NEW
ELEMENTARY MUSIC
A ONE-BOOK COURSE
by
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UNION COUNTY CHORUS AT CRESTON, IOWA
Directed by Irving Wood, Iowa State Teachers College

STATE CHORUS AT DES MOINES, IOWA
This chorus of 4,000 children sang beautiful harmonies and harmonized with the one conductor: it was as beautiful here as to another; then to find the arrivals of the most beautiful chorus of children singing they were wagnerian.

FOLLET'T PUBLISHING COMPANY
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FOREWORD

The first problem that faces the teacher of music is that of bringing music to children in the form of art—not as a timeless exercise and dull theory. An early existence on such so-called groundwork has given too many children a distaste for this particularly enjoyable and social art. For over twenty years I have been my experience, and my privilege, to watch the progress of this Choir Plan, to see children in schools grow in musical skill and music appreciation. From the very start, both teacher and children had a feeling of definite accomplishment, although the songs themselves were practically the sole basis for this musical development. By broadening this basis somewhat, the results are truly astonishing. The marvelous imitative faculty of children, which is shown in the almost magical progress they make in learning to talk, produces equally surprising results in learning to sing.

The best use that can be made of the imitative faculty in learning to sing is to have beautiful songs recorded on phonograph records by artists and then have the children learn to sing the songs from the records.

There is more than mere imitation involved in this. Musical inspiration is provided for the learning process when the song is re-created before the class by the recording artist. The musical atmosphere created in this way furnishes a setting for musical growth that is ideal. When the class sings alternate phrases with the record the motivation is complete.

For a specific statement of the teaching process used, known as the Choir Plan, the teacher is referred to the five steps on page 223.

The success of this Choir Plan is most strikingly demonstrated in the singing of choirs of children. The pupils that learn to sing a selected list of songs exactly with the phonograph become members of the school choir. These choirs are often assembled into country choirs to sing at graduation exercises and music festivals. State choirs of as many as 4,000 children have been assembled from schools scattered over an entire state. They have charmed their audiences by singing beautifully and inspiredly with but a single rehearsal. The reasons for these gratifying results are not hard to find—the songs selected are of the finest musical quality and especially attractive, and the use of the phonograph in learning the songs insures good tone quality, easy, floating rhythm, and correct pitch. Singing has thus become a living, enjoyable experience to thousands of children—and its teaching a pleasant task.

In addition to furnishing the classrooms with the real spirit of the songs,

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the phonograph provides a hundred per cent standard of accuracy by which to check the accomplishment. Every music lesson becomes an objective test, but to both teacher and pupils the test appears as an interesting process for learning to sing correctly. These tests always produce a clear line of demarcation between what the pupils can do and what they cannot do. When the results are recorded on the choral membership chart, there is a definite record for the teacher, the superintendent, or the music supervisor, of the progress made by each pupil.

The result of having such a nucleus is that the musical ideals of a remote village or a rural school are placed on a level with the large musical centers so far as the singing of these songs is concerned.

This revised and enlarged edition contains basic courses in music for both the graded school and the rural school. I have added 45 new songs to enrich the choir lists. Methods for rhythmical development and the study of theory are worked out as effectively as the methods for singing. The minimum essentials are all presented as objective tests. For the graded schools, the 160 songs which are recorded and the 80 songs not recorded are carefully distributed among the grades as choir songs and for the course of study.

Music is playing an increasingly important part in the life of this country. We are becoming a musical nation, but only in the proportion that our individual citizens become musical. It is the purpose of the Choir Plan, working through this book as a medium, to help in putting the boys and girls into possession of that rightful share of the musical wealth that is our inheritance, for truly they inherit only those songs that they can re-create effectively.

Charles A. Fullerton

Cedar Falls, Iowa
August, 1936

TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selected Songs for Schools</td>
<td>7</td>
</tr>
<tr>
<td>Teaching Section</td>
<td>221</td>
</tr>
<tr>
<td>How to Use the Teaching Material</td>
<td>221</td>
</tr>
<tr>
<td>The Choir Plan for Teaching Music</td>
<td>223</td>
</tr>
<tr>
<td>Rhythmic Development Through Bodily Movement</td>
<td>225</td>
</tr>
<tr>
<td>Summary of Rhythmic Movements</td>
<td>230</td>
</tr>
<tr>
<td>A Short Course in Conducting</td>
<td>231</td>
</tr>
<tr>
<td>Rhythm Orchestra</td>
<td>232</td>
</tr>
<tr>
<td>Fundamentals in the Theory of Music</td>
<td>234</td>
</tr>
<tr>
<td>Study of Elementary Theory</td>
<td>241</td>
</tr>
<tr>
<td>Directions for Using Rhythm in Elementary Theory</td>
<td>246</td>
</tr>
<tr>
<td>The Nine-Step Method</td>
<td>248</td>
</tr>
<tr>
<td>First Choir List for Graded Schools</td>
<td>249</td>
</tr>
<tr>
<td>Second Choir List for Graded Schools</td>
<td>250</td>
</tr>
<tr>
<td>Supplementary Songs for Graded Schools (not recorded)</td>
<td>251</td>
</tr>
<tr>
<td>Outline of Course of Study for Graded Schools</td>
<td>252</td>
</tr>
<tr>
<td>Choir Songs for One-Room Rural Schools</td>
<td>272</td>
</tr>
<tr>
<td>Supplementary Songs for Rural Schools (not recorded)</td>
<td>274</td>
</tr>
<tr>
<td>Outline of a Course of Study for One-Room Rural Schools</td>
<td>275</td>
</tr>
<tr>
<td>Questions and Answers on School Music Problems</td>
<td>289</td>
</tr>
<tr>
<td>Suggested Songs for Various Organizations</td>
<td>295</td>
</tr>
<tr>
<td>Memory Melodies</td>
<td>296</td>
</tr>
<tr>
<td>Definitions</td>
<td>297</td>
</tr>
<tr>
<td>Dictionary of Musical Terms</td>
<td>299</td>
</tr>
<tr>
<td>INDEX</td>
<td>300</td>
</tr>
</tbody>
</table>
The Slumber Boat

Words by Alice C. D. Riley
Music by Jessie L. Gagnier

Sailing in the sky, sailing over the
Fishings near and far, his line a silvery
Sea of sleep, while the clouds float by,
Moon-bound its, its sail a silvery star.

Sailing in the sky, sailing out upon that sea,
Sail on, don't fear to sea,
Get to sail, back again to me.

Dame, Get Up

Old English Song

Dame, get up and bake your pies,
Dame, what makes them taste so nice?
I filled them all with sugar spice.

Dame, get up and bake your pies, on Christmas day in the morning,
Dame, what makes them taste so nice, on Christmas day in the morning?
I filled them all with sugar spice, on Christmas day in the morning.
The Echo
Kate Forgan

<table>
<thead>
<tr>
<th>The Dairy Maids</th>
<th>Old English Tune</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Honey-Bee
Kate Forgan

<table>
<thead>
<tr>
<th>The Sailor Lads</th>
<th>Old Sailor Chantey</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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My Old Dan

Jog, jog, jog, my old Dan is always ready;
Slow he is, but kind and steady;
When I want to I can stop him, just by saying, 'Whoa! Whoa!'
Going to Market

Translated from the German

Used by Robert Schumann in "Papillons"

1. O here is the pony, and here is the cart; If you'll do the
2. Now here is the buskin of big radly bears; And stop a gin and
3. And here are the pigs and here are the pears; And those of
4. For this is the pony, hold tight to the reins, The breaks of the

Fiddle-Dee-Dee

Old English Folk Song

1. Fid-dle-dee, The fly has married the
2. Fid-dle-dee, The fly has married the

The Brooklet

From the Russian

1. Stop ye for the brookhill, how you play
2. Thimby the brookhill needs no cup
3. Ev'ry day I was der wicke, you go, When you left the hill
4. Still, I always find you glad and joy, The der smut the willow

All the day, Bus-nose round in pools of light, Loop-nose over pell-mell bright
Drinks it up, Sh-say blue-brind like a boy, Splashes in with trills of joy
Deep below; Back and stop your ma-thers till All the nigh you call and call
Ev'ry morn-fog fresh and free, Then you smile and run to me
October's Bright Blue Weather
Helen Hunt Jackson
Ludwig van Beethoven

Allegretto

1. The gen-ties roll their frin-ges tight. To save them from the
2. While all the love-ly help-sides things Their white winged seeds are
morn-ing, And chest-nuts fall from sat-• in burns While
now-ing, And in the fields, still green and fair. Late
out a sound of war-ming And on the ground the,
af-ter-maths are grow-ing. The springs run low, and
ap-plas ile In pines, like jew·els shin-ing. And
on, the brooks, in i di e gold en freight ing. Bright
red-ders still on old stone walls Are leaves of wood-blot twin·ieg.
leaves sink weep-ing in the hush Of woods, for win·ter· wait·ing.

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Sweet Nightingale
Old English Song
V.B. 22817

English Folk Song

1. Pretty maid, come along! Don't you hear the fowl sing?
2. Pretty, pretty bird, don't fly, for I'll carry your pail.
3. Pretty, pretty little bird, you'll fly with me on the ground.

The sweet note of the nightingale flows, Don't you sail
Safely home to your cot as we go, You shall
On the bank where the prim·roses grow, You shall

Dance Song
M. Louise Baum
V.B. 22817

Danish Folk Song

1. The fiddles are tun·ing, the time for the dance, Take·ing
2. We swing in a cir·cle and hal·lau·ne·a·gale, E·ry·
3. For get·ting to morn·row and trou·bles that come, But an
hands a·round we go away·ing, We've
head and toe step·ping light·ly, We've
haste we take for our pha·sage, We're

sings in the val·ley be·low? As she sings in the val·ley be·low.
As she sings in the val·ley be·low?
As she sings in the val·ley be·low.
Song of the Cricket

Oh! hear the cricket singing his song so bright; stars shine above us, now comes the night. Oh! keep on singing till night is gone, sing on till morning comes with the dawn.

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Good Morning!

1. "Good morning!" "Good morning!" "Good morning!" "Good morning!" "I'm glad to see you; I hope you've come to stay."
2. "Good morning!" "Good morning!" "Good morning!" "Good morning!" "We've brought our play-things for a long, long play if you must be going you must take a flower too!"
3. "Good morning!" "Good morning!" "Good morning!" "Good morning!" "Oh, we'll all go home with you."

From Lyrics Basic Series. Reprinted by permission of Schott, Freeman & Co.

Dickory, Dickory, Dock

Dick-0-ry, Dick-0-ry, dock, The mouse ran up the clock; The clock struck one, the mouse ran down, Dick-0-ry, Dick-0-ry, dock.
The Fiddle
V.S. 1900
Helen Goodrich

Draw the bow across the string, Lim-\-e-\-m,
mi mi sol sol fa mi re do re sol do

Lis-ten to my little sing, Lim-\-e-\-m,
mi mi sol sol fa mi re do do do

Bow-wow-wow
V.S. 1900

Bow-wow-wow! Who is dog art thou?
do do do do do do mi fa sol

Lit the Tom-\-a-\-ty-Tuck-er\'-s dog, Bow-wow-wow!
sol la ti do ti la sol fa mi re do

The Winds
V.S. 24020

In the sun, gay run, Pull a cher-ry, pull a cher-ry,
do do re re mi fa sol do ti do sol

Swing Song
V.S. 19074

Swing, swing low and high, Swing, swing low and high,
sol mi re do sol sol mi re do sol do

Catch a little willow leaf As you pass by.
do do re mi fa mi re re sol sol do

Corn Soldiers
V.S. 19091

Like a thou-sand, thou-sand sol-diers, Green clad sol-diers all,
do do do do do mi sol mi re re re re

In the field the corn is stand-ing, Straight and strong and tall.
do do do do do mi sol mi re re mi do

Pull A Cherry
V.S. 19074

In the sun, gay run, Pull a cher-ry, pull a cher-ry,
do do re re mi fa sol do ti do sol

In the Belfry
Eleanor Smith

Ding, ding, ding, ding! Hear the cry! Where's the fire?

Ding, ding, ding, ding! How they shout! Where's the fire? The fire is out

Twinkle, Twinkle, Little Star
Allegretto moderato

1. Twinkle, twinkle, little star, How I wonder what you are!
2. When the blazing sun is gone, When he nothing shines upon,
   As your bright and ti-ny spark Lights the trave-lor in
   the dark. The I know not what you are, Twinkle, twinkle little star.

Twinkle, Twinkle, Little Star

The Japanese Parasol

Allegro

1. I had a pret-ty par-a-sol, Long, long a-go;
   2. Twas on-ly made of pa-per, the; Just for "pre-tied!"
   A fun-ny joke to me one day, I took it in the rain one day, That was the end.
The Mill Wheel

Round and round the mill wheels go-ing, Click, click, click! Clear and bright the water's flow-ing, Click, click, click! If the water flows, if the mill-wheel goes, You for bread my dear, will never, never lack.

Frederick Massey

The Young Jasons

On our ves-el stout and fleet, Hoist the flag and loose the sheet. Tie the taff-y a-msong the trees, For it bears the gold-en fleece. Pull the old barn-door a-shore, Soon will walk its deck once more.

Do E Mi F♯ Sol A B Do

D E F♯ G A B C♯ D

1 2 3 4 5 6 7 8

The Singing-School

Y.B. 1883

1. Tra-la-la-la, O hear the swal-low, Tra-la-la-la-
2. Tra-la-la-la, The trees are swing-ing, Tra-la-la-la-
3. Tra-la-la-la, The wind is spring-ing, Tra-la-la-la-

The Squirrel

German Folk Song

You may not think the squir-rel Of whom you some-times sing, But if you go a-sit-ting Some chil-ly au-tum-nal day,

Who seems so fond of play-ing, Her works at ev-ry thing You'll find that Mas-en Squirrel Can work as well as play.

Round: How Row Row Your Boat

Y.B. 1964

Mer ri-ly, mer ri-ly, mer ri-ly, mer ri-ly, Life is but a dream.
Good King Wenceslaus

1. Good King Wenceslaus looked out, On the feast of Stephen, the 28th of December; 
2. When St. Stephen's day came round, And the磁idiom is cold and snowing; 
3. Such a sight was never seen In the Carol men's song; 
4. In the month of December, 
5. When the snow lay round about, Deep and crisp and even.

The Muffin Man

1. O do you know the muffin man, The muffin man, the 
2. He sells sweet rolls, so fine, And the wind blows strong and free; 
3. So come to my shop and buy, 
4. So come to my shop today, 
5. O do you know the muffin man, The muffin man, the

The Little Ship

1. I saw a ship a-sailing, a-sailing on the sea; And 
2. And the ship was green and fair, And the wind was strong and cold; 
3. And the wind was strong and cold, 
4. And the wind was strong and cold, 
5. O did it all, end with pretty things for there! There were
Jack-in-the-Pulpit

C. Smith

The Nightingale

Dr. Garrett

The Gardener

Rebecca B. Forrester

Naming the Trees

Folk song

A Hymn of Thanks

Charles Ellerton

Beethoven

Kate Forman

Moderato
The Windmill

Y. B. 1883

German Air

Look out yon-dor gras-y hill Stands the ev-er turn-ing mil;

How the wind with whis-tling sound Moves the long arms round and round

An Easy Song

Moderately

V.B. 25555

Folk song

Cock-oo, cock-oo, don't try to hide from me;

Cock-oo, cock-oo! It's such an eas-y song;

Cock-oo, cock-oo, I see you in the tree;

Cock-oo, cock-oo! It's hard to get it wrong.

Hush, My Babe

J. J. Rousseau

Hush, my babe, lie still and slum-ber, Ho-ly an-geles;

Gent-ly fall-ing on thy head. How much bet-ter

The Mulberry Bush

v.b. 18806

Old English Game

Mul-ber-ry Bush, the Mul-ber-ry Bush; Here we go round the Mul-ber-ry Bush, So our clothes, This is the way we wash our clothes. We go to church.

1. Here we go round the Mul-ber-ry Bush, The Mul-ber-ry Bush, So our clothes, This is the way we wash our clothes, We wash our clothes, So early in the morn-ing.

3. From our clothes, Mend our clothes. 5. Sweep the floor. 6. Scrub the floor. 7. Bake the bread. 8. Go to church.
Nineteen Birds

Moderato a marcato

J.W. Elliott

1. Nineteen birds and one bird more, just make twenty, and that's a score.
2. To the score then add but one, that will make just twenty-one.
3. Now add two, and you will see you have made up twenty-three.
4. If you like those clever tricks, add three more for twenty-six.
5. Then three more, if you have time, now you've got to twenty-nine.
6. Twenty-nine now quickly take, add one more and that makes twenty.

In Summer

C. M. von Weber

1. Blue, blue, blue, For summer days are come, The just one fields of clover.
2. Sing, birds, sing, Let summer one clover ring, The whole round world re-joice on.
3. Play, child, play, For summer this a-way, With bird and bee you are on.

Two little chipmunks sat up on a rail,
One little chipmunk, sitting all alone,
Fitted up a nut and picked the cheek,
In they sat up on a rail, Each had a fluffed out tassel,
Fished out for a tail, found it was a bone,
One jumped down and ran to town, With a letter for the mail, letter for the mail,
In my a-ade of vill-o-za, Sing, birds, sing, Let summer one clover ring,
Each sunny hour is prov-ing, Play, child, play, For summer fine a-way.

A True Story

V. H. Noyes

Two little chipmunks sat up on a rail,
One little chipmunk, sitting all alone,
Each had a fluffed out tassel,
Fitted up a nut and picked the cheek,
In they sat up on a rail, Each had a fluffed out tassel,
Fished out for a tail, found it was a bone,
One jumped down and ran to town, With a letter for the mail, letter for the mail,
In my a-ade of vill-o-za, Sing, birds, sing, Let summer one clover ring,
Each sunny hour is prov-ing, Play, child, play, For summer fine a-way.

Rock a bye Baby

Old Tune

Rock-a-bye baby on the tree top,
When the wind blows the cradle will rock, When the bough breaks the cradle will fall, And down will come baby, cradle and all.

From "Catechism Songs," 1835, Church Publishing Co.
Mother's Prayer

Mother's Prayer

Agnes Stollberg

V. H. 23977

Schulz

1. Come to mother's lap, my dear. Come and rest there peacefully.
   Sleep, my baby, head on mother's breast, mother prays that
   may be led thro' life.

2. When her feet in latter hours, may be just as sweet and blest.
   Sleep, my baby.

3. As you sleep, dear, mother says, 'That your rest there peacefully.'

The Cuckoo Clock

Moses C. Pirshing

V. H. 24334

O. A. Grant-Schaeffer

On the wall hangs a brown wood-cuckoo clock, saying tick! tock!

Tick! tock! A tree in far Germany tick! tock!

Tick! tock! In its heart lives a prettiest bird blue, Cuckoo! Tho'
made of pine-wood, it's almost as good. As a

wonderful real and true Cuckoo! Cuckoo! Cuckoo! Cuckoo!

See a little red door at the step, flip-flap! Out
flies the bird blue, so sing just for you, Cuckoo! Cuckoo! Cuckoo! Cuckoo!
Sun and Stars

Y. B. 1901

With spirit

Sun wakes up at morn-ing, And goes to bed at eve-ning.
Stars wake up at eve-ning, And go to bed at morn-ing.

Sun wakes up at morn-ing And brings us light,
Stars wake up at eve-ning And play all night.

From Lyric Music Series. By permi-tives of Scott, Foresman & Co.

The Weather Vane

Marion Gray

Allegro

1. Up in the air, a-hove the street's ples, The wind er-rans.
2. When he points south, we look for flow-ers. And when he points

points his ar-row mast, And that is the way we look for snow. And when he points east, we

tells us just which er the wind blow hot or cold. Just when the wind wind blow.

From Lyric Music Series. By permi-tives of Scott, Foresman & Co.

Dancing Song

Rhoads Folk-say

Whirl-ing and whirl-ing in cir-cles so light. Dan-sing and
Hand-er-guts mu-sic's as good as a

skip-ping from morn-ing till night. One, two, three; one, two, three;
smooth where we trip land in hand. One, two, three; one, two, three;

glide to and fro; One, two, three; one, two, three; sing as we go;
see how we fly! One, two, three; one, two, three; Pol-y and 1.

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Cradle Song

Bach, T., 1901

1. Sleep, ba-by, sleep! Thy fa-ther tend to
2. Sleep, ba-by, sleep! A-love us go the
3. Sleep, ba-by, sleep! I'll give to thee a

sleep, Thy moth er shakes the slum-ber-tree, A
sheep, The stars like lambs run up and down, The

sheep That bears a gold-en ball so gay. To

lit the dream drops down on thee,
moon, their sheep-herd leads thee on; Sleep, ba-by sleep!
be thy play-mate all the day; Sleep, ba-by sleep!
The Music-Box

Frederick Whipple

Tempo di grazia, Moderato

Old French Air, "Amour l'Amour"
The Source of Music Antiquity

Harmonized by the Author

1. Now the musical box will play, Grand-ma took the key and wound it, Grand-ma says she made it in France. That is where she says she found it.

2. All its tunes are bright and gay, Though they most of the same.

Hey, Diddle Diddle

J.W. Elliott

Hey, diddle diddle, the cat and the fiddle! The cow jumped over the moon. The little dog laughed to see such sport. And the dish ran after the spoon.

Mary Had a Little Lamb

J. W. Elliott

Mary had a little lamb, Its fleece was white as snow.

Pussy-Cat, Pussy-Cat

Allegro

J. W. Elliott

Pus-sy-cat, pus-sy-cat, where have you been?

I've been to Lens-don to vis-it the queen.

Pus-sy-cat, pus-sy-cat, what did you there?

fright-cold a lit-tle mouse un-der her chair.
I Love Little Pussy

V. R. 35221
J. W. Elliott

I love lit-tle Pus-sy, her coat is so warm, And
if I don't hurt her, she'll do me no harm. I'll
sit by the fire and give her some food, And
Pus-sy will love me because I am good.

Bean Porridge Hot

V. R. 20221
Crawshay

Bean porridge hot Bean porridge cold
Bean porridge in the pot nine days old Some like it hot
Some like it cold Some like it in the pot Nine days old.

The Hobby Horse

V. R. 24623
Herring

Hop, hop, hop! Go, and ne'er stop; Where 'tis smooth and
Do not kick and
I say! Do not hit that stump! Ne'er will I

where 'tis solid. Trudge a long my lit-tle pus-sy;
do not stumble. Do not tire and do not grum-ble;

sit to ride you. Till I fur-ther yet have tired you;

Go and ne'er stop; Hop, hop, hop, hop, hop!
Go a long I say; Hey, hey, hey, hey, hey!
Shun, I say, that stump; Jump, jump, jump, jump, jump!

See-saw Margery Daw

V. R. 20216
J. W. Elliott

See-saw, Mar-ger-y Daw, Jack shall have a new mas-ter;
He shall have not a penny a day, Because he won't work any faster.

A-Hunting We Will Go

Singing Game

Oh a-hunt-ing we will go, a-hunt-ing we will go, We'll

catch a fox and put him in a box, And ne'er let him go.
Ride a Cock Horse to Banbury Cross

Allegretto con spirito

J. W. Elliott

Ride a Cock horse to Banbury Cross,
To see a fine lady upon a white horse,

Rings on her fingers and bells on her toes,

She shall have music wherever she goes.

Ten Little Indians

V. B. 2553

One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little Indians,
Nine little Indians.

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My Pony

G. A. Grant-Schefer

I have a little pony, with coat of shining brown,
And when I've galloped all about and spent a happy day,

All day long I gallop and gallop and gallop around the town,
Ride him home again to his stall and feed him on nice sweet hay.

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Lovely Evening

Allegretto

Oh, how lovely is the evening, is the evening,
When the bells are sweetly ringing, sweetly ringing!

Ring, ding, dong, ding, dong.
**The Farmer in the Dell**

*Allegretto*

1. The farmer in the dell, The farmer in the dell,
   Heigh o' the der-ry oh, The farmer in the dell.

2. The farmer takes a wife etc.
3. The wife takes the child etc.
4. The child takes the nurse etc.
5. The nurse takes the dog etc.

**Little Boy Blue**

*Kindergarten*  
*Allegretto con moto*

Little Boy Blue come blow your horn, The sheep in the meadow the

7. The cat takes the rat etc.
8. The rat takes the cheese etc.
9. The cheese stands alone etc.

**Little Jack Horner**

*Andante*  
*V. B. 202032*

Little Jack Horner sat in a cor-n'ry, Eating a Christ-mas pie:

He put in his thumb and pull'd out a plum And said, "What a good boy am I!"
Sing A Song of Sixpence

Allegretto

J. W. Elliott

Sing a song of six pence, A pocket full of rye;
Four-and-twenty blackbirds baking in a pie. When the pie was opened, The birds began to sing,Wasn't that a dainty dish To set before a king?

Berceuse

(From Jocelyn)

Godard

Morning Song

Con moto

Old English

The sun is rising out of bed, And in the East the sky is red;
The light is clear on hill and low, The birds are loud in ev'ry tree; Where 'neath the shade the four-o'clock bloom, Well see the ploughman drive his team.

This up and wake each sleepy head, So early in the morning, Then haste and rise and come with me, So early in the morning.
Or wander down beside the stream, So early in the morning.

'Tis shame to dream the hours away, When all the world is bright with day, With peace and sights and sounds to spare, With beauty's all and free from care, And where the water's fresh and cool, Well watch the trout within the pool.

And no more calls to work or play, So early in the morning, Well eat and drink the wholesome air, So early in the morning.
There's time before we go to school, So early in the morning.

Reuben and Rachel

Reuben, Reuben, I've been thinking What a queer world the world would be, Rachel, Rachel, I've been thinking What a queer world this would be,

If the men were all trans- ported Far be-yond the North- ern Sea! If the girls were all trans- ported Far be-yond the North- ern Sea!
Daisies

Christine Rossetti

G. A. Grant-Scheaffer

Where innocent bright-eyed daisies are, with blades of grass between,

Each daisy stands up like a star, out of a sky of green.

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Did You Ever See a Lassie?

V. B. Lowe

Did you ever see a lassie, a lassie, a lassie? Did you do sol la sol fa mi do do re sol sol mi do do pi?

This way and that way, did you ever see a lassie do this way and that? Do this way and the other way, sa sol se do do re sol sol de do a sa sol se mi do do do pi.

Thy Mercies, Lord

Thy mercies, Lord, shall be my song, My song on Thee shall ever dwell, To a-ges yet un-born my tongue, Thy mercy, Lord, shall be my song, My song on Thee shall ever dwell, To a-ges yet un-born my tongue, Thy mercies tell.
**The Postillon**

*Allegretto*

I'll be a gay postillon,
With crack my whip so gay,
And

boots and spurs I'll go,
I'll drive four dashing ponies,
And

golden horn I'll blow
Très-tès-tès-tès-tès-
Klick-klick, klick-klick, klick-klick, klick-klick.

Are You Sleeping?

*French*

Moderato

Are you sleeping, are you sleeping, Brother John, brother John?
Morning bells are ringing, morning bells are ringing.
Ding-dong, ding-dong, ding-dong, ding-dong.
Danish Dance of Greeting

V.B. 20422

Clap, clap, bow, clap, clap, bow, stamp, stamp, turn yourself around.

<table>
<thead>
<tr>
<th>Class (2nd line)</th>
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Transcribe: la la la la la in la la la in la la la in la la.

Danish Dance of Greeting

Formation, Single circle, facing in

Measure 1. Clap the hands twice and turn toward partner as the outside foot (one away from partner) is drawn back. Girls take hold of the skirts, boys place the hands akimbo, bend forward from the waist, and bow.

Measure 2. Repeat, bowing to neighbor.

Measure 3. Stamp the foot away from partner. Stamp foot near partner.

Measure 4. Turn in place away from partner with three light running steps and face center.

Measures 1-4. Repeated.

Measures 5-8. Join hands, forming a single circle, and take sixteen short running steps to the left.

Measures 9-12. Repeated. Repeat as often as desired.

From "Physical Training for the Elementary School." Good for permission of Benjamin B. Cohen & Co. Publishers, 225 E. Twentieth St., Chicago, III.

HOW TO USE THE TEACHING SECTION

Previous editions of this book have been successfully used in schools using a variety of teaching methods. Its beautiful collection of songs has appealed to music teachers in every state. However, its greater success has been in those schools where the Choir Plan of teaching has been followed, as this plan gives to over 90 per cent of the pupils a rich and extensive repertoire of songs correctly sung, a mastery of simple rhythm, and a working knowledge of elementary theory.

This new edition may likewise be used with any teaching plan. Further, it presents an improved yet simple Choir Plan and complete Courses of Study for both rural and graded schools. This teaching material is the result of twenty years' application and actual use in schoolrooms of instruction. It is not theoretical but definitely practical. It has been made, step by step, right where it will be used—in the classroom.

With photograph and records, the Pullerton Music Course can be used successfully by any teacher, even by those with a minimum of musical training. The measure of success attained is proportionate to the care with which the teaching procedure is followed. Teachers who have had conspicuous success with the Choir Plan and with the Courses of Study are recommended the following method of using the teaching materials to be found in this section:

First: Read the Choir Plan on page 223. This is a summary of class procedure. This is what your class must do successfully. Check over the records you will require.

Second: Learn the first five choir songs and the simpler rhythmic activities for your grade. Above all inspire your class by singing with them. The songs and rhythmic movements are mastered. From this point forward, there will be no doubt as to interest and enthusiasm. The class is then ready for the course of study.

The simplicity of the method will now be apparent. Spirited participation of the part of the teacher is a valuable aid. Rhythm is best taught by association. The movements should be sprightly. They should be standardized with the instrument, but some of the practicing should be without the phonograph. The course covers but little ground at a time but the purpose is to do that little well. It is not only desirable, but
absolutely necessary that these minimum essentials be mastered as the class progresses. In theory work as well as in singing and rhythm, it is well to have a few students quickly reach a point where they can demon-
strate before the class.

In the Course of Study there are page references to explanations and instructions for every procedure. All the necessary material is contained within this book. The teaching method is very simple and a minimum of preparatory work is needed.

A word as to outcomes. The listening attitude induced by the Choir Plan is perhaps one of the most valuable outcomes. Through it the pupils gain an appreciation of songs they can get in no other way. This listening attitude permits children to acquire good singing habits for diction and enunciation, tone and phrasing. Reading music independently, note by note is postponed until after the choir songs are learned and the Course of Study completed. The singing experience, the rhythm, the theory, the nine-step method, and committing to memory as an extra stanza the syllables of a number of songs constitutes an ideal prepara-
tion for independent sight singing and for further study of music. Those who have learned to sing all of the songs exactly as recorded will have developed such good singing habits and will be able to learn new songs so readily that the public will welcome them into their singing organi-
zations. And all this will have been attained by a procedure in which accomplishment is accompanied by enjoyment.

CONTENTS OF TEACHING SECTION

The Choir Plan for Teaching Music...223
Rhythmic Development through Bod-

by Movement..................225

A Summary of Rhythmic Movements...220

A Short Course in Conducting......211

Rhythm Orchestra................21

Fundamentals in the Theory of Music...254

Study of Elementary Theory....241

Direction for Upper Rhythms in Ill-

tut Hanukkah Songs with School Musi-

The Nine-Step Method............246

First Choir List for Graduated Schools...249

Second Choir List for Graduated Schools...250

Supplementary Songs for Graded Schools (not recorded)......251

Outline of Course of Study for Graded Schools....226

Choir Songs for One-Room Rural Schools...227

Supplementary Songs for Rural Schools (not recorded)....227

Outline of a Course of Study for One-

Room Rural Schools.....227

Questions and Answers on School Music....228

Problems......................229

Suggested Songs for Various Organizations........229

Memory Melodies................230

Definitions......................230

Dictionary of Musical Terms.........230

Index of Songs...................230

THE CHOIR PLAN FOR TEACHING MUSIC

(The choir consists of all the boys and girls that can sing the selected
list of ten songs exactly with the phonograph.)

Needed Equipment

Enough song books to supply all pupils above the primary grades.

A dependable phonograph and a supply of records. (To insure correct
pitch the phonograph must run at 78 revolutions per minute.)

Aim

A choir in every school room and every boy and girl in the choir.

Course of Procedure

1. Listen to the song once or twice with books open before trying to
sing any of it with the phonograph.

2. Sing the easy parts with the phonograph (the parts marked "class"
in the book), listening to the machine for the other parts until the class
is able to sing the easy parts well. Marks in the book show the children
when to listen and when to sing. This is where the listening attitude is
developed. Unless this step is mastered only partial success can follow.

3. Exchange with the phonograph, i.e., sing the more difficult parts
well (the parts marked "phonograph" or "Teacher," "P. or T."), listening
to the phonograph for the easy parts.

4. After the class is able to sing alternate parts well, sing the entire
stanza very, very lightly with the phonograph, then with increased vol-
ume without the phonograph.

5. Test pupils with the phonograph for choir membership. In testing
voices use groups at first. The test is to sing accurately with the instru-
ment—not alone without the instrument. This, with some songs, would
be asking too much without an accompaniment. Singing by groups of
four, then by twos is fine preparation for singing alone with the instru-
ment.

In large schools it is well to have the pupils stand near the phonograph in groups of four to eight and sing with the record. This will help a
teacher to know more about how each individual is succeeding and de-
velops confidence in the pupils to sing before the class. In building up
the choir, select a simple song and as soon as a boy or girl learns to sing
this song accurately with the phonograph and the record is recorded on
the choir membership chart, the choir is started for that song. As soon
as he has learned the list of ten songs and the results are recorded he is
a member of the regular school choir. The process is very simple; the
thoroughness with which it is carried out will measure the success.
SIX PRELIMINARY RHYTHMIC MOVEMENTS
WITH V. R. 24533 (Sailor Lads)

(Teal these with the phonograph and record results on the charts.)

1. Slide hands upward alternately, palms touching.
2. Clap hands, touch shoulders.
3. Clap loud, soft.
4. Imitate marching with hands.
5. Add marking time with feet.
6. Mark time with feet alone.

After thorough practice in each of these movements, give eight counts to each, using three stanzas of the song. (Test.)

County Music Festivals
County Music Festivals in which masses of the pupils participate, automatically grow out of this Choir Plan. If the process outlined on page 233 is carefully followed out in the regular school work, the festival chorus can be made up from the choir membership charts and with one mass rehearsal the children are ready to sing artistically.

Choir Membership
On the choir membership charts a minus sign is placed opposite the pupil’s name when the test is taken, and is changed to a plus sign when successfully passed.

Victor Records for Rural Schools
For one-room rural schools it is desirable to have about three new Victor records a year on average. These are the numbers:
First year, 24533, 24538, 24535 and 24536; second year, 24537, 24534, 20621, and 24243; third year, 18991, 20744, 22626, and 24241; fourth year, 20212, 21751, and 21995; fifth year, 20737, 22083, 21949, and 24342; sixth year, 19831, 22017, and 22082; seventh year, 19830; and eighth year no new records.

Victor Records for Graded Schools
For graded schools it is recommended that the entire list of 24 records be purchased at once.

RHYTHMICAL DEVELOPMENT THROUGH BODILY MOVEMENT

Rhythm should be felt before it is studied analytically. The natural way to begin to develop the sense of rhythm through bodily movements rather than to learn about it in terms of beats or pulses. We do not need to create rhythm as we go along in music—it is already there. What we do need is to "get on board." Clapping rhythm, sketching it with arms, and stepping time to the note values in a song give the pupil a feeling of rhythmic assurance and put him in such control of the rhythmic movement that he is able to vary the tempo with ease. While it produces technical accuracy, it also prepares the way for flexibility.

1. Five songs for beginners in clapping rhythm lightly with phonograph: (Clap first with words closed, later with words open.)
   a. Sailor Lads: (8)* 9, V. R. 24533: At first listen to first half of the stanza, and clap (loud, soft) to the second half. Clap right hand lightly against open palm of left hand for loud, followed by touching tips of fingers of right hand to palm of left hand for soft.
   b. Row, Row: 15, 25, V. R. 24534: At first listen to first half of song, and clap (loud, soft) to the second half.
   c. Farmer in the Dell: 36, 44, V. R. 24533: Clap loud for first syllable of "farmer."
   d. Easy Song: 20, 30, V. R. 24533: First listen to half of song, and clap (loud, soft) to the second half.
   e. Lightly Row: 54, 81, V. R. 24241: Listen to first and third lines and clap the second and fourth.

2. March and clap rhythm lightly with the phonograph:
   a. Sailor Lads: (8)* 9, V. R. 24533: Begin with left foot and loud clap.
   b. Row, Row: 15, 25, V. R. 24534: Same.
   c. Farmer in the Dell: 36, 44, V. R. 24533: Clap loud for first syllable of "farmer."
   d. Easy Song: 20, 30, V. R. 24533.
   e. Lightly Row: 54, 81, V. R. 24241.

*Bold face figures, as: 9, refer to this edition. Roman figures, as: 10, refer to previous edition. Roman figures in brackets, as: (8) refer to supplement to previous edition.
3. Five songs for more advanced work in clapping rhythm lightly with the phongraph:
   (Clap first with books closed, later with books open.)
   a. Dancing Song: 27, 37, V. R. 18991: Listen to first phrase (four measures); clap to second phrase (loud, soft, soft). Continue, listening to and clapping alternate phrases (four measures each).
   b. Swing Song: 9, 19, V. R. 20744: Listen to first phrase (two measures); clap (loud, soft, soft, soft) for second phrase. Continue, listening to and clapping alternate phrases (two measures each).
   c. Now All, Good Night: 55, 70, V. R. 24536: Listen to first phrase (two measures); clap the next phrase (loud, soft, soft, soft). 
   d. Little Duskyman: 65, 80, V. R. 20737: Listen to first line; clap the second line (loud, soft, soft, soft). Always clap loud for the first count after the bar.
   e. My Banjo: 74, 54, V. R. 20744: Listen to the first phrase (four measures); clap the second phrase (loud, soft, soft). Continue alternately.

4. Mark rhythm at blackboard or on writing tablets:
   a. Sailor Lads: (8), 9, V. R. 24533: Listen to first half of the stanza; mark (long, short) to the second half. Lines should be nearly vertical and made with a free, easy movement.
   b. Easy Song: 20, 30, V. R. 24533: Listen to first half; mark (long, short) to second half.
   c. Dancing Song: 27, 37, V. R. 18991: Listen to first phrase (four measures); mark (long, short, short) to second phrase. Continue, alternately listening to and marking phrases.
   d. Swing Song: 9, 19, V. R. 20744: Listen to first two measures; mark (long, short, short, short) to next two measures. Continue, alternately listening to and marking phrases.
   e. Now All, Good Night: 55, 70, V. R. 24536: Listen to first phrase (two measures); mark (long, short, short, short) to second phrase. Continue, alternately listening to and marking phrases.

5. Walking time with the phongraph:
   a. Sailboat: (19), 79, V. R. 24536: Begin with left foot. Walk with two regular steps to a measure.
   b. Camptown Races: (23), 173, V. R. 24538: Begin with left foot on the first syllable of the word "Camptown."

6. Five songs for beginners in stepping note values:
   (Step first with books closed; later with books open.)
   a. Music Box: (6), 38, V. R. 24533: Have the class experiment in stepping note values. They will soon decide to walk for the quarter notes, run short steps for the eighth notes. For the half notes there will be an extra count. For uniformity have them step for the first count and then bend the knee and clap lightly for the second count. After considerable practice on this song, test the class in groups of four and record the results as in choir tests. Proceed gradually so that nearly all the class can succeed. The first phrase will be walk, walk, walk, walk, walk, walk, step, bend.
   b. Swing Song: 9, 19, V. R. 20744: The whole note is introduced. Let the class experiment a little. For the sake of uniformity, step with the left foot for count one, extend the right foot forward as for count two, extend the right foot out to the side for count three, and extend the right foot to the rear for count four. Then begin on the right foot for count one, and use the left foot for counts two, three, and four. The first phrase will be step, bend, step, bend, walk, walk, step, bend.
   c. Windmill: 20, 30, V. R. 18991: The first phrase will be run, run, run, run, walk, walk, walk, walk, step, bend.
   d. Song of the Cricket: 30, 16, V. R. 19830: Step a dotted half note, followed by a quarter rest with the same movements as a whole note. For the first phrase: step, bend, walk, walk, walk, step, bend, step, bend, step, bend, walk, walk, walk, walk, step, bend.
   e. Follow On: (8), 66, V. R. 24535: In stepping time to Follow On, we use the running steps for the eighth notes, beginning on the left foot. Step the time to both parts (soprano and alto) continuously. In the group of three notes for the words "come along" there is a change step. Use the words "Step together, step, rest" at first, later dropping the word "rest." For the words "it is easy as you see," use the regular running step for the eighth notes. Use the regular walking step for the quarter notes near the end and step the half note as if it were two quarter notes.
7. Five songs for more advanced work in stepping note values:
(Step first with books closed, later with books open.)

a. Now All, Good Night: 55, 70, V. R. 24536: As preparation, first step the time to Follow On, as described above. Then step these notes several times: quarter, eighth, eighth, quarter, quarter (walk, run, run, walk, walk). Then step these several times: dotted quarter, eighth, quarter, quarter (step, step-change, step, step) or (step, step-together, step, step). Step the fifth and sixth measure of this song separately, mainly without the phonograph if possible, until the class has mastered the various movements. The first phrase will be: walk, walk, walk, run, run, walk, walk, walk, walk.

b. First Tulip: (13), 69, V. R. 24536: Have the class step the one part until it can be done easily and accurately. Then divide the class into two sections and step it as a two-part song. This number is recommended as a special demonstration on a public program by some of the most skillful pupils. The first phrase is: step, bend, walk, run, run, walk, walk, step, bend.

c. Battle Hymn: 188, 200, V. R. 22083: In this song, for the dotted eighth note, followed by the sixteenth note, we use the movement called the skip: a long hop followed by a short one. The rests are to be stepped like the corresponding notes. Step the last measure of the chorus as if it were a dotted half note.

d. America: 186, 197, V. R. 22083: For the dotted half note, step for the first count, then place the other foot forward for the second count, then out to the side for the third count. It is the same as the first three movements for a whole note.

e. Love's Old Sweet Song: 136, 152, V. R. 22082: Be careful to run all the eighth notes with short steps, and use the skip only where the dotted eighth is followed by a sixteenth. Omit stepping at the "hold" in the next to the last measure but step the final measure. The effect of this beautiful song is commonly marred by faulty rhythm.

8. Stepping rhythm and sketching it with the arms:

a. Swing Song: 9, 19, V. R. 20744: For sketching 4/4 time with the arms, raise the hands, then swing down and to the outside for the first count, then cross hands in the center for the second count, out for the third count, and up for the fourth count (down, in, out, up) with every movement a curve. Sketch the rhythm several times with the record, then sketch the rhythm and step the note values. Sing the first two measures over and over again if needed, stepping the time and sketching the rhythm until they are mastered before taking up the entire song.

b. Song of the Cricket: 30, 16, V. R. 19830.

c. Now All, Good Night: 55, 70, V. R. 24536.

d. America the Beautiful: 7, 206, V. R. 22083: Begin with the right foot and the upward swing of the hands. After the dotted half note, take a forward step for the quarter note. Concentrate on the first phrase, the rhythm of each of the phrases is exactly the same.

e. Long, Long Ago: (26) 146, V. R. 24536: Step the rests the same as if they were corresponding notes.

9. Beating time to the records with the conductor's beat:
(Beat first with books closed, then with books open.)

a. Sourwood Mountain: 80, 96, V. R. 21751: For 2/4 time beat down, up. For mass singing it is much better to have the principal movement follow the palm of the hand (toward the left with the right hand) rather than the back of the hand. There is in this movement a suggestion of "come hither." At first use both hands for the phrase "hey de-ing dang" etc., and use them with a pronounced lift.

b. Sail Boat: (19), 79, V. R. 24536: As in most songs in 6/8 time, use two movements in a measure. It is well to practice a little in dividing the measures into six, however, by adding two little bounds to each of the movements.

c. Battle Hymn: 188, 200, V. R. 22083: First sketch the rhythm with both arms, as previously done in the Swing Song (see Number 8, a, above). Then withdraw the left arm and the right will be beating time with the regular conductor's movement.

d. America the Beautiful: 7, 206, V. R. 22083: In 4/4 time, the movements are down, left, right, up, for counts one, two, three, four. Each movement will naturally be a curve.

e. My Banjo: 74, 54, V. R. 2074: After beating time accurately with three movements in a measure, try it a few times with but one lifting movement to a measure.
A SUMMARY OF RHYTHMIC MOVEMENTS

1. Slide hands upward alternately, palms touching. (For movements 7, 8, 9, march and clap without the phonograph.)

2. Clap hands, touch shoulders.

3. Clap loud, soft.

4. Imitate marching with hands.

5. Add marking time with feet.

6. Mark time with feet alone.

7. March and clap every beat. (For movements 7, 8, 9, march and clap without the phonograph.)

8. March and clap alternate beats.

9. Clap, rest, clap, rest, clap, clap, clap, rest.

10. Mark time in position: left, right, left, right, class, halt, one, two (without phonograph).

11. Clap (loud, soft, soft). Clap second and fourth phrases to Dancing Song: 27, 37, V. R. 1891. Then clap first and third phrases.

12. Clap (loud, soft, soft, soft.). Listen to first two measures of Swing Song: 9, 19, V. R. 2074, then clap next two, and so on.

13. Mark (long, short) to Sailor Lads: (8) 9, V. R. 2453.

14. Mark (long, short, short) to Dancing Song: 27, 37, V. R. 1891.

15. Mark (long, short, short, short) to Now All Good Night: 55, 70, V. R. 2456.

16. Step four quarter notes and eight eighth notes. For the quarter notes use the common walking step, for the eighth notes use short running steps. For rhythm use Music Box: (6), 38, V. R. 2453.

17. Step four quarter notes and two half notes. For the half notes, step for the first count, pause and bend the knees and clap lightly for the second count. Use Music Box: (6), 38, V. R. 2453, for rhythm.

18. Step four quarter notes and one whole note. For the whole note step with the left foot for count "one." For "two," "three," and "four," touch the floor lightly with the right foot—forward, side, rear.

19. In preparation for stepping a dotted quarter note, step these notes several times: quarter, eighth, eighth, quarter, quarter (walk, run, run, walk, walk).

20. Step these same notes several times using a change step, or a two-step for the eighth notes, saying these words: "Step, step-together, step, step."

*Bold face figures, as: 9, refer to this edition. Roman figures, as: 10, refer to previous edition. Roman figures in brackets, as: (8) refer to supplement to previous edition.

TEACHING SECTION

21. Step these notes several times: dotted quarter, eighth, quarter, quarter, using these words: "Step, step-change (or 'step-together'), step, step." Suit the action to the words. Bring the feet together when you say "together."

22. For a dotted eighth note follow with a sixteenth, use the regular hop (a long one followed by a short one). Try skipping: dotted eighth, sixteenth, dotted eight, sixteenth, dotted eighth, sixteenth, dotted eighth, sixteenth. Use Battle Hymn of the Republic: 180, 200, V. R. 563, beginning with the left foot on the word "eyes" in the first stanza.

23. For 2/4 time beat down, up. Have the principal movement follow the palm of the hand (toward the left with the right hand). In "Our Mountain": 90, 96, V. R. 21751, at first use both hands for the phrase "hey, de-ling, dang," etc., and use them with a pronounced lift.

24. Beat down, right, up. After beating time accurately to My Banjo: 53, 54, V. R. 2974, with three movements in a measure, try it a few times with but one hitting movement in a measure.

25. For sketching 4/4 time with the arms, raise the hands, then swing down and to the outside for the first count, then cross hands at the center or the second count, out for the third count, and up for the fourth count down, in, out, up) with every movement a curve. Use Swing Song: 19, V. R. 2074. In preparing to beat 4/4 time, use both arms to catch rhythm, then withdraw left hand and right will then become going regular conductor's movement for 4/4 time.


A SHORT COURSE IN CONDUCTING

Teacher stands before choir with fingers closed, palms forward, level with the face, while phonograph plays the introduction, and opens fingers or choir to sing first word, sketching the rhythm lightly down and up with the hands. Lower the hands for "soft" and raise them for "loud," or releasing tone close fingers. Do not attempt to beat time by measures.

The participation of the children with the teacher in this short course conducting illustrates an important feature of the choir plan—that of giving the teacher and the pupils grow along together. The best teachers always grow along with their pupils. While measures by the process of conducting are prevented from dominating over the phrases, the tails of measures are absolutely mastered by stepping the time value of the notes.
RHYTHM ORCHESTRA*

The rhythm orchestra, rightly used, can be of valuable assistance in developing the sense of rhythm which is innate, in varying degrees, in all children.

The important aim to be accomplished with the rhythm orchestra, in the opinion of the author, is the development of a feeling for meter, phrase, and form. This brief outline is given with these attainments in mind.

For reasons of economy, only a few records have been used; several lessons are planned around the given music. The compositions are to be used for appreciation, or so-called “listening” lessons first. Music that is not worthy of a place in the listening program cannot justify its place in the rhythm orchestra.

Specific instruments are not named—first, because complete sets are expensive, not many schools have the equipment; second, because the writer feels that the children should have a voice in determining which instruments are appropriate for certain effects. Complete sets or parts of sets may be obtained from various music houses.

Some of the horse-made instruments which can be used rather effectively are:

Drums: Oatmeal boxes; tin coffee cans; wooden chopping bowls covered with parchment paper, shellacked, or with chamois skin.

Rattles: Ten-cent baby rattles; spice boxes with tacks inside; small gourds, with dried seeds inside.

Tambourines: Ten-cent-store variety; tin pie-pans with bottle caps attached around edges.

Triangles: Old horseshoes, struck with large nails or spikes; bar steel (test) from junk yard.

Cymbals: Erasers, or small blocks of wood, with sandpaper thumb-tacked on.

Type Lessons

Amaryllis, old French roundo: V. R. 2069.

a. Play rhythm sticks to music, using first phrase as an introduction.
b. Play one-two on first theme (tune) only (sol, la, sol, do, etc.).

c. Accent first count in measure, softer on second count.

Brahms’ Waltz, No. 1: V. R. 2062.

a. Entire orchestra play one-two-three.
b. Larger instruments play on first count, smaller ones on second and third counts.

Amaryllis: V. R. 2069.

a. Express the rhythmic design (note values) of the music: \( \frac{3}{4} \), \( \frac{2}{4} \), \( \frac{3}{8} \), etc., with rhythm sticks.
b. One group express note values, others play the pulse: one-two. The rhythm and pulse are to be heard simultaneously.
c. Form circle around room. Stop on first beat only; play on every beat.

Wild Horseman—Schumann: V. R. 2053. (This music is written in \( \frac{3}{4} \) meter, but will be treated as two counts to the measure \( \frac{2}{4} \).)

a. Listen to music.
b. Entire orchestra play “big-one-two.”
c. Larger instruments all play one, smaller instruments play one-two.
d. Children decide which instruments should be played on “soft” part and which on “loud” part.

Brahms’ Waltz, No. 1: V. R. 2062.

a. Play on first melody, listen on second melody. (The form is AA BA BA.)
c. Larger instruments play on “A” melody; smaller ones on “B” melody.

*Used by permission of Alpha Corinne Mayfield, Iowa State Teachers College.
THE FUNDAMENTALS IN THE THEORY OF MUSIC

The Major Scale

The major scale consists of a series of eight tones arranged in a certain order, from 1 to 2 of this scale is a step, from 2 to 3 a step, from 3 to 4 a half-step, from 4 to 5 a step, from 5 to 6 a step, from 6 to 7 a step, and from 7 to 8 a half-step. (See diagram.)

The best basis for the study of the rudiments of music is the keyboard of a piano or an organ. (See diagram.)

The Keyboard
(Showing sharps and flats.)

The black keys on a piano keyboard are always a half-step higher or lower than the adjacent white keys. A tone a half-step higher than a given tone may be considered its sharp. A tone a half-step lower than a given tone may be considered its flat. It will be seen that some white keys may be used as sharps or flats. Follow the keys with the finger and write their names, including all sharps and flats, commencing with the C at the left: C, C# or D♭, D, D♯ or E♭, E or F♯, F or G♭, G, G♯ or A♭, A, A♯ or B♭, B or C♯, C or D♭.

From C to D on the keyboard is a step, from D to E a step, from E to F a half-step, from F to G a step, from G to A a step, from A to B a step, and from B to C a half-step.

Staffs

If you draw eleven parallel horizontal lines and name the middle line middle C, there will be five lines above for the soprano, or treble staff, and five lines below for the bass staff. The half-steps occur between E and F, and B and C.

Notes and Rests

Music is written on the staff by means of characters called notes and rests.

<table>
<thead>
<tr>
<th>Whole note</th>
<th>Half note</th>
<th>Quarter note</th>
<th>Eighth note</th>
<th>Sixteenth note</th>
<th>Thirty-second note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Whole rest</th>
<th>Half rest</th>
<th>Quarter rest</th>
<th>Eighth rest</th>
<th>Sixteenth rest</th>
<th>Thirty-second rest</th>
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<tr>
<td></td>
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<td></td>
<td></td>
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Dotted note

<table>
<thead>
<tr>
<th>Dotted note</th>
<th>Triplet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NEW ELEMENTARY MUSIC

See pages 20 to 36 for illustrations of the major scale in the nine common keys. The six remaining keys follow and may be studied in a similar manner.
Time (or Measure)

In writing music, the staff is divided into measures. The figures on the staff at the beginning of a piece of music show the time in which it is written. The lower figure shows the kind of note used as a beat-note, the upper figure shows the number of such notes used in a measure.

The following table illustrates the kinds of time most commonly used. The letters d, l, r, and u, written above the notes indicate the movement of the conductor's hand (down, left, right, and up) in beating time.

Double Time: \( \frac{3}{4} \)

Triple Time: \( \frac{4}{4} \)

Quadruple Time: \( \frac{5}{4} \)

Compound Triple Time: \( \frac{6}{8} \)

Compound Double Time: \( \frac{7}{8} \)

Compound Quadruple Time: \( \frac{9}{8} \)

Chromatic Scales

A chromatic scale is a scale that progresses by half-steps from any given tone to its octave. In writing a chromatic scale, first write the major scale on the staff, ascending and descending. Indicate the half-steps by curved lines. All that now remains to be done is to complete the chromatic scale to insert intermediate notes where the whole steps occur. It will be less confusing for the beginner to use half-notes for the major scale and quarter notes for the notes that are inserted. The intermediate notes should be written at the right of the notes in the major scale, never at the left.

Chromatic Scale in the Key of C

Chromatic Scale in the Key of E

Chromatic Scale in the Key of E5
NEW ELEMENTARY MUSIC

Minor Scales

The relation of the minor scale (harmonic form) to the major is shown in the accompanying diagram. The major begins on Do; the minor begins a step and a half lower on La. There are three different forms of the minor scale. The harmonic form, which is most commonly used, is the only one we shall consider at this point. In this form of the minor scale there is substitued for Sol a tone a half-step higher than Sol, which is called Si. It is well for the beginner to think of the minor scale in its relation to the major scale. In writing the relative minor to any major key, first write Do, then write the scale down to La and up to and substitute for Sol a tone a half-step higher than Sol. The name of the minor scale is determined by the position of La; e.g., if La is on A, it is called A minor; if La is on D5 it is called D5 minor.

*In the original form C is used instead of G sharp. In the melodic form F sharp and G sharp are used in ascending while B sharp is used in descending.

A Minor (Relative to C Major)

<table>
<thead>
<tr>
<th>Do</th>
<th>Re</th>
<th>Mi</th>
<th>Fa</th>
<th>Sol</th>
<th>La</th>
<th>Ti</th>
<th>Do</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>E</td>
<td>D</td>
<td>C</td>
<td>Bb</td>
<td>Ab</td>
<td>Gb</td>
<td>F</td>
</tr>
</tbody>
</table>

STUDY OF ELEMENTARY THEORY BASED ON KEYBOARD OF PIANO OR ORGAN

1. Listen to major scale sung on V. R. 2435, (after "Company"), then have the class follow each syllable with the finger on the scale-ladder as pictured on page 220, 234, while the scale is being sung.

2. Follow each note of the scale with the finger on page 10, 20 (ascending only), reciting (1) syllables: do, re, mi, fa, sol, la, ti, do. Memorize (2) letters: C, D, E, F, G, A, B, C. Follow the key-board with the finger again and recite "from do to re is a step," "from re to mi is a step," "from mi to fa is a half-step," etc.

3. Follow with the finger each note of the scale on page 10, 20, tracing the staff below the keyboard, reciting (1) syllables, (2) letters, (3) numbers (ascending only).

4. Diagram the staffs. Draw eleven parallel horizontal lines from a perpendicular line at the left. Name the middle line middle C. Now trace all of this line except a short piece near the left. Place a soprano G-cle (û) on the upper five lines, and a bass or F-cle (û) on the lower five lines. Write the capital letters on the lines and spaces above middle C, extending to the second added line above the soprano staff. So the same for the bass staff down to the second added line below. All attention to the fact that the second added line above the bass staff C and the second added line above the soprano staff is also C. The half steps occur between E and F, and B and C. Indicate them by curved lines.

5. On blackboard or writing tablet, make from left to right a whole note, half note, quarter note, eighth note, sixteenth note and thirty-second note. Under them write the corresponding rests. See page 221, 235.

6. Listen to the song, in the "Bellboy" 10, 20, V. R. 1891. Note the written form of the syllables, then follow the notes in the book with the finger while the instrument sings the syllables. On tablet or blackboard, copy the melody of the Bellboy on the staff. Note that the stems go downward if the notes are written above the middle of the staff, and that key extant upward if the notes are written below the middle line. On the middle line the stems may go either way.

7. On the staff, copy the scale, ascending and descending in the key C as given on page 10, 20.
8. On page 12, 22, follow each note of the scale with the finger on
the keyboard, reciting syllables do, re, mi, etc. In order to preserve the
half-steps between mi and fa, and ti and do, it is necessary to substitute for
F in the scale a tone a half-step higher than F, which is called F sharp.
9. On page 12, 22, follow each note of the scale with the finger on the
keyboard, reciting the letters G, A, B, C, D, E, F sharp, G. Memorize.
10. Follow each note of the scale in the key of G with the finger on
the staff below the keyboard on page 12, 22, reciting (1) syllables, (2)
letters, (3) numbers.
11. Practice making sharps, using four strokes for four counts. Draw
the vertical lines first, using a downward stroke, then the slanting lines
from right to left. See page 247.
12. Copy the scale as given at the bottom of page 12, 22, using the sharp
when it occurs in the scale immediately after the syllable ti. Then copy
it again, using the sharp as a key signature at the right of the clef. Model
is given in the lower right corner of the page.
13. Follow with the finger the notes to Corn Soldiers: 9, 19, V. R.
1898:1 while the syllables are sung by the phonograph.
15. Follow, with the finger on the keyboard, each note of the scale
in the key of D, page 14, 24, reciting (1) syllables, (2) letters. Note
that two sharps are used here in order to keep the half-steps between
mi and fa, ti and do.
16. Follow, with the finger on the staff below the keyboard, each note
of the scale in the key of D, page 14, 24, reciting (1) syllables, (2) letters,
(3) numbers.
17. Copy the scale given on the staff below the keyboard on page 14,
24. (1) Place the sharps where they are used in the scale as given in the
book. (2) Write the scale in the key of D using the two sharps at the
beginning of the scale as a key signature just as they are written in the
lower right hand corner of the page.
18. With the finger, follow the notes to Fiddle: 8, 18, V. R. 1983:1
while the syllables are played on the phonograph.
19. Copy Fiddle on the staff in the key of D.
20. Follow, with the finger on the keyboard, each note of the melody
of Fiddle while the syllables are played by the phonograph. Try playing
Fiddle on the keyboard in the key of G.
21. Follow each note of the scale in the key of A, with the finger on
the keyboard on page 16, 26, reciting (1) syllables, (2) letters. Memorize
the letters.
22. Follow, with the finger on the staff below the keyboard, page 16.

TEACHING SECTION

26. Each note of the scale in the key of A, reciting (1) syllables, (2)
letters.
23. Copy the scale in the key of A, as on page 16, 26, using (1) sharps
throughout the scale as needed, (2) the sharps as a key signature imme-
diately after the clef.
24. Follow with the finger the notes of Muffin Man: 17, 27, V. R.
1853:5 while the syllables are sung from the record. At first skip the
sixth notes.
25. On the staff, copy the song Muffin Man in the key of A, page 27.
26. With the finger on the keyboard, follow each note of the scale
in the key of E, page 18, 28, reciting (1) syllables, (2) letters. Memorize
the letters.
27. With the finger on the staff below the keyboard, follow each note
of the scale in the key of E, reciting (1) syllables, (2) letters.
28. Copy the scale in the key of E, writing the sharps as they are used
throughout the scale. Copy the scale again, using the sharps as a key
signature immediately after the clef.
29. With the finger follow the notes to Bow-wow-wow: 8, 18, V. R.
1983:1 while the syllables are being sung from the record.
30. Copy bow-wow-wow in the key of E.
31. With the finger on the keyboard, follow each note of the scale
in the key of F, page 28, 30, reciting (1) syllables, (2) letters. Note that it
is necessary to substitute for B a tone which is a half-step lower than B
called B flat, in order to keep the half-step between mi and fa, ti and do.
Memorize the letters. Practice making flats using count “one” for down
ward stroke, counts “two,” and “three” for retracting and completing the
curved line, and count “four” for a pause. See page 247.
32. With the finger on the staff below the keyboard, follow each note
of the scale in the key of F, reciting (1) syllables, (2) letters.
33. With the finger follow the notes to Swing Song: 9, 19, V. R. 20744,
while the syllables are being sung by the phonograph.
34. Copy Swing Song in the key of F.
35. With the finger on the keyboard, follow each note of the scale in
the key of B flat, page 22, 32, reciting (1) syllables, (2) letters.
Memorize the letters.
36. With the finger on the staff below the keyboard, follow each note
of the scale in the key of B flat, reciting (1) syllables, (2) letters.
37. Copy the scale in the key of B flat, writing the flats as they are
used in the scale. Then write the scale using the flats as a key signature
immediately after the clef as shown in the lower right corner of page
22, 32.
38. With the finger follow the notes to the melody of The Winds; 8, 18, V. R. 24533: while it is sung by the phonograph.

39. Copy the song The Winds in the key of B flat. (See page 18.)

40. The black keys on the keyboard are always a half-step higher or lower than the adjoining white keys. A tone a half-step higher than a given tone may be considered its sharp. A tone a half-step lower than a given tone may be considered its flat. It will be seen that some white keys may be used as sharps or flats. On the keyboard at the bottom of page 220, 234, follow the keys with the finger and recite their names, including all the sharps and flats, commencing at the left C. Thus: C, C sharp or D flat, D, D sharp or E flat, E or F flat, F or E sharp, F sharp or G flat, G, G sharp or A flat, A, A sharp or B flat, B or G flat, C or B sharp.

41. With the finger on the keyboard trace each note of the scale in the key of E flat, page 24, 34, reciting (1) syllables, (2) letters. Memorize the letters.

42. With the finger on the staff below the keyboard, follow each note of the scale in the key of E flat, reciting (1) syllables, (2) letters.

43. Write the scale in the key of E flat, using the flats as needed. Then write the scale using the flats as a key signature as given in the lower right hand corner of page 24, 34.

44. With the finger follow the notes of the song Mother's Prayer: 24, 34, V. R. 22017: while the phonograph sings the melody.

45. Copy the song Mother's Prayer in the key of E flat.

46. With the finger on the keyboard, follow each note of the scale in the key of A flat, page 26, 36, reciting (1) syllables, (2) letters.

47. With the finger on the staff below the keyboard, follow each note of the scale in the key of A flat, reciting (1) syllables, (2) letters.

48. Write the scale in the key of A flat, using the flats as they are needed. Then write the scale using the flats as a key signature as given in the lower right hand corner of page 26, 36.

49. With the finger follow the notes in Pull a Cherry: 9, 19, V. R. 2074: while the syllables are sung by the phonograph.

50. Copy Pull a Cherry in the key of A flat.

51. With staff and clef provided, write on blackboard or in writing tablet the major scale in the key of C, using quarter notes, to the rhythm of Music Box: V. R. 24533. If the rhythm is not used, write the scale in 20 seconds.

52. Write the scale in the key of G (with signature), using quarter notes, to the rhythm of Music Box or write it in 20 seconds.

TEACHING SECTION

53. Write the scale in the key of D (with signature), to the rhythm of Music Box or write it in 20 seconds.

54. Write the scale in the key of A (with signature), to the rhythm of Music Box or write it in 20 seconds.

55. Write the scale in the key of E (with signature), to the rhythm of Music Box or write it in 20 seconds. Place special emphasis on writing the scale in the key of E. Always progress from left to right in writing the sharps: F sharp, G sharp, A sharp, B flat.

56. Write the scale in the key of F (with signature), to the rhythm of Music Box or write the scale in 20 seconds.

57. Write the scale in the key of B flat (with signature), to the rhythm of Music Box or write the scale in 20 seconds.

58. Write the scale in the key of E flat (with signature), to the rhythm of Music Box or write the scale in 20 seconds.

59. Write the scale in the key of A flat (with signature), to the rhythm of Music Box or write the scale in 20 seconds. Place special emphasis on writing the scale in A flat. Always progress from left to right in writing the flats: B flat, E flat, A flat, D flat.

60. Copy the chromatic scale in C, page 225, 239. In writing the chromatic scale, first write the major scale in the key of C, writing mi and fa close together, likewise ti and do. Tie them together with curved lines. Leave room in the other places to insert the intermediate tones. Note that the intermediate tone between C and D is written as C sharp, not as D flat.

61. Copy the chromatic scale in E, page 229, 239. In the chromatic scale in E, write the major scale as given on page 18, 28. Note that when a note is already sharpened, and is to be raised a half-step higher, a double sharp or cross is used. When a tone a half-step lower than a sharp is desired, a natural is used to indicate it. Practice making naturals to rhythms (four counts). See page 247.

62. Copy the chromatic scale in E flat, page 225, 239. Note that when a tone a half-step lower than a flat is needed, a double flat is used.

63. Before writing minor scales, sing a song using a minor key—Dame Get Up: (6) T, V. R. 24535. Notice that in this song a tone a half-step higher than sol is substituted for sol, this tone we call si. With the finger on the ladder, follow the major scale on page 220, 234, reciting the syllables do, re, mi, fa, sol, la, ti, do. Now begin at do and follow downward to la the minor scale on the ladder at the right. Then, beginning at the lower la, follow the minor scale upward, reciting the syllables la, ti, do, re, mi, fa, sol, la. Memorize.

64. With the finger on the keyboard, follow the major scale of C, page
DIRECTIONS FOR USING RHYTHM IN ELEMENTARY THEORY WORK

Where there is sufficient blackboard space for half of a class to work at the board at one time, blackboard work is recommended. (Writing tables may be used if results are checked.) Much of the rhythm work should be done without the use of the phonograph by having the teacher and half of the pupils count "one, two, three, four," a little slower than the phonograph record. The pupils who are counting may stand directly behind those who are working at the board. The groups should change places often. For the final test the machine should always be used. The songs Music Box and Sailor Lad, both on record 24533, are excellent for rhythm work. When used in this way they are not to be sung by the class.

WHOLE NOTES: In making whole notes use two strokes from left to right (over, under), two counts to a stroke: 1–2, 3–4. Make the notes in groups of four.

DOTTED HALF NOTES: The note head is made the same as a whole note, except that it is made in two counts instead of four. Count "one" for upper half of note head, "two" for lower half, "three" for a downward stroke to form the stem, and "four" for the dot. Thus:

QUARTER NOTES: In making quarter notes at the board, make four short note heads in a row, drawing the chalk flatwise downward first. Then with downward strokes make stems extending upward on the right, counting "one, two, three, four." Similarly, make four note heads immediately below and extend the stem downward at the left.

SHARPS: In making sharps, use downward strokes. Make two vertical parallel lines, then two downward slanting lines from right to left, counting "one, two, three, four."

FLATS: Strike the board for "one," draw vertical line down for "two," trace part of line and make upward curved for "three," complete loop for "four."

NATURALS: Use four strokes, down for "one," right for "two," right for "three," and down for "four."

STAFF: Make a vertical line at the left of the space for two counts. Strike the board for "one" and draw the line for "two." From the vertical line extend five lines to the right, using two counts for each line (strike, draw, strike, draw, etc.). Begin at the top in making the lines.

G CLEF: Strike board a space above the upper staff, counting "one," "two." Draw a vertical line to a space below the lower line, counting "three," "four." Begin at top of one vertical note head, make double curve to "five," "six," and finish curve at the bottom to "seven." The turn at the bottom should extend from the lower line to the middle line and cross the second line.

MAJOR SCALE: In writing tablets, use eight counts for clef, four counts for each sharp or flat. Use one count for each quarter note head and one count for each stem. The staff and clef are generally printed on regular music writing tablets. At the blackboard, the staff and clef may be made before the rhythmic activity begins.

In writing a song on the staff, write slowly at first before testing with the phonograph.
### Demonstration of the Nine-Step Method Using "The Fiddle," Page 18

**First.** Sing it as a note song, with clear tones and light movement.

**Second.** Sing it by syllable, committing the syllables to memory as follows: mi mi sol sol, fa mi re do, sol mi do, mi mi sol sol, fa mi re do, do do.

**Third.** Sing it by syllable and clapping rhythm, accenting first beat in each measure and other beats lightly.

**Fourth.** Have pupils write initial letters for syllables on entire song on board or writing tablets.

**Fifth.** Now have the pupils sing the song by syllable, following letters, and place a dot over each strongly accented note, while teacher claps rhythm. Then:

**Sixth.** Let all sing again and have pupils place a vertical bar before each accented note, extending the bar through the staff above or below.

**Seventh.** Now clap the rhythm again, observe carefully what notes receive more than one beat and place a dash for each beat below the letters. Then:

**Eighth.** Next write the corresponding notes beneath the syllables, or above. Then:

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### First Choir List for Graded Schools

<table>
<thead>
<tr>
<th>Year Old</th>
<th>New</th>
<th>Page Old</th>
<th>New</th>
<th>Year Revised</th>
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<tbody>
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<td>24599</td>
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</table>

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### Teaching Section

**First Grade**
- Music Box
- Midnight Song
- Farmer in the Dell
- My Bonnie
- Japanese Parad
- Follow Oye
- London Bridge
- Old Dog Year
- Old Time Yule Log

**Second Grade**
- Dancing in May
- Farmer's Son
- Starwood Mountain
- Little Dumpling
- Emmet Song
- Little Jesus
- Lightly Row
- Over the Summer Sea
- Jolly Mamma
- Dixie Land

**Third Grade**
- Billy Boy
- Keys of Heaven
- How It Feels Down There
- Sleepy Fishes
- Prop West a-Courting
- West May the Keel Row
- Oh Come All Ye Faithful
- Long, Long Ago

**Fourth Grade**
- Are You Sleeping?
- Oh Susanna
- Away for Harvest Day
- Sweet Kitty Clover
- Rock a Bye Baby
- Silent Night
- Lida Ler
- Santa Linya

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*Phonograph may be used with steps 1, 2, 5, 6, 7.*
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS

Singing

(For method see pages 223, 224)

UNIT 1
Music Box: (5) 30, V. R. 2433.

„An Easy Song; 26, 30, V. R. 2433.

„Passing in the Dark; 36, 44, V. R. 2433.

Hobby Horse; 31, 43, V. R. 2433.

UNIT 3
Japanese Parasol: (1) 21, V. R. 2433.

„The Gardener; 18, 20, V. R. 2433.

UNIT 4
Maid Man; 17, 27, V. R. 2433.

„Mary Had a Little Lamb; 29, 39, V. R. 2433.

UNIT 5
Topsy Toy: (8) 7, R. 2433.

„Do You Ever See a Lassie; 47, 49, V. R. 2433.

UNIT 6
Sun and Stars; 25, 56, V. R. 2517.

Windmill; 20, 30, V. R. 1981.

UNIT 7
I Love Little Pussy; 26, 40, V. R. 2622.

Jack and Jill; 35, 44, V. R. 2621.

UNIT 8
Pony Cat; 29, 39, V. R. 2621.

Beggar Jug; 51, 55, V. R. 1981.

UNIT 9
Dickory, Dickory; Dec; 14, 15, V. R. 2621.

Diddles, Diddles Dumpling; 31, 32, V. R. 2621.

OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

Singing

(For method see pages 223, 224)

UNIT 1
Echo: (3) 20, V. R. 2604.

Daisy Maiden: 55, 9, V. R. 2444.

UNIT 3
Ten Little Indians; 33, 42, V. R. 2434.

Sky Music; 12, 22, V. R. 2347.

UNIT 4
Hyam of Thanks; 19, 29, V. R. 2434.

Winds: 12, 18, V. R. 2433.

UNIT 5
Nightingale; 19, 29, V. R. 2074.

Pull a Cherry; 9, V. R. 2074.

UNIT 6
Little Ship; 17, 27, V. R. 2434.

Going to Market; (4) 12, V. R. 2433.

UNIT 8
Cory Soldier; A; 19, V. R. 1889.

Twinkle, Twinkle, Little Star; H, 21, V. R. 2612.

UNIT 9
Sing a Song of Sixpence; 41, 46, V. R. 2621.

Bow, wow, wow; 5, 18, V. R. 1980.

UNIT 10
Broodles; (4) 12, V. R. 2434.


UNIT 9
Mother Goose Lullaby; 59, 49, V. R. 1981.

In the Belfry: 10, 26, V. R. 1981.

UNIT 10

Mother's Prayer; 24, 34, V. R. 2617.

SECOND GRADE
Directed Free Activity* (Type Lessons)
Jumping—Guritt, V. R. 2632.

Listen to music. (a) Valley the bear, sleeping from side to side. (b) Later, at end of phrase "bear turns round," teacher directs children to turn and go other way. (c) Still later, children take turns in directing group in turning when bear does.

See Saw, Margaret Daw; 16, 44, V. R. 2622.

Cross different ways of playing see-saw: (a) Alone. (b) With partner. (c) In groups of three.

Brooks' Walla No. 1; V. R. 2662.

(a) Clip one, two, three to music. (b) Clip one, two, three on first (A) melody only—clip each time it is heard. (c) Listen to "B" melody; The form of composition is A A B A A. (d) Mark ] 1,1 1 at board or on tablet to "A" melody, listen to "B." My Pony; 34, 43, V. R. 1930.

(a) Play hobby horse with big arm movements (6/8 meter, taken as two big counts to the measure), over and down on "big one," describing act, up and back on "big two." (b) Stand and play hobby horse by rolling back and forth, right foot passed quite far forward. (c) Play with both arms and feet.

DIRECTED FREE ACTIVITY* (Type Lessons)
March (Hollander or Hollander); V. R. 2210.

Listen to music. (a) Valley the bear, sleeping from side to side. (b) Later, at end of phrase "bear turns round," teacher directs children to turn and go other way. (c) Still later, children take turns in directing group in turning when bear does.

Book's Walla No. 1; V. R. 2662.

(a) Clip one, two, three to music. (b) Clip one, two, three on first (A) melody only—clip each time it is heard. (c) Listen to "B" melody; The form of composition is A A B A A. (d) Mark [ ] 1,1 1 at board or on tablet to "A" melody, listen to "B."
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

THIRD GRADE

Rhythm

UNIT 1
Singing
Slide hands. Clap hands and touch shoulders: Clap loud, soft. (Use Sailor Lads: V. R. 24533, for this rhythm.)
Test No. 1.

UNIT 2
Jumelate marching with hands. Add marching with feet (marking time in position). Mark time with feet alone. Test No. 2.

UNIT 3
March, clapping hands with each step. (In marching begin with the left foot.)

UNIT 4
March, clapping hands with alternate steps.

UNIT 5
March, clapping hands: clap, rest, clap, clap, clap, rest.

UNIT 6
Mark time in place: left, right, left, right, class, halt, one, two. Test No. 3.

UNIT 7
Clap rhythm lightly (loud, soft) to Farmer in the Dell: V. R. 24533, while it is sung by the phonograph. Clap with soft clap first and loud clap for "farmer."

Study Songs
Sing the words to In the Belfry: 10, 20, V. R. 1981, with the phonograph. (Memorize.)

Sing the syllables to In the Belfry: 10, 20, V. R. 1981, with the phonograph. (Memorize.) Test No. 3.

Sing the words to Corn Soldiers: 9, 19, V. R. 1981, with the phonograph. (Memorize.)

Sing the syllables to Corn Soldiers: 9, 19, V. R. 1981, with the phonograph. (Memorize.) Test No. 4.

Sing the words to Fiddle: 8, 18, V. R. 1981, with the phonograph. (Memorize.)

Sing the syllables to Fiddle: 8, 18, V. R. 1981, with the phonograph. (Memorize.) Test No. 6.

Sing the words to Gardener: 18, 28, V. R. 24531, with the phonograph. (Memorize.)

Sing the syllables to Gardener: 18, 28, V. R. 24531, with the phonograph. (Memorize.) Test No. 5.

Sing the words to Swing Song: 9, 19, V. R. 20744, with the phonograph. (Memorize.)

Sing the syllables to Swing Song: 9, 19, V. R. 20744, with the phonograph. (Memorize.) Test No. 10.

Sing the words to Pull a Cherry: 9, 19, V. R. 20744, with the phonograph. (Memorize.)

Sing the syllables to Pull a Cherry: 9, 19, V. R. 20744, with the phonograph. (Memorize.) Test No. 11.

Sing the words to Bow-wow-wow: 8, 18, V. R. 19830, with the phonograph. (Memorize.)

Sing the syllables to Bow-wow-wow: 8, 18, V. R. 19830, with the phonograph. (Memorize.) Test No. 4.

OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

Rhythm

UNIT 8
Clap rhythm lightly to Farmer in the Dell: V. R. 24533, while it is sung by the phonograph. (Memorize.) Test No. 7.

UNIT 9
Clap rhythm loudly (loud, soft) to Easy Song: V. R. 24533, while it is sung by the phonograph.

UNIT 10
Clap and march lightly to Easy Song: V. R. 24531. Test No. 9.

FOURTH GRADE

UNIT 1
Slide hands. Clap hands, touch shoulders. Clap loud, soft. (Use Sailor Lads: V. R. 24531, for this rhythm work.)

UNIT 2
Imitate marching with hands. Add marching with feet (marking time is position). March with feet alone.

UNIT 3
March, clapping hands with each step. (In marking begin with the left foot.) Test No. 2.

UNIT 4
March, clapping hands with alternate steps. Test No. 3.
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

SINGING

March, clapping hands clap, rest, clap, rest, clap, clap, rest, rest, rest, rest, rest. 
Test No. 5.

UNIT 6
Mark time in place: left, right, left, right, class, half, one, two.

UNIT 7
Clap rhythm lightly (loud, soft) to Savior Lord: V. E. 24531, while it is sung by the class.

UNIT 8
Clap and march rhythm (left, right, loud, soft) to Savior Lord: V. E. 24533. Test No. 7.

UNIT 9
Clap rhythm lightly (loud, soft) to Row, Row: V. E. 24504, while it is sung by the class.

UNIT 10
Clap and march rhythm lightly to Row, Row, Row: V. E. 24534. Test No. 9.

SING THE SONGS 20, 30, V. E. 2001, with the photograph. (Memorize.)

UNIT 11
Clap rhythm lightly (loud, soft) to Savior Lord: V. E. 24531, while it is sung by the class.

SING THE SONGS 20, 30, V. E. 2001, with the photograph. (Memorize.)

UNIT 12
Clap rhythm lightly (loud, soft) to Row, Row: V. E. 24504, while it is sung by the class.

SING THE SONGS 20, 30, V. E. 24533, with the photograph. (Memorize.) Test No. 13.

OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

FIFTH GRADE

UNIT 1
Follow the scale with the finger, descending and ascending several times on the keyboard of the piano, V. E. 24533 (after "Company"). Test No. 13.

UNIT 2
Follow each note of the scale and recite: "from do to re is a step, re to mi is a step, mi to fa is a half-step," etc. Follow with the finger and recite the numbers: "from one to two is a step, from two to three is a step, from three to four is a half-step," etc.

UNIT 3
March, mark time in 1/4 time, beginning with left foot, clapping for every step. March; clap, rest, clap, rest, clap, clap, rest, rest, rest, rest, rest. Mark time in place: left, right, left, right, class, half, one, two.

UNIT 4
Follow each note of the scale with the finger on the keyboard of the piano, page 10, 20, 26, 27 (1 syllable: do, re, mi, ti, etc. (memorize) and 2 letters: C, D, E, etc. (memorize). Then follow the scale and recite: "from do to re is a step, re to mi is a step, mi to fa is a half-step," etc. Also follow and recite by letters: "C to D is a step, D to E is a step, E to F is a half-step," etc. Test No. 3. (Record a plus sign if correct, a minus sign if incorrect.

UNIT 5
How to use the Singing Songs:
1st Step: Sing the words with the photographs. (Memorize.)
2nd Step: Sing the syllables with the photographs. (Memorize.)
3rd Step: Clap the rhythm while the photograph rings the syllables. Steps 1-3 with the Bell: 10, 10, V. E. 2001. Test No. 2.
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

UNIT 3

On page 10, 20, follow each note of the scale with the finger on the staff below the keyboard, reciting (1) syllables; (e) Do, Mi, etc., and (2) letters: G, A, B, C, D, E, etc. Then repeat.

UNIT 4


UNIT 5

On board or tablet, copy on the staff the melody of In the Bellry (key of C); 10, 20. (2) Copy the scale on the staff in whole notes as given above the keyboard on page 10, 20. (3) Copy the scale on the staff in whole notes as given above the keyboard on page 10, 20. Then change the whole notes to half notes. Specify exact upward on the right of the note heads for the note above the middle line, and downward on the left of the note heads for the note above the middle line. Either direction is correct for stems of notes on the middle line.

UNIT 6

(1) Copy on the staff the melody of Jingle Bells (key of G) 19, 19. (2) Copy the scale on the staff in whole notes as given on page 10, 20. Then change the whole notes to half notes. Specify exact upward on the right of the note heads for the note above the middle line, and downward on the left of the note heads for the note above the middle line. Either direction is correct for stems of notes on the middle line.

UNIT 7

(1) Copy on the staff the melody of Fiddle (key of D) 10. (2) Copy the scale on the staff in whole notes as given on page 14, 24.

UNIT 8

(1) On tablet or board copy on the staff the melody of Minstrel Man (key of A) 17. (2) Copy the scale on the staff in whole notes as shown on page 16, 26.
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

Singing

UNIT 9
Cradle Song: 87, 102, V. R. 20737.
Hills of Tyrol: 100, 116, V. R. 22016.

Singing:
Step time to whole notes. Step with the left foot for count "one." For "two," "three," and "four" touch the floor lightly with right foot forward, to side, rear. Step time to Follow On: V. R. 22435. For directions see page 237. First step three notes several times: quarter, eighth, quarter, quarter, quarter (both, run, run, walk, walk). Then step these notes several times: dotted quarter, eighth, quarter, quarter (step, step-change, step, step, step, step, step, step). Test No. 10.

UNIT 10
Wakeful Brook: 62, 76, V. R. 24841.
Home Road: 124, 136, V. R. 22016.

UNIT 11
Dancing in May: 53, 60, V. R. 19879.
Pommer's Song: (11) 64, V. R. 24535.

UNIT 12
March with feet alone. (Use Sailor Lads: V. R. 24532 for this rhythm work.)

UNIT 13
Sourcewood Mountain: 80, 96, V. R. 20737.
Little Drumman: 65, 80, V. R. 20737.

UNIT 14
Evening Song: 39, 67, V. R. 24841.
Faithful Lord Jesus: 83, 91, V. R. 24843.

Rhythm

UNIT 1
On board or tablet, while syllables are being sung by the phonograph, or by part of the class, write on the staff the song in the Refer: 10, 29, V. R. 19891, or reproduce the song on the staff from memory.

SIXTH GRADE

UNIT 1
Slide hands. Clay hands and touch shoulders. Clay load, soft. Instruct marching with hands. Add marching with feet being sung by the phonograph, V. R. 24535 (after the song Company). Follow with the finger and rhyme: "from do to re is a step, from re to mi is a step, from mi to fa is a half-step," etc. Follow with the finger and rhyme: "from one to two is a step, from two to three is a step, from three to four is a half-step," etc.

UNIT 2
Follow with the finger the scale, descending and ascending several times on diagram on page 220, 234, while the syllables are being sung by the phonograph, V. R. 24535 (after the song Company). Follow with the finger and rhyme: "from do to re is a step, from re to mi is a step, from mi to fa is a half-step," etc. Also follow and recite by letters: "from C to D is a step, from D to E is a step, from E to F is a half-step," etc.

UNIT 3
Make whole notes, dotted half notes, and quarter notes to rhythm. Make whole, half, half, quarter rest, and eighth rest. See page 231, 235. Use Music Box: V. R. 24533 for this rhythm work.

UNIT 1
On page 10, 20, follow the scale on the staff below the key board, reciting (1) syllables: do, re, mi, etc. (memorize), (2) letters: C, D, E, etc. (memorize). Then follow the syllables and rhyme: "from do re mi is a step, from re to fa is a half-step," etc. Also follow and recite by letters: "from C to D is a step, from D to E is a step, from E to F is a half-step," etc.

UNIT 4
Steps 1-5 with Windmill: 26, V. R. 19891. Change rhythm while the phonograph sings the syllables.

UNIT 5
Follow with the finger the scale, descending and ascending several times on diagram on page 220, 234, while the syllables are being sung by the phonograph, V. R. 24535 (after the song Company). Follow with the finger and rhyme: "from do to re is a step, from re to mi is a step, from mi to fa is a half-step," etc. Follow with the finger and rhyme: "from one to two is a step, from two to three is a step, from three to four is a half-step," etc.

UNIT 6
Follow with the finger the scale, descending and ascending several times on diagram on page 220, 234, while the syllables are being sung by the phonograph, V. R. 24535 (after the song Company). Follow with the finger and rhyme: "from do to re is a step, from re to mi is a step, from mi to fa is a half-step," etc. Also follow and recite by letters: "from C to D is a step, from D to E is a step, from E to F is a half-step," etc.

UNIT 7
Steps 7-9 with Fiddle 8, 10, V. R. 19891.
OUTLINE OF A COURSE OF STUDY IN

Singing

Lighdy Row: 54, 51, V. R. 2434.
Over the Summer Sea: 179, 154, V. R. 2455.

Rhythm

UNIT 4
Make sharp, flat, naturals, staff, and rest to rhythm. See page 217. (Use Music Box: V. R. 24532 for this rhythm work.)

UNIT 5
Chop rhythm lightly (loud, soft) to second and fourth phrases of two strains of Lightly Row: V. R. 2441. Then chop to first and third phrases, two stanzas. Test No. 5.

UNIT 6
Chop rhythm lightly (loud, soft, soft) to second and fourth phrases of Dancing in May: V. R. 1099. Test No. 6. Also chop hands for loud and soft and shoulder lightly for soft, soft.

UNIT 7
Step to Music Box: V. R. 24333. Walk for quarter notes, run short steps for eighth notes. For half notes, step-pause and then bend the knees light for second count. Test No. 5.

UNIT 8
Step to the time to Follow On: V. R. 24535. For directions see page 227. Test No. 7.

UNIT 9
Step to whole note.
Step to dotted quarter notes to rhythm. For directions see page 230. (Stop, step-change, step, stop, stop together, step, step.) Test No. 8.

MUSIC FOR GRADED SCHOOLS—Continued

Theory

UNIT 4
Written test from memory:
(1) Make a whole note.
(2) A half note; (3) A quarter note.

UNIT 5
(1) On the staff, print whole notes as given below the treble line of the Stairway (key of C).
(2) On the staff copy the scale in whole notes as given below the keyboard on page 20.

UNIT 6
(1) On the staff, copy the melody of Winds (key of G) on page 20. (2) Copy the scale in whole notes as given on page 20, 20, then change the whole notes to half notes. Seems extend upward on the right of the note heads for notes below the middle line, and downward on the left of the note heads for those above the middle line. Either direction is correct for stems of notes on the middle line.

UNIT 7
(1) On the staff, copy the melody of Winds (key of B flat) on page 18. (2) On the staff, copy the scale in whole notes as given on page 20. Then change the whole notes to quarter notes.

UNIT 8
(1) On the staff, copy the melody of Mother's Prayer (key of E flat) on page 34. (2) On the staff, copy the scale in whole notes as given on page 24. Then change the whole notes to quarter notes.

UNIT 9
(1) On the staff, copy the melody of Pull a Cherry (key of C flat) on page 19. (2) Copy the scale in whole notes as given on page 16. Then change the whole notes into quarter notes. Write from memory all the notes and rests as given on page 231, 235. Time limit 30 seconds. Test No. 9.

Study Songs

UNIT 7
Step 1-6 with Pull a Cherry: 9, 19, V. R. 2044. Test No. 6.

UNIT 8
Step 6-6 with Pull a Cherry: 9, 19, V. R. 2044.

UNIT 9
Step 7-9 with Pull a Cherry: 9, 19, V. R. 2044.
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

Theory

UNIT 10

All Through the Night: 101, 117, V. R. 23662.
Love's Old Sweet Song: 136, 152, V. R. 23882.

Singing

Step tune in pairs to Fritter Tally: V. R. 24136. Beginning with the left foot: step, bend the knee and swing the half notes, swing for quarter notes, and use short running step for eighth notes. Test No. 10.

Those who find this too difficult may substitute singing time to Morning Song: V. R. 22017, taking two even steps for each measure, the left foot and then the right foot. Watch the step after the hold (a). Write the Windmill: 20, 30, V. R. 19881, on the staff while the instrument sings the syllables, if possible. Otherwise, write it while the class sings the song more slowly.

SEVENTH GRADE

UNIT 1

Singing

Billy Boy: 72, 87, V. R. 21751.
Keys of Heaven: 106, 126, V. R. 24938.

How to Use the Study Songs: 1st Step. Sing the words with the phonograph (Memorize.) 2nd Step. Sing the syllables with the phonograph. (Memorize.) 3rd Step. Clap the rhythm while the phonograph sings the syllables.

Study Songs

Songs 1-6 with Hobby Horse: 31, 41, V. R. 24633. Test No. 1.

UNIT 2

Follow with the finger the scale, descend- ing and ascending several times, on the diagram on page 229, 234, while the syllables are sung by the phonograph: V. R. 24335 (after the song Company). Follow the diagram and recall: "From do to re is a step, from re to mi is a step, from mi to fa is a half-step," etc. Follow the scale on the keyboard, page 10, 20, recalling (1) syllables: do, re, mi, etc. (memorize), (2) letters: C, D, E, etc. (memorize). Then follow syllables and recite: From do to re is a step, from re to mi is a step, from mi to fa is a half-step," etc. Also follow and recite by letters: "From C to D is a

UNIT 3

Sleepy Fishes: 56, 68, V. R. 24335.

Swiss Song: 68, 82, V. R. 24241.

COPY: (1) See of notes and rests on page 221, 235. (2) Staffs (combines) and cents. See page 221, 235. (3) Sharps and Flats. See page 247. Do this to the Rhythm of Music Box: V. R. 24330. Write the scale in the key of C from memory, using half notes.

UNIT 4

Free Went a-Courting: 82, 101, V. R. 21751.

Copy: (1) See of notes and rests on page 221, 235. (2) Staffs (combines) and cents. See page 221, 235. (3) Sharps and Flats. See page 247. Do this to the Rhythm of Music Box: V. R. 24330. Write the scale in the key of G on the keyboard on page 12, 22, recalling (1) syllables, (2) letters. (Memorize letters.) Show that in order to preserve the half-step in the scale it is necessary to substitute a note a half-step higher than F for F. This note is called F sharp. Write the scale on the staff, placing the sharp next to the clef as a key signature as on page 12, 22 (in the right of the scale). Write the scale to rhythm, or in 30 seconds time limit. Copy: Are You Sleeping: 40, 51.
OUTLINE OF A COURSE OF STUDY IN MUSIC FOR GRADED SCHOOLS—Continued

Study Songs

UNIT 4

Waltz May She Keel Row: 176, 190, V. R. 22565.
Bensdorp's Stream: 80, 96, V. R. 23755.

Steps 1-3 with Naming the Trees: 19
Steps 1-6 with Naming the Trees: 19

UNIT 5

O Come All Ye Faithful: 262, 214, V. R. 2455.
Long, Long Ago: (26) 146, V. R. 2856.

Steps 7-9 with Naming the Trees: 19

UNIT 6

Camptown Races: (22) 173, V. R. 2495.
Little Brown Chick: 126, 131, V. R. 2546.

Copy the chorus of Stubby Fines: 16, 63.

UNIT 7

Begin, Doll Care: 76, 79, V. R. 21776.
O Rest in the Lord: 63, 81, V. R. 25537.

UNIT 8

Nobody Knows the Trouble I See: 143, 193, V. R. 26357.
In the Time of Roses: 135, 152, V. R. 26357.

Steps 1-4 with Fiddle 8, 12, V. R. 1945.
Steps 3-9 with Fiddle: 8, 18, V. R. 1931.
QUESTIONS AND ANSWERS ON SCHOOL MUSIC PROBLEMS

Q: What use can be made of these choir songs apart from singing them in school?
A: They can be sung frequently in regular meetings such as Parent-Teacher Associations. Quite generally choirs are assembled in annual county choral services at grade levels. Occasionally an all-state chorus is assembled.

Q: What preparation do teachers need for making a success of teaching music by this choir plan?
A: The teachers should at least have an opportunity, in a county institute or some sort of teachers' meeting, to learn the list of ten songs that the children are to learn for the year, and to master the first six rhythmic movements. The methods used with the teachers are outlined on page 224. Many teachers who are beginners in the study of music make surprising progress as they grow in musical power with the children. This is perfectly natural, since they are taking daily music lessons from the recording artists.

Q: What is the advantage of having the schools follow the selected choir lists in regular sequence?
A: Each of the eight lists is made up of a balanced selection of ten songs, including a few very simple ones to be used at first, and a few standard songs such as are generally used for mass singing. Any list in the series makes a good starting point for a new student entering school. It is highly important that no list be more difficult than another and that all be equally attractive.

Q: Why are there just eight lists of songs?
A: Normally each pupil spends eight years in school. By this plan he hears a fresh list of songs every year without any duplication.

Q: Why have the Junior Choirs been organized?
A: Experience has shown that a one-room school should be considered a unit in the music lesson. The primary grades are having a rare opportunity to learn to sing when they are constantly hearing easy, attractive songs correctly sung. All they have to do is to use the marvelous power which they used in acquiring a vocabulary of one to two thousand words before they entered school. Members of the Junior Choir (Grades One to Three) learn a list of five songs so that they can sing them in public. The older pupils learn these songs also, but
NEW ELEMENTARY MUSIC

do not sing them in public. Learning to sing a good list of easy songs with absolute accuracy is excellent musical training for all the pupils.

Q: What is the purpose of organizing boys’ glee clubs and girls’ glee clubs in the schools?

A: It is always interesting to have the boys of the choir or the girls of the choir sing a song by themselves on a regular school program or in any public meeting. It is still more interesting to assemble the boys and girls into township or county glee clubs. Public performance represents a very important feature in music education. Music really exists only while it is being performed. Like good will and some other good things, music is possessed only when it is shared with others.

Q: Why is it the common practice to have but one rehearsal of a county chorus before the program is given to the public?

A: Experience has proved that if the boys and girls have had the opportunity to learn the songs from the books and the records, according to the course of procedure outlined, one short rehearsal is sufficient to prepare them to sing together beautifully. The success of the choir plan depends upon the thoroughness with which the daily classroom has been done by the teachers than on the rehearsal.

Q: Why is it necessary for the teacher to fill out the Choir Membership Charts?

A: This is a systematic and easy way of recording progress. Every mark made on the chart represents the answer to an objective test checked by a one hundred per cent standard. These tests aim at maximum efficiency with minimum work on the part of the teacher. It is practically impossible to be decidedly successful without the use of the charts. As a result of using charts, a rapidly increasing number of schools have all the pupils above the third grade enrolled in the regular choir. By seeing the charts the superintendent or supervisor may know accurately just what progress each individual pupil is making.

Q: What are the objections to having the children learn to sing the songs from the cabinet organ or piano?

A: Tone quality in schools where the piano or organ has been used in teaching the songs is nearly always decidedly poor as compared with the tone in schools where the phonograph has been correctly used. The reasons for this are not hard to find:

(1) The piano or organ can produce only the melody, whereas the phonograph records reproduce also the artist’s tone, phrasing, and enunciation, which the children will naturally imitate.

TEACHING SECTION

(2) When children learn the song from the record in the proper manner, they learn it phrase-wise. When they sing it, they sing it phrase-wise with a slight, rhythmic lift which characterizes the singing of these choirs. The danger is that the piano or organ will give undue emphasis to the measure and make the song sound mechanical or heavy.

(3) While the teacher is playing the organ or piano, her ears are so full of the tone of the instrument that she cannot see well enough to catch the quality of the tones the children are using.

Q: How is the sense of rhythm developed in the children?

A: They get the rhythm of the songs from the records. Singing songs in correct rhythm, always with a slight, easy movement rather than with beats of varying degree of heaviness, gradually develops the confidence which is so important in the early stages of music education.Stepping time values to notes in songs soon conjures up all the simple rhythmic difficulties.

Q: In the choir plan, why is song singing emphasized so much, while so little is said about learning to read music?

A: Experience has convinced us that the natural order in the musical development of children is much the same as that in their language development. The child entering school at the age of five has acquired a talking vocabulary of a thousand words or more and has the natural preparation for learning to read. In school, our first aim should be to furnish him with singing experience which corresponds to this talking vocabulary. The singing experience that the children get in singing these songs accurately, the mastery of rhythm which comes from the various rhythmic exercises, and the committing to memory of syllables (do, re, mi, etc.) belonging to a group of songs in various keys, really furnishes the ideal basis for the development of skill in reading music.

Q: What is the best procedure to follow in learning two-part songs?

A: In two-part songs the alto should be thoroughly learned by all and sung by itself for some time. Next all learn soprano. Then a few high voices may take the soprano while others sing the alto. Later balance the parts.

Q: What shall be done with the boy whose voice is changed so that he cannot sing the higher tones in some of these songs?

A: If he can sing accurately the parts of the melody within his compass, accept him in the choir with the understanding that he omit the higher notes and take up the melody again when it comes within easy range. If he sings the entire song an octave below the others, let him remain in the choir and sing lightly.
Q: What advantage does a phonograph have over any other musical instrument for a school?

A: It is the only instrument which makes it possible for a school to select its songs and then to have them sung correctly by artists when wanted and as often as wanted. By means of the phonograph the children hear carefully selected songs re-created daily by artists. The singing habits of the artists tend to become the singing habits of the children.

Q: Why do not the directions for teachers who conduct these choirs and choruses have them beat time with the regular conductor's beat?

A: By the regular process of beating time, such as down, right, up, for 3/4 time, there is a strong tendency to overemphasize the measure and the beat. The recording artists sing the songs phrase-wise, and the children unconsciously develop the habit of singing the songs by phrases rather than by measures. If the children all learn to sing the songs from the records according to the plan presented, they will not only sing with technical accuracy, but the spirit of the song will be in evidence, and the rhythm, being a vital part of the song, will be correct. What they need from a director is to be unified in spirit, to be encouraged so that they can sing with confidence, and to be led in the musical interpretations of the song. The plan worked out for conducting these choirs, while simplicity itself, makes perfect attack and release very easy. Variations in dynamics and tempo are also easy. Teachers and pupils can become familiar with the plan in a few moments, while it takes a considerable amount of training for most beginners to beat time in a light buoyant manner with the regulation conductor's beat. It is very necessary that the person who plays the accompaniment for the choirs or choruses should become thoroughly familiar with the songs as sung on the records, so that the piano will help the children to sing the songs beautifully.

Q: Is it advisable to have the children's choruses sing without piano accompaniment?

A: This has frequently been done, and with gratifying results. A good plan is to have the introduction, if there is one on the record, played on the phonograph, and have someone light the needle just as the chorus begins the first word of the song. In this way the listening attitude of the group is secured.

Q: Why are the syllables do, re, mi, etc., on the records of some of the songs and included in the Course of Study?

A: Singing the syllables as an extra stanza and committing them to memory is easily accomplished and can be done without abandoning the spirit of the song. Committing these melodies to memory by syllables gives the children a feeling of key relationship that can be secured in no other way with an equal amount of time and effort. It simplifies the study of the theory of music. It simplifies transposition. It furnishes an ideal preparation for success in learning to read music by syllables. If any artificial devices are to be used for learning to read music, these syllables have all the odds in their favor.

Q: What is to be done with boys and girls who cannot qualify for the choir?

A: If the school is supplied with song books, records, and a dependable phonograph, and if the regular plan outlined is followed, nearly all of the boys and girls will learn to sing. No special devices are outlined for dealing with so-called monotones, for experience shows that a monotone's greatest need is to hear 'easy, attractive songs accurately sung. Part of the time he should be encouraged to try to sing with the others. At least fifty per cent of the time he should listen. Above the primary grades, most children who cannot sing have never had a good opportunity to learn. They have not lived in a musical atmosphere such as is provided by the phonograph. A rapidly increasing number of schools have all the children above the third grade in the choir.

Q: What can be done with a phonograph that gets out of order?

A: The most common fault with the phonograph is that it sings too fast and too high. If the teacher lets it be known what the trouble is, often there is some mechanic in the neighborhood who can repair it. Practically every town has some reliable mechanic who can adjust the instrument. It must run 78 revolutions per minute. It is a nice project for some of the older pupils to test the instrument with a watch. Insert a slip of paper under the edge of the record to aid in counting the revolutions.

Q: Is it necessary for a teacher who is a good singer and well trained in music to have her pupils learn the songs from phonograph records?

A: Using records in teaching songs does not imply any question as to the teacher's ability to sing the songs accurately. When the phonograph is used according to the directions, the children develop a listening attitude which insures beautiful tone quality. Numerous details involved in good singing are worked out unconsciously by the children. When difficulties are encountered, the record can be played over and over again. Singing with a record constitutes an objective test which is administered by the teacher. As a test, this far surpasses what could be done when her own voice is used as the standard, even if she had a perfect singing voice.
Q: Is this choir work the type of training that will prepare children to be acceptable members of singing organizations such as church choirs and glee clubs?

A: We consider it the most direct preparation for singing organizations. The habit of singing songs accurately, and with good tone quality, is highly rated by discriminating conductors. One of the outstanding features of the phonograph method is the ear training that is induced by the listening attitude. When the ears are enlisted in the process, the children show remarkable skill in learning new music.

Q: As country choirs grow in size, so that they cannot be seated on platforms and stages available, how can this problem be solved?

A: With the passing years, more and more attention is given to the comfort of the singers. If it is at all possible, have them seated both during the rehearsals and when singing on the program. They stand, of course, for most of the songs. In one county, for three consecutive years, the choir of a few hundred occupied the front central section of the regular auditorium. The children sang with their backs to most of the audience, but the effect was surprisingly good. The fourth year the choir was divided and the eighth grade singers sat on the stage, and the remainder of the choir sat in the body of the auditorium. These two groups faced each other and sang with beautiful effect. When a choir sits at fair grounds, where there are raised seats with a roof over them, have them occupy a central portion of the grand-stand, with the audience to the right and left. This is much more comfortable for the children, both for rehearsal and performance, than to have them out in the sun on a platform across the track. On some occasions choirs have been placed on the track immediately in front of the bleachers, with satisfactory effect.

Q: Is the choir plan well adapted for music supervision?

A: This plan is especially adapted for music supervision, because by its very nature specific assignments can be made and definite directions given for carrying out all details. The fact that thousands of children have been taught to sing bestfully by the regular rural teachers, without a supervisor, is evidence that a supervisor could get excellent results and supervise a much larger territory than could be done by the ordinary procedure.

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**SLIGHTED SONGS FOR VARIOUS ORGANIZATIONS**

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Time</th>
<th>Voice Training</th>
<th>Victory Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Bride of the Sea&quot; (S and A)</td>
<td>72</td>
<td>24536</td>
<td>52</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Frog Mistle&quot; (S and A)</td>
<td>74</td>
<td>24533</td>
<td>77</td>
</tr>
<tr>
<td>3</td>
<td>&quot;O West Thou&quot; (S and A)</td>
<td>90</td>
<td>24536</td>
<td>78</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Swan Lake&quot; (S and A)</td>
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<td>24530</td>
<td>78</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Flyer's Song (S and A)</td>
<td>81</td>
<td>24536</td>
<td>78</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Spirit of Summer&quot; (S and A)</td>
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<tr>
<td>7</td>
<td>&quot;Flyer's Song (S and A)&quot;</td>
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<tr>
<td>8</td>
<td>&quot;Island Time&quot; (S and A)</td>
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<td>24537</td>
<td>66</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Christmas Hymn&quot; (S, A, and A)</td>
<td>106</td>
<td>24538</td>
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<tr>
<td>10</td>
<td>&quot;One More Time&quot; (S and A)</td>
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<tr>
<td>11</td>
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<td>66</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Spirit of Summer&quot; (S and A)</td>
<td>38</td>
<td>24530</td>
<td>66</td>
</tr>
<tr>
<td>13</td>
<td>&quot;In the Time of Roses&quot; (S and A)</td>
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<td>24537</td>
<td>66</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Dreams&quot; (S and A)</td>
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<td>24537</td>
<td>66</td>
</tr>
<tr>
<td>15</td>
<td>&quot;O West Thou&quot; (S and A)</td>
<td>71</td>
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<tr>
<td>16</td>
<td>&quot;Spirit of Summer&quot; (S and A)</td>
<td>38</td>
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</tr>
</tbody>
</table>

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**VICTOR HIGH SCHOOL GLEE CLUBS**

**First List (Voice Training)**

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<th>Title</th>
<th>Time</th>
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<th>Victory Record</th>
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</thead>
<tbody>
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<tr>
<td>2</td>
<td>&quot;O West Thou&quot; (S and A)</td>
<td>106</td>
<td>24537</td>
<td>106</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Dreams&quot; (S and A)</td>
<td>106</td>
<td>24537</td>
<td>106</td>
</tr>
<tr>
<td>4</td>
<td>&quot;One More Time&quot; (S and A)</td>
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<td>46</td>
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**Second List**

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<th>Track No.</th>
<th>Title</th>
<th>Time</th>
<th>Voice Training</th>
<th>Victory Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;One More Time&quot; (S and A)</td>
<td>106</td>
<td>24537</td>
<td>106</td>
</tr>
</tbody>
</table>

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*Note: Figures in parenthesis (*) indicate Supplementary to old edition.*
MEMORY MELODIES

Bach ............ Invention in F Major .......................... 105
Beethoven ......... Minuet in G ................................. 112
Brahms ......... Sonata for Violin and Piano .............. 86
Britten ........ At the End of the Street ................. 87
Debussy ........ Danses Sacreennes ....................... 103
Dvorak ........ Humoresque .................................. 66
Dvorak ........ Largo from “New World Symphony” .... 135
Gibbons ........ powdered dyes ................................ 83
Gibbons ........ “Overture to “The Beggar’s Opera” .... 102
Grieg ............ Danses from “Peer Gynt Suite” ........ 121
Grieg ............ Death of Avg from “Peer Gynt Suite” 105
Grieg ............ In the Hall of the Mountain King from “Peer Gynt Suite” 105
Handel ............. “Pastoral Symphony” from “The Messiah” .... 210
Haydn ............. “Surprize Symphony” .................. 122
MacDowell ...... To a Wild Rose ............................. 121
Mendelssohn .. Nocturne from “Midsummer Night’s Dream” 86
Mendelssohn .. Spring Song .................................. 102
Mozart ............. Serenade .................................. 156
Mozart ........ Symphony in C Minor ...................... 71
Offenbach ....... Barcarolle from “Hoffman” .............. 113
Pachelbel ....... Melody in F .................................. 66
Schubert ........ Serenade ................................... 196
Schoenberg .... Unfinished Symphony, 1st Movement .... 66
Schumann ...... “Trumetel” ................................... 71
Verdi ............. Miserere from “Il Trovatore” .......... 133
Wagner .......... Hansel and Gretel ....................... 100
Wagner ........ Nightingale Motive ...................... 86
Wagner .......... Shadow Tattoo ............................ 86
Wagner .......... Song to the Evening Star from “Tristan und Isolde” 183

These Memory Melodies are not required in the regular course, but are used as supplementary material. When phonograph records containing these numbers are used it is recommended that the classes whistle or hum these melodies with the instrument and commit them to memory. If the phonograph records are not available, the piano or some orchestral instrument may be used. In some schools some of these excerpts may be used for sight singing and committed to memory.

TEACHING SECTION

DEFINITIONS

A CLEF is a character used to determine the position and pitch of the degrees of the staff.

1. The treble or G clef locates G on the second line of the staff.

2. The bass of F clef locates F on the fourth line of the staff.

3. The tenor or C clef locates middle C on the third space of the staff.

CROMATIC SLUR is a general usage applied to sharps, flats, naturals, double sharp and double flat.

A DIESIS is a line or space of the staff.

A Dot placed after a note or two adds to its one-half its value.

A FLAT (b) is a character which, when placed upon a degree of the staff indicates a pitch a half step lower than would be indicated by that degree without _

A DOUBLE FLAT (bb) is a character which, when placed upon a degree of the staff, indicates a pitch a step lower than would be indicated without any flat.

A GRACE NOTE is a note of embellishment, usually of smaller comparative size.

The HOLD (•) over a note or rest prolongs it at the option of the leader.

An INTERVAL is the relation between two tones of the scale with regard to pitch.

A KEY is a family of tones bearing a close relation to each other, and particularly to the principal note called the key note.

The Key Note is the note upon which the scale begins and ends, and from which the key is named.

A MEASURE is a group of accented and unaccented beats recurring regularly.

A METRONOME is a double pendulum, weighted below, which is used for measuring time in music.

A METRONOME MARK (=120) is a mark set at the head of a piece of music to indicate the tempo; e.g., M.M. (Mozart’s Metronome) = 120 indicates 120 quarter notes to the minute.

A MODULATE means to pass from one key to another.

A NATURAL (♮) is a character which, when placed upon a degree, destroys the effect of all sharps or flats which have previously occurred on that degree.
A Note is a character used to represent the pitch and relative length of a tone.

An Octave is an interval containing five notes and two half steps; the interval between one and eight of the scale.

Opus means work. It is used by composers in numbering their works in the order of their composition.

Pitch is the highest or lowest of a tone.

Relative Keys are the major and minor keys which have the same signature.

Repeat Marks are dots placed on the staff to indicate that the portion of music between them is to be repeated.

Rhythm is the "systematic grouping of notes with regard to duration."

A Scale is a series of tones ascending or descending by degrees according to a specified order.

Diatonic Scale is a scale which progresses generally by steps and half steps from any given tone to its octave. Its degree must be named in alphabetical order.

A Chromatic Scale is a scale which progresses by half steps from any given tone to its octave.

A Minor Scale is a scale beginning on the syllable "La," and extending throughout the octave.

A Score consists of all the staffs which are connected by a brace.

A Sharp (♯) is a character which, when placed upon a degree of the staff, indicates a pitch a half step higher than would be indicated by that degree without the sharp.

A Double Sharp (𝄪) is a character which, when placed upon a degree of the staff, indicates a pitch a step higher than would be indicated without any sharp.

A Signature is the sharps or flats, or the absence of them, at the beginning of a piece of music to show what key it is in.

A Slur (︵) is used to connect two or more notes on different degrees of the staff.

The Staves (pl. staffs or staves) is a collection of five horizontal parallel lines and the spaces that belong to them.

The Stem is the distance from any tone to the next available tone but one.

A Half Step is the distance from any tone to the next available tone but one.

A Tie (︵) is used to connect two notes on the same degree of the staff. They are sung as one note.

A Tone is a sound that has a definite pitch. Transpose means to perform a piece of music in a different key from that in which it is written.

\[ \text{Dictionary of Musical Terms (Italian)} \]

**A. In, at, to, according to, for.**

\[ \text{Acclamando, (a'-clã-mã-do).} \]

Gradually quickening the movement.

\[ \text{Alláchino, (al-lã'-chî-nô).} \]

Softer.

\[ \text{Altissimo, (al-tî'-zî-mô).} \]

Crescendo.

\[ \text{Allâ (al'-lô).} \]

Like, in the style of.

\[ \text{Aletto (al-et'-to).} \]

So what quick.

\[ \text{Allegro, (al-lê'-grô).} \]

Quick, lively.

\[ \text{Andante, (an-dan'-â).} \]

Moderately quick movement.

\[ \text{Andante, (an-dan-tô).} \]

A little slower than Andante, sometimes the reverse.

\[ \text{Animato, (an'-ë-mô).} \]

With spirit.

\[ \text{Brusco (brô'-skô).} \]

Fire.

\[ \text{Calando, (kâ-lâ'-dô).} \]

Diminishing the tone.

\[ \text{Compianto, (kom-pî'-ântô).} \]

Singing, melodious.

\[ \text{Crescendo, (kôr-sên'-ô).} \]

Increasing in tone volume.

\[ \text{Da Capo, (dâ'-ca'-po).} \]

Repeat from the beginning.

\[ \text{Dal segno, (dâl-sên'-ô).} \]

From the sign.

\[ \text{Diminuendo, (dëm-më-nô'-ô).} \]

Diminishing in tone volume.

\[ \text{Dolce, (dôl-chê).} \]

Sweedy.

\[ \text{E. And.} \]

Energy, (en'-ê). With energy.

\[ \text{Espressione, (e'-pré-zhôr'-me).} \]

With expression.

\[ \text{Fine, (fin-e).} \]

End.

\[ \text{Forte, (fôr'-tô).} \]

Loud.

\[ \text{Pianissimo, (pip'n-is'-ô).} \]

Very loud

\[ \text{Furioso, (fur'-ô'-so).} \]

Power, fierce.

\[ \text{Furioso, (fur'-ô'-so).} \]

Fire.

\[ \text{Grasso, (grô'-so).} \]

Grace.

\[ \text{Graves, (grôv'-ô).} \]

Graceful.

\[ \text{Grave, (grôv'-ô).} \]

Serious, very slow.

\[ \text{Largamente, (lân-grâ'-mô).} \]

Slow and gentle.

\[ \text{Largo, (lâr'-ô).} \]

Broad, very slow.

\[ \text{Legato, (lê'-gâ-tô).} \]

Connected.

\[ \text{Legato, (lê'-gâ-tô).} \]

Slow.

\[ \text{Marcato, (mär'-kâtô).} \]

Accented.

\[ \text{Marcia, (mar'-kâ).} \]

March.

\[ \text{Moderrato, (môd-ôr-â'mô).} \]

Moderate.

\[ \text{Molto, (môl-tô).} \]

Much, very.

\[ \text{Morendo, (môr'-ôndô).} \]

Gradually dying away.

\[ \text{Moto, (mô'-to).} \]

Motion.

\[ \text{Non (nôn).} \]

Not.

\[ \text{Pianissimo, (pë'-an'-is'-ô).} \]

Soft.

\[ \text{Piano, (pë'-ô).} \]

Pian forte, louder.

\[ \text{Piu mosso, (piô'-ô).} \]

More rapidly.

\[ \text{Prezzo, (pré'-ô).} \]

Very quick.

\[ \text{Primo, (pré'-ô).} \]

First, tempo primo, in the original time (after an acceleration or retard).

\[ \text{Poco, (pô'-ô).} \]

Little; poco a poco, little by little, gradually.

\[ \text{Poco r. Slight crescendo.} \]

\[ \text{Quasi (kôz'-ô).} \]

As if, almost.

\[ \text{Rallentando (rål-lôndô).} \]

Softer and slower gradually.

\[ \text{Ritardando (rî-târ-dândô).} \]

A gradual slackening of the time.

\[ \text{Ritirato (rî-tî'-râ-tô).} \]

Holding back.

\[ \text{Secondo (sê'-kôndô).} \]

Second.

\[ \text{Sforzando (sôr-fôrzândô).} \]

Accented.

\[ \text{Solo (sô-lô).} \]

To be sung or played by one voice or instrument.

\[ \text{Sostenuto, (sôs-tê-nôto).} \]

Sustained.

\[ \text{Staccato, (stak'-ô-tô).} \]

Distinct, separated

\[ \text{Stenando, (stên-ôndô).} \]

Hardening the time as to a climax.

\[ \text{Tempo, (têm-pô).} \]

Time, movement, the motion.

\[ \text{Tramito (trâm'-ô).} \]

Held sustained.

\[ \text{Tranquillamente, (trans'-kîl-lan'-mê).} \]

All in contrast with solo.

\[ \text{Trémolo, (trêm'-ô-lô).} \]

Lively.

\[ \text{Voce, (vô'-tsê).} \]

Voice.
<table>
<thead>
<tr>
<th>Title</th>
<th>New Page</th>
<th>Old Page</th>
</tr>
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<tbody>
<tr>
<td>Sweet Kitty Clover</td>
<td>106</td>
<td>122</td>
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<tr>
<td>Sweet Nightingale</td>
<td>41</td>
<td>15</td>
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<tr>
<td>Swing Low, Sweet Chariot</td>
<td>141</td>
<td>156</td>
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<td>Swing Song</td>
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<td>Sad Song</td>
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<td>Taller and the Mouse</td>
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<td>Tap</td>
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<td>Teach Us to Pray</td>
<td>63</td>
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<td>Ten Little Indians</td>
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<td>21</td>
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