THE UNIVERSAL SCHOOL MUSIC SERIES

TEACHERS' BOOK

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FOREWORD

The editors of these books realize that very few children become professional musicians. For the great majority, music study is to be justified primarily as an important factor in making human life more satisfying. Music is taught for the sake of the joy and satisfaction which it brings into the lives of the many, not merely as a means of enabling the few to receive professional training. A series of books to be used by all the children of all the people must therefore stress that side of music which results immediately in aesthetic pleasure rather than that which concerns itself only with elaborate technical training in preparation for future achievements and enjoyment. In short, we must give the children, abundantly, while they are still in school, the joyful experiences of hearing and sharing in the realization of beautiful music. Accordingly we have emphasized, throughout the series, singing and listening lessons, with "music appreciation" as the general objective. The abundance of music of high quality which these books contain is perhaps their most distinctive feature, and we hope that through singing this music our children will come to love music because it is beautiful, satisfying, and exciting. In thus learning to appreciate and to love beautiful music, we believe that our boys and girls will be inclined to observe and to acquire a taste for all beauty. Such stimulation of the children's aesthetic instincts will in turn tend to enrich, refine, and ennoble their entire lives, thus amply justifying the time devoted to music.

THE EDITORS
UNIVERSAL SCHOOL MUSIC SERIES

Book One
For the Teacher.
Rote songs for Grades I and II, accompaniments to songs in Primer, and directions for teaching music in the first two grades.

Book Two
For the Teacher.
Material for Grades III and IV.

Book Three
For the Teacher.
Material for Grades V and VI.

Book Four
For the Teacher.
Material for Grades VII, VIII, and IX.

Complete manual containing directions for teaching in all grades, accompaniments to songs in Books Two and Three, and aids for the teacher.

Teacher’s Book

Primer
Rote songs, Observation songs, and very easy sight-singing exercises for children’s use in Grade I.

Supplementary Material

Doll Cards
Major, Minor, and Chromatic scale-groups, phrases for rhythmic drill, and non-staff scale-groups.

Supplementary Sight-Singing Exercises
A collection of interesting material for supplementary sight-singing in all grades. Suitable also as a basic sight-singing text for use in high school and adult classes.

Music Writing Book
A practical note book, containing staff paper for pupils’ use.

Charts
Consisting of (a) the thirty observation songs consisting Part II of the Primer, and (b) the easy sight-singing exercises found in Part III of the Primer.

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TO THE TEACHER

Two editors believe that they have provided in this series the means by which music-teaching in the schools may fulfill its proper function. But to make success certain it will be necessary that you, the teacher, read, digest, and put into practice all the directions and suggestions given in this book. The entire procedure follows a definite plan built upon a basis composed of the following fundamental principles and suggestions.

1. The most valuable activity in school music is the singing of many beautiful songs, with good tone, and in an attitude of thoughtfulness toward the words. A well-played accompaniment adds greatly to the interest of such singing. An easily erect posture is an aid in securing good tone quality.

2. Sight-singing and its allied activities are important because they give the pupil a tool by means of which he is able to get at music from which he would otherwise be shut out. And yet these things are not so important as song-singing; therefore they should not be given so large a proportion of time that song-singing is crowded out. The thing which counts for most in sight-singing is intense concentration, and without this very little will be accomplished. To acquire skill in singing music at sight, one must (1) drill on intervals "by sight and by sound," (2) memorize, (3) be familiar with the effect and the notation of the rhythmic figures most commonly encountered, (4) be given actual practice in singing a great deal of comparatively easy music, without too much stopping and too much interruption from the teacher, and without any help from either the teacher's voice or the pianist; (5) form the habit of constantly looking ahead, thus training the eye to take in groups of notes instead of individual notes.

3. Theoretical facts are of value only as they apply to sight-singing or to general musical intelligence. Any fact about music that does not apply under one or the other of these classes is not necessary as far as school music is concerned. We emphasize this not because we regard theory as unimportant, but because in so many instances theory-teaching and sight-singing have together taken up too large a proportion of the time allotted to music that the more important song-singing has actually been neglected to third place, and dropped accordingly.

4. Learning hence constitute an indispensable element in musical education, and are not to be considered a waste of time nor simply as another kind of amusement. Always use good music for the listening lessons, have it as well rendered as possible, and see to it that both teacher and children listen quietly, attentively, and thoughtfully.

THE EDITORS
THE UNIVERSAL SCHOOL MUSIC SERIES

PART I

GENERAL DIRECTIONS TO TEACHERS

1. MUSIC AS A SCHOOL SUBJECT

Music is one of the most valuable subjects in the school curriculum, and the influence of music in the lives of both children and adults is more potent than that of almost any other educational activity. Music affects human beings favorably, both in their intellectual and emotional lives. Because of its power to "tone up" both mind and body, its beneficial effect in causing increased quickness of perception, its tendency to socialize, its possibilities in preparing one for a worthy use of leisure time, and, above all, because of its influence in causing an immeasurable increase in human happiness—for all these reasons music has come to be more and more commonly regarded as an indispensable subject in all types of schools, and a larger and larger place is being accorded it.

In the individual schoolroom the teacher is to approach the children's musical activities from two standpoints:

1. The work lesson, during which certain ground is to be covered, certain problems mastered, certain musical effects listened to, and during which both teacher and pupil shall bring to bear upon the task the largest contribution of which they are capable.

2. The recreational music period, during which everyone will sing favorite songs, hear phonograph selections, or listen to vocal or instrumental solo.

During the first-named type of musical activity—the work lesson—the pupil is to acquire the a-prince which will make the second type—the recreational—more and more enjoyable as he goes on through the grades. Such is the primary function of the work lesson, but be it noted that such an exercise has a valuable by-product in the form of mental training. Indeed, music is as valuable for mental training as any other subject in the curriculum. The teacher will find that the promotion of musical activity in the manner requires application as intensive as any other work that the pupil will do in all his life, and the formal music period should, therefore, be placed on the day's program at an hour when the pupils' minds are alert.

The recreational music period is usually short, and properly follows a period of intense work on arithmetic or some other taxing subject. It is informal and friendly, and one of its chief values is that it makes the entire school happier and therefore affects
the discipline favorably. It also unifies the room and intensifies group feeling; and it eases both mind and body, bacon and eggs for both teacher and child that both time and nerves are conserved by a few minutes of recreational music too or three times daily, entirely apart from the formal music period.

II. Poises Applied to All Grd. 1. Commonly Songs. One of the most noticeable shortcomings of our American social life has been our inability to engage in satisfactory song-singing at social or other gatherings. Perhaps the chief reason for this deficiency is that few of us know the words of our songs. It is our aim to meet this need at least partially, by suggesting or teaching well-known songs. The words of these songs are those to be recited to each pupil should be able to sing from memory fifteen or twenty songs suitable for group-singing. In order to distinguish this material from the rest these songs will be referred to in this series as "patent and house songs," and every grade teacher is urged not only to see that each pupil knows the words of the songs designated for the current grade (this, in general, to be done as part of the required language work, but also to see that the songs taught in preceding years shall be reviewed from time to time throughout the year, and thus kept in repertory.

Because of the adult character of these songs, this work is naturally less important in the lower than in the higher grades, but it is cumulative in value as the pupil's progress from grade to grade, and if the plan of reviewing all previously learned songs reaching results. There is no one selection of songs that is more valuable than some common community in which he chooses to be. To make as accurate as possible the direction concerning learning and reciting these "patent and house songs," a suggested list which has been found fairly satisfactory is here appended. These songs will be found in the books planned respectively for these grades:

Grade I. "America" (1 stanza).
Grade II. "America" (2 stanzas).
Grade III. "America the Beautiful." (1st, 3d, and 4th stanzas).
"Old Folks at Home." (1 stanza).
"Dixie" (1 stanza).
"The Star-Spangled Banner." (1st and 3d stanzas).
"All Through the Night."

3. GENERAL DIRECTIONS TO TEACHERS

Grades V. "Annie Laurie."
"Long, Long Ago."
Grades VI. "Love's Old Sweet Song." (1 stanza).
"Bound Away," How.
"Battle Hymn of the Republic." (1st, 6th, 4th, and 8th stanzas).
"Believe Me if All Those Endearing Young Charms."
Grades VII. "Add Long Synne."
"Last Rose of Summer."
Grades VIII. "Hush, Hush, Sweet Vampire."
"Loud, Kindly Light."

8. The proper of pupils who sing is very important. The body should be held "easy erect," the chest up—all the time, not merely when the teacher calls attention to his posture. Have the class stand part of the time, especially when singing songs. The "easy erect" posture is equally important in much of the other school work. By employing its necessity, the teacher may do pupils a lasting service by helping him to develop a sound body, quite apart from conditions which also will make for the most effective singing.

3. Make much of song-singing in all the grades. Have the best songs learn in preceding years from time to time. If really good music is chosen, this constant repetition will not become wearisome.

By "song-singing" is meant the singing of beautiful songs after they have been learned, expressly for the enjoyment of the activity, not merely that of singing new songs which goes with the study of them. Song-singing is thus to be thought of as a "play activity," although this does not imply carelessness, slovenly singing. Baseball is a game, but to play it successfully, thought and skill are required.

Try to secure personal responsibility by constantly having individual work. Every child in every class (Grades I to VI) should sing some at least once a week. There is no other single thing that will do so much as this to improve the voice in our schools. We teach the class too much of the time, and the individual child too little. Individual work is required in other subjects, and necessary when is taken as a matter of course no objection is ever made to it by the pupils.

Do not introduce a boast that is to include individual singing by saying, "Now, children, we are going to have individual singing." In many cases individual recitation can be worked into the class hour in some perfectly natural way by having several children sing all or a part of the song which the class have been working, then by going on with further union work, etc. Usually it is better to have not more than a fourth of the class singing at any one period because of the difficulty of keeping the others occupied meanwhile. It helps, on occasion, to ask the rest to be teachers and to be ready to correct the mistakes of the solo singers. Never allow the others to laugh.
at a child who makes a mistake; and as for yourself, the teacher, always encourage, never scold.

8. Know your song so well that while teaching them your eyes may be upon the children instead of on the book. You cannot be enthusiastic in your work unless you know the material at least fairly well, and if you do not rehearse, neither will your pupils. Make a plan for every music period and study the material of each lesson carefully in advance. Look at the class, not at the book!

If some song is presented which you do not like, either with the supervisor or the pupils, make an attempt to have material which yourselves do not love. On the other hand, the beauty of a song is not always instantly obvious, and one does not know whether one angry song too early.

9. Speak often to the children conveying the beauty of the songs that they are singing, and try to instill the idea of singing them beautifully and as well as possible. Good expression in singing grows out of the result of a correct understanding of the word. So it is therefore that the words present a fine figure. To this end, have some individual child occasionally read the last stanzas of the others before the words are sung.

3. The teacher must not do all the work herself, but must arrange matters that the children will do most of it. They will need the practice, the teacher needs to conserve her strength. The secret of successful teaching is to get the pupils to take the responsi-
bility of doing their own work, in other words, to be lazy by doing.

8. Accompaniments are extremely valuable in giving the children additional pleasure in music and an enlarged musical experience. The piano accompaniment has its dangers, however, and must not be overemphasized. There are two reasons for this: (1) in the lower grades the pianist is apt to cover up all sorts of faults in the singing, and often causes the pupils to sing too loudly; (2) in grades where sight-singing is the order of the day, the pianist often interferes with independence. The latter diffi-
culty will be avoided if the accompaniment is never played until the song can be sung perfectly without it.

For a similar reason the teacher usually must not sing with the class.

III. SOMETHING ELSE

The most important unprofitable activity carried on in the public schools is without a doubt the singing of many meaningless songs, this statement applying to the professional music of the future as well as to all others. Good singing during childhood con-
stitutes the best possible foundation for any future music study in which either the amateur or the professional musician may engage. As already noted, song-singing means singing a song after it has been correctly learned, namely for the sake of the aesthetic satisfaction that attaches to taking part in the re-creation of beauty. Unless such an aesthetic reaction actually occurs in the case of a reasonable number of music lessons—i.e., unless the children feel a warm inward glow as they sing their songs, the teaching of music as an art must be judged to have been a failure.

GENERAL DIRECTIONS TO TEACHERS

In order to have singing of such quality that it will not only be a delight to those taking part in it, but also to those who may happen to be listening, the following points must be kept in mind:

1. Legato and Phrasing. Legato means connected, and good singing involves joining or blending the tones in such a way that the effect of the whole part is connected, rather than jumpy and detached. On the other hand, the phrasing of the words must be as clear as in reading and speaking, this involving the taking of breaths, and the insertion of natural breaks as are dictated by the meaning and punctuation of the text. Correct legato, phrasing, and steady, quiet breathing will help to insure good legato. Reading the text of the song should will usually insure correct phrasing.

Do not work any time on abstract breathing exercises.

2. Four Quality. Beauty of tone is an indispensable adjunct to what is called good singing, and the children's voices will be found to sound indescribably charming if treated correctly. In order to achieve this result in the fourth, fifth, and sixth grades, where the beauty of the child's voice culminates, the singing during the first three years at school must be consistently soft and sweet; and the compass of the songs used in these lower grades must be high, rather than low. It will be necessary also to direct the children's attention often to listening to their own voices to see whether they are sounding (1) in tune and (2) light and sweet. Few people seem to listen to the sound of their own voices, an indifference which may account largely for the prevalence of ugly and off-key singing.

3. Attack, Release, and Rhythm. Good ensemble singing involves (among other things) starting exactly together, keeping exactly together, and stopping exactly together. In the first and second grades, such precision is perhaps not to be expected, but from Grade III on there is little reason why one should not both expect and secure as few attacks and releases, as steady tempos, and as firm rhythms, as are obtained with the finest choral organizations. For such unity, the teacher, as leader, is to be held largely responsible. In order to obtain this, the teacher is in best time as much as may be necessary, but more; it is sometimes to sing for the class, but not with them.

She is to give the pitch clearly, and will have the class sound it definitely every time; and she is to see to it that both teacher and children form the habit of holding the body erect and keeping the neck alert.

4. Words. Good singing cannot be expected if the song does not understand and think about the text. It is the teacher's business to see that all words of all songs are as well understood as are the words in a properly taught language-ending lesson. The only exceptions to this principle are certain patriotic and home songs which custom and necessity prescribe for children with whom they are emotionally affiliated.

It sometimes happens that after singing a song a few times both the teacher and the children exhibit a tendency to go through it in a perfunctory way, without getting into its mood. This is not good song-singing. The remedy is (1) to sing the

* The teacher must form well with singing. Before the children will enjoy your part of the song, and that of all, he must first, not blending the children's, will result in a bad word effect.
IV. THE RIGHT-MOST-POINTED PHONION

In reading music the eye takes in groups of variously formed notes printed on the lines and spaces of the staff. The "right-most-pointing" of the notes gives use a general idea of the pitch of the tones; the shape of the note conveys to the mind the relative duration the tone is to last; so that without knowing much about music, a person with "a good ear" can at least start to learn to "read" music, when singing together with others, and when accompanied by an instrument playing an accompaniment.

This course is not really reading music, although such ability is valuable as it is taught. However, in singing without accompaniment, it is part work, and especially in individual singing, a much more detailed and accurate knowledge of the notation of both pitch and rhythm is necessary. This knowledge enables us to interpret definitely what each line and space of the staff stands for in any key, and it will enable skill in transcribing groups of notes into groups of letters after being given the key-tone or tone (key). It involves also the interpretation of accidentals as indicated by the line and of the various combinations of rhythmic figures as expressed by various formed notes.

GENERAL DIRECTIONS TO TEACHERS

In the process of transcribing notes into tones, the thing that is called "rightly" helps immensely. "Rightly" refers to an instinctive feeling that a certain tone is the center of a group of tones (such as the major or the scale) and that in given on various "occasions" involving these other tones one must frequently come to the "home tone" as a resting point, and must usually hear the melody with it in order that the ear may be completely satisfied.

This feeling of tonality is of utmost value in reading vocal music, particularly if the music is of the tonality type (one-chromatic and of course non-tone-scale); and because most of the vocal music which the student will have to work with is of this type, the teaching of sight-singing in the school has usually been done upon a tonality basis rather than upon a purely "interval relationship" one. It is because the prophylactic make full use of this instinct instinct for tonality that they have been so much in correlation with the teaching of elementary vocal music.

Such syllables will not enable one to sing all music at sight, and particularly that which has a 직접적 trend toward the use of chromatics, or the whole-step scale should probably not be attempted by syllables, but will have to be taught by imitation. The syllables are comproportionately little use in difficult diacritical passages, and music of these various types, if taught in the schools at all, will have to be taught in most instances by note, an instrument being employed to play the passage a sufficient number of times to enable the pupils to repeat as heard.

On the other hand, must be admitted that a very large percentage of all vocal music, and particularly of such music as is apt to be used by the non-professional musician, is rhythmic in character; that is, it is composed over a tonality basis, and in reading music to the syllables will be found to simplify greatly the reading process, because these furnish an easily acquired association between groups of notes and the pitches they represent. An extraordinarily histrionic mind does not need this supplementary type of association but connects notes and tones directly together, so that when the notes appear in the eye, the correct pitches are at once brought up; and vice versa, when tones are heard, the corresponding notes appear in the mind as a visual image. Such ability is sometimes called "aural," and involves an extraordinary type of pitch memory which has either been inherited or has been consistently developed during early childhood. It is possession is naturally of considerable advantage to the performer. It is not itself an indication of significant musical ability unless certain other evidences of talent.

The majority of people, on the other hand, are not able to associate tones and notes in this direct fashion, and for this reason a complete supplement to the foregoing must be established if they are to learn to "read" music at all accurately. It should be noted that the public schools this must usually be done without the aid of a keyboard instrument, since the great majority of schoolrooms are not provided with one. Various plans for accomplishing this end have been devised, but the syllables originally applied to the first six notes of the scale by the Benedictine monks, Guido d'Arezzo, and later used in the basis of the "tenor-sept" system of notation in
DIRECTIONS TO TEACHERS

The universal school music teacher's book

According, have some time to play on the other instruments, and because they are

only in such intimate associations, and because the ear is adapted to being employed

throughout the series. It is recommended that all children learn to imitate

After having sung by syllables for some time, a great many find that it is possible to learn

the simple phrase without using the syllables. This is often done by thinking

the syllable names and then getting the correct pitches, but singing the words. The

other comes the same, or a harmonic group of notes (as shown), has been used as.

most of the tones are associated with the notes as a matter of habit, even so the parts of

a person who has no extraordinary musical talent. Learning to sing by syllables

quantitatively the same in learning how to sing without using the syllables. The

syllables must be kept in practice, however, dealing with the non-musical individuals

who compose the various public school classes; and if at our time, in singing a new

melody, the correct pitch is not forthcoming, the correct syllables are to be sung as

a means of finding it. If this is not attended upon, the whole sight-singing exercises

are likely to degenerate into mere guessing. Singing the simpler phrases without using

the syllables at all may begin in the fourth grade, and in the sixth grade a good deal of

the new material should be learned in this way.

Do not use a keyboard instrument during the sight-singing, and do not sing with

the class, if you wish the children to become independent sight-readers. Constant

individual practice in sight-singing is the secret of acquiring an attitude of inde-

pendence in reading music.

V. TEACHING SIGHT-SINGING

Various avenues have been devised for bringing beginners rapidly to the

attain in sight reading. Some of them have been successful, but many have failed because they

have merely trained the pupil to read one element of the notation, as, for example, intervals,

but have not given him skill in reading both intervals and rhythms simultaneously

from an ordinary page of printed music. In order to read music intelligently

one must keep in mind the key signature; must take in at a glance groups of notes

forming the key signature; must take in at a glance groups of notes belonging to the

harmonic scale, but others not (optimistically), must note the shape of each note as

one sings to itself its correct time-value; and must observe the rests and be able to

read them correctly. Moreover, he must do all these things at a correct rate of speed,

with no indication, no counting, and no sight-singing being dependent on the interpretation of

even the smallest thing. In addition to all this, an intelligent music master notes the

planning, and plans or arranges the lessons may be appropriate; since the music with correct preparation, pronunciation, and

criticism, and has the power of expression that will call for change of speed, position, etc., truly a process of complete accuracy, and a

as well as any that may well be added, as being said that must be.

in order to do all these things at the same time, training to the aspects of the

process will be found unnecessary; and, above all, previous musical experience will be
discovered to be absolutely indispensable.

The thing before the
singing the syllables with, according to, their appropriate pitches. If the syllables are wrong, where the word used for a longer time, or try to get better concentration. If the syllables are right but the pitches are wrong, put away the cards until further work has been done as steps one and two are directed above.

The fact that the drill work continues in placing before the children music books having melodies consisting of three tones grouped in connected phrases, the children singing the correct pitches and "pointing" the note as they sing, as an aid to the treble, and as aid to the sense of rhythm in giving back its correct length. (Repeal help here in keeping the tempos steady.) If the pupil cannot meet this test of singing, he must be warning him to try to sing the same rhythm in giving back its correct length. If at this point the pupil is found to be a failure and has not been patient and time taken for it wasted, such failure is practically always due to lack of concentration. The lack of concentration in turn usually reflects back on the teacher’s lack of skill in making the lessons interesting.

In the fourth grade the same kind of tone-drill is continued, but our aim also in this work is ambitious, for the pupil’s sights are set on the part of all children in which the pupil’s mind may be trained. Besides singing at perfect facility in tone work, we shall now attack our second large group—namely, realize the meaning of the more complicated rhythmic figures. There are comparatively few of these, the most common type being as follows (the quarter note is represented by the dotted motif):

A. dotted rhythm

<table>
<thead>
<tr>
<th>rhythm</th>
<th>example</th>
<th>description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\frac{1}{4})</td>
<td>dotted half note</td>
<td>dotted eighth and sixteenth</td>
</tr>
<tr>
<td>(\frac{1}{4})</td>
<td>triplet</td>
<td>dotted eight and sixteenth</td>
</tr>
<tr>
<td>(\frac{1}{4})</td>
<td>quadruplet</td>
<td>dotted eight and sixteenth</td>
</tr>
<tr>
<td>(\frac{1}{4})</td>
<td>dotted four</td>
<td>dotted eighth and sixteenth</td>
</tr>
</tbody>
</table>

In addition to these it is necessary to learn to read music in three parts, the typical figures being as follows:

B. triple rhythm

C. dotted rhythm

D. dotted rhythm

In moderate and rapid tempos 0.8 is normally thought of, so many another way of writing triplets.

Practically all of these figures have been sung earlier and again as they have occurred in the note-songs from Grade I, so the background of rhythmic experience has already been present. In the more formal work that is to be done, each figure to be studied is introduced in a new way—ie. characteristic effect comes being especially noted.

It is then isolated and drilled upon in various ways, including examples shown in simple phrases as drill cards. The term of these cards will familiarize the pupil with the different rhythmic figures and, in most cases, they will sing the rhythm correctly the first time they see it in a music, provided, of course, that the teacher will emphasize that the rhythm pattern must not be too difficult to grasp simultaneously.

The pupil’s learning of the various rhythmic figures is now increased by repeated singing at sight many examples of the various rhythms, as these occur in the sight-singing material, both in the treble, and, if this is not sufficient, in "Supplementary Sight-Singing Exercises," which will be found to contain hundreds of melodies writing all of the various rhythmic figures. Pasting is now so long practiced, both in the sight-singing with the pupils’ help in groups of music at a glance. It is, therefore, discharged by having them on the desk (strictly, with the right hand, the book held in the left).

In the fifth grade, the new problem is the introduction of chromatic tones. The words "chromatic" in a sense somewhat loosely used in referring to pitches outside the diatonic scale, the method of still being developed in that used in learning diatonic scale groups in Grade IV. Refer back to those directions and utilize all three forms of drill. One for drill on a few of the more common procedures involving computations not available, and Part I of Book Two contains music material for sight-singing practice. In "Supplementary Sight-Singing Exercises" will be found additional melodies suitable for the same purpose. Two-part singing and the more complicated notation of 0.8 measure are also obtained in this grade.

In the sixth grade, the remaining rhythmic figures are studied and definite work in the minor scale is undertaken for the first time. Note-song in minor have been taught from the first grade, and this has the necessary foundation of experience.

In the fourth and fifth grades, an occasional minor melody may be included in the sight-singing material, as well as the children will have had a little practice in reading minor music. Now, however, a more formal type of work is to be done, the children being required to sing the various forms of the minor scale. Characteristic groups of these are studied, as just as many complexities were taken up in Grade III.

In studying the minor mode through the use of the syllables, two methods of approach are possible. The first of these known as the relative minor approach involves solving "case" of the minor scale, "to the scale from reading x, w, y, z, so, mi, fa, do (or so), fa. (The advantage of this plan is that the outer terminal relationships that have been familiar since the second grade are retained by the same syllables, and the tonal group forms all the same set of tones that the pupil has known for a long time, for otherwise being that instead of referring to it as "above-the-throw," in major, is now called "one-three-four," in minor.

The other scheme is to refer to the mode (think "one, two, etc. of the scale") in both major and minor, as "do," the same scale to reading do, re, mi, fa, sol (or go), la (or si). In this case it is necessary to differentiate sharply between major and minor, for if the sign of Slender for a major key, a certain group of notes will be referred to as "c,}
The expression, "music theory," refers to any grouping of related conclusions or explanations about music, as contrasted with the study of musical compositions as such or with the study of technique of performance. It begins with the kindergarten child learning to differentiate between two and three-beat measures, and culminates in the study of musical composition and orchestration. Theory thus takes cognizance of any kind of information about music, such as the meaning of the musical symbols, the pitch names of notes and spaces, the signatures of major and minor keys, etc.

The teaching of theory in the public schools has two purposes: (1) to help the pupil as much as possible in the practice of music (sight-singing, etc.); (2) to make him understand and appreciate music in general more keenly because of having acquired a knowledge of its salient facts.

As acquaintance with the note and rest values and with the names and functions of the staff, clef, etc., is of some use in sight-singing, so is the ability to tell in what key a composition is written, especially in the more difficult music involving chromatic tones. An acquaintance with "tonal form" as a characteristic type of musical structure, on the other hand, is of very little service in reading music, but adds immensely to one's enjoyment and appreciation of music.

Unless one theory-teaching can meet this test of fulfilling one or the other of these functions, one may doubt whether we can justify the time spent on it; indeed, we may fail to confine that theory-teaching is probably the least valuable of the four types of work—sight-singing, sight-reading, hearing lessons, theory-teaching. Many children have doubtlessly been caused to dislike music by too much emphasis upon the theoretical, just as many others have come to "hate" music because they were given too much much practice in sight-reading. However, a judicious admixture of theoretical material is highly valuable, and these books contain suggestions for each grade relating to the presentation of the most valuable theoretical facts. The inclusion of certain material relating to hand and voice exercises in Book Four is expected to be noted, both on account of the keen interest that it will inevitably arouse, especially among boys, and because of the widening of the pupil's musical horizons that will result from even so slight an introduction to instrumental music.

VI. Theories of Teaching

There is no KOSs or less on the writing of music is somewhat akin to that involved in teaching theory merely, to reinforce the training in sight-singing as much as possible, and to develop the pupils' initial musical memories. However, there is intellectual value in the writing of original melodies, just as in any other creative work. This has long been recognized with special reference to composition in language-teaching.

Writing in music must necessarily begin with teaching the pupils to make the musical symbols, such as the clef, sharp, flat, etc. The pupils are provided with paper on which a staff has been ruled (the "Music Writing Book"), in which perspective with this book is recommended, although any kind of staff paper will do, and in the third grade the pupils are asked to copy certain simple melodies, thus learning to make the various symbols as neatly, accurately, and rapidly as possible. A little later the teacher dictates melodies by reading the symbols (or pitch names) and note values, the pupils writing as directed. This activity will be referred to as "oral dictation." The children are also told to listen while the teacher plays or sings groups of tones, and to respond by writing the appropriate notes on the staff. This will be referred to as "tonal dictation." Further along the children are asked to sing some simple melody from their song books, and after singing it to copy their notes on the staff, afterward comparing their versions with that in the book. As the work in sight-singing advances, both oral and tonal dictation, including chromatics and minor modes, become more difficult, and in every case the written work is closely correlated with the singing.

Transmission to other keys, scale-writing, and other valuable forms of work may be taken up in grades five to eight, as directed in the monthly outlines. One of the most interesting activities in all music study, the writing of original melodies, may begin in the sixth year, or at any time after the pupils have learned to take down some simple dictation.

It is difficult for some children to invent melodies that are well balanced and that have unity, so the editors have provided a very interesting device for the first step in melody-writing. This consists of a bit of verse, the first half of which has
Under the ground, without a sound
Flowers are waking all around.

Mother looks, "Good, sweet, sweet,"
Soon my babies you shall meet.

I'm glad and gay. I'm glad and gay.
The robin sings then flies away.

It does not take him long to grow
For he's a rapid old gymnast.

She's near, up in the sky.
But in the good old days I say,
Old Lady Moon, Old Lady Moon.

In Scotland, a burrope you can blow
And wear a plaid kilt, Oh! Oo! Oo!

In spring I leave my dusty bed.
The snowdrop says, and lifts her head.

Pore old baw-bly go by man, I'm sorry for his nose.

Though he grinds and grinds, and grinds the sawdust all he knows.

I made a lowly snow-man, with eyes of coal in his head.
Then I stretched I found his eyes, but my white snow-man had find.

The birds are glad the day has begun
They all get up with the rising sun.

When the flowers want a drink
Then it starts to rain, I think.

Pick up and down all day
Goes the little squirrel gray.

The busy bee works all the day.
He would rather work then play.

Pretty flowers, do you fly
And form a rainbow in the sky?

What's the matter, what's the matter?
Listen to the birling chatter.

When the friggle calls, "Kaboom!
I know he will take a jump.

Mister Autumn came to town.
The trees are bare—the trees are brown.

Pussy, pussy humble bee.
Tuck the staves, keep from me.

In the land of the Eskimos,
Not a single tree can grow.

Blackbird, Blackbird, sing to me,
I see in your cherry tree.

I shut my door and windows tight
But old Jack Frost got in last night.
VIII. EAR-TRAINING

Broadly speaking, all music study is, or should be, ear-training, and the various activities connected with training the ear are among the most important things in music education. The child in the first grade must learn to make his voice match the teacher's voice in both pitch and rhythm—ear-training. He need only to listen to his own voice to make certain that his tones are even and melodic. In the second grade he must learn to recognize the repetition of a phrase that has occurred earlier in the song—ear-training. In the third grade he forms characteristic groups of tones in such a way that when he hears them he knows what notes stand for them, and when he sees the notes he knows what the tones are—ear-training, with the beginning of sight-reading. And so on through the entire course.

The greatest single need of music study is a larger amount and a higher quality of ear-training, and the greatest difficulty with most professional music students is that they do not listen intensely enough to either their own performance or to that of others from whom they are seeking guidance and instruction.

In the public schools the formal work in ear-training has two fundamental purposes: (a) to make the ear and eye form lasting associations between music and its notation; (b) to cause the mind to take in a larger number of details in the case of music that is being sung or listened to, so as to absorb the development of a higher grade of music appreciation.

The first step in ear-training has already been referred to in connection with sight-singing and written work. It consists of detailed tests given, melodies, chords, etc., for the pupil to sing on the staff while he hears. Its value in connection with sight-reading is evident, and we are further convinced that it is necessary here, because for the various steps being taken in the directions for grades three and five this book.

The second step referred to above is not so much thought of, and yet it is probable that the majority of people hear but a small part of what is going on at a musical performance, whereas if we can learn even to listen more intently we shall greatly improve their enjoyment and shall make the experience much more valuable to them.

The person who has great variety of tone color in his solo performance is getting more than the one who has only "piano playing" or "pianistic singing." An orchestral performance thus is easy, and anyone can quickly discern the difference between the violin and the flute, but if a vocal recital it is much more difficult, but nevertheless immensely more enjoyable, to be able to distinguish all the variations of tone and the variations of expression. The listener who knows the music conclude from one key to another, and who is aware of the fact that one compass is in major and another in minor, is getting more for his money than the average concert-goer, while the person who gives his face true sin and thus learn in the music the feeling waves or the string wind is experiencing a satisfaction that his energy and initiative to moving.

Of course not all persons are endowed with sufficient native ability ever to learn to do all of these things, but with proper guidance many more could learn to do at

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least some of them; and directly or indirectly our work in school music ought to develop the ability in least some of them, and some of what is going on in music is being performed.

Both ability to hear naturally concerns itself with two groups of activities—simply, (1) those having to do with performance, and (2) those involved in the composition themselves. Some of the principal points in each of these divisions are given in the following outline:

I. PERFORMANCE
1. Intonation, i.e., "in tune"
2. Variety of tone quality
3. Legato and staccato, including breathing
4. Attack of tone
5. Appropriate use of volume to mood
6. Clarity and precision of rhythm. Accent, Type of rhythm
7. Transposition in oral parts
8. Touch and shading
9. Correct tempo

II. COMPOSITION
1. Rhymed forms or style
2. Repetition and contrast in general
3. Thematic variations
4. Reference of original theme
5. Nature of contrived material, register change, tonality—contrast, etc.
6. Meter and polyphony

8. Harmonic Variety
(a) Major and minor
(b) Contrast and discord
(c) Modulation
(d) Scale strong harmony
(e) Chromaticism
(f) Whole step harmony
(g) Augmentation and other harmonic effects

9. Melodic Interest
(a) Variety of tonal combinations
(b) Variety of rhythms, etc.
(c) Approximation of melody to text

4. Descriptive or "program" songs.
The Minor Mode
Supports for Dictation Recitations

What is ordinarily known among professional musicians as "ear-training" consists largely of exercises dictated (played or sung) by the teacher, and written by the pupil. Such work was formerly confined entirely to interval dictation, but has been growing broader and more comprehensive so that an elaborate course in our training now begins with simple interval dictation given through melodic and harmonic exercises, and perhaps culminates in the dictation of the largest melodic forms, which are usually analyzed by the class simply from hearing them.

In the public schools the formal work in ear-training is usually confined to three types of activity: (1) tone-groups; (2) melodic exercises involving the analysis of both interval and rhythms; (3) simple harmonic exercises involving differentiation between major and minor chords, etc.

In taking down melodies pupils will usually make the mistake of beginning to write as soon as the teacher begins to play. This involves a conflict with the pupil's group upon the melody as a whole, and although they must get the first few notes, they will usually not get the melody as a whole at all, simply because they cannot keep up with the teacher unless the melody is dictated very slowly. To cure this mistake in method, instruct the pupil to write until you give the signal, asking them to concentrate intensely upon the melody while it is played or sung. In the early stages, the pupils may be asked to sing it after they have heard you give it, as to make certain that they really have the melody in mind. As soon as possible, however, each pupil is expected to sing it mentally (allow no humming) and then to write it. Note that the rhythm of the melody is of equal importance in the intervals. If a pupil has "all the notes right," he often thinks he has the melody complete, even though he may know nothing about the rhythm. Such a revelation is not to be graded more than fifty per cent off, of course, the rhythm is just as important as the intervals.

IX. LISTENING LESSONS

Also, a growing tendency to regard the idea of school music as appreciation rather than merely performance is becoming constantly more manifest among thoughtful educators. It is true of course that appreciation comes largely through participation, yet we are coming to feel more and more that music is but a larger musical experience than the one ordinarily get through his own performance. Familiarity with the great masterpieces of music is possible only in a limited way through the school recital; but given a phonograph and a player piano, and there is almost no limit to such an acquaintance. Ideas of performance, too, will grow much more rapidly if the child has opportunity to hear and be guided by representatives of artists' performances, to say nothing of the invaluable joy of listening to great compositions performed by great orchestras.

For these various reasons, the listening lesson is being more and more generally accepted as an integral part of school music teaching, a constantly growing number of schools being well supplied with phonographs and libraries of records. And why not, indeed? Do we not furnish glasses and maps for the study of geography, and microscopes and botanical specimens for the study of plant life?

The purpose of the listening lesson is, then, to provide a richer musical experience than the pupil's own limited performing ability makes possible, and the specific aims of such lessons in the grades are as follows: (1) To provide a fine type of aesthetic enjoyment. (2) To give practice in concentrated listening to music, the ear-training then furnished causing the children to acquire the habit of sitting quietly and thinking only of the music being rendered. More and more details come within the scope of the children associated with the great musical masterpieces so that they learn to love them and not be satisfied with the laundry, trivial, and often vulgar, music of the streets. (3) To develop ideals of performance, thus causing the children both to perform better and to enjoy more fully the artistic creations of others.

PART II: LESSONS. The listening lesson is not to be understood as comprising merely the playing of phonograph records. Why not have these groups hold a session once a month, each class singing a number of its best songs for the other class, with lips unopened; and perhaps details concerning composers' lives, etc., given by members of the class. 4. Short concerts by local artists. There are singers, pianists, violinists, etc., in every community, and such persons are usually glad to perform for children if asked in a tactful way. Have several classes assemble for such a concert. If there is an auditorium, let the whole school participate. Mass singing by the entire audience is a fine way to begin and close such a program.

Two warnings are necessary in connection with concerts by outsiders: (1) Be sure that the soloists rendered are at least reasonably suitable for children (singers have a habit of selecting in love songs exclusively); (2) see to it that the program is short, not longer than thirty to forty minutes, and in the larger programs not more than twenty to thirty minutes. Have the children go away wishing that the concert had been longer, rather than impatient because they have had to sit still so long.

3. Artist recitals outside the school. This does not refer to school concerts, but to recitals in city centers or by guest violinists, etc., given in the smaller communities. Children in the lower grades probably might not to be urged to go to evening concerts, but from about Grade VI on the teacher may well bring these recitals to the attention of the pupils, engaging them to attend. It is particularly to take school time for telling the pupils about the artist or the program. Reduced rates may often be secured for children if application is made to the proper person.

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Schools being well supplied with phonographs and libraries of records. And why not, indeed? Do we not furnish glasses and maps for the study of geography, and microscopes and botanical specimens for the study of plant life?
Occasionally the series can be prevailed upon to come to the school-assembly in the afternoon and give a short recital for the children.

4. The player piano, which has certain limitations with regard to tone color, left which has the advantage over the phonograph, that it can reproduce entire compositions without cuts or repetitions.

Introducing the Composition. These are three common methods of approach to the hearing of musical masterpieces in school listening sessions we have to recommend:

1. The best is to try to make every child in the composition, that is to say every listener will get a little of it will be remembered. A method to call attention to the purely musical aspects of the composition, possibly some feature of the period when written, etc. This has high value because it stimulates the listener to observe and appreciate the musical features of a composition, even while they are being attended to by a process of taste and experience. A third plan is to call attention particularly to the mood of the music as being appropriate to the title, etc. Sometimes the composition is played, and then the mood is turned in by way of the music, for instance, it is clear that its value in creating the development of a more imaginative type of listening, but should supplement, not replace, the second plan described above. In no case, however, should the discussion of the music take much time from the listening.

Suggestions

1. Make the occasion of the listening lesson, an important event, perhaps the culminating music lesson of the week, and surround it in a perfunctory way. If certain teacher or pupil is heard at these lessons, it is probable that the lesson arrangement will be copied in a perfunctory way. If a composition is to be given in the music lesson, the teacher or pupil should be informed of the lesson arrangement, and in such a manner as will make the lesson more interesting.

2. Remember that while a few pointed remarks about the composition may increase the children's enjoyment, a long exposition is wholly out of place, and only gets the students to the end of the selection more quickly. A brief exposition allowing for thorough treatment several times is far better than a long-winded exposition with less result.

3. Write on the board for each lesson first the title of the composition, together with the name of the composer and performers, so that the children will recognize the habit of good

*Any activity providing an opportunity for growth and development will be welcomed by the children and through the parents, and in varying listening lessons such participation is selected.

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of following a program with the eye. Be accurate in spelling. Pronounce the titles and names before the composition is given, being sure the pronunciation is correct.

If in doubt, get a phonetic biographical "dictionary of musicians" for your school library. The catalogs published by the usual phonograph companies are also of great assistance, both for spelling and for pronunciation, and for interesting facts about the musicians. A book of opera stories, a good book on orchestral instruments, a brief history of music, and a few other reference books will help, and the children will be encouraged to use these, perhaps by appearing as different peoples to look up and report upon various matters. A copy of Grove's "Dictionary of Music and Musicians" would be a fine thing to bring with some of the money made as school concerts.

4. During the actual performance of any composition let the room be absolutely quiet—no talking. Let the teacher as well as the children take the attitude of attentive listening. Never permit whispering looking at books, walking about, or anything else that would be disturbing to the music.

5. At the close of a number, permit the children to talk it over, relating what they liked, what they disliked, what they did not understand. If there is a little bit of reading, they tell of things which, to them, the music suggests, and again to see whether the children will hear it all the time.

6. If music is to be listened to especially fine music which his parents are willing that he bring to school, by all means let him do so, and encourage him to tell the other children something about the record. But permit no unworthy compositions to be brought in, and of course encourage the children as much as possible to select the better compositions for their music libraries at home.
GENERAL DIRECTIONS TO TEACHERS

SPECIFIC LESSON PLANS FOR THIRD GRADE, FIRST MONTH, FIRST WEEK

Monday
1. Resume song, book two, 
3. Repeate song. (Preferably one of those used Monday, so as to clinch it.)

Tuesday
1. "America" all stanzas.
2. Tote group drill on each one to ten. Use all three-mode drill in directions for Grade III. Some individual work.

Wednesday
1. Resume song learned yesterday.
2. Sight-singing. (Perhaps ask for a few volunteers to sing alone.)
3. Repeate song.

Thursday
1. Repeate song, book two.
2. To practice group work on first exercise; train group, or to help interpret, the meaning and spirit of the song, by reading the words aloud.
3. "America." Two stanzas from memory, all the class singing.

Friday
1. Repeate song tried yesterday.
2. Sight-singing.
3. New note-song, containing rhythmic figure.

Words read aloud by teacher, explained if necessary. Melody played on piano and sung by teacher: children imitating the third time.
MONDAY
1. Review songs (learned last month).
2. Role-sing (roles last week).
   Note the \( \text{\textit{C}} \), how it sounds, and how it looks.
3. Sight-singing. Select \( \text{\textit{C}} \) only.
   Emphasizing \( \text{\textit{C}} \), having pupils tap the rhythm before singing the melody.
4. "America": first stanza. (Class standing.)

TUESDAY
1. "America": all stanzas. (Correct mistakes made on preceding day by pupils.)
2. Sight-singing.
   Call further attention to \( \text{\textit{C}} \), pupils marking the pulse silently as they sing.
   Note meaning of words in song.

WEDNESDAY
1. Review \( \text{\textit{C}} \) (learned in third grade).
2. Second exercise for Sight-Singing Practice.
   Further practice on melodies containing \( \text{\textit{C}} \), with individual work. (Ten to twelve minutes.)
3.庭院 unknown.

THURSDAY
1. "America": all stanzas. (Class standing.)
2. Verbal dictation by syllable, children writing by reading the pitch names of the notes they have written, the teacher singing about, substituting the words for melody, correct tuning of stems, etc.

FRIDAY
Listening lesson, continuing, if possible, a march or other instrumental selection employing the \( \text{\textit{C}} \), which the pupils have been studying.
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   ("Jimmie" has this instrument with him and shows us.)
3. Song (learned last September).

THURSDAY
1. Trombone solo by "Jimmie."
2. Composition of material on brass winds.
3. Song (learned last Monday).

FRIDAY
Listening lesson. Records.
(Instrumental music illustrating points taken up during week.)

SPECIMEN LESSON PLANS FOR BOTH SEVENTH AND EIGHTH GRADES, THIRD MONTH, SECOND WEEK

MONDAY
1. Song: union song from book. Three (learned in Grade VI; words now copied on board if necessary).
2. Sight-singing, three parts. Words first, syllables only if necessary.
3. Choices (learned last week).

TUESDAY
1. Sight-singing: three song, ("patriotic and home songs," from memory; about two).
2. Continue lesson on instruments, showing pictures of brass winds. How the valve causes a change of pitch.
   (Ask: "Jimmie" to try his trombone to-morrow.)

WEDNESDAY
1. Trombone: trumpet solo.
(We have had a trumpet at school, so all know what it looks like and how it sounds.)
PART II
METHODS AND DIRECTIONS

Grade 1

Material, Book One

Introduction
The general plan of procedure involved in teaching music to groups of children is substantially that followed by the language teacher. It is based on the slogan "The thing before the sign," as advocated by Professor Vernworth, "Experience must precede formal instruction" and if the experience is lacking it must be supplied. In the case of language the child has had much practice in both speaking and listening, and the teacher, therefore, begins at once to work with symbols. In the case of music, however, the majority of children will have had little or no experience in either singing or listening, and the teacher is therefore compelled to begin with ear work instead of eye work. On this account the symbols of music are ordinarily not presented until the second grade.

As already implied, the work in the first grade is to provide the child with a foundation of musical experience upon which, later on, more formal instruction may be based. This experience will consist of some form of rhythmic response like marching, clapping, and the like, in strongly rhythmic music; of listening to the rhythms; of hearing the teacher, or some hand instrument, sing or play; and of imitating the teacher in the singing of a busy large number of short, carefully selected songs. In the centre of the room the pupil learns the difference between the effect of high and low notes and long and short notes, and learns also to stop the pulse of songs or instrumental pieces and to decide whether they are in two or three beat measure. During the second half of the year the pupil is asked to listen closely to certain of the songs that he sings and to recognize these pieces in other situations. In order to assist this discriminating activity just referred to, the pupil is required to learn by rote the melody and words for a number of short songs, and the analytical process is helped along still further by figures drawn on the board to illustrate graphically the difference between long and short tones, high and low ones, and between different varieties of rhythm. The songs should be sung without accompaniment most of the time, the harmony being added sometimes merely to give further musical attractiveness and a broader musical experience. The accompaniment will be added materially during the earlier part of the year, however, if the melody is played on organ, piano, or violin while the children sing. Individually singing of the shorter songs is to be a regular part of our procedure, even almost at the very beginning. Do not expect too
mich in the actual singing during the first two months, however. It is the effort of the practice upon the pupil rather than the musical result that counts at first. Next the best singers at the rear and let others sing to the others at times. Use "calls" to help the voices up, the whole class taking part.

After twelve months begin individual work with the so-called "monotones." Take each child by himself (where there are only one or two) stimulating interest concentration on a high tone produced by organs, piano, violin, violin, etc., and asking him to sing the same note. If he succeeds, sound the next note below it, and so on. But if he does not get it, feel the pitch in actually standing and play upon it from that point, encouraging him to sing with you. It may be one or two weeks before he can sing the entire scale. Use "same calls" for the purpose, as, \[\text{[Notes]}\]. When the pupil begins to match pitches correctly, teach him a very simple melody. Before long he will be doing the regular work with others. The secret of diminishing monotones is to make the same period so attractive that all the children will want to take part in the fascinating "game."

Suggestions for Teaching Rule-sets in Grade 1

1. Begin in general by preparing the children's minds in some way for the "story" of the song, so as to make certain that they will understand for words. Thus, if the song deals with the four seasons, make sure that the children are thinking about spring, summer, autumn, and winter. If the song has a subject or activities not within the children's experience, do you want to supply the experience through visual objects, pictures, or descriptions—or else leave out that particular singing.

2. The teacher sings the entire song with a soft, slow voice and with good expression, putting herself into the mood of the words. No accompaniment is to be played at all.

3. Read the words out, or tell them about them a moment more.

4. Sing the entire song again as before.

5. Ask a question or two in connection with whether the children have caught the words, and whether they understand them.

6. Sing the entire song again, or at least the first stanza.

7. Day, the song for the day, or if it is a very short song have the class sing it part or all of it with you. To sing the last line is sometimes effective.

8. The next day the teacher sings the entire song once more, reviewing the story as may be necessary.

9. The children are now invited to sing part or all of the song with the teacher (still without accompaniment).

10. If there are mistakes work on the particular notes that need attention, this being postponed until the third or fourth day in the case of a long song.

11. When the whole song can be sung without error, add the accompaniment, playing softly as you sing to draw out the voices or cause the children to sing loudly in a spirit of mastery.

12. On succeeding days have one song sing the song alone, or divide the song into phrases, each one of pupils singing a phrase.

13. Still later have individual children sing the entire work, or one each a phrase as in No. 10 above.

14. In case of a long, difficult song (of which there should be but few in the course of the year, purpose inviting the children to attempt it if they have heard the teacher sing it so or three or more times) to begin with by giving some of the song to "wack in." The children will be much more likely to sing the song correctly if they do not attempt too soon to imitate the teacher.

15. Have a number of songs in the process of being "learned, one just getting started, another nearly completed, etc."

The Child's Singing Voice

The six-year-old child has but a tiny singing voice, and our objectives in the first year are correctness of tone and correctness of pitch (inflection) rather than power. The "child's "showing voice" is sometimes giltfour for his singing voice, not one who has learned to love the gentle little things that constitute the child's real singing voice will ever tolerate the raucous "out of time sort of "mingle" that many seem to think is all that one can be expected at this stage.

The best way to get real singing is to avoid "fumbling" from the very beginning, encouraging the children to listen to their voices and trying to teach them the idea of making the singing sound sweet and in time, "like mother's." (If the teacher's voice will not bear such a test, use suitable phonograph records to illustrate this point.)

Three things must be constantly kept in mind in teaching the young child to sing:

1. The difference between singing and speaking is that in singing the sound is held longer. Have the child, therefore, make "song terms," which mean, of course, prolonging the vowels. Shortened vowels are a great help here, while snappy, rhythmless ones are apt to be a hindrance. Long, smooth tones, therefore, constitute the first aid to good singing.

2. The child sings and should sing with the same vocal organs as in speaking. In order to sing well, one must first learn to sing softly, so that one may later pass to song's own tones, and then secure that they shall be sweet and in time. This is in turn to use the vocal organs to react properly. In other words, soft singing will induce a relaxed condition of the vocal organs; and relaxation is singing in an absolute necessity. Light singing accompanied by attentive listening is therefore the sound requisite for training the child's voice.

3. The child's own vocal compass at the age of six is up as far down as and up as in the high rather than in the low part of the range. To insure the use of the singing voice and to bar out the shouting one, the songs must start fairly high, and must be sung at correct pitch. In the Series the songs are in the correct compass for good singing by school children.
bdening that the whole purpose of a call is to get the voice up high. Often a child who cannot get this pitch from the teacher's voice will get it more readily from some other child. Make full use of "pupil teachers" both here and in other ways. Let the singing be consistently bright and sweet.

If any of the children cannot sing after two or three months of work in class, ask them to stop a few moments after school, and carry on the same sort of work with them, stressing particularly the calls, and stimulating each child in every practicable way to get his voice up. Play the pitches on the piano or organ; sing them to him; get him to sing the low tone, and play the pitch on the piano and go up the scale from there, encouraging him to follow, etc. When he has learned to match pitches fairly well, teach him some of the simpler songs that are being sung by the class. Before long he will be taking his full share in the class, and may be considered "cured."

_Song-singing_

The most important work in Grade I, as in every other grade, is the singing of songs: and even the first-grade children can be taught to sing surprisingly well by the method here suggested. The children become less nervous and their rhythm is better. The words need not be learned by heart, but need be repeated a few times. The children are thus not troubled with word memory, and their voices are less likely to be husky. The singing is more natural and the children can repeat the words without difficulty. The singing is also more effective for the development of the voice, the ears, and the memory.

Methods and Directions:

To get the children to sing in harmony, give them a simple song with two parts. This will help them to learn to sing together and to understand the meaning of the words. Encourage the children to make up original calls; or, if this will not work, invent some yourself, remain
Singing-games

A small number of folk dances and singing-games have been included because of the delight children always take in rhythmic movements accompanied by music, and because of the very great value that such exercise from the standpoint of rhythm-training. These may be used at any time during Grades I and II as exercise exercises. They are objection to singing-games merely, that the movements are sometimes so violent as to make it impossible to sing well while performing them.

Two themes are applicable: (1) Leave the rhythm of the movements, eliminating hand-clapping, etc. (2) Have some of the children sing while the others go through the movements, and then reverse the procedure, so that all may take both kinds of exercise. If neither of these seems feasible, the singing-game had better be omitted.

Picturing

To help first-grade children to relate directly to the music they sing and hear, have them compare the auditory impressions which they are now for the first time trying to analyze, with certain types of visual perception already familiar. For example, when teaching the children to stop for pause, it will help them get the idea of the first of a group of three beats, if while they are clapping, the teacher will draw on the board a series of long and short vertical lines, thus: [diagram] or some corresponding with the loud, soft, soft of their clapping. The combination of large and small lines is good also, and is perhaps even more suggestive of musical rhythm: [diagram]

It will be similarly helpful to draw lines of various lengths to direct attention to longer or shorter tones in a melody that the children are singing. For example, the melody of "My Country 'tis of Thee" may have its tone lengths represented thus: [diagram]— etc. If this is now combined with music-picturing, and if the groups of notes are marked off by vertical lines, we shall find the child gaining much more enjoyment acquiring (1) measures, and (2) long and short tones, than he would be if we required him to analyze auditory images without suggesting any comparison with the visual imagery. [diagram]

Again, it will be of great value, a little later on, to call attention to the pitches of tunes by making marks on the board, a higher mark calling for a higher tone, and vice versa. The melody of "Swanee River," for example, may be roughly pictured thus: [diagram]

METHODOLOGY AND DIRECTIONS

The following will help in instructing mixed grades of first-grade children to grasp what is meant when the leader refers to louder and softer tones.

These various types of "picturing" may be combined as shown below, but it is not wise to spend too much time on such work. The whole scheme is simply a device for helping the child get an idea of analyzing music, and when he has once caught the idea, constant repetition of the process will be largely a waste of time.

Punctuation: [diagram]

Decoration: [diagram]

Pitch: [diagram]

A fuller discussion of this whole matter will be found in a valuable book entitled "Music Through Nature," by C. H. Perfector, in which the authors are interested for developmental ideas.

Outline for Grades I

First Month

1. Question and answer songs, Book One.
2. "Call," as described in methods and directions for Grade I.
3. Photographic records, encouraging free rhythmic responses.
4. Making clear such expressions as "high tone," "low tone," etc.

Second Month

1. Songs, Book One.
2. "Call," as before.
3. Photographic records, (or piano pieces); for clapping, tapping, and other simple rhythmic movements.
4. Children playing with their hands whether pitching played or sung are high or low.

Third Month

1. Songs, Book One continued.
2. "Call," as before; developing, employing back beats in the room.
3. Photographic records, for rhythmic training, and one or two for training in space, attention spanning.
4. Photographic records, for rhythmic training, and one or two for training in space, attention spanning.
Fourth Month
1. Songs, Book One continued.
2. "Choir" continued. Individual work with non-singers as necessary.
3. Listening lessons. Photograph records, piano pieces, songs, etc., the children listening quietly and sometimes commenting on the music after hearing it.

Fifth Month
1. Songs, Book One continued.
2. Listening lessons, as in previous month.
3. "Choir," individual work, etc., continued.
4. Chipping pulse of song and counting aloud, one, two, one, two, etc.

Sixth Month
1. Songs, Book One (including five Observation Songs).
2. Listening lessons, more and more details being observed by children, the title of the composition being given at.
3. "Choir," individual work, etc., continued.
4. Chipping pulse of songs, and one piano piece from Book One, the children deciding whether the music is twelve- or three-beat measure.
5. The pulse of songs from Book One that have been taught by note visually represented on the board, thus:

Seventh Month
1. Songs, Book One (including six more Observation Songs).
2. Nos. 1. and 4 continued as in sixth month.
3. Tone height shown gradually. The songs previously studied for this, and combined with pulse representation as previously directed.
4. Pick representation of several songs from Book One illustrated as shown in Methods and directions for Grade 1.

Eighth Month
1. Songs, Book One continued (including one stanza of "America").
2. Nos. 5 and 6. and continued as in sixth month.
3. Symbol of (to be taught by note) of Observation Songs learned in past month.
4. No notation to be shown at this time. Three repetition lessons for an attempt made to find in easier songs also.

METHODS AND DIRECTIONS

North and Tyrone Monthly
1. Songs, Book One continued.
2. Photograph records, piano pieces, etc., for practice in concentration, and for encouragement of boys in getting the mood of instrumental music.
3. Chipping the pulse, picturing, etc., as before.
4. Symbol of Observation Songs learned in seventh month taught by note.

Note Concerning "America" and "The Star Spangled Banner"

Teachers who have been in the habit of requiring children to learn both of our national songs in the first grade may wonder why only one stanza of "America" is included in the above outline, and why "The Star Spangled Banner" is left out entirely; not because they are not in sympathy with having them learn it, but because the words are so difficult even to pronounce correctly at this stage of the game on it is almost impossible to correct the mistakes they have become so thoroughly to be required to memorize them, and that such memorizing might well form a part of the public school curriculum at the end of the third and fourth grades; but we are certain that such songs will be better sung in every way if we do not insist upon teaching them too early. Let both songs be played often and let the children, from the first, form the habit of standing at attention during the music; let us not try to teach the whole stanzas of "America" before the second grade, and let us postpone teaching "The Star Spangled Banner" until the third or fourth grade.

Educational Council's Recommendation for Grade I

The Educational Council of the Music Supervisors' National Conference has published a bulletin concerning the above material, procedures, and attainment for which they will be quoted in this book in connection with the discussion of the work of each year. The Council's recommendation for Grade I is as follows:

(6) To give every child the use of his singing voice and pleasure in song as a means of expression.
(7) To take advantage of early vocal development.
(8) To provide the teacher through accompaniment in some of their songs and the backing of much good sound, an experience far richer than that of their own singing.
(9) To improve the experiment of music as being heard as well as something physical. (Appreciation of Music).

The members of the Educational Council were: Walter H. Bokser, chairman; Mr. W. E. Ladd, secretary; Mr. T. A. Peckham, Mr. H. W. Walker, Mr. C. G. M. Trowbridge, Mr. E. B. Stark, Mr. V. R. Jacobson, Mr. E. L. Moore, Mr. M. P. A. Bokser, Mr. A. M. E. F. S. Dreyfus, Mr. A. L. F. T. L. Bokser, Mr. C. H. H. M. Newell.
METHODS AND DIRECTIONS

In other words, the second year's work is to complete (1) a continuation of all that has been done in the first grade, and (2) the beginning of reading music at sight.

In the practice of singing the term, "sight-singing" is the outline of the essential idea of the process of studying music at sight. This term is not intended to indicate that the music student is able to read music at sight by means of an instant process of visualization, but it is intended to indicate that the student is able to look at the music and to sing from it, after a period of study.

In the practical work of singing and music at sight, the music student is required to sing from the music and to read the music at sight. The term, "sight-singing," is intended to indicate that the student is able to sing from the music at sight.

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FART IV

AUXILIARY MATERIAL FOR THE TEACHER

1. CONDUCTING

It is not necessary that the grade teacher should know a great deal about conducting, but a few of the more fundamental facts probably will help her to do better work in a musical sense.

Conducting is not so completely understood as some making movements with a baton, or with the hands, that tend to cause a group of singers or players to perform more effectively. The minimum effort of this should be to have them work together, keep together, and step together. This part of conducting is not difficult to learn, and any bright and fairly trained grade teacher can acquire it in a short time.

The conventional hand or hand movements for the various types of measures are as follows:

Various modifications of these figures occur as they are interpreted by different directors, and it is not important to follow the exact line either of a diagram or of any particular conductor's best. As a matter of conducting, however, it is best to use the general direction of hand which has been found most satisfactory by experienced conductors, and it will be worth the teacher's while to spend a few minutes every day in practicing these basic movements until she is able to use them without thinking about them, thus being enabled to devote her entire attention to the music which she is interpreting through her baton.

In learning to lay time one must guard against being too stiff and angular on the one hand, and too relaxed and graceless on the other. The ideal is a smooth between
AUXILIARY MATERIAL FOR THE TEACHER

a staff, or have each one obtain the "Music Writing-book," published as supplementary material to this series.

In hand work use a piece of chalk about one inch long, on its side, for making note-heads, notes, etc. In seat work use a pencil or slate, or slate and pen, and see that the pupils do not spend too much time making note-heads. The note-head need not be full size.

Note the following directions for turning staves:

When only one part (or voice) is written on the staff, the following rules apply:

1. If the note-head is below the third line, the stem must turn up. (f)
2. If the note-head is above the third line, the stem must turn down. (f)

3. If the note-head is on the third line, the stem is turned either up or down (in the margin) for the symmetrical appearance of the measure in which the note occurs.

When two parts are written on the same staff, the stems of the upper part all turn up, and those of the lower part all turn down, in order that the parts may be more readily identified. But in music for piano and other instruments on which complete chords can be handled by one performer, and also in the music for orchestra, in which all voices have approximately the same rhythm, several notes are often attached to the same stem.

Make the G of the two movements, (1) the scroll and up-stroke (began on the second line), (2) the vertical down-stroke and curve at the end. The scroll occupies most of the first and second spaces. The down-stroke crosses the ascending curve at about the fourth line. (See page 60.)

Note the two forms of the F (A-G). In both cases the dots mark the F line. The first form is probably easier to make.

In making the quarter rest, use the sign form G, rather than the difficult one T.

Do not use the C, on account of its similarity to G.

The sharp has two light vertical lines and two heavy slanting ones. Note the direction of the slant G. The flat is made with a down stroke, returned up a little distance, and then completed without lifting the pencil. The natural, or cancel, is made in two parts T. The tie usually connects the heads of notes. The dot is used principally in the space above if the next note is higher, but in the space below if the next note is lower.

III. SCALES

Scales are valuable for reference purposes. For the convenience of the teacher, the major, minor, and chromatic scales are here printed. These are not to be used in the children's work except as directed.
3. Chromatic Scales

Origin of Solfège

The syllables so universally used in sight-singing are derived from a Gregorian chant, called "Hymn to Saint John," which is praised here as a master of historical interest. This hymn provides syllables for six notes only. The remaining syllables are of later origin. "Re" was replaced by "do" because it was reserved. An excellent phosphophenyl record of the "Hymn to Saint John" is available, and may be used to make clear to the pupils in the upper grades, the historical derivation of the syllables which they sing so much at present.

IV. Music Notation Analyzed

For many centuries there was no way of writing music, and melodies (there was no part-writing) were transmitted from one generation to another by voice and ear (cf. folk lore). In this way a melody was often varied considerably as it passed on from one parent to another. About the year 1000 a.d., the beginning of modern staff notation came into existence, and by 1700 the scheme was practically complete as we have it to-day.

Staff notation consists of four essential elements—namely, (1) lines and spaces of a staff representing higher and lower pitches, both lines and spaces being numbered (instead of lines only as formerly); a sign called a clef, together with other characters like the sharp and flat, designating the pitches represented by the lines and spaces; (2) the various kinds of notes, as quarter, eighth, etc., the shape of the note indicating the relative duration of the tone, and the position of the note with regard to the staff indicating the desired pitch; (3) bars across the staff indicating position of potential accents, thus dividing the music into groups called measures; (4) slurs, rests, etc., indicating the relative loudness, softness, voice of space, etc.

1. Pitch Notation.

The modern staff has five lines, numbered from below upward, 1, 2, 3, 4, 5. The spaces are also used to represent pitch, and are referred to as first space, second space, third space, fourth space, space below and space above. Additional lines and spaces may be added, these being called ledger (or large) lines, or simply added lines. These are referred to as first added line above, second added line above, etc., second added line below, etc. These are used to indicate notes not on the staff. The space below the second added line above is called the octave below, etc. The various lines and spaces of the staff, as well as those above and below are often referred to as "degree of the staff." (These degrees of a thermometer.)

The staff above, has no meaning. It is only used when a staff is placed on it but for degree represent pitches. The middle C is derived from the letter G and its purpose...
is to indicate that the second line stands for the pitch G, and that the lines of the staff are, therefore, F—E—D—C—B—A—G, and the spaces D—E—F—G—A—B—C. The bass represents F. Note that this F is a fifth below "middle C," and that the G of second line of middle C is so called because it is the middle note between the two staffs that is the middle line of an imaginary "grand staff," of eleven lines. Note also that the first added line below the treble staff represents the same pitch as the first added line above the bass. The illustration below will make these points clear.

So far we have provided only for the tones produced by playing on the white keys of a modern keyboard. In addition, the staff may be made to represent the tones produced by striking the black keys. This is done by the use of five characters which are used to make the lines and spaces of the staff stand for additional tones. These five characters are as follows: sharp ♯, flat ♭, double sharp (𝄪), double flat (𝄫), and natural (or central). The sharp makes a staff degree represent a pitch one half step higher—that is, the next adjacent key, either white or black, to the right, a pitch a half step lower—that is, the adjacent key, either white or black, to the left. The double sharp makes the degree represent a pitch a whole step higher than it would with no sharp on it, and the double flat likewise, a whole step lower. The natural, or central, restores the original meaning of the degree, when it has been modified by these characters. The following keyboard diagram will help to clarify these points:

![Keyboard Diagram]

The relative values of the notes and rests are indicated by their names, a whole note being equal to two half notes, four quarter notes, etc., but the actual length of the tone naturally depends on the rate of speed of any given composition. The duration value of any note or rest is increased by one-half if a dot is placed after it. A dotted half note thus becomes equivalent to a half note tied to a quarter note. A dotted quarter note similarly is equivalent to a quarter note tied to an eighth note.

The foundation of musical rhythm is a steady succession of pulses, every other one, or every third one of which is slightly stressed. In order to keep the rhythm steady it is customary and entirely justifiable for elementary music students to make a muscular movement for each of these pulses. In the first grade this movement consists of clapping, marching, etc. In the second and third grades it consists of pointing rhythmically to the notes, while in the fourth grade a silent hand movement on the desk is usually substituted for pointing. Marking the pulse with the foot would be just as good.
rhythmically, but can usually vary and, therefore, not desirable. A beat of the drum is equally good from a rhythmic standpoint, but interferes greatly with smooth, musical tone production, and should therefore be discouraged. Counting aloud is another device of the same sort, the movement of the third thumb is being the essential part of the process rather than the sound of the voice, but this is naturally not removed from this. The rhythmic note that the pupil must learn to follow the pulse with their own muscles if they are to become firm and steady rhythm readers. The ability to count and the tapping is done by the teacher, the worse for the children, and the more they will be in acquiring a firm grip upon musical rhythm.

When a three- or four-beat, or two or three beats, this marking the pulse is all that is necessary in order to get the rhythm. But when there are several beats to the pulse, the rhythm is more complicated, and how the only thing to do is to classify the learner there are comparatively few of these rhythmic figures, so that to master them is not so formidable a task as might be supposed. The compound of the rhythmic

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The names used above are perhaps not so common as “treadle time,” “six-eight time,” etc., but are so much more readily explanatory that teachers are urged to break themselves of the habit of using the older names, and to employ the names one always, so that the pupils may fall naturally into the habit of using the better terminology.

In the same way, teachers are urged to say, “Sing the syllables,” rather than “Sing the notes”; to use the words note and not correctly (notes are seen, but tones are heard); and in general to employ musical language more correct than is often found even among musicians.

4. Tempo and Dynamics (Speed and Force). In addition to indicating pitch, accent, and relative duration, the composer wishes his music to be performed with appropriate rate of speed (tempo) and with suitable gradations of force (dynamics) to be designated by himself.

Certain terms, etc., are in accepted use for these two purposes; and although their use and interpretation cannot be as exact as is the case with the rest of music notation, yet if one is to read music intelligently, one must know at least the general interpretation of these signs. Music notation is universal—international—and in order to make it possible for composers to be freely used in all countries, irrespective of language, the Italian expressions have come to be almost universally employed as a universal language known throughout the civilized world.

Tempo, or rate of speed, is indicated in two ways: (1) By a sign like . . . . . . . . . . . . . .

(2) By words like Andante, Larghetto, etc. The first of these is called a metronome indication, and is a device for getting the exact rate of speed by means of a clock-like machine called the metronome. By adjusting the weight on the pendulum to the figure indicated and setting the metronome in motion, one may get the exact tempo. The second method of indicating tempo is less exact but more common, and certain terms which are in everyday use should be learned by all music students. They are arranged in groups because their meanings overlap, and because their application is not exact.

1. Grave (lit. weight, reverie), Lento, adagio, and lento—indicating the very slowest tempos used in rendering music.

2. Lento, adagio, and lento—indicating a slow tempo.

3. Larghetto (i.e., a little largo) and adagio (a little adagio)—a slow tempo, but not quite so slow as lento, etc.

4. Andante (going, or walking, as contrasted with running) and andante—indicating a moderately slow tempo.

5. Moderato—moderate tempo.

6. Allegro and allegretto—a moderately quick tempo, allegretto being usually interpreted as meaning a tempo somewhat slower than allegro.

7. Vivo, vivace (lit. lively)—a tempo between allegro and presto.

8. Presto, prestissimo, crotchetto, and prestissimo possibile—these are fast tempos possible.

Besides these terms, there are a number of others which call for a quickening or a retarding of the ordinary speed. The most common of these are:

**Auxiliary Material for the Teacher**

<table>
<thead>
<tr>
<th>Terms</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivace</td>
<td>Moderately fast</td>
</tr>
<tr>
<td>Allegretto</td>
<td>Between allegro and andante</td>
</tr>
<tr>
<td>Andante</td>
<td>Between andante and slow</td>
</tr>
<tr>
<td>Largo</td>
<td>Very slow</td>
</tr>
<tr>
<td>Grave</td>
<td>Very, very slow</td>
</tr>
</tbody>
</table>

**After any of these modifying terms, the expression a tempo or tempo primo means a return to the original rate of speed.**

The various degrees of loudness and softness are referred to as the “dynamics” of music. A group of Italian terms expressing the various degrees of “most loudly” to “most softly” are supplied for the convenience of the teacher.

**Pianissimo (pp) very softly (the subscript of piano).**

**Pianissimo (ppp) very softly (the subscript of piano).**

**Piano (p) softly.**

**Meno piano (mp) medium softly.**

**Meno forte (mf) medium loudly.**

**Forte (f) loudly (lit. strong).**

**Forte (ff) very loudly (the subscript of forte).**

**Forte (fff) very softly (the subscript of forte).**

**V. Definitions of Terms Relating to Notation**

A staff is a collection of parallel lines, together with the spaces between them. The modern staff has five lines with these spaces, these being ordinarily referred to as:
to first line, second line, third line, fourth line, fifth line (beginning with the lowest) and space above (i.e., space below the first line), first space, second space, third space, fourth space, and space above.

A staff is a sign placed on the staff to designate what pitches are to be represented by its lines and spaces. Thus, for example, the C staff above shows not only that the second line of the staff represents G, but that the first line represents E, the first space F, etc. The G staff similarly shows that the fourth line of the bass staff represents the first A below middle C, the fourth line the first B below middle C, etc.

The extent of the staff may be increased either above or below by the addition of short lines called layer lines, and notes may be written on either these lines or the space above and below them.

The lines and spaces constituting the staff (including layer lines if any) are often referred to as staff degrees, i.e., each separate line and space is considered to be a degree of the staff.

A pitch is a characteristic that causes any degree of the staff on which it is placed or with which it is associated to represent a pitch one half-step higher than it otherwise would.

A double-dot causes the staff degree on which it is placed to represent a pitch one whole-step higher than it otherwise would.

A note is a character expressing relative duration, which when placed on a staff indicates that a certain tone is to be sounded for a certain relative length of time.

The pitch of the tone to be sounded is shown by the position of the staff on the staff, while the length of tone is in its prolongation shown by the shape of the note.

A rest is a character which indicates a rhythmic silence of a certain relative length. A rest is never used alone, always in some combination with other signs.

A rhythm unit consists of two vertical lines across the staff, at least one of these being a heavy line. The double-bar marks the end of a phrase, movement, or entire composition.

A double-bar (or single heavy bar) with either two or four dots indicates that a section is to be repeated. If the repeat marks occur as only one point the entire passage is to be repeated (see Fig. 11). The section is usually designated by the marks in the repeated line (90). Sometimes a different color is used for this purpose, and this is indicated as at 90.

The words "de coda" (D. C.) mean literally "from the head," i.e., repeat from the beginning. The words "da capo" (D. S.) indicate a repetition from the middle line instead of from the beginning. In the case of both D. C. and D. S. the word (possibly the rest) is ordinarily used to designate the point at which the repeated section is to terminate.
The formula used to hold a note or chord indicates that its time is to be prolonged, the duration of the prolongation depending upon the character of the music and the taste of the performer or conductor. (2)

The sign 4>4 > (an abbreviation of all stems, literally of the stems) above indicates that all stems are to be sounded on a higher octave than the notes themselves, indicating that all stems are to be sounded on an octave lower. The term 4>4 4>4 has also this latter significance. If 4>4 means the octave lower or higher than the note indicated by the printed note.

A dot after a note shows that the value of the note is to be held again as great as if it would be written the -4-4 or 4-4. When two dots follow the note the second dot adds half as much as the first dot.

A dot over a note or a chord indicates a staccato mark and indicates that the tone is to be sounded and then instantly released. A pointed dot ( ª ) indicates a still sharper staccato.

A tie is a curved line connecting the heads of two notes that stand for the same tone. It indicates that both these tones are to be sustained, this having a duration equal to the combined value of both notes. For example, a half note tied to a quarter note would indicate a tone equal in duration-length to that shown by a dotted half note; two half notes tied would indicate a tone equal in duration to that shown by a whole note.

Accents are marked in a variety of ways. The most common forms follow:

- marcato
- staccato
- legato
- tenuto
- legato marcato
- tenuto marcato
- legato staccato
- tenuto staccato
- legato marcato staccato
- tenuto marcato staccato
- legato tenuto marcato staccato
- tenuto tenuto marcato staccato
- legato staccato marcato staccato
- tenuto tenuto staccato marcato staccato
- legato tenuto tenuto marcato staccato
- tenuto tenuto tenuto marcato staccato
- legato tenuto tenuto tenuto marcato staccato
- tenuto tenuto tenuto tenuto marcato staccato

The staccato is used in vocal music to indicate that there are no or few rests to be sung to syllable of the text. See songs in Teachers’ Book of Accompaniments for examples.

VI. TERMS RELATING TO VOICE TYPES OF COMPOSITIONS, Etc.

In polyphonic music there is one voice which has a pronounced melody, the other voices (if present) supporting this melody as a harmonic (and often rhythmic) background. An example of this is the ordinary hymn tune with its melody in the highest voice, a la fiddle, opera, modern piano piece, etc., and are largely monophonic though many such compositions employ a combination of the monophonic and the polyphonic styles. In polyphonic music each voice has its own extent, melodically interesting, and the "harmony" is the result of combining several melodies in such a way as to give a pleasing effect, instead of treating a melody by adding chords as an accompaniment.

The term "counter" (or "counterpoint") is applied to the division of a given melody into two or more parts, with the latter being known as the "canon" forms or subject. It may, therefore, be broadly defined as the "art of combining melodies.

Initiation is the repetition by one part, either in unison or at some other pitch, of some subject previously introduced by another part. If the initiation is exact, the term exact initiation is used; if only approximate, then the term is initiation subject to be used. On the contrary, the initiation is usually at the interval of an octave, or a fifth, or a second.

A caesura is a cosmopolitan composition in the style of strict initiation, one part repeating exactly (but at any interval) what another part has played or sung.

The familiar voice is an example of caesura, each voice repeating exactly what the last voice has said, while the first voice is still going on with his melody. The caesura is defined, therefore, as a variety of caesura in which the initiation is always in a certain major or minor, or a fifth, or a fourth, or a third. The material is thus made up of broken parts, as in the familiar theme and variations.

The fugue (Latin, fugt) is a form of contrapuntal composition in which the voice is always in the dominant key, i.e., a fifth above or a fourth below. The initiation (called the "answer") is the exact repetition of the subject (called the "theme"), but is usually not so.

A theme is a fragment of melody used as the subject of a fugue, in the basic of the development section as a "canon form." Sometimes it is a complete composition (often in periodic form), on which variations are made, as in the familiar theme and variations.

A suite is a set of instrumental dances, all in the same key or nearly related keys. The first dance is often preceded by an introduction or prelude, and the various dances followed by a slower one. The word suite is also more loosely applied to any set of short instrumental compositions. A suite is usually instrumental composition of three or more movements (usually three or four, the first and last of which are always in the same key and in a rapid tempo. Each of these in a larger whole with a broad underlying unity of greater scope. The design or plan of the dance is usually arranged as follows:

1. A quick movement (gigue, prelude, etc.), often preceded by a slower introduction.

2. A slower movement (largo, slow introduction, etc.,)

3. A minuet or variation, often with a "trio" or contrasting middle part, in which case the part preceding the trio is repeated after the trio is played.

4. A quick movement—usually a ronde, sometimes another sonata form, sometimes a theme with variations.

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or support. Counterpoint, caesura, round, fugue, etc., are all polyphonic in style. The term counterpoint is often used synonymously with polyphony.
These movements are all closely related keys, but in a variety of contrasting rhythms.

A trio is a sonata for three instruments (such as piano, violin, and viola), while a concerto is for solo instrument, the orchestra providing the supporting combination of instruments.

The term concerto grosso is often applied to instrumental music for trio, quartet, quintet, and other similar combinations which are used for a small group rather than for a large concert hall.

A concert or concert for solo instrument with orchestral accompaniment, the form being usually somewhat modified in the concert in which the soloist plays three or more movements in the concert.

The great majority of concerto的形式s are for piano and orchestra, but examples of concerto for violin, cello, flute, oboe, and other solo instruments (all with orchestral accompaniment) have also been written.

A symphony is a sonata for solo instruments. In general, its construction is the same as that of a concerto, but it usually is much larger, and more expressive of the various emotions and qualities of the symphonic instrument. The symphony is generally conceded to be the highest type of instrumental music ever written.

A symphony was composed as a standard form in the time of Haydn (1732-1809) and was developed further in the time of Mozart (1756-1791) and Beethoven (1770-1827), reaching perhaps its highest point in the famous "Nine Symphonies" of the last-named composer. Later symphonies whose works are at present being performed include Brahms, Schumann, Tchaikovsky, and Dvořák.

A symphony, as its name implies, is a little symphony. It differs from the symphony in having little or no development, the second section being of slight importance as compared with the corresponding section of a symphony.

A sonata is a musical form in which the composer attempts to convey to the listener an image or a succession of images which will convey his certain emotions with which he has been previously acquainted in the composer's mind by some other, event, or idea. The clearest idea is given at the beginning of the music, in the opening theme or a short description of the thing which has suggested the music to the composer.

The word trio is applied to vocal music for three and four voices respectively, and to smaller instrumental combinations playing similarly, these being the relations to the instrument, etc., involved in the word. The word group is also applied to the similar form of vocal music, sometimes, however, the term representing the idea of having the parts have independent melody.
A canto is a homophone or a homophonic group, the plot consisting of many musical situations, and the whole ending happily. In contradistinction to the light melody in Acanthus, a light solo is one with an ascending, rising pitch, in which song, dance, and poetry seem to contribute to the enjoyment of the audience. The music is listened to but usually not as straight as the plot.

The term "acropolis" comes from the general "apartment," being the highest or the most prominent in importance.

Melody is the style of vocal solo based on a SOPHOMORE, etc., but its predominating characteristic is diastematic opposition in that of the metrical. In the major or minor style it is usually entirely subordinate to the melody. The latter is often very simple, containing only, etc.

The melodic style of music often refers to as "eductive singing," but it should not be used at all except in extreme style. The familiar name from the Sanskrit, "Arabic Singing" and "The Trumpet Shall Sound," is the same style of falsetto.

There has been some difference of opinion as to whether a composer of a song is the writer of a song or a song writer. A falsetto is a short song sung by and usually originating among the common people. Its dominant characteristic is its simplicity, this applying to major, minor, and accompaniment if there be one. The vast of the falsetto is usually based on some event connected with ordinary everyday life, cut there would also be many examples where musical and artistic happenings are dealt with.

And Long Sing and "Como Triunfale" are examples of falsetto.

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back before Bach. Its modernity has, to be sure, been vastly improved since that time, but the basic idea is one that has existed long before the invention of the pianoforte. Stringed instruments are very ancient, but the modern family of strings (violin, viola, cello, and double bass) did not come to their final state of refinement until about 1700; that is, about the same time the piano came into existence.

Of the woodwind instruments, the flute and oboe are the oldest, and the clarinet the most modern, the latter not coming into use until the time of Beethoven. The brame-winds are very ancient in their origin, but the present groups of the present types were definitely in that way was provided of altering the length of the tube by valves or slides, and therefore, could be used in only one key. The principle was invented about a hundred years ago, the idea being much earlier.

The same difficulty existed in the case of the harp, and because it could be played in only one key without being re-tuned, it was not practical as an orchestral instrument, and was not extensively used in orchestral compositions until after 1776, when Erard (France) invented the "double-action harp," which can be played in any key.

The art of singing came to perfection with the development of opera in Italy in the 17th and 18th centuries. The keyboard melody was developed in the 18th century, although it was much improved and developed in the direction of a more serious conception of the lower harmony with the spirit of the text. This latter development was due largely to the new type of vocal composition the art-music that came into existence about 1720 with the great contemporaries of Scarlatti.

A similar change came about in opera from the time of Gluck and Wagner on. In Italian opera, the principal thing was to make beautiful tunes with the voice. The text did not matter, and the stage action was frequently interrupted for messengers, etc. But Wagner insisted that an opera was above everything else a drama, and that the singer must, therefore, be an actor, in every way to bring home to the audience the dramatic message of the play. These ideals of opera and art-music have brought about a great change in modern singing, and the present-day vocal artist must not merely produce beautiful tunes, but must faithfully interpret the words he is singing. The dramatic artist comes into existence now, that the opera was invented, and was at first given with action and scenery, but is now presented as aural music.

The earliest music probably consisted of beating a log with a stick to furnish rhythmic sounds for dancing. This was probably accompanyed by vocal sounds, which in turn gave rise to a chant; and that was the idea of melody. Long, long afterward, two syllables came to sing together; then three or more, and then "harmony" came into being. The practice of combining various melodies horizontally began to be represented by lines of strings in a single melody vertically at about the time the opera was invented—about 250 years ago.

With the development of instruments there has been more and more interest in instrumental music, and to-day symphonic music—that is, music played by a symphony orchestra—is considered to be the highest type of music in existence. With the refinement in both the design and manufacture, and the playing of instruments which has been taking place, there is developing a large and larger interest in color.

VIII. REGULATIONS OF THE WORLD’S GREATEST COMPOSERS

The names of the greatest masters of musical composition should be known by every child, just as the names of the great writers are. A brief list of the best-known composers is here inserted in order to make easily accessible the principal facts about the lives of men whose compositions are frequently sung or heard by the children. Teachers are expected to give the children at least the facts here furnished, as the pupils may grow into an attitude of indifference about such matters. The names are arranged for ease in chronological standpoint.

Back, Johann Sebastian, 1685-1750, Germany. Wrote great quantities of organ music, choral music (motets, masses, etc.), piano works (preludes and fugues, inventories, etc.). Probably the greatest master of churchly polyphonic style who has ever lived. One of the three or four greatest composers in the entire history of music.

Händel, Georg Friedrich, 1685-1759, Germany. Lived most of his life in England. Wrote oratorios and oratorio music. Best known for the "Messiah," the most sung and most beloved of oratorios. The famous "Hallelujah" is set to six words on six symphonies called "Exordium."

Haydn, (Hans). Franz Joseph, 1732-1809, Austria. Piano pieces (mostly sonatas), chamber works, unison. Best-known chamber work is the oratorio, "The Creation." Brought the symphony to its perfection as an orchestral composition, and therefore is sometimes cited as the "Father of the Symphony." Best known as the great predecessor and teacher of the two still greater composers following him, Mozart and Beethoven.

Mozart (Mozart), Wolfgang Amadeus, 1756-1791, Germany. Piano pieces, especially symphonies, symphonies for orchestra, opus 1, including "The Magic Flute" and "The Marriage of Figaro." A composer of the very greatest style of all time, under the most trying difficulties, and who died before he had an opportunity of giving to the world more than just a taste of his genius.

Beethoven (Bach-Beethoven), Ludwig van, 1770-1827, Germany. Wrote instrumental music mainly, consisting of sonatas, symphonies, string quartets, etc. Also, opera. "Fidelio." Two masses, symphonies, etc. One of the greatest of all men and that, almost certainly, of all time. Bach-Beethoven, Wagner.

Schubert, Franz Peter, 1797-1841. Austria. Piano pieces, sonatas, symphonies, etc. Best known for his beautiful art-songs and his famous "Unfinished Symphony." Commonly considered to be the greatest of all art-singers in the whole history of music.
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CIPRUS, Syria. Place of origin of U.S. Native of the Empire of the Euphrates. Conspirators in operations, habits, and methods of administration on the north. NASSAU, New York. forced at 26, 1900.!