TEACHER'S MANUAL
VOLUME I
FOR FIRST, SECOND, AND THIRD GRADES
WITH ACCOMMODATIONS FOR BOOK SINGING AND PRINCIPAL SONG BOOK
ADDITIONAL NOTE SONG BOOK
SINGING GAMES AND SONGS FOR DANCES

THE PROGRESSIVE MUSIC SERIES

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THE PROGRESSIVE MUSIC SERIES

BOOK ONE, 160 pages, for second and third grades
BOOK TWO, 192 pages, for fourth and fifth grades
BOOK THREE, 128 pages, for sixth and seventh grades
BOOK FOUR, 240 pages, for eighth grade

TEACHER'S MANUAL, Volume I, with accompanying for
Book One and Primary Song Book, additional Rose Songs,
Folk Dances and Singing Games. 315 pages.

TEACHER'S MANUAL, Volume II, for fourth and fifth grades,
with accompanying for Book Three. 325 pages.

TEACHER'S MANUAL, Volume III, for sixth and seventh grades,
with accompanying for Book One. 320 pages.

PRIMARY SONG BOOK FOR SIGHT READING

PREFACE

The Progressive Music Series aims to realize two fundamental ideals: first, to assemble from all available sources the best music for school purpose; second, to organize this material into a plan of music instruction based upon approved principles of modern educational psychology. The editors and publishers have also taken advantage of all that present-day science has contributed to the art of book making.

The music material comprises the best that could be found in the libraries of America and Europe. Original songs written by many of the foremost living composers, and derivative folk songs, many of which were obtained from sources historic and uncalled. In selecting the music for the series, the first concern of the editors was to assemble only songs of unquestioned merit from the standpoint of real musical worth. These approved songs, whether original or otherwise, were then classified with reference to their technical features and assigned to their appropriate places in the course. This plan means that all the material of the series whatever illustrating a technical problem or presented for recreational singing comprises only songs of unquestioned cultural value.

In the case of original compositions, the primary object was to obtain an unrestrained expression of the composer's individuality. Genuine interest in the music and complete cooperation on the part of the composer were secured through personal interviews. As a result the series is able to offer a large number of beautiful and original songs by eminent composers—songs which represent the composer at his best and give free expression to his individual style and manner.

The pedagogical plan of the course is the result of many years of practical classroom experience. It takes into careful consideration the stage of the instruction in public-school music in this country. Every step advocated is in thorough accord with the conclusions of the leading authorities on child study and educational psychology. 1

Teacher's Manual, Volume I. Offers a thoroughly organized plan of music instruction with directions and outlines of the work in the first, second, and third grades; it may therefore be called a manual for the Primary Period. 2 It also includes a large number of new songs in addition to those which appear in Book One, a group of folk tunes (with directions for teaching them), as well as arrangements for most of the songs in Book One and in the Primary Song Book. A simple system of cross references facilitates the use of the Manual in connection with Book One, and the index of songs in the Manual gives the page references for both books.

1 See page 7 where a list of important works on educational psychology is given.
Book One and Teacher’s Manual, Volume I, provide all that is necessary in material and method for the music instruction of children in the first three grades. Additional songs for sight reading, for use if desired, will be furnished in the Primary Song Book, thus providing sufficient material for every possible contingency.

The Teacher’s Manual is in no sense intended to supplant the work of the supervisor, but is designed to release him of the necessity of giving technical directions to teachers and of spending a large proportion of his time in planning the mechanical details of music instruction. Thus relieved, he may devote a large share of his efforts to the artistic and inspirational side of music work.

The study of the monthly outlines will show that there is provision for ample drill in each successive step. This drill is based upon the song material and is concrete, definite, and progressive. High repre...
PEDAGOGICAL OUTLINE

Showing the successive steps in the pedagogical plan of this series, with the grade and month in which each topic is first presented.

1. Teaching of Rule Songs
   First Grade, First Month

2. Rhythmic Development (Through rule song, folk dances, singing games)
   First Grade, First Month

3. Ear Training: Singing with "loo" or other neutral syllable
   First Grade, Sixth Month

4. Ear Training: Recognition of rhythm patterns
   First Grade, Sixth Month

5. Ear Training: Application of a syllable sound
   First Grade, Sixth Month

6. Ear Training: Study of Motives and Figures
   Second Grade, First Month

7. Ear Training: Presentation of Notation (Familiar songs from Blackboard pool)
   Second Grade, Sixth Month

8. Ear Training: Transcription Skills (Figures)
   Second Grade, Sixth Month

9. First Reading of New Songs (Teacher assisting)
   Second Grade, Ninth Month

10. Sight-Reading (Independent reading of new songs)
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   c. Second Reading for Low Musical Children
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4. Rhythmic Development

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III. Special Work in Ear Training
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THE PROGRESSIVE MUSIC SERIES

TEACHER'S MANUAL

VOLUME I
INTRODUCTION

MODERN EDUCATIONAL IDEALS

The educational ideals of the present day, influenced by psychological research and child study, have brought about many changes in elementary school standards, aims of education, and methods of teaching. In all branches of education are now agreed that the material used must be intrinsically interesting; that it must possess elements of permanent value; that it must appeal to the minds and interests of the children for whom it is intended; and that the methods of presentation adopted in any given grade must apply to the stage of mental development characteristic of that grade. In other words, the subject matter and the pedagogical scheme must be adapted to the children, instead of adapting the children to an adult's comprehension of subject matter, or to a logical and empirical pedagogy.

STAGES OF DEVELOPMENT

Modern psychological and pedagogical investigators have established the fact that there are three well-defined stages in the physical and mental growth of children, extending through and beyond the Primary, Intermediate, and Common grades. These are: first, the Sensory Period, beginning with infancy and continuing into the third grade, which is transitional; second, the Association Period, extending through the fourth, fifth, and sixth grades, the seventh being another transitional grade; third, the Adolescent Period, usually beginning in the seventh grade and continuing through the eighth grade and into the high school.

1. The Sensory Period

The Sensory Period is marked by extremely rapid physical growth, accompanied by a lack of the finer muscular and mental coordination. It is a time of physiological development and sensory activity, dealing with objects and concrete experiences. Interest is motile and is more concentrated with the activity itself than with its product. Suggestion, fancy, imagination, love observation, and imitation play a larger part in the child's life. Impressions and states of experience are being gathered which later become the foundation stones of the child's educational structure.

INTRODUCTION

taught to have motive and in love to sing, to sing with light, mellow voice quality, and to express his feelings in an artistic manner through the songs he knows. The training of the voice and development of the ability to sing artistically are in thorough sympathy with the psychological characteristics of the period. The child learns by observing, by imitating, by doing the thing himself.

It must be taught to your accurately and to express accurately what he hears, just as in the language-learning process. He must be made conscious not only of the song-whole which interests him, but also of the smaller units in which the songs are composed.

The first step should be analytical in four parts, beginning with familiar song-wholes, and moving toward the smaller constituent elements. Later these observants are to be graphically reproduced by the child so as to give him a new and more intimate concept of the original song-whole. Still later, in reading new songs, the child will be called upon to make use of three familiar elements in grasping the musical thought embedded in the new wholes.

A definite tone vocabulary and a feeling for tonality and rhythm are developed, which will later prove indispensable in the analysis and intelligent reading of new songs from notation. The power to think in tones and in non-musical relationships corresponds to the ability of things in a language, to comprehend the meaning of words used to represent familiar places, and to express thoughts and feelings in that language. It is a fundamental principle that experience with objects and facts must precede the study of the symbols which represent them.

1 See Magnus v. "Psychology as Applied to Education," page 222.

2. The Adolescent Period

The Adolescent Period is that time for independent work in music, for formal skill to the mature vocal and rhythmic combinations until systematic control of them is acquired. Here, if at all, independent power in sight reading and interpretation is to be realized. Psychologically considered, it is the proper time for this type of study. The children are ready set ages for formal work, for non-string combinations, for skill, for solving problems independently, in short, for technical mastery. "Magnus must develop more voluntary, less sporadic. The continued use of beautifully arranged in such sequence in the books that logically the problems to be acquired will follow in natural and logical order. The result will be the absence of some voluntary attention. Through such logical arrangement the new in experience is related to the old and the development is logical."

INTRODUCTION

people. Much singing, with constant play on the feelings, is the keynote to merge here. It is not wise even to insist on too exact details in the interpretation, involving much repetition and drill. Encouragement rather than criticism is needed; inspired leadership rather than critical authority.

Your may probably be devoted to the study of the great composers as the ripples of other new of achievement; no interest in their works is enhanced by such study, and the pupils' viewpoints of life and of history are broadened. The symphony and the opera piano have been a great mission to perform in the development of musical taste. Study of the form structures and of the thematic divisions of the larger works will prove both interesting and profitable.

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Henry, Edna Burke 

the known to the unknown. There is no error, in the light of present-day researches, in a keyboard and heterogeneous arrangement of vocal material, nor yet, on the other hand, for recourse to the use of mechanical exercisers, or "trusty" songs without life or inspiration, merely for the sake of the problem involved.

In this series tonal and rhythmic problems are classified and studied with absolute definiteness and attention to minute details. In Books Two and Three, which cover the work of the Associative Period, the songs embodying these problems are organized into chapters. A fundamental principle is that where the introduction of new tonal problems is involved the rhythmic ideas should be familiar, and, vice versa, where the introduction of a new rhythmic problem is involved the melodic ideas should be familiar. Generally speaking, four steps are necessary for the logical unfolding of a musical problem in the Associative or Drill Period: (1) a review of a familiar song which embodies the problem; (2) a clear statement of the problem to the pupils; (3) definite and thorough drill on the problem, isolated from the context; (4) application of the mastered problem in reading new songs in which it occurs.

The first step brings to mind the fact that the use of new songs is continued through the fourth and fifth grades, although in far less proportion than in the primary grades. The object is twofold: first, continually to bring the children into contact with beautiful and inspired music and limited to their immediate technical powers; second, to provide actual experiences with new musical effects, gained unconsciously by imitation, which later are to be consciously studied as problems and mastered.

3. The Adolescent Period

The Adolescent Period reveals characteristics markedly similar to certain of those in the Sensory Period, e.g., a rapid physical growth accompanied by somewhat lazy physical and mental habits. It is not a favorable period for exact attention in detail, nor for drill in mechanical precision. It is, as we have seen, an age of emotionalism, for the development of the finer sentiments and feelings. The child is becoming conscious of himself as a factor in the race, in an integral part of society. The "gang" spirit is in the air and should be recognized in the music work. "Team work" finds its expression in part singing.

Music should be selected to make a strong appeal to the emotional side of the adolescent pupil. Here, if anywhere, music of more beauty of melody and of appealing harmonies must be used if it is to hold the interest of those young

PART ONE
GENERAL SUGGESTIONS FOR THE PRIMARY GRADES

I. SONG MATERIAL

1. Quality

Two songs chosen for the development of musical experience must possess elements appealing to children; also, if the highest aims of modern education are to be realized, they must possess elements of distinct permanent value.

It is contended that all literature is a development of the legends, myths, fairy tales, and folk rhymes which were handed down from mother to child by word of mouth, for centuries before printed books were in common use. Many of these stories, differing only in details, are familiar to so many different nationalities that this theory of the origin of literature is racial development has received general acceptance. Acquaintance with these tales is admittedly the child’s national heritage. They not only appeal to all children, but they possess those elements of permanent value which make them stepping-stones to an appreciation of universal literature.

This is equally true of the development of the musical experience of the race. Folk songs and rhythms, folk dances and singing games, played a large part in the life of all peoples long before writing had been developed. Songs were learned by ear and passed on from generation to generation. This process is still going on in the musical life of European peasants and of primitive people of the present day.

Since it is generally agreed that the growth of modern musical literature has been strongly influenced by folk music, he who would understand and appreciate the higher forms of musical art should become familiar with the beginnings of music as expressed in the folk-song literature of different nations. The early years of childhood are the time when music of this folk music makes its strongest appeal.

The authors of the Progressive Music Series, recognizing this fundamental principle, have included in Book One and Teacher’s Manual, Volume I, a large number of folk songs, as well as singing games and folk dances, selected from the widest variety of sources. Art music, folk music, religious music, and songs of commission have been the criteria upon which their selection has been based.
There are also many songs by the great composers of the past, as well as original contributions to these books by the best-known composers of the present day.

The songs of Book One have been grouped into chapters according to their most prominent melodic characteristics. As in the early folksongs, the repetition of characteristic phrases is an essential, as is the repetition of characteristic phrases is a fundamental principle in early folk music, and is a prominent feature in the songs of Book One.

Part One of Book One consists of five chapters. In Chapter I, the melodies are based principally upon the tonic chord, or the "do-re-mi" idea. The chord idea in element, or common to nature. The natural tones of the notes, the deep, the low, are among the tonic chord. The same is true of strings, a piano string giving out the fundamental tone and an ascending series of overtones, the more prominent of which belong to the major chord. In tracing sources of musical ideas in primitive music, it is significant to note that they are based largely upon chord relations rather than upon any given scale, the scale being later developed in the evolution of music. As in colors or in space relations, children distinguish large differences more easily than minute ones, so in music, larger differences in pitch are more easily distinguished than smaller differences.

In Chapter II, the melodies are based principally upon the tones of the tonic chord with their active neighboring tones, as do-re-mi, do-re-mi, etc. In Chapter III, we find scale figures, such as do-re-mi, mi-re-mi, do-re-mi, etc., which recur frequently.

In Chapter IV, deliberate variation is given to these scale figures through sequential repetitions higher or lower in the key.

In Chapter V, the progression of melodies by skips, or intervals, is the predominant characteristic. The sequential repetition of these interval figures is noticeable. The chapter also includes songs with sequential chord figures.

Part Two of Book One contains simple story songs which are composed mainly of musical ideas made familiar to the children through the study of the songs in Part One. These are to be read by the children with the help of the teacher through the familiar passages. As may be noted by

GENERAL SUGGESTIONS

1. Comparing chapter headings, the musical ideas in this part of the book are organized upon the same basis as those in Part One. For instance, in Chapter VI the songs are based principally on tonic diatonic melodies, as is the case in Chapter I; Chapter VII corresponds in Chapter II, etc.

2. These contain a number of miscellaneous songs to be read at sight by the children without the assistance of the teacher. The teacher may, however, see fit to give suggestions which will direct the children in intelligently studying the new song into its smaller divisions or in reducing phrases to figures; these figures in most cases will be found to be already familiar.

3. Part Four contains a number of art songs and folk songs for preparative singing and in developing musical feeling and accurate intonation. When learned, they should be sung with piano accompaniments wherever possible.

The accompaniments will develop a sense of harmony and will appeal to the imaginative nature of the children. Accompaniments to these songs and to many of the other songs throughout Book One will be found in this Manual.

2. Development

In presenting new material to children, and in the development of their musical experiences from the intuitive note-sung stage to the point of intelligent sight-reading of new songs from notation, the pedagogical steps will be very similar to those prescribed by modern approved methods of teaching language reading.

Six Pedagogical Steps

1. First Step. Touching note and observation songs for musical experience and oral expression.

2. Second Step. Concentrating attention upon the purely musical aspects of the songs by singing with "pure" or some other neutral syllable, with the observation of phrase repetitions as a fundamental principle.

3. Third Step. Application of the "pure" syllables to familiar songs; the syllables to be learned by imitation, as a final stage.

4. Fourth Step. Observation of motives and figures; definition for the purpose of developing a vocabulary of musical ideas.

5. Fifth Step. Presentation of familiar songs in self-correction; observation of familiar motives and figures as represented by staff patterns; drill in rhythm visualization.

6. Sixth Step. Beginning or the "synthetic" process. Recognition of familiar melodic figures in the imitation of new songs which are read by the children with such assistance from the teacher as may be necessary.

1. See Gilbert, "What Children Study and Why"; Hoey, "Psychology and Practice of Reading"; Miller and Cannon, "Reading in the Public Schools"; Chaffee, "Special Method in Reading"; Froyd McCarty, "Elementary School Standards."
TEACHER'S MANUAL

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II. TEACHING NOTE SONGS

1. General Directions

The first essential in the presentation of a note song to children is to arouse their imagination and the undivided attention which result from genuine interest. This the teacher may accomplish by singing the song at convenient times on several successive days. Her singing should be as spontaneous, enthusiastic, and expressive as she can possibly make it. Lightness of time, distinct pronunciation, and a feeling for dramatic values in expression are of the greatest importance. Expressionistic gestures and an expressive accompaniment will add materially to the expressiveness of the voice, and will be reflected in the faces and in the singing of the children. While gestures will attract the interest of the children, they should never be exaggerated to a degree which would interfere with the artistic use of the voice or which would divert the attention from the song. It is vital that the first impression which the children receive of a song be well-defined, clear, and distinct, if they are to be enabled correctly to imitate the teacher.

Since it is important that the pupils' singing at all times should be as beautifully expressive as possible, always under the inspiring guidance of the teacher.

2. Free Presentation

After the children's interest in a song has been aroused through hearing it on several successive days, they will begin to learn it. The teacher will first sing the song, and in a brief conversation will bring out the story and explain any unfamiliar words. Next, she will sing the first phrase clearly and distinctly, asking the children to repeat it. When the first phrase has been learned, the second may be taught in the same manner. This unaccompanied, the teacher will join the first two phrases, and have the children do likewise. She will then present the third and fourth phrases in the same fashion, and join them. Other phrases should be taken similarly.

The next step is again to sing the song the entire stanza, which they will now be prepared to imitate as a whole. With one stanza of a song memorized, it is well to take up new songs, or to review familiar ones, rather than to weary the children by the many repetitions required to learn additional verses. If there are many songs to learn, it is well to alternate them with different classes, so that each class receives a change.

If the children fail to imitate a whole phrase correctly, it may be necessary for the teacher to break the phrase into its natural melodic divisions, designated as motives and figures. She will sing each figure separately.

3. General Suggestions

When teaching children to imitate, then will join the figures, requiring the children to sing the phrases as a whole. The phrases must always be considered as the unit of musical thought. For instance, in the word "Lady Bug," on page 9 of Book One, the first phrase is "Lady Bug." This phrase divides itself naturally into three melodic divisions called figures, which correspond to the words "Lady Bug" of these tones, the following words "Lady Bug" of three tones, and "how do you do?" consisting of four tones. The melodic grouping of tones expressing musical ideas should guide the teacher's ear in breaking up phrases.

In doubt as to the proper division of the phrase, the teacher is advised to consult the song analyses in the outlines for the second grade.

4. Singing by Groups and Individuals

In some as in other subjects, the teacher soon detects varying degrees of aptitude in the pupils of her class. She should train her ear to hear individual voices while the class is singing. Three pupils found to be singing out of tune, or singing in one note, should be asked to begin again, so that it is a good plan to pass these children to the front. Those who seem to imitate accurately after one or two hearings, and are found to be singing consistently in tune, should be seated in the rear, while those who seem dependent, uncertain, or who require numerous hearings before they can imitate a given phrase correctly, should be placed in the middle seats of each row. These after the class will be seated in three groups: the leaders or more musical children in the front, the less musical in the middle, and the least or more musically defective pupils in the rear seats.

In teaching a note song, the teacher should ask all the children to listen, but permit only the first group to repeat after her; after several additional hearings from the teacher and the most musical children, the second group will be ready to make the effort. The children of the third group require individual attention.

Following this group plan of instruction, it is important that each child be given frequent opportunities to sing short songs, or simple phrases individually. The teacher should note the individual failure in expression of the melodies and defects of intonation, tone quality, and articulation; each individual should be seated on the same side of the room, the one being devoted to this phase of the work. In the observation of phrase repetitions, in applying the note symbols, and in the study of musical motives and figures, individual recreation must be observed, not only in the case of one or two pupils, but in the class as a whole.

5. Note Values and Figure Symbols

In the study of rhythm and note values, the children should be taught to count accurately, to count slowly, and to count thoughtfully. These must be observed in recitation, in the observation of the staff notation of familiar songs, in the drills in rapid repetition of figures familiar through our training, and in the teaching of note values, the children should be taught to count accurately, to count slowly, and to count thoughtfully. These must be observed in recitation, in the observation of the staff notation of familiar songs, in the drills in rapid repetition of figures familiar through our training, and
in the early attempts at sight reading, the value of individual effort can hardly be overestimated.

Singing in the very nature, being pedagogically adjusted to concert work, there is always the temptation to present the few lessons to "carry" the class. The conscientious teacher will be alert to maintain such a condition and will direct his attention towards the development of the musical taste by giving their individual practice in singing. It's through the development of individual power that the cultivated ear can best be trained.

III. THE VALUE OF ARTISTIC SINGING

Teachers should never lose sight of the fact that music is a huge subject, consisting of many branches. There is vocal music, with all its phases of solo work, opera, and oratorio; instrumental music, with all its branches, culminating in the grand orchestra; theoretical music, leading up to the art of composition; and history of music, with biographies of musicians. The time allotted to music in the public schools is hardly too short to cover all these branches, even in the most rigorous fashion.

What we can do and must do is to develop the desire to sing, and to teach the children how to sing, how to express their feelings through music and the medium of their own voices. Sight reading, with all its mechanical details, is only a means, though an important one, to the larger end of being able to sing and loving to sing. The desire to hear good music and the ability to appreciate it will be a natural outcome of this attitude toward vocal-music study.

No mechanical details should be taught which do not bear directly on the problem of interpreting the printed music page in an artistic manner, essentially by the child's own power. Contrary to many individual opinions, the music work of the school is not to teach technical facts with an aim to behead the taste of private teachers who may be teaching instrumental music to a small percentage of the class. On the contrary, the teaching of singing, of artistic interpretation with musical tone quality, should be the constant aim in public-school music.

The development of the imagination, of inspiration and spontaneity in the expression of words, the musical emotional content through song, is of the highest educational importance. Singing lessons and dramatized scenes should be acted by some of the class while the other children are silent, in order to secure the interpretation with reality. Dramatizations, however, should not become so elaborate as to deflect the interest of the children from the musical essentials.

No singing should ever be allowed to lapse into mere listless mechanical repetition of songs, to occupy time while the teacher is busy at desk.

GENERAL SUGGESTIONS

Every singing exercise should have the enthusiastic cooperation of the teacher, who is the leader of the children, intellectually and spiritually. Every phrase should be sung beautifully, and should express a real emotion or emotion felt by the children. It is the mission of music to express feeling, this must be emphasized if music is to come into full power in the school. The height of music are reached only in the expression of feeling; its supreme significance is spiritual and its most obvious medium is the human voice.

IV. THE CHILD VOICE

1. Preparation and Development

Every child endowed with a normal hearing and a normal speaking voice can be taught to sing. The characteristics qualities of the unpolished child's voice are intelligence, energy, and flexibility. It is natural that this should be so. The vocal organs of the child are small and delicate as compared with those of the adults. Any forcing of this delicate mechanism for loud, harsh noises or high strained sick will in many cases result in permanent injury. Small, delicate instruments possess high and light tones. Consequently the child can produce high tones with perfect ease, whereas those tones are sung lightly with little breath pressure.

The singing of the children should at all times be light, sweet, and subdued, without strain or effort. The use of course, ready tones is positively harmful to the voice of young children. Duple should be required to sit in an erect yet relaxed position, and should be taught how to take a deep breath, as in singing an incantatory song. Encourage the retaining of an entire phrase with a single breath. Defects in articulation and in the forming and coalescing of words should be corrected by imitation.

Gained tone quality should be the result of audacity to express the poetical and emotional mood of the song. The teacher should appeal to the instinct for the beautiful by kindling the imagination. Singing the right mood of reality into the child's singing of a melody, for instance, will accomplish more good and lasting results in the child's artistic use of the voice than any mechanical device. This is in accord with well-established psychological and pedagogical principles.

The children may express joy and happiness in their singing, but never boisterousness. The habitual and mechanical "humming" by the teacher, however, only serves to suppress emotional expression, and deadens the singing without necessarily improving it. So-called "soft singing" may be only half harmful in degree than loud singing. A breathless, soft tone is not pleasing to the listener, nor is it at all an indication of good vocal habits.

See Davies, "The Voice of the Boy."
TEACHER'S MANUAL

Songs the children know and love may be used for vocal training. The syllables "la, "da, "me, "mi, "ma," say "me, "mi, "ma," etc., should occasionally be used in vocalizing the songs. The teacher should see that the vowels are pure and that the muscles of the neck and face, especially the jaw, lips, and tongue, are loose and relaxed. Merely telling the children to "relax," however, will not assure the result. The teacher should sing pure, reset tones herself, vocating a familiar song. She should call attention to the free, light, sweet quality of her own voice, to her freedom and lack of arrest in producing the tones, to her pleasant facial expression and shaping of the lips. It is a little use to demand that the children sing sweetly if the teacher's own singing is harsh, disagreeable, and full of imperfections in intonation and coordination. The terror of imitation is the child's strongest mental need. If good models are given constantly, the child will soon learn to imitate them.

One cause of the nasality, disagreeable quality so often heard in children's singing is the habitual abuse of the vocal organs on the playground. Children should be cautioned against unnecessary yelling, shrieking, and shouting. The teacher should frequently talk to them on vocal hygiene as she does on the care of the other organs. We take time to talk to the children on cleanliness, on the care of the teeth, the eyes, etc., why not also on the importance of taking care of the voice? The protection of an agreeable, well-adjusted vocalizing voice is in that durable asset in the social and the business world. The use of the voice in singing has a direct influence upon the speaking voice.

The teacher should talk to the children about great singers and the possibility of there being future great artists among the very little folk. The setting up of ideals and of ambition along this line is as worthy as in other lines. The use of the graphic-cinema to enable the children to hear the voices of great singers so as to emulate these ideals will prove of lasting value and may preserve the intonation and preserve the intonation.

2. Special Training for Law-Minded Children

The children who have been found, through individual tests, to be singing out of tune, may be divided into two classes. The childish teacher will exercise her ingenuity in disposing each individual case and in treating it according to its merits.

First, there are children, by no means morose ones, who, though lack of attention or concentration, are careless and should be disturbed by stopping the wrong note through marching, skipping, clapping, singing games, folk dancing, etc. The feeling for rhythm, developed through muscular responses from the larger muscles of the body and feet, with its result, enables the child to control the finer muscles of the vocal organs.

Because there are those who readily distinguish between songs and phrases that lack skill in representing them. These pupils may acquire but are deficient in the ability to reproduce what they hear. Though there is much practice in the coordination of the vocal organs with the musical ideas in the mind, through both loud singing and soft, of the voice in the round, the vocal organs fail to respond to the impulses of the will to sing. These children need practice in the voluntary control of the voice, skillfully directed and assisted by the teacher. Finally, in producing must be corrected, and the pupil must be reduced, defective articulation must be remedied. Above all, the imagination of the children and the desire to sing must be aroused. Right, sweet tones must be given as models to them to imitate. It is often the case that the singing of a poor child in the class will be more readily modeled than that of the teacher. The child who is receiving individual help should be encouraged to concentrate his attention upon the face of the one acting as teacher. A moving eye is an indication of wandering attention.

Third, there are pupils so far in varying degrees, to distinguish between musical ideas, or who seem to lack what we have been accustomed to call a "musical ear." Two general types may be indicated in this third class: First, those children in whom the formal sense is defective, and second, those deficient in rhythmic sense. A third group might include children lacking in both.

Some children recognize certain songs and fail to recognize others. These children probably possess certain rhythmic sense. and recognize songs with marked accuracy or characteristic rhythm but fail to recognize those with a less accurate melody. These children are defective in pitch recognition and in extreme cases sometimes fail to recognize a single song familiar in the class, or even to distinguish between high and low tones. Children deficient in pitch recognition require repetition, practice, and clear-cut impressions of bits of melody. Pitch memory, like memory in other lines, will depend upon the frequency and variety of these pitch impressions. An entire week will prove too long for their untutored ears and memories to retain. Each phrase must be broken up into segments, or into segments embodying elemental tonal relationships which are sharply defined and contrasted.

Again, in other cases, the rhythmic instinct has not yet been awakened. Some children have not learned to march in time to music or to keep step with their mates. Children rhythmically deficient are useless and should be brought up through marching, skipping, clapping, singing games, folk dancing, etc. The feeling for rhythm, developed through muscular responses from the larger muscles of the body and feet, with its result, enables the child to control the finer muscles of the vocal organs.
Children lacking the "musical ear" around the utmost skill, patience, and perseverance on the part of the teacher. Where possible, this should be taken outside of the regular music-classes in order that the interest of the class may not suffer. Promoting children to sing out of their time with the class not only mars the class singing but tends to produce vocal faults in fixed habits.

First, and finally, there is the class of children who are abnormal or physically defective in the organs of hearing or in the organs of speech or both. It is obvious that children with deficient or imperfect hearing should be permanently seated in the first rows near the teacher.

In most cases, these children, as well as those suffering from defective vocal organs, should be brought to the attention of a medical specialist. The teacher may often enter a lasting favor upon the child by calling the attention of his parents to such defects.

It is of the greatest importance that the teacher should realize these facts expressively in our printed music, and that such rows should have a suitable designation and be treated for its specific aim. The fact that a child does not sing in no wise prove it to be unmusical. It is a well-known fact that many insane musicians have been unable to sing—probably for no other reason than that they never really attempted to sing. No one would think of taunting such a "innocent." A qualified musician may be the most musical child in the class. Teaching such a child how to sing should be counted a privilege and a duty.

3. Devices and Materials Used in Treating Mutes

It is good pedagogy to assume that the less musically as well as the talented child will be more interested in learning to sing a beautiful song or a phrase of that sort than to be set apart and required to imitate mechanical devices such as "mutes" or "choirchoirs" tapes, bibles, and the like, which are hopeless musical material supplied by the rest of the class.

Perry, in his "Evolution of the Art of Music," shows that the "mute" is the ancient attempt at quieting the organ, to be followed by the "mute" of a fourth or a fifth, corresponding to the do-do or do-re either rising or falling from a starting tone. The tone of the tonic chord are emblematic in nature, and fundamental in the musical experience of the man. They are easily recognized by the unmusical ear, because they consist of the larger pitch differences, just as the untrained eye recognizes the primary colors before the secondary shades. These tones of the tonic chord are also the most easily reproduced by the untrained vocal organs, because they require less delicate coordination of the vocal organs than former lying close together.

After the less musical children have learned to sing several songs based upon the tonic chord, they may attempt songs containing figures consisting of tones of the essential associated with neighboring tones, as found in the songs of Book One, Chapter IV, such as de-re-do, mi-fa-re, so-do-re, fa-so-la.

Still later, songs composed largely of repeated diatonic figures like do-re-do or mi-fa-re, as found in Chapter III, may be studied. In the songs of Chapter IV, those diatonic figures are more varied, the repetitions coming on different parts of the scale, so-do-re-do-re-re-do. By the time these songs have been studied the children will have gained considerable independence and will be found prepared for the songs in Chapter V, in which lines foreign to the toun-fied choruses are prominent.

This grouping of songs into chapters according to melodic characteristics will be found immensely helpful in the treatment of initially defective children as well as valuable for other purposes.

It should be the constant aim of the first-grade teacher to have an abnormal child continuing at the close of the year who will not have to sing or who is unable to sing a number of simple songs unassisted. The second-grade teacher who finds some unmusical still remaining in her class, or among those pupils newly entered, should make the development of these children her first concern. A child who is permitted to pass through the third grade without the ability to sing has little hope of ever acquiring this accomplishment.

V. RHYTHMIC DEVELOPMENT

Rhythmic feeling is a primitive instinct. Every young child can group and locate complex rhythms. The study of music should move to stimulate and develop these innate rhythmic feelings and to bring them into conscious-organized relationships.

In the receptive years of the infancy period, we find the child peculiarly responsive to rhythmic impressions. This is the time to stir his mind with a rich fund of varied rhythmic experience. Through imitation by easily acquiring the power to express himself in rhythms which form the basis of his previous study during the remainder of his school life. In the songs of Book One, therefore, an effort has been made to present practically all the rhythms which are later developed in the songs of the upper books of the series.

Beginning with the second grade, the rhythmic experiences of the child are brought into fuller consciousness and the first steps are taken toward their definite organization. Especially the child is led to correlate his rhythmic experiences with their representation in music notation.
An important element in the development of the rhythmic sense is found in bodily action. These actions may be classified as rhythmic motions, singing games, dramatizations, and folk dances.

By "rhythmic motions" are meant such activities as swaying, skipping, creeping, and leaping in time to the music. These motions should be practiced so as to develop the feeling for regularly recurring pulses, but a mechanical overtraining of the measure sense should be avoided. From the beginning, children should be placed upon the feeling for the phrase. The measure rhythm should be felt as one of the elements of the broad phrase-unit rather than as a unit in itself.

In singing games the actions follow the suggestion of the text. Even the children with less highly developed rhythmic sense, who might find difficulty in keeping step to an instrumental march, will usually be able to set out the motions of a singing game. For example, in "Good Morning," Book One, page 5, the children can have a good time each other at each other's "Good morning." In "Dolly's Christmas," page 17, the children can go through the form of rocking the child to sleep by swaying from side to side. In "The Farmer," page 51, and in "London Bridge," page 51, the words easily suggest the action, while even the stanzas can be sung in "My Big Blue Door," page 119, in perfect time and with great gusto.

A bare number of the songs in Book One lend themselves admirably to dramatization. From a rhythmic standpoint, these may often be the only sense of reading the least musical children. A child who follows the dramatic suggestion of the text is experiencing some relationship between the flow of the song and its expression in action. For example, in "Foxy and Billy," Book One, page 20, the stanza suggests a different action, and the child who follows the dramatic suggestion by acting it — no matter how simply — has his attention called to the periodic recurrence of a melody as divided by the stanza.

The folk dance combines in action forms all the several types of rhythmic action already mentioned. A period or a complete melody accompanies an entire cycle of dance figures. Each phrase of the melody is accompanied by a characteristic accentual pattern of the dance, and in a rule, recurring phrases of the melody indicate a recurrence of the dance figures. The measure accounts often indicate the character of the steps, which are usually timed with the beats. Coordinated movements of the hands, arms, head, or body are also in tune with the measure accents of the dance, and not infrequently several different rhythms are expressed simultaneously.

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GENERAL SUGGESTIONS

The melodies of the folk dances have rhythmic characteristics in common with the songs which the children are studying. From the beginning, children should be led to observe in their song studies points of rhythmic similarity in their folk dances and singing games. This will bring about a realization that only of the larger rhythmic units of phrase and measure, but also of beats and divisions of beats. This experience may be applied first in our training and later in the study of notation.

Because of the educational value of folk dances and singing games in the development of the rhythmic instinct, Book One offers a number of singing games, and Part Two of this Manual is devoted to the study of folk dances. In this section are a number of widely-used folk dances with full directions for teaching them. The section also includes directions for playing the singing games of Book One.
PART TWO
GRADUATED OUTLINES
FIRST GRADE—INTRODUCTION

1. To Introduce Music to the Children

The first aim in the development of music is to arouse the children’s interest in music. To this end, the teacher should start by singing a song for the children; if a phonograph is available, several suitable selections should be played for them. A few singing games should be introduced, the teacher singing the song and the children playing the game. During the first few days, the children should not be urged to take part in the singing. Gradually they will come to feel that music is delightful, a joyous thing, a recreation, an inspiration. After a day or two they will begin to sing with the teacher, with a natural desire to express themselves. The awakening of an interest in music, the developing of an intense love of it and a desire to take part in the singing, is a fundamental feature of any successful plan of music instruction. When interest in music has been aroused, the teacher may proceed to a more formal presentation of note songs. She should carefully read the chapter of general suggestions for a detailed treatment of this topic.

2. To Provide Musical Experience

The second aim in the teaching of note songs is to provide the children with musical experience which shall serve as a basis for further development. The art songs are intended to serve as mediums for expressing feeling. The play instincts, the various human emotions—imagination, imagination, or dramatization—all find a natural outlet in expression in these songs. The observation songs, of simpler chord than the art songs, serve the same purpose. In addition, they are intended to provide material through which the child’s experience with musical ideas is to be gained—that is, a musical vocabulary which is to be used in the development of a definite knowledge of music. The presentation of the observation songs should be no wise different from that of the art songs. The observation songs are quite as expressive of child thought and feeling, and serve equally well for their interpretation.

FIRST GRADE—ROTE SONGS

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3. To Develop the Ability to Sing

These note songs furthermore provide the material necessary for the development of the ability to sing. In order to sing well, it is first necessary to hear well. The ear is trained to distinguish between sounds differing in rhythmic and melodic characters; it is trained to differentiate between phrases in the same song.

Closely associated with the training of the ear, in fact, coordinating with it (as recent psychological researches have shown), is the training of the voice to reproduce accurately what the ear has heard. The aim of this, involving the appeal of a musical phrase to the ear, and the reaction or response, involves the use of the voice to reproduce the effort, complete the cycle of imitation, which we call "singing by rote."

For more detailed suggestions concerning these topics and the treatment of monophony, the teacher is referred to the General Suggestions preceding this chapter.

II. RHYTHMIC DEVELOPMENT

1. Through Note Songs
2. Through Action
   (a) Rhythmic motions
   (b) Singing games
   (c) Rhythmic activities
   (d) Folk dances

For a detailed discussion of this topic the teacher is referred to the General Suggestions, page 15, of this Manual.

III. SPECIFIC WORK IN EAR TRAINING

The development of a vocabulary of musical thoughts or ideas, represented by phrases and by their constituent parts, motives and figures, and organized with regard to their characteristic use in good musical forms, is a basic and fundamental necessity in this scheme of music education.

1. Singing Songs with "Ha" or Other Neutral Syllable

Exploring with the sixth month, with a half-year's experience in singing songs with words, the attention of the children is directed to the purely musical aspects of the song by singing them with "ha" or some other neutral

syllable. One purpose of this book is to develop the ability to sustain a melody without depending upon the word associations; another purpose is to develop a feeling for the phrase as a distinct and natural division of the song—as a unit more or less complete in itself, as the poetic line may be felt to be a unit within the stanza.

2. Recognition of Phrase Repetition

In close connection with the ability to recognize a phrase as such, comes the power to recognize the literal repetition of a phrase within the song. The repetition of the phrase may or may not be accompanied with the repetition of the words used for the first appearance of the phrase. In fact, the singing with "ha" is intended to divert the minds of the children from the text, and to encourage the discriminating exercise of the ear in perceiving musical phrases without the help of words.

Five Pedagogical Steps

The following steps in developing this recognition of phrase repetition are suggested:

1. Teacher sings first phrase, the children the second, alternating through to the end of the song.
2. Children sing phrases by rows, each row singing one phrase.
3. Individual children sing each child singing one phrase.
4. In song in which a phrase is repeated, the teacher first sings the phrase with "ha", the children repeated by singing the several lines of text which are set to the given melody.
5. Children sing number of phrases in the song, and which of these are alike, thus: "The first and second phrases sound alike," "The first and third phrases sound alike," noting all the repetitions as they occur in the song.

Note: As an aid to the children's memory, the device of placing upon the board a numbered ruled line for each phrase is suggested, thus:

1
2
3
4
The teacher must know definitely what the child is thinking. When the child applies the syllables the teacher may be positive that he appreciates the tonal relations which the syllables express. Take as an illustration "Volun-
tine Song," Book One, pages 60 and 61. On page 61, we find three similar figures, each developing along a chord root. The first, it-e-we, is a major triad; the second, lo-o-o-e, is a diminished triad; the third, ti-at, is a minor triad. Each toneword of three syllables is definitely associated with a different triad, major, diminished, or minor. When the teacher sings the first figure with lo and the child responds accordingly with the tone-word it-e-we, the teacher may be sure that the child is thinking of the first figure, and not possibly of the third.

The use of the syllables helps to establish a feeling for tonality. The major triads it-e-we, lo-o-o-e, and te-at, when sung from their root relationship and sung with lo and ti, are identical in effect. Neverthe-
less, the continuous use of the syllables tends to absorb the feeling for the tone chord which develops the tonality of the piece and on which our tonal feeling, or sense of melodic direction, depends. If the above melody occurred in the key of A flat the syllables for the same tones would read it-e-we, it-e-we and the ear would demand, sooner or later, the use of the tonic harmony. If sung with a neutral syllable this phrase might be conceived in either E flat or A flat. Singing it with the syllables of the key of E flat from the tonality of that key, which is the result desired.

The use of the symbols helps to establish a feeling for feeling for tonality. The major triads it-e-we, lo-o-o-e, and te-at, when sung from their relationship and sung with lo and ti, are identical in effect. Nevertheless, the continuous use of the syllables tends to absorb the feeling for the tone chord which develops the tonality of the piece and on which our tonal feeling, or sense of melodic direction, depends. If the above melody occurred in the key of A flat the syllables for the same tones would read it-e-we, it-e-we and the ear would demand, sooner or later, the use of the tonic harmony. If sung with a neutral syllable this phrase might be conceived in either E flat or A flat. Singing it with the syllables of the key of E flat from the tonality of that key, which is the result desired.

It is as necessary to explain this continuously when the child is developing a feeling for tonality than it is to explain that "cat" is a noun and "dog" is a verb when the child is learning to express the thought, "The cat can run." It is the association that is set up in the child's mind that is valuable.

A lot of children have different ideas about similar ideas. The teacher must know definitely what the child is thinking. When the child applies the syllables the teacher may be positive that he appreciates the tonal relations which the syllables express. Take as an illustration "Volunteer Song," Book One, pages 60 and 61.

In "Lady Bug," Book One, page 71, where we find it-e-we, lo-o-o-e, and te-at, it-e-we. In "Lady Bug," Book One, page 71, the first three figures are similar but not identical: it-e-we helps to fix the idea "one half step up and back," while lo-o-o-e or te-at helps to fix the idea "a whole step up and back." In other words, the teacher must be sure that the child is thinking of the first figure, and not possibly of the third.

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FIRST GRADE — MONTHLY OUTLINES

FIRST MONTH

1. Rose Songs. Teach by rote the following songs:
   (a) Good Morning; Book One, page 8; Teacher’s Manual, page 187.
   (b) A Goodby Song; Book One, page 6; Teacher’s Manual, page 188.
   (c) Fish and His Master; Book One, page 7; Teacher’s Manual, page 189.
   (d) Polly’s Bonnet; Book One, page 7; Teacher’s Manual, page 189.
   (e) When Mother Sings; Teacher’s Manual, page 129.
   (f) How Many Days has my Baby to Play; Teacher’s Manual, page 130.

For method of presenting rose songs, treatment of children’s voices, monosyllables, and kindred matters, see General Suggestions. The following outline of steps in teaching rose songs may be found helpful:

1. Presentation of song as to arouse interest and create atmosphere.
2. Teacher sings entire song.
3. Teacher sings first phrase; children imitate.
4. Teacher sings second phrase; children imitate.
5. Teacher joins the two phrases; children imitate.
6. Remaining phrases learned in same manner.
7. Teacher sings entire stanza, to give new idea of the whole with its combined parts.
9. Words of remaining stanzas taught.
10. Accompaniment added, if an instrument is available.

Note: A musical phrase generally corresponds to a line of the song-poem.

SECOND MONTH

1. Rose Songs. Teach by rote the following songs:
   (a) The Postman; Book One, page 8; Teacher’s Manual, page 190.
   (b) Bubble; Book One, page 9; Teacher’s Manual, page 190.
   (c) Cherrie; Book One, page 10; Teacher’s Manual, page 191.
   (d) Twinkling Fireflies; Book One, page 11; Teacher’s Manual, page 192.
   (f) Chow-chow-chow; Teacher’s Manual, page 152.

THIRD MONTH

1. Rose Songs. Teach by rote the following songs:
   (a) Ring a Ring o’ Roses; Book One, page 12; Teacher’s Manual, page 193.
   (b) Little Bow; Book One, page 12; Teacher’s Manual, page 193.
   (c) A Little Lady; Book One, page 13; Teacher’s Manual, page 194.
   (d) The Parade; Book One, page 14; Teacher’s Manual, page 195.
   (e) The Little Seeds; Teacher’s Manual, page 132.
   (f) Afternoon Tea; Teacher’s Manual, page 139.

FOURTH MONTH

1. Rose Songs. Teach by rote the following songs:
   (a) The Huckle; Book One, page 18; Teacher’s Manual, page 166.
   (b) Whist the Wind; Book One, page 16; Teacher’s Manual, page 166.
   (c) Polly’s Lullaby; Book One, page 17; Teacher’s Manual, page 197.
   (d) Lady Bug; Book One, page 18; Teacher’s Manual, page 198.
   (e) The Hall Clock; Teacher’s Manual, page 134.

FIFTH MONTH

1. Rose Songs. Teach by rote the following songs:
   (a) The Song/Sophron’s Ticket; Book One, page 19; Teacher’s Manual, page 197.
   (b) The Gypsy Poddler; Book One, page 20; Teacher’s Manual, page 198.
   (c) The Midsummer Bush; Book One, page 21; Teacher’s Manual, page 199.
   (d) Soldier Boys; Book One, page 22; Teacher’s Manual, page 201.
   (e) Indian Song; Teacher’s Manual, page 136.
   (f) Frosting; Teacher’s Manual, page 137.

SIXTH MONTH

1. Rose Songs. Teach by rote the following songs:
   (a) A Surprise; Book One, page 24; Teacher’s Manual, page 200.
   (b) Upon a Morning Sunny; Book One, page 25; Teacher’s Manual, page 200.
   (c) Dotty and Billy; Book One, page 26; Teacher’s Manual, page 205.
   (d) The Skipping Rope; Book One, page 97; Teacher’s Manual, page 206.
   (e) Oh, What a Sweet Little White Mouse; Book One, page 28; Teacher’s Manual, page 208.
   (g) A February Song; Teacher’s Manual, page 140.
II. Singing with Neutral Syllables. Sing the following songs with as, or some other neutral syllable. All the songs in Book One, Chapter One. (See Introduction to First Grade, Step III, page 28.)

III. Recognition of Phrase Repetition. The following songs, which have previously been sung with some neutral syllable, should be reviewed for the study of phrase repetition:

(a) Good Morning; Book One, page 5. Teacher’s Manual, page 187.
(b) A Good-by Song; Book One, page 6. Teacher’s Manual, page 188.
(c) Fido and His Master; Book One, page 7. Teacher’s Manual, page 189.
(d) Polly’s Bonnet; Book One, page 8. Teacher’s Manual, page 190.
(e) The Postman; Book One, page 9. Teacher’s Manual, page 190. (See Introduction to First Grade, Step III, section 2, page 20.)

IV. Application of Syllables. Teach the one-syllable words for the following songs:

(a) Good Morning; Book One, page 5. Teacher’s Manual, page 187.
(b) A Good-by Song; Book One, page 6. Teacher’s Manual, page 188.

Note. The syllables for the songs outlined are to be taught by note, as a final status, the children should be led to observe that repeating phrases are sung to the same syllables. In singing with the syllables the rate of speech required for the accurate performance of a song should be carefully maintained. See also Introduction to First Grade, Step III, section 3, page 20.

SEVENTH MONTH

I. Rule Songs. Teach by note the following songs:

(d) Evening Lights; Book One, page 32. Teacher’s Manual, page 207.
(f) Prince Finin; Teacher’s Manual, page 141.
(g) Ride a Cock Horse; Teacher’s Manual, page 142.

II. Singing with Neutral Syllables. (See Sixth Month, Step II.) All the songs in Book One, Chapter II.

FIRST GRADE—MONTHLY OUTLINES

III. Recognition of Phrase Repetition. (See Sixth Month, Step III.)
(a) Bobbels; Book One, page 8. Teacher’s Manual, page 190.
(c) Twinkling Fireflies; Book One, page 11. Teacher’s Manual, page 192.
(d) Ring a Ring of Roses; Book One, page 12. Teacher’s Manual, page 193.

IV. Application of Syllables. (See Sixth Month, Step IV.)
(a) Fido and His Master; Book One, page 7. Teacher’s Manual, page 188.
(b) Polly’s Bonnet; Book One, page 8. Teacher’s Manual, page 189.

EIGHTH MONTH

I. Rule Songs. Teach by note the following songs:

(a) Dandellion; Book One, page 34. Teacher’s Manual, page 208.
(b) Kind Old Winter; Book One, page 35. Teacher’s Manual, page 209.
(e) Garden Song; Teacher’s Manual, page 143.
(f) The Wild Geese; Teacher’s Manual, page 144.

II. Singing with Neutral Syllables. (See Sixth Month, Step II.) All the songs in Book One, Chapter III.

III. Recognition of Phrase Repetition. (See Sixth Month, Step III.)
(c) The Holiday; Book One, page 15. Teacher’s Manual, page 195.
(e) Daddy’s Lullaby; Book One, page 17. Teacher’s Manual, page 197.

IV. Application of Syllables. Teach syllables to these songs:

(b) Bobbels; Book One, page 8. Teacher’s Manual, page 190.

Note. The teacher sings the syllables at the first appearance of each phrase, the children learning the syllables by note. Whenever a phrase is repeated later in the song, the children, recognizing the repetition and knowing that the recurrence of the same syllables is necessary, then conform to the teacher in saying the syllables. From this point on, in studying the application of syllables, the teacher encourages students to gain independence in applying the syllable numerous. Indeed they will soon acquire the ability to apply the syllables to other familiar melodies on their own initiative.
SIXTH MONTH

I. Rote Songs. Teach by rote the following songs:

(a) The Little Hummingbird; Book One, page 86; Teacher’s Manual, page 216.
(b) Kittens; Book One, page 89; Teacher’s Manual, page 216.
(c) False Alarms; Book One, page 43; Teacher’s Manual, page 212.
(d) Snowflakes; Book One, page 41; Teacher’s Manual, page 212.
(e) Sleep, Little Treasure; Book One, page 42; Teacher’s Manual, page 213.
(f) Dandykin, Yellow as Gold; Teacher’s Manual, page 147.
(g) Little Miss Patty and Master Paul; Teacher’s Manual, page 145.

II. Singing with Neutral Syllables. (See Sixth Month, Step II.)

All the songs in Book One, Chapter IV.

III. Recognition of Phrase Repetition. (See Sixth Month, Step III.)

(a) Lady Bug; Book One, page 18; Teacher’s Manual, page 198.
(b) The Song Sparrow’s Toilet; Book One, page 19; Teacher’s Manual, page 197.
(c) The Copper Potdolly; Book One, page 20; Teacher’s Manual, page 199.
(d) The Mulberry Bush; Book One, page 21; Teacher’s Manual, page 199.
(e) Soldier Boys; Book One, page 22; Teacher’s Manual, page 201.

IV. Application of Syllables. (See Eighth Month, Step IV.) Apply syllables to these songs:

(a) Cherries; Book One, page 10; Teacher’s Manual, page 191.
(b) The Teddy Bear; Book One, page 10; Teacher’s Manual, page 195.

TENTH MONTH

I. Rote Songs. Teach by rote the following songs:

(a) Bye, Baby Bunting; Book One, page 43; Teacher’s Manual, page 214.
(b) In Wooden Shoes; Book One, page 41; Teacher’s Manual, page 214.
(c) Bairnspree; Book One, page 43; Teacher’s Manual, page 215.
(d) Valentine Song; Book One, page 46; Teacher’s Manual, page 216.
(e) Will You Come with Me; Book One, page 48; Teacher’s Manual, page 217.
(f) The Greedy Mover; Teacher’s Manual, page 146.
(g) Masterman; Teacher’s Manual, page 149.

FIRST GRADE—MONTHLY OUTLINES

II. Singing with Neutral Syllables. (See Sixth Month, Step II.)

All the songs in Book One, Chapter V.

III. Recognition of Phrase Repetition. (See Sixth Month, Step III.)

(a) A Surprise; Book One, page 24; Teacher’s Manual, page 206.
(b) Upon a Morning Sunny; Book One, page 25; Teacher’s Manual, page 207.
(c) Icicle and Billy; Book One, page 26; Teacher’s Manual, page 208.
(d) The Skipping Rope; Book One, page 27; Teacher’s Manual, page 208.
(e) Oh, What a Sweet Little White Mouse; Book One, page 28; Teacher’s Manual, page 209.

IV. Application of Syllables. (See Eighth Month, Step IV.) Apply syllables to these songs:

(a) Daddy’s Lullaby; Book One, page 17; Teacher’s Manual, page 197.
(b) Lady Bug; Book One, page 18; Teacher’s Manual, page 198.
SECOND GRADE—SYLLABUS

I. TEACHING OF ROTE SONGS

1. For Inspiration
2. For Development of Musical Feeling and Artistic Expression
3. For expansion of children’s musical experience and vocabulary

II. RHYTHM DEVELOPMENT

(a) Through note songs
(b) Through singing games
(c) Through folk dances

III. SPECIFIC WORK IN EAR TRAINING (Book One, Part One)

1. Singing songs with normal syllables (Review)
2. Recognition of phrase repetition (Review)
3. Application of new syllables (Part review)
4. Recognition of motions and figures (New work)

IV. PRESENTATION OF FAMILIAR SONGS IN STAFF NOTATION

(Book One, Part One) Specific Work in Ear Training

1. Observing representation of an entire familiar song
2. Recognition of familiar phrases by notation in the song
3. Recognition of motions and figures by notation in the song
4. Dulls in independent recognition of motions and figures

V. READING NEW SONGS FROM STAFF NOTATION

(Book One, Part Two, Chapters VI and VII)

1. Preliminary study
(a) Reading of song-pieces in correct or rhythmic flow of the phrases
(b) Comparison of phrases with phrases rhythmically similar in familiar songs
2. Study of the first phrase
(a) Recognition of familiar figures
(b) Reading unfamiliar figures in the music
3. Finding and singing repetitions of the first phrase, if any
4. Similar study of remaining phrases and their repetitions, if any
5. Singing of entire songs with words, harmonization

SECOND GRADE—INTRODUCTION

In many instances the second-grade teacher will find that her class is not the same as that which left the first grade at the close of the first year. Many of the songs, as well as correct habits in singing them, will have been forgotten during the winter vacation. Nevertheless the work of the previous year is not lost, but lies in the child’s subconscious mind, ready to awaken at the proper stimulus.

The teacher’s first efforts should be to recall her class. The songs of the previous grade should be reviewed. Faults of speech and in singing should be corrected.

Careful attention should be paid to non-tones. No child who is in possession of normal hearing and of normal vocal organs should be left unable to sing at the close of the year.

I. TEACHING OF ROTE SONGS

1. For Inspiration
The teaching of many beautiful note songs still constitutes a large part of the work. These art songs are meant to inspire and sustain interest, and to encourage free expression.

The children must feel that new wonders and new joys in the musical world are constantly preparing to them. They must be brought to the music lesson with a lightness. The spirit of music, indeed, must be remembered for the technical side.

2. For Development of Musical Feeling and Artistic Expression
The teacher should constantly strive to secure more artistic expression and a more beautiful tone quality than was possible in the previous grade.

In fact, so singing exercise should be allowed to lapse into listless or mechanical repetition merely to occupy time while the teacher works at her desk. On the contrary, the singing should always be spontaneous and alive with interest and dramatic expression. With each repetition a new ideal in artistic interpretation should be realized.

Respect for vocal habits, faults in articulation, inaccuracies in reproducing melodies should be remedied by substitution rather than by repetition. Beautiful expression with agreeable tone quality should come as a result of feeling or seeing the mood or atmosphere of the song rather than by any mechanical suggestion of businesse or softness. Expression should come from the heart rather than from the head.
TEACHER'S MANUAL

3. For Expansion of Child's Musical Experience and Vocabulary

Finally, the art songs, rich in content and variety, tend to broaden the child's musical experience and to add definitively to their vocabulary of musical ideas. These ideas will probably be gained only subconsciously, but they will nevertheless continue to live in the subconscious mind. Many of these ideas will only be studied in succeeding grades. They need but to be refreshed in the memory in order to become the foundation upon which further technical development may be based.

In the development of language experience the same point is illustrated by the fact that the child gains from a new experience, new forms, new images from the stories which are read to him by parents or teachers. The vocabulary of the stories is too involved to admit his reading them himself with fluency; but his interest in literature is sustained by them, his feelings are developed, and he gains new expressions for his own language.

II. RHETORIC DEVELOPMENT

In the early grade, the development of the rhythm instinct is carried out by having the first half of the second year through the imitation of the rhythm in the role songs, through the actions of the singing games, and through the motion of the folk dances. Attention should be called to the fact that the important words and strong syllables receive greater stress in singing than the less important words and syllables.

In the early grade, the notation of familiar songs, beginning with the sixth month of the school year, attention should be called to the similar rhythm notation of recurring phrases. The meaning of the poem by phrases or poetic lines should be associated with the rhythm notation of the phrase. The grouping of accented and unaccented syllables should be associated with the division of the phrase. For, by use, into nonsense. The longer and shorter tones should be associated with the various kinds of notes.

In the sixth month, songs are to be read, the children should be helped to read these rhythms of the new songs with similar rhythm to familiar songs.

III. SPECIFIC WORK IN EAR TRAINING

1. Singing Songs with Neutral Syllable

The child's interest in the song should gradually be drawn to its more definite musical aspects. As in the first grade, the teacher should sing alternate phrases with the children, using low or some other neutral syllable, later encouraging rows, groups, and individual children to sing alternate phrases, until each child is conscious of the phrase as a unit of thought in music. Each phrase must be sung with a single breath and sustained without interruption.

SECOND GRADE — INTRODUCTION

2. Recognition of Phrase Repetition

From the recognition of a phrase as such to the recognition of phrase repetition in the song is just a step which may be taken in the same lesson. These steps, however, are distinct, and each is vital to further progress. They are vital in the development of melodic discrimination, of musical memory, of articulate expression and use of the voice, and later in reading, where getting the thought from the printed page and giving it expression is all-important.

3. Application of syllable

This step has been carried in such detail in the Introduction to the First Grade that the teacher is referred to that part of the Manual for a full treatment. The directions apply equally well to the work of the second grade.

Only a beginning was made in the first grade, where the serial syllable of ten songs in Book One was taught. These songs must be thoroughly reviewed, and the application of syllables, as outlined for second grade, must be continued intently.

In the case of repeated phrases, the teacher will teach the syllables at note that the first appearance, encouraging the children to recognize that the recurrence of the phrase is to be accompanied by the use of the same syllables. If a phrase is so long that the children fail to remember or to reproduce the syllables at one or two hearings, the teacher will find it expedient to divide the phrase into its constituent motives or figures. For instance, in "Polly's Bonnet," Book One, page 27, we find two long phrases. Here it is best to teach as the first time-word, then as the second time-word, and finally as the second time-word.

Then combine the three time-words as to form the entire phrase, or song-sentence.

Once learned, the singing of familiar songs by as the syllable should become a regular practice. The use of the syllables is to become as natural and familiar as the singing with words. Gradually, the children will come to anticipate the syllables of new songs, by association with figures made familiar in other songs. This marks an important step in tone thinking. The meaning and significance of certain total relationships will have become clear to the children.

The same process has frequently been observed in the development of language ideas. A child will acquire an expression by substitution imitation, later become conscious of its meaning, and will proceed thereafter to apply it with intelligence.

4. Recognition of Motives and Figures

Most musical phrases may be divided into motives, or will be found to consist of figures, or a combination of motives and figures.

A motive is the smallest group of tones by which a particular musical composition may be identified. A figure is a group of tones which present a distinct musical idea, though less vigorous in content to point to any particular composition. For instance, in "Good Morning," Book One, page 57, the first four tones, "Good morning to you," which may be considered a phrase, may likewise be considered a motive. When sung to a neutral syllable these tones easily identify the song as "Good Morning." Omitting the first tone and singing the following four tones to a neutral syllable, we have a figure which, while presenting a definite and readily recognized idea, is nevertheless in no way peculiar to "Good Morning," but may be found in many songs. In Book One, Chapter 1, we find songs in which motives and figures consisting of tones of the tonic chord predominate.

In the recognition of motives and figures by ear, the teacher sings the motive or figure (tonal word) with lip, and the children respond with the neutral syllables. It may often be necessary first to sing the entire phrase and then the figure which the children are to recognize. This form of exercises, conducted in short, brisk drills, is one of the most important means for the development of a discriminating vocal ear.

The following diagrams illustrate the meanings of the musical terms "phrase," "motive," and "figure."

**THE HOLIDAY**

(See Book One, page 41; Teacher's Manual, page 188.)

Phrase

Motive I

Motive II

Figure a

Figure b

Figure c

Figure d

Note: Figures c and d may be said to be "spelled."

**LIFT ME UP**

(See Book One, page 57; Teacher's Manual, page 238.)

Phrase

Motive I

Motive II

Figure e

Figure f

Figure g

Figure h

Note: Figures e and f are expanded notations of Figure a.

**SECOND GRADE—INTRODUCTION**

The monthly outlines state definitely just which figures are to be studied. This work will be found to be greatly simplified by the careful organization of the songs into chapters, each chapter illustrating a definite type of motive or figure.

IV. PRESENTATION OF FAMILIAR SONGS IN STAFF NOTATION

1. Observing Representation of an Entire Familiar Song

The teacher will copy on the blackboard a familiar song which has been sung by syallables. She should be careful to copy it neatly, one phrase to a line, just as it appears in the book. This familiar song, written upon the board, represents the very first step in the presentation of staff notation to the children. The teacher tells the name of the song and indicates each phrase with a sweep of the pointer. The children sing with the words, lip, and the syllables.

2. Recognition of Familiar Phrases by Position in the Song

(a) The teacher points out phrases at random, individual children singing them with correct neutral syllables.

(b) The teacher may sing a phrase at random, which individual children will write on the blackboard.

(c) Children point out phrases which look alike, singing each phrase and its notations with neutral syllables.

3. Recognition of Motives and Figures by Position in the Song

In hearing a motive or a figure by its position in the song, on the blackboard, the teacher should sing it with lip or syllables; the child then designates it with a sweep of the pointer or by including it with the index fingers of both hands so that the notes between the two pointing fingers will stand out distinctly. The help to impress upon the mind the staff-picture of the motive or figure, and increase its vividness. The motive or figure having been correctly located, it should be sung with neutral syllables by individuals and by the class, repeated association between the visual image and the vocal concept insured in order to secure instant recognition.

Attention should be called to the five lines and four spaces of the staff, counting from the bottom upward. The children should describe the staff appearance of certain figures, do-see in "Good Morning" for instance, as being located on the first, second, and third lines; the same figure in "Polo and His Master" as being located in the first, second, and third spaces. They should observe that when a note is described as being on a line, the line passes through the middle of the 3rd line; when in a space, the head of the note lies between two lines.
When the notation of the song has been thoroughly studied from the blackboard, the same steps should be repeated with the books in the hands of the children. After the first few songs of each chapter have been studied in these two ways, the teacher may find it wise to omit the blackboard presentation and study the subsequent songs of the chapter directly from the book.

In locating motives and figures in the book, a good device is to ask the children to spread the index and middle fingers of the right hand upon the page as to indicate the notes representing the motives or figures being sought. As in the blackboard work, this revolving of the printed figure brings it out of its context and impresses the figure upon the eye.

6. Drill in Independent Recognition of Motives and Figures

Familiar motives and figures may now be written upon the blackboard or upon perception cards for further drill in oral visualization. The teacher will sing the first time of the motive or figure with correct syllable and position of tone as may be required, or express the perception card for a fraction of a second, calling upon the class and individuals to sing the entire motive or figure instantly. The following motives and figures from the first two songs will illustrate this point.

**GOOD MORNING**

\[ \text{Motives:} \quad \text{G, B, E, A, F, D, G} \]

**A GOOD-BYE SONG**

\[ \text{Motives:} \quad \text{C, F, A, G, F, E, F} \]

All drills should be short and brisk, never exceeding five minutes in duration. Individual work should be emphasized in eye training as well as in ear training.

**Signatures and Rhythmic Notations**

Nothing should be said about signatures or keys at this time. The children need only to observe that do does have a fixed staff position, and that when do moves, the entire figure, like do-me in for instance, moves with it. They should note that do-me is either on three consecutive lines or in

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**RECORDS FOR — INTRODUCTION**

three consecutive spaces. To the eye there are only two keys, line do and space do.

Gradually the children may be led to notice that tones of different single intervals are represented by different kinds of notes. This will take place when figure recognition has become more or less automatic, and the eye has a chance to take in other details. (See the section on Rhythmic Development, page 36.)

The present aim is to enable the children to associate automatically the staff pictures of familiar motives and figures with their sounded effect in the singing of the song. This association of eye with ear will also help to confirm the work in ear training, especially with "simplified" children.

7. Reading New Songs from Staff Notation

The next step in the preliminary study is the application of the child's ear and eye experience to the reading of the songs in Chapters VI and VII with such assistance from the teacher as may be required. The teacher will observe that the songs of Chapter VI may be compared with those of Chapter I, in that figures composed of tones of the tonic chord are prominent. The songs of Chapters VI are similar in figure content to those of Chapter II.

2. Preliminary Study

(a) Success of Poem in Consonant to get the Rhythmic Flow of the Phrases

As the first step in studying a new song, the children, led by the teacher, should read the poem in concert in order to get the rhythmic flow of each phrase. It has been mentioned before that the rhythm feeling should be developed from the standpoint of poetry rather than of music notation, or counting beats. The rhythmic effect of the whole phrase should be felt, rather than that of single measures or beats.

(b) Comparison of Phrases with Phrases Rhythmically Similar in Familiar Songs

The next step is to direct the children's attention to phrases in the familiar songs of Part One of Book One which are rhythmically similar to the phrases under consideration. The children then the familiar phrase in the rhythm of its notation, compare the notation with the similar phrase in the new song, and then sing the phrase of the new song. By this process the children learn to associate notation with the rhythmic swing and flow of the melody and avoid the right-counting process which is often so degrading in the child's early efforts at sight reading.

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2. Study of the First Phrase

To establish the key the teacher sounds the keynote on her pitch pipe, and sings the first tone of the song with its proper syllable.

(a) The teacher then asks the children to find and sing the familiar figures in the first phrase. If the ear work and eye work in connection with the songs of Part One have been properly done, most of the figures will be familiar.

(b) If the phrase contains unfamiliar figures, or if the figures are connected by unfamiliar intervals, these passages should be taught by note.

(c) The phrase as a whole should then be sung by individuals and by the class, with syllables, with les, and with the words. The teacher may find it advisable to support the children’s voices over the unfamiliar places in order that the phrase may flow evenly and smoothly.

3. Finding and Singing Repetitions of the First Phrase, If Any

The next step is to look through the song to determine whether the phrase is repeated, and, if so, to sing the recurring phrases with syllables, with les, and with words. Frequently it may be well to attempt the singing of the repeated phrases immediately with the words.

4. Similar Study of Remaining Phrases and their Repetitions, If Any

The second phrase and its repetitions, if any, should be studied in the same manner as the first phrase. The other phrases should be similarly studied.

5. Singing of Entire Song with Words: Memorization

The various phrases now being familiar as notes, the song should be sung as a whole with mouth syllables, with les, and with words, and added to the children’s repertoire. Many of the songs are full songs of well-established merit and are a genuine addition to the musical experience of the children. The others possess art qualities which make them equally commendable. All these songs should be sung over and over during the year, with a constant effort toward more artistic interpretation. Singing them with syllables (re-singing them) should likewise be continued. This will tend to facilitate the children’s use of the syllables, will familiarize them with the symbols, and will habituate them to the process of singing phrases as wholes or as composed of constituent motives or figures.

This habit of visualizing groups instead of single unrelated notes is vital to smooth reading, is helpful in grasping the thought and in expressing it, and is of the utmost hygienic importance in relation to eye strain.  

*see Hasty, “Psychology and Pedagogy of Reading.”

SECOND GRADE—MONTHLY OUTLINES

FIRST MONTH

I. Rose Songs. Teach the following songs by note:

(a) Three Little Bears. Teacher’s Manual, page 150.
(c) Swing Song. Teacher’s Manual, page 153.

II. Review Study. Carefully review the songs in Book One, Chapter I, noting phrase repetitions and applying syllables. The teacher should encourage the children to increasing independence in the use of syllables.

III. Study of Motives and Figures. Book One, Chapter I.

Introductory Suggestions

For suggestions regarding the teaching of rose songs, see General Suggestions, the Introduction to the First Grade, and Outline for First Grade, First Month.

Review the syllables of all the songs in Chapter I of Book One, presenting them again by note, if necessary, and encouraging the children to anticipate the syllables for recurring phrases. Each child should sing alone as often as possible during each week. The teacher should see that each child is able to sing all of the songs freely with syllables. The insufficiency of the ear training work in this grade and in the third grade will largely determine the degree of success in sight reading later on. See also Introduction to First Grade, Step III, page 24.

Before taking up the study of the motives and figures in Book One, Chapter I, the teacher should read the Introduction to Second Grade, Step III, page 36. The first figure which the children should recognize by ear in the several songs of Chapter I is the succession do-mi-do. This figure will be found in “Good Morning,” “A Good-by Song,” (with repeated mi), “Polo and His Master,” “Polly’s Bonnet,” and “The Poetman.” These motives and figures should first be associated with the songs in which they occur. Later, for ear training, let the children respond to the teacher’s les with the syllables.
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Characteristic Motives and Figures in the Songs of Chapter I

SECOND GRADE—MONTHLY OUTLINES

Summary of Figures in Chapter I

SECOND MONTH

I. Rote Songs. Teach the following songs by note:

(a) One Misty, Misty Morning; Teacher's Manual, page 164.
(b) Chrysanthemums; Teacher's Manual, page 155.
(c) Windy Night; Teacher's Manual, page 166.

In the case of three of the songs, "The Holiday," "Dolly's Lullaby," and "Lady Bug," the application of syllables will be review work, as they were outlined for this study in the first grade. In applying the syllables to the other songs, the teacher should follow the directions given in the Outline for First Grade, Step III under Ear Training, and Step III under Ear Training for Second Grade.

II. Application of Syllables. Book One, Chapter II. (See Note under First Month, Step II, page 43.)

The characteristic figures of the songs in Chapter II are based upon the tones of the tonic chord with their notable neighboring tones. In "Twinkling Fireflies," for example, the prominent figure is mi-do-mi: the same figure is found in "Dolly's Lullaby" and in "Lady Bug." The figure re-mi, a derivative of the mi-do-mi figure, is also found in "A Little Lady," "Little Brook," and "The Song Sparrow's Toilet." The figure as-re-do occurs in "The Parakeet," "The Holiday," and "The Song Sparrow's Toilet." The figure do-mi-re occurs in "The Parakeet," "Whippoorwill," "Dolly's Lullaby," and "Lady Bug." The figure re-as-re-do occurs in "A Little Lady," "The Holiday," "Whippoorwill," "Lady Bug," and "The Song Sparrow's Toilet."
SECOND GRADE—MONTHLY OUTLINES

The figure mi-re-do
mi-re-do
mi-re-do

The motive mi-re-mi
mi-re-mi
mi-re-mi
The figures do-re-do (do-re-do)
mi-re-mi
mi-re-mi

The motive do-re-do
mi-re-mi
The figures mi-re-mi
mi-re-mi
do-re-do

The derivative ti-do

The figures do-re-do
mi-re-mi
The derivative ti-do

Summary of Figures in Chapter II

The motive do-re-gi-do
The figure do-re-do
The figures mi-re-mi
mi-re-mi
do-re-do

Derivation of these Figures

Notes. This section of the instructions shows that the pupils have studied all the tones of the major scale, ascending and descending, with regard to their melodic tendencies.
THIRD MONTH

I. Rose Songs. Teach the following songs by note:
   (b) Ecstasy; Teacher's Manual, page 161.
   (c) Bolden; Teacher's Manual, page 168.

II. Application of Syllables. Book One, Chapter III.
   The children should be encouraged to an increasing independence in applying syllables to recurring phrases and to figures which they have studied in earlier songs. (See Teacher's Manual, pages 36 and 37.)

III. Study of Motives and Figures. Book One, Chapter III.
   The characteristic motives and figures of the songs in Chapter III are based upon definite progressions. A study of these songs will show many instances of "spilled" figures and of derivatives of the figures previously listed.

   Characteristic Motives and Figures in the Songs of Chapter III
   To be used for Ear Training

   The Gypsy Fiddler; Book One, page 26; Teacher's Manual, page 199.
   The figure
      do-re-mi-so  ao-re-so-so
      do-do-so-so  mi-do
      mi-do
      do-re-mi-re-do

   Notes. It will be found simpler to study the syllables of the last phrase before taking the second phrase.

   The motives
      mi-re-do
      do-re-mi-re-do
      do-re-mi-so
      do-re-mi

   The figure
      do-re-mi
      do-re-mi
      do-re-mi
      do-re-mi

   Summary of Figures in Chapter III
      do-re-mi-so  ao-re-mi-so
      do-do-do-do  ao-do-do-do
      ao-do-do-do  ao-do-do-do
      do-doo-do-do  ao-do-do-do
      mi-do  mi-do
      do-mi  do-mi

   Note. This summary of figures shows that the restrained markings of the tones of the songs have been deleted.
SECOND GRADE—MONTHLY OUTLINES


The motives
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{re} & \rightarrow \text{mi} \\
\text{mi} & \rightarrow \text{fa} \\
\text{fa} & \rightarrow \text{sol} \\
\text{sol} & \rightarrow \text{la} \\
\text{la} & \rightarrow \text{do} \\
\text{do} & \rightarrow \text{re} \\
\end{align*}

The figures
\begin{align*}
\text{do} & \rightarrow \text{mi} \\
\text{re} & \rightarrow \text{fa} \\
\text{mi} & \rightarrow \text{sol} \\
\text{fa} & \rightarrow \text{la} \\
\text{sol} & \rightarrow \text{do} \\
\text{la} & \rightarrow \text{re} \\
\end{align*}


The figures
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{do} & \rightarrow \text{mi} \\
\text{mi} & \rightarrow \text{fa} \\
\text{fa} & \rightarrow \text{sol} \\
\text{sol} & \rightarrow \text{la} \\
\text{la} & \rightarrow \text{do} \\
\end{align*}


The figures
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{la} & \rightarrow \text{sol} \\
\text{sol} & \rightarrow \text{mi} \\
\text{mi} & \rightarrow \text{fa} \\
\text{fa} & \rightarrow \text{do} \\
\text{do} & \rightarrow \text{re} \\
\end{align*}


The motives
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{re} & \rightarrow \text{mi} \\
\text{mi} & \rightarrow \text{fa} \\
\text{fa} & \rightarrow \text{sol} \\
\text{sol} & \rightarrow \text{la} \\
\text{la} & \rightarrow \text{do} \\
\text{do} & \rightarrow \text{re} \\
\end{align*}

The figures
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{re} & \rightarrow \text{mi} \\
\text{mi} & \rightarrow \text{fa} \\
\text{fa} & \rightarrow \text{sol} \\
\text{sol} & \rightarrow \text{la} \\
\text{la} & \rightarrow \text{do} \\
\text{do} & \rightarrow \text{re} \\
\end{align*}

The sequential development of figures is indicated by the letter in braces.


The figures
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{mi} & \rightarrow \text{fa} \\
\text{la} & \rightarrow \text{do} \\
\end{align*}


The figures
\begin{align*}
\text{mi} & \rightarrow \text{do} \\
\text{fa} & \rightarrow \text{re} \\
\text{sol} & \rightarrow \text{mi} \\
\text{la} & \rightarrow \text{fa} \\
\end{align*}


The figures
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{re} & \rightarrow \text{mi} \\
\text{mi} & \rightarrow \text{fa} \\
\text{fa} & \rightarrow \text{sol} \\
\text{sol} & \rightarrow \text{la} \\
\text{la} & \rightarrow \text{do} \\
\end{align*}

The sequential development of figures is indicated by the letter in braces.

The characteristic motives and figures in the songs of Chapter IV

Characteristic Motives and Figures in the Songs of Chapter IV

To be used for Eye Training

The sequential development of figures is indicated by the letter in braces.


The figures
\begin{align*}
\text{do} & \rightarrow \text{re} \\
\text{mi} & \rightarrow \text{fa} \\
\text{la} & \rightarrow \text{do} \\
\end{align*}
SECOND GRADE — MONTHLY OUTLINES

FIFTH MONTH

I. Rote Songs. Teach the following songs by note:
   (a) Bubbles and Bicycles, Teacher’s Manual, page 165.
   (b) The Song of the Wind, Teacher’s Manual, page 163.
   (c) II, Teacher’s Manual, page 168.

II. Application of Syllables. Book One, Chapter V. (See Note for Third Month, page 48.)
   In addition to the work outlined above, the teacher should encourage the children to apply syllables to all bits of Nursery which they may hear, for example, verses from poems played on the gramophone or on the piano, or selections by a passing band or a "branch office." Some little songs include bits which may be syllabicated and thus identified. Such work leads to tone thinking in definite terms. It helps to develop the tone vocabulary which the child needs in order later to read music from notation, and is an important step in the development of the ability to write music.

III. Study of Motives and Figures. Book One, Chapter V.
   The figures in Chapter V are based on progressions by intervals. In some instances the repetitions are literal, in other cases they are sequential. For example, in "Lady Moon," the first figure, do-re-mi, is succeeded by two reproductions of the same figure, each a step higher than the one before. In "The Little Hunchback," the interval figures are repeated literally. The second staff of the song "Kittens," is another example of sequential repetition.

Characteristic Motives, Figures, and Intervals of the Songs of Chapter V

1. To be used for fine training
   The motive  do-re-mi
   The figures  do-re-mi
   fe-do
   fa-do
   mi-re
   la-do
   si-do
   do-re
   re-mi
   fa-re
   so-re
   ma-re
   fa-so
   re-so
   do-so
   re-dol
   fa-dol
   mi-dol
   la-dol
   si-dol
   do-fe
   re-fe
   fa-fe
   so-fe
   ma-fe
   fa-so
   re-so
   do-so
   re-la
   fa-la
   mi-la
   la-la
   si-la
   do-re
   re-mi
   fa-re
   so-re
   ma-re
   fa-so
   re-so
   do-so
   re-la
   fa-la
   mi-la
   la-la
   si-la
   do-re
   
### Second Grade — Monthly Outlines

- The intervals:
  - do-re
  - re-mi
  - mi-fa
  - fa-so

- The scale figures:
  - do-re-mi-fa-so
  - fa-so-re-mi

- The chord figures:
  - do-re-mi-fa-so
  - re-mi-fa-so
  - mi-fa-so

- The intervals:
  - do-re-mi-fa-so
  - re-mi-fa-so
  - mi-fa-so

- The intervals:
  - do-re
  - re-mi
  - mi-fa

- The intervals:
  - do-re-mi-fa-so
  - re-mi-fa-so
  - mi-fa-so

- The chord figures:
  - do-re-mi-fa-so
  - re-mi-fa-so
  - mi-fa-so

- The intervals:
  - do-re
  - re-mi
  - mi-fa

- The chord figures:
  - do-re
  - re-mi
  - mi-fa
  - fa-so

- The intervals:
  - do-re
  - re-mi
  - mi-fa
  - fa-so
  - so-do

- The intervals:
  - do-re
  - re-mi
  - mi-fa
  - fa-so
  - so-do

- The intervals:
  - do-re
  - re-mi
  - mi-fa
  - fa-so
  - so-do

#### The figures:
- do-re
- re-mi
- mi-fa
- fa-so
- so-do
SECOND GRADE—MONTHLY OUTLINE

SIXTH MONTH

1. Rote Songs. Teach the following songs by rote:

2. Pronunciation of Notes. Book One, Chapter I, is to be studied that:
   (a) Write "Good Morning" in the board, the phrases one above the other as in the book. Children sing the song, the teacher indicating the flow of the tune with a sweep of the pointer across the phrases.
   (b) Use phrases as much, seeking comparisons, moving experiment, etc.
   (c) Locate the motives and figures by position in the song.
   (d) Sing the song from the book.
   (e) Take steps (b) and (c) with the song so's appears in the book.

When the class has studied "Good Morning," as here mentioned, take "A Shingby Song"1 and "Fido and His Master"2 in the same manner. The teacher can then judge whether it is wise to take the remaining songs of Chapter I from the book without preliminary work on the board. Some classes will do this readily, but it is not well to avoid the children too rapidly.

(For detailed suggestions see Introduction to Second Grade, Teacher's Manual, page 30.)

II. Work in Eye Training. Visualisation Drills.
   For these drills use the motives and figures of Chapter I. These may be summarized as follows.

Table of Figures in Chapter I

---
SEVENTH MONTH

I. Rote Songs. Teach the following songs by rote:
(a) The Umbrella Man; Teacher's Manual, page 178.
(c) The Cats of Kilkenny; Teacher's Manual, page 179.

II. Development of Notation. Book One, Chapters II and III.
(a) The first few songs are presented first from the book, then from the
(b) Study phrases, noting repetitions.
(c) Locate motives and figures.
When the topics of the chapter are clear to the children, the remaining
songs of the chapter may be taken directly from the book.

III. Work in Eye Training. Visualization Drills.
Use the motives and figures of Chapters II and III. These may be
summarized as follows.

Table of Figures in Chapter II

Table of Figures in Chapter III
EIGHTH MONTH

I. Note Songs. Try the following songs by note:
(c) "Little Robin Redbreast," Teacher's Manual, page 176.

II. Development of Notation. Book One, Chapters IV and V.
These songs are to be taken according to the directions for Grade II, outline for seventh month, Step II, page 58.

III. Work in Eye Training. Visualization Dolls.
Use the motives and figures of Chapters IV and V. These may be summarized as follows:

Table of Figures in Chapter IV

SECOND GRADE—MONTHLY OUTLINE

Table of Figures in Chapter IV
SECOND GRADE — MONTHLY OUTLINES


Familiar figures are:
- mi-do
- so-do
- re-mi-do
- so-mi-do

(Review figures in "Cherubs," "The Holiday," "The Surprise," etc.)


Familiar figures are:
- si-do
- re-do
- re-mi-do
- so-mi-do


Familiar figures are:
- so-do
- mi-do
- re-do

BLOWING BUBBLES: Book One, page 53.

Familiar figures are:
- so-do
- re-do
- so-mi
- so-do


Figures are:
- do-mi
- re-mi
- so-mi

(Review figures in "Gypsy Poddle," Book One, page 59.)

1 Teacher's Manual, page 220.
SECOND GRADE - MONTHLY OUTLINES

The Bubble Hunter: Book One, page 56.
Familiar figures are do-re-do
7-6-5
5-4-3
The Golden Cocker: Book One, page 58.
Familiar figures are do-re-do
5-4-3
The tune of "The Little Dippers" should suggest the notes for "The Bubble Hunter."

New Scales: Book One, page 57.
Familiar figures are do-re-do
5-4-3
5-4-3
3-2-1
Teach do-re-do (a new figure) by note, and have children find it in song.

The Handy One: Book One, page 59.
Familiar figures are do-re-do
5-4-3
5-4-3
3-2-1
Teach do-re-do (third phrase) by note.

Baby Life: Book One, page 60.
Familiar figures are do-re-do
5-4-3
5-4-3
THIRD GRADE—SYLLABUS

I. ROSE SONGS. (Books in the hands of the children)
1. Development of artic singing; use of the voice
2. Enlargement of the musical vocabulary

II. RHYTHMIC DEVELOPMENT
1. Growth of the rhythm sense
   (a) Through note songs
   (b) Through clapping games
   (c) Through folk dances
2. Study of rhythmic isolation
   (a) Through striking the pentatonic
   (b) Through comparison and association of the phrases of new songs with those of familiar songs
   (c) Through study of comparative note values

III. SPECIFIC WORK IN EAR TRAINING
1. Organization and development of the figure vocabulary acquired in the previous grade
   (a) Isolated figures
   (b) Diatonic figures
   (c) Chromatic figures
   (d) Additional chord figures
2. Further enlargement of the vocabulary
3. Development of the ability to sing any tune of the scale by missing it with the teacher
4. Creative work

IV. SPECIFIC WORK IN THE TEACHING
1. Visualization of the figure content acquired through ear training
2. Finding staff positions of the content from the key signature
3. Written work

V. DEVELOPMENT OF THE SYNTHETIC PROCESS
1. Reviewing further analytical process
2. Re-reading familiar songs
3. Reading new songs classified with regard to figure content
4. Reading unclassified songs

THIRD GRADE—INTRODUCTION

Genetic psychology and the observation of children engaged in learning have shown that in the primary grades the training process is, in the main, one of motor activity. The children are storing their vocal and sensory impressions; they are acquiring skill in being by imitation. The introduction of music to the children during the first two years has, therefore, been accomplished by appealing primarily to the sense of hearing. Their experience with music in a form of expression and their skill in singing have been acquired by imitation.

The children of the third grade are in an intermediate stage of development, a stage of growth between that of the Sensory Period and the Association Period, manifesting tendencies and characteristics peculiar to the former and forecasting those of the latter. The training of music should, therefore, still consist in part of imitative ear training and in the further training of the sense of hearing and visualization. The material for this definite training should still be concrete; that is, it should consist of the same motives and figures that were found in the songs of the previous grades. On the other hand, with the aim in view of appealing to the growing power of association, the work should develop the aesthetic process of applying this expanding vocabulary of musical ideas to the reading of new words with growing independence.

With the type of note songs designated as observation songs as a working basis, and by a process of analysis, the children have become acquainted with the elements of song— the motive, the motives, and the figure.

This vocabulary of musical ideas is now to apply in practice by synthetically combining these familiar elements into new and abstract relations.

I. ROSE SONGS

1. Development of Artic Sining

With the growing interest in music, with the development of the power of imagination, improvisation, and dramatization, with the gradual elimination of vocalism, and with the increasing facility of the children in expressing feeling through the medium of the singing voice, we may expect and demand a finer quality of singing and a higher degree of articulation.

Every song is a medium for the expression of an artistic ideal. More and more the children should be encouraged and suggested the appropriate interpretation of the songs they are studying.

1 See Grammar on page 76.
PART THREE

FOLK DANCES AND SINGING GAMES

General Suggestions

The use of folk dances and singing games is increasing in favor in the schools of this country. It has been found that in addition to their recreational value, they contribute directly to the child's rhythmic development.

The inclusion of folk dances and singing games in this Manual is intended to aid the teacher in relating the physical experience of the dance with the musical experience of the singing lesson. It may be noted that in the directions for the dances the same emphasis is placed upon the phrase as a rhythmic unit as is done in the study of the songs of the course.

The normal procedure in the development of rhythm in school music has been to treat the subject as an intellectual problem, or from the mathematical standpoint. This procedure has involved the counting of beats in an effort synthetically to build measure, and from measures to build phrases. While this plan is proper, and, indeed, essential in the Association Period of the child's development, the Sensory Period is a time when he should be brought into contact with the physical sensation of rhythm.

The Progressive Music Series aims, in every possible way, to lead the child to recognize the phrase as the first rhythmic unit. In the folk dances the child has an action to perform, and the phrases of the dance mostly indicate the points at which the dance figures are to begin and end. The rhythm of the phrase is associated with the dance figure, while the rhythm of the measure suggests the steps to be used.

The relation of the steps and gestures of the dance to the measure and its parts (the figure and their subdivisions) offers a concrete basis for the intellectual appreciation of the musical rhythmic units. The children should be led to discover points of similarity between the rhythms of the folk dances and the rhythms of their song studies. Thusly rhythmic notation may be made more concrete.

The teacher should read the section on Rhythmic Development, Part One of this Manual, page 70. See also Rhythmic Development in the Introduction to the Outline for Second Grade, page 50, and Rhythmic Development, Introduction to Outline for Third Grade, page 78.
FOOT DANCE
The Chimes of Dunkirk
Dance of Growing
Children’s Polka

SECOND DANCE
Riveting
I See You
The Water Sprites
Gentleman’s Coat

THIRD DANCE
The Ace of Diamonds
Mountain March
Chop Dance
Tambor

The directions for the folk dances are given according to the phrases of the dance melody. The several phrases of the melody are indicated by letters. The first phrase is lettered a. If the same phrase occurs more than once, the number is added, e.g., a, a’ etc. The second phrase is called b, the third c, etc., and the repetitions of these phrases are indicated by numbers. A modified repetition of a phrase is indicated by a small letter e.g., a and a’.

Book One offers a number of singing games. It is suggested that they be taken at suitable times in the grade specified below. It will be observed that this outline does not conform to the outline for song study purposes. The study of the notation of these songs must be outlined according to the musical problems involved. The differences in the two outlines need cause no difficulty. The fact that a singing game has been listed by note before the time for the study of its notation merely changes the classification of the type of study to be given to its notation from Song Study or Sight Reading to Note Observation.

For the information of the teacher the place of the song in the regular outline is noted in each case.

FOLK DANCES AND SINGING GAMES

The Sailor’s Song; Book One, page 44. Teacher’s Manual, page 195.
(First Grade, Fourth Month.)

(First Grade, Third Month.)

In the following directions, “Formation” means the position to be taken before beginning a dance.

In forming a single circle, the dancers should face toward the center unless other directions are given.

In forming a double circle, the direction for facing will always be given. A double circle, or two circles, means that one circle is inside the other, the same number of dancers in each circle.

A boy’s place is at the left of the girl.

In most folk dances the boy’s bow is made with feet together and knees straight, the head bowing at the waist.

The girl’s bow may be either the bob carriage or the curtsy. In making the bob carriage, the girl places one foot close behind the other, bending both knees, at the same time rising on the toes. In making the curtsy, the girl steps back with one foot and then draws the other back to it, making a deep bow.

When not otherwise in use, the hands should be on the hips.
DIRECTIONS FOR FOLK DANCES

THE CHIMES OF DUNKIRK

(Scottish Folk Dance)

Formation: In double circle, facing partner, hands on hips.

(a) Stamp three times.

(b) (c) Clap three times.

(jump hands with partner and take four running steps in place, begin-

ning with the left foot.)

(k) Loosen partner’s hands and each take four running steps to the left

to meet new partner.

It will be observed that the dance tune is the same melody as “The Fright-
ened Pumpkin,” Book One, page 82. Although written in a different meter,
the dance tune may be used as an accompaniment to the song, or the children
may sing the song as an accompaniment to the dance.

DANCE OF GREETING

(Danish Folk Dance)

Formation: Form circle, partners standing side by side, facing toward the
center of the circle.

(a) Measure 1. Bow to your partner.

(b) Measure 2. Bow to your neighbor.

(c) Clap, stamp, and turn around.

During the repeat of a and b the dancers repeat the figures given,
then all join hands around the circle.

(d) During the repeat of Measures c and d, without passing, all face the
other way and slide to the right.

CHILDREN’S POLKA

Kinderpolka

Formation: Form circle. Face partner, side to center, hands joined, shoulders
high.

(a) Measure 1 and 2. Two slides toward center and stamp three times.

(b) Measure 3 and 4. Two slides back to place and stamp three times.

* The music for these folk dances will be found on pages 110-122 of this Manual.

FOLK DANCES AND SINGING GAMES

LADIES’ DANCE

(Kall-Dansen)

(Scandinavian Folk Dance)

Formation: Single circle, partners facing each other, sides toward center of
circle, hands on hips.

(a) Measure 1. Place inside too forward, turn and bow to neighbor.

(b) Measure 2. Without taking feet from the floor, turn and bow to
partner.

(c) Repeat figure for Phrase a.

(d) Repeat figure for Phrase a.

(e) Repeat figure for Phrase a.

(f) Repeat figure for Phrase a. Finish facing partner.

(g) (h) Dance twelve kicking steps in place, beginning with the left
foot, three steps to each measure.

(i) Clap own hands, join hands with partner and turn in place with three
running steps.

LOTTE IS DEAD

(Ludde)

(Scandinavian Folk Dance)

Formation: Form a circle with partners facing, sides toward center of circle,

(a) Four slow slides to center.

(b) Seven quick jumps back to place.

(c) These two figures are repeated.

(d) (e) Partners place hands on hips and shoulders. Hop-vault around
circle. (Step and hop on one foot, raising the other.)

The music for these folk dances will be found on pages 110-122 of this Manual.
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TEACHER'S MANUAL

SHIGEMAKARI DANCE
(Danzas Folk Dance)

Formation. Partners form double circle; facing each other.
   (a) Measure 1. Winding thread. With feet tightly clenched in front of chest, receive them around each other as rapidly as possible.
   Measure 2. Without pausing, reverse movement.
   (b) Measure 3. Waving thread. Both elbows work quickly and vigorously twice, at the same time lifting left knee and saying "aa, aa, aa.
   Measure 4. Popping. With feet clenched, strike the left with the right three times, saying "Hop, rap, rap, rap.

These figures are repeated.
   (c and d) Partners join hands and skip around circle; or, with inside hands joined and outside hands on hips, polka around circle.

This figure is repeated.

BLinking
(Swedish Folk Dance)

(Blinking is the name of one of the most beautiful provinces of Sweden.)

Formation. Double circle, partners facing each other.
   (a) Measure 1. Take partner's hand; hop on right foot and left heel, extending left foot and arm. Change feet and arm.
   Measure 2. These hops, twice as quickly as in measure 1, finishing with a hop on right foot and left heel.
   (b) Repeat the figure for Phrase a, reversing feet and ending with a hop on the left foot and right heel.
   (c) Repeat figure for Phrase a.
   (d) Repeat figure for Phrase b.
   (e, d, e, d) Place hands on hips and shoulders and hop-waltz around circle.

I SEE YOU
(Swedish Singing Game)

Formation. Children form in two double lines, about six feet apart, the double lines facing each other. Children in front row of each double line place hands on hips; those in the rear row of each double line place hands on the shoulders of the children in front of them.

   (a) Measure 1. Children of rear rows lean forward to the left, peeping across at the children opposite.
   Measure 2. The same figure reversed, peeping from the right.

FOLK DANCES AND SINGING GAMES

POLK DANCES AND SINGING GAMES

(b) Repeat the figures of Phrase a twice as quickly, prancing four times instead of two.
   (c) Repeat the figures for a' and b.
   (d) At the first note of c' all clip hands sharply once. At the same time the children of the rear rows spring forward to the left of their partners and, grasping the hands of the child advancing from the opposite side, swing vigorously around to the left.
   (e) and (f) All clip hands again, then, grasping partners' hands, swing around to the left. At the end, the original formation is resumed, but the children who were in the front row are now in the rear, and vice versa.

When given as a singing game, the following words are sung:
I see you, I see you,
Taa, la, la, la, la, la; I see you, I see you
Taa, la, la, la, la, la,
You see me and I'll see you;
Then you take me and I'll take you;
You see me and I see you;
Then you take me and I'll take you.

THE WATER SPIRIT
(Nyupemyndum)
(Swedish Folk Dance)

Formation. A single circle, arms akimbo.

   (a and c') One or two, according to the size of the circle, advance to hare partners, using a slide and hop. (Hop and slide can be done forward, then hop and slide the other foot.) As soon as the leader stops in front of a person, that person should begin the sliding step. (The leader begins the slide with the left foot, those in the circle with the right foot, so that the sliding is all in the same direction.)

   (b and c) At first note of Phrase c' the leader claps his hands and turns.

The invited dancers place both hands on the leader's shoulders, and together they proceed to find another partner, using a running step.

The same action is repeated for the repetition of Phrase b and c. As the line grows longer one should be taken that all jump and step together. To finish, all lines join in one big circle and dance around the room.
FOOL DANCES AND SINGING GAMES

The Ace of Diamonds

(Danish Folk Dance)

Formation. Double circle, partners facing, inside with backs to center of circle.

(a) All dancers step hands sharply once. Immediately look right across with partner's and, starting with left foot, run to left, swinging into an exchange of positions with partner.

(b) Repeat the figure for Phrase a, running in opposite direction and swinging back into original position.

Mountain March

(Norwegian Folk Dance)

Formation. Form in groups of three, one leading and two following. The leader holds a handkerchief in each hand, the followers each grasp a handkerchief with the outside hand, facing the inside hand.

(a) One step to the right foot, all run forward, three running steps to each measure, counting the first count of each measure with a stamp.

(b) Measure 9 and 10. The leader, bending forward, runs backward three steps, changing the order of the two hands, three running steps in place.

(c) Measure 11 and 12. The dancer to the right of the leader, with six short running steps, crosses in front of the leader and turns toward one another, changing running three steps in place.

(d) Measure 13 and 14. The dancer to the left of the leader, with six short running steps, crosses in front of the leader and turns around, changing running three steps under the leader's right arm.

(e) Measure 15 and 16. The leader, with six short running steps, turns to right under his own right arm.

Clap Dance

(Kihlpepper

(Swedish Folk Dance)

Formation. Double circle, boys inside; partners join hands.

(a, b, c, and d) Beginning with the outside foot, take three running steps and a kick to each measure (polsk steps). The second measure starts with the inside foot. When starting with the outside foot, the dancers turn slightly toward each other and swing the joined hands backward. When starting with the inside foot, the dancers turn away from each other and swing the joined hands forward. Continue dancing and swinging, alternating the feet with each measure.

This portion of the dance is repeated.

The Ace of Diamonds

(Danish Folk Dance)

Formation. Double circle, partners facing, inside with backs to center of circle.

(a) All dancers step hands sharply once. Immediately look right across with partner's and, starting with left foot, run to left, swinging into an exchange of positions with partner.

(b) Repeat the figure for Phrase a, running in opposite direction and swinging back into original position.

Folks around the circle.

Mountain March

(Norwegian Folk Dance)

Formation. Form in groups of three, one leading and two following. The leader holds a handkerchief in each hand, the followers each grasp a handkerchief with the outside hand, facing the inside hand.

(a) One step to the right foot, all run forward, three running steps to each measure, counting the first count of each measure with a stamp.

(b) Measure 9 and 10. The leader, bending forward, runs backward three steps, changing the order of the two hands, three running steps in place.

(c) Measure 11 and 12. The dancer to the right of the leader, with six short running steps, crosses in front of the leader and turns toward one another, changing running three steps in place.

(d) Measure 13 and 14. The dancer to the left of the leader, with six short running steps, crosses in front of the leader and turns around, changing running three steps under the leader's right arm.

(e) Measure 15 and 16. The leader, with six short running steps, turns to right under his own right arm.
TEACHER'S MANUAL

(c) Measure 9. Face partners, hands on hips. Girls bob curtsies, boys feet.
   Measure 10. Clap own hands three times.
(c) Repeat bows and claps.
(d) Measure 13. Clap own hands once, then partners clap right hands.
   Measure 14. Clap own hands once, then partners clap left hands.
(e) Measure 15. Clap own hands, snap fingers, turn entirely around to
   left in place.
   Measure 16. Stamp three times.
   Repeat c and d.
At the repetition of d, measure 13, instead of snapping, shake fore- 
finger of right hand at partner.
   At the repetition of d, measure 14, shake the forefinger of left hand
   at partner. In shaking the fingers of the right hand, the right elbow
   should be supported by the left hand. In shaking the left forefinger,
   the left elbow should rest in the right hand.
   The repetition of Phrase e should be danced to the same figure as at
   the first appearance of the phrase.

TANTOLI
(Swedish Folk Dance)

Formation. Double circle, boys inside, partners' inside hands joined, outside
hands on hips.
(a) Measure 1. Beginning with the outside foot, both place the heel
   forward, at the same time bending slightly backward. Then place
   the outside foot backward so that the toe touches the floor, at
   the same time bending slightly forward.
   Measure 2. Hike the outside foot forward, bringing the other foot up to
   it, then again slide the outside foot forward.
   (b) Repeat the dance figures for Phrase a, beginning with the inside foot.
   Repeat Phrases a and b to the same dance figures.
   (c) Girls' hands on boys' shoulders; each boy takes his partner by the
   waist with both hands. Beginning with forward foot extended, too
   straight, have still,
   Measure 3. Take four step-hops in place.
   Measure 4. Take four step-hops in place, reversing positions of partners.
   Measure 5. Take four step-hops in place.
   Measure 6. Return to original position by three step-hops to the left,
   bringing the feet together on the last beat.
   Repeat Phrase c and d to the same dance figures.

FOLK DANCES AND RINGING GAMES

Directions for Singing Games

RING A RING O'ROSES

Formation. A single circle, hands joined.
   Circle moves in the right, with sliding step. At the word, "down," all
   fall to the floor.

THE SUNDAY

First Stance. Form a circle and skip around to the right. Hands joined.
   Second Stance. Drop hands and pretend to skip the rope. Throw the rope
   high over head, bringing it down so as to jump on the first count of each
   measure.
   Repeat song and action of first stance.
   Third Stance. Pretend to be fishing. At the end of second and fourth phrases, 
   jerk the rod out of the water as though a fish had been caught.
   Repeat song and action of first stance.
   Fourth Stance. Partners join hands, skating position, right hand in right
   and left hand in left. Beginning with left foot, glide forward in imitation
   of skating. Do not let the feet from the floor.
   Repeat song and action of first stance.

THE MULBERRY BUSH

The players form a circle. While singing the first stanza the circle moves 
slowly to the right, the children stepping in time to the music. In all 
stances, at the words, "so early in the morning," the players spin
around rapidly, each in his own place. The stanzas are all done in
quarter-time, the action being indicated by the lines.

The first stanza of the song may be repeated after each of the other
stanzas.
TEACHER'S MANUAL

THE FARMER

(Book One, page 55. Teacher's Manual, page 220)

Form a single circle. During the singing of the first, third, and fifth stanzas of the song the children move slowly around the circle, both hands on hips.

Second Stanza. Grain is taken with the right hand from the bag held under the left arm. The right arm is swung to the right, and, at the word, "maa," the grain is scattered with a swinging swing of the arm from right to left.

Fourth Stanza. The players face slightly forward, swinging both arms to the right, then, with arched swing, cut to the left while singing the word "farms."

Sixth Stanza. Swing both hands from right to left, first upward and then downward, in imitation of fall.

OATS AND BREADS


When played as a game, the following stanzas should be added,

3. Waiting for a partner,
   Waiting for a partner,
   Open the ring and choose a partner in
   While all the others dance and sing.

4. Try, la, la, la, la, la,
   Try, la, la, etc.

First Stanza. Children form a circle with hands joined, and dance to the left around one child in the center who has been chosen to represent the farmer.

Second Stanza. First phrase. Drop hands. Sew the seed from a sack held under the left arm by a swinging motion of the right hand from right to left.

Second phrase. Stand erect and fold arms.

Third phrase. Stamp feet and clap hands.

Fourth phrase. Place right hand to brow and turn entirely around in place, facing the field.

Third Stanza. Join hands again and circle around, singing, "Waiting for a partner." At the words, "Open the ring and choose one la," the farmer in the center choose a partner from the circle.

FOLK DANCES AND SINGING GAMES

Fourth Stanza. The children in the circle stand still, clapping and singing as the two in the center dance around inside the circle. At the end of each stanza the child who took the part of the farmer at the beginning of the stanza returns to the circle, and the other child becomes the farmer.

IN WOODEN SHOES

(Book One, page 41. Teacher's Manual, page 214)

Formation. A single circle, hands joined, children standing as far apart as possible.

The boys and the dancers proceed to the clapping of the wooden shoes which the dancers must wear.

First Stanza. Beginning with the left foot, the shoes are brought down on the floor with a sharp clap on the first count of each measure, the free foot swinging in front of the other, the feet alternating on each measure through the first three phrases and the first measure of the fourth phrase.

On the word, "tapping," second measure of the fourth phrase, the right and left feet are brought together with two sharp claps, bodies erect.

Fifth phrase. Beginning with the left foot, the dancers run toward the center of the circle with six short steps. The third and fourth measures of the fifth phrase are danced to the same figure as the first phrase of the song.

Sixth phrase. Beginning with the left foot, the dancers run backward to their original positions with six short steps. The last two measures of this phrase are danced to the same figure as the fourth phrase.

Second Stanza. First phrase. Release hands and turn to partner. The boys bear, the girls bob courtesy.

Second phrase. Partners facing each other, sides to center of circle, hands on hips. Stand erect until the words, "one, two, and three," when, beginning with the right foot, sharp claps are made in time to the words.

Third phrase. Again joining hands and beginning with the left foot, the remaining figures of the dance are a repetition of the same phrases of the first stanzas.

WILL YOU COME WITH ME


Directions for this game, with additional stanzas, will be found on page 217 of this Manual.
DANCING SONG

Formation. A single circle.
First phrase. Clap hands three times.
Second phrase. Denote wrist and shake slowly.
Third and fourth phrases. All join hands and skip in a ring. If desired, this figure may be varied by couples joining hands and whirling in a circle.
Sixth phrase. Resume upright position, ready to begin again.

LONDON BRIDGE

Choose two of the tallest players to represent the bridge. These face each other, clasping hands high over their heads to form an arch. The remaining children form a line, one behind the other, each player holding to the dress or hands on the hips of the one in front. While singing, the line passes under the arch. At the words, "With a gay lady," the two keepers of the bridge let their arms fall, catching whichever player happens to be passing under.
The keepers privately agree which is to represent gold and which silver. The child caught is questioned in a whisper, "Do you choose gold or silver?" After making the decision, the child stands behind the keeper he has chosen, and when all the children have been caught the game ends in a tug of war between the two sides.

AT THE DANCE

Formation. A double circle, facing the left, boys inside, girls outside, the maypole with long ribbons hanging from its top, one ribbon for each dancer.
First Stanza. Join inside hands, outside hands on hips, and skip around the circle. At the "two, la," form a single circle, all hands joined, skip to the center of the circle, and then all skip back again to place.
Second Stanza. One couple at a time advances to the pole to get ribbons. Inside hands are joined and the ribbons grasped in the outside hands.
The second stanza is continued until all have taken ribbons. For the refrain, repeat the figure danced to the refrain of the first stanza, holding ribbons in the outside hands. When approaching the center of the circle the hands should be raised; in resting, the hands should be lowered.
Third Stanza. Face to left in single circle, ribbons in outside hands. For the first phrase, holding ribbons high, skip around to the left. For the second phrase, turn, change the ribbons to outside hands, and skip to the right. The refrain is danced as for the second stanza.

WHEN I WAS A SCHOOLGIRL

Formation. A single circle.
First Stanza. First and second lines. Players join hands and dance slowly around the circle.
Third and fourth lines. Drop hands and sing the words with appropriate gestures. Players may walk around the circle holding the hands
FOLK DANCES AND SINGING GAMES

The Chimes of Dunkirk
("The Petticoat Pumpkin," Book One, B27)

Scotch Folk Dance

Dance of Greeting

Lottie is Dead

Swedish Folk Dance

* See Teacher's Manual page 97 regarding difference in meter.
**When I Was a Schoolgirl**

*English Folk Song*

1. Oh, when I was a school-girl, a school-girl, oh,
2. Oh, when I was a school-boy, a school-boy, oh,

When I was a school-girl, oh this way went I. Oh
When I was a school-boy, oh this way went I. Oh

When I was a school-girl, oh this way went I. Oh
When I was a school-boy, oh this way went I.

**PART FOUR**

**ADDITIONAL ROTE SONGS**

*When Mother Sings*

Margaret Thornton

When mother sings my lilt-la-by, I do not keep a wake, nor cry, she

W. Otto Miessner

When she sings my lilt-la-by, Her voice is sweet and low, When she

129
How Many Days has my Baby to Play

Mother Goose

Brightly

Arthur Whiting

Composed by the author

How ma'ny days has my baby to play?
As tue'-day, sun'-day, Moe'-day,
Thu'-say, Fri'-day, Sat'-day,
Sun'-day.

---

The Man in the Moon

Virginia Baker

Allegro moderato

Hettie M. Whiting

Composed by her son

Fanny Man up in the Moon, Did you ever see a dear little one?

Fanny Man up in the Moon, Did you ever see a dear little one?

Did you ever see a dear little one?

Fanny Man up in the Moon, Did you ever see a dear little one?
PART SIX
ACCOMPANIMENTS FOR SONGS
IN PRIMARY SONG BOOK

Good Day
(Primary Song Book, page 3)

Virginia Baker
W. Oliva Muzzener

The flowers are wailing and crying, 'Good Day!' The violets are singing in the dew: say, "Oh, how do you do? We're glad to see you. Dear flowers and birdies, Good Morning.'

Who Am I?
(Primary Song Book, page 8)

Joseph Haydn, X.R.

1. Who am I that shine so bright with my pretty yellow light, in the sky at night? Who am I, who the child can not dodge but who she calls the doll bell?

2. The farmer in the dell, The farmer in the dell, The farmer in the dell.

3. The farmer takes a wife, The farmer takes a wife, The farmer takes a wife.

4. The wife keeps the house, etc.
5. The man milks the cow.
6. The cow gives the milk.
7. The calf knows the cream.
8. The cream makes the cheese.
9. The child wants the cheese.
10. The mirror puts the cheese.
11. The dog sees the mirror.
12. We'll all chase the mirror.
Jack-o'-Lanterns

(P. & B. p. 60)

Meta Olives

Charlotte M. Collins

1. Jack-o'-lanterns, Jack-o'-lantern,
   How we love to see the bright,
   With our candles glowing,
   And our little lanterns.

2. Jack-o'-lanterns, Jack-o'-lantern,
   How we love to see the bright,
   With our candles glowing,
   And our little lanterns.

Sleigh-Bells

(8.8.8.62)

Meta Olives

Charlotte M. Collins

1. Sleigh-bells ring, Sleigh-bells ring,
   Ringing so merrily.
   How the snow falls, snow falls
   Sleigh-bells ring, Sleigh-bells ring.

2. Sleigh-bells ring, Sleigh-bells ring,
   Ringing so merrily.
   How the snow falls, snow falls
   Sleigh-bells ring, Sleigh-bells ring.

GLOSSARY OF ITALIAN MUSICAL TERMS

With Their English Equivalents

A tempo. In time.
Andante. Slowly.
Accentuated. Emphasizing the tempo.
Allegro. Quick.
Allegretto. Quick.
Andante. Slow.
Brusca. Rough.
Con. With.
Con fuoco. With fire.
Da corda. Soft.
Dolce. Sweet.
E. End.
Espressivo. Expressive.
F. loud.
Finis. End.
Forte. Loud.
Lento. Slow.
Legato. Smooth.
Leggiero. Lightly.
Lively.
Modo. Way.
Modo di camminare. Way of walking.
Piu. More.
Piu mosso. Faster.
Piu veloce. Faster.
Sostenuto. Held.
Sforzato. Forcibly.
Staccato. Detached.
Staccato. Separate.
Trillando. Trill.
Trillo. Trill.
Triste. Sad.
Veloce. Quick.
Vivace. Vivace.
Vivace. Quick.
Viva voce. Loud.
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* 2 M. refers to the Tenor's Manual, "St. 2" in Foot Note.
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