

ORGANIZING A MUSIC COURSE FOR  
THE CATHOLIC HIGH SCHOOL

(A Thesis)

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## CHAPTER I

### INTRODUCTION

The ultimate aim of music education is specifically religious. Lest it shall forfeit its mission towards the christian, music is but another incentive of immeasurable power through which the human spirit shall be urged to love God. This aim is realized to perfection in the liturgical experience. In the Eucharist in particular, the entire christian community shares in the holy Sacrifice through sacred song. To replace in the life of the young an inarticulate piety with a dynamic participation, and to make the Chanted Mass the normal musical experience of youth, is the most prime objective of a Catholic musical education for all youth, from the grammar school to the College or the University. The religious influence must be felt to a certain degree even in music called secular, whether it be used for a social purpose, whether it accompanies a recreational diversion. A christian social expression of music may be diverting but not debasing, exhilarating but not dissipating. This is indeed a most delicate problem which only a continuous integration of religious and secular music can successfully solve. One of the unexpected results of secularism in music has been our relegating sacred music into a sealed compartment, with no relation with healthy human emotion. We may learn again from the past epochs of a rich folklore, how religious experience itself became an object of secular music, thus keeping the latter under the salutary influence of Christian ideals.

Teachers need a Catholic outlook in music. To keep alive the religious aim of all musical activity is the grave responsibility of all music teachers. No one can claim to be a Catholic music

teacher, unless he has developed a clear Catholic outlook. Such outlook is nothing but the attitude of mind which the teacher adopts in regard to music, his way of looking at music. Dom Ermin Vitry O.S.B. a noted Catholic music educator makes an interesting comment in this regard:

"The Catholic teacher, untouched and unspotted by the falsehoods which call themselves 'progress in art' is guided, not by current musical literature, not by the Histories of Music infested with gratuitous prejudices, not by the summer contacts with paganized schools, but only by the artistic tradition of the Church. This esthetic philosophy is unchangeable." <sup>1</sup>

It would seem at first that such religious outlook does not solve the practical problems confronting the teaching of music. Yet, it is the decisive factor in all practical issues which make up a course of music. It is through his musical outlook that the teacher exercises his fundamental power, namely, the influence of the person. Ultimately, the latter is the most vital asset of a teacher of art, especially if he be a religious. It will be apparent in the plan of courses, in the choice of materials, in the handling of methods, in the organization of musical events. But, it demands from the teacher the habit of personal thinking, the love of solitary reflection, a consistent study, and not least of all a continuous watch against artistic worldliness.

Obviously Sacred Chant is first and foremost. And then sacred polyphony follows. Among other subordinate phases, one of the most vicious influences of secularism in music has been to obliterate the primacy of vocal music and to emphasize beyond measure instrumental music. This deviation was greatly helped on the one hand by the

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Footnote: 1. Dom Ermin Vitry O.S.B., "Secularism in Musical Education", Caecilia, (Mar.-Apr., 1948), page 85.

fascinating progress of musical instruments in the Western world, and on the other hand by a general disaffection for a creative musical experience. It went so far as to infest the school with a course of pretended appreciation of music which begins the study of a symphony in the fourth grade. It has resulted in the teenager leaving the symphony for the delights of the juke box. The Church's musical tradition maintains that vocal experience is the supreme musical activity. Succeeding the Greek civilization which had known extensively the use of instruments, it returned not by historical necessity but by choice to a purely vocal music. After a deluge of overwrought instrumental literature, the world of music is longing again for what is improperly called "a capella music"; for it finds therein the depth of human emotion that orchestral complexity is forever impotent to arouse. A Catholic musical education, freed from secularism, must give the undisputed right of way to choral music over all other forms, individual or collective, of instrumental training. The fear is borne by the facts that actually, Catholic institutions of all grades are falling as an easy prey to the onrush of the instrumental avalanche. Our instrumental departments risk to be a serious hindrance against the progress of true Catholic musical culture, and to cause an irreparable damage to the restoration of our musical treasures. We do not minimize the value of a broadened instrumental curriculum in Catholic education; but we vindicate the rights of choral music, without which musical knowledge and experience remain short of achievement. It is not the choral department which must be made subservient to the instrumental department; it is the latter which is to learn

from the former the concept of melody, the cohesion and freedom of rhythm, the sense of phrasing, the reality of living expression, the genuine religious sentiment. But the vocal department itself may be secularized, if vocal lessons are stereotyped on the standards of voice formation which prevail today in vocal teaching. The false and fatal operatic tone which is too often the objective of vocal teachers is the worst enemy of choral restoration and of Catholic vocal culture. It has ruined the choir loft in the past; it ruins today many potential singers among our youth. Not the opera, but the temple is the ideal guidance in tone quality.

The emphasis on methods has taken a hold on the teaching, especially of elementary and high-school music, that he who does not put in them a whole reliance is easily suspected of being retrograde. We recognize that detailed procedures are a great help to the ordinary teacher who must teach music without the benefit of a real musical talent or of a thorough preparation. We are as well aware of the fact that any method is in itself a series of material means; and no stretch of wishful thinking can transform it into an artistic medium unless it be interpreted by a teacher who is a real musician. That is why we are positively opposed to any monopoly of excellence, both in regards to books and to procedures. Any attempt to monopoly brings down at once the artistic level of the course of music, and considerably narrows the part and path of musical discovery. It would be more Catholic to insist on the formation of a greater number of able teachers, and to subside somewhat the craze for new methods, often called quite pretentiously the "new" or "progressive school of music". The

The same objection can be made against the abuse of public demonstrations. The parish and the school are the normal field not only of music learning but of musical experience. And, if at times a larger grouping of young musicians may be beneficial, it will be so only if the foundation-work is so solid that musical expression demands expansion.

How in practice shall we judge that the musical education given in Catholic institutions, freed from secularism, is definitely christian? We do not need to look far in order to find the answer. When Catholic youth of all stages will sing intelligently and spiritually the Mass every Sunday in their parish church, you shall know that musical education has come of age.

With this introduction in mind, let us investigate and see how a Music Course for the Catholic High School could be organized.

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CHAPTER II

ORGANIZING A MUSIC COURSE FOR THE CATHOLIC HIGH SCHOOL

The music activities of the Catholic high school should be planned to meet both the immediate and the future needs of high school students. The general tendency has been to stress the intellectual attainments in Catholic high school pupils, and to a large extent the courses now required in the Catholic high school are of this character. Recent writers on secondary education have however, pointed out that conduct is only partially determined by thought; that attitude, or emotional set, is frequently the controlling factor in determining not only what the high school student will do, but what he will think. Music, when properly selected and properly presented, is peculiarly favorable to the stimulation of desirable emotional reactions, and may thus be made into an effective force for guiding the attitudes, actions, and thought of high school pupils.<sup>1</sup>

This point of view is doubtless responsible for the almost universal allotment of time for music in the case of all students in the junior high school. It has resulted in required music for at least two years in practically all junior high schools, and for a decided tendency to require music in the third or final year. The reason for this condition of affairs is to be found in the fact that music aids in the morale of the students while in the school, and that the junior high school courses serve as exploratory or enlightening material to guide in the selection of music courses in the senior Catholic high school. But the tremendous growth of music in the life of the community has caused the more thoughtful leaders in secondary education to raise the question as to whether

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Footnote 1: Thomas H. Briggs in his volume, Secondary Education (The Macmillan Co. 1933) treats Music in this way.

the claims which have given such a large place to music in the junior high school should not be extended to all of the senior Catholic High school.

The difficulties, however, of inserting a required course in music in the last three years of secondary education are almost insurmountable. The great variation in musical ability of the students would, for effective class work, require special sectioning which would be more intricate than is necessary in any other subject. We must, therefore, look for some solution other than extending a required general music class beyond the ninth grade.

Two types of solution are worth considering: The first, which is an extension of the idea now applied in many schools, would provide such a large variety of elective music offerings that every student would find something to his liking. The only new feature would be that each student would be required to elect some music course for which he was prepared. The second solution would be a combination course in which many subjects of the Catholic high school curriculum including music, would be integrated. This course, to be taken by all students, would be supplemented by specialized courses in certain phases of music which would be elected by individual qualified students.

This conception of a basic course which would include English, social studies, mathematics, science, and the arts is an extension to the secondary level of an idea which is being worked out very effectively in the first six grades of many progressive schools and which is being experimented with in a number of Catholic secondary schools. The general conception is that of using all

branches of human activity for mutual reinforcement. Or, to put it another way, to present in the school conditions which parallel those which confront the child out of school after graduation. For example, practically all students enter into situations or jobs in which they must use all of their Catholic high school subjects in varying degrees. The Church, the home, the community, the place of work seldom call for the exercise at one time of the power gained in a single subject. Rather, the youth is expected to meet, interpret, and use many types of experience at every moment. Some educators are saying that the schools have been remiss in not helping the child to bring together into one powerful cord the isolated strands of the various subjects, and this idea is bound to affect the education of the future to a greater and greater extent as our practice becomes more and more consistent with our basic philosophy that school is life and not merely a preparation for life.

But whether music shall continue in the school life of Catholic secondary school boys and girls as an advanced general music course or as a part of a broad basic course, it is certain that there will continue to be during this period much specialized attainment in music, and therefore a need for many advanced music activities each of which will necessarily be open to comparatively few students. Therefore we proceed now to examine the offerings which may be considered appropriate for Catholic high schools of various sizes.

#### Individual Differences in Schools

The number and kind of experiences in music provided by different schools will vary greatly -- more, probably, than is the case of any other subject. Practically all schools, no

matter how small, offer at least one unit of algebra, one or two of history, and three or four of English. But by no means all Catholic schools allow credit in music to the extent of even a single unit. At the other extreme are to be found schools that offer so many courses in music that if a pupil took them all he would have no time for anything else. Just which music courses are indispensable, which others are desirable, and finally, which ones may be provided by a Catholic school that wishes to present a complete bill of fare -- about these and many other similar matters there is at present no agreement among educators. The amount of credit to be allowed toward graduation in the case of any given pupil -- this too is a moot question. Some schools give two units of credit (of the 15 or 16 required for graduation) for work in music -- but no more. Others allow three or four -- or even five, six, seven, or eight. The average is probably three or four, this enabling the pupil to earn approximately one fourth of all his credits in music if he chooses to do so.

#### The Gamut of Musical Offerings

As to the types of courses to be offered, this will depend on the size of the school, the number and kind of teachers, local financial conditions, diocesan setup, community interest in music, and the like. In the case of the very small, three-teacher Catholic school, often the only feasible offerings are some sort of a chorus or glee club and a nondescript "orchestra". However in the larger Catholic High schools, with a thousand pupils -- or five thousand (if any Catholic High school has such a number) -- the number and variety of music courses is sometimes bewildering.

Let us begin by listing all the possible musical offerings that any Catholic School could conceivably provide and then select from these a few that seem indispensable in case of the smallest schools, and a larger number that ought to be provided by any school that wishes to be considered at all high-grade in its music department. The list that appears on page 11 contains most or all the courses that the writer of this thesis feels will probably be included in a Catholic high school curriculum; and as a matter of fact, all of these are to be found in some schools. They are divided into three groups for convenience of reference.

It will be noted that each course in the following list has a small number in parentheses following it. This number is intended to convey the opinion of the writer with regard to the feasibility and probably demand for the different types of work, (1) indicating the easiest ones to present -- those that can be offered even in the small school; and (3) the most difficult -- those that will usually be feasible only in the largest Catholic schools.

Refer to the illustration on page 11.

#### The Smallest Schools

In the smallest Catholic high schools -- which often have less than fifty pupils, and only three teachers -- the problem is acute. In such a case there may be a music supervisor in the town this teacher doing what he can with both vocal and instrumental music in grades, junior high school, and senior high school. Sometimes this music supervisor works on a circuit and spends only a part of his time in this particular village -- perhaps two days. Occasionally one of the three high school teachers knows something

Illustration 1.\*1

<u>Vocal</u>	<u>Instrumental</u>	<u>Miscellaneous</u>
Voice classes(2-3)	Elementary band (2)	Elementary music ap- preciation(2)
Boys' glee club(1)	Advanced band (2)	Advanced appreciation and history(3)
Girls'glee club(1)	Elementary orchestra (1)	Elementary theory and harmony (2)
A cappella choir(2-3)	Advanced orchestra(2-3)	Second year theory and harmony(3)
General chorus(1-2)	Piano classes (2)	Counterpoint(3)
Sight singing class for poorly prepared pupils(2)	Elementary inst.classes(2)	Orchestration(3)
Operetta club(2-3)	Dance orchestra (2-3)	Church Music(3) and Gregorian Chant
Small ensembles(1-2)	Pipe organ lessons (3)	Gregorian Chant and Polyphony (3)
Music assembly(1-2)	Small ensembles (1-2)	Catholic Hymnody(3)
Individual vocal lessons (3) (probably under outside teachers)	Individual instrumental lessons (1) (probably under outside teachers)	Composition(3)

(refer to page 10 for proper application  
of above illustration.)

about music and can take charge of band or glee clubs. But facilities for Catholic high school music are drastically limited and the question is: What musical offerings are indispensable?

Of course the answer to the above question will depend to a certain extent on what the teaching force is prepared to offer, so the musical offerings will vary somewhat in different situations. But the writer of this thesis feels that even in a small school an attempt ought to be made to provide the following: (1) boys' glee club, (2) girls' glee club, (3) a music assembly stressing especially a study of Gregorian Chant and Catholic Hymnody,

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Footnote 1: (Illustration taken from)  
Peter Dykema and Karl Gehrrens, High School Music, Boston  
C.C. Birchard and Company, 1941.

(4) Orchestra, (5) credit for private study -- probably under a teacher who is not a member of the faculty. I might suggest orchestra rather than band because with a piano and a halfdozen orchestral instruments a reasonably interesting musical effect may be secured almost immediately; whereas in the case of a band there must be at least from 16 to 20 players if the result is to be even fairly satisfactory. Of course, the teacher will work toward a band, either by offering a class in band instruments (perhaps called by the name "band" for psychological reasons); or else by stimulating this boy and that girl to persuade his or her parents to invest in an instrument and pay for private lessons. Small vocal and instrumental ensembles are often feasible in such a school, and the teacher will also naturally plan for effect of his efforts will soon be seen in an extension of his own teaching time or in the addition of another part-time or full-time instructor; but this will naturally take a year or two, and in suggesting glee clubs and orchestra as primary offerings the authors are thinking of the immediate present.

Credit for individual study of piano and of the various band and orchestra instruments under outside teachers is recommended in even the smallest schools because this will stimulate those who are already taking private lessons to practice longer and harder; and it will encourage other pupils to begin to study. Piano or violin study as an extra without school credit, involving the necessity of practicing an hour or two each day in addition to a full program of classes and study periods in other subjects, is a far different proposition from having music count as one of four regular subjects with full credit toward graduation. And comparatively little machinery is needed to put into effect a system of accrediting individual music study.

In certain schools the individual tastes and powers of music teacher and school principal may dictate an entirely different setup. For example, the principal may be so enthusiastic about a cappella choirs that even though his school has only 50 or 60 pupils, he and his music teacher, working in friendly cooperation, will manage to find 30 or 35 reasonably good voices which under inspired direction, yield surprisingly musical results. Or perhaps it is a band that is so greatly desired that in some way, by hook or crook, 15 or 20 players are brought together and a fairly respectable wind instrument group evolves. A string quartet or a wood-wind quintet would be considerable more difficult to conceive and bring safely to birth; and yet it is astonishing what enthusiasm will accomplish, and after seeing and hearing in very small schools some of the most interesting musical work with which they have ever had contact, the author of this thesis grants freely that to the ingenious and zealous music educator all things are possible -- even those that seem on the surface to be impossible. And to this intrepid enthusiast they are willing to say: "Forget our suggestions and do the thing that you most want to do: but don't forget the philosophy contained in our Introduction!"

#### The Larger School

In the Catholic high school that has from 100 to 500 pupils there should be, on the vocal side, a glee club for girls, some kind of a mixed chorus open to all, possibly an a cappella choir, and probably either an elementary sight singing class or a "general music" class, for those who have had little or no music.

Voice classes would be a great boon, but if they are not practicable, the glee clubs may be treated somewhat as vocal classes. Small vocal ensembles will of course be arranged for as may be feasible, and it would be a fine thing, if each singer in the larger ensemble group could also sing in a small group with only one voice to a part.

On the instrumental side, there will be an orchestra, a band, and possibly a beginners' band in addition. There may be piano classes and classes in orchestral instruments, especially if these are not provided in the junior Catholic high school. Small instrumental ensembles will be developed, these varying in kind according to the players who may be available but always with the thought that there should be at least one string quartet, one wood-wind quintet, and one brass-wind quartet, quintet, or sextet in every school. If there is a demand for a dance orchestra to play at school dances, and if the music teacher has time to add this item to his schedule, there is no objection, although it is doubtful whether school credit should be allowed for such an activity. Credit for individual work on piano or on band and orchestra instruments will be quite as appropriate here as in the case of the small school.

For the music program in any Catholic High school, or for any high school for that matter, the ideal could probably be realized to better advantage if the students would start their musical training at an early age. In this light, Mr. Frank T. Coulter, a member of the Chicago Music Educators Conference makes this interesting observation:

"It is obviously advantageous to have students start at an early age, so that the influence of music may be spread over a period of years. Very few of us are doing as much as we could with bands and orchestras in the lower grades. This field is full of interesting possibilities."<sup>1</sup>

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Footnote 1: Frank T. Coulter, "The Growth of Children Through Instrumental Music." C.M.E.N.C. Yearbook, 1938, pp.306-307.

Another member of the Chicago Music Educators National Conference, Grace C. Wilson, adds to this:

"The instrumental music program in the school should be based on activities which begin as early as the nursery school. Thus our first consideration in dealing with this field is to gain an insight into the background for real instrumental study that begins with the child of pre-school age."<sup>1</sup>

Obviously then the groundwork for all high school music then must be laid in the elementary school. This I personally believe is a "must."

Out of the "miscellaneous" list the authors would choose for this type of school, the following: (a) elementary music appreciation; (b) elementary theory and harmony. Here again, however, the items offered will depend on the training and the enthusiasms of the teacher, as well as upon the amount of demand that exists for the different types of work. If the teacher is well prepared to give an "Advanced General Music Course," this item should certainly be carefully considered as an important offering.

#### The Large School

In schools having from 500 to 5,000 or more pupils, almost any kind of music course is appropriate, and since such schools often have from two or three to seven or eight teachers of music, the number and kind of musical offerings is practically without limit. If, for example, a group of half a dozen pupils, having completed two years of theory, wish to go on with free composition, and if one of the teachers of music is prepared and has time to give instruction in composition, there is no reason why a class should not be offered. Similarly, if the school has a good pipe organ

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Footnote 1: Grace C. Wilson, "Instrumental Music in the Grades. C.M.E.N.C. Yearbook. 1937. pp.293-294.

and if a group of pupils ask to have a class in organ playing established, there is no reason why this should not be done. But the head of the music department must watch two things: (a) There must not be too many small music classes lest the music department be challenged on the basis of cost of instruction per pupil; (b) The music department is justified in offering only such courses as can be taught at least reasonably well by some member of the department, lest the school's work be challenged by outside musicians on the basis of quality.

On the vocal side, in addition to the items already recommended for medium size Catholic schools, the large school should provide for the beginnings of good singing by instituting voice classes for both boys and girls, and for the culmination of such vocal work in a cappella choir. Whether private vocal lessons should be encouraged depends on the quality of instruction available. Most Catholic high school pupils are not sufficiently mature vocally to make it safe to turn them over to the ordinary private voice teacher.

On the instrumental side there should be provision for both elementary and advanced players in both band and orchestra, with the possible necessity of organizing elementary string and wind classes in case these do not exist (or have not existed long enough) in the junior Catholic high school. And certainly piano classes -- both elementary and more advanced -- constitute an indispensable offering, since the piano is the most universal and probably the most useful of all instruments. Whether there is to be a dance orchestra will depend on circumstances, and the way this matter is handled will be determined by the conditions in each particular school.

The authors recognize the fact that it is frequently desirable to have such a group for the sake of avoiding the expense and the other complications involved in engaging an outside organization to play for the school dances; but they also feel that a dance orchestra allowed to run wild might have an extremely deleterious influence upon the other instrumental work of the school. So they merely hand you a package labelled: "JAZZ ORCHESTRA -- CONTAINS DYNAMITE: HANDLE CAREFULLY!"

In the larger Catholic schools there will usually be a number of pupils who are not well enough prepared to perform in one of the school organizations but who are interested in music and want to "know more about it." For these an elementary course in reading music or an elementary General Music course should be provided, on the one hand; and a course in organized listening, on the other. The latter is usually called "music appreciation," and in a later period after high school such a course will be truly greatly appreciated. There will also be some pupils who are seriously and permanently interested in music. Perhaps they expect to be professional musicians; at least music is one of the most important of their interests -- perhaps the most important one, and they will want to take as many music courses as possible. These students should have some training in both vocal and instrumental music, but early in the senior high school course they will probably have to choose between these two, since there is not time for everything. The boy who plays oboe or violin will naturally choose the orchestra and some instrumental ensemble

in addition to private lessons. If he can take piano for a year or two that will be a great advantage, especially if he is looking forward to being a professional musician. The pupil with a good natural voice will take vocal class work, sing in glee club or a cappella choir -- or both; and he should certainly study piano, whether he expects to be a professional musician or not. Both instrumentalist and vocalist will naturally elect some of the work in theory and appreciation -- or both. Such pupils will take some music every year, and when graduation time comes from four to six units of the required fifteen or sixteen will have been earned in this field. But it is doubtful whether any more music will have been earned in this field. But it is a sure thing that after all the musician must be an all-round person, and even the boy who expects to be a professional needs to know some history, and some language, a little mathematics, and above all -- considerable English. There is also the matter of college entrance requirements; so the music teacher who is rabid in his enthusiasm for music as an educational subject must nevertheless keep at least one foot on the ground in helping his talented pupils plan their courses. As a matter of fact there is usually no difficulty about this, for the school principal and superintendent will see to it that the music teacher keeps not merely one foot but usually two, on the ground-- and often all the rest of his body as well! But the music educator's enthusiasm seems to thrive on such treatment, and his spirit continues to soar.

#### Individual Differences

The implication of this entire thesis has been that there are differences in schools, in communities, in principals and

and superintendents, in music teachers and music departments, and in student bodies--as well as in individual pupils; and that these differences must be taken into account in organizing a music department. So once more we content ourselves in giving certain general principles which we believe should constitute the very foundation of practice in planning both school curricula and individual student programs. You are enjoined, therefore, to plan such courses in music as may seem feasible, useful, and popular in your particular school; in arranging the schedule, to keep in mind the limitations of your own time, strength, and ability; and in your conferences with pupils to assist each individual to choose the kind and amount of music that seem best to fit his needs, inclinations, abilities, and plans for the future. For this latter duty conference periods will be necessary, and it may sometimes be desirable for the teacher to forego the satisfaction of inaugurating a second year of theory--or some other pet project -- in order that he may have adequate time to confer with his pupils concerning their musical needs and desires. If this is the case the teacher must cheerfully give up the project for nothing is so important as that the teacher should become acquainted with his pupils as individuals; and it is only on the basis of his knowledge of the tastes, desires, talents, and character traits of individual boys and girls that the instructor is able to supply sage counsel and to render wise decisions when there are differences of opinion between pupil and parent, or pupil and high school principal.

These then, are the principals on the basis of which the music department of a Catholic High School or of any particular school is to be organized:

(1) As many different types of work are to be offered as are feasible and desirable in that particular school, but no course is to be given for which the teacher is not at least reasonably well prepared and for which there is not a fair demand.

(2) A proper balance is to be sought between vocal and instrumental offerings: courses in theory and appreciation are to be considered important, and the needs of both talented and average pupils are to be given full consideration.

(3) The teacher's schedule is to be planned in such a way that he will have adequate time to confer with individual pupils about their school programs as well as their plans for the future. In his or her contact with pupils, the teacher must try to ascertain what they expect to do with music after graduation and to help them as well as he can to plan their work in both music and academic subjects so that upon graduation they may look backward with satisfaction and forward with confident anticipation.

(4) The teacher of music is again reminded that school is life; and in the case of a Catholic High School, it must be forever guided by the norm that all things are to be done for the greater honor and glory of God, and music as one of the arts fulfills its humble purpose of praising God by helping others to learn this great message of Praise. And the Catholic teacher will as a secondary end plan the work of the music department in such a way that music may serve the needs of the pupils while they are still in school, the needs of the community at large and the future needs of the pupils when they in turn have become the citizens of the community.

CHAPTER III

THE CATHOLIC FORMATION OF THE MUSIC TEACHER

SPIRITUAL ORIENTATION - To admit that the teaching of music is first personal, is to realize also that it implies on the part of the teacher a real responsibility. On the contrary, to rely primarily on external methods leaves the teacher unaware of his personal message. Indeed, the teaching of music is a living message, namely, introducing the student to the function which music should play in his life. Again we expect from the Catholic teacher that his message will be truly Catholic; for there is a way of appreciating music, a way of performing music which is positively Catholic. What is the function of music in human life? Music promotes an adequate release of emotions, it unites men with the stronger ties of spiritual companionship, and it provides a wholesome relaxation. Catholicism demands from music no other forces than these; only does it direct them towards more complete and ultimate objectives. Therefore the Catholic, just as anyone will find in music emotional release, social intercourse, and joy. But these will be deepened and purified; for their object is now incomparable greater. From infancy the Catholic has learned that the final destiny of life is God; and that all life-manifestations are Godwards. Music is no exception to this spiritual orientation. Hence, all musical activity of the true christian is permeated by a sort of divine consciousness. This is no vague theory, but a real phase of our christian vocation. To the music teacher belongs the far-reaching responsibility to form in his pupils a spiritual attitude in regard to music-making. We do not advocate a devout transformation of all that is human music; we only claim for religion

the right to mould the human characteristics of music into a spiritual frame. There will be in the young Catholic musician fullness of human release; but he will gradually learn that this release is more joyful when directed towards the God whom he loves. Whether music itself is religious in character, whether music is just a human expression, these diverse forms will be permeated as it were by a religious impulse. The modern age, as we know has totally secularized music, and by the same token, has secularized us. We know too well the consequences of this influence on the Catholic evaluation of music in our day. To the teacher of music is entrusted the task of returning to the musical philosophy of the ancients, perfected by the Church. The latter gives to him the most potent means of doing this, if he only avails himself in his actual teaching of the wonderful opportunity. Not only does the Church offer an unexcelled treasure of songs for the release of human and religious sentiment, not only does she invite the christian to express himself continuously in a musical activity; she incessantly unites us into one body that we may sing as one. Such is her musical liturgy, the fruit of a long and unsurpassed musical experience. Think of the magnificent setting of divine praise marking the christian day as a musical clock; think especially of the eucharistic drama which is all acted in sacred melody. And you have there the incomparable perfection of a spiritual orientation in music. The teacher of music will find therein the fullness of his artistic ideals; for the enthusiastic praise of God and the communal participation to the chanted Eucharist are the inexhaustible well of all music in Catholic life. In recent years, the public schools have very well understood the power of social dynamism as a musical motivation.

Increasingly, they are insisting that music learned in schools shall find its ultimate justification in the Church and in social intercourse. We, on the other hand, are still unaware that Divine praise and the Eucharist are musical motivations infinitely superior to those which secular education can offer as a stimulant. We should once and for all abandon the narrow prejudice which makes us fear that a definite spiritual orientation will be a religious intruding into a purely human field of endeavor.

THE TEACHER - In order that the individual teacher may lead in the spiritual orientation of music, as we have just described it, religious orders may well reconsider some of the policies which they have followed until now in the preparation of their musical candidates.

"One happens to meet not infrequently nowadays, a religious teacher who can justly (sometimes unjustly) pride herself for having taken successful courses at this or the other conservatory of music. It is much rarer to find one of those educated musicians possessing a knowledge of chant comparable to their experience of secular music."<sup>1</sup>

As long as this type of teacher prevails and as long as he is mostly responsible for the musical organization of our schools, there is no hope of a complete spiritual orientation of the course of music. We would suggest first and above all a fully comprehensive course of Chant for the ordinary teacher. We would further urgently demand that no specialized music-teachers be sent for any professional training, unless the latter be completed at the same time by an equally advanced study of the Chant. This is as necessary for the development of true musicianship in the teacher herself or himself, as it is for the preservation of the spiritual musical outlook in the school some day entrusted to her or his care.

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Footnote 1: Dom Ermin Vitry O.S.B. "Music In Education", Caecilia May 1945, page 189.

A technical formation, as thorough as we may conceive it, does not make an artist. Even a complete musical education cannot possibly provide a fully spiritual orientation of music. The latter comes through spiritual experience alone.

The ground of this experience is the seminary or convent itself, wherein the young teacher is prepared for his or her teaching-career. It is somewhat a sad reflection that no equitable comparison can be made between the normal formation given in many subjects including the so-called school-music, and the weak approach to sacred singing. We mean the actual singing, in the midst of the actual community, of the well-organized liturgy. The occasional high-mass, even a frequent, solemn high-mass, will not fill the candidates with a deep spiritual insight. The experience must go all the way, until the Chant is fully identified with the religious experience itself. It is in the chapel and not in the conservatory of music that the spiritual orientation of music is obtained. Such an ideal is by no means the general situation in our seminaries or motherhouses; and one can only hope and pray for the day when a full liturgical experience will be accepted in all Orders, whatever their historical background and their traditions may be. Such wish is none other than the imperative appeal addressed in the Motu Proprio to all religious communities.

CHAPTER IV

CONCLUSION

The class-room should be organized accordingly. The teacher is not called to preach, but to teach; and efficient teaching is a practical business. If the ideal presented to the teacher is high indeed, the means at his disposal make the task not too difficult. We may securely anticipate fair results. To this effect, we suggest to the busy teacher three practical resolutions: a course of music, fully Catholic, must be orderly, truly human, and social.

The order of music in the Catholic school should be this: The Chant is the first and most important music to be learned, not only for its own sake, but as the basis of all other music which will be taught. This implies the undisputed place which it will hold in the program and the regular time allotted to it. Moreover, let us not call any longer "learning the Chant" the incidental selection of an Ordinary of the Mass or something of that sort. The approach must be methodical, which means providing a repertoire varied in number as well as quality, and going from the simple to the complex. The teaching of the Chant to children will be often successful in the measure it is truly human. Too often we frighten or we disgust young people by approaching the Chant as a music coming down from heaven and made to the measure of saints only. Of course, the Chant is worthy of heaven and of the angels; but it was inspired to men, to real men struggling here on earth. More than anything else, the teacher must unveil and make clear to the pupils the human aspect of the Chant. Its sacredness is so obvious that it will need no explanation to child-like singers. At last, the program of Chant must anticipate and promote a continuous participation in divine services.

At last, the program of Chant must anticipate and promote a continuous participation in divine services. For only in social participation does the Chant radiate its spiritual beauty. As long as it remains behind the doors of the class-room, it is choked or frozen. Thus, the learning of Chant is a continuous intercourse between the school and the Church.

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