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# A Study of the Significant Contributions of Irvin Cooper to Music Education on the Junior High School Level

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A STUDY OF THE SIGNIFICANT CONTRIBUTIONS OF  
IRVIN COOPER TO MUSIC EDUCATION ON THE  
JUNIOR HIGH SCHOOL LEVEL

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A Thesis

Presented to

the Faculty of the Graduate School  
Ouachita Baptist University

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Approved:

In Partial Fulfillment

of the Requirements for the Degree  
Master of Arts in Music Education

*Charles H. Knight*  
*Norman P. Watson*  
*Marvin A. Lawrence*

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by

Norma Louise Robertson

August 1970

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opment, (3) a strong belief in education on a democratic basis, and (4) a strong desire for organization, administration and mass production.<sup>1</sup>

There have been two direct influences upon the growth of music teaching since 1900: (1) the establishment of professional, voluntary, and non-governmental organizations such as the Music Educators National Conference organized in 1907, and (2) the recognition of music teaching in our school systems as a profession along with other accepted fields of music, such as musicology, professional performance,

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<sup>1</sup>Arnold Walter, "Music Education on the American Continent," *Music in Education* (Switzerland: U. S. Education, Scientific, and Cultural Organization, 1956), p. 71.

## CHAPTER I

### THE PROBLEM

#### I. BACKGROUND OF THE STUDY

The first fifty years of the twentieth century witnessed a rapid development in American musical life. Certain authorities such as Arnold Walter have stated that such growth was made possible by four other areas of change and advancement in this country at that time: (1) a rapid increase in population, (2) an unprecedented economic development, (3) a strong belief in education on a democratic basis, and (4) a strong desire for organization, administration and mass production.<sup>1</sup>

There have been two direct influences upon the growth of music teaching since 1900: (1) the establishment of professional, voluntary, and non-governmental organizations such as the Music Educators National Conference organized in 1907, and (2) the recognition of music teaching in our school systems as a profession along with other accepted fields of music, such as musicology, professional performance,

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<sup>1</sup>Walter, op. cit., p. 69.

<sup>1</sup>Arnold Walter, "Music Education on the American Continent," Music In Education (Switzerland: U. N. Education, Scientific, and Cultural Organization, 1956), p. 71.

conducting, and composition.<sup>2</sup> Resulting from these developments, music educators have made advancements in existing music education programs as well as initiating new programs in the field of music education through research and experimentation. Since 1900, instrumental music and music appreciation classes have been added to many school music programs. Nearly every American High School has boys' and girls' glee clubs, mixed choruses, instrumental classes, and bands. Many schools now offer as well a capella choirs, courses in theory, history, and appreciation.<sup>3</sup>

Prior to 1909 most school systems were divided into the eight-four plan, having eight years of elementary school and four years of high school. During the school year 1909-1910, however, junior high schools were begun in Columbus, Ohio, and in Berkeley, California.<sup>4</sup> This development arose as a result of growing school enrollments and a concern for an educative system geared to the needs and the nature of pre-adolescent and adolescent boys and girls in relation to their

<sup>2</sup>Vanett Lawler, "New Trends In Music Education," Music In Education (Switzerland: U.N. Education, Scientific, and Cultural Organization, 1956), p. 88.

<sup>3</sup>Walter, op. cit., p. 69.

<sup>4</sup>Francis M. Andrews and Joseph A. Leeder, Guiding Junior High School Pupils In Music Experiences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1953), pp. 7-9.

education. Since this early beginning of junior high schools the program has expanded to the present date.

Prior to the time of Irvin Cooper's research and experimentation with young adolescent voices, there existed two dominating opinions concerning adolescent and pre-adolescent singing: (1) some authorities felt that the changing voice had such limited range and was so undependable that singing was not desirable at this age and that those with changing voices should actually be discouraged or excused from singing through the change;<sup>5</sup> (2) others held the opinion that singing through this period could have decided benefits.<sup>6</sup> There have also existed varying and often conflicting opinions and practices related to the manner of change, the range, and the classification of boys' voices. A further contribution to this confusion is that music educators have in the last twenty-five years become cognizant of the fact that even elementary age children may experience a voice change. Alexander Comfort of the Department of Zoology, University College, London, England, has done research on earlier maturation. He states that in England, church

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<sup>5</sup> Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 14.

<sup>6</sup> Hazel N. Morgan (ed.), Music In American Education, Music Education Source Book No. II (Washington D. C.: MENC, 1955), p. 204.

choir directors have difficulty finding "...choirboys old enough to behave themselves who can still sing treble."<sup>7</sup> Some investigation by Irvin Cooper has revealed that many boys' voices are changing in grade six and in some cases as early as grade four. Although much research has been conducted regarding the age of vocal change in adolescent voices, Cooper still contends that there is a "...lack of music designed to meet the needs of all types of young adolescent voices."<sup>8</sup> Singing materials which were considered sufficient twenty-five years ago may now be considered inadequate to meet the needs of adolescent singers. New materials being written and published should therefore be compatible with more recent vocal criteria.

## II. STATEMENT OF THE PROBLEM

The purpose of this study has been to determine the significant contributions of Irvin Cooper to the field of junior high school choral music by giving consideration to the following areas: (1) his educational preparation, (2) his professional activities, (3) his research and experimentation in the area of junior high choral music, and (4) his published works.

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<sup>7</sup> Cooper, op. cit., p. 15.

<sup>8</sup> Ibid.

### III. SIGNIFICANCE OF THE STUDY

At the time of Irvin Cooper's research and work concerning junior high school voices, there existed many uncertainties and conflicting opinions among music educators concerning the capabilities and peculiarities of these voices. It seems that these opinions were based largely upon speculation rather than scientific study.<sup>9</sup> Irvin Cooper's work in this area of music education has provided a more scientific approach to junior high school choral music. This study serves as a systematic compilation and discussion of the most significant contributions to this field by Irvin Cooper. It has assimilated and related his work in choral literature, choral methodology, and his experimental investigations regarding young adolescent voices. Through personal contact with Irvin Cooper and an examination of master's and doctoral dissertation listings, it has been established that no such systematic approach regarding the various areas of music education to which he has contributed has ever been made.<sup>10</sup>

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<sup>9</sup>Information received through personal correspondence with Irvin Cooper.

<sup>10</sup>"Bibliography of Research Studies in Music Education, 1949-56," Journal of Research in Music Education; Music Educators National Conference, Vol. V, No. 2, 1957; "Bibliography of Research Studies in Music Education," Journal of Research in Music Education; Music Educators National Conference, Vol. XII, No. 1, 1964; Dissertation Abstracts, University Microfilms, Inc., Ann Arbor, Michigan.



This study also serves as a reference for music educators who are interested in investigating the studies regarding adolescent voices and more specifically, the work of Irvin Cooper in this area.

#### IV. DEFINITION OF TERMS

For the purpose of this study the following definitions of terms have been formulated:

1. Music educators--music educators have been understood to refer primarily to those men and women who teach music in public and private schools.
2. Baritone--baritone has been understood to refer to the adolescent boy's voice in the second change.<sup>11</sup>

#### V. LIMITATIONS OF THE STUDY

Much of this study has been relegated to theoretical discussions regarding the contributions of Irvin Cooper. It has been impossible to determine the degree to which his contributions will influence the future course of junior high school choral music.

#### VI. SOURCES AND TREATMENT OF DATA

Books in the field of music education have been used, including books written by Irvin Cooper. Other sources of

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<sup>11</sup>Cooper and Kuersteiner, op. cit., p. 15.

data included periodicals, published music of Irvin Cooper, correspondence with Irvin Cooper, and a doctoral dissertation written by James T. Luck. Inter-library loans have been used as well as the Ouachita Baptist University and Henderson State College libraries.

This study has been presented in five chapters. Chapter I includes background of the study, statement of the problem, significance of the study, definition of terms, limitations of the study, sources and treatment of data. Chapter II presents Irvin Cooper's "cambiata concept". Chapter III has been devoted to his clinical work and further research and experimentation. Chapter IV contains his concept of general music instruction, including a music reading program, and an examination of published music literature by Irvin Cooper. Chapter V presents a summary and conclusions.

Junior high school boys for whom band instruments were not available were left with little musical experience. During the early efforts in reaching choral music in the junior high school, the changing voices were treated almost as a sickness and often labeled as "non-singers." Yet, these

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<sup>1</sup>Francis M. Andrews and Joseph A. Leeder, Guiding Junior High School Pupils In Music Experiences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1953), p. 7.

## CHAPTER II

### THE ORIGIN OF IRVIN COOPER'S CAMBIATA CONCEPT

The junior high school was formed in 1909,<sup>1</sup> and soon thereafter choral music was introduced into the curriculum. Teachers found that the girls' choral groups could be rewardingly handled. When mixed classes or boys' classes were offered, with participation of boys whose voices were in the process of changing, conditions proved to be most unrewarding and even chaotic. In many instances, even unison singing of traditional tunes seemed impossible. This problem was bypassed but not solved. Many of the boys with changing voices were encouraged to play band instruments rather than sing; thus, the junior high band programs were strengthened and, subsequently, the senior high school band programs. The majority of junior high school boys for whom band instruments were not available were left with little musical experience. During the early efforts in teaching choral music in the junior high school, the changing voices were treated almost as a sickness and often labeled as "non-singers." Yet, these

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<sup>1</sup>Francis M. Andrews and Joseph A. Leeder, Guiding Junior High School Pupils In Music Experiences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1953), p. 7.

same boys when out of school sang the latest popular tunes of the day, automatically selecting a suitable key within their own particular range.<sup>2</sup>

Irvin Cooper contends that the "problems" encountered in junior high school choral classes have been due to pedagogical misunderstanding of adolescent vocal resources and a negative philosophy toward the teaching of these students. He further suggests that teachers have created their own problems in trying to fit adolescent vocal skills into an adult pattern by using adult music.<sup>3</sup> According to Cooper, the solution lies in the ability of the teacher to achieve the following: (1) identify each boy's voice according to quality and range, classifying it accurately as soprano, cambiata, or baritone, (2) organize the boys into part groups, (3) integrate these groups with girls voices, and (4) select singing material within the vocal ranges of these various parts.<sup>4</sup>

Irvin Cooper, formerly supervisor of music in the public schools of Montreal, Canada, and professor of music at McGill University, Montreal, is presently professor of

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<sup>2</sup>Irvin Cooper, "The Junior High School Choral Problem," Music Educators Journal, 37:20, Nov.-Dec., 1950.

<sup>3</sup>Ibid., p. 21.

<sup>4</sup>Ibid.

music education at Florida State University, Tallahassee, Florida. He received his Bachelor of Music degree from McGill University, Montreal, Canada, in 1927 and his Master's and Doctor's degrees in music from l'Université de Montreal between 1944 and 1946. It was during his supervisory capacity in music for the Montreal schools from 1938 to 1948 that he first became "...disturbed about the fantastic number of boy 'non-singers' in grades seven through nine."<sup>5</sup> During these years he experimented with over nine thousand boys and nine thousand girls to determine basic vocal ranges during change. The results proved to be contradictory to what were then generally accepted beliefs concerning the vocal capabilities of voices during change.<sup>6</sup> These beliefs had apparently been based upon speculation rather than scientific study.

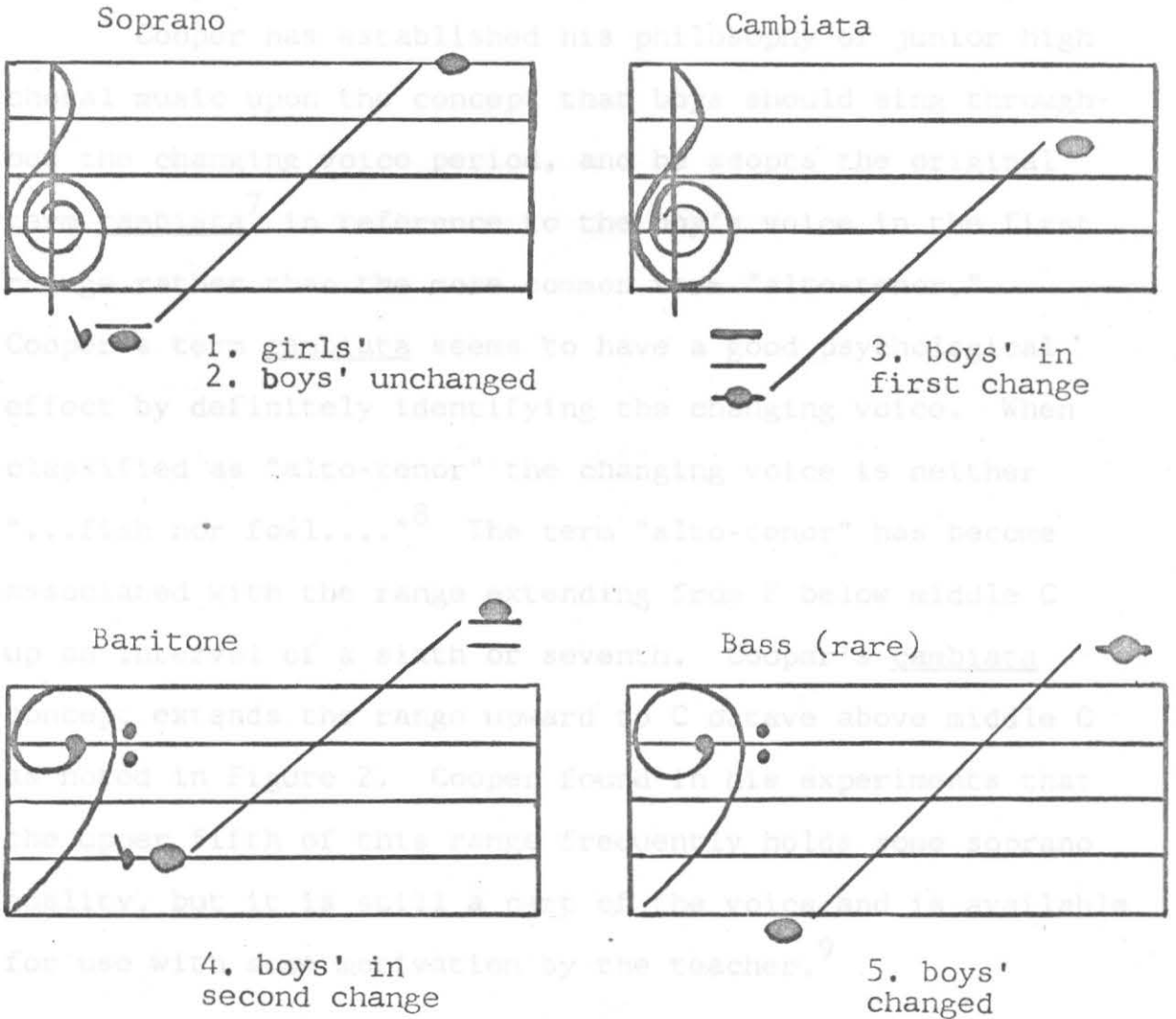
In Cooper's research he found that beginning as early as grade six and even earlier in rare cases, boys' voices move downward in range in a series of three well-defined levels. The ranges illustrated in Figure 1 proved to be most common among the thousands of adolescent voices with which he

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<sup>5</sup>Information received through personal correspondence with Irvin Cooper, June 1969.

<sup>6</sup>See pages 2-3 and 8-9 of this study for information regarding these beliefs.

experimented. He further found that boys whose voices are changing can and will sing within these ranges.



\*These examples are taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 15.

FIGURE I

ADOLESCENT VOCAL RANGES

<sup>8</sup> Irvin Cooper, Letters to Pat (New York: Carl Fischer, Inc., 1953), p. 15.

<sup>9</sup> Irvin Cooper, "Adolescent Vocal Ranges," Music Educators Journal, 37:21, Nov.-Dec., 1950.

experimented. He further found that boys whose voices are changing can and will sing within these ranges.

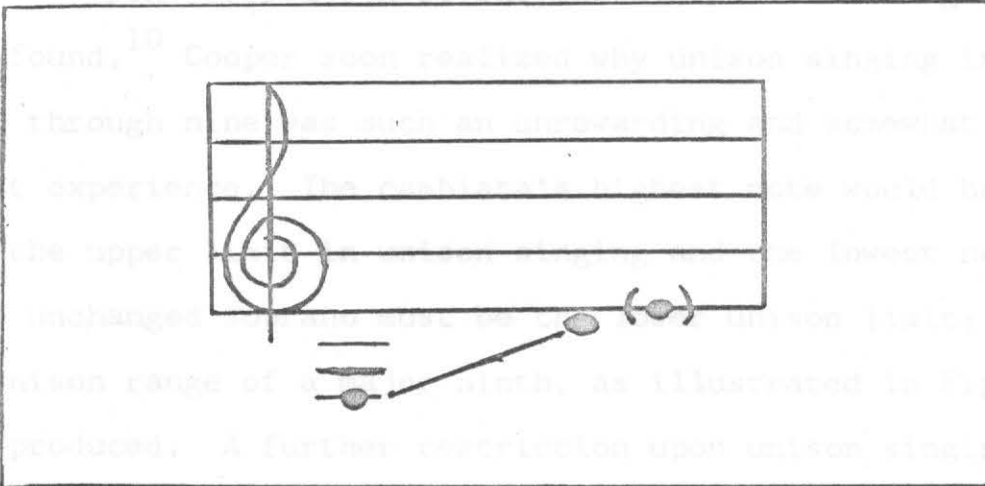
Cooper has established his philosophy of junior high choral music upon the concept that boys should sing throughout the changing voice period, and he adopts the original term cambiata<sup>7</sup> in reference to the boy's voice in the first change rather than the more common term "alto-tenor." Cooper's term cambiata seems to have a good psychological effect by definitely identifying the changing voice. When classified as "alto-tenor" the changing voice is neither "...fish nor fowl...."<sup>8</sup> The term "alto-tenor" has become associated with the range extending from F below middle C up an interval of a sixth or seventh. Cooper's cambiata concept extends the range upward to C octave above middle C as noted in Figure 2. Cooper found in his experiments that the upper fifth of this range frequently holds some soprano quality, but it is still a part of the voice and is available for use with some motivation by the teacher.<sup>9</sup>

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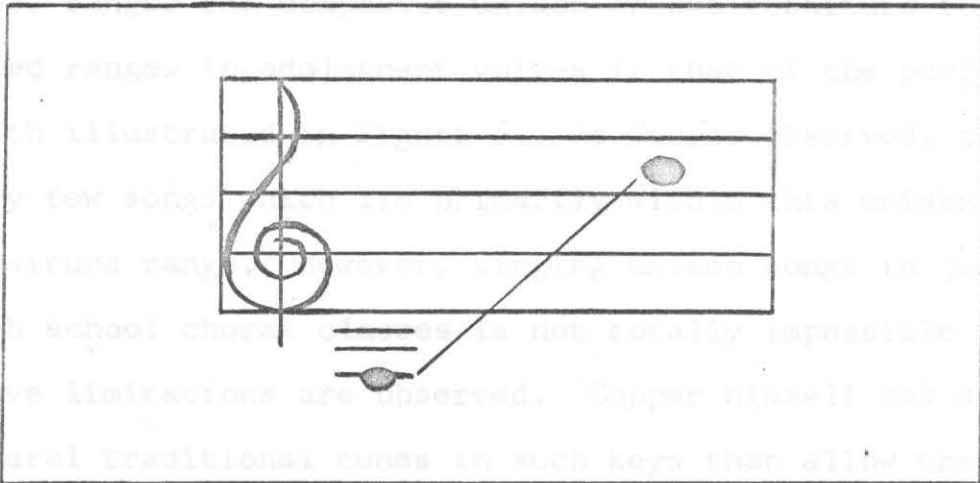
<sup>7</sup>Nota cambiata--changing note.

<sup>8</sup>Irvin Cooper, Letters To Pat (New York: Carl Fischer, Inc., 1953), p. 15.

<sup>9</sup>Irvin Cooper, "The Junior High School Choral Problem," Music Educators Journal, 37:21, Nov.-Dec., 1950.



ALTO-TENOR

CAMBIATA

<sup>10</sup> For a graphic illustration of these ranges and ranges seen in this study, the reader is referred to page 10 of this study.

FIGURE 2

A COMPARISON OF THE  
ALTO-TENOR AND CAMBIATA CONCEPTS IN RANGE



Upon observation of the adolescent vocal ranges which he found,<sup>10</sup> Cooper soon realized why unison singing in grades six through nine was such an unrewarding and somewhat difficult experience. The cambiata's highest note would have to be the upper limit in unison singing and the lowest note of the unchanged soprano must be the lower unison limit; thus, a unison range of a major ninth, as illustrated in Figure 3, is produced. A further restriction upon unison singing which Cooper recognized was the various tessitura ranges found in Figure 4. Tessitura is defined as that part of the vocal range in which it is most comfortable to sing. Considering these ranges the composite unison-octave tessitura for combined ranges in adolescent voices is that of the perfect fifth illustrated in Figure 5. As Cooper observed, there are very few songs which lie primarily within this unison-octave tessitura range. However, singing unison songs in junior high school choral classes is not totally impossible if the above limitations are observed. Cooper himself has arranged several traditional tunes in such keys that allow the melody

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<sup>10</sup>For a graphic illustration of these ranges the reader is referred to page 11 of this study.



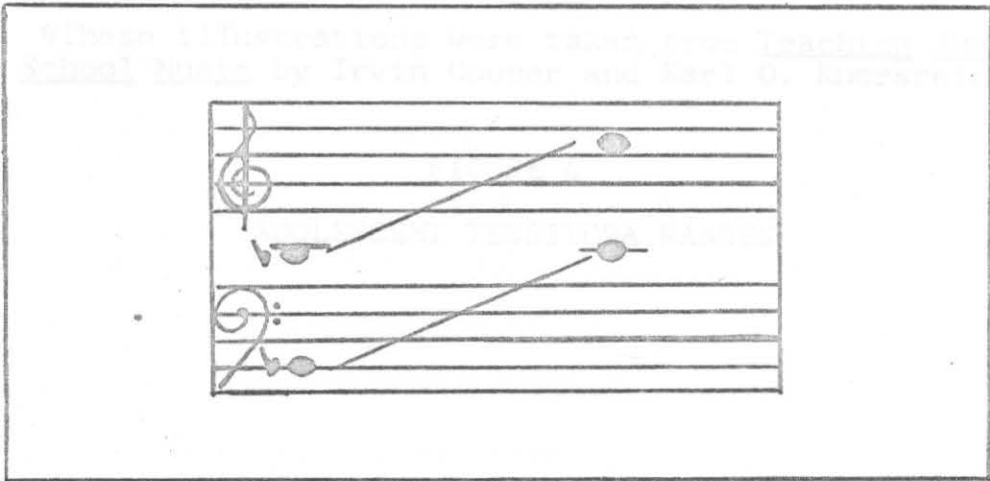
Soprano  
(girls & boys)



Contralto



Tenor



\*These illustrations were taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 16.

\*This example is taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 16.

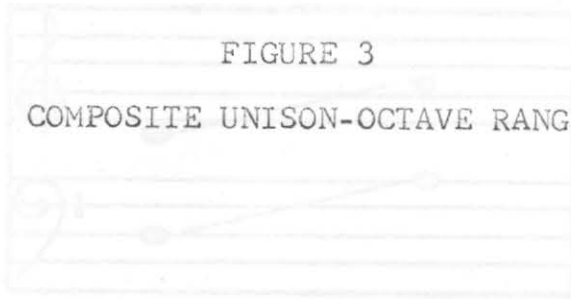
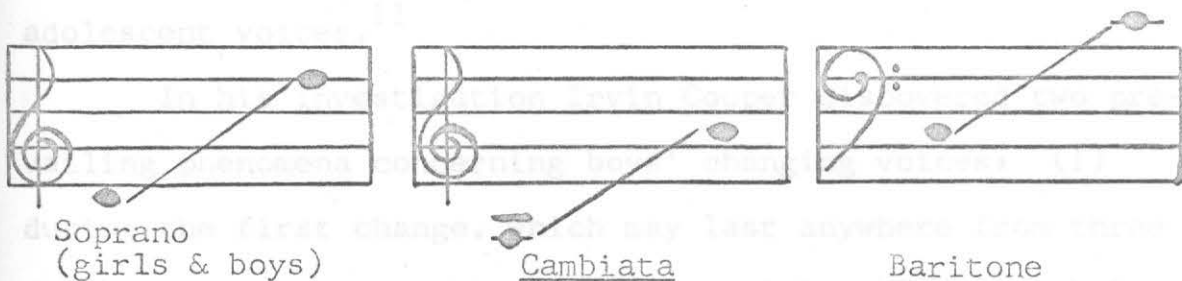


FIGURE 3

COMPOSITE UNISON-OCTAVE RANGE

\*This illustration has been taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 17.

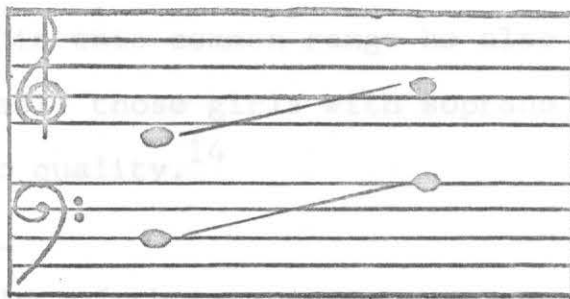
FIGURE 5  
COMPOSITE UNISON-OCTAVE TERRITORY RANGE



\*These illustrations were taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 17.

FIGURE 4

ADOLESCENT TESSITURA RANGES



\*This illustration has been taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 17.

FIGURE 5

COMPOSITE UNISON-OCTAVE TESSITURA RANGE

lines to fall within the composite unison-octave range for adolescent voices.<sup>11</sup>

In his investigation Irvin Cooper discovered two prevailing phenomena concerning boys' changing voices: (1) during the first change, which may last anywhere from three months to two years, the voice has a rich quality which is very elusive to classification and presents the aural illusion of sounding an octave lower than it actually is; (2) in the second change, the baritone range, he found boys with tenor quality and boys with bass quality, but both had the same range.<sup>12</sup> This appears to rule out the theory that quality is the criterion for voice classification, at least during voice change. In his experiment with nine thousand adolescent girls in the Montreal schools Cooper observed that one common range prevailed in the majority of those voices.<sup>13</sup> Within this common range he also discovered different qualities: those girls with soprano quality and those with alto quality.<sup>14</sup>

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<sup>11</sup>Examples of these unison arrangements can be found in the following song collections by Irvin Cooper: Tunetime for Teentime, Carl Fischer, Inc., More Tunetime for Teentime, Carl Fischer, Inc., and General Music Singing, Charles H. Hansen Music Corp.

<sup>12</sup>Irvin Cooper, The Changing Voice, sound-color-movie (Tallahassee: Florida State University, 1959).

<sup>13</sup>The reader is referred to Figure 1, page 11.

<sup>14</sup>Irvin Cooper, The Changing Voice, sound-color-movie (Tallahassee: Florida State University, 1959).

Individual voice classification soon proved to be too time consuming, as well as unreliable due to the elusiveness of the cambiata voice. Several group methods of classification were tested and one system proved to be the most dependable. This particular process of classifying adolescent voices has been so successful that it has been adopted in many areas of the United States.<sup>15</sup> Cooper discovers and groups the cambiata voices by a process of elimination. He outlines this procedure in the foreword of his collection of songs Tunetime For Teentime:

1. The teacher asks the boys to sing "Way Down Upon the Swanee River," giving the key of B flat.
2. The teacher then moves among the boys, tapping on the shoulder those who are obviously singing an octave lower than the others--baritones. They remain silent after tapped.
3. The remaining boys sing again this time in the key of G flat.
4. The teacher now taps those boys singing in the high soprano range--boy sopranos.
5. For a final check, all the untapped boys sing once again in the key of B flat. These boys are the cambiata voices.
6. The teacher then regroups the class according to soprano, cambiata, and baritone.<sup>16</sup>

Cooper stresses that this entire process should occupy no more than five minutes, otherwise the baritones, who were first eliminated, will become restless. Since Cooper found

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<sup>15</sup>Irvin Cooper, The Changing Voice, sound-color-movie (Tallahassee: Florida State University, 1959).

<sup>16</sup>Paraphrased from: Irvin Cooper, Tunetime For Teentime (New York: Carl Fischer, Inc., 1952), p. 2.

in his experiments that most adolescent girls fall within one common range, he divides them arbitrarily into two equal groups--the blue girls and the green girls. This allows the first and second parts to be alternated song by song between the blue and green girls, thus enabling all the girls to exploit their total range and to have an equal opportunity to sing the melody lines.<sup>17</sup>

Cooper has found that the best seating arrangement for classified adolescent voices is one similar to that in Figure 6 with the cambiate and baritones in front. The boy sopranos are located in such a manner as to permit an easy transfer when their voices enter the first change. Cooper further specifies that the piano should be placed in such a position as to give the baritones maximum support from the piano bass notes. For those rare female voices who show unmistakable and more developed high soprano or alto quality, seating may be provided for them along the division line between the blue and green groups. This allows these girls to sing those parts most suitable for their voices in every singing activity.

Cooper submits that after the initial classification procedure has been completed, it is most important to give the group a sense of achievement by teaching them a simple

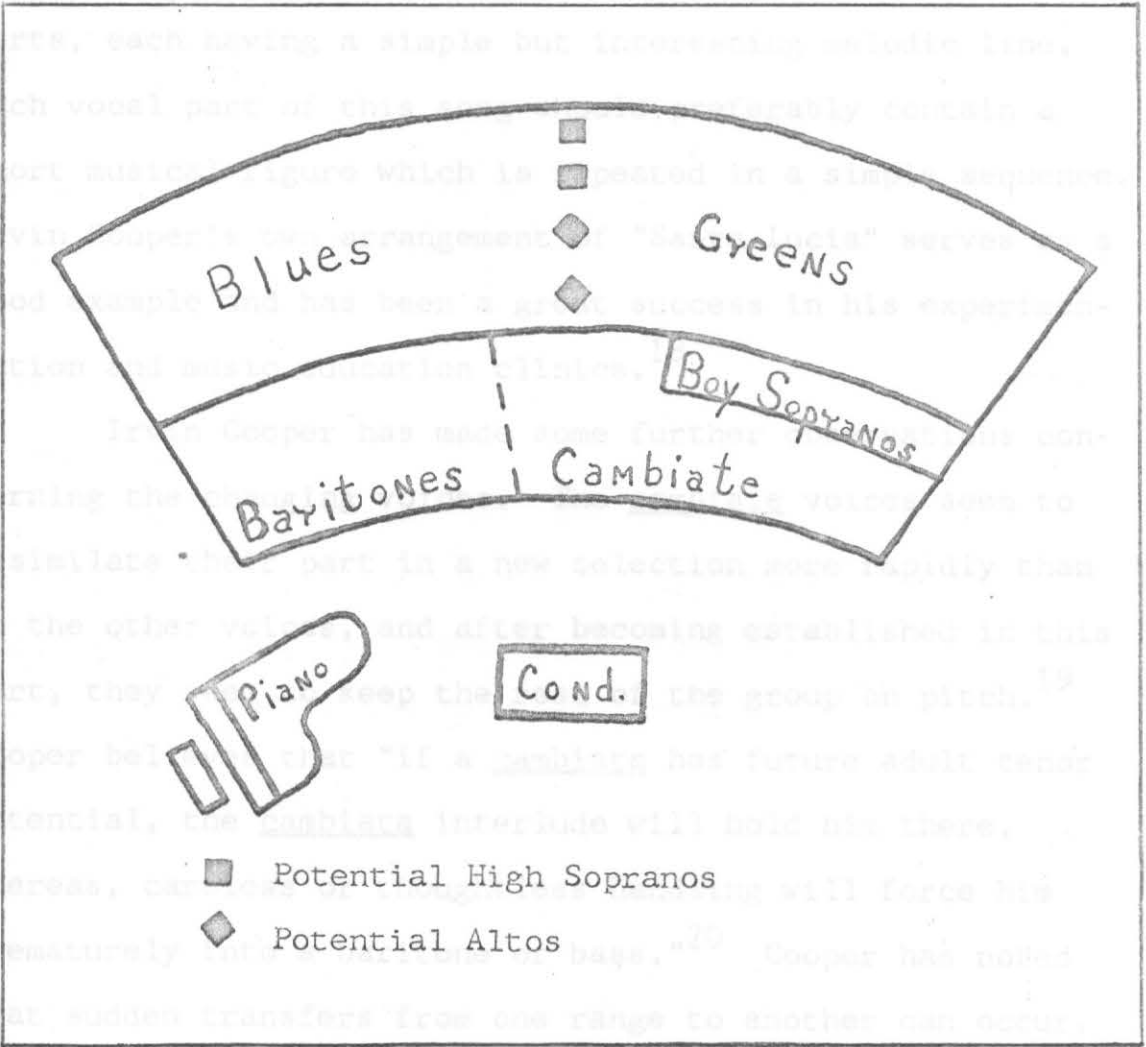
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<sup>17</sup>Cooper and Kuersteiner, op. cit., p. 37.

four-part song by rote. He stipulates that the ideal choice for the first song is one which contains four easy-to-sing parts, each having a simple but interesting melodic line.

Each vocal part of this arrangement preferably contains a short musical figure which is repeated in a similar sequence. Irvin Cooper's arrangement of "Santa Lucia" serves as a good example. It has been a great success in his experience. Irvin Cooper has made some further suggestions concerning the classification of adolescent voices. He suggests to assimilate the Soprano part in a new selection more readily than do the other voices and after becoming established in this part, they can keep the group on pitch.<sup>18</sup>

Cooper believes that "if a child has future adult tenor potential, the Cambiata interlude will hold him there, whereas, on the other hand, it will force him prematurely into the bass."<sup>19</sup> Cooper has noted that sudden transfers from one range to another can occur.



\*The above illustration is taken from Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner, p. 39.

FIGURE 6

SEATING ARRANGEMENT FOR CLASSIFIED ADOLESCENT VOICES

<sup>18</sup>A copy of Irvin Cooper's arrangement of "Santa Lucia" has been included in Appendix A with permission by Gordon V. Thompson, Inc.

<sup>19</sup>Cooper, "The Junior High School Chorus Problem," Music Educators Journal, 37:21, Nov.-Dec., 1950.

<sup>20</sup>Irvin Cooper, "The Junior High School Chorus Problem," Music Educators Journal, 37:21, Nov.-Dec., 1950.

four-part song by rote. He stipulates that the ideal choice for the first song is one which contains four easy-to-sing parts, each having a simple but interesting melodic line. Each vocal part of this song should preferably contain a short musical figure which is repeated in a simple sequence. Irvin Cooper's own arrangement of "Santa Lucia" serves as a good example and has been a great success in his experimentation and music education clinics.<sup>18</sup>

Irvin Cooper has made some further observations concerning the changing voices. The cambiate voices seem to assimilate their part in a new selection more rapidly than do the other voices, and after becoming established in this part, they seem to keep the rest of the group on pitch.<sup>19</sup> Cooper believes that "if a cambiata has future adult tenor potential, the cambiata interlude will hold him there, whereas, careless or thoughtless handling will force him prematurely into a baritone or bass."<sup>20</sup> Cooper has noted that sudden transfers from one range to another can occur, and a boy may have to quickly learn new music. Occasionally

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<sup>18</sup>A copy of Irvin Cooper's arrangement of "Santa Lucia" has been included in Appendix A with permission by Gordon V. Thompson, Inc.

<sup>19</sup>Cooper and Kuersteiner, op. cit., p. 20.

<sup>20</sup>Irvin Cooper, "The Junior High School Choral Problem," Music Educators Journal, 37:21, Nov.-Dec., 1950.



the voice may take two to three weeks to settle, but it was observed that this process can be accelerated by transferring the boy to the appropriate section as soon as the changing becomes evident, not before.<sup>21</sup> Almost every boy passes through the baritone phase on his way to vocal maturity as either tenor or bass, but Cooper consistently warns that the music educator should be most careful not to place him in this classification too early by ignoring the cambiata phase of adolescent voice change.

Irvin Cooper has concluded from his extensive research and experimentation with adolescent voices in Montreal, Canada, and other parts of the world that, contrary to popular belief, the boy's voice does not "break."

The theory that boys' voices break during maturation stems from a traditional practice of church musicians who, reluctant to lose experienced boy sopranos, held on to them tenaciously until the voice, unable to withstand the abuse any longer, rebelled and "cracked" on the high notes.<sup>22</sup>

He contends that this "break" does not occur in the system of classification for adolescent voices previously presented and that correct classification is the key to enjoyable and successful singing experiences in junior high school. Further, Cooper believes the "break" does not occur, if,

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<sup>21</sup> Cooper and Kuersteiner, op. cit., p. 20.

<sup>22</sup> Ibid.

following this procedure, adolescent boys are allowed to sing music which adheres to their natural vocal ranges.<sup>23</sup>

CHAPTER III  
THE ESTABLISHMENT OF IRVIN COOPER'S  
CAMBIATA CONCEPT

Irvin Cooper discovered from his initial research in Montreal, Canada, that adolescent voices possessed certain capabilities which, heretofore, had not been recognized. He then began to make his discoveries known to other music educators and to continue further research in adolescent vocal capabilities.

During the past twenty years, while professor of music education at Florida State University, Cooper has directed clinics, workshops, and festivals in twenty-nine states of the United States and four provinces in Canada,<sup>1</sup> Great Britain, Dijon, France, and Budapest, Hungary, which Zoltan Kodaly, the Hungarian composer, attended.<sup>2</sup> These clinics and demonstrations have involved a total of over four hundred thousand adolescent voices from which Cooper reports substantial success in identifying the cambiate

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The reader is referred to Appendix B for a table of clinic-demonstrations and festivals held in the United States and Canada.

<sup>23</sup>Ibid.

<sup>1</sup>Information received through personal correspondence with Irvin Cooper, June 1969.

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response to the following four questions:

<sup>1</sup>The reader is referred to Appendix B for a table of clinic-demonstrations and festivals held in the United States and Canada.

<sup>2</sup>Information received through personal correspondence with Irvin Cooper, June 1969.

<sup>3</sup>Ibid., p. 88.

<sup>4</sup>Ibid., p. 89.

voices and evolving four-part chorus singing.<sup>3</sup> In most instances Cooper has used a non-selective group of adolescent voices, many of whom were not a part of a choral music program in their respective schools. Approximately a year after each demonstration-clinic he returns for a festival-concert. For the festival-concert the chorus is set up according to specific vocal ranges and uses materials written for this vocal balance.<sup>4</sup> These follow-through concerts provide Cooper with valuable information regarding the acceptance and the success of the concepts he previously presented in the clinic-demonstrations.

In order to determine the reactions of various music educators to clinics he had directed, Irvin Cooper conducted an investigation in March 1955 involving thirty-two music educators.<sup>5</sup> A questionnaire was sent to each of the thirty-two choral directors in seventeen states of the United States and one province in Canada. Each recipient represented a different clinic-demonstration conducted by Cooper. The recipients were to give either an affirmative or a negative response to the following four questions:

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<sup>3</sup>James T. Luck, "A Study Relating to the Boy's Changing Voice in Intermediate Church Choirs of the Southern Baptist Convention" (unpublished dissertation, Florida State University, Tallahassee, 1957), p. 87.

<sup>4</sup>Ibid., p. 88.

<sup>5</sup>Ibid., p. 89.

1. At the junior high vocal clinic given in your area, is it your opinion that the cambiata concept was valid?
2. As a result of this clinic, is the cambiata concept operative in your schools?
3. Has there been any increase in choral participation of boys with changing voices since that clinic?
4. Do you favor soprano I, soprano II, cambiata, and baritone balance for your mixed voice groups in junior high?<sup>6</sup>

The results proved to be as follows:

- Question 1--thirty-two viewed the cambiata concept valid.
- Question 2--twenty-four said the concept was operative; five replied 'partly'; two replied 'some'; one failed to answer.
- Question 3--twenty-seven showed an increase in boys; three stated 'no'; two didn't answer.
- Question 4--thirty-one favored the balance of soprano I, soprano II, cambiata, and baritone; one replied 'uncertain'.<sup>7</sup>

From the results of this survey it would seem that a large majority of the music educators who were questioned were favorable toward Cooper's cambiata concept and were finding his methods functional in their school systems. It can also be noted that a substantial percentage of the music directors reported an increase of boys with changing voices participating in choral activities after Cooper's clinic-demonstration. (unpublished dissertation, Florida State University, Tallahassee, 1957), p. 35.

Other writers have offered support to Cooper's concepts. Corisande Auburn and Mabel Vincent have each written

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<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

a thesis at Florida State University concerning the adolescent vocal phenomenon. Auburn sent a questionnaire to music educators in sixteen areas where clinics had been directed by Irvin Cooper to inquire into the claims made by Cooper. He found that there had been a widespread lack of understanding on the part of many teachers attending the clinics concerning mutation problems of the adolescent voice. After participating in and observing the clinics held by Cooper, all sixteen areas reported keen interest, enthusiasm, and a clearer understanding concerning the vocal capabilities of adolescent voices.<sup>8</sup> Mabel Vincent also found that in areas where the concept and range of the cambiata voice and light baritone voices had been explained and their practicality demonstrated, choral directors expressed confidence in the

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<sup>8</sup>Corisande Auburn, "A Survey of Pedagogic Methods and Materials Used in Teacher-Training Institutes in Relation to the Apparent Widespread Lack of Teacher-Understanding Concerning the Junior High Vocal Phenomena and Its Choral Potential" (unpublished Master's thesis, Florida State University, Tallahassee, 1953), pp. 18-25, cited by James T. Luck, "A Study Relating to the Boy's Changing Voice in Intermediate Church Choirs of the Southern Baptist Convention" (unpublished dissertation, Florida State University, Tallahassee, 1957), p. 88.

Church Choirs of the Southern Baptist Convention" (unpublished dissertation, Florida State University, Tallahassee, 1957), p. 89.

<sup>10</sup>Irvin Cooper and Karl O. Kuerstiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 427.

fact that many problems in junior high school music are minimized by the acceptance and use of Cooper's concepts and materials.<sup>9</sup>

Further research has been conducted by Irvin Cooper in the Tallahassee school systems which have been a research and experimentation center for him since 1950.<sup>10</sup> This research has involved various periods of work with adolescent students based upon his cambiata concept and group classification method and monthly checks on voice changing. At one time, Cooper engaged in seven months of investigation in the Blessed Sacrament School in Tallahassee. This study, concerning the problems of the changing voice, involved all of the boys and girls in grades six through eight of the Blessed Sacrament School. Cooper's conclusions further substantiated the basic opinions which he formed in his initial research in Montreal, Canada. At the conclusion of this particular investigation in Tallahassee, Irvin Cooper compiled his

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<sup>9</sup>Mabel Vincent, "A Survey and Evaluation of the Junior High School Vocal Situation in Schools of the State of Florida" (unpublished Master's thesis, Florida State University, Tallahassee, 1954), pp. 13-27, cited by James T. Luck, "A Study Relating to the Boy's Changing Voice in Intermediate Church Choirs of the Southern Baptist Convention" (unpublished dissertation, Florida State University, Tallahassee, 1957), p. 89.

<sup>10</sup>Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 427.

discoveries and opinions in a sound-color-movie, The Changing Voice,<sup>11</sup> in 1959.<sup>12</sup> In his film Cooper offers both visual and aural support of the soprano, cambiata and baritone ranges. He also presents his group classification method with the assistance of the students from the Blessed Sacrament School.

During the Spring of 1963 Irvin Cooper extended his research into Great Britain by investigating the status quo of boys' changing voices in various schools there. Twenty-eight school music masters and cathedral choirmasters were contacted, and over a period of about two years, groundwork was laid for the personal investigation lasting eight weeks.<sup>13</sup> Cooper inquired into five aspects of boys' changing voices:

1. Age spread during the event of voice change.
2. Range of voices during the change.
3. Techniques applied in training the voices.
4. Choral function of the changing voices.
5. Types of choral music used for these voices.<sup>14</sup>

After ten days of personal investigation by Cooper in several schools in Lancashire, it became evident that the

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<sup>11</sup>This film was awarded a Blue Ribbon by the American Film Festival, 1960.

<sup>12</sup>Irvin Cooper, The Changing Voice, sound-color-movie (Tallahassee: Florida State University, 1959).

<sup>13</sup>Irvin Cooper, "A Study of Boys' Changing Voices In Great Britain," Music Educators Journal, 51:118, Nov.-Dec., 1964

<sup>14</sup>Ibid.



situation paralleled those voices of the same age group in the American schools; the age spread, twelve to fifteen years, and the ranges of voices<sup>15</sup> during the incidence of change were very similar. When inquiry was made in various public schools in England concerning the availability of choral singing for boys between the ages of twelve and fifteen years, Cooper often received the answer, "We don't use boys at that age; their voices are breaking and thus unusable."<sup>16</sup> It also seemed to be the consensus of the private school music masters and cathedral choirmasters that the boy's voice was useless during change.<sup>17</sup> Cooper contends that this attitude may be acceptable in the private school or the cathedral situation. In the public schools, however, where the music objective lies in bringing all students in contact with music participation, some outlet should be provided for boys whose voices are in the process of mutation.<sup>18</sup>

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<sup>15</sup>The reader is referred to Figure 1, p. 11.

<sup>16</sup>Irvin Cooper, "A Study of Boys' Changing Voices In Great Britain," Music Educators Journal, 51:119, Nov.-Dec., 1964.

<sup>17</sup>The director of the Vienna Boys' Choir expressed the same opinion that the boy's changing voice was useless. This information was obtained from "A Study of Boys' Changing Voices In Great Britain," by Irvin Cooper, Music Educators Journal, 51:119, Nov.-Dec., 1964.

<sup>18</sup>Irvin Cooper, "A Study of Boys' Changing Voices In Great Britain," Music Educators Journal, 51:119, Nov.-Dec., 1964.

Cooper reports that he was usually requested by the British choirmasters to illustrate the capabilities of the adolescent voices by working with a non-selective group of boys and girls between the ages of twelve and fifteen. In every instance the experimental group evolved into a four-part singing choir of first soprano, second soprano, cambiata, and baritone voices. The cambiata sound was not recognized by the school music directors until it was demonstrated by the experimental groups under the leadership of Irvin Cooper.<sup>19</sup> He further reports that a considerable number of music masters who invited a demonstration appeared eager to continue the experiment; the major hindrance at that time was an absence of published choral music appropriate for the changing voices. At the conclusion of his investigation in England, Cooper had located two music consultants and one music master, all of whom were well known as school music writers. Cooper felt confident that they would be able to make a beginning effort in writing and arranging music commensurate with adolescent vocal capabilities and which would be published in Great Britain.<sup>20</sup> Another factor hindering the development of these new ideas in the British School music programs

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<sup>19</sup>Irvin Cooper, "A Study of Boys' Changing Voices In Great Britain," Music Educators Journal, 51:119, Nov.-Dec., 1964.

<sup>20</sup>Ibid.

<sup>24</sup>What is Cambiata? (Dallas: Whittle Music Co.), p. 1

has been the lack of national organizations which afford the opportunity for music educators to exchange ideas and discover new techniques.<sup>21</sup>

This investigation in Great Britain covered only a small segment of the total British school population between the ages of twelve and fifteen. Cooper states, however, that there were existing implications which pointed to the possibility of similar conditions in other areas of Great Britain.<sup>22</sup>

Only time will tell if those enthusiasts who are undertaking to develop boys' singing through the change will be able to indoctrinate other music masters in sufficient quantity to make any sizeable impact on the school music situation in Britain.<sup>23</sup>

It appears, on the basis of Cooper's research, that the *cambiata* concept furnishes a satisfactory and workable solution to the problem of integrating the boy's changing voice into choral activities. Irvin Cooper's *cambiata* concept has been accepted as valid by the Music Educators National Conference in both the "National Vocal Association" and the "Junior High School Division." According to documentary evidence this acceptance occurred sometime between 1952 and 1956.<sup>24</sup>

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<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> What Is *Cambiata*? (Dallas: Whittle Music Co.), p. 2.

Irvin Cooper is presently chairman of the International Research Committee of the ISME for study of the changing voice phenomenon. This project is to culminate in Moscow, U.S.S.R., sometime during 1970.<sup>25</sup>

In summary, it seems that Irvin Cooper's research and experimentation concerning the changing voice phenomenon has been substantial. His efforts have involved over four hundred thousand adolescent voices and have covered parts of five countries. In each instance he has found the same adolescent vocal ranges and the same basic age spread of voice change which he initially discovered in Montreal, Canada, during the years 1938 to 1948. From all the evidence it seems that in the areas where Irvin Cooper's cambiata concept has been explained and demonstrated, music educators have generally accepted it as a valid and a workable method. Cooper recognizes that for music educators to continue to develop the cambiata concept, a great deal more music which is commensurate with adolescent vocal ranges and capabilities needs to be written and published.

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<sup>25</sup>Information received through personal correspondence with Irvin Cooper, June 1969.

Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 2.

## CHAPTER IV

## IRVIN COOPER'S GENERAL MUSIC PROGRAM

Irvin Cooper's research and experimentation concerning adolescent vocal capabilities have resulted in a better understanding for many music educators regarding the peculiarities of adolescent voices. Further, it seems to have produced a workable method of incorporating changing voices into junior high school choral programs. Cooper's efforts have also evolved in a new concept of general music instruction.<sup>1</sup>

A general music program has been regarded by some music educators as a necessary but undesirable chore. The basis for such feeling lies in the fact that there is no widely approved and established pattern of instruction or course content available to which the teacher may refer.<sup>2</sup>

It seems that there have been in the past many varying opinions pertaining to the purpose, objectives, and content of a program of general music instruction. The methods for presenting such a program have also differed. One procedure

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<sup>1</sup>Information received through personal correspondence with Irvin Cooper, June 1969.

<sup>2</sup>Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 2.

consists of playing recordings of various types of music, each listening experience being a separate entity with little continuity of musical learning. The general music program has also been used as a supplement to other courses by correlating the songs learned and recordings used with those topics being considered in the other courses. The "project" type of general music program has been presented by some teachers. This method engages the entire class in gathering material and making displays around one theme or idea, such as "The Days of the Pioneers." Songs and recordings appropriate for the project may then be used. Another plan for presenting general music divides the class into a series of committees, each with its own appointed busy-work. Progress reports are then made at full class sessions.<sup>3</sup>

Through his contact with other music teachers at the clinic-demonstrations and festivals which he has conducted, Irvin Cooper has been made aware of the desire of school music teachers for a well organized and cumulative plan for teaching a general music course. It was in response to the the requests of a great many school music teachers that the book Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner did evolve.<sup>4</sup> This book presents a

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<sup>3</sup>Ibid., p. 4.

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

lesson-by-lesson plan for each phase of general music instruction. Irvin Cooper proposes that his techniques do not comprise the sole method. He does suggest that his method is workable and has been proven functional in several school systems.<sup>5</sup>

It is Irvin Cooper's opinion that the content of the ideal general music course is six-fold: (1) singing, (2) music reading, (3) ear-training, (4) listening, (5) music history, and (6) theory. "A general music program with such a well-balanced course of study should be regarded as a vital part of the child's total learning program."<sup>6</sup>

Music reading. Cooper includes music reading activities to teach junior high school students to understand music notation and to develop their skills in reproducing vocally what they see on the printed page.<sup>7</sup> By learning to read the musical score reasonably well, the student is able to learn songs more intelligently and quickly. He is also more capable of comprehending the music literature presented on the phonograph or tape recorder. Irvin Cooper further notes that by teaching junior high school students to read music, the teacher is equipping them for self-directed and enjoyable

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<sup>5</sup>Ibid.

<sup>6</sup>Ibid., p. 9.

<sup>7</sup>Ibid., p. 97.



music experiences in senior high school and adult life. There are also certain benefits for the choral teachers: (1) the elimination of constant repetition and correction which is part of rote teaching, (2) the reduction of the physical fatigue of rote teaching, and (3) the great satisfaction of observing student skills develop.<sup>8</sup>

Presenting music reading solely through songs is, in Cooper's opinion, not a successful method; there is no cumulative process which leads the student step-by-step through successively more difficult exercises.<sup>9</sup> Cooper bases his lessons in music reading upon the progressive units of exercise presented in his book The Reading Singer.<sup>10</sup> He begins his program of music reading having all students sing the same melodies within the unison-octave range illustrated in Figure 3, page 15. The lessons and exercises progress eventually to four-part music reading. Cooper adopts the use of the sol-fa syllables derived from the Guidonian hexachord by John Curwen of the last decade of the nineteenth century. He also used John Curwen's system of hand signs to show tone relationship to the students.<sup>11</sup> As staff-line work develops

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<sup>8</sup>Ibid., p. 181.

<sup>9</sup>Ibid., p. 12.

<sup>10</sup>The reader is referred to examples from The Reading Singer in Appendix C.

<sup>11</sup>Ibid., p. 99.



and music reading skills improve, music syllables are gradually discarded and replaced by the single syllable sound "loo."

Irvin Cooper's music reading program is divided into five phases which progressively approach such complexities as modulation, chromatic alteration, rhythmic patterns, and syncopation. These five phases are: (1) introduction to music syllables, (2) introduction to staff notation, (3) note-length values, (4) music using "doh" in the staff space, and (5) introduction to clefs and part-reading.<sup>12</sup> Cooper recommends that as each new reading skill is acquired, it should be applied wherever possible to facilitate the learning of a new song.<sup>13</sup> In defense of music reading for junior high school students, Cooper makes the following statement:

The music literacy of all students is a most desirable goal in general music classes or elective performing groups, and in this respect understanding of the printed score is indispensable.<sup>14</sup>

Theory. Cooper recognizes that to implement their music reading abilities the students should be exposed to at least a minimum coverage of scales, key signatures, diatonic intervals, note lengths, rests, and meter signatures.

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<sup>12</sup>Ibid., p. 186.

<sup>13</sup>Ibid., p. 98.

<sup>14</sup>Ibid., p. 186.

This involves another phase of the total general music program--theory. In Cooper's opinion the general music program is not complete without sufficient theoretical written work to implement the other phases; this affords the students with greater pleasure and satisfaction in music.<sup>15</sup> Irvin Cooper offers a series of seventeen lessons in the book Teaching Junior High School Music for teaching the fundamentals of music.

Ear-Training. The ear-training portion of Irvin Cooper's general music plan evolves directly from and is an extension of the music reading section. Cooper stipulates that each lesson in ear-training<sup>16</sup> is designed to parallel the corresponding lesson in music reading.<sup>17</sup>

Irvin Cooper does not adhere to the traditional concept of music dictation as a medium for ear-training; he expresses the belief that this is more ear-testing than ear-training, although a periodic test is of value.<sup>18</sup> It is his

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<sup>15</sup> Ibid., p. 284.

<sup>16</sup> The reader is referred to Appendix C for an example of Cooper's ear-training lessons. For a complete lesson-by-lesson plan of the ear-training program, the reader is referred to Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, 1965), pp. 189-259.

<sup>17</sup> Ibid., p. 191.

<sup>18</sup> Ibid., p. 188.

opinion that an ear-training program for junior high school students should train them to (1) listen attentively, (2) perceive intelligently what is being heard, and (3) respond to questions concerning what has been heard.<sup>19</sup>

These objectives may be realized through frequent practice of ear-training lessons following the procedure advocated by Cooper. This same procedure is used in ear-training activity. After writing all the exercises for one ear-training session on the board, the teacher gives the key feeling on the piano. The whole class is asked to sing all the exercises, one after another. The class then watches the board and listens as the teacher sings one of the exercises using the neutral syllable "loo" instead of sol-fa syllables. After performing the exercise three times, the teacher calls out the number of each exercise the students raise their hands when that number is called which they feel matches the melody sung by the teachers.<sup>20</sup>

Irvin Cooper divides the ear-training program into six phases. Phase one through phase four correspond to phases one through four of the music reading program. Phase five of the ear-training program deals with the formal elements of music--harmony, melody, rhythm, texture, adult

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<sup>19</sup> Ibid., p. 8.

<sup>20</sup> Ibid., p. 189.

vocal music, and orchestral music--through the use of sound recordings.<sup>21</sup> Cooper specifies that phases one through four are not necessarily prerequisites for successful experiences in phase five. Phase five may be correlated with the listening program whenever the class has sufficient background to receive and absorb the information.<sup>22</sup> Irvin Cooper devotes phase six of the ear-training program to the teaching of elementary design or form in music. Recordings are played which illustrate for the students some of the more basic musical forms--simple binary, simple ternary, old rondo, and minuet and trio.

Listening. Having included a study of the formal elements of music in phases five and six of the ear-training program, Irvin Cooper bases the listening program on the aesthetic responses of the students to music. Cooper contends that the purpose of the listening portion of a general music program is to produce discriminate listeners who allow themselves to respond to music without prejudice or restraint.<sup>23</sup> The listening program which Cooper advocates in the book Teaching Junior High School Music involves twenty

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<sup>21</sup>The reader is referred to Appendix C for an example from phases five and six of Cooper's ear-training program.

<sup>22</sup>Cooper and Kuersteiner, op. cit., p. 220.

<sup>23</sup>Ibid., p. 327.

well organized lessons. In these lessons answers are found for such questions as: "What is good music?" "What does music mean?" "How should I listen to music?" "Can you hear more than one melody at a time?"<sup>24</sup> It has been observed that each lesson offers a minimum of explanation as each new phase of the program is presented. The approach and explanation in the lessons seem to be geared to the comprehension of junior high school boys and girls. Cooper states that the music and recordings, which are suggested for use in each lesson, were selected to appeal to the junior high school student.<sup>25</sup> According to Cooper, the basic criteria in selecting listening music for junior high school students is tunefulness, brevity, and appropriateness for the topic under consideration.<sup>26</sup>

Music history. The music history section of the general music program designed by Irvin Cooper is closely correlated with the listening activities. Cooper states, "A knowledge of history is not essential to the enjoyment of music, but music cannot be fully understood until its

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<sup>24</sup>Ibid., p. 328.

<sup>25</sup>Ibid.

<sup>26</sup>Ibid., p. 247. A listing of suggested recordings by Cooper and Kuersteiner, from which the music teacher may choose for use in the general music program, may be found in Appendix D.

historical setting has been established."<sup>27</sup> Cooper's music history program presents a study of twentieth century music in the beginning and then works back toward the earlier musical eras. Cooper has found that junior high school students understand and respond better to the music of the contemporary and Romantic composers, since it is set in a background more familiar to them than the music of Palestrina, for instance. With this type of preparation, Cooper feels that the students will be more capable of understanding man's earliest music at the end of the music history program.<sup>28</sup> Carefully selected recordings are suggested for use in each of the twenty lessons in the music history plan.

Singing. The basis for Cooper's junior high school general music program is choral singing, since it provides the ideal medium for self-expression.<sup>29</sup> In Cooper's opinion, every general music lesson should involve the class in a great deal of singing. He stipulates that the finest possible performance should be called for in each singing activity; artistic and interpretive singing should always be a goal, even in the simplest song.<sup>30</sup> He also suggests that

<sup>27</sup> Ibid., p. 361.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid., p. 11.

<sup>30</sup> Ibid., p. 420.

the first few lessons in the general music program be devoted to voice classification<sup>31</sup> and rote teaching of four-part songs. This provides the students with the satisfaction of choir singing and the enjoyment of belonging to a group which produces this kind of music. Cooper has found that the students are then more easily persuaded to move on to finer and more accelerated choral achievements, which involve the other phases of his general music program.<sup>32</sup>

The materials selected for the singing activity should meet the limits of adolescent vocal capabilities, which have been previously presented in Chapter II of this study. Cooper has noted that boys and girls in grades six, seven, and eight cannot cope with adult music.<sup>33</sup> It has been observed that the alto, tenor, and bass parts of SATB music generally lie too low and do not use the upper registers of the adolescent vocal ranges. Cooper has observed that when these upper registers of adolescent voices are not used, they tend to disappear; this condition then carries over into the

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<sup>31</sup>Cooper's voice classification method has been presented in Chapter II.

<sup>32</sup>Cooper and Kuersteiner, op. cit., p. 421.

<sup>33</sup>"Letters to the Journal--Changing Voices," Music Educators Journal, 48:148, Feb.-March, 1962; comments made by Irvin Cooper in reference to an article by Frederick Swanson, "The Proper Care and Feeding of Changing Voices," Music Educators Journal, Nov.-Dec., 1961.



next phase of voice change.<sup>34</sup> Other music educators have agreed with Cooper in the fact that music designed for adult voices will not fit the adolescent voices. Josephine Holtgreve, vocal music instructor of Sudlow Junior High School, Davenport, Iowa, is one such music teacher. She has found that when the junior high school choral group is mixed, SATB music is not satisfactory; the tenor, bass, and alto parts are often too low. She further observes that SAB music works poorly and that if the adolescent group is all male, "...TTBB music is out of the question."<sup>35</sup> Josephine Holtgreve suggests that the solution to the problem of finding appropriate music for adolescent singers lies in greater efforts by music educators in writing music commensurate with the peculiarities of these voices. She states that Irvin Cooper and others have made fine contributions to the music that is available for adolescent voices but there is a need for more.<sup>36</sup>

Irvin Cooper recommends the following criteria for selecting junior high school vocal materials:

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<sup>34</sup>Cooper and Kuersteiner, op. cit., p. 19.

<sup>35</sup>"Letters to the Journal--The Elusive Octave," Music Educators Journal, 48:16, Ap.-May, 1962; comments made by Josephine Holtgreve in reference to an article by Frederick Swanson, "The Proper Care and Feeding of Changing Voices," Music Educators Journal, Nov.-Dec., 1961.

<sup>36</sup>Ibid.



1. Vocal ranges and tessitura limits must equally be considered.
2. All vocal lines of individual vocal parts should be interesting and have something quite individual to say. This helps to avoid the possibility of one part becoming dull and resulting in some straying and association with the principle melody by various singers. Quasi-contrapuntal music is good for this purpose. Sequential patterns, either melodic or rhythmic, are effective. The cambiata part should often take the melody. The baritone part should include some well-defined intervallic leaps and rhythmic purpose, since the boys in this range have the most severe tendency to associate their voices with someone else's tune. Awkward intervallic melodic skips, such as the augmented fourth, should be avoided.
3. Articulation speeds must be considered. The junior high soprano voices are quite flexible. The cambiata are somewhat slower and the baritones' articulation speed is even slower. Quickly moving melodies should be avoided in the cambiata and baritone parts.
4. The appropriateness of the text should also be given consideration. The words must be interesting to junior high school students. Love songs are in order if the words are not too sentimental. Other appropriate texts include noble and heroic texts, narrative songs, songs of achievement, patriotic songs, spirituals, religious music, songs of the early pioneering days, and humorous--not silly--songs. Avoid selecting music with high notes to be sung on difficult vowel sounds, ee and oo.
5. The quality of the music should expose the students to fine choral literature.<sup>37</sup>

Cooper's music. Cooper adheres to these five criteria in music which he has arranged and written for junior high school voices; his published music includes twenty-five song

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<sup>37</sup>Paraphrased from: Cooper and Kuersteiner, op. cit., pp. 24-28.

books and forty-five pieces of sheetmusic for adolescent voices.<sup>38</sup> Many of Cooper's arrangements are four-part and are written in keys most suitable for soprano I, soprano II, cambiata, and baritone voicing. It has been observed that Cooper has provided other voicing possibilities in many of these same arrangements. Cooper's arrangement of "Old Black Joe," for example, offers three different voicing possibilities--soprano, soprano, cambiata, and baritone as written in the key of A; cambiata, cambiata, baritone, baritone voicing if pitched in the key of E flat; unison singing in the key of B flat.<sup>39</sup>

In the music of Irvin Cooper which has been reviewed, it has been noted that all unison singing employed by Cooper in various songs does adhere to the composite unison octave range shown in Figure 3, page 15. This range often restricts girls' and boys' unchanged voices to the lower registers and boys' changing voices to the upper register. To compensate for this situation Cooper includes optional descants in some arrangements; the cambiate and baritones are allowed to sing in comfortable ranges while the girls and soprano

Charles H. Hansen Corp., 1956), p. 1.

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<sup>38</sup> Examples of Cooper's music may be reviewed in Appendix A. A complete and up-to-date listing of Cooper's publications is located in Appendix E.

<sup>39</sup> Irvin Cooper, Tunetime for Teentime (New York: Carl Fischer, Inc., 1952), p. 10.

Charles H. Hansen Corp., 1956), p. 1.

boys have the opportunity to develop the higher notes in the descant melodies.<sup>40</sup> Cooper devotes the major portion of two song books to this style of singing--Descants For Junior High Singing,<sup>41</sup> and General Music Singing.<sup>42</sup>

Some of Irvin Cooper's more challenging songs were reviewed in his song book The Junior High Choral Concert. These songs involve key changes, meter changes, tempo changes, accidentals, and variations in the rhythmic patterns between parts. This book was compiled at the request of many choral teachers who had exhausted the few appropriate choral books available then to meet the needs of adolescent voices.<sup>43</sup> The piano parts included for the ten songs in this book seem to be more than merely accompaniments; they are often independent of the vocal parts and seem to enhance the choral parts rather than simply repeating them. Cooper does not, however, adhere to this type of piano part writing in all his arrangements. For two-part singing, which is inclined to be thin, Cooper's piano accompaniments are written to

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<sup>40</sup>Irvin Cooper, General Music Singing (New York: Charles H. Hansen Corp., 1956), p. 1.

<sup>41</sup>Irvin Cooper, Descants For Junior High Singing (New York: Carl Fischer, Inc., 1962).

<sup>42</sup>Irvin Cooper, General Music Singing (New York: Charles H. Hansen Corp., 1956).

<sup>43</sup>Irvin Cooper, The Junior High Choral Concert (New York: Carl Fischer, Inc., 1965), p. 2.

enrich the harmonic structure.<sup>44</sup> A great deal of Cooper's music is written to be sung a capella. Much of his music is also written in what he calls a melody-part style--all parts are conceived as melodic lines in themselves to ensure musical interest for all singers.<sup>45</sup>

Further observation of Cooper's music has been made by Leslie R. Bell, Ontario College of Education, University of Toronto. Bell made the following comments:

The writer has had the privilege of visiting Montreal and seeing Irvin Cooper use...[his] arrangements with ordinary boys and girls. In every case, the results were most gratifying. Boys...sang in four parts with astonishing accuracy and enthusiasm. The principal reason for this fact is that each singer's part is simple and melodically interesting. Arrangements of this type require a skillful use of counterpoint on the part of their creator. Mr. Cooper is admirably equipped for such work, since he has already won a reputation as a composer and arranger in the fields of both professional and school music.<sup>46</sup>

From all observation it seems reasonable to assume that Irvin Cooper's compositions and arrangements provide easy, interesting, and challenging songs for junior high school choral programs. It further seems that Irvin Cooper

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<sup>44</sup>Irvin Cooper, General Music Singing (New York: Charles H. Hansen Music Corp., 1956), p. 1.

<sup>45</sup>Irvin Cooper, More Tunetime for Teentime (New York: Carl Fischer, Inc., 1961), p. 2.

<sup>46</sup>Irvin Cooper, Teen-Age Songs (Toronto: Gordon V. Thompson, Ltd., 1942), p. 2.

has made a definite and substantial contribution to the repertoire of available music for adolescent voices.

By way of summary, the need for a new concept of teaching general music in junior high school was impressed upon Cooper by many music teachers over a period of about twenty years. Cooper developed a six-fold general music plan based upon the belief that adolescent boys should sing through the changing voice period. This method was devised in such a manner that any school music teacher could adapt it to his particular school situation. This concept of teaching general music was tested and proved in several schools before its publication in the book Teaching Junior High School Music by Irvin Cooper and Karl O. Kuersteiner. It has been shown that all six phases of this general music program are correlated and that the singing activity is the basis for the entire program.

It is recognized that this is not the only method available for teaching general music in junior high school. This method does furnish music educators with a feasible and cumulative plan through which they can expose a larger portion of school populations to an understanding and love of various types of music.

## CHAPTER. V

## SUMMARY AND CONCLUSIONS

In an effort to determine the significant contributions of Irvin Cooper to junior high school choral music, this study has reviewed Irvin Cooper's research and experimentation efforts, his activities among other music educators, and his published works related to junior high school choral music.

Prior to Irvin Cooper's research, the opinions of many music educators concerning the peculiarities and the capabilities of adolescent voices appeared to be based largely upon speculation rather than scientific study. Irvin Cooper's research and experimentation concerning adolescent voices has provided a more scientific approach to junior high school choral music. Based upon his research, Cooper has defined the most common ranges among adolescent voices and has provided a method for classifying these voices and evolving successful four-part singing.

Evidence has been introduced which indicates that in the areas where Irvin Cooper's cambiata concept has been explained and demonstrated, music educators have generally accepted it as a valid and workable method for incorporating boys' changing voices in choral activities. There is also



indication that, as a result of the clinic-demonstrations conducted by Cooper, some music educators are finding Cooper's methods and materials functional in their respective school systems. Sufficient evidence has been located which reveals that Irvin Cooper's cambiata concept has been accepted as valid by the Music Educators National Conference.

This study has also presented a discussion of Irvin Cooper's general music program for junior high school students. The success or acceptance of this program by other music educators cannot be determined since its publication is still relatively new--1965. It has been stated, however, that this program was designed in response to the requests of many school music teachers. Cooper recognized the need for a well-balanced, cumulative plan of teaching the fundamentals of music in junior high school. His program does seem to provide a feasible and progressive plan for presenting a well-balanced course in general music to junior high school students.

A review of the music written and arranged by Irvin Cooper for adolescent voices has been presented. One of the significant results of Cooper's research was the recognition that adolescent voices do not have the maturity required in the singing of what is generally considered adult SATB music; music would need to be used which is commensurate with

adolescent voice ranges and capabilities. Irvin Cooper has published twenty-five song books and forty-five pieces of sheet music for adolescent voices. From all evidence and observation, it seems reasonable to assume that the music of Irvin Cooper can provide easy, interesting, and challenging singing experiences for junior high school students. Recognizing the need for a great deal more music for adolescent voices, Cooper has made an effort to influence other music educators to write and publish music to meet this need.

Based upon the research of this study, it has been concluded that Irvin Cooper has made the following significant contributions to music education on the junior high school level:

1. At a time when many uncertainties and speculative opinions existed among music educators, Irvin Cooper's research and experimentation concerning adolescent voices have provided a more scientific approach to junior high school choral music.
2. Irvin Cooper has provided music educators with what seems to be a satisfactory and workable solution to the problem of identifying the boys' changing voices and integrating them into choral activities.
3. He has made a definite contribution to the repertoire of available music which is commensurate with adolescent vocal ranges and capabilities.
4. Irvin Cooper has designed and published a cumulative lesson-by-lesson plan for teaching general music in junior high school.
5. Irvin Cooper has brought his discoveries and opinions to the attention of other music educators both on the national (MENC) level and the international (ISME) level and is continuing to do so.



It is impossible to determine the degree to which these contributions will influence the future course of junior high school choral music. There is indication, however, that Irvin Cooper's cambiata concept has taken its place among the existing theories concerning adolescent voices. There is further indication that Irvin Cooper's efforts have provided a keen interest and enthusiasm and a clearer understanding for many music educators concerning the vocal ranges and capabilities of adolescent voices.

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APPENDIX A

# Santa Lucia

Arrangement by Irvin Cooper

This number may be sung by any of these several groupings.

	PART I	PART II	PART III	PART IV	
Boys' Voices	Alto-tenor	Alto-tenor	Baritone	Baritone	(Key of A)
	4 Alto-tenor	(sopr.)	Two Tenor	Baritone	(Key of A)
	8 Alto-tenor	Alto-tenor	Baritone	Baritone	(Key of A)
	4 Soprano	Soprano	Alto-tenor	Baritone	(Key of C)
	4 Soprano	(sopr.)	Alto-tenor	Baritone	(Key of C)
	4 Soprano	Soprano	Alto-tenor	(sopr.)	(Key of C)
Girls' Voices	4 Soprano	Soprano	Alto	(sopr.)	(Key of C)
Mixed Voices	Soprano	Alto	Tenor	Baritone	(Key of C)
	Soprano	Soprano	Alto	Baritone	(Key of C)

a baritone mixed unless else.

Noting may be alto-tenor and baritone. Key of A  
a piano accompaniment should be used for these groupings.

I

II

III

IV

Piano for reference only

## APPENDIX A

Note: Take care not to make breaks between two-line figures.

# Santa Lucia

Arrangement by Irvin Cooper

This number may be sung by any of these choral groupings.

	PART I	PART II	PART III	PART IV	
Boys' Voices	Alto-tenor	Alto-tenor	Baritone	Baritone	(Key of A)
	+ Alto-tenor	(omit)	Baritone	Baritone	(Key of A)
	+ Alto-tenor	Alto-tenor	Baritone	(omit)	(Key of A)
	* Soprano	Soprano	Alto-tenor	Baritone	(Key of C)
Girls' Voices	+ Soprano	(omit)	Alto-tenor	Baritone	(Key of D)
	+ Soprano	Soprano	Alto-tenor	(omit)	(Key of C)
Mixed Voices	Soprano	Alto	Tenor	Baritone	(Key of C)
	Soprano	Soprano	Alto	Baritone	(Key of D)

\* Indicates mixed voices also.  
 Unison song for alto-tenors and baritones Key of A  
 + Piano accompaniment should be used for these groupings.

I  
 1. Now 'neath the sil-ver moon\_ O - cean is glow-ing, O'er the calm bil - low,  
 2. When o'er thy wa - ters\_ Light winds are play-ing, Thy spell can soothe us,

II \*  
 Ah Ah Ah

III \*  
 Ah Ah Ah

IV \*  
 Ah Ah Ah

Piano for rehearsal only

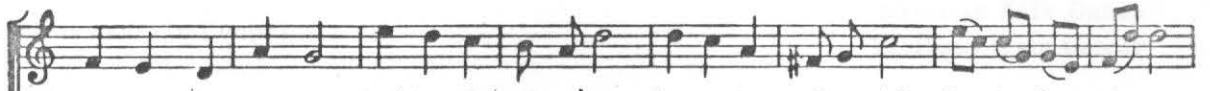
Soft winds are blow-ing. Here balm - y zeph-yrs blow, Pure joys in viteus, - And as we gent-ly row  
 All care al-lay - ing. To thee sweet Na-po-li, What charms are giv-en, - Where smiles cre-a - tion,

Ah Ah Ah Ah

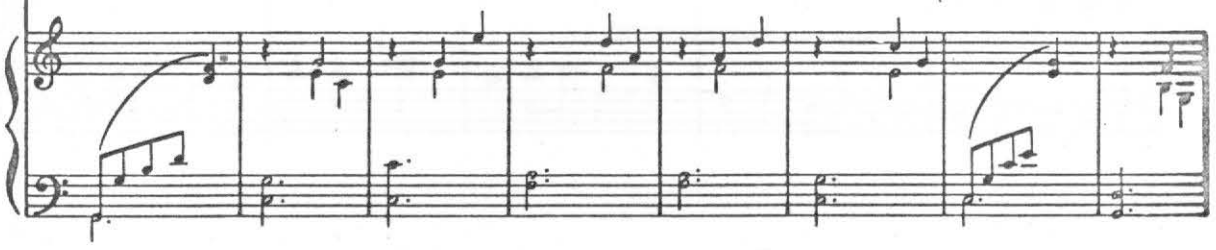
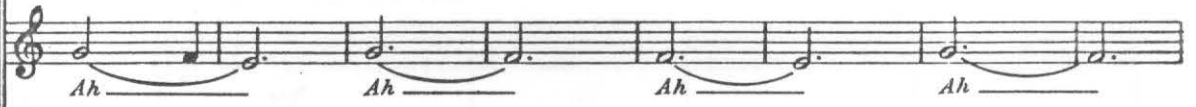
Ah Ah Ah Ah

Ah Ah Ah Ah

Note: Take care not to make breaks between two-bar figures.



All things de-light us— Hark how the sail-ors' cry— Joy-ous-ly echoes nigh, San-ta Lu-ci-a,  
Toil blest by heav-en—



San-ta Lu-ci-a. Home of fair po-e-sy,—Realm of pure har-mo-ny— San-ta Lu-ci-a—San-ta Lu-ci-a.





# SKIP TO MY LOU

Words by Irvin Cooper

American Folk Dance  
Arranged Irvin Cooper

Briskly (♩ = 116)

PIANO

The first system of piano accompaniment is in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Briskly' with a quarter note equal to 116 beats per minute. The dynamic is *mf*. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piano accompaniment. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent with quarter notes. A crescendo hairpin is visible in the right hand.

The third system of piano accompaniment concludes the instrumental section. It features a decrescendo hairpin in the right hand. Below the staff, there are five measures of rests, each marked with a 'red.' and an asterisk (\*).

Cambiata

*mf*

Going to a barn dance up at the farm. Going to a barn dance up at the farm.

The 'Cambiata' section consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The dynamic is *mf*. The vocal line has a melodic contour that matches the lyrics. Below the piano accompaniment, there are five measures of rests, each marked with a 'red.' and an asterisk (\*).

From: Irvin Cooper (comp. and arra.), The Junior High Choral Concert (New York: Carl Fischer, Inc., 1965). Used by permission of Carl Fischer, Inc.

Going to a barn dance up at the farm. Skip to my Lou my la - dy

*Ped.* \* *Ped.* \* *Ped.* \*

## Cambiata

*mp*  
Skip, skip, dance at the farm, Skip, skip,  
Baritone  
*mf*  
Who shall I take to dance at the farm? Who shall I take to

*Ped.* \* *Ped.* \* *Ped.* \*

dance at the farm, Skip, skip, dance at the farm,  
dance at the farm? Who shall I take to dance at the farm?

*Ped.* \* *Ped.* \* *Ped.* \*

Soprano I

*mf*

Cambiata

Take your true love to

Skip to my la - dy. Skip, skip,

Baritone

Skip to my Lou, my la - dy. Skip, skip,

dance at the farm, Take your true love to dance at the farm,

skip, skip, skip a - long, Skip, skip, skip, skip, skip a - long,

skip, skip, skip, skip, skip, skip,

Take your true love to dance at the farm, Skip to my Lou, my la - dy.

Skip, skip, skip, skip, skip a - long, Skip to my Lou, my la - dy.

skip, skip, skip, skip, Skip to my Lou, my la - dy.

Soprano I

*mp*

Skip, skip, skip, skip, skip, skip,

Soprano II

*mf*

I'll be your true love, dance at the farm, I'll be your true love,

Cambiata

*mp*

Nyai, Nyai,

Baritone

*mp*

Nyai, Nyai,

skip, skip, skip, skip, skip, skip, Skip my

dance at the farm, I'll be your true love, dance at the farm, Skip to my Lou, my

Nyai, Skip my

Nyai, Skip to my Lou, my



fid-dle and drum, we'll dance to the mus-ic of fid-dle and drum,

pom, pom, pom, pom, pom, pom,

pom, pom, pom, pom, pom, pom,

oomp, oomp, oomp, oomp, oomp, oomp,

*Red.* \* *Red.* \* *Red.* \*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The first staff has the lyrics 'fid-dle and drum, we'll dance to the mus-ic of fid-dle and drum,'. The second and third staves have 'pom, pom, pom, pom, pom, pom,'. The fourth staff has 'oomp, oomp, oomp, oomp, oomp, oomp,'. The piano accompaniment consists of a right-hand treble clef staff with eighth-note chords and a left-hand bass clef staff with a simple bass line. The system ends with a double bar line and a repeat sign.

Dance to the mus-ic of fid-dle and drum, Skip to my Lou, my la - dy

pom, pom, pom, pom, pom, pom, pom - pom.

pom, pom, pom, pom, pom, pom, pom - pom.

oomp, oomp, oomp, oomp, oomp, oomp, oomp, pom - pom.

*Red.* \* *Red.* \*

Detailed description: This system continues the musical score. It features four vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The first staff has the lyrics 'Dance to the mus-ic of fid-dle and drum, Skip to my Lou, my la - dy'. The second and third staves have 'pom, pom, pom, pom, pom, pom, pom - pom.'. The fourth staff has 'oomp, oomp, oomp, oomp, oomp, oomp, oomp, pom - pom.'. The piano accompaniment consists of a right-hand treble clef staff with eighth-note chords and a left-hand bass clef staff with a simple bass line. The system ends with a double bar line and a repeat sign.

Slowly

*mp*

Then, when the danc - ing's fin - ished at the farm, If the weath - er is

*mp*

Then, when the danc - ing's fin - ished at the farm, If the weath - er is

*mf Mel.*

Then, when the danc - ing's fin - ished at the farm, If the weath - er is

*mp div.*

Then, when danc - ing's fin - ished at the farm, If the weath - er is

*mf*

*Red.* \* *Red.* \* *Red.* \*

fair and warm, Me and my true love, arm in arm,

fair and warm, Me and my true love, arm in arm,

fair and warm, Me and my true love, arm in arm,

fair and warm, Me and my true love, arm in arm,

*Red.* \*



Variation

Walk back to town, walk back to town, walk back to

Walk back to town, walk back to town, walk back to

Walk back to town, walk back to town, walk back to

Walk back to town, walk back to town, walk back to

*rall.*  
town, my la - my dy.

*rall.*  
town, my la - my dy.

*rall.*  
town, my la - my dy.

*rall.*  
town, my la - my dy.

*rall.*



# Veni, Veni, Emmanuel

Plain Song 13th Century

With great dignity

1st Soprano

2nd Soprano

Cambiata Actual Pitch

Baritone

Piano for rehearsal only

MELODY

1. O come, O come, Em-man-u - el, And ran-som cap-tive Is - ra - el, That
2. O come, Thou day-spring, come and cheer Our spir-its by Thine ad - vent here; Dis-
3. O come, O come, Thou lord of might, Who to Thy tribes on Si - nai's height, In

## America, the Beautiful

joyce! Re-joyce! Em-man - u - el shall come to thee, — O Is-ra-el.

joyce! Re-joyce! Em-man - u - - el shall come, O Is - ra - el.

joyce! Re-joyce! Em- man - u - el shall come to thee, O Is - ra - el.

joyce! Re-joyce! Em-man - u - el shall come, O Is - ra - el.

## PIANO ACCOMPANIMENT IN D MINOR FOR UNISON SINGING ONLY

# America, the Beautiful

Words by  
KATHERINE LEE BATES

Music by  
SAMUEL A. WARD  
Arr. by Irvin Cooper

**Broadly**

*mf*

SOPRANO

1. O beau-ti - ful for spa - cious skies, For am - ber waves of grain, For  
2. O beau-ti - ful for pil - grim feet Whose stern im - pas - sioned stress A

*mf* MEL.

CAMBIATA

1. O beau - ti - ful for spa - cious skies, For am - ber waves of grain, For  
2. O beau - ti - ful for pil - grim feet Whose stern im - pas - sioned stress A

*mf*

BARITONE

1. O beau-ti - ful for spa - cious skies, For am - ber waves of grain, For  
2. O beau-ti - ful for pil - grim feet Whose stern im - pas - sioned stress A

*mf*

PIANO

pur - ple mount - ed maj - es - ties A - bove the fruit - ed plain. A -  
thor - ough - fare for free - dom beat A - cross the wil - der - ness. A -

pur - ple mount - ed maj - es - ties A - bove the fruit - ed plain. A -  
thor - ough - fare for free - dom beat A - cross the wil - der - ness. A -

pur - ple . mount - ed - maj - es - ties A - bove the fruit - ed plain. A -  
thor - ough - fare for free - dom beat A - cross the wil - der - ness. A -

NOTE: Unison key for Junior High School group is A♭ Major

From: Irvin Cooper (comp. and arr.), More Tunetime for Teentime (New York: Carl Fischer, Inc., 1961). Used by permission of Carl Fischer, Inc.

mer - i - cal A - mer - i - cal God shed His grace on thee, — And  
mer - i - cal A - mer - i - cal God mend thine eve - ry flaw, — Con -

mer - i - cal A - mer - i - cal God shed His grace on thee, And  
mer - i - cal A - mer - i - cal God mend thine eve - ry flaw, Con -

mer - i - cal A - mer - i - cal God shed His grace on thee, — And  
mer - i - cal A - mer - i - cal God mend thine eve - ry flaw, — Con -

crown thy good with broth - er - hood, From sea to shin - ing sea.  
firm thy soul in self - con - trol, Thy lib - er - ty in law.

crown thy good with broth - er - hood, From sea to shin - ing sea.  
firm thy soul in self - con - trol, Thy lib - er - ty in law.

crown thy good with broth - er - hood, From sea to shin - ing sea.  
firm thy soul in self - con - trol, Thy lib - er - ty in law.

TABLE I

RECORD OF ACTUAL ACTIVITIES WITH LOCAL ANTIMONY VIOLENCE  
TABLE OF CLINICAL DEMONSTRATIONS AND FESTIVALS

State	Location	Number	Activity	Sponsor	Students Participating	Total Funds
Alabama	Dayton	2	class demonstration	City schools	24	0
	Troy	2	class demonstration	Alabama M.E.A. (state)	92	40
	Montgomery	2	class demonstration	Florida M.E.A. (district)	46	10
	Greenville	2	class demonstration and festival	City schools	96	10
	Opportunities	1	festival	Florida M.E.A. (district)	47	0
	Prichard	2	festival	Alabama M.E.A.	200	20
	Enterprise	1	class demonstration	Florida State University (dist.)	30	10
	Dothan	2	festival		46	0
	Chickasha	1	class demonstration	City schools	120	0
	Greenville	2	class demonstration	University of Florida	150	0
Arizona	Phoenix	1	class demonstration	Florida State University (dist.)	46	20
	Phoenix	1	class demonstration	Florida State University (dist.)	30	10
	Phoenix	1	festival	Florida State University (dist.)	47	10
	Phoenix	1	festival	Florida State M.E.A.	300	10
*It is not possible to estimate total number of teachers present, neither is it possible to estimate number of participating teachers.						
California	Merced	2	class demonstration	Florida M.E.A. (district)	44	10
	Merced	2	class demonstration	Florida M.E.A.	92	10
	Tulare	2	class demonstration	Florida State University (dist.)	100	0
	Tulare	2	class demonstration	Tulare M.E.A.	100	10
	Tulare	2	class demonstration	M.E.A.	100	10
	Tulare	2	class demonstration	Florida M.E.A. (state)	100	10
	Tulare	2	festival	Florida M.E.A. (state)	100	10
	Tulare	2	class demonstration	Florida M.E.A.	100	10
	West Palm Beach	1	class demonstration	Kenneth Academy	100	10
	Atlanta	1	class demonstration	Georgia M.E.A. (state)	44	10
Colorado	Chicago	1	class demonstration	M.E.A. (national meeting)	100	100
	Evansville	2	workshop	Indiana University	400	100
	Colorado	2	festival	County schools	500	100
	Greenway	1	festival	County schools	100	100
	Indianapolis	1	class demonstration and workshop	Indiana M.E.A. (state)	40	10
	Indianapolis	2	workshop	Baylor University	40	10
	Fort Collins	1	class demonstration	Rocky Mountain College	40	10
	Lexington	1	class demonstration	Kentucky M.E.A. (state)	40	10
	Louisville	2	class demonstration	City schools	76	0
	Louisville	2	workshop		40	10
Florida	New Orleans	1	class demonstration	City schools	100	10
	Portland	1	class demonstration	New England Music Festival	20	10
	Baltimore	1	class demonstration	M.E.A. Eastern division	100	100

\*Tulsa has been research and experimentation center since 1950. Totals include clinics, festivals, but not monthly clinics.

TABLE I

 REPORT ON AUTHORS' ACTIVITIES WITH EARLY-ADOLESCENT VOICES  
 TABLE OF CLINIC-DEMONSTRATIONS AND FESTIVALS

State	Location	Activities		Sponsor	Students Participating	Teachers Present	
		Number	Type				
Alabama	Bay Minette	1	clinic-demonstration	City schools	84	8	
Arizona	Tempe	1	clinic-demonstration	Arizona M.E.A. (state)	97	247	
Florida	Chipley	1	clinic-demonstration	Florida M.E.A. (district)	60	14 <sup>1</sup>	
	Crawfordville	1	clinic-demonstration and festival	Local schools	94	22	
	Daytona	1	festival	Florida M.E.A. (district)	436	5 <sup>1</sup>	
			1	festival	All State Chorus	420	30 <sup>1</sup>
	Fort Lauderdale	1	clinic-demonstration	Florida State University (ext.)	85	84	
			1	television		40	3
	Gainesville	1	clinic-demonstration	City schools	132	6	
			1	clinic-demonstration	University of Florida	180	8
	Greenville	1	clinic-demonstration	Florida State University (lab.)	46	23	
	Jacksonville	1	clinic-demonstration	Florida State University (lab.)	80	24	
			1	television	Florida State University (lab.)	42	2
			1	festival	Florida State M.E.A.	644	6 <sup>1</sup>
		Miami	2	clinic-demonstration	Florida M.E.A. (district) Southern M.E.N.C.	112 92	15 163
	Tallahassee	37	see footnote <sup>2</sup>	Florida State University (lab.) Tallahassee M.E.A. M.T.N.A. F.S.M.E.A.	3125	8 324 student teachers	
	Tampa	2	clinic-demonstration	Florida M.E.A. (state)	545	64	
		1	festival	Florida M.E.A. (state)	385	4 <sup>1</sup>	
		1	clinic-demonstration	Florida S.M.E.A.	140	12	
	West Palm Beach	1	clinic-demonstration	Rosarian Academy	120	14	
Georgia	Atlanta	1	clinic-demonstration	Georgia M.E.A. (state)	91	46	
Illinois	Chicago	1	clinic-demonstration	M.E.N.C. (national meeting)	120	2500 (approx.)	
Indiana	Bloomington	7	workshop	Indiana University	290	217	
	Columbus	1	festival	County schools	930	11 <sup>1</sup>	
	Greensburg	1	festival	County schools	1040	10 <sup>1</sup>	
	Indianapolis	1	clinic-demonstration and workshop	Indiana M.E.A. (state)	84	72	
			1	workshop	Butler University	36	24
Iowa	Cedar Falls	1	clinic-demonstration	Iowa State Teachers College	87	23	
Kentucky	Lexington	1	clinic-demonstration	Kentucky M.E.A. (state)	98	84	
	Louisville	2	clinic-demonstration	City schools	76	6	
			1	workshop	University of Louisville	82	14
		1	workshop	University of Louisville	34	28	
Louisiana	New Orleans	1	clinic-demonstration	City schools	121	19	
Maine	Portland	1	clinic-demonstration	New England Music Festival	88	43	
Maryland	Baltimore	1	clinic-demonstration	M.E.N.C.-Eastern division	116	650 (approx.)	

<sup>1</sup> It is not possible to estimate total number of teachers present, number given refers to participating teachers.

<sup>2</sup> Tallahassee has been research and experimentation center since 1950. Totals include clinics, festivals, but not monthly checks on some

From: Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), pp. 426-430.

State	Location	Activities		Sponsor	Students Participating	Teachers Present	
		Number	Type				
	Upper Marlboro	1	clinic-demonstration	County schools	91	22	
						24 student teachers	
Massachusetts	Boston	1	clinic-demonstration	In and about Boston M.E.A.	76	82	
Minnesota	Minneapolis	1	clinic-demonstration	Minnesota M.E.A. (state)	119	186	
	Mankato	1	workshop	Mankato State Teachers College	68	38	
Mississippi	Jackson	1	clinic-demonstration	Mississippi M.E.A.	115	320	
New Hampshire	Concord	1	clinic-demonstration	New Hampshire M.E.A.	86	41	
New Jersey	Atlantic City	1	clinic-demonstration	M.E.N.C.-National meeting	94	350 (approx.)	
New York	Avon	1	clinic-demonstration	County schools	124	4	
	Buffalo	1	clinic-demonstration	Catholic M.E.N.C.	90	240 (approx.)	
	Caledonia	1	clinic-demonstration	County schools	105	3	
	Fredonia	1	clinic-demonstration	Fredonia State Teachers College			
	Geneseo	1	clinic-demonstration	County schools	98	2	
			1	festival		360	8 <sup>1</sup>
	Potsdam	2	clinic-demonstration	Potsdam State Teachers College	205	41	
	Rochester	1	clinic-demonstration	New York M.E.A. (state)	87	240 (approx.)	
	Syracuse	1	clinic-demonstration	New York M.E.A. (state)	68	147	
	North Carolina	Durham	1	clinic-demonstration	North Carolina M.E.A. (district)	56	14
		1	all boys' festival		820	14 <sup>1</sup>	
Ohio	Columbus	1	clinic-demonstration	Ohio M.E.A. (district)	82	42	
	Mansfield	1	clinic-demonstration	Ohio M.E.A. (district)	88	22	
	Sandusky	1	clinic-demonstration	Ohio M.E.A. (district)	78	34	
Oregon	Eugene	3	clinic-demonstration	University of Oregon	325	27	
Pennsylvania	Allentown	1	clinic-demonstration	County schools	98	14	
	Bellefont	1	clinic-demonstration	Pennsylvania M.E.A. (district)	48	8	
	Harrisburg	2	clinic-demonstration	Pennsylvania M.E.A. (state)	196	520 (approx.)	
	New Castle	1	clinic-demonstration	Pennsylvania M.E.A. (district)	68	14	
	Philadelphia	1	clinic-demonstration	M.E.N.C. (national)	108	2500 (approx.)	
South Carolina	Clemson	6	clinic-demonstration	Clemson College	630	12	
	Spartanburg	1	clinic-demonstration	Converse College	82	31	
Tennessee	Knoxville	2	clinic-demonstration	City and county schools	620	34	
		2	festivals	City and county schools	3000 (approx.)	24 <sup>1</sup>	
	Memphis	3	festivals	City schools	3500 (approx.)	36 <sup>1</sup>	
Texas	Austin	1	clinic-demonstration	City schools	94	12	
		1	festival	City schools	1100 (approx.)	9 <sup>1</sup>	
	Carthage	1	clinic-demonstration	City schools	83	8	
	Corpus Christi	1	clinic-demonstration	City schools	124	11	
	Dallas	2	clinic-demonstration	City schools	438	15	
	El Paso	1	clinic-demonstration	City schools and Texas Western College	98	24	
			4	festivals	City schools	4000 (approx.)	48 <sup>1</sup>
	Galveston	1	clinic-demonstration	Texas M.E.A. (state)	92	83	
	Huntsville	1	workshop	Sam Houston State Teachers College	47	24	
	Kilgore	1	festival	Texas M.E.A. (district)	360	11 <sup>1</sup>	
	San Benito	1	clinic-demonstration	City schools	64	5	
Temple	1	clinic-demonstration	City schools	102	8		



TABLE II

State	Location	Activities		Sponsor	Students Participating	Teachers Present
		Number	Type			
	Waco	2	workshops	Baylor University	235	34
	Weslaco	1	clinic-demonstration	City schools	83	6
Vermont	Burlington	1	clinic-demonstration	Vermont M.E.A.	76	22
	Newport	1	clinic-demonstration	City schools	64	3
Virginia	Arlington	1	clinic-demonstration	City schools	88	5
	Massanetta	1	workshop	State Department of Education	126	64
	Richmond	1	clinic-demonstration	Southern M.E.N.C.	131	350 (approx.)
Washington	Seattle	1	clinic-demonstration	City schools	93	24
West Virginia	Bluefield	2	festivals	County schools	1657	26 <sup>1</sup>
	Charleston	1	clinic-demonstration	M.E.N.C. (Southern)	98	650 (approx.)
	Huntington	1	clinic-demonstration	County schools	243	8
Wisconsin	Madison	1	clinic-demonstration	University M.E.A.	93	114
	Mequon	1	workshop	School Sisters of Notre Dame	88	257
<i>Province (Canada)</i>						
British Columbia	Vancouver	1	clinic-demonstration	Canadian M.E.A. (national)	78	104
New Brunswick	Moncton	1	clinic-demonstration	City schools	103	4
Nova Scotia	Halifax	3	clinic-demonstration	City schools	615	6
	Truro	1	clinic-demonstration	City schools	38	2
Quebec	Stanstead	1	year research project	Stanstead College	173	3



TABLE II

RANGE, SCOPE-LIMITATIONS OF EARLY ADOLESCENT VOICES  
 REPORT OF INVESTIGATIONS IN MONTREAL, CANADA, 1939-47

<i>Year</i>	<i>Activities</i>		<i>Girls</i>	<i>Boys</i>	<i>Total</i>	<i>Teachers Involved</i>
	<i>Number</i>	<i>Type</i>				
1939-40	41	voice classifications	3002	2741	5743	27
	23	school concerts	1423	1142	2565	18
1940-41	40*	voice classifications	2875	2776	5651	27
	26	school concerts	1684	1230	2914	20
	1	all-city festival	2062	1784	3846	25
1941-42	40	voice classifications	2870	2755	5625	26
	28	school concerts	1741	1495	3236	24
1942-43	41	voice classifications	3059	2742	5801	28
	25	school concerts	1545	1341	2886	20
	1	all-city festival	2074	2006	4080	26
1943-44	41	voice classifications	2965	2809	5774	28
	29	school concerts	1741	1286	3027	25
1944-45	40	voice classifications	2832	2785	5617	28
	23	school concerts	1462	1178	2640	19
1945-46	41	voice classifications	2971	2749	5720	28
	24	school concerts	1344	1188	2532	19
1946-47	41	voice classifications	2980	2813	5793	28
	4	voice classifications (French speaking schools)	1214	1164	2378	68
	17	school concerts	1003	939	1942	14
	1	International Festival	2114	1850	3964	43
			<u>42961</u>	<u>38773</u>	<u>81734</u>	

From: Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), pp. 431.

# PHASE ONE

## Introduction to Music Symbols

By virtue of their concrete nature, concrete have vocal notes (defined in the Piece word) which have their own rhythmic value (level of a fifth, increasing by lines) (Figure 1) will be restricted to the keys of C, D, E, F, G, and D minor. Examples show the following of notes for which corresponding an octave has been indicated, it will have to be necessary to shift notes down manually. The number of performing keys available which are within the same high school students' vocal range limitations.

## Lesson One

Present the pitch relationship between notes of the scale of C, D, E, F, G, A, B, C. (The following musical phrases to represent the syllables and their hand signs are followed). Use the key of C, D, E, F, G, A, B, C major.

### Teacher's Technique: Dicit

C D E F G A B C

C D E F G A B C

Then for the following to the following musical phrases:

# PHASE ONE

## Introduction to Music Syllables

By virtue of the composite unison-octave vocal range (defined in the Foreword) which limits unison singing within an interval of a ninth, music reading tunes 1 through 13c will be restricted to the keys of B $\flat$ , B, C, D $\flat$ , and D major. Eventually, when the full range of music syllables encompassing an octave has been introduced, it will become necessary to restrict even more drastically the number of performing keys available which are within the junior high school students' vocal range limitations.

## Lesson One

Present the pitch relationship between music syllables *doh* and *soh*.

Orientation. Relate the following musical pitches to appropriate music syllables and their hand signs (see Foreword). Use the key of B $\flat$ , C, or D major.

\*TEACHER'S REFERENCE ONLY

doh soh doh soh doh soh Good morn - ing.

doh | soh - || doh | soh ||  
Good morn - ing. Good morn - ing.

Transfer this learning to the following music exercise:

Ex. 1

Count: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

From: Irvin Cooper (comp. and arr.), The Reading Singer (Boston: Allyn and Bacon, Inc., 1964). Used by permission of Allyn and Bacon, Inc.

# Lesson Two

Review previous learning.

Ex. 2    doh    soh    doh    |    d - -    d - -    |    s    s    s    |    d - -    d - -    |

Ex. 3    s - -    d    d    |    s    s - -    |    s    s    d    |    d - -    d - -    |

(a)    d    d    d    d    |    s - -    - -    |    s    s    d - -    |    s    s    d - -    |

(b)    s    d - -    |    s    d - -    |    s - -    s    |    s    d - -    |

(c)    s    d    d    s    |    s    d    d - -    |    s - -    |    d    d    d - -    |

Present music syllable *me* and its hand sign.

Orientation. Relate the new sound *me* to music syllables *doh* and *soh*.



Good morn - ing.      doh    doh    soh    me

doh | doh    soh    me -    ||    doh | doh    soh    me -    ||  
 Good morn - ing.      Good morn - ing.

Transfer this learning to the following music exercise:

Ex. 4      soh    me -    |    doh    soh    me -    |    doh    me    soh    me    |    doh    me    doh -    ||

### Lesson Three

Review previous learning.

Ex. 5      d    d    s -    |    d    m    s -    |    s    m    s    m    |    d    m    d -    ||

Ex. 6      s -    m    d    |    s    m    s -    |    d    s    d    s    |    m -    d -    ||

(a)      d    m    s    m    |    d -    d    m    |    s    m    d -    |    s    m    d -    ||

# PHASE FIVE

## Presentation of Clefs and Reading in Multiple Parts

### Lesson Thirty-three

Review. Use the key of B $\flat$  minor (D $\flat$  is *doh*).

Ex. 111

Use the key of C minor (E $\flat$  is *doh*).

Ex. 112

Use the key of B minor (F is *doh*).

(a)

Present treble and bass clef signs.

It is assumed that, by this time, students in general music or chorus will have received sufficient instruction in musical fundamentals to understand the meaning of key signatures and to be familiar with the function of sharp, flat, or natural signs to raise by a half tone, or lower by a half tone, any individual note.

Point out to the singers that when two clefs are used, if *doh* appears on a staff line for soprano and cambiata, it will appear in a staff space for baritone. The reverse also will be true.

Use the key of B $\flat$  major.

Ex. 113

SOPRANO

CAMBIATA

BARITONE

Use the key of D major.

(a)

SOPRANO

CAMBIATA

BARITONE

## Lesson Thirty-four

Review. Use the key of B $\flat$ , C, or D major.

Ex. 114

SOPRANO

CAMBIATA

BARITONE

Ear-training: phase one, lesson two. Introducing the music syllable me. Follow the teaching routine presented in Lesson One.

1. sh students.

s s | m m s | m m |

d d - | d m m | d d - ||

2. each of which is practically useless by itself.

s m m | m m - | s s | m |

d m m | d m - | d - d - ||

3.\* three necessary ingredients, or elements, to make

m s s - | m m | m s |

d d - | m d d | d - ||

4.\* for the listener. Quite often a composer emphasizes

s - - | m - - - | m s s - |

d | m d d - | m - - - ||

\*Orient doh strongly.

For this illustration the teacher might play on the piano something like "Minuet in G" (Bach), "Nocturne in E flat" (Chopin), "Chanson Triste" (Liszt), or use a phonograph recording of "Morning" (Peer Gynt Suite, Grieg), "Caprice Viennoise" (Kreisler), "The Young Prince and the Young Princess" (Scheherazade, Rimsky-Korsakov), "Trumpeter's Lullaby" (Leroy Anderson).

The teacher can probably implement the above list and use melodic material commensurate with the assimilation level.

Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), p. 192.



Ear-training; phase five, lesson. This lesson is direct concerned with elements essential for making music. An explanation follows which will illustrate the meaning of this to junior high students.

'When your mother makes a cake, or when commercial manufacturers prepare a cake mix there are several ingredients necessary, each of which is practically useless by itself. However, these elements when combined in the prescribed amounts, and heated in an oven produce a good tasting cake.

'The three necessary ingredients, or elements, to make music are hârmony, melody, and rhythm. Alone they are usually unsatisfactory, but together they produce a pleasing musical experience for the listener. Quite often a composer emphasizes one of these elements strongly, while the others are not so important. Here is an illustration in which melody is emphasized.'

For this illustration the teacher might play on the piano something like "Minuet in G" (Beethoven), "Nocturne in E flat" (Chopin), "Chanson Triste" (Tchaikovsky); or use a phonograph recording of "Morning" (Peer Gynt Suite, Grieg), "Caprice Viennoise" (Kreisler), "The Young Prince and the Young Princess" (Scheherezade, Rimsky-Korsakov), "Trumpeter's Lullaby" (Leroy Anderson).

The teacher can probably implement the above list and use melodic material commensurate with the assimilation level

of the class being taught. It is clearly realized that direct reference to specific recording catalog numbers would be advantageous to the teacher, but, inasmuch as record manufacturers are constantly withdrawing items for which there is limited sale, such information may rapidly become obsolete and of little value.

To illustrate this, direct the class to sing "Oh! Susanna," one of the rote songs learned earlier. Encourage your class to find other songs in the same form. By this time, if not earlier, students will ask why these forms are being sung, not played on the phonograph. These simple forms are too short in themselves to be used in orchestral music, but they will shortly become a part of more complex music; for example, the main theme for the second movement of Haydn's Surprise Symphony.

Should the class appear alert and receptive, play the entire movement on the record player to illustrate how a simple form may become complex by using variations. Caution the class to listen for one variation which strays away from the simple ternary design. Now introduce the term theme with variations, but do not continue with further illustrations at this time.

Ear-training; phase six, lesson fourteen. The most popular form or design for a musical composition is simple ternary in which the first subject A is played or sung, followed by a second subject B, followed by a return of the first subject A. There are many songs written in this form in which the first subject is performed twice before the second subject appears: A:|| BA || .

To illustrate this, direct the class to sing "Oh! Susanna," one of the rote songs learned earlier. Encourage your class to find other songs in the same form. By this time, if not earlier, students will ask why these forms are being sung, not played on the phonograph. These simple forms are too short in themselves to be used in orchestral music, but they will shortly become a part of more complex music; for example, the main theme for the second movement of Haydn's Surprise Symphony.

Should the class appear alert and receptive, play the entire movement on the record player to illustrate how a simple form may become complex by using variations. Caution the class to listen for one variation which strays away from the simple ternary design. Now introduce the term theme with variations, but do not continue with further illustrations at this time.

## APPENDIX D

SUGGESTED RECORDINGS USED IN IRVIN COOPER'S  
GENERAL MUSIC PROGRAM

- Anderson  
"Fiddle-Fiddle"  
"Sleigh Ride"  
"Trumpeter's Lullaby"
- Bach, J. S.  
"Ave Maria"  
"Jesus, Joy of Mans Desiring"  
Little Fugue in G Minor  
Mass in B Minor
- Bergin  
Sonata for Two Flutes  
Expression
- Beethoven  
Anastasiada Sonata, Op. 57  
"Minuet in G"  
Nocturnal Sonata,  
Op. 27, No. 2  
Symphony No. 1 in C Major  
Symphony No. 2 in D Minor
- Berlioz  
Symphony for Wind Band
- Bizet  
Carmen  
"Habanera"  
"Toreador Song"  
L'Arlesienne Suite  
"Farandole"
- Britten  
Academic Festival Overture  
"Liebeslieder"  
"Lullaby"  
Symphony No. 4 in E Minor  
Variations on a Theme  
By Haydn
- Britten  
Festival of Carols  
Simple Symphony  
"Playful Pizzicato"  
"Young Person's Guide To  
The Orchestra"
- Boccherini  
"Celebrated Minuet"
- Clarke, Herbert  
Carnival of Venice
- Chopin  
"Funeral March" (Sonata No.  
2 in B flat Minor, Op.  
35)  
Les Sylphides  
"Nocturne in E, flat"  
Revolutionary Etude
- Copland  
Billy the Kid  
Rodeo

This information was taken from Irvin Cooper and Karl  
G. Kuersteiner, Teaching Junior High School Music (Boston:  
Allyn and Bacon, Inc., 1965), pp. 433-437.

## APPENDIX D

SUGGESTED RECORDINGS USED IN IRVIN COOPER'S  
GENERAL MUSIC PROGRAM

- Anderson  
"Fiddle-Fiddle"  
"Sleigh Ride"  
"Trumpeter's Lullaby"
- Bach, J. S.  
"Ave Maria"  
"Jesu, Joy of Mans Desiring"  
Little Fugue in G Minor  
Mass in B Minor
- Bartók  
Sonata for Two Pianos and Percussion
- Beethoven  
Appassionata Sonata, Op. 57  
"Minuet in G"  
Moonlight Sonata,  
Op. 27, No. 2  
Symphony No. 1 in C Major  
Symphony No. 5 in C Minor
- Berlioz  
Symphony for Wind Band
- Bizet  
Carmen  
"Habanera"  
"Toreador Song"  
L'Arlesienne Suite  
"Farandole"
- Brahms  
Academic Festival Overture  
"Liebeslieder"  
"Lullaby"  
Symphony No. 4 in E Minor  
Variations on a Theme  
by Haydn
- Britten  
Festival of Carols  
Simple Symphony  
"Playful Pizzicato"  
"Young Person's Guide To The Orchestra"
- Boccherini  
"Celebrated Minuet"
- Clarke, Herbert  
Carnival of Venice
- Chopin  
"Funeral March" (Sonata No. 2 in B flat Minor, Op. 35)  
Les Sylphides  
"Nocturne in E, flat"  
Revolutionary Etude
- Copland  
Billy the Kid  
Rodeo

This information was taken from Irvin Cooper and Karl O. Kuersteiner, Teaching Junior High School Music (Boston: Allyn and Bacon, Inc., 1965), pp. 433-437.

- Cui  
"Orientale"
- Debussy  
"Claire de Lune"  
Prelude to the Afternoon of  
a Faun  
The Submerged Cathedral  
Images for Piano
- Delibes  
Sylvia Ballet  
"Pizzicato Polka"
- Dohnanyi  
Variations on a Nursery Tune
- Dukas  
Sorcerer's Apprentice
- Dvořák  
Symphony No. 5 in E Minor
- Elgar  
"Pomp and Circumstance March  
in D Major"
- Elmore  
"Rhythmic Suite"
- Filmore  
"Lassus Trombone"
- Finlayson  
"Storm King"
- Franck  
Sonata for Violin and Piano  
Symphony in D Minor
- Gershwin  
American in Paris  
Porgy and Bess  
Rhapsody in Blue
- Gilbert, W. S., & Sullivan, A.  
The Mikado
- Gould  
American Salute
- Gounod  
"Funeral March of a  
Marionette"
- Grainger  
"Country Gardens"  
"Irish Washerwoman"
- Grieg  
Concerto in A Minor for  
Piano and Orchestra  
Peer Gynt Suite
- Grofé  
Grand Canyon Suite
- Handel  
The Messiah
- Haydn  
The Emperor Quartet  
Op. 76, No. 3  
The Horseman Op. 74, No. 3  
Surprise Symphony  
Symphony No. 103 in  
E flat Minor
- Herbert, Victor  
Naughty Marietta
- Honegger  
Pacific 231
- Kern  
Show Boat  
"Old Man River"
- Kreisler  
"Caprice Viennoise"
- Liszt  
Hungarian Rhapsody No. 2  
Liebestraum

- Luther, Martin  
"Ein' Feste Burg Ist  
Unser Gott"
- Mendelssohn  
Overture to A Midsummer  
Night's Dream
- Mozart  
Eine Kleine Nachtmusik  
Haffner Symphony in  
D Major  
The Magic Flute  
Symphony No. 41 in  
C Major (Jupiter)
- Orff  
Musik Für Kinder
- Palestrina  
Pope Marcellus Mass
- Prokofiev  
"Peter and the Volf"
- Puccini  
La Boheme
- Purcell, Henry  
"Trumpet Voluntary"
- Ravel  
Bolero
- Rimsky-Korsakov  
"Flight of the Bumble Bee"  
The Golden Cockerel  
"Hymn To The Sun"  
Scheherezade  
"Festival In Baghdad"  
"Young Prince & Princess"
- Rodgers, R., & Hammerstein, O.  
Oklahoma  
The Sound of Music
- Rose  
"Holiday For Strings"
- Saint-Saëns  
The Carnival of the  
Animals
- Schubert  
"Death and the Maiden"  
"Erlkönig"  
"Serenade"  
Symphony No. 8 in B Minor  
("Unfinished")  
"Who Is Sylvia?"
- Schumann  
Concerto in A Minor for  
Piano and Orchestra  
Traumerei
- Sibelius  
Finlandia  
The Swan of Tuonela  
"Valse Triste"
- Skilton  
"Indian War Dance"
- Sousa  
"Stars and Stripes Forever"
- Strauss, Johann  
"Blue Danube Waltzes"
- Strauss, Richard  
Don Quixote  
The Merry Pranks Of Till  
Eulenspiegel
- Stravinsky  
Rite of Spring  
The Firebird Suite
- Tchaikovsky  
"Andante Cantabile"  
"Chanson Triste"  
"March Slav"  
Nutcracker Suite  
"Serenade For Strings"  
Sleeping Beauty  
Swan Lake  
Symphony No. 4 in F Minor  
Symphony No. 5 in E Minor

Verdi

Aida

La Traviata

Volkmann

"Serenade For Strings"

Wagner

Die Meistersinger

Lohengrin

Tannhauser

Weinberger

Schwanda



## APPENDIX E

## PUBLICATIONS FOR JUNIOR HIGH SCHOOL CHORAL MUSIC

BY IRVIN COOPER

## I. BOOKS

Carl Fischer, Inc., New York, N.Y.

Letters to Pat; 1951

Allyn and Bacon, Inc., Boston, Mass.

Teaching Junior High School Music; 1965

The Reading Singer (student's and/or teacher's book);  
1964

## II. SONG BOOKS "SSCB"

## APPENDIX E

Gosney Hawkes, New York, N.Y.

From Syllables to Staff; 1950

Gosney, Inc., New York, N.Y.

Sing One, Sing All; 1952

British American Music Company; Chicago, Ill.

Songs for the Happy Child; Sets I &amp; II; 1952

Carl Fischer, Inc., New York, N.Y.

Teen Age Songs; 1942

Valentine for Teenage; 1954

Tunetime for Teenage; 1952

More Tunetime for Teenage; 1961

Songs for Pre-Teenage; 1958

Hymns for Teenage; 1957

Sing Boys, Sing; 1957

Cantate Deo (Catholic); 1960

The Junior High Choral Concert; 1965

Dechants for Junior High Singing; 1962

Choral Music for Changing Voices; 1969

#SSCB--Soprano I, Soprano II, Contralto, Baritone

The above information has been received through personal correspondence with Irvin Cooper, June 1969.

Charles H. Hansen Music Corp.; New York, N.Y.  
 Cambiata Hymnal; APPENDIX E  
 Accent on Singing; 1955  
 Cambiata Easter Hymnal; 1957

PUBLICATIONS FOR JUNIOR HIGH SCHOOL CHORAL MUSIC

Oxford University Press BY IRVIN COOPER  
 Choral Arrangements for Cambiata Voices; 1969

Gordon V. Thompson, Ltd.; I. BOOKS  
 The Singing Teens  
 Unison Songs for Junior High School

Carl Fischer, Inc.; New York, N.Y.  
 Letters to Pat; 1953

Allyn and Bacon, Inc.; Boston, Mass.  
 Teaching Junior High School Music; 1965  
 The Reading Singer (student's and/or teacher's book);  
 1964

III. SONG BOOKS, SSCB\*

Boosey Hawkes; New York, N.Y.  
 From Syllables to Staff; 1956

Bourne, Inc.; New York, N.Y.  
 Sing One, Sing All; 1954

British American Music Company; Chicago, Ill.  
 Songs for the Happy Child; Sets I & II; 1952

Carl Fischer, Inc.; New York, N.Y.  
 Teen Age Songs; 1942  
 Yuletide for Teentime; 1954  
 Tunetime for Teentime; 1952  
 More Tunetime for Teentime; 1961  
 Songs for Pre-Teentime; 1956  
 Hymns for Teentime; 1957  
 Sing Boys, Sing; 1957  
 Cantate Deo (Catholic); 1960  
 The Junior High Choral Concert; 1965  
 Descants for Junior High Singing; 1962  
 Choral Music for Changing Voices; 1969

\*SSCB--Soprano I, Soprano II, Cambiata, Baritone

The above information has been received through personal correspondence with Irvin Cooper, June 1969.

- Charles H. Hansen Music Corp.; Miami Beach, Fla.  
 Cambiata Hymnal; Books I & II; 1954  
 Accent on Singing; 1955  
 Cambiata Easter Hymnal; 1955  
 General Music Singing; 1956
- Oxford University Press; London, England  
 Choral Arrangements for Changing-Voices; 1969
- Gordon V. Thompson, Ltd.; Niagara Falls, N.Y.  
 The Singing Teens; 1952  
 Unison Songs for Teen Age Boys; 1953  
 Pioneer Songs of Canada; 1961
- Silver Burdett Company; New York, N.Y. & Morristown, N.J.  
 Music the World Sings; 1952 (part contributor)  
 Music in Our Life; 1959 (part contributor)  
 Music in Our Times; 1959 (part contributor)

### III. SHEET MUSIC, SSCB\*

- Carl Fischer, Inc.; New York, N.Y.  
 D At Last; 1955  
 MD The Arrow and the Song; 1955  
 MD Exposition; 1955  
 MD Young and Old; 1955
- Charles H. Hansen Music Corp.; Miami Beach, Fla.  
 Davy Crockett; 1955  
 Come Join the Dance; 1956 (also SATB)  
 MD His Hands; 1955  
 MD Yellow Rose of Texas; 1955 (also CCBB)  
 MD He; 1955  
 E Little White Duck; 1955  
 MD The Lost Lamb; 1954  
 MD Move That Mountain; 1954  
 MD These Things Are Known; 1954  
 E Rudolph The Red-Nosed Reindeer; 1954  
 E Autumn Leaves; 1955 (also CCB & CCBB)  
 E Hi! To You; 1955  
 E Will Ye No' Come Back Again; 1955 (also SATB)  
 E Alma Mater; 1956 (also SATB)

\*SSCB--Soprano I, Soprano II, Cambiata, Baritone  
 E--Easy  
 MD--Medium difficulty  
 D--Difficult (concert material)

Cromwell Music, Inc.; New York, N.Y.  
MD I Believe; 1953

Frank Music Corporation; New York, N.Y.  
E Stranger in Paradise; 1954

SCB\* and SACB\*

Bourne, Inc.; New York, N.Y.  
MD Square Dance; 1954 (SACB)

Carl Fischer, Inc.; New York, N.Y.  
D When the Foeman Bares His Steel; 1953 (SACB)  
D The Lost Chord; 1951 (SACB)

Charles H. Hansen Music Corp.; Miami Beach, Fla.  
E On Top of Old Smokey; 1954 (SACB)  
MD Down By the Riverside; 1954 (SACB)  
MD -Campus Serenade; 1954 (SCB)  
E Young At Heart; 1954 (SACB)  
E That's Amore; 1954 (SACB)  
MD Stranger in Paradise; 1954 (SACB)  
MD Kentucky Babe; 1954 (SACB)  
MD Man With the Banjo; 1954 (SACB)  
E Song for America; 1955 (SACB & SATB)  
MD The Night Before Christmas; 1954 (SCB)  
E Sleepy Suwanee; 1954 (SCB)  
MD This Ole House; 1954 (SCB)  
MD My Bambino; 1954 (SCB)  
MD Little Marguerite; 1954 (SCB)  
MD Old Johnnie Goggabee; 1955 (SCB)  
D One God; 1954 (SACB)

McLaughlin and Reilly Co.; Boston, Mass.  
Panis Angelicus; 1949 (SACB)

SSA\*

Carl Fischer, Inc.; New York, N.Y.  
D I Have Done; 1951  
E Lullaby; 1951

\*SCB--Soprano, Cambiata, Baritone

\*SACB--Soprano, Alto, Cambiata, Baritone

\*SSA--Soprano, Soprano, Alto

E   Petals; 1951  
 D   Serenade For Spring; 1951 (also SA)

Gordon V. Thompson, Ltd.; Niagara Falls, N.Y.  
 Night in an Old World Garden; 1947 (also SA)

Boston Music Company; Boston, Mass.  
 In the Glow of the Candles (also SA)

A STUDY OF THE SIGNIFICANT CONTRIBUTIONS OF  
IRVIN COOPER TO MUSIC EDUCATION ON THE  
JUNIOR HIGH SCHOOL LEVEL

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An Abstract of a Thesis

Presented to

the Faculty of the Graduate School

Ouachita Baptist University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Music Education

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by

Norma Louise Robertson

August 1970

## AN ABSTRACT OF A THESIS

Robertson, Norma Louise, "A Study of the Significant Contributions of Irvin Cooper to Music Education on the Junior High School Level," August, 1970, 99 pp., bibliography, 29 titles.

The purpose of this study has been to determine the significant contributions of Irvin Cooper to the field of the junior high school choral music by giving consideration to the following areas: (1) his education preparation, (2) his professional activities, (3) his research and experimentation in the area of junior high choral music, and (4) his published works.

Major sources of data have involved books in the field of music education, including books written by Irvin Cooper, periodicals, published music of Irvin Cooper, a doctoral dissertation written by James T. Luck, and personal correspondence with Irvin Cooper.

This study has been organized into five chapters. Chapter I includes background of the study, statement of the problem, significance of the study, definition of terms, limitations of the study, and sources and treatment of data. Chapter II presents Irvin Cooper's cambiata concept. Chapter III has been devoted to his clinical work and further research and experimentation. Chapter IV contains his

concept of general music instruction, including a music reading program, and an examination of published music literature by Irvin Cooper. Chapter V is devoted to summary and conclusions.

Based upon the evidence of this study, it has been concluded that Irvin Cooper has made the following significant contributions to music education on the junior high school level:

1. At a time when many uncertainties and speculative opinions existed among music educators, Irvin Cooper's research and experimentation concerning adolescent voices have provided a more scientific approach to junior high school choral music.
2. Irvin Cooper has provided music educators with what seems to be a satisfactory and workable solution to the problem of identifying the boys' changing voices and integrating them into choral activities.
3. He has made a definite contribution to the repertoire of available music which is commensurate with adolescent vocal ranges and capabilities.
4. Irvin Cooper has designed and published a cumulative, lesson-by-lesson plan for teaching general music in junior high school.
5. Irvin Cooper has brought his discoveries and opinions to the attention of other music educators both on the national (MENC) and the international (ISME) level and is continuing to do so.

It has been impossible to determine the degree to which these contributions will influence the future course of junior high school choral music. There is indication, however, that Irvin Cooper's cambiata concept has taken its place among the existing theories concerning adolescent voice.