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

Norma Louise Robertson

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

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

by
Norma Louise Robertson
August 1970
A STUDY OF THE SIGNIFICANT CONTRIBUTIONS OF IRVIN COOPER TO MUSIC EDUCATION ON THE JUNIOR HIGH SCHOOL LEVEL

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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 1937, 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.

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.¹

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,

conducting, and composition. 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.

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. 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

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3 Walter, op. cit., p. 69.

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; 5 (2) others held the opinion that singing through this period could have decided benefits. 6 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


choir directors have difficulty finding "...choirboys old enough to behave themselves who can still sing treble."\(^7\)

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."\(^8\)

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.

\(^7\) Cooper, op. cit., p. 15.

\(^8\) 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. 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.

9 Information received through personal correspondence with Irvin Cooper.

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.\(^\text{11}\)

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

\(^{11}\) 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.
CHAPTER II

THE ORIGIN OF IRVIN COOPER'S CAMBIATA CONCEPT

The junior high school was formed in 1909,¹ 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 by-passed 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

same boys when out of school sang the latest popular tunes of the day, automatically selecting a suitable key within their own particular range.\(^2\)

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.\(^3\) 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.\(^4\)

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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\(^3\)Ibid., p. 21.

\(^4\)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." 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. 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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5 Information received through personal correspondence with Irvin Cooper, June 1969.

6 See pages 2-3 and 8-9 of this study for information regarding these beliefs.
These examples are taken from *Teaching Junior High School Music* by Irvin Cooper and Karl O. Kuersteiner, p. 15.


**FIGURE I**

**ADOLESCENT VOCAL RANGES**
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 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...." 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.

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7 Nota cambiata—changing note.


FIGURE 2

A COMPARISON OF THE ALTO-TENOR AND CAMBIATA CONCEPTS IN RANGE
Upon observation of the adolescent vocal ranges which he found, 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

10 For a graphic illustration of these ranges the reader is referred to page 11 of this study.
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 4

ADOLESCENT TESSITURA RANGES

FIGURE 5

COMPOSITE UNISON-OCTAVE TESSITURA RANGE
lines to fall within the composite unison-octave range for adolescent voices.  

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.  

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. Within this common range he also discovered different qualities: those girls with soprano quality and those with alto quality.  

11 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.  


13 The reader is referred to Figure 1, page 11.  

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. 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.

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

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.\textsuperscript{17}

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

\textsuperscript{17} Cooper and Kuersteiner, \textit{op. cit.}, p. 37.
Potential High Sopranos

Potential Altos

Blues
Greens
Bayitones
Cambiate

Piano
Cond.

*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
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.

Irvin Cooper has made some further observations concerning the changing voices. The cambiata 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. 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." Cooper has noted that sudden transfers from one range to another can occur, and a boy may have to quickly learn new music. Occasionally

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

19 Cooper and Kuersteiner, op. cit., p. 20.

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. \footnote{21 Cooper and Kuersteiner, \textit{op. cit.}, p. 20.} 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 \textit{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. \footnote{22 Ibid.}

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

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,1 Great Britain, Dijon, France, and Budapest, Hungary, which Zoltan Kodaly, the Hungarian composer, attended.2 These clinics and demonstrations have involved a total of over four hundred thousand adolescent voices from which Cooper reports substantial success in identifying the cambiata.

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

23 Ibid.

Information received through personal correspondence with Irvin Cooper, June 1969.
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, Great Britain, Dijon, France, and Budapest, Hungary, which Zoltan Kodaly, the Hungarian composer, attended. 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.

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

2 Information received through personal correspondence with Irvin Cooper, June 1969.
voices and evolving four-part chorus singing. 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.

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. 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:


4 Ibid., p. 88.

5 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?6

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'.7

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.

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

6 Ibid.
7 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. 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


fact that many problems in junior high school music are minimized by the acceptance and use of Cooper's concepts and materials.\(^9\)

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.\(^10\) 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


discoveries and opinions in a sound-color-movie, *The Changing Voice*, in 1959. 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. 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.

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

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


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 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." 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. 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.

15 The reader is referred to Figure 1, p. 11.


17 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.

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. 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. Another factor hindering the development of these new ideas in the British School music programs


20 Ibid.
has been the lack of national organizations which afford the opportunity for music educators to exchange ideas and discover new techniques. 21

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. 22

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. 23

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. 24

21 Ibid.
22 Ibid.
23 Ibid.
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 1970.25

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.

25 Information received through personal correspondence with Irvin Cooper, June 1969.
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.¹

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.²

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

¹Information received through personal correspondence with Irvin Cooper, June 1969.

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. 3

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 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. 4 This book presents a

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3 Ibid., p. 4.
4 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.5

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."6

**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.7 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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5Ibid.
6Ibid., p. 9.
7Ibid., 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. 8

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. 9 Cooper bases his lessons in music reading upon the progressive units of exercise presented in his book *The Reading Singer*. 10 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. 11 As staff-line work develops

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10 The reader is referred to examples from *The Reading Singer* in Appendix C.
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. Cooper recommends that as each new reading skill is acquired, it should be applied wherever possible to facilitate the learning of a new song. 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.

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.

\[12\text{Ibid.}, \text{p. 186.}\]
\[13\text{Ibid.}, \text{p. 98.}\]
\[14\text{Ibid.}, \text{p. 186.}\]
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. 

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 is designed to parallel the corresponding lesson in music reading.

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. 

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16 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.


18 *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.\textsuperscript{19}

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.\textsuperscript{20}

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

\textsuperscript{19} Ibid., p. 8.
\textsuperscript{20} Ibid., p. 189.
vocal music, and orchestral music—through the use of recordings. 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. 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.

The listening program which Cooper advocates in the book Teaching Junior High School Music involves twenty

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21 The reader is referred to Appendix C for an example from phases five and six of Cooper's ear-training program.
22 Cooper and Kuersteiner, op. cit., p. 220.
23 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?" 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. 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.

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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24 Ibid., p. 328.
25 Ibid.
26 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." 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. 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. 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. He also suggests that

27 Ibid., p. 361.
28 Ibid.
29 Ibid., p. 11.
30 Ibid., p. 420.
the first few lessons in the general music program be devoted to voice classification\textsuperscript{31} 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.\textsuperscript{32}

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.\textsuperscript{33} 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

\textsuperscript{31} Cooper's voice classification method has been presented in Chapter II.

\textsuperscript{32} Cooper and Kuersteiner, \textit{op. cit.}, p. 421.

next phase of voice change. Other music educators have agreed with Cooper in the fact that music designed for adult voices will not fit the adolescent voices. Josephine Holt-greve, 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." Josephine Holt-greve 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.

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

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34 Cooper and Kuersteiner, *op. cit.*., p. 19.


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.

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

books and forty-five pieces of sheetmusic for adolescent voices. 38 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. 39

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 cambiata and baritonones are allowed to sing in comfortable ranges while the girls and soprano

38 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.

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

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. 43

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

41 Irvin Cooper, Descants For Junior High Singing (New York: Carl Fischer, Inc., 1962).
enrich the harmonic structure. 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.

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.

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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46 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.
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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D. UNPUBLISHED MATERIALS


E. AUDIO-VISUAL MATERIALS

Santa Lucia

Arrangement by Irwin Cooper

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

**APPENDIX A**

**PART I**
- Tenor
- Bass

**PART II**
- Tenor
- Bass

**PART III**
- Tenor
- Bass

**PART IV**
- Tenor
- Bass

Girls' Voices
- Soprano
- Altos
- Tenor

Women's Voices
- Soprano
- Altos
- Tenor

Note: mixed voices also.

Plainsong for alternatums and bass parts. Key of A.

Plainsong arrangement should be used for these groupings.

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From: Irwin Cooper (comp. and arr.), Irish-American Songs
Santa Lucia
Arrangement by Irvin Cooper

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

Boys' Voices
- Alto-tenor
- Alto-tenor
- Alto-tenor
- Soprano
- Soprano
- Soprano

Girls' Voices
- Soprano
- Soprano
- Soprano

Mixed Voices
- Soprano
- Soprano
- Soprano

PART I
PART II
PART III
PART IV

Key of A
Key of A
Key of C
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.

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

From: Irvin Cooper (comp. and arr.), Teen-Age Songs (Toronto: Gordon V. Thompson, Ltd., 1942). Used by permission of Gordon V. Thompson, Ltd.
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—

Words by Irvin Cooper

American Folk Dance
Arranged Irvin Cooper

Briskly ($d=118$)

PIANO

Going to a barn dance up at the farm. Skip to my Lou my lady

Camptata

Skip, skip, dance at the farm, Skip, skip,

Who shall I take to dance at the farm? Who shall I take to

dance at the farm, Skip, skip, dance at the farm,

dance at the farm? Who shall I take to dance at the farm?
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, skip,
So pra no I
I'll be your true love, dance at the farm, I'll be your true love,
I'll be your true love, dance at the farm, I'll be your true love,
I'll be your true love, dance at the farm, I'll be your true love,
I'll be your true love, dance at the farm, I'll be your true love,
I'll be your true love, dance at the farm, I'll be your true love,
In wind band style

We'll dance to the music of

Pom, pom, pom, pom, pom, pom, pom, pom, pom,

Pom, pom, pom, pom, pom, pom, pom, pom, pom,

Oomp, oomp, oomp, oomp, oomp, oomp, oomp, oomp, oomp,
fiddle and drum, we'll dance to the music of fiddle and drum,

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

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

Dance to the music of fiddle and drum, Skip to my Lou, my lady

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.
Slowly

Then, when the dancing's finished at the farm, If the weather is

Then, when the dancing's finished at the farm, If the weather is

Then, when the dancing's finished at the farm, If the weather is

Then, when the dancing's finished at the farm, If the weather is

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,
Walk back to town, walk back to town, walk back to town, walk back to town, my lady.
Veni, Veni, Emmanuel

With great dignity

1. O come, O come, Emmanuel, And ransom captive Israel,
   That mourns in lowly exile here
   Perse the gloomy clouds of night,
   And death's dark shadows put to flight.

2. O come, Thou day-spring, come and cheer Our spirits by Thine advent here;
   Un-till the Son of God appear.
   Ancient times didst give the law
   In cloud and majesty and awe.

3. O come, O come, Thou Lord of might, Who to Thy tribes on Sinai's height,
   In ancient times didst give the law
   In cloud and majesty and awe.
   And death's dark shadows put to flight.

From: Irvin Cooper (comp. and arr.), Tunetime for Teen-time (New York: Carl Fischer, Inc., 1952). Used by permission
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

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

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

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

Piano

pur-ple mount-ed maj-es-ties A-bove the fruit-ed plain. A-
thur-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

American! American! God shed His grace on thee, And
American! American! God mend thine every flaw, Con-

American! American! God shed His grace on thee, And
American! American! God mend thine every flaw, Con-

American! American! God shed His grace on thee, And
American! American! God mend thine every flaw, Con-

crown thy good with brotherhood, From sea to shining sea.
firm thy soul in self-control, Thy liberty in law.
crown thy good with brotherhood, From sea to shining sea.
firm thy soul in self-control, Thy liberty in law.
crown thy good with brotherhood, From sea to shining sea.
firm thy soul in self-control, Thy liberty in law.
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APPENDIX B

It is not possible to return mail to offices of teachers present, even in some cases of participating teachers.
## TABLE I

**Report on Authors' Activities with Early-Adolescent Voices**

Table of Clinic-Demonstrations and Festivals

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

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

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**Province (Canada)**

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### TABLE II

**Range, Scope-Limitations of Early Adolescent Voices**

**Report of Investigations in Montreal, Canada, 1939-47**

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<td>1941-42</td>
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<td>voice classifications</td>
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<td>1942-43</td>
<td>41</td>
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Total: 42961, 38773, 81734

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♭, B, C, Db, 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♭, C, or D major.

*Teacher’s Reference Only

<table>
<thead>
<tr>
<th>doh</th>
<th>soh</th>
<th>doh</th>
<th>soh</th>
<th>doh</th>
<th>soh</th>
<th>Good morning.</th>
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<table>
<thead>
<tr>
<th>soh</th>
<th>doh</th>
<th>soh</th>
<th>doh</th>
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Good morning. Good morning.

Transfer this learning to the following music exercise:

Ex. 1

<table>
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<tr>
<th>doh</th>
<th>doh</th>
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<th>soh</th>
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<th>doh</th>
<th>soh</th>
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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

soh  soh | s  s  s  s  d  d  d  d

Ex. 3

s  d  d  d  d  s  s  s  d  s  s  d  d  d  d

(a)  d  d  d  d  d  s  s  s  d  d  s  d  s  d

(b)  d  d  s  s  d  d  d  d  s  d  d  d  d  d

(c)  s  d  d  s  s  d  d  d  d  s  d  d  d  d

Present music syllable *me* and its hand sign.
Orientation. Relate the new sound me to music syllables doh and soh.

Good morning. doh doh soh me

<table>
<thead>
<tr>
<th>doh</th>
<th>me</th>
<th>soh</th>
</tr>
</thead>
<tbody>
<tr>
<td>doh</td>
<td>me</td>
<td>soh</td>
</tr>
</tbody>
</table>

Good morning. Good morning.

Transfer this learning to the following music exercise:

Ex. 4

soh me - | soh me - | doh me soh me | doh me doh - |

doh me - | doh me - | doh me soh me |

Lesson Three

Review previous learning.

Ex. 5

\[ d \quad d \quad s \quad - \quad | \quad d \quad m \quad s \quad s \quad - \quad | \quad s \quad m \quad s \quad m \quad | \quad d \quad m \quad d \quad - \quad | \]

Ex. 6

\[ s \quad - \quad m \quad d \quad | \quad s \quad m \quad s \quad - \quad | \quad s \quad d \quad d \quad s \quad | \quad m \quad - \quad d \quad - \quad | \]

(a)

\[ d \quad m \quad s \quad m \quad | \quad d \quad - \quad d \quad m \quad | \quad s \quad m \quad d \quad - \quad | \quad s \quad m \quad d \quad - \quad | \]
Lesson Thirty-three

Review. Use the key of B♭ minor (D♭ is doh).

Ex. 111

Use the key of C minor (E♭ 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.

From: Irvin Cooper (comp. and arr.), The Reading Singer (Boston: Allyn and Bacon, Inc., 1964). Used by permission of Allyn and Bacon, Inc.
Use the key of B♭ major.

SOPRANO

Ex. 113

Cambiata

BARITONE

Use the key of D major.

SOPRANO

(a)

Cambiata

BARITONE

Lesson Thirty-four

Review. Use the key of B♭, C, or D major.

SOPRANO

Ex. 114

Cambiata

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

1. \[\text{Follow the teaching routine presented in Lesson One.}\]

2. \[\text{Follow the teaching routine presented in Lesson One.}\]

3. *Orient doh strongly.

4. *Orient doh strongly.

Ear-training: phase five, lesson. This lesson is 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 harmony, 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" (Schereherezade, 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 rare 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 Surprising 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 terms 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-Faddle"
"Sleigh Ride"
"Trumpeter's Lullaby"

Bach, J. S.
"Ave Maria"
"Jesus, Joy of Mans Desiring"
Little Fugue in G Minor

Bartók
Sonata for Two Piano Extravaganza

Beethoven
Appassionata Sonata, Op. 57
"Hamlet In G"
Eroica Sonata,
Op. 17, No. 3
Symphony No. 1 in E Flat Major
Symphony No. 2 in E Minor

Berlioz
Symphony for Wind Band

Bisert
"Habanera"
"Toreador Song"
L'Arlesienne Suite

Brahms
Academic Festival Overture
"Liebeslieder"
"Lullaby"
Intermezzo No. 4 in E Minor
Variations on a Theme by Beethoven

Britten
Festival of Carols
Ballet Symphony
"Playful Pizzicata"
"Young Person's Guide To The Orchestra"

Bocherini
"Celebrated Minuet"

Clarke, Herbert
Carnival of Venice

Chopin
"Funeral March" (Sonata No. 2 in G flat Minor, Op. 35)

Debussy
"Nuages"
"Nuages in G flat"

Copland
"Billy the Kid"

This information was taken from Irvin Cooper and Karl C. 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-Faddle"
"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"
Scherehazade
"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 F 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; 1955

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

II. RECORDS

AMGCA--Soprano I, Soprano II, Cambiata, Baritone

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

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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 Gogabbee; 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

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

by
Norma Louise Robertson
August 1970
AN ABSTRACT OF A THESIS


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.