

**HIGH SCHOOL MUSIC TEACHING  
FOR SUPERINTENDENTS,  
MUSIC SUPERVISORS, GRADE  
AND HIGH SCHOOL TEACHERS**

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High School Music Teaching for Superintendents, Music Supervisors, Grade and High School Teachers by T. P. Giddings & Earl L. Baker

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SUPERVISORS, GRADE AND  
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## HIGH SCHOOL MUSIC TEACHING

It is admitted by all who study the question that high school music is only beginning even when the enormous advances that have been made in the last few years are taken into consideration.

The essentials of high school music are introduced in the order of their importance, as they appear to the authors.

This is a book of methods, facts and experiences, and not a book of theories. Everything referred to has been done successfully and proved to be worth while.

This book may sound personal in spots. One cannot put himself into a book without being a trifle personal. We do not apologise. We are too old to be modest and so merely explain.

To the earnest, hard working supervisors who are fulfilling their mission of making the next generation a musical one, this book is respectfully dedicated.

THE AUTHORS.

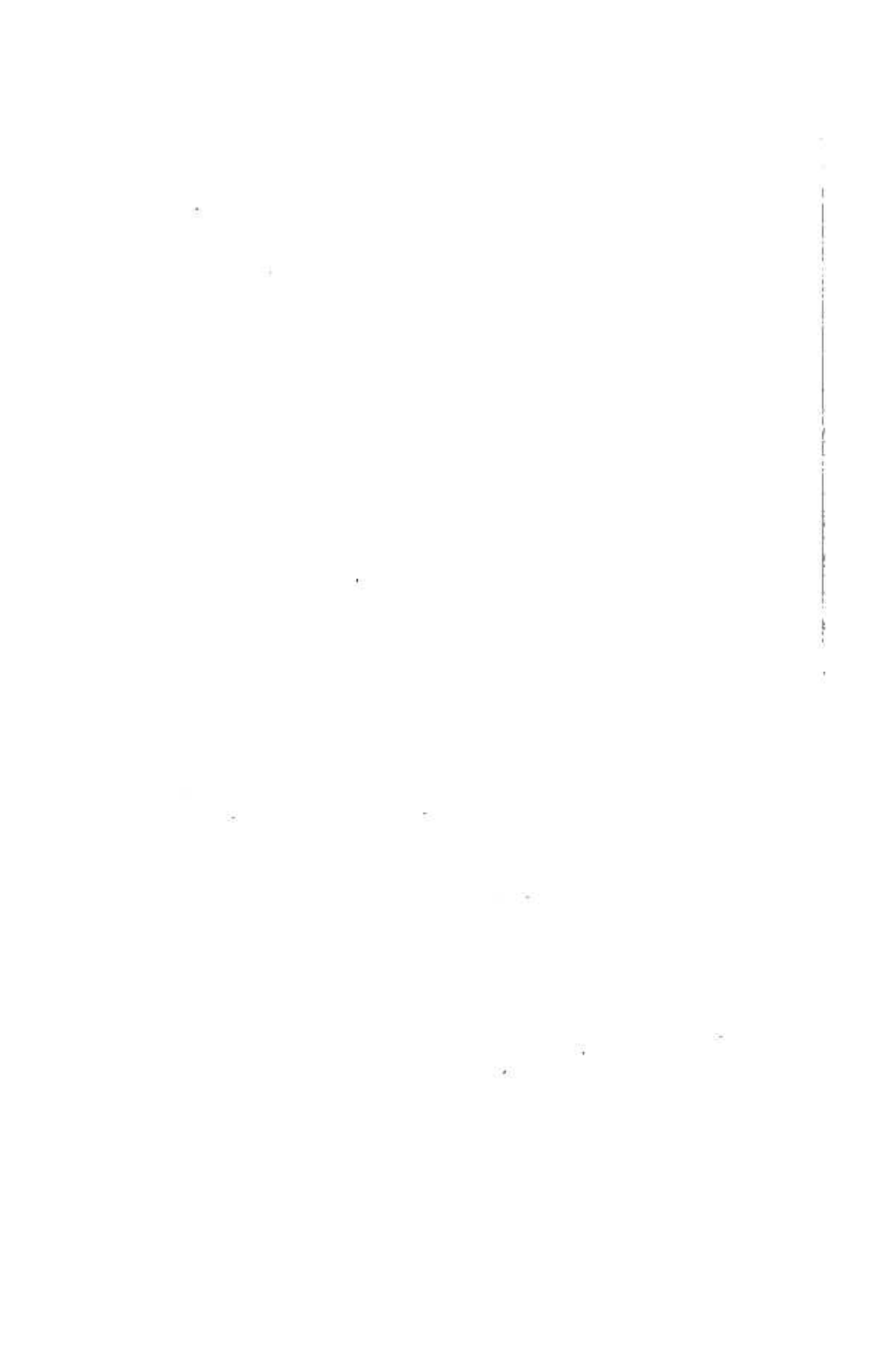


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*It is suggested that supervisors get "Grade School Music Teaching," by T. P. Giddings, and read it with particular reference to the chapters on Singing, Reading Music, Ear Training, Voice Testing, Voice Training, and Theory. All these chapters have a direct connection with the high school work, but it was thought best not to duplicate them in the two books.*





# HIGH SCHOOL MUSIC TEACHING

## CHAPTER I

### EDUCATIONAL VALUE

MUSIC in the high schools is often looked upon as a pleasant pastime. While its presence in the high school can be justified even on this ground, it has also an educational value. When music is correctly taught, nothing in the whole curriculum compares with it for general usefulness. Let us see what facts we can marshal to prove these statements to a skeptical army of educational experts.

### MENTAL SIDE OF MUSIC

Let us first look at the mental side of music study. A pupil goes to school to train his brain so that he can use it in a rapid, accurate manner. While in every other subject except music accuracy is demanded, little or nothing is said of the speed with which the mind should move. Though speed is one of the main elements of efficiency, in the education of the child it is often ignored. In reading music the pace is set, and the brain must keep up. This cultivates a habit of rapid mental action that

is useful in all lines of activity. If a person reads music, vocal or instrumental, his mind works rapidly and rhythmically. Hence the study of music teaches the mind to move.

In reading music, the pupil must not only get his own part but he must read all the other parts, listen to all the other parts and the accompaniment, and see that he is with the rest of the singers and players both as to time and intonation. In addition he must interpret the meaning of both words and music. When we consider how many involved symbols the eye must translate in a short time and how many sounds the ear must classify in reading music, we may conclude that the mind must be pretty nimble to carry on all these processes simultaneously and at the speed the music requires. The question is now raised by the skeptic, "Can it be done?" Where the school sings only trite songs the answer is "No." If the music is taught as it should be, the answer is "Yes."

If deeper and more logical thinking is desired, a course in harmony, counterpoint, composition, and other studies in the theory of music may well be pitted against mathematics as a means of intellectual development. Yes, it is true as President Eliot says, "Music, rightly taught, is the best mind trainer on the list."\*

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\*Three years ago, Prof. Heuneman, then of St. Louis, lectured to the high school students of Minneapolis on "How a