance is the realization that the listening lesson is not a thing apart and separate from the daily singing lesson. Every song that the pupils study should have in it the inherent features of the listening lessons, and complete study of the song should involve consideration of the technical, aesthetic, and interpretative points. Skillful co-ordination of these several lines of music study must be emphasized and applied through systematic instruction from the earliest years, if our schools are to produce broad-minded and intelligent lovers of music.<sup>20</sup>

Although the music program is developing fairly rapidly in the public schools with music appreciation as the central idea of the work, several handicaps to its further progress remain. The most important of these at the present time is the lack of equipment. Few schools have an adequate supply of music books, much less a good piano, record player and

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<sup>20</sup> Agnes Moore Fryberger, Listening Lessons in Music, (1916), p. viii.

record library plus attractive illustrative material, and a pleasant room in which to study and have music classes. Another drawback is the fact that even though many fine formal courses of study in music appreciation have been written, there is no one that adequately ties into the present-day well-rounded and complete musical program.

### CHAPTER III

#### ANALYSIS AND COMPARISON OF BOOKS FOR STUDENT CLASS ROOM USE

In the selecting of books to be analyzed and compared as to use in the music appreciation class room, a number of teachers' manuals, courses of study in music appreciation, library lists, and preparatory courses for music teachers were examined. It was found that a great number of books on music appreciation have been recommended. Books written about one phase of music appreciation were not listed, even though they were highly recommended. The book list was limited to only the books on general music appreciation that were recommended in several of the different sources. This list was further limited to only the books that have been published since 1930.

There are a number of things to take into consideration when analyzing and comparing text books. The outstanding features and characteristics of a good text book for the study of music appreciation may be given in the following points.

The book should be designed to give the students a favorable introduction to the art of music. The whole

impression given by the book is an important educational influence.<sup>1</sup> The general appearance, page layout, typography, content, and organization are the things that are impressive about a book. If the content lacks interest and the organization is rigid, if it looks dull and uninteresting, if it is badly printed, and if the pictorial material is unattractive, the book gives the student an unfavorable impression from the first. This tendency is to arouse a prejudice against the subject.

There is a tendency for textbooks in the field of music appreciation to include art material and pictorial material of various kinds.<sup>2</sup> Pictures of musical instruments, and portraits of great composers and virtuosi, and of important ensemble groups add value and interesting opportunities for teaching. The inclusion of reproduced masterpieces of painting helps to impress upon the student that music is but one member of a family of arts, to emphasize likeness of mood between two aesthetic media, or to show the likeness between visual and aural design.

To keep in modern trend, the text book should contain material of a flexible nature. It should be clearly organized, and its content should be chosen according to definite

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<sup>1</sup> Mursell, Music in American Schools, p. 100.

<sup>2</sup> Ibid., p. 101.

ideas. It should not be centered about one and only one teaching approach. It should contain suggestions and aids to help the teacher and students to work out their own plans and to meet their own needs in an orderly intelligent way.

It is important that the students use books which are not only excellent from the standpoint of content and organization, but also pleasing in appearance, easy to handle, easy to read, and durable.

All of these things were taken into consideration, and the following outline of criteria was developed and used in the analysis and comparison of the books.

#### Outline of Criteria

1. Author.--What reputation does the author have? Is his name known or found in Who's Who? What else has the author written?
2. Publisher.--The imprint, copyright, previous dates, and the revision extent are noted.
3. Format.--The size and shape, number of volumes or pages, binding, paper, typography, page make-up, and illustrations are considered.
4. Purpose.--The purpose of the book is stated. The aims of the publisher, editor, or the author are given.
5. Plan.--Does the book cover the field of music appreciation? What does the book include?

6. Criticism.--What treatment does the author use? Is it scholarly? Is it popular in style? What arrangement has the author used? Is it alphabetical, geographical, or chronological? Is the index full and exact? Are there cross references? What are the limitations of the book? Is it adaptable?

A Story of Music by Harriot Buxton Barbour  
and Warren S. Freeman

Authors.--Harriot Buxton Barbour has written many books in many fields of interest. She is the author of How To Teach Children to Know Music and The Children's Record Book.

Warren Samuel Freeman is the Dean of the College of Music in Boston University and the author of the following books: The Key, 1941; Songs to Sing, 1942; Time and Tune, 1939; Children's Record Book, 1947; and Recordings for the Elementary School, 1949. He has articles contributed to the following: Music Educator's Journal, and The American Record Guide. He is listed in Leaders in Education and Who's Who in America.

Publisher.--C. C. Birchard and Company: Boston, 1937.

Format.--5 3/4 x 8 1/4; 272 pages plus ix; Large print well spaced; Paper, durable and opaque; Illustrated by Martha Powell Setchell and Arthur Lougee.

Purpose.--The purpose of this book is to show music in

its relationship to history, geography, and social progress, telling a connected story of a great art growing with civilization. It is to be used either as a text book or library reference on music appreciation.

Plan.--The seventeen chapters of this book cover the history of music from the beginning, including music in the New World.

Criticism.--This is written in an interesting way. It is very easily read. A number of records are suggested in a list at the end of each chapter. Not only are the suggested records listed, but a good description and explanation to the music is given. Since this book was published in 1937, the record list is not up to date. Many substitutions will probably have to be made. However, the notes and descriptions concerning the music given in the text are very helpful.

Lists of pictures relating to the material in each chapter will be found at the end of each chapter. These pictures are masterpieces and integrate art and music.

The index is very complete and helpful.

There is a student note book, The Key to A Story of Music, that will help make this book very helpful as a text. The Key is a syllabus-workbook for the study of music appreciation and history.

This book covers the work as outlined for high school appreciation and makes an excellent text book for the junior high school or the high school.

An Introduction to Music by Martin Bernstein

Author.--Martin Bernstein is assistant professor of music in the New York University.

Publisher.--Prentice-Hall Inc., New York, 1937.

Format.--6 1/2 x 9 3/4; 396 pages plus vi; well bound; large print; interesting illustrations and pictures; \$3.00.

Purpose.--The purpose of this book is to give a presentation of such information as will make for intelligent listening to the music that is heard today in the concert hall, in the opera house, and through modern instruments of transmission and reproduction.

Plan.--The Table of Contents includes thirty chapters covering the following material: "The Characteristics of Musical Tone," "Musical Instruments," "Fundamental Musical Concepts," "Polyphony and Harmony," "Form," "Composers from Bach to Debussy," "Romanticism in Music," "Opera," "Nationalism in Music," "Some Recent Trends," "Index of Musical Examples," "General Index."

Criticism.--Considering the nature and arrangement of the material presented in this book, the author followed a

practical, logical plan. The first five chapters give a survey of the principal musical instruments and fundamental concepts of music which lay a foundation for the whole book. The biographical and historical materials lead naturally to the last part, the analyses of the individual compositions.

This book is attractive and interesting, but there is no attempt to offer a history of music and no abstract discussion of composers and their works. A beginning is made with an account of musical tone and how it is projected, a description of musical instruments and what they are capable of, and what they do in the actual performance of music. Concepts of rhythm and of melody are explained with specimens from works of the masters that give point and meaning to the explanations. There is also something about polyphony and harmony, but in this the author gets rather technical for the student with limited background. There is no attempt to give more than a minimum of biographical or historical information and none that goes farther back than Bach. A very brief account of his life, an analysis of several of his works, with descriptions and characterizations, and finally a list of suggested readings for those who wish to go deeper into the subject, is given about each composer. The discussion of Handel involves a brief account of the

early opera and of the oratorio. Gluck and his reforms furnish a natural continuation of this subject.

This would make a good supplementary book, but it does not give enough work for a one book text in music appreciation.

Discovering Music  
(A Course in Music Appreciation)  
By Howard D. McKinney and W. R. Anderson

Author.--Howard D. McKinney is a professor of music in the Rutgers University. Mr. Anderson is an extension lecturer in the University of London and a critic for The Gramophone.

Publisher.--American Book Company: New York, 1934.

Format.--6 x 9; 334 pages plus xvii; cloth bound.

Purpose.--This book has been written with a double purpose: (1) to guide the student who is just building a foundation to music appreciation; (2) to be a good companion to others who are more advanced.

Plan.--The first four chapters discuss the listener, music, and the composer. Chapters five and six take up theory of music. Chapter seven discusses an approach to music appreciation. The remaining twenty-two chapters discuss and give plans for listening to music in the following phases: Till Eulenspiegel's Merry Pranks and other examples; "Romanticism," "Form in Absolute Music," "Nationalism,"

"Impressionism," "British Nationalism," "Music In America," "Symphonies," "Polk Song," "Art Song," "Opera," "Instrumental Problems," "Chamber Music," "The Piano," "The Organ." There is a very full index, a glossary, a biographical list of composers, and a chart showing the arts against the background of music.

Criticism.--This is an appreciation book which in some respects is better than others. It has educational value, but even more it is a book indicative of a "broad and easy culture," and it contains a thorough discussion of the elements of esthetics free from the meaningless sentimentality used by less thoughtful authors.

This book uses a method based on listening to symphonies and other instrumental works with no more than a generalized analysis of form and beauty to be expected of the listener. Its emphasis is on nineteenth century music, and, from a historical point of view, it neglects choral music and the music of the earlier centuries.

Music for the beginner is approached through program music. It proceeds from the simple to the complex. Starting with program music, it proceeds to absolute music, regardless of chronological sequence. This method of going from the known to the unknown, and from readiness for

response to the realization of it is a good method because the reader is enjoying while at the same time learning.

Most of the illustrations were taken from the repertoire of phonographically recorded music. This will provide the layman, teachers, and students with lists of the finest material upon which to build a good library of records.

The subject matter has been arranged in a manner suitable for presentation in class form, and appropriate topics for further discussion along similar lines have been furnished at the end of each chapter. Suggestions for further reading have also been made. Recommended orchestra scores to be used with the illustrations are also listed.

This is a very good book for the high school text in music appreciation.

Everybody's Little History of Music  
by Dr. Hugo Leichtentritt

Author.--Dr. Hugo Leichtentritt, lecturer on music at Harvard University is the author of Serge Koussevitsky, the Boston Symphony Orchestra and the New American Music, and Music, History, and Ideas.

Arnold Elston translated the German version into English. The author was given assistance in writing the chapter on "American Music" by Daniel Wolfert.

Format.--5 1/2 x 7 3/4; 61 pages, paper back; index of 6 pages; print is very small; paper is thin; 60¢.

Purpose.--The purpose of this book is to give simply the essential facts regarding the progress and change in musical art and make them accessible to everyone interested in music.

Plan.--The discussions in this book are as follows:  
 "Music in Antiquity and the Middle Ages," "The Schools of the Netherlands," "German Music in the Sixteenth Century," "Italian and French Music in the Sixteenth Century," "Seventeenth Century Opera in Florence," "Rome and Venice," "Dutch and German Music in the Early Seventeenth Century," "Opera and Choral Music in the Seventeenth and Eighteenth Centuries," "The Later Neapolitan Opera (1750-1800)," "Early Instrumental Music (1600-1700)," "Church Music in the Seventeenth Century," "The Handel and Bach Period," "Transition to the Classical Period," "Music in the Nineteenth Century," "Opera from Gluck to Wagner," "Modern Opera and Concert Music," "The German Song," "Music in America," "Index."

Criticism.--This book is a very brief sketch of the history of music, starting with the period of the Greeks, and traced chronologically to modern times. The book seems very much to be a skeleton outline of the author's Music, History, and Ideas, published in 1944, by the Harvard University Press, excepting for the chapter on "American Music" which the latter does not include. The author received aid from

Daniel Wolfert in writing the chapter on American music. It is written in popular style, yet at the same time it aims to be scholarly. There are no notes or references given about any of the topics. Not very many compositions of the composers are mentioned. The facts are very briefly stated. There is no list of records or other suggested materials to aid the student and the teacher. The print is very fine and makes reading difficult.

This book is not suitable as a text book in music appreciation classes.

Exploring Music by Vincent Jones  
and Bertha Wingert Bailey

Author.--Dr. Jones is a professor of Music Education and Director of the Department at Temple University.

Bertha W. Bailey is Instructor in Music Education in New York University.

Publisher.--C. C. Birchard and Company: Boston, 1941.

Format.--6 x 9; 152 pages plus xxvi; large print well spaced; illustrations are clear; attractive cover; cloth bound.

Purpose.--The purpose of this text is to provide for the interested amateur and the high school or junior college student a course of study in music techniques and to relate these techniques to music literature.

Plan.--The nine chapters take up the theory of music and give an approach to creative music. Appendix I gives

illustrations for various chapters; 'Appendix II' is a list of music terms; "Index."

Criticism.--The authors believe that to understand music, one must learn to read it, to be able to recognize its effects aurally, to have a working knowledge of notation, to connect all theoretical facts with music literature from which it is taken, and to use all these techniques in a co-ordinated way.

This book is different from most elementary theory books that have a collection of theoretical facts defined and presented in a very strict way, seldom being related to actual music. The material in this book is taken from and related to music literature. The theory problems taken up are to be given practical application in vocal, keyboard, and written drills. These exercises are related to master-pieces of music. Historical and biographical information related to the material presented in the book adds interest, vitalizes the lessons, and yet presents needed skills.

The illustrative material has been chosen from a wide range of music literature. These illustrations are short, but the authors advise that the teacher and the students, who are interested in doing more than minimum study, trace the examples to their sources for further listening.

Model lesson plans are given in the preface. They show how to correlate this study with listening lessons, but they do not have to be followed in a rigid way.

The appendix contains six chapters. These chapters represent the six sections of study in the book. Each chapter contains the music, historical facts, and biographical information concerning the music. Following the appendix is a group of 128 musical terms defined. There are two indices. The first one is an index of musical terms on harmony and theory. The second index is a list of all musical illustrations and composers.

As an elementary introduction to theory this is a good book. It is adopted by the state of Texas as a text on music orientation for the high schools. Since it does not cover the whole field of music appreciation, it would not be a good text. It is a good supplementary book.

From Bach to Stravinsky by David Ewen

Author.--Mr. Ewen is the author of Music for the Millions. He is often called by his publishers "music's" interpreter to American people.

Publisher.--W. W. Norton and Company: New York, 1933.

Format.--6 x 9 1/2; 357 pages plus xii; large print well spaced; heavy grade dull paper. \$3.75.

Purpose.--This book is designed to present the history

of music from the eighteenth century to the present day, with emphasis on the composers themselves, their works, their lives, and their personalities.

Plan.--This book is made up of eighteen essays written about important composers of the eighteenth century to the present time.

Criticism.--This book is different from most music history books in that it does not deal with the development of composition in form, fabric, or technique. It tries to give the reader an understanding of each great composer through essays written by the critic best suited, by temperament and scholarship, to a broad interpretation and appreciation of the composer's individual genius.

The essays chosen to represent these great composers are the essays written during the last thirty years, and they include every great composer, within the period covered, who is universally recognized to be of great importance.

This is not a history text book since it is only a collection of essays. It is useful as a reference or supplementary reader in music appreciation, however, and the material is very easily found since it has a very full table of contents.

Hearing Music: The Art of Active Listening  
by Theodore M. Finney

Author.--Theodore Finney has had wide experience as a teacher at Charleston College, at Smith College Summer School of Music, as Director of Music at the Council Bluffs Iowa Public School, and the University of Pittsburg.

Publisher.--Harcourt, Brace and Company: New York, 1941.

Format.--5 3/4 x 8 3/4; 354 pages plus x; large print well spaced, cloth bound; fair grade paper.

Purpose.--The purpose of this book is to present music to the listener so that he may understand it intelligently.

Plan.--The book is divided into three main sections. The first, devoted to "The Listener's Technic," discusses tone color, rhythm, melodic line, counterpoint, harmony, style and form. The second part deals with "Music as Literature." The third section discusses "Independent Listening." The chapters in this section deal largely with aids in analyzing two symphonic poems, an act from Die Walkure, Brahms's First Symphony, and a Bach cantata.

Criticism.--Mr. Finney writes in a not too technical style. He uses many simple musical illustrations. This is a good book for the layman, but since it does not cover the courses of study suited for the junior high and the high school, it will not be listed as a text. Since it has good

music illustrations and very good material on the things it does cover, it makes an excellent supplementary book.

How Music Grew by Marion Bauer and Ethel Foyser

Publisher.--G. P. Putnam's Sons: New York, 1925, 1939.

Format.--5 1/4 x 8; 647 pages plus xix; large print well spaced; durable paper; photographic illustrations; \$4.50.

Purpose.--The purpose of this book is to explain as simply as possible the varying steps in the growth of music.

Plan.--The steps in the growth of music are divided into the following: (1) "Babyhood of Music" which deals with very beginnings of music; (2) "Childhood of Music" which takes up church music, troubadours, minnesingers, and folk music; (3) "Music Becomes a Youth" deals with the motets, madrigals, fifteenth and sixteenth century music, the birth of oratorio and opera, Monteverde and heart music, music in England; (4) "Music Comes of Age" treats dance tunes, suites, violin makers, opera in France, Lully, Rameau, clavecin and harpsichord composers; organs, organists, and organ works; (5) "Music Has Grown Up" takes up Bach, Handel, Gluck, Haydn, Mozart, Beethoven, pianoforte, opera to Wagner, romantic school, more opera makers-Verdi and Myerbeer to our day, late nineteenth century composers, American music and twentieth century music.

Critician.--Because of the interesting style in which the book is written, because of the fifty-six illustrations, and because of the organization of the material, this is a very attractive book for high school students. A high school student would gain much music appreciation by studying the book, because in learning the history one learns to appreciate. However as a text on music appreciation this is not a good one. It makes no provision for listening at all. No recordings are listed or suggested.

As a source book for biographies of most of the great composers, however, this is a good book. It also included a list that is not often found in other books. This list, covering pages 573-609, gives the music writers according to forms of compositions and nationality. Since this is a good history and especially written for young people, it would make a good supplementary reader for the music appreciation student.

How To Understand Music by Oscar Thompson

Author.--The author is known as an American music critic, author, editor, lecturer, and as editor-in-chief of International Encyclopedia of Music and Musicians.

Publisher.--The Dial Press: New York, 1936.

Format.--6 3/4 x 9 1/2; 347 pages; large print well spaced; durable paper; well bound; photographic illustrations; \$2.75.

Purpose.--The purpose of this book is to give musical understanding to the reader who listens to music.

Plan.--The author writes in a discussing rather than an instructing way on the following topics: "Nature and Language of Music," "Barriers To Hearing Music As It Is," "Opera," "Symphony," "The Orchestra," "Program Music," "Piano Music," "Violin Music," "The Song," "Chamber Music," "Choral Music," "Musical Form," and "Notes on the Use of Books."

Criticism.--It is practical to the layman who has had no previous study in music as well as to the one who has had years of study. Details concerning the composer and music are discussed in a realistic way. This is no dictionary, text, or reference book. The author says that the understanding of music begins with the music itself, and that the layman's great need is to know what he is hearing instead of how it was made.

There is a good chapter on music biography, and the illustrations include the principal instruments. These would be of interest and benefit to the high school pupil as well as to an adult. Though the book is not indexed, it is well arranged and the material is not hard to find.

Even though the author addresses adults in this book, it

would be a good supplementary book or reader for the high school student since it is a guide for the uninformed and since the major composers and the different types of music composition are so well interpreted.

Intelligent Listening to Music  
by William W. Johnson

Author.--Mr. Johnson, Fellow of the College of Preceptors, tutor in music to the Workers' Educational Association, is the author of The Gramophone in Education and So This is Music.

Publisher.--Sir Isaac Pitman and Sons, Ltd., London, fourth edition, 1946.

Format.--5 1/2 x 8 3/4; 191 pages plus viii; music illustrations clear type; hand drawn illustrations of musical instruments; large print on good paper; cloth bound.

Purpose.--This book was written especially for listeners, those who depend solely upon the radio broadcasting and recordings, and for those who attend the concert-halls.

Plan.--There are ten chapters in this book, and they are arranged in the following way: "On Listening to Music," "The Beginnings of Music," "Listening to Folk Music," "Horizontal Listening," "Listening to Pattern Music," "Listening to Romantic Music," "The Poetic Style," "The Pictorial Style," "Listening to Modern Music," "Listening to Opera and Ballet Music," "Music and the Arts." The "Coda" contains

questions and answers to be used in testing the listeners on recordings. The "Appendix" includes a complete list of musical works mentioned in the book, together with available recordings. There is a very complete index.

Criticisms.--This book is a guide to appreciation. It does not try to make new listeners, but it does state principles and suggest methods by which intelligent listening may be cultivated. The hints and exercises appended to each chapter are very helpful to the student and to the teacher. In fact, they are from some points of view more valuable than the text leading up to them. The text treats each section very briefly, but if a student carries out all the hints and exercises at the end of each chapter he will develop into a more appreciative listener. The hints and exercises send the student to many supplementary books. They suggest additional records to listen to, and they give hints as to what to listen for.

Since the student must depend upon supplementary reading to fill in this brief guide, this book will not be considered a good text book for the high school or junior high school music appreciation class.

Listening to Music  
by Douglas Moore

Author.--Mr. Moore is an associate professor of music on the Joline Foundation in the Barnard College at the Columbia University.

Publisher.--S. W. Norton and Company, Inc., New York, 1932.

Format.--5 1/2 x 8 1/4; cloth bound; 288 pages; \$3.00.

Purpose.--By indicating an approach to the study of music, this book was written as an aid for the listener.

Plan.--In his chapters, Mr. Moore takes up each of the broad divisions of music: the structure of music, tone, rhythm, melody, harmony, design, tonality, musical subject matter, polyphony, development, and finally musical form, leading up to the symphony and a discussion of its greatest examples, and the characteristics of the composers. The last chapter is devoted to opera and oratorio. The appendix contains the illustrations in musical notation which the author excluded from the text, and a list of records suggested for study and analysis for each subject discussed in each chapter.

Criticism.--In this book the author undertakes to help the lover of music by indicating an approach to its study. This book is based on the fact that musical experience is the most important aid to musical appreciation, and that the explanations of the text book should be related to the music which they explain.

A typical chapter is the one on polyphony. This rather

difficult conception is made clear by the suggestion that, first, the popular Humoresque of Dvorak and Way Down Upon the Suwannee River be sung together. Then a more pretentious combination is made, the combination of Solomon Levi, The Spanish Cavalier, and My Comrades. From this he leads the reader into examining a similar combination of tunes in Mozart's Jupiter Symphony, and another in the overture to Die Meistersinger. Next he presents the fugues of Bach and Handel.

The book is an unusually interesting and stimulating one, not only for the untaught music lover, but also for many who are more advanced.

This book does not cover the course of music appreciation. It is a good supplementary book on form in music.

Listening to Music Creatively  
by Edwin John Stringham

Author.--Edwin John Stringham is professor of music at Queens College in New York City.

Publisher.--Prentice-Hall, Inc., New York, 1946.

Format.--6 1/8 x 9 1/4; durable paper, large print; cloth bound; 479 pages; pictorial illustrations; well printed musical illustrations; \$5.00.

Purpose.--This book seems primarily intended for study groups.

Plan.--Each chapter discusses a different aspect of music, taking into account parallel phenomena in the other arts. There is usually a general discussion, followed by a more or less detailed description of one or more compositions as heard on phonograph records. To this is appended a list of additional suggestions for listening. The subjects covered range from music and the dance to expressionism and other modern trends. Some of the topics included are as follows: "Music and the Dance," "Music and Ceremony," "Music and Religion," "The Traditional Folk Song," "The Composed Folk Song," "The Architecture of Music," "Music as Personal Expression," "The Art Song--Lied," "The Opera," "The Oratorio," "Music in the Theater," "Incidental Music," "The Suite," "Music and the Ballet," "Tone Color in Music," "Classic and Romantic Elements in Art," "The Symphonic Poem," "Tone Painting," "Nationalism in Music," "Exoticism in Music," "Rimsky-Korsakoff," "The Symphonic Poem: Franz Liszt," "Richard Wagner and the Leit Motif Technique," "Richard Strauss and Realism in Music," "The Sonata and the Symphony," "Beethoven," "Classicism and Romanticism in Ideal Balance," "Brahms: The Classical Romanticist," "The Classical Symphony: Two Viennese Masters--Mozart and Haydn," "Classical Form and Romantic Content in the Overture," "The Concerto

for Solo Instrument and Orchestra," "Chamber Music," "The String Quartet," "The Piano Solo and the Violin and Piano Sonata," "Bach and the Polyphonic Style," "The Reformation and the Baroque," "Impressionism," "Expressionism and Other Modern Trends."

Criticism.---Professor Stringham's enthusiasm for his subject and experience in dealing with it are clearly evident. Throughout most of the work, the emphasis is on romantic and post-romantic music. A few liturgical chants and two movements from Palestrina's Pope Marcellus Mass are the only representatives of the pre-Bach music given as essential listening; and contemporary composers are treated at some length principally in connection with the ballet. As a result, two works by Dvorak, the New World Symphony and the American Quartet, are given protracted treatment, while Hindemith's Mathis der Maler there is told hardly more than that there is little need for detailed and extended analysis. Prokofieff is mentioned chiefly because of Peter and the Wolf, and Milhaud, Vaughan Williams, Harris, Copland, Piston, Barber are all mentioned in the additional suggestions.

This is a well made book with fine illustrations and readable music examples, generally accurate information and

sound musical feeling. It is written in text book style, but rather hard to read; it seems to be no more than the author's lecture notes for his music appreciation classes at Queens College.

This book should be used in the high school as a supplementary book. It does not cover the field of general music appreciation enough to be used as a one book text.

Music: Its History and Enjoyment  
by Glenn Billard Gunn

Author.--At one time the author was the artistic director of the Chicago Conservatory.

Publisher.--Harper and Brothers, New York, 1939.

Format.--5 1/2 x 8 1/4; 349 pages plus xiv; large well spaced print; music illustrations clear type.

Purpose.--This music appreciation text book was written for the purpose of giving pupils an opportunity to hear works of every period.

Plan.--The book starts out with definitions and techniques of music, discusses development of music and form, and continues with a historical treatment of music from the ancient Greek and Hebrew to the present time.

Criticism.--In the Preface, the author discusses the author discusses the place occupied by music in modern life. The book is made up of twenty-eight chapters. Each chapter

has a main topic heading, then all sub-topics are indicated by a heading set in the middle of the page. Important definitions given are indicated in heavy large print set in the margin of the pages. A list of study questions follows each chapter. A list of records to be used in illustrating the music discussions is found here also.

This book completely covers the field of music. The recordings used for illustrations are selected because they represent the most important works of the most important composers, however, many will probably have to be substituted because of the dated list. The bibliography at the end of each chapter is very helpful. Because of the organization of this material it should make a very good text book, but because of its too technical language and style of writing it is poor as a text for the junior high or high school student. It is a good book for a fairly well informed layman.

Music and Romance for Youth  
by Hazel Gertrude Kinsella

Author.--This author is listed in the American Woman, volume three, as an author, composer, and music educator. She is the author of the Music Appreciation Readers.

Publisher.--R. C. A. Victor Company, Inc., Educational Department, Camden, New Jersey, 1930.

Format.--6 x 8 1/4; 422 pages; large print well spaced;

paper too smooth and glossy; well printed music illustrations in black and white, but too small and poorly placed on the pages.

Purpose.--This is a course of study in music appreciation for use in junior high schools. The aim of the author, in preparing the lessons of this book, was to relate music and its appreciation to life itself, and to set it to work as a training in wholesome use of leisure hours.

Plan.--The book is divided into three parts. Each part has sixteen chapters. A chapter is made up in such a way as to be used as one lesson or more as the need may be. Part I is consisted of the following phases: "Developing a Listening Attitude," "Folk Music," "Nationality in Folk and Art Music," "A Lesson on Form," "Art-Songs and Their Interpreters," "Lyric Forms and Types," "Chamber Music, Instrumental Combination, Contrasting Classic Types," "Program Music," "Telling a Story in Music and Dance," "A Modern Suite, L'Arlesienne, by Bizet," and "Symphonic Music."

Part II and Part III treat similar phases in about the same order, excepting each part gets a little more advanced. For instance, in Part I the simple two part form is studied, but in Part II form is more advanced, and in Part III complex forms in music are taken up.

Following each chapter is a list of music illustrations needed for the chapter. An "Informational Note" follows the list, explaining the music, composer, or any other interesting fact concerning the chapter. A section in the back of the book gives biographical notes of the composers discussed in the text. This is followed by a glossary, a pronunciation table, a list of illustrations, a numerical list of records used, and an alphabetical index of records.

Criticism.--This book is different from the other books examined. First of all, it was made up in a way to attract the junior high school student. Very interesting illustrations are used in abundance; however, some of the pictures are so small that they detract from the page. The book is well bound, but the paper used is glossy. Despite this, the book is an inviting text.

The author begins the first lesson with the idea of developing a listening attitude. Melody, as one of the three chief elements of music, is defined. The outstanding characteristic of a great melody may be its simplicity, as is the case of some of the folk-songs of many old-world countries. It may be its rhythm that makes it a good melody, such as "Soldiers' Chorus" from Faust. Some melodies are liked because of the rich harmonies that the listener feels, such as Funeral March by Chopin. To be a good melody it must have

form. Melody must have mood. To explain these characteristics of melody, eighteen recordings are listed. Out of the numbers used there is developed a need for the definition of such words as barcarolle, theme, sequence, glissando, pizzicato, pentatonic scale, and spiritual. These words are discussed in the text as they are needed. These words are also found in the glossary and pronunciation index. At the end of the chapter is a convenient list of all the recorded music used in the discussions. The record number and the make of the record are given. These records are also listed in a large alphabetical index at the back of the book. The list at the end of the chapter makes it convenient for the teacher in getting her materials ready before class. The discussions are interesting and informative. For instance, the background history or setting for each record listened to is discussed in a very conversational way. Additional information of interest concerning the lesson is given at the end of the chapter in "Informational Notes."

Suggestions for activities to be carried out by the students are given at the end of the chapter. These activities are carried out in scrap book form, and they will help the student to become interested in current readings concerning the music he is studying.

A good summary of the chapter is given in the form of questions at the end of the chapter. The last thing given at the end of the chapter is "Library Reading" which suggests additional readings or correlative readings.

All the other chapters are treated in a similar way, and any one chapter may be broken up into as many lessons as need be.

This course offers an abundant and a widely diversified selection of music for study. The musical selections suggested with each chapter are chosen from among the most beautiful and nationally characteristic of the world's folk-music, and from the art works of the greatest composers, both classic and modern. The Victor Records chosen for each chapter are especially adapted to illustrate the chapter topic; however, most of these records are not available now, and substitutions would have to be made from more recent lists. As one record will often illustrate points in other lessons to follow, many of the records may be used and heard several times during the progress of the course.

The detailed suggestions for intensive study and listening made at the end of each chapter make a good guide and outline for the music appreciation class. This is a very excellent text book for use in the junior high school.

Music for the Multitude  
by Sidney Harrison

Author.--Sidney Harrison is an English musician and writer. The Introduction to his book was written by Sir Robert Mayer.

Publisher.--The Macmillan Company, New York, 1940.

Format.--5 1/4 x 8; 382 pages; music illustrations in clear music type; cloth bound; large print well spaced; dull medium weight paper.

Purpose.--The purpose of this book is to give a history of music, relating its development to cultural and economic history, and treating many types of music, along with instruments and orchestration, the systems of notation, and the lives of most of the great musicians.

Plan.--The thirty-three chapters take up the following topics for discussion: "Music and Magic," "Music Begins to be Scientific," "Sacred Instead of Magic Music," "Plainsong and the Modes," "Notations," "The Medieval Musician," "Counterpoint," "The Renaissance," "Opera," "Rhythm," "The Grand Monarch," "The Merry Monarch," "Harmony," "Bach and Handel," "Fugue," "Aristocratic Patronage Reaches its Climax (Gluck, Haydn, Mozart)," "Form," "The Dynasts and The Peoples (Haydn, Beethoven, Weber, and Schubert)," "Post-War in Paris (Rossini, Berlioz, Meyerbeer)," "The Unpolitical Romantics and Their

Background (Mendelssohn, Schumann, Chopin)," "Composers at Work," "The Controversialists (Berlioz, Liszt, Wagner, Verdi)," "The Other Controversialists," "Science and Orchestration," "The Russians," "Other Nationalists and Brahms," "An Era Draws to a Close," "Performers at Work," "Pre-War," "Post-War," "Jazz," "What Next," Index, Illustrations.

Criticism.--This book is written in a pleasing style, always with regard for the limited background of musical training among the "multitude" to which it is addressed. The author covers a wide field, but at the same time he tries to show how the course of music and the forces of history hang together. This is a very important feature of the book; because to isolate music from the rest of life, as so often has been done by previous historians, to try to show its evolution without explaining the social and political background, is to tell only half the story. Another book that treats music in a very similar way is Music in History by Howard D. McKinney and W. B. Anderson.

Music for the Multitude is a rather small volume, but it is compact and full of information. The schools of music are necessarily treated more briefly than most other books treat them, but Mr. Harrison does this in order to have more space in which to stress the social or political background that made these schools possible. The author goes much

farther, still, than most other historians. He gives the readers an elementary lesson in harmony, counterpoint, rhythm, form; and in this, too, he shows how outside influences were at work.

Mr. Harrison, not like most previous authors who have divided their works into sections, one devoted to musical forms, another to the great composers, still another to orchestration, has treated all these matters in parallel fashion, building a smooth running narrative, and binding the whole together with a detailed description of the socio-economic structure underlying the development of these various phases of music.

The author's philosophy may be summed up in his own words:

Music lends itself to many interpretations--as we can see whenever a visiting royalty is received in Paris by the strains of the "Marseillaise," a song that was originally intended to sound the death-knell of royalism. On such occasions as these, and recalling how medieval musicians had incorporated tavern songs in sacred motets, we can well understand why musical historians in the past have concentrated most of their attention on the private lives of composers and only perfunctorily referred to the course of external affairs. The meaning of music has seemed too elusive and changeable to be related to world events.

Some people, indeed, have persuaded themselves that music must have no meaning at all--that it is an exercise in "pure" beauty. But if we go further than merely listening to individual melodies, and try to observe a man's music as a whole, observing his favorite texts, observing his bad works as well as his good,

and observing the faults that sometimes help to explain the virtues, we experience a growing conviction that, to mention only a few examples, Bach's fugues and Bach's Lutheranism, Schubert's Songs and Schubert's Vienna, Wagner's epics and Wagner's social philosophy . . . hang together.

The treatment of some of the composers is very sketchy, but it would take volumes to do them more fully. The author not only deals with the men who wrote music, but he explains the tools of the musicians' art, not forgetting the contributions of the "lumbermen and ironfounders, metallurgists and cabinet-makers" and other workmen who made the instruments with which to make music.

Although this book was not written with young people in mind, many young students who read the book will gain very much. Because of its narrative style the reader is likely to just want to start at the first and read straight through. The Index is not very full, and it is of no aid to the reader in finding a particular item of interest.

This book is for the laymen only or for very interested students, but it is not a text or supplementary book on music appreciation.

Music in History  
(The Evolution of an Art)  
by Howard D. McKinney and W. R. Anderson

Author.--Mr. McKinney is an American writer and composer. These two authors also wrote Discovering Music.

Publisher.--American Book Company, New York, 1940.

Format.--6 1/2 x 9 1/2; 904 pages plus xx; large print well spaced; durable paper; cloth bound; photographic illustrations; clear music type illustrations.

Purpose.--The purpose of this book is to correlate music, since the beginning of history, with the social, political, and artistic conditions in which it developed.

Plan.--The authors arranged this book so as to take in, for the most part, only those works from the various composers which are available in standard phonograph recordings, so that the student can actually know what he is reading about. The developments of music are traced by discussions of general periods, such as Medieval, Gothic, Renaissance, and Romantic, as well as by the study of the works of its greatest composers--Palestrina, Bach, Haydn, Mozart, Beethoven, Schubert, Liszt, Brahms, Wagner, Strauss, Stravinsky together with those of such significant though less eminent men as Monteverdi, Scarlatti, Telemann and others.

Criticism.--This book has been planned to show the outstanding social and aesthetic characteristics of the great periods in art history--Greek, early Christian, Romanesque, Gothic, and the rest. All the music has been discussed against the general backgrounds of its time and co-ordinated with some of the other arts--painting, literature, sculpture,

and architecture. In showing that music is an integral element of the general spirit which informs the whole exterior or interior world of a period, a large number of pictures have been used to give the reader a wider conception of the part which the other arts have played in the life of man.

Many extracts from letters and autobiographies of musicians and persons having musical experience have been included, covering the most important periods.

This book might be considered a companion to Music for the Multitude by Sidney Harrison. Both books are different from most previous histories in that they stress the influence of the social and economic conditions upon the composer and his music. History in Music is much larger in volume because it also deals with the other arts as well as with music. It is divided into sections that are discussed fully, and it has many foot notes added to the discussions. It has a very full index. The illustrations are outstanding in their appeal to interest and attractiveness. The lists of suggested readings according to topics of interest are a good addition to the book. Also of usefulness is the booklet, A List of Phonograph Records for Use with Music in History, which lists the works mentioned in the book. It also gives numerous other works that will be found helpful

for a full understanding of the periods studied. This book covers the course of music appreciation for the high school very well. It is attractive, and it is written in text book style. It would be a very good text book in music appreciation for the high school.

Music on the Air  
by Hazel Gertrude Kinscella

Author.--This author is listed in the American Woman, volume III as an author, composer, and music educator. She was a member of the Advisory Council for the Danrosch Appreciation Hour, and is the author of Music Appreciation Readers and Music and Romance.

Publisher.--The Viking Press, New York, 1934.

Format.--456 pages; large print on durable paper; many photographic illustrations; index of illustrations; \$3.50.

Purpose.--This book was written to answer some of the many questions sent in by radio listeners concerning music.

Plan.--Sections included in this book are the following: folk music, opera, choral music, the orchestra, chamber music, American music, modern music and many other topics. The last 160 pages contain the following: (1) story of music in outline form, and (2) biographical sketches of composers and interpretations of their principal works.

Criticism.--Music on the Air has contributions by twenty-six leaders in the field of music, is profusely illustrated, and has subject matter which ranges from early folk music through opera to the latest jazz song. It makes a good elementary reference book for radio listeners who would like to know more about the music they hear.

The book covers a lot of ground in an informal and unsystematic way. Though it lacks system, it is well made up for by a very full index which makes the information easily found.

Since the book is not organized in a systematic way, and since it is written in a text book style, it will not be a good text for the music appreciation classes. However, since it has so much information that is easily found, it would be a good supplementary reader for the library.

Music Through the Ages  
by Marion Bauer and Ethel E. Peyser  
(A Narrative for the Student and Layman)

Author.--Marion Bauer is an associate professor in the Department of Music at New York University. These two authors also wrote How Music Grew.

Publisher.--G. P. Putnam's Sons: New York, 1932.

Format.--5 1/2 x 7 7/8; 572 pages plus xii; cloth bound; small print closely spaced; dull paper; \$3.50.

Purpose.--Music Through the Ages is designed as a tool for the student to use in picking out important parts in the story of music.

Plan.--The forty-four chapters are divided into the following parts: (1) "Primitive and Ancient Music," (2) "Music of the Church," (3) "Secular Music," (4) "Instrumental Music," (5) "The Classic Period," (6) "The Romantic Period," (7) "Romantic Opera," (8) "Late Nineteenth Century Trends," (9) "Music in America," (10) "Twentieth Century." At the end of each chapter is given a list of suggestions for further reading.

Criticism.--Beginning with the earliest music and musical instruments among the primitive peoples this history of music carries the narrative down to the present, dealing with the new music in all countries, especially America. The discussions and the explanations are in clear, attractive, and not too technical language.

The content of the book is full. At the end of each chapter is a list of books suggested for further reading which would help to give the student an exhaustive study. Lists of the compositions of the more important composers give a very full guide to those who wish to pursue the subject practically. Of great interest to the reader are the

short and well proportioned biographical sketches that are included as a part of the historical narrative.

This is a very good history of music. Such a book, with its fullness of treatment, can be of great value as a supplementary reader.

Music to My Ears  
by Deems Taylor

Author.--Mr. Taylor has been the intermission commentator for the Sunday afternoon broadcasts of the New York Philharmonic Symphony since 1936. He is the author of the best seller, Of Men and Music.

Publisher.--Simon and Schuster: New York, 1949.

Format.--5 1/4 x 8 1/4; 288 pages plus xvi; written in popular style; cloth bound; large print; no illustrations; \$3.00.

Purpose.--This book was written for people who listen to music.

Plan.--This book is divided into six sections. The opening section, Prologue, is devoted to taking a composer apart to see what makes him tick. The First Theme is devoted largely to discussions of music, especially symphonic music, and the people who make it and listen to it. The Second Theme deals exclusively with people who created music, played it, conducted it, and wrote about it. The Development Section takes the two themes apart and regroups them, discussing

the composer and his problems, music and its troubles, and the opinions of people who listen to it. The Recapitulation is concerned with the hand-to-hand struggle that is going on, these days, between music and the composer. The Coda brings everything to a conclusion.

Criticism.--This book contains comments on musical matters, based on the author's intermission broadcasts for the New York Philharmonic's Sunday afternoon concerts. It is light reading for the musically informed, and rather more profitable for the people who listen to the concerts but who are weak on technical knowledge and who are encouraged by Mr. Taylor's informal attitude. This book is successful in entertaining and provoking thought, though due partly to its structure it misses a good chance to do more. The book is recommended for literate adults.

Of Men and Music  
by Deems Taylor

Author.--Deems Taylor is the music commentator for the New York Philharmonic Symphony Orchestra's Sunday afternoon broadcasts. He is a composer as well as an author.

Publisher.--Simon and Schuster: New York, 1937.

Format.--5 1/4 x 8 1/4; 318 pages plus xviii; twenty-two chapters; cloth bound; large print well spaced; \$2.50.

Purpose.--This book consists of what Mr. Taylor prefers

not to call essays, but "observations." As he explains in his own words,

If this book tries to say a few definite things, they are these: that behind every musician lurks a man, who is fully as interesting as the trade he follows; that music is written for our enjoyment, and only incidentally for our edification; and that many a potential music lover is frightened away by the solemnity of music's devotees.

Plan.--There is a long introduction. The twenty-two chapters are divided into three parts: (1) "Yesterday," (2) "Today," (3) "Tomorrow." There is a full index.

Criticism.--Together with brief biographies of Wagner, Debuss, Enesco, Loeffler, and other composers, this book includes several essays on works of musical art. There are studies of a variety of important problems included. One of the twenty-two chapters discusses the popularizing of opera in America. Another chapter presents the good case of the American composer against the orchestra leaders and their audiences. Another chapter describes the methods of awakening a love of music in small children. Still another chapter takes up the puzzling matter of the objective approach to their works demanded by Stravinsky and other contemporary composers. One chapter discusses the difficulties confronting the ambitious young composer.

Some of his essays are very short. Others are longer, but almost all of them are very informative.

This is not only a book for concert-goers and radio listeners; it is so interestingly written, so full of general intelligence, humor, and miscellaneous information that it should be enjoyed by even those who know very little music.

Even though it was written especially for the laymen, since it does contain very good information and has a good index, it would be a very good supplementary book for the high school student.

People and Music  
(A Textbook in Music Appreciation)  
by Thomasine C. McGehee

Publisher.--Allyn and Bacon: Boston, third edition, 1940.

Format.--5 1/2 x 7 1/4; 375 pages plus xx; index 13 pages; many illustrations indexed; large print well spaced; thin paper.

Purpose.--People and Music is intended to furnish an adequate guidance program in the appreciation of music.

Plan.--Part I emphasizes the function of music as a force in laying the foundations of civilized life. Part II views the life of the Middle Ages as it reveals the music of knighthood, the plain folk, and the church. Part III shows the growth of music through the golden age of royalty. Part IV interprets the classical perfection of music as it grows out of the formal life of the eighteenth century. Part V

surveys the social forces of the nineteenth century and the present day as they express themselves through music. Part VI deals with the origins, the purposes, and the growth of America as a music-loving people, with special emphasis upon the growth of creative music in the United States. Conclusion--"Journey's End and a Backward Glance," Appendix--Music List I (Victor Records), Music List II (Victor Records, Columbia Records, Brunswick Records), "Music Scores Suggested in Text," "Suggestions for an All American Program," "Sources of Quotations that Head Each Chapter," Index.

Criticism.--People and Music mirrors the times. In this new edition a new chapter has been added and the original chapters rewritten. The content is more mature, because America today is musically more informed. Even the youngest readers of this book have a musical experience far beyond that of the forebears. That is why there is a stronger emphasis on singing as a satisfying and ready musical experience.

Each chapter begins with a quotation that suggests the subject of the chapter. The quotation is followed by a paragraph in bold-face type which tells what the chapter is about. Then come "Do You Know?" questions which start the mind to watching for special points of interest.

At the beginning of each chapter is a list of tool

words. They are a means for forming definite concepts, and are material for original expression.

A guide to pronunciation of proper names is included in the body of the text.

Books mentioned in the text, and additional titles as well, are listed in the Appendix.

Optional activities suggested are printed in boldface type and boxed.

Pictures have been chosen for their power to increase interest, make clear the meaning of the text, integrate music and art, and to add charm to the book.

Especially helpful are the directions for work to be carried on in the music work book, My Musical Measure (old edition), and My Music Note Book (new edition). The record list is helpful to the teacher in getting her materials ready for class, however, the list will probably have to be compared with new record catalogue lists before ordering records. This is a very good text book for the junior high school.

The Appreciation of Music  
by Roy Dickinson Welch

Author.--Roy Dickinson Welch is the head of the music department at Princeton University.

Publisher.--Harper Brothers; New York, 1945.

Format.--5 1/4 x 8 3/4; 206 pages plus xv; large print well spaced; cloth bound; revised edition; \$3.00.

Purpose.--The book is a working manual for appreciation classes in high school or college.

Plan.--This book of ten chapters follows the following outline: "The Art of Music and its Materials," "The Composer at Work," "A Fundamental Musical Form," "The Rondo, The Minuet," "The Variation," "Homophony and Polyphony," "The Fugue," "The Suite and the Sonata," "Opera, Oratorio, and Song." These subjects are followed by a "Conclusion." The Appendix is made up of three parts: (1) "Essential Musical Examples," (2) "Looking Back and Summing Up," (3) Book List.

Criticism.--This edition does not differ materially from the original 1928 edition. Some errors have been removed, certain sections have been recast, and lists of musical examples have been revised.

The book is competent and very conservative. The author covers the field accurately and concisely, and though the musically uninformed reader will have to concentrate while reading this book, he will learn a lot from it.

The ten chapters which make up this book deal with the fundamental materials of music, the composer and how he works, and an explanation of the various forms in most common

use. There are many musical illustrations to help clarify and embellish the text, but historical and critical comment, biography and anecdote are not used.

The author tries to point out to the reader the things the composer has put into his composition and some of the usual forms in which the composer writes. He does not take the opportunity to tell who these composers are, when they lived, or what they had in mind as they wrote. Nothing has been said about "nationalism" in music, or the meanings of "classical," "romantic," or "modern," as applied to music.

Important definitions of the terms used in this text are printed in italics. At the end of each chapter the author gives "Practice Listening" which includes directions and suggestions to materials and ways of listening for the things the chapter has been dealing. On page 197 in the section "Looking Back and Summing Up" are found questions to be used at the ends of each chapter.

This book should be classed as a supplementary book.

The Art of Enjoying Music  
by Sigmund Spaeth

Author.--Dr. Spaeth is an author, editor, composer, lecturer, executive, educator, and star of radio, stage and screen.

Publisher.--Whittlesey House, McGraw-Hill Book Company:  
New York, 1933.

Format.--5 3/4 x 8 1/4; 451 pages plus xiv; music illustration; cloth bound; large print; footnotes; \$2.50.

Purpose.--This book was written to be used as a text book for courses in the appreciation of music.

Plan.--The thirty-six chapters in this book are written about the following topics: "Musical Form," "Program Music," "Cantata and Oratorio," "Opera," "Ballet," "Chamber Music," "Piano, Organ and Other Solo Instruments," "Symphonic Music," "Modernism and Jazz," "How to Analyze Music," "Historical Summary," "Various Conclusions." The Appendix gives the following: (1) How to Read Notes and (2) Transposition and Tonality. The rest of the book is given to a biographical list of composers, a glossary of common musical terms, questions on each chapter, and a very complete index.

Criticism.--The author of this book uses the theory approach to music appreciation. He begins with very elementary theory. For instance, in the teaching of the different rhythms, he has the reader to practice beating or keeping time to waltzes such as Beautiful Blue Danube, the Merry Widow, and My Hero. He tries too hard to make things seem easy.

In his chapter on "Patterns of Melody," he chooses such popular numbers as Missouri Waltz, Carolina Moon, and many

others instead of using music from the best literature. In this respect his book is different from other music appreciation books using the theory approach. Exploring Music by Vincent Jones and Gertha Wingert Bailey is one book using the theory approach, yet these authors used the best of literature for listenings to fit the problems being discussed.

In trying to make things easy for the beginner, the author really makes it harder because a few things will have to be unlearned. For instance, the unqualified statement that Mozart's melodies are in themselves simpler than Wagner's. Mr. Spaeth writes clearly and well, but he tries to say too much.

In the more elementary phases of music he does a good job even though he resorts to popular tunes. However, when he reaches the more advanced subjects such as sonata form, he resorts to literary terminology, and fails to put the subject across. The definitions of simple terms are adequate, but the reader will not be able to understand such terms as "diatonic," "chaconne," and "passacaglia." He has tried too hard to avoid being technical or highbrow.

The book is attractive and interesting to read, but as a text in music appreciation it has little value.

The List of Music  
by George A. Wedge

Author.--The author, a teacher in the Juilliard School of Music, has written several text books. He is the author of Advanced Ear-Training and Sight-Singing, Applied Harmony, Keyboard Harmony and Rhythm in Music.

Publisher.--G. Schirmer, Inc.: New York, 1936.

Format.--6 3/4 x 10 1/4; 123 pages plus ix; large print well spaced; durable paper; cloth bound; \$2.50.

Purpose.--Mr. Wedge says that though a superficial knowledge of any art may result from reading about it, a real appreciation comes only through active experience in the medium of the art. The purpose of this book is to give to the student a definite and logically arranged information pertaining to the material used in expressing thought through musical sound and rhythm.

Plan.--Part I presents the materials used in creating music, and the elements of notation. Part II gives experiments in using the materials of music. Part III is a key to the essential factors in listening to the various types of composition heard at concerts, at the opera, on the radio, and on recordings. Included in this section are: compositions analyzed, a brief list of outstanding composers, types of compositions defined, general terms defined, phrase forms, and large forms.

Criticisms.--No previous knowledge of music is necessary to understand and to use this book, but the use of a piano and record player is essential if the reader is to follow the instructions given and to carry out the experiments.

The purposes of the exercises is to give information which will aid in listening. The first half of the book gives the exercises for the training of the ears to hear intervals, melodic lines, and harmony. The rest of the book is concerned with the study of the different forms in music.

Each musical selection to be studied is analyzed so completely that all the student has to do is listen to the selection and to follow the score and the analyzation.

No historical information concerning the composer or his music is given. The author seems to take for granted that the student already has a historical back-ground for the music which is to be studied. He does, however, give the definitions of the different types of compositions with a table showing the outstanding composers and the types of compositions written by each. He also recommends as a companion text the Layman's Music Book, by Mme. Olga Samaroff-Stokowski, published by W. W. Norton and Company, Inc. This book will give the reader the necessary back-ground in the

history and evolution of music, aid him in intelligent listening, and greatly increase his enjoyment of music.

The Gist of Music is very similar to Exploring Music by Vincent Jones and Bertha W. Baily in that it stresses the approach to music appreciation through the study of theory and harmony. Both books are valuable to the students who need harmony and ear-training.

Because it does not cover the general field of music appreciation, The Gist of Music will not be suitable as a text book in general music appreciation classes. It is a good supplementary book for the library shelf, for some students may like to follow the experiments given by Mr. Wedge and thereby increase their listening ability.

The People's Music  
by Marian Cotton  
and Adelaide Bradburn

Authors.--Marian Cotton is the head of the music department of New Trier Township High School.

Publishers.--Authors: Winnetka, Illinois, 1944.

Format.--6 1/2 x 10 1/2; 108 pages; 52 songs; 23 whole page photographic illustrations of the instruments; cloth bound; large print well spaced; text book style.

Purpose.--A course in music appreciation based on the study of the symphony orchestra, the band, and the folk music of Europe and America.

Plan.--This course in music appreciation is presented as Part I and Part II.

Part I discusses the symphony orchestra and the military and symphonic band. A detailed description of all the instruments is given. The effects that can be gained when these instruments are heard singly or in combination is discussed.

Part II is devoted to the study of national trends as they have affected the music of Europe and America.

Criticism.--At the end of each topic discussed is a list of questions that will help the teacher and pupils to get the most from the discussions. A list of recordings illustrating the points brought out in the discussions is also given. These recordings are of the best selections, representing the most important works of most of the great composers.

This book is especially suited as a text for the junior high and the high school. The students are given a chance to be well acquainted with the history and development of the music in each country, to be able to recognize the folk songs representing each country, and to know the important composers and their contributions.

The Pursuit of Music  
by Walford Davies

Author.--Sir Walford Davies is an English musician who has been engaged in recent years in teaching musical appreciation over the radio.

Publisher.--Thomas Nelson and Sons: New York, 1936.

Format.--5 1/2 x 8; 432 pages plus x; printing and music type are large and clear; cloth bound; \$2.50.

Purpose.--The purpose of this book is to explain music to the earnest and inquiring listener.

Plan.--The author has divided the book into five parts which discuss: (1) "The Nature of Music," (2) "Musical Material," (3) "Phrasing," (4) "Sonata Form," and (5) "Music in Double Harness." This is a discussion of music and poetry, music and scenery, music and action, music and drama, and music in "phantom harness."

Criticism.--This book is very different from other books of music appreciation. It is a book about music and music only, yet it is not a textbook on how to write music, nor is it a history, nor is it a description of the works or lives of composers who made history, nor is it a discussion on the subject of musical performances. Yet within such limitations as these may be, the author finds opportunity to cover a wide field and to say a great deal that requires

much thought and attention. Though the author says he is writing for young people, it would take a very mature person to follow his line of thought, since he resorts to very fanciful analogies to explain the points he wished to bring out. For instance, when he is discussing the scales, he compares a scale with a troop of soldiers on parade.

In his discussions about harmony the author resorts to mathematical diagrams that are confusing.

Since this book is limited in its discussion in the field of music, it can not be classed as a book on general music appreciation. Since it is written in an unconventional way, resorting to fanciful analogies it would not rate as a text book. It seems to be suitable for well informed readers or at least for people who are mature enough to follow the writer.

The Well Tempered Listener  
by Deems Taylor

Author.--Mr. Taylor has held several editorial positions; is a music commentator for the New York Philharmonic Symphony Orchestra's Sunday afternoon broadcasts; is the author of the best-seller, Of Men and Music; and is the composer of The Echo, a musical comedy; Through the Looking Glass, an orchestral suite; and the opera, Peter Ibbetson.

Publisher.--Simon and Schuster, New York, 1940.

Format.--5 1/2 x 8 1/4; 333 pages; large print well spaced; cloth bound; \$2.50.

Purpose.--The purpose of this book is to present to the music lover the series of radio talks delivered as part of the Columbia Broadcasting System's broadcasts of the Sunday afternoon concerts of the New York Philharmonic Symphony Orchestra during the seasons 1937-1938 and 1938-1939.

Plan.--For convenience the book is divided into three sections. These sections are as follows: "The Makers," devoted to discussions of music in the abstract, and from the point of view of the composer; "The Givers," music discussed with particular reference to its performers and interpreters; "The Hearers," written from the point of view of those who listen to it.

Criticism.--This book is for everyone. No special musical vocabulary confronts the reader. All that is expected is a healthy, intelligent curiosity about the art of music, its practitioners, and its hearers.

The fifty-three essays are not consciously related. In these essays, Mr. Taylor sets forth common sense answers to many questions about plagiarism in music, about the worth and worthlessness of popular music, about the critic's business, good and bad programs, modern harmony, "meaning" in music, and many others.

This book does not cover the course of study for the junior or high school music appreciation classes. It is written in popular style, not intended as a text book. However, since it has a good index and the material is easily found, and since Mr. Taylor is an authority on the subject, it would be a good supplementary reader.

What To Listen For in Music  
by Aaron Copland

Author.--Mr. Copland is an American composer as well as writer.

Publisher.--McGraw-Hill Book Company, Inc., New York, 1939.

Format.--281 pages plus xiii; cloth bound; bold type print on thick dull paper.

Purpose.--The purpose of this book is to give a preparation for listening to the student.

Plan.--The work is arranged in the following way: "How to Listen," "The Creative Process in Music," "The Four Elements in Music," "Musical Texture and Structure," "Fundamental Forms," "Opera and Music Drama," "From Composer to Interpreter to Listener." The Appendix is divided into the following three parts: "Typical Variation Formulas," "Contrapuntal Devices," and "Analysis of Beethoven's Waldstein Sonata, Op. 53." The Index is very full, covering from page 273 to 281.

Criticism.--This book is based on a series of lectures that the author delivered at the New School for Social Research in New York.

He discusses the three planes of listening; the sensuous, the expressive, and the musical. He discusses the question of where composers get their ideas and what they do about them. He describes the four elements of music. He discusses tone color in a chapter on the orchestra that is a miniature masterpiece of communicative writing. He describes the difference between homophonic and polyphonic music, and the various fundamental forms that determine musical structure up to the present.

He makes no distinction between "classic" and "modern," discussing Bach and Hindemith in the same terms in the same chapters. His literary and dramatic analogies are sound and colorful. His chapter in the appendix, where he illustrates the variation forms by showing what a composer might do with Ach! du Lieber Augustin is interesting.

A study outline may be obtained to use in the study of this book. This makes the book very usable in the classroom or study. However, since the book does not cover the entire field for music appreciation in the junior high or the high school it is not a good one book text. It would make a good supplementary book.

What We Hear in Music  
by Ann Shaw Faulkner

Publisher.--R. C. A. Victor Company: Camden, New Jersey  
1934.

Format.--6 x 7 3/4; 640 pages; large print well spaced;  
smooth glossy paper; photographic illustrations.

Purpose.--This course of study in the appreciation and  
history of music has been prepared for use in the high  
schools, normal schools, colleges, universities, and schools  
of music, home, club, or individual study. It has been writ-  
ten as a guide to the study of the literature of music  
through the wealth and variety of the musical illustrations  
offered by the Victor Records.

Plan.--Part I deals with the training of the ear. In  
Part II the historic development of music from ancient times  
to the present time is considered, tracing the rise of the  
great schools of music, and studying the lives of the great-  
est composers in their relation to the development of the  
world's music. Part III takes up the study of the instru-  
ments of the orchestra and the development of instrumental  
forms, from the folk dance to the symphonic poem. Part IV  
gives a thorough and detailed study of the historical devel-  
opment of the opera and the oratorio. Analyses of the com-  
positions used for illustrations, classified as to composers,

will be found from pages 351-385. A bibliography, pronunciation table, an index of choruses, a numerical list of records, and an alphabetical index of records complete the plan of this book.

Criticism.--This course of study presents a well-organized plan for the study of music in a broadly cultural style. It gives a working knowledge of the literature of music, rather than a theoretical study of the form and material of music. It is arranged in such a way as to attract and hold the attention of the boys and girls, regardless of whether they can sing and play or not. This book gives an opportunity, material and instruction to the student that will help him to become an appreciative and intelligent listener. The material presents a careful selection of the best music for definite study in consecutive lessons, classified, analyzed, and set in chronological order and historic significance.

This is a very good textbook for the use in the study of music appreciation in the junior high school and the high school.

## CHAPTER IV

### ANALYSIS AND COMPARISON OF MUSIC REFERENCE BOOKS FOR THE HIGH SCHOOL LIBRARY

#### Dictionary of Musical Themes compiled by Harold Barlow and Sam Mortenstern

Publisher.--Crown Publishers: New York, 1948.

Format.--5 1/2 x 8 1/2; 656 pages; music type illustrations not easily read; print is small and closely spaced; heavy paper; \$5.00.

Purpose.--The purpose of this book is to serve as a tune-finder and reference list of over 10,000 musical themes.

Plan.--This dictionary of musical themes is divided into three parts. Part I contains 10,000 themes from recorded instrumental music, arranged by composer and title. Part II is a theme finder with the first six or more notes of each theme (transposed to the key of C) given in alphabetical order. Part III is a title index of twelve pages.

Criticism.--Part I will probably prove to be the most useful section of the book, but it has at least three faults. The titles are badly jumbled, being alphabetized quite illogically, with three successive titles often being in as many

different languages. The numbers assigned to themes form a "closed system," with all the composers whose names begin with any letter of the alphabet listed in a single series. When a new work is added to the list, a third element "B29a" and "B29b" must be tacked on. If subsequent editions are to be brought out, something more easily extendable should have been devised. The major composers naturally get more space (from 6 1/2 pages for Mendelssohn up to 29 1/2 for Mozart), but there are too many omissions. A lot of space was given the organ works of Bach, but entries of the early and the less important later composers are too poorly selected to serve any useful purpose. For example, a page is devoted to Honegger, but his best-known composition, Pacific 231, is omitted. Vocal works are entirely excluded.

Part II is an index of the themes in Part I. This index works by assigning a letter-name to each note, transposing the pattern to C major or minor, and arranging the patterns of letters strictly according to the alphabet with all underlying musical implications ignored. For instance, you will find the first theme of the final movement of Brahms' Violin Concerto listed in the index as follows: "EFGGEFF."

If this book were not so hard to use it should prove useful not only to those who are bothered by a theme and

can't remember the theme. It is not a text book, and it is of no use as a reference on general music appreciation.

Encyclopedia of Music and Musicians  
by Winthrop Parkhurst  
and L. J. DeBekker

Author.--The authors are known for their book, Music and Musicians.

Publisher.--Crown Publishers: New York, 1937.

Format.--6 1/4 x 9 1/2; 662 pages plus viii; print is small but well spaced; topic heads are heavy print; poor grade paper; poorly bound; illustrations; two-column pages; \$2.75.

Purpose.--The purpose of this book is to give in one volume and in one alphabetical arrangement an encyclopedia of music and musicians.

Plan.--This book is a one volume book with one alphabetical arrangement of stories of the opera, definitions of musical terms, biographies of important musical personalities, debut dates of performances and roles of performers, theory and composition, symphonies and concerts, material on orchestras and orchestration, swing music, United States radio stations, and an account of the Federal Music Project.

Criticism.--One of the features of this book is the inclusion of material on debuts and premieres, most of which

does not appear in any other encyclopedia of music. Another feature of interest is the tabulation in alphabetical list of all radio stations in the United States, together with breakdown of those stations into kilocycles. The literary references are especially valuable, as is the complete list of national anthems.

Since this book presents condensed and up-to-date information that will not be readily found in more formal reference books, since it represents a praiseworthy standard of accuracy, and since it is so inexpensive, it would be a good reference book for the junior high and high school library, where a more expensive one could not be had.

Everyman's Dictionary of Music  
Compiled by Eric Blom

Author.--Eric Blom was editor of the 1943 English edition of International Encyclopedia of Music and Musicians.

Publisher.--David McKay Co., London; Philadelphia, Pa., 1948.

Format.--4 1/2 x 6 3/4; 706 pages plus xiii; small print on thin paper; \$3.50.

Purpose.--Encyclopedia-dictionary.

Plan.--There are some 10,000 entries covering about 3,000 composers, 1,300 titles of works, 1,200 musical terms, 1,400 performers, 1,000 other musical personalities, 200 instruments, 200 institutions, 700 literary references, and

Criticism.--This dictionary is different from most dictionaries in that it includes biographical sketches. It translates foreign terms, but it does not give the pronunciation. Also it is different from an encyclopedia in that it does not contain long historical and critical articles. There are no pictures and no musical-type examples as are usually found in an encyclopedia. It cannot be called a dictionary nor an encyclopedia, but it is a handy reference. It is small enough to fit into a lady's handbag or a man's pocket, yet it has a very full content. However, not everything that may be looked for will be found here, and some of the subjects have been very briefly treated. Little is said about the history and construction of instruments. Few instrument makers or music printers and publishers are dealt with, though the most important have been included. Some materials that are only closely related to music, though often found in other musical works of reference, have been omitted here. Ballet dancers and all living performers have been omitted.

This compilation is a good one for the most part; however, a few errors have been made. For instance, the dates of the lives of Puccini, Borodin, and Villa-Lobos do not tally with other accounts. For quick reference work this

book is very good. It is very inexpensive. It would be a good book of reference in the music library of the junior high or high school.

Grove's Dictionary of Music and Musicians  
By Sir George Grove

Author.--H. C. Colles, editor of the third edition, is a music critic for The London Times, guest critic for New York Times, author of a monograph on Brahms, and the author of The Growth of Music.

Publisher.--The Macmillan Company: New York, 1941.

Format.--6 1/8 x 9 1/4; Volume I, 773 pages; Volume II, 800 pages; Volume III, 787 pages; Volume IV, 840 pages; Volume V, 791 pages; The supplementary volume, 688 pages.  
Set \$37.50.

Purpose.--This book was written as reference for professional musicians and amateurs alike.

Plan.--This work contains definitions of musical terms; explanations of the forms in which musical works are constructed, and of the methods by which they are elaborated, as well as the origin, structure, and successive modifications of instruments; histories and descriptions of societies and institutions; notices of the composition, production, and contents of important works; lists of the principal published collections; biographies of representative composers, singers, players, and patrons of music.

Criticism.--This is one of the best and most completely up to date encyclopedia of music available. The work is complete and representative of contemporary knowledge and opinion about music. It covers the whole field of music, with special emphasis, however, on English subjects. It has good signed articles by specialists with bibliographies. It includes musical history, theory and practice, instruments, terms, biographies of musicians and articles on individual compositions, songs, operas, all in one alphabet. It does not give any of the opera plots. Pronunciation is not given.

The supplementary volume contains new subjects. The longest topic treated is the one on broadcasting. Other new subjects are absolute pitch, electric transmission of sound, jazz, musicology, and twelve note music. But a greater number of the articles are correlated with those in the last edition. This is done by adding, immediately after the title in the supplementary volume, the volume number and page where the subject has been treated previously in the third edition.

Bibliographies at the ends of articles are adequate and include late material. There are sixteen pages of plates, which contain pictures of musical instruments, portraits, and a few illustrations are used in the text.

This is recommended for the junior high or the high school library.

Harvard Dictionary of Music  
by Willi Apel

Author.--Dr. Apel is listed in the Directory of American Scholars as a lecturer on music at Harvard and Radcliffe college from 1936 to 1941; a teacher of music history and notation in Long School of Music. He is the author of The Notation of Polyphonic Music.

Publisher.--Harvard University Press: Cambridge, Massachusetts, 1944.

Format.--6 x 9 1/2; 824 pages plus x; illustrations; legible print; cloth bound; two column pages; \$6.00.

Purpose.--This book is designed to provide accurate and pertinent information on all musical topics for the student and the scholar.

Plan.--This is a one-volume reference work dealing with non-biographical phases of music. The concentration is on essentially musical topics. Terms are defined and the things they represent, if important enough, are traced historically or analyzed technically, or both. An immense variety of subjects are included. Some of these subjects are: acoustics, Braille, music notation, Chinese music, Gregorian chant, jazz, Mannheim School, Minnesinger, oratorio, sonata, tablature, thoroughbass, twelve-tone technique, verset, and yode. There are articles on "Latin-American Music," by Gilbert Chase; and on "Ornamentation," by Putnam Aldrich; and

articles by twenty-five other writers. Also included are well chosen, up-to-date bibliographies.

Criticism.--The Harvard Dictionary of Music is authoritative and articles written by a contributor other than Dr. Apel are signed. Twenty-seven musical scholars, including Alfred Einstein, John Tasker Howard, and Nicholas Slonimsky, have contributed special articles. Of the 113 articles listed in the guide, 27 are signed by contributors. Thirty-nine other articles on related subjects are also the work of specialists. The larger part of the book, however, was prepared by Dr. Apel.

Brief, illustrative examples of music are used with many of the articles and black and white reproductions of musical instruments are also included. The format is excellent with good margins and clear, readable type.

One good feature of the book is its well chosen up-to-date bibliographies. Any student wishing to investigate a particular subject is given a good start, not only by what they find in this book, but by the further material to which it refers the student.

There are some errors in this dictionary that must be watched out for. For instance, on page 34, Charles T. Griffes's surname is given as "Griffith." On page 64, La Cathedrale Engloutie by Debussy is called Le Cathedral Engloutie.

On page 77, the term "rondeau" is used for "rondo." There are some errors in music examples also.. There is a wrong time value in Example 3 on page 53. The example of "Barbershop" harmony, on page 72, should have an "8" under the treble clef to keep the reader from thinking that a wide distance between the second and third voices is characteristic of such harmony.

This is valuable as an historical dictionary and bibliographical guide to history and criticism in the field. Because of the wide range of subjects included and its unusual bibliographic features, it is recommended as a practical and useful reference book for any music library.

Music for the Millions  
The Encyclopedia of  
Musical Masterpieces  
 By David Ewen

Author.--Mr. Ewen is the author of From Bach to Stravinsky, Wine, Women and Waltz, The Man with the Baton, Composers of Today, Hebrew Music, Composers of Yesterday, and Twentieth Century Composers.

Publishers.--Arco Publishing Company: New York, 1944.

Format.--6 7/8 x 9 5/8; 673 pages plus vii; cloth bound; large print, closely spaced; \$5.00.

Purpose.--The purpose of this book is to provide in one convenient volume, efficiently planned and systematically

arranged, a body of useful and interesting material, both programmatic and analytical (though non-technical), on masterpieces in every field of music.

Plan.--The sections, arranged alphabetically by composers from Albeniz to Wolf-Ferrari, include virtually all the great men in music up to the present. Each section starts with a short biographical sketch of the composer, followed by a survey of his place in music and a list of his principal works. Each section is divided, from this point on, among the several musical forms in which he wrote; each of the compositions dealt with is treated with some fullness, and material is also provided on the origin and evolution of the forms themselves and on the ways in which they were enriched by this composer's work. The appendix has the following parts: (1) Bird's Eye View of Musical History, (2) Select Bibliography, (3) a list of "Authorities Quoted in the Text," (4) Acknowledgments.

Criticism.--This dictionary is a one-volume work dealing with all forms of musical masterpieces. It is a convenient volume, efficiently planned and systematically arranged. It contains useful and interesting material, both programmatic and analytical, on masterpieces in every field of music. Representative composers of the different periods, and most of the representative works in the concert repertory

have been included. In some instances, works are treated collectively. An example of this is "Opus 18 Quartets" of Beethoven. With some composers, only the more frequently heard symphonies are treated. Sibelius and Shostakovich are examples of this.

This encyclopedia does not compete with Grove's or with Oscar Thompson's International, but it makes easily accessible brief biographies, arranged alphabetically, of composers famous in musical history, accompanied in each case by enough about his better known works to help a first listener to get more out of them, and enough about his part in music for the more thoughtful reader to place him in its great procession. It is written in a very readable style, and there are lists of recommended recordings given throughout.

For the high school or junior high library that can not afford an expensive set like Grove's this one would be very good.

The International Cyclopedia  
of Music and Musicians

Author.--Oscar Thompson is the editor-in-chief. He is a music critic for the New York Sun; former editor of Musical America; author of Debussy, Man and Artist, The American Singer, Practical Musical Criticism, and How to Understand Music.

G. W. Harris served as associate editor. Marion Bauer, Gilbert Chase, Nicolas Slonimsky, Walter H. Rumbson, and Goddard Lieberson were members of the board of associates.

Nicolas Slonimsky is editor of the fourth edition. He is a Russian-American conductor, author, and musicologist.

Publisher.--Dodd, Mead and Company: New York, 1946.

Format.--8 x 11 1/4; 2,330 pages; small print except for topic heads; thin paper; cloth bound; two column pages; \$15.00.

Purpose.--The purpose of this book is to be a useful encyclopedia of music and musicians for the music-loving public.

Plan.--From page 1 to 2095 there is an alphabetical arrangement of musical terms musicians. Plots of operas take up pages from 2099 to 2247, and pronunciation of names and titles take up the pages 2247 to 2271. There is an appendix and bibliography.

Criticism.--This is a useful encyclopedia, even though it has some unsatisfactory features. There is a lack of order and consistency in organization of text matter, a poor proportioning of space among both subject and biographical entries, inadequate cross-referencing, and a bibliography which appears to have been hastily organized.

A number of celebrated scholars supplied many commendable articles. These feature articles vary from extreme brevity to excessive length. Bach is given only seven pages of text, while Schubert gets over twenty-five. In an appendix are feature articles on Bloch, Copland, Harris, Martinu, Prokofieff, Shostakovich, and Villa-lobos. Briefer entries for these composers are also included in the body of the book. A completely new edition would have brought the two groups of information together.

Inconsistency is noticed likewise in the inclusion of feature articles on technical subjects. For instance symphony, opera, program music, oriental music, and organ are treated in feature articles; there are no feature articles on orchestra, sonata, fugue, rhythm, or oratorio.

At the back of the book are the plots of some two hundred operas, but dates of composition and performance are omitted. For the majority this information can be found under the opera title in the main portion of the work; yet there are many about which no historical data are included.

This encyclopedia is useful rather because of its general comprehensiveness and the variety of its contributors than because of its plan or structure. Practicing musicians, students, and laymen will find it helpful. It would be a good addition to the junior high or high school music library.

The Oxford Companion to Music  
Seventh Edition  
 By Percy A. Scholes

Author.--This English music critic and teacher is a Fellow of the Society of Antiquaries, Fellow of the Royal Historical Society, Corresponding member of the American Musicological Society.

Publisher.--Oxford University Press: New York, 1947.

Format.--6 x 9 1/2; 1,145 pages plus xiv; small print; thin paper; cloth bound; many interesting illustrations; \$6.50.

Purpose.--A dictionary of musicians, composers, music, and related subjects.

Plan.--This book was planned with a wide range of readers in mind. It was planned to be an encyclopedia with a concise survey of any musical subject without being too technical. Any required fact or statement can be easily found, because the longer articles are divided into numbered sections and their separate facts are indexed, by name of article and section number, in alphabetical positions throughout the volume. The articles and index are interspersed in one alphabetical order.

Cross-references are given in the body of almost every considerable article. Frequently at the end of an article will be found a list of further allusions, elsewhere in the book, to the subject of that article.

About 1,500 biographies are given in this book. No attempt was made to include biographies of performers, unless they were also well-known composers.

At the close of the volume is given a pronouncing glossary of words and names that appear in the body of the book.

Criticism.--Most of the articles are short and non-technical. Plots of standard operas are summarized. Because of its dictionary arrangement with cross references and a pronouncing glossary this book is especially useful for quick reference.

The pictorial illustrations are used profusely. For the most part these illustrations are authentic, because they are reproductions of photographs, but the omission of even a brief bibliography is a criticism.

This reference book would make a good addition to any library.

## CHAPTER V

### SUMMARY AND CONCLUSION

It was the purpose of this study to analyze and compare a selected list of music appreciation books for use as text books in the music appreciation class room of the junior high school and the high school. An analysis and comparison of reference books for the music library was also made.

A brief history survey of music appreciation showed that music appreciation in school music came into use in the present century. It began to be used to express a broadening conception of what the aim of public school music should be, and about a decade later it became thoroughly identified with studying of music by means of listening lessons. It was not until the second decade of the century that carefully planned lessons in listening to music began to be given and the experience of successful teachers began to be available for general use.

In the early teaching of appreciation of music there was little organized material available. For both the materials and earlier teaching plans the schools are largely indebted to the makers of reproducing instruments.

The first courses in music appreciation stressed the listening lesson; however, it is now realized that music appreciation involves much more than mere listening. In addition to the listening material, the students must be given printed materials concerning theory, form, history, biography, together with descriptive and analytical notes concerning the selection to be listened to. This type of material should be included in the books to be placed in the students' hands if the course of study is to result in improved musical taste.

The chief function of the teacher is to surround the students with an atmosphere of interesting good music and to direct their exploratory experiences. There is no lack of material for junior high and high school music classes. This field of books is increasing yearly in numbers and rising in quality. But if students are to find it and recognize it as important, the teacher must know this material and direct their research.

In this study it was found that though many books have been written in the field of music appreciation, only a very few have been written that cover the entire field and would be suitable as one book texts. Many have been written with the layman in mind. Many others are good books in certain phases of music appreciation. Some of the more recent books

use the theory approach to music appreciation, leaving the historical phase up to supplementary reading. Some books use the historical approach, stressing social and economic conditions and their relations to music and art. Other books use the historical approach, stressing social and economic conditions and their relations to music and art. Other books, as those written by Deems Taylor and others, are written about the music heard over the radio with no organized plan in mind.

From the list of books analyzed and compared as to use for text book material in the junior high and high school music classes, three were found that are suitable for either the junior high or high school. The first one in this group is A Story of Music by Harriot Buxton Barbour and Warren S. Truman. This book uses the historical approach to music appreciation. It stresses social and economic conditions and their relations to music. Music and art are integrated through the use of pictures representing the masterpieces. This book covers the field of music appreciation, is written in textbook style, and has a syllabus-workbook, The Key, to aid in the study of music appreciation and history.

The second book that may be used either for the junior high or high school is The People's Music by Marian Cotton

and Adelaide Bradburn. This book uses the historical approach to music appreciation. This book is written as a textbook, tracing the history and the development of music in each country.

The third book of this group is What We Hear in Music by Ann Shaw Faulkner. This book is a well-organized plan for the study of music literature. The work is divided into consecutive lessons, classified, analyzed, and set in chronological order and historic significance.

Two books that are especially good for the junior high school only are Music and Romance for Youth by Hazel Gertrude Kinscella and People and Music by Thomasine C. McGehee. Music and Romance for Youth not only gives the history and development of music, but training in music theory is also given. This book was written especially to attract the junior high student. People and Music mirrors the times. Music and art are integrated. A work book My Music Notebook helps to make this text a good guide in the study of music appreciation for the junior high student.

The books suited as a one book text for high school only are Music in History: The Evolution of an Art by Howard D. McKinney and W. R. Anderson and Discovering Music by the same two authors. Music in History correlates music, since the beginning of history, with the social, political, and

artistic conditions in which it developed. This book covers the course of music appreciation for the high school in an interesting way. Discovering Music gives an opportunity for the pupil to enjoy while at the same time to learn. It starts with program music, or music easily understood, and proceeds to the more complicated forms of music. It uses a combination of the theory and historical approach to music appreciation.

Some of the books written in the field of music appreciation that seem to be written for the layman only are Music: Its History and Enjoyment by Glenn Dillard Gunn, Music for the Multitude by Sidney Harrison, Music to My Ears by Deems Taylor, and The Pursuit of Music by Walford Davies. Others might have been written with the layman in mind, but contain such information as to make them valuable as supplementary reading books for the junior high and high school.

The books classed as good supplementary reading materials are An Introduction to Music by Martin Bernstein, Exploring Music by Vincent Jones and Bertha Ringert Bailey, From Bach to Stravinsky by David Ewen, Hearing Music: The Art of Active Listening by Theodore M. Pinney, How Music Grew by Marion Bauer and Ethel Peyser, How to Understand Music, by Oscar Thompson, Listening to Music by Douglas Moore, Listening to Music Creatively by Edwin John Stringham, Music on

the Air by Hazel Gertrude Kinscella, Music Through the Ages by Marion Bauer and Ethel R. Peyser, Of Men and Music by Deems Taylor, The Appreciation of Music by Roy Dickenson Welch, The Gist of Music, by George A. Wedge, The Well Tempered Listener by Deems Taylor, and What to Listen For in Music by Aaron Copland.

Some books were not considered as good texts or supplementary books because of the lack of material, poor organization, or because of format. Some of these books were Everybody's Little History of Music by Dr. Hugo Leichtentritt, Intelligent Listening by William W. Johnson, and The Art of Enjoying Music by Sigmund Spaeth.

In the study of reference books, it was found that the best in the field is Grove's Dictionary of Music and Musicians. It is expensive. If a school can not afford this set, then Harvard Dictionary of Music by Willi Apel is recommended. Another inexpensive reference is Music for the Millions: The Encyclopedia of Musical Masterpieces by David Ewen. All of the reference books are recommended and it would be good if a school could afford several.

## APPENDIX

The following books were evaluated for use as music appreciation texts and reference books in the junior and senior high school:

Barbour, Harriot Duxton, and Freeman, Warren S., A Story of Music, Boston, Birchard and Company, 1937.

Bauer, Marion, and Peyser, Ethel R., Music Through the Ages, New York, G. P. Putnam's Sons, 1932.

Bauer, Marion, and Peyser, Ethel R., How Music Grew, New York, G. P. Putnam's Sons, 1925, 1939.

Bernstein, Martin, Introduction to Music, New York, Prentice-Hall Inc., 1937.

Copland, Aaron, What to Listen for in Music, New York, McGraw-Hill Book Co., Inc., 1939.

Cotton, Marion, and Bradburn, Adelaide, The People's Music, Winnetka, Illinois, Authors, 1944.

Davies, Walford, The Pursuit of Music, New York, Thomas Nelson and Sons, 1936.

Ewen, David, From Bach to Stravinsky, New York, W. W. Norton and Company, 1933.

Faulkner, Anne Shaw, What To Hear in Music, Camden, New Jersey, R. C. Z. Victor Company, 1934.

Finney, Theodore Mitchell, Hearing Music, New York, Harcourt, Brace and Company, 1941.

Gunn, Glenn Dillard, Music, Its History and Enjoyment, New York, Harper and Brothers, 1939.

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- Leichtentritt, Dr. Hugo, Everybody's Little History of Music, New York, Associated Music Publishers, Inc., 1938.
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- Taylor, Deems, Of Men and Music, New York, Simon and Schuster, 1937.
- Taylor, Deems, The Well Tempered Listener, New York, Simon and Schuster, 1940.
- Thompson, Oscar, How to Understand Music, New York, The Dial Press, 1936.
- Wedge, George A., The Gist of Music, New York, G. Schirmer, Inc., 1936.
- Welch, Roy Dickinson, The Appreciation of Music, New York, Harper Brothers, 1945.

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Apel, Willi, Harvard Dictionary of Music, Cambridge, Massachusetts, Harvard University Press, 1944.

Barlow, Harold, and Mortenstern, Sam, Dictionary of Musical Themes, New York, Crown Publishers, New York, 1948.

Blom, Eric, Everyman's Dictionary of Music, Philadelphia, Pa. David McKay Co., 1948.

Ewen, David, Music for the Millions, New York, Arco Publishing Company, 1944.

Grove, Sir George, edited by Colles, H. C., Grove's Dictionary of Music and Musicians, New York, The Macmillan Co., 1941.

Parkhurst, Winthrop, and DeBekker, L. Jan, The Encyclopedia of Music and Musicians, New York, Crown Publishers, 1937.

Scholes, Percy A., The Oxford Companion to Music, New York, Oxford University Press, New York, 1947.

Thompson, Oscar, The International Cyclopedia of Music, New York, Dodd, Mead and Company, 1946.

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- Chase, Gilbert, Music in Radio Broadcasting, New York, McGraw-Hill Book Co., Inc., 1946.
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- Gehrke, Karl Wilson, An Introduction to School Music Teaching, Boston, C. C. Birchard and Company, 1929.
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