A CURRICULUM IN MUSIC
FOR THE FIRST SIX GRADES

by
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INTRODUCTION

PROBLEM

The problem with which this thesis deals is twofold: first, to give a general survey of public school music in its various aspects as related to the children of the first six grades; and second, to build a curriculum in music for grades one to six, inclusive. This curriculum is based on the premises (1) that music is important in the lives of children; (2) that, contrary to the opinion of many supervisors of music, music is a minor subject in the school curriculum; and (3) that a curriculum should be rich enough in content to allow for omissions in short term schools, and to suggest a fair degree of enrichment for long term schools and for classes of exceptional ability.

METHOD

The method of procedure involved primarily:

1. The examination of courses of study from Chicago, Cincinnati, Birmingham (Alabama), New Orleans, Denver, Evansville, the Horace Mann School (Columbia University), Mary Root Kern's course for the first three grades as given in "The Classroom Teacher," Volume IV, Peter W. Dykema's course for grades four, five, and six as given in "The Classroom Teacher," Volume VII,
the present tentative State Course of Study, the Standard Course in Music as issued by the Music Supervisors National Conference, and others.

2. A study of public school music as revealed in lectures, articles, and books by such leaders in the field of music as Carl E. Seashore, Peter W. Dykema, Will Earhart, Hollis E. Dann, Jacob Kwalwasser, Anne S. Faulkner, Raymond M. Mosher, and others.

3. The examination of music texts and accompanying manuals.

4. The examination of a generous supply of catalogues which list materials for public school music such as texts, tests and measurements, musical instruments for the band and orchestra, and supplementary readers.

5. The adapting to the present treatise of knowledge gained by the author in eighteen years of experience in teaching public school music and other subjects of the school curriculum.

6. The examination of various modern texts on curriculum making.

In the bibliography will be found a list of books which were used in collecting and organizing material for the accompanying thesis.

RESULT

The result of this study is twofold:

1. A general survey of public school music as related to the children of the first six grades is presented. Such a
survey should accompany a curriculum so that every teacher of music may read it and thus see the field as a whole. It brings to the grade teacher material which he does not have time to read and organize for himself.

2. A curriculum in columnar form for the first six grades is presented. The curriculum is meant to meet the requirements of the average class, rich enough in content to permit omissions, and suggestive enough to indicate how teachers may enrich it.
CHAPTER I

GENERAL OBJECTIVES OF MUSIC TEACHING

IN THE GRADES

A. GENERAL AIMS

"It is generally agreed that the most important aim of instruction of music in the schools is the developing of a love for music and an appreciation for it, thus creating a background of musical experience and laying a foundation of good taste and enjoyment thereof."

"The objectives of music teaching are concerned primarily with developing, on the one hand, certain skills and abilities in music: reading music, singing, playing instruments; and on the other hand, appreciation and enjoyment."

"It is not the business of our public schools to give professional training in music, although the initial steps in that direction may perhaps be made; but it is the business of our public schools to develop the sympathetic and appreciative listener, for it is precisely here that we find the weak point of musical art in America."

2 Smith and Wright, Tests and Measurements, p. 282.
"The objectives in music education are to cause children to learn to sing, to play, and to listen, so that they will come to love and understand good music so genuinely, so sincerely, that their school-day enthusiasm for it will continue long after they graduate, and all their lives they will derive deep satisfaction from their contacts with the art. Just what proportion of time should be given to the various types of work cannot be stated with finality at this stage. The various objectives must always be evaluated in the light of the actual results achieved. If practice in sight singing results in great enthusiasm for music as a soul-satisfying thing that must not be allowed to drop out upon leaving school - then by all means let us place much emphasis upon practice in reading music and make it a primary objective. If instrumental music, on the whole, arouses greater and more permanent enthusiasm than vocal music, then let us yield the palm gracefully to the instrumental teacher and set ourselves to provide larger facilities for instrumental instruction."

"It is generally agreed that the primary aim of music in the public schools should be the development of a lasting love for the best in music, and an intelligent appreciation of it."

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"The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling, and the psychic health dependent upon abundant but orderly expression of emotion, that come from appreciative contact with, and the endeavor to create or recreate, the beautiful in music.

"The special or musical aim is to develop appreciation of the beauty that is in music, as a condition of attaining the general ends described.

"Appreciation of music is understood to be a pleasurable response to musical beauty. Such response may be intuitive or it may be highly conscious or complex."

"The function of music is to provide the enjoyment that comes from the expression of ideas and feelings in tones which obey the laws of beauty."

"The essential aim of the teaching of music is development of the appreciation of music as literature. Possession of a love of music is of both individual and social value, and the private possession of a large body of songs and an acquaintance with a wide variety of musical compositions are essential to the fullest appreciation."

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7 Charters, W. W., Teaching the Common Branches, p. 205.
8 Ibid., p. 214.
"When the time shall come that every person shall find himself in music; when music shall become his sympathetic companion, ready to serve his every mood; when the man whom nature has destined to perform shall receive the widest guidance; when the one to whom listening is his highest inspiration shall have learned how best to hear its message; when to each one music shall be that which it best may be for him — a recreation, a culture, an avocation, or a vocation; then and not till then will public school music truly have fulfilled its appointed mission."

The foregoing aims of the teaching of music in the public schools as given by prominent leaders in the field of music show us that the subject has a well-defined purpose in our curriculum.

B. AIMS ARE NOT REALIZED

Are the aims of music teaching in the grades being realized? One might say after observing the work of a school in which music is taught by an expert that they are. But in this day of measuring results objectively it is not possible to form a correct conclusion from mere observation.

Taking as a basis of minimum requirements the Report of the Educational Council of the Music Supervisors National Conference on a Standard Course in Music for Graded Schools, Jacob Kwalwasser has proven by the Kwalwasser - Ruch Musical Accom-

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plishment Test that the desired ends are not being reached. This test was given in five different school systems by one of the authors, Jacob Kwalwasser. These systems are nationally known for the high quality of music instruction. The tests were given in grades four to twelve, and included about 5000 children.

The summary of the results of these tests is as follows:

1. The acquisition of musical knowledge by children in the public schools is unsteady and irregular. Not only are learning plateaus found, but frequently further teaching is accompanied by a loss in learning.

2. Major key signatures are known only by a small percentage of pupils, and minor key signatures are practically unknown.

3. Rests are more difficult to master than notes.

4. The skill of reading from notation is not acquired by grade school children to any considerable extent.

5. Children are unable to recognize by sight that which they know by sound and vice versa.

6. Girls are more than a grade in advance of boys in musical accomplishment throughout the entire range of grades.

7. Grade for grade, and item for item, the rate of learning is faster per year during the first four years than during any subsequent year.

8. The acquisition of musical knowledge is so slow as to reflect discredit on the ability of school children to learn the material successfully.

9. Present teaching methods are not sufficiently refined to insure the realization of many of the aims and attainments formulated by the National Research Council of the Music Supervisors National Conference.

C. SUGGESTED REMEDIES

What should music teachers and supervisors do to help this situation? Either the standards for the teaching of public school music must be lowered, or the teachers must increase their efforts to accomplish the aims as now stated. The latter will include better prepared teachers, more time on the school program for music, and grouping children according to their ability.

It is not advisable to lower the standards for the teaching of public school music until other conditions are first improved. To lower the standards of music instruction would be to decrease the amount of subject matter which is presented. With better prepared teachers the present standards may be maintained.

11 George H. Gartlan, Director of Public School Music, New York City, says concerning the preparation of music supervi-
sors, "It is obvious that the old style of preparation is no longer adequate. The policy of stressing methodology and ignoring musicianship is through. What, then, must be done?...

"In relation to general musicianship, the piano is probably the most important of all. It is through this that a knowledge of the literature not only for the piano, but for the orchestra can be obtained. Second in vital importance is the voice. Supervisors should not only be able to use their singing voices properly, but they must have a knowledge of the literature of vocal music both from the standpoint of solo performance and choral conducting. Third, they must be so thoroughly schooled in the theoretical side of music that there can be no doubt of their ability to interpret keyboard harmony. Every supervisor should have the musical capacity to improvise accompaniments to all melodies which appear in schoolbooks. This does not in any sense require creative talent. It means training of a certain type which will permit them to apply their theoretical knowledge to the most practical use. Their training regarding the master works of music should be so complete that they would be able upon a moment's notice to give an intelligent interpretation of any standard master work in music. Failure on the part of supervisors to qualify under such a heading stamps them as not being fit to hold their positions."

As to the grade teachers, they keep pouring into our schools each year, some of them knowing less about music than the pupils whom they are to teach. The grade teacher occupies a strategic position in the musical education of the child be-
cause she is so largely responsible for determining his attitudes toward music. She is the crux of the situation because she comes in such close contact with the child during the formative period.

In extent the musical training of grade teachers should cover the content of the six grades as outlined in the Standard Course of Study prepared by the Research Council of the Music Supervisors National Conference. It should include a study of the child voice, song repertory, rhythmic development, ear training, sight reading involving various tonal and rhythmic types as taken up in successive years, part singing, and music appreciation.

It has been my observation that our schools are lacking in teachers who meet the requirements enumerated above. Many college graduates enter grade work each year. Many of these had their early training in rural schools and have had little or no training in music. They are frightened because they must teach music. The relation between them and the supervisor is often unpleasant. Administrative problems do not allow the teacher to shift her music lessons to a qualified teacher. Who suffers? The answer is easily given - the children suffer.

The normal schools have met the requirements of the state laws as to courses which must be taken by prospective teachers. Observation has shown that the results are not always satisfactory. If a teacher who is not thoroughly qualified to teach music realized how much injustice she is doing both to the child

and to herself, she would not teach in the grades. She should choose her work so that she would not be forced to teach a subject which requires the particular kind of skill which the teaching of music necessitates.

Edwin Barnes writes, "Pupils without average ability in singing, music reading, and ear training should be discouraged from entering the teaching profession. I cannot conceive of a more important function of music supervision than that of turning away from the work of the elementary schools poor material which is bound to come back all too soon upon the supervisor's hands.

"Our standards for the future should include:
1. Some native music talent, or at least a love for music.
2. Average ability to sing in tune.
3. Cultivation of the ability to sing simple music at sight.
4. A good ear.
5. If possible, major courses in music in High School."

Miss Kern states the ideal qualifications of a teacher of children as:
1. Knowledge of the subject.
2. Enthusiasm for the subject.
3. Enthusiasm for boys and girls.

4. Patience, tact, and sympathy.
5. Sense of humor.
7. Professional training.
8. Ethical standard.

Miss Kern quotes from a director of music in the public schools of New York who said, "Rightly used, the child voice is the most beautiful of musical instruments. Musically, the powers of the child are limited only by the ability of the teacher to direct and inspire." This places the responsibility for deficient work in music on the teacher.

Peter W. Dykema states, "In many ways it is simpler to teach music in the intermediate grades than in the primary grades. Musical endowment and musical ability are more necessary in the teacher in the beginning grades. The child is then almost wholly dependent upon the inspiration and, in fact, upon the model of the teacher. By the time the fourth grade is reached, the children have, if properly taught, attained considerable musical power. They can, therefore, make much progress with a teacher who is not highly endowed musically but who is a skillful instructor. General teaching skill now becomes more important than ability to perform musically. Any good teacher with a normal ear can do good, if not the best, music teaching."

15 Ibid., p. 179.
More time should be given to music in many schools. It is not unreasonable to expect schools of nine months' duration to give to music lessons seventy-five minutes per week in each of the first four grades, and ninety minutes per week in each of the fifth and sixth grades. For music appreciation it is not unreasonable to expect the same schools to allow one fifteen-minute period per week in each of the first four grades, and two thirty-minute periods per month in each of the fifth and sixth grades. The above schedule is that which is carried out in the schools of Chicago.

Another important source of improvement in the teaching of public school music is to group the pupils into classes according to their ability. In Chapter VI will be found a discussion of this recent movement in education. The question of whether music classes will ever be organized on the basis of ability as revealed by tests is a problem for the future. It is the ideal way, but many administrative problems arise which lead us to question as yet the feasibility of grouping thus for music. Also, ability grouping in the major subjects of the curriculum is more imperative at the present than grouping in music.

D. MUSIC IN THE FIRST SIX GRADES AS RELATED TO THE SEVEN CARDINAL PRINCIPLES

One can readily see the application of music in the first six grades to the seven objectives for secondary education as set up by the National Education Association. They are:

1. Health and Safety.

2. Worthy Home Membership.

4. Vocational and Economic Effectiveness.

5. Faithful Citizenship.


7. Ethical Character.

The primary and intermediate teacher should keep in mind these seven objectives, as a successful teacher sees the work of his grade in relation to the whole scheme of education.
CHAPTER II

GENERAL OUTLINE

A. STAGES OF DEVELOPMENT

The work in music for the first six grades naturally divides itself into two groups - first that for the first three grades, and second that for the fourth, fifth, and sixth grades. This division is on the basis of results of modern psychological and pedagogical investigations. They have established the fact that there are three well-defined stages in the physical and mental growth of children, extending through the primary, intermediate, and grammar grades. These are: first, the Sensory Period, beginning with infancy and continuing into the third grade, which is transitional; second, the Associative 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.

The Sensory Period is the time of rapid physiological growth and sensory activity. Interest is sporadic and is more concerned with the activity itself than with the product.

Children tire and lose interest quickly in the face of long
exacting requirements such as protracted violin practice.
Attention cannot be forced, but must be attracted. The natural
appeal of strong rhythm and lovely tones offers a resource for
developing a secondary attention based on interest and train-
ing.

The Associative or Drill Period, in contrast to the Sensory
Period, is distinguished by comparatively slow physical growth.
Finer adjustments and coordinations of body and mind are now
accomplished with greater ease. There is greater endurance,
strong vitality, and excellent resistance to mental fatigue.
Memory is quick, sure, and lasting. Never again will there be
such susceptibility to drill and discipline. There is interest
in the product of activity, and no longer entirely in the activ-
ity for its own sake. An urge for personal independence shows
itself. There are rapid strides in ability to memorize and to
reason. It is the period for development of personal skill.
It is the period for the beginning of playing on musical instru-
ments, and for the mastery of technic. In short, it is the
period during which drill work in all phases of musical technique
should be given.

2 Music Appreciation in the Schoolroom, Music Education
Series, p. 27.

3 Parker, H. and Others, Teachers Manual, Progressive
Music Series, p. 11.
The Adolescent Period is, like the Sensory Period, characterized by rapid physical growth. Radical change in the mental life takes place. The emotions dominate the child. During these years, the moulding of character, the development of high ideals, and the forming of good taste and artistic discrimination are of great importance.4

It is with these first two periods, the Sensory Period and the Associative or Drill Period, that the course offered in this thesis deals. The work of the first three grades is planned to conform to the mental and physical characteristics of the children from six to eight years of age. The work of grades four, five, and six is planned to conform to the mental and physical characteristics of children from nine to eleven years of age.

B. CORRELATION

Music may and should be correlated with other subjects. Following are suggestions which have been used and which have proven helpful.

1. WITH READING. Supplementary readers which deal with music appreciation may be used. These include such series as "Music Appreciation Series" by Hazel Gertrude Kinsella, University Publishing Company, Lincoln, Nebraska, and "Music Stories for Girls and Boys" by Donzella Cross, Ginn and Company, Boston. Stories dealing with such events as the writ-

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4 Hall, Educational Problems, p. 123.
ing of "The Star-Spangled Banner" should be read by the children. The primary children will use letters for names of lines and spaces on the staff. A teacher of reading who sings well will bring much enjoyment to her children by singing to them songs, the words of which the pupils have studied. An example is "Wynken, Blynken, and Nod" by W. W. Gilchrist, Theodore Presser Co., Philadelphia. Records, also, may be used to place before the children poems which have been set to music.

2. WITH ENGLISH. Music lends itself especially well to correlation with English. Through stories and incidents associated with the songs sung much material for oral and written composition may be derived. Biographies of composers make excellent material for composition.

3. WITH PHYSICAL TRAINING. Music lends itself to correlation with physical education probably better than with any other subject. Physical education naturally involves a large amount of music used in accompaniment for marching, interpretative dancing, folk dances, and rhythmic exercises.

4. WITH GEOGRAPHY. Characteristics in music of different peoples are interesting. The children easily recognize the wit, humor, and pathos of the Irish in their songs; and the vivacity, lilt, and weirdness of the Scotch in their songs. They note how the joyful, light, smooth-flowing life of the Italians is expressed in Italian songs; and how the folk music of Norway and Sweden shows the same serious, rugged, and rather sad qualities found in the life and literature of the Scandinavian
peoples. Moreover, certain people make use of certain instruments so that the people and their predominate instruments are associated. This is true of the use of the drum among the African tribes, the bagpipe among the Scotch, the horn among the Swiss, and the castanet, mandolin, and guitar among the Spaniards.

5. WITH ART. Very interesting book covers to hold notes on musical subjects may be made in the art class. Pictures which represent moods of selections played on the phonograph or sung in the class may be brought in. Correlation of terms such as color, balance, and form may be made.

6. WITH MANUAL TRAINING. Boys in manual training may make toy instruments for the rhythm and toy orchestras. Baton and platform on which the director stands may be obtained from the same source.

7. WITH SEWING. The making of costumes for musical programs may be done by the girls in the sewing class. Not all schools will be able to handle this situation in this way, as sewing is not taught in all sixth grades. The children of the seventh and eighth grades, however, in cooperation with their sewing teacher, will be able to handle this problem.

8. WITH HISTORY. The place of music in the history of nations is interesting, and affords much enjoyment for the child.

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The principal songs of wars may be sung or played and their origin accounted for. The importance of music in early days as a means of preserving history and tradition should be noted.

9. WITH HEALTH AND HYGIENE. Correct habits of posture and breathing should be taught in both music and hygiene. Health songs may be sung.

10. WITH WRITING. The phonograph is widely used for writing drills. The music helps to give freedom of rhythm and tends to develop relaxation. It is a means of motivating writing. Phonograph companies have produced special records for use in writing drills. Sometimes it is necessary to have children copy the text of songs. This may be done in the writing period and may form the basis for drill in correct writing position, form of letters, and speed.

11. WITH ARITHMETIC. Correlation between arithmetic and music is close. Note values, rest values, and meter signs must be taught. A dot added to a note increases its value one-half. The upper number of the time signature stands for the number of beats in a measure; the lower number stands for the kind of note which receives one beat.

12. WITH NATURE STUDY. Songs sometimes contain imitation of the sounds of animals, birds, wind, and other forms of nature. The children are thus led to observe these things. They may be led to see the beauty of swaying trees, falling water, lowing of cows, and other noises of nature.

13. WITH SPECIAL PROGRAMS. Nearly every series of books contains a variety of songs from which selections appropriate
for various special days may be collected and grouped. For example, in celebration of Arbor Day, songs about trees and plant life may be sung. Christmas and Thanksgiving demand special programs for which appropriate music should be used. Other special programs may be arranged for such occasions as Halloween, Valentine's Day, and Memorial Day. Children should bring from home records which are appropriate to these special days.

C. DEPARTMENTALIZATION

At the present time practically all music instruction in the first six grades is given by grade teachers. There seems to be a general tendency toward departmentalizing instruction in as many grades as experience proves practicable. The plan at first included the seventh and eighth grades, and later was extended to the sixth, and in some systems even to the fifth grade. In recent years some large cities have extended the departmental plan down to the second grade in the form of platoon schools. The platoon system and departmentalization are especially recommended from the standpoint of advantages to both the pupil and the teacher. The pupil receives instruction from one who has been especially trained for music instruction. He has systematic training and the course is rich in content. The teacher has more time to prepare lessons for artistic presentation of the subject. Better results are thus secured.

D. RURAL SCHOOLS

In one-room schools the work in music as outlined in this curriculum will of necessity progress slowly. It has been found helpful to divide the one-room rural school into two sections for the technical work taught. Grades one, two, three, and four may compose one section; grades five, six, seven, and eight may compose the other section.

Have much song singing by the entire school. "Old Black Joe" and such songs are interesting material to use at first in order to gain the interest of all. This type of music instruction should be continued throughout the year.

Two excellent one-book courses in rote and sight singing are: "A One-Book Course in Elementary Music and Selected Songs for Schools," by C. A. Fullerton, Cedar Falls, Iowa, Fullerton and Gray; and "One-Book Course," Progressive Music Series, Newark, New Jersey, Silver, Burdett and Company.

The rural school-teacher should be supplied with a phonograph and some excellent records. These records should include songs which the children have learned. Through the use of these, discriminating listening may be developed, as these songs are accompanied by various instruments, the recognition of which should be learned both from sound and pictures on charts.

The one-room school is fast giving place to the consolidated school in which more chance is given for comprehensive work in music.

A report which will interest the teacher of a one-teacher rural school is given in Research Council Bulletin No. 6 of the
Music Supervisors National Conference. This research, "Report on Music in the One-Teacher Rural School," may be had for fifteen cents of Paul J. Weaver, Editor, University of North Carolina, Chapel Hill, N. C. (Now at Cornell.)

E. CLASS INSTRUCTION WITH INSTRUMENTS

The use of musical instruments should be one aim of a course in music in the elementary school. Class instruction on various instruments is given in many schools. This development has been recent, but experiments in the field have proven the worth of such a procedure. Benefit is derived by both the pupil and the school. The talented pupil is discovered, and the pupil who is not suited for instrumental performance is eliminated. It is highly desirable that the children own their own books, instruments, and other equipment. This procedure eliminates the problem of sanitation with reference to the wind instruments.

Class instruction may be given in any orchestral or band instrument or on the piano. Class instruction in piano had its beginning about six years ago. It has been so successful in several states that it has passed the experimental stage. Minneapolis, Lincoln (Nebraska), Cincinnati, Pittsburgh, and Rochester (New York) are examples of cities in which class instruction in piano has been successfully conducted.

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The Faltont Music School in Boston, one of the great music schools in this country, has been giving piano instruction in classes of twelve for the past fifteen years. The teachers of the "Fletcher" and "Dunning" methods instruct from four to seven pupils in one group.

Birge\(^8\) believes that if money paid out yearly for private piano lessons were turned over to the music supervisors, many more children could be reached, and a majority of children who are taking private lessons would progress more rapidly than they do under private instruction.

The new State Course of Study in Music states that applicants for class instruction, unless exceptionally talented, should be at least in the fourth grade of school and should possess a true ear. Their sensitiveness to pitch may be determined by the Seashore test for pitch or other tests.

It is advisable to have the following materials for class instruction:

1. Desirable text.
2. A piano tuned to standard pitch. Several pianos will prove helpful if the lessons are in piano class instruction.
3. A metronome for occasional use.
4. Pitch pipes for practice outside the lesson period (if lessons are not piano lessons).
5. Adjustable music stands.
6. Folios for music.

\(^8\) Ibid., p. 200.
7. Cases for storing instruments and music left at school or owned by the school city.
8. Blackboard.

F. THEORY

Theory consists of systematized, rationalized knowledge of the elements of music. All musical theory is exemplified in actual music. Therefore the process involved in the study of theory is first to find the material in the music itself, and then to study these situations. The knowledge thus gained should be carried over to an increased appreciation of music.

The work in theory for the first six grades includes such problems as determining key signatures, meter signatures, writing music from dictation, major and minor keys, recognition of time as portrayed by notes, musical terms, and musical forms. It is carried on from the second grade, but it is more complex in the fourth, fifth, and sixth grades than in the primary grades.

G. RHYTHMIC DEVELOPMENT

The development of the sense of rhythm is a very important part of the work of both the primary and intermediate grades. Activities such as clapping, running, and marching are natural means of expressing rhythm felt by the child. The development of the sense of rhythm in the primary grades by means of the rhythm orchestra is discussed in Chapter IV.

The work in rhythm for the intermediate grades is an en-
largement of the work done in the primary grades. The measure unit is dealt with. The following material, according to Dykema,¹ should have been covered by the end of the sixth grade:

2. Notes and rests (whole and sixteenth).
3. Whole and combined beats.
4. Equally divided beats.
5. Beat and a half.
6. Triplets and 6/8 measures.
7. Unequally divided beat.
8. Twice divided beat.

The ability to recognize and conduct with correct movements duple, triple, quadruple, and sextuple rhythm; ability to recognize rhythmic patterns through the ear and through the eye are to be developed.

H. WRITING MUSIC

The technical or theoretical work given should be reinforced by writing. For this ruled staff paper or music writing books should be in the hands of the children. If tablets are used, they may be collected, and the number of staves needed for a lesson can quickly be cut on the paper cutter and distributed. It is well to have one or more staves made with white

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paint on the blackboard.

The written work will include (1) the writing of the simpler problems in time and tone, (2) phrases and short songs from memory and dictation, and (3) original melodies and songs.

It is well to learn from the beginning to write music in a business-like way. Following are helpful suggestions:

1. All straight lines in music are thin except the crooks of quavers and smaller notes, the oblique lines of sharps and naturals, and the double-bar line.

2. The heads of notes are not circles but ellipses with their axes inclined, and the heads of crotchets should be quite small.

3. The stem should be placed correctly relative to the head. Observe that when a note is written, it must not appear like a figure 6 or 9.

4. The stems of notes invariably cut the lines of the 11 staves at right angles.

For board work, have the children use the side of a short piece of chalk to make the notes.

I. CREATIVE ACTIVITY

An original song may for school purposes be a spontaneous

outburst or it may be produced by the class as a whole. Children should be encouraged to carry on original song writing. The child should present to the class his song with words. If the song is worthy of being learned, it should be taught to the class by the teacher.

A song may be written as a class exercise. The teacher may write on the board the text under a staff. The children should then work out the melody phrase by phrase. The teacher may play for the singing of the song, but this is not necessary as the children delight in their own compositions. Much pleasure has been derived from creative music, and motivation in this form of musical activity is easily obtained.

Progress should be made until class songs which involve contributions from nearly all of the pupils are made, and individual songs are presented by those pupils who are more talented. By the end of the sixth grade, songs of four or even eight phrases should be presented occasionally. The words may be original or they may be those of a poem studied. If a child of unusual talent is in the class, he should be encouraged to do creative work. This work will be an inspiration to his classmates.

J. STATE LAW

1. THE STAR-SPANGLED BANNER. The Indiana School Law states, "The State Board of Education shall require the singing of 'The Star-Spangled Banner' in its entirety in the schools of the State of Indiana upon all patriotic occasions, and the said board of education shall arrange and supply the words and music in suf-
2. STATE SONG. The Indiana School Law provides for a state song, "On the Banks of the Wabash, Far Away." The law states, "The song entitled 'On the Banks of the Wabash, Far Away,' words and music by Paul Dresser, be and is hereby established as the state song of Indiana. The form in which this song shall be sung as the state song of Indiana shall be as follows:

'Round my Indiana homestead wave the cornfields,
In the distance loom the woodlands clear and cool,
Often times my thought's revert to scenes of childhood,
When I first received my lessons - nature's school.
But one thing there is missing in the picture,
Without her face it seems so incomplete,
I long to see my mother in the doorway,
As she stood there years ago, her boy to greet.

CHORUS

Oh, the moonlight's fair along the Wabash,
From the fields there comes the breath of new-mown hay,
Through the sycamores the candle lights are gleaming,
On the banks of the Wabash, far away.

Many years have passed since I strolled by the river, 
Arm in arm, with sweetheart Mary by my side, 
It was there I tried to tell her that I loved her, 
It was there I begged of her to be my bride. 
Long years have passed since I strolled thro' the churchyard, 
She's sleeping there, my angel, Mary dear, 
I loved her, but she thought I didn't mean it, 
Still I'd give my future were she only here."

K. EQUIPMENT

The equipment for the teaching of music in the first six grades should, in general, consist of:

1. Music books in the hands of pupils (except in the first grade in most courses).

2. Blank music paper or music writing books.

3. A keyboard instrument.

4. A pitch pipe.

5. A staff liner.

6. A phonograph.

7. A collection of worth-while records.

8. Charts and flash cards.

9. Supplementary books.

For the intermediate grades it is desirable to have a radio and a player piano. Radio programs are now being given

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for school children at convenient times of the day.

I. CUMULATIVE RECORD CARDS

It is highly desirable that record cards be kept. These cards may be very simple, and should contain such information as ability of the child to sing on pitch and to read syllables. If a child plays a musical instrument, record of this should be kept on his card. This card should contain the accumulated record of the child for the different grades. If a child moves from one school district to another in the same system, the card should be sent with him. Thus at the end of eight years spent in a school system, a child will have a complete record of his progress in music. The keeping of these cards is business-like.

Such cards serve various purposes. They help to motivate the work, as each child should want a good record. They may be sent to the junior or senior high school where they will facilitate the work in music there. They may serve as a basis for selection of children to take part in entertainments.

M. FLASH CARDS AND CHARTS

Teachers have found much help in the teaching of music by the use of flash cards and charts. Many of them may be made easily by the teacher herself. Place symbols with black crayon on stiff tag-board cards such as are often used for flash cards in arithmetic. As the cards are held before the children, they should recognize such symbols as whole note, G clef, double bar, quarter rest, etc.
The charts are more difficult to make. They consist of staff notation of short familiar songs. Every part of the song must be fully represented except the words and title, which should be omitted. The chart representation must be a replica of the song in the book, only larger. These charts are for use especially in grade one, and are of special service in teaching observational songs.

N. CHILDREN WITH DECIDED MUSICAL TALENT

When a child who has decided musical talent is discovered in school, it is the duty of the teacher to call the attention of the parents to this fact. These children should be given every opportunity to develop their talent. The school may foster through its Parent-Teacher organizations movements to gain financial aid for children who have decided musical talent but who are not financially able to take musical training.

O. THE ROTE SONG

A rote song is one that is learned through hearing and imitation. All teaching in the first grade is done by means of the rote song. There are three types of songs used in building the repertory of the child in the primary grades: art songs, folk songs, and songs for technique.

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Course of Study Monograph, XVI, Public Schools, Denver, Colorado, pp. 22-23.
The art song has for its function the awakening of a
response to beauty, the developing of artistic appreciation,
and arousing the child to the charm of musical expression so that
he will be lead by his own motive to acquire some mastery of the
art. Much depends on the selection of the art song as to whethe-
er it performs its function. Weak and sentimental material
should not be selected. Songs which will endure much repeti-
tion and still hold their charm should be selected. The reper-
tory of art songs does not need to be large, but should be of
such charm that the songs may be passed from one grade to an-
other. These will arouse an emotional response and will lay a
foundation for musical discrimination. Many beautiful melodies
which arouse an emotional response in the child are found in the
following:

2. Grieg, Edward: Seven Songs.
5. Smith, Eleanor: Song Pictures from Stevenson's Child's
   Garden of Verses.

The folk song is important in primary teaching because
children respond to it more vigorously than to any other type
of melody. For little children it is largely made up of rep-
etition, in which one phrase exactly repeats another in form
and pitch, or of imitation, in which one phrase repeats an-
other in form on higher or lower pitches. "Songs for the Little
Child" by C. B. Baker and C. Kohlsaat, Abingdon Press, is a
collection of simple folk melodies of unusual charm. The Progressive Music Series has a valuable collection of folk songs in "Primary Song Book for Sight Reading," Silver, Burdett and Co.

Rote songs for technical study are songs which are chosen for special phases of technical training appropriate to the grade. In the primary grades these include voice placing, ear training, acquaintance with the major scale sequence, the awakening of a sense of rhythm, and imitation for monotone cure. Songs such as "Lady Moon," "Pretty Little Gold Fish," "Trot to Town," and "Fido and His Master," found in "Primary Song Book for Sight Reading," Progressive Music Series, are invaluable in beginning technical work. In "Songs of Childhood," Music Education Series, are "Churning Song" and "Our Flag," two excellent technical songs.

P. BREATH CONTROL

The children should be taught to breathe properly while singing. Breath should be taken at the end of a phrase. Well-written primary music books have a phrase on a line. The more advanced pupils may be required to read the text in phrases before singing the words. The end of a phrase is indicated by a rest. Where there is no rest, the punctuation mark indicates the close of a phrase. Where there is no mark to indicate the end of a phrase, a breath may be taken after any group of words which embodies a thought, or part of a thought.15

15 New State High School Course in Music.
Children's voices are naturally high and light, therefore the songs should tend to accentuate that quality. Perfect pronunciation, pure articulation, and clear enunciation are indispensable in securing good tone quality.

There should be one standard for all singing, and that is beautiful, flutelike singing. The teacher should not permit loud, harsh singing; she should pitch songs high enough for children's voices; and she herself should not indulge in poor tone quality.

Peter Dykema states that tone is the primary distinction between music and noise. Constant attention to tone is therefore an essential in good music teaching. The various aspects of the training as given by Dykema are:

1. Sensitiveness to beauty of tone and expressive quality, resulting in the desire to have all tones sung and played with appropriate production.

2. Habits of singing with proper quality of tone—light, sweet, flexible, vibrant, and correctly pitched.

3. Habits of breathing deeply and of conserving the breath so as to be able to sing properly songs adapted to the grade. With this should go correct sitting and standing positions.

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4. Emunciation made a conscious process so as to give
distinct, accurate, and pleasant articulation to all syllables.
Consideration of the effect, upon interpretation, of words,
meaning, type of voice, and enunciation.

5. Group singing. Ability to blend voice properly both
in unison and in part singing.

6. Hygiene of the voice. Understanding of the proper
care of the nose and throat.

7. Consciousness of the reaction between agreeable, well-
modulated singing and speaking voices, and attention to the
speaking voice in and out of school.

R. THE LESSON

1. PHYSICAL CONDITIONS OF THE ROOM. Before a lesson is be-
gun, attention should be given to the physical conditions of the
room. The air in the room should be pure, and there should be
assurance that it will be kept so during the entire music period;
the temperature of the room should be between 68 degrees and 70
degrees Fahrenheit; the blinds should be adjusted so as to give
plenty of light. In the primary grades especially, the chil-
dren should not be forced to begin a music lesson when they are
tired. Some form of recreation should be given before the music
lesson so that the children will be able to give attention to
the lesson providing it is made interesting.

2. POSTURE OF CHILDREN. The children should be required
to sit straight and to hold the book with both hands. If this
is rigidly carried out throughout the grades, correct posture
during the music lesson will become a habit.

3. GENERAL CONDUCT OF LESSON. It is advisable to begin every music lesson with the singing of a familiar song. This should be followed in the intermediate grades by the technical work. This should be brought to a conclusion in time to allow the singing of one or more familiar songs.

The technical work in the drill or associative period should have, generally speaking, four steps: (1) a review of a familiar song which embodies the problem, (2) a clear statement to the pupils of the problem, (3) a definite and thorough drill on the problem, isolated from the text, (4) application of the mastered problem in reading new songs in which it occurs.

The following recommendations are made by the authors of the Progressive Series:

For fourth grade-

First step - Singing with syllables.
Second step - Singing with "loo."
Third step - Singing with the words.

For fifth grade-

First step - Singing with "loo."
Second step - Singing with the syllables.
Third step - Singing with the words.

For sixth grade-

First step - Singing with the words.

Second step - Singing with "loo."

Third step - Singing with syllables.

4. INDIVIDUAL WORK. In all grades individual work should be emphasized. From the earliest rote songs to the more formal work of the intermediate grades this phase of music activity should be carried on. Individual work in singing rote songs, in matching tones, in repeating with syllables phrases sung with neutral tones by the teacher, and in two-part singing are some of the activities in which this practice may be used. Have the shy child sing with another child in two-part work, both carrying either the upper or lower part. Later have the shy child carry a part alone. The child should be lead to enjoy performing alone. It is a valuable means of diagnosing difficulties besides counteracting self-consciousness.

S. PART SINGING

Part singing is generally introduced in the fifth grade. The teacher is confronted with the question of assignment of children to parts. It is highly desirable that children be trained to carry both the upper and lower parts. There are several advantages to this manner of procedure. First, it develops individual independence; second, it strengthens the power of concentrated tone thinking; third, it provides a foundation for the appreciation of the harmonic element in music; fourth,

it serves to develop the child voice, which is frequently 
impaired by constant singing of the alto part, or becomes thin 
and piercing because of constant use of the upper tones only.

There are voices, however, which are not suited to inter-
change of parts on account of their extreme high texture or their 
depth and unwieldiness. Voice tests should determine the part to 
which a child voice is assigned. Some voices should sing almost 
exclusively in the upper part; some voices should sing almost 
exclusively in the lower part; other voices may well sing either 
part. The children who might sing either part may be placed 
near the middle of the room. Those who should sing almost ex-
clusively in the upper part should be placed on either side of 
these. Those who should sing almost exclusively in the lower 
part should be placed on the other side.

Dykema states that in shallow rooms the dividing line be-
tween parts may be from front to back. In long and narrow rooms 
the dividing line may be from side to side.

Some teachers want good voices and independent readers 
scattered throughout the room. Others have the best singers in 
the back and the poorest singers in the front.

All voices should be tested with the introduction of two-
part singing, and at least once a year thereafter. Children

19 Parker, H., The Progressive Music Series, Manual II, 
p. 21.

20 Dykema, Peter W., "Music in the Intermediate Grades," in 
The Classroom Teacher, VII, p. 479.
whose voices are uncertain should be tested twice or more times a year in order to keep them placed in the part which is best suited to their voices.

To test voices the pitch G (second line in treble staff) should be given and maintained as the starting tone throughout the exercise. The children should be directed to sing from this pitch with syllables up the scale to high "do" and back; then beginning on the same pitch they should sing down the scale to low "do" and back, thus covering a compass of two octaves. If the high tones are sung with a light, clear, resonant quality while the lower tones are weak or impossible, the voice is soprano. If on the other hand the low tones are light, clear, and full without being forced, while the high tones sound pinched or disappear entirely, the voice is alto. Those whose voices are of a quality ranging between soprano and alto should sing second soprano. Children should not be assigned to definite parts unless the voice has definitely changed.

T. HOW TO START A SONG OTHER THAN A ROTE SONG

As soon as possible the children should gain ability to find for themselves the beginning tone of a song. They should learn to start a song without assistance. The training for this should be begun as soon as the children have had some work in

reading syllables. This may be near the end of the first grade.

Following are methods for beginning songs in the primary and intermediate grades. They are based on the methods as outlined in the Denver Course of Study in Music.

First grade, first half.

1. Sound the keynote on the pitch pipe. Have children respond with neutral syllable "loo."

2. Sing up or down tonic chord with "loo" to the beginning tone of song. Have children repeat.

3. Start song immediately, while the pitch is still in mind.

First grade, second half.

1. Sound the keynote on the pitch pipe. Have children respond, calling given tone "do."

2. Sing up or down the tonic chord with syllables to the beginning tone of song. Have children repeat. As soon as possible, have children sing to the beginning tone of the song from dictation.

3. Start song immediately while the pitch is still in mind.

Second and third grades.

1. Sound the keynote on the pitch pipe.

22 Course of Study Monograph, XVI, Public Schools, Denver, Colorado, pp. 20-21.
2. Have the class respond, calling the given tone "do."

3. Have the class sing the tonic chord with syllable names. In keys A flat, A, B flat, and B, have the class sing do-mi-sol-mi-do-(low)sol-do.

4. Have the class sing to the starting tone of the song.

5. Count two measures to establish the rhythm of new songs and exercises to be sung at sight. When the song begins on the primary accent or first beat in a measure, count in this fashion for four-four measure: 1, 2, 3, 4, -1, 2, 3, sing. In case the song begins on a weak or unaccented beat, count in this fashion: 1, 2, 3, 4, -1, sing; or 1, 2, 3, 4, -1, 2, sing. After the song is learned, begin on the first beat of the song without introductory counting. Teach the children to follow the director.

6. After this preliminary exercise, have the class start the song without assistance. Insist on a good independent attack. Encourage the class to have confidence in their own ability.

Fourth and fifth grades.

Start a song in the fourth and fifth grades in the same manner as is done in the third and fourth grades. In case a song is minor, sound "la" and have the children sing la-do-mi-do-la to establish the key. When two-part work is given, follow the same plan of singing the tonic chord. Then have each

Ibid., p. 30.
section take its beginning tone.

Sixth grade.

Sound the keynote on the pitch pipe. Have the class respond, each child singing the syllable name with which his part begins. This chord should be sustained until the signal is given to sing the song. Insist on a good, independent attack without assistance. Teach the children to follow the tempo established by the director.

Every teacher should fix firmly in mind a good method of starting songs and he should use it consistently. It is especially important in the lower grades that key feeling be established. When the piano is used, this may be done by playing the notes of the tonic chord, do-mi-sol-(high)do-sol-mi-do, then striking the entire chord.

U. SONG ACCOMPANIMENTS

Every primary-grade room should have a piano or an organ. Manufacturers of pianos are putting out small and relatively inexpensive pianos to meet this need.

Since the accompaniment to young voices must be light and the tone of long-used pianos is often stringent, it is necessary to subdue the resonance. Miss Kern suggests placing

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24 Ibid., p. 34 and p. 38.
25 Ibid., p. 42.
two small pegs of wood in such a position as to cause the hammers to strike lightly; thus a tone which is suited to the size of the room and to the volume of voices is produced. This wood is easily removed. An accompaniment played on a loud-toned piano induces the use of the forced voice and neutralizes efforts at tone placing. Constant use of the soft pedal gives an accompaniment devoid of dynamic variety and tends to produce an inexpressive effect in the singing. By using a properly voiced piano, the teacher may suggest, direct, and inspire without words. If one of the small pianos is used, the teacher is able to see the children from her playing position. This is highly desirable. The small pianos are easily moved from room to room.

Good results in teaching have been obtained by the use of an organ, but the piano is preferable because song accompaniments are composed primarily for the lighter, more rhythmic effect of the piano.

The piano should be used with discrimination. A general rule to remember is that the piano should not be used until the song has been learned. The danger of too frequent use of the piano is that the children may become dependent on it for aid in learning songs.

V. CHANGING VOICES

The cases of changing voice in the intermediate grades are few. They are more noticeable in boys than in girls. The teacher should lead these children to sing throughout the period of the changing voice. Words of encouragement and a little
special attention will cause the child to continue the use of his voice and to avoid harm to it. Many boys have stopped singing at this time because they were not properly directed and therefore became discouraged. They have often become serious problems in the music lesson both as to discipline and moral effect on the class.

W. PERMANENT REPERTORY

Each grade should contribute a number of songs to the permanent repertory of the children. These songs should be the kind which may be a vital part of the life of the child as he grows older. The experience of the teacher in the musical world will help her to decide which songs are of this type. Following are a few songs worthy of being kept in the permanent repertory:

The Star-Spangled Banner
America, the Beautiful
America
Silent Night
Yankee Doodle
Dixie
Old Black Joe

I. MUSIC IN INDUSTRY

Employees in many industrial concerns have musical organizations. These not only give much enjoyment to those who participate in them, but they are assets to the industries. Many
persons who play in such organizations owe their interest in musical instruments to the public school.

Kenneth S. Clark writes that from the standpoint of the employer music is advantageous in industry because:

1. It increases production.
2. It provides a common meeting ground for executives and the working force.
3. It improves the morale of the worker.
4. It therefore cuts down the turnover.
5. It creates good-will advertising.

From the standpoint of the employer, music making benefits him in that:

1. It counteracts the monotony of fatigue of the job.
2. It opens avenues of self expression.
3. It brings to the worker widened friendships and a social outlet.

The above conclusions were reached as a result of a survey made by the National Bureau for the Advancement of Music. The work was done among industrial and commercial workers, including such groups as steel and iron workers, street-car employees, etc. This book by Clark is illustrated with pictures of various musical organizations which are already established in industries. Such pictures should be shown to the children. They should be a means of motivating work on instruments, and may be the means of reaching in a musical way children who could not be

reached in any other way.

Y. MUSIC AS A VOCATION

The subject of music as a vocation is one in which educators in the field of music are apt not to agree. There are those who believe in "music for the sake of music." Nevertheless, the fact remains that many of our children, and even the so-called "problem" children, are making salaries as performers far in excess of those of their former teachers. These people are honorable and respected citizens. They are giving to the theater goers, radio listeners, and others enjoyment. Teachers should use these facts as one way of motivating the playing on instruments. Let the children know that a good banjo player may make over $100 per week;\(^\text{26}\) that the leader of an orchestra may make over $200 per week.\(^\text{29}\) Place such facts before them and they will get a broader view of music. Teachers never know when a suggestion given will be the seed from which something important for the child will grow.

Above all, the teacher should keep in mind that she is teaching music to bring enjoyment to the child, and that he may in turn bring enjoyment to others. It is well to remember the good which little Pippa did in "Pippa Passes."

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\(^{26}\) Indiana Theatre, Indianapolis.
\(^{29}\) Ibid.
CHAPTER III

THE MONOTONE PROBLEM

According to Webster's New International Dictionary, a monotone is a single unvaried tone. Strictly speaking, a monotone is an individual who can sing but one tone. A real monotone is rare. Miss Florence Dare\(^1\) states that in her extensive experience she has met only one monotone, and this child was physically and mentally defective.

In general, the term "monotone" has come to mean an individual who does not carry a tune. Some like to call them the "so-called monotones," the "listener," the "non-singer," or the "defective singer." For the purpose of this discussion the "so-called monotone" will be referred to as the "monotone."

The monotone is a problem peculiar in most part to the first, second, and third grades. The cause of monotones may be physical, mental, or emotional. The physical causes may be deficiencies of the ear, deficiencies of the organ of voice production, or undeveloped organs of voice production.\(^2\)

The emotional handicaps are equally serious. A child ridiculed at home or at school for his own singing, or who hears others so ridiculed may develop such timidity and fear that he will cease singing instead of going through a natural process of

\(^{1}\) Dare, Florence C., "The Monotone Problem," in Education Bulletin, Department of Public Instruction, New Jersey, XIV, No. 9, p. 332.

\(^{2}\) Ibid., p. 332.
development. A large proportion of monotones above the primary grades have an inferiority complex in music; somebody has suggested to them that they cannot sing; nobody has helped them to do it.

Miss Kern states that the condition of the monotone is chiefly psycho-physical, and that psychology enters largely into the method of its modification and transformation. She gives the chief classifiable causes of monotone singing as (1) wrong vocal habit (use of chest register), (2) inexpressiveness (immaturity), (3) lack of interest (incentive to concentrate), (4) lack of melodic perception, and (5) muscular incoordination.

The Standard Course of Music compiled by the National Research Council of Music Education in 1921 states that the attainment for the first year is "the reduction of the number of 'monotones' to 10 per cent or less of the total number of pupils"; that the attainment for the second year is "not more than 5 per cent of the entire class to be 'monotones' at the end of the year"; and that by the end of the third year "the 'monotone' is to be practically eliminated."

How is the teacher to help the monotone? Those who are working under competent supervisors will have instruction and demonstration in this work. Those who are working in systems which do not have supervisors must face this problem without help.

3 Ibid., p. 333.
It is certain that monotones should be cured as soon as possible. The work in the primary grades may be done along with the regular lesson. Will Earhart believes that monotones should not be segregated in the class. It makes them conspicuous and ill at ease. He believes that individual attention should be given to them, inconspicuously, at their seats, and that they should always sing with the class, singing softly and with low voice.

The objection which some teachers raise to the foregoing procedure is that singing does not sound so well with monotones in the class; and the monotone may acquire a sense of musical inferiority which leads to self-consciousness, thereby defeating one of the principal helps in accomplishing the aims of the teacher.

A rich musical experience is the first requisite in curing monotones. This experience consists of:

1. Listening to songs.
2. Listening to beautiful melodies.
3. Participating in rhythmic plays and dramatization.

4. LISTENING TO SONGS. If the teacher can, she may sing often to the children. If she feels that her repertory of children's songs is inadequate, she may play such records as:

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No. 20347-Victor, 75¢. Nine songs selected from the Progressive Music Series.

No. 20349-Victor, 75¢. Ten songs selected from "Small Songs for Small Singers" by Neidlinger.

Many other children's songs for the purpose of providing listening songs may be purchased from talking machine companies. These companies have catalogues which classify well-prepared records. The Music Education Series has sixty-six of its songs on records. They were made by members of the New York Philharmonic Orchestra, Dr. Henry Hadley, Director, assisted by six vocal artists. These records are listed by grades and are serviceable in providing songs for listening.

2. LISTENING TO BEAUTIFUL MELODIES. Listening again and again to beautiful melodies is one of the very enjoyable ways of acquiring a rich musical experience. Melodies such as the following are recommended:

No. 1152-Victor, $1.50. To a Wild Rose - MacDowell.
No. 1242-Victor, $1.50. Spring Song - Mendelssohn.

3. PARTICIPATING IN RHYTHMIC PLAYS AND DRAMATIZATIONS.

a. Marching, clapping, and skipping to music.
   No. 19881-Victor, 75¢. Rhythms for children.
   (Four excellent marches from classical sources.)
   No. 20736-Victor, 75¢. (Three rhythms excellent for skipping, running, etc.)

b. Imitative plays, as rocking the baby, swaying, and hobby-horse.
No. 20153-Victor, 75¢. Of a Tailor and a Bear.
(Excellent material for story and dramatization.)
No. 20174-Victor, 75¢. Melodies for Children.
(Contains three beautiful melodies.)

Records similar to those mentioned may be obtained from talking machine companies.

At the same time that these activities are being carried on, definite ear training should be a short but important part of each music lesson. This takes the form of listening to and imitating single tones, and as the monotone develops, of imitating short phrases. The play spirit, especially that phase of play known as make-believe, suggests such devices as the following:

1. Imitating whistles: Toot-toot-too.
2. Imitating bells, large and small: Ding-dong.
3. Imitating the rooster: Cook-a-doodle-doo.
4. Imitating the cow: Moo-moo.
5. Imitating the cuckoo: Cuck-oo.
6. Imitating the bugle: Too-too-too-toot.
7. Child hides back of desk or door. Teacher or another child calls, "Oo-oo-Willie." Child answers with the same call.
8. Imitating sound of the wind or fire siren.
9. Imitating the voice of another child. (Extremely helpful.)
10. Reproducing tones played on pitch pipe or reed organ.

The sustained tone is very effective.
ll. Tuning the voice. Teacher plays tone softly on pitch pipe. Child tries to match it.

The Denver Course of Study terms the monotone the "defective" singer. It comments on aiding the defective singers as follows:

"All defective singers do not respond to the same treatment, so the teacher is encouraged to try several devices and discover the ones best adapted to each individual. In the majority of cases the difficulty is a matter of hearing and voice placement. A light, forward head tone will more nearly secure the desired result. As soon as the child is able to match single tones correctly, the tonal work should be applied to a song phrase instead of a single tone. The individual singing of a familiar song by phrases serves the same purpose.

1. The child should first match one tone, preferably C (third space) imitating the 'ding-dong' of a bell, the 'toot-toot' of a train, and the call of the cuckoo. Sustained tones should be used. If the child cannot match the given tone, the teacher should start on the child's tone level, and should have him sing up or down from this tone.

2. The teacher should next have the child match two tones either up or down the tonic chord, C (third space) down to G (second line), or C (third space) to E (fourth space), using any of the words above.

3. The next step is to have the child match an octave and full tonic chord. For example: 'Ma-ry' (octave), or 'How-do-you-do' (descending tonic chord).
4. Sentences to fit the tonic chord of scale may be used."

Mary Root Kern, instructor in the School of Education, University of Chicago, has an excellent treatise on the monotone. She performed an experiment in the kindergarten. The same method may be used for children in the first grade.

After the child had some time to get adjusted to his new environment and had many opportunities for tone plays with the free use of the voice in imitations, a music period was devoted to testing the child's ability to repeat a short phrase sung by the teacher.

Those who failed in such an imitation were placed in a group by themselves. They were not all so-called monotones, for some voices were flexible and some soared up to unfocused high pitches with ease. In a class of forty-five kindergarten children there were twenty-seven who appeared retarded in the first test. They were segregated, and the remaining children were given literature.

The causes of retardation, according to Miss Kern, usually are:

1. Immaturity and shyness.
2. Inattention.
3. Lack of muscular control.

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7 Course of Study Monograph, XVI, Public Schools, Denver, Colorado, p. 13.
4. Unfamiliarity with the art of singing.
5. Use of the hard chest tone.

After a few lessons it was found that six children had been wrongly classified as monotones. As the children began to feel at ease they were changed to the other group.

Gay, lively songs were never used for these monotone children. Experimentation has shown that the closest interval which a monotone can hear and sing accurately is a fourth. Such intervals were given from a lower pitch as B flat, F, and B flat sung with "loo." This was followed by the same interval sung with words as "Ding, dong, ding," or "Blow, wind, blow," or "Bow, wow, wow—Whose dog art thou?" This proved to be a successful device for obtaining accuracy.

The tonic triad was next used. It was given in descending form since if the upper tone is achieved, the two others are easily vocalized. An example is C(high), A, and F sung with "loo." Phrases with an initial round vowel as "Who are you?" or "All aboard," or "Toot, too, too" are valuable.

The next step taken was drill on a wider interval taken from low to high. The octave skip from low to high E flat was sung with "loo," and with various phrases as "Up we go," "Hello," "See-saw," and "Ech-o."

As a child showed any decided improvement he was placed in the other group. Here he listened for a few days and then joined softly in the singing. Occasionally the monotones were asked to sing an antiphon with the musical children. "Blow, blow,
blow" in "Blow, Wind, Blow" from the Music Education Series, Songs of Childhood, was one of the more successful of the antiphons. Four typical antiphonal songs for use of monotones are:


At the end of the year, eight of the original twenty-seven monotones remained. These were sent to the first grade with a love of singing and an interest in songs.

In the average school, on account of administrative problems, segregation of monotones is an impossibility. Probably the best way to handle them is to seat them in the front of the room and devote a few minutes of each lesson to their training by individual work. Let them take part in all work except in finished songs and those which require special ability. The Denver Course of Study suggests that monotones should be encouraged to participate in all singing except in the learning of a new song, when they may be allowed to whisper the words while the rest of the class is singing.

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9 Course of Study Monograph, XVI, Public schools, Denver, Colorado, p. 12.
A monotone will think a melody before he can sing it. We know that because he recognizes familiar tunes at the first few measures. It has also been shown that he is able to hold the mental impression of a song, although he can't accurately express it. This is proven by the fact that often he is more successful than the singing children in writing from memory visualized melodies with staff notation.

In all work with monotones the teacher must remember two important things:

1. **Motivate highly the work.** A skillful teacher will find ways to instill into the child without making him unhappy a desire to sing the tune. One teacher used her originality in dividing the children in the first grade into three divisions. The best singers are the canaries; the next best singers are the robins; the monotones are the sparrows. The last named are so called because they, like the sparrows, can only chirp. The teacher seats the sparrows in the front row; the robins are seated in the second row; and the canaries are seated in the back row. A sparrow is very happy when he is promoted to the robin row or to the canary row.

12 Miss Coy Jackson, Supervisor of Music, Logansport, Indiana.
Other schemes to motivate the work are used by skillful primary teachers.

2. Have patience and faith, and inspire confidence in the child. If the monotones are not wholly eliminated by the end of the third year, give more individual attention to these special cases. A teacher should not let a child know that he is discouraged over the child's progress, but he should continue to instill into the pupil confidence. Sometimes a child will sing as suddenly as he learns balance on a bicycle, or security on skates, or floating on water.
CHAPTER IV

SCHOOL ORCHESTRAS, BANDS,
AND OTHER INSTRUMENTAL ACTIVITIES

A. ORCHESTRAS

Orchestral work should be begun, when possible, in the first grade and carried on through the entire school curriculum. It should be begun in the first grade with the rhythm orchestra. This work should be followed by the toy orchestra, and later by the regular school orchestra. The school orchestra may include children of various ages. It may be carried on successfully as low as the fourth grade.

1. THE RHYTHM ORCHESTRA. Miss St. Quentin differentiates between the rhythm orchestra and the toy orchestra. The rhythm orchestra is for the very young children of from kindergarten age up to the third grade. These children in most cases have not learned the time value of notes, so this work must be elementary. The toy orchestra, on the other hand, may be used for children in the more advanced grades. Even adult musicians participate in this enjoyable form of orchestration.

1 St. Quentin, Irene, Toy Symphony Orchestras and How They May Be Developed, p. 1.
The rhythm orchestra has a definite educational value. The foundation of music is rhythm, and the feeling for it must first find expression through the body. Hopping, flying, jumping, skipping, marching, etc. are ways in which a child may express by means of his body his feeling for rhythm.

Miss St. Quentin\(^2\) credits the rhythm orchestra with the following: It teaches team work, makes for better concentration, is fine rhythmic drill, quiets the children who are restless, makes better listeners, and can be made the means of teaching appreciation of music.

The rhythm orchestra uses such instruments as drums, triangles, clappers, bells, tambourines, Chinese blocks, dowel sticks, warbler whistles, small xylophone, and castanets.

It is best to have a few of the most important instruments such as drums and triangles owned by the school. They should be of better quality than those which may be bought at the ten cent store. Many of the instruments, however, may be bought at the ten cent store, and some can be made by the children. A hat box will serve as a drum; pieces of sandpaper may be tacked over blocks of wood; tin covers may be used as cymbals; horseshoes struck with nails may be used as triangles; a string of sleigh bells may be cut apart and each bell tacked to a small stick. It is interesting to see how much originality the little children will display in collecting the instruments for this orchestra. All of the instruments of the rhythm orchestra should

\(^2\) Ibid., p. 25.
be without pitch.

It is not advisable to have all instruments playing at the same time. Have different families come in at various intervals. All instruments may be played at one time at such places as the climax and the ending. The children should be taught to hold such instruments as the bells and tambourines high so that the sounds of the various instruments will blend better.

Any number of children may take part in the rhythm orchestra. A stage full of children has been used with success in presenting programs.

Directors of rhythm orchestras differ as to the method of seating the children. Following is a seating plan recommended by Glenn and Lowry:

![Diagram of a seated rhythm orchestra]

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Glenn, Mabelle, and Lowry, Margaret, *Music Appreciation for Every Child*, p. 5.
It is well to let various members of the orchestra direct it. Children soon become adept in this. The teacher should show the children the movements for two-part, three-part, and four-part time. For two-part time teach down, up; for three-part time teach down, left, up; for four-part time teach down, left, right, up. Teach the children to hold the baton with relaxed hand.

Some teachers who play the piano play it for the rhythm orchestra, but the phonograph has been found excellent for this work. Splendid records for the use of rhythm orchestras are on the market. The use of them leaves the teacher free to devote more of her time to directing the orchestra.

Following is an example of a typical approach to learning a selection by the rhythm orchestra. It was suggested by Miss Jackson.4 The teacher tells the children that she is going to play for them "Amaryllis." She has the children repeat the name. She writes it on the board. She tells the children that they must listen carefully, and if one doesn't listen carefully, he must return to his room.

The teacher plays the selection with feeling. Then she plays the first phrase and asks the children if they think drums would do well for this part. The children try the drums and decide that they would not be appropriate. She asks the children what instrument would be appropriate. The clutter-clatter

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4 Miss Coy Jackson, Supervisor of Music, Logansport, Indiana.
is mentioned. Then the children play the clitter-clatters while the teacher again plays the first phrase. The class decides that the clitter-clatters are not appropriate. The tambourine is suggested. These instruments are tried in the same manner as were the clitter-clatters. The children who play the bells are allowed to play them with the teacher as she again plays the first phrase. Various groups are allowed to try their instruments in the same manner. The class decides that the bells are most appropriate for the first part of "Amaryllis."

Each phrase is taken in the same manner. Thus the children decide for themselves which instruments are best suited to the various phrases. The children are especially delighted with the last part of "Amaryllis" in which all play at the same time.

The use of the above plan depends on the ability of the teacher to play the piano. This method may be adapted to the use of the phonograph. The plan is suggestive. Any student of method will use the approach which is best suited to the class.

The most helpful book which the author has found for the rhythm orchestra is "The Rhythm Band Series for Kindergarten and Primary Grades" (marked music) by Lyravine Votaw, Ruth Laederach, and Cora Mannheimer. It is published by the Raymond A. Hoffman Company, Chicago.

Reading which will be found helpful to teachers in developing both the rhythm and toy orchestras includes:

**The Toy Symphony** - National Bureau for the Advancement of
Music, 45 W. 45th Street, New York City.


Catalogue of Music for Piano and Toy Instruments - G. Schirmer, Inc.

Toy Symphony Orchestras and How They May Be Developed - Irene St. Quentin, Oliver Ditson Company.

2. THE TOY ORCHESTRA. If desired, the work of the rhythm orchestra may be continued in the fourth, fifth, and sixth grades with the addition of more instruments and with solo parts if any of the children are advanced far enough in the study of an instrument to do solo work. This organization may be called the toy orchestra. The most important instruments in the toy orchestra are:

- drums
- drum sticks
- triangles
- tambourines
- wood blocks
- bells
- cymbals
- castanets
- clappers
- bird whistles
- sand blocks
- kazoos
- rattles
- tom-toms
- bones
- jungle sticks
- Chinese gongs

It is important in this orchestra that better instruments

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The Toy Symphony, National Bureau for the Advancement of Music.
be obtained. They wear longer and give better tones. This is true of drums, drum sticks, castanets, cymbals, tambourines, Chinese gongs, and tom-toms. The group, however, will get a great deal of enjoyment and satisfaction in using the instruments which are available. Some of the boys will make instruments which may be used effectively. Many instruments may be purchased at the ten cent store.

The instruments of both the rhythm and toy orchestras should be kept in a clean place. They should be cleaned at least once a month. The instruments which may be boiled should be so treated before they are played by other members of the orchestra.

Strictness is necessary in guiding the handling of the instruments. One supervisor found it advantageous to seat children of the rhythm and toy orchestras on chairs under which they lay their instruments. At the signal of a heavy chord from the piano, all instruments are brought forward for playing. Any child who makes unnecessary noise with his instrument is denied the privilege of playing and may be sent out of the room.

In seating the orchestra, each family of instruments should be seated together. On one side may be the whistles, bells, triangles, and other instruments of a light tone; in the center the tambourines, clappers, and other similar instruments; and at the other end the drum, wood blocks, cymbals, and other percussion instruments. The method of seating varies with teachers.

In presenting a new selection, it is well to have the
children clap and count the rhythm before an attempt to play it is made. It is well to drill each part separately. Drill in exercises in which two or three instruments are used. The exercise in 3/4 and 4/4 time with triangles and bells is as follows:

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\begin{align*}
3/4 & \quad T \quad B \quad B \quad or \quad B \quad T \quad T \\
4/4 & \quad T \quad B \quad B \quad B \quad or \quad B \quad T \quad T \quad T
\end{align*}
\]

A similar drill for drums and castanets follows:

\[
\begin{align*}
3/4 & \quad D \quad C \quad C \\
4/4 & \quad D \quad C \quad C \quad C
\end{align*}
\]

It is well to let the children direct this orchestra as is done with the rhythm orchestra. The children should be taught the fundamental principles of the use of the baton.

For public performances, both the rhythm and toy orchestras should be provided with uniforms. Thus attired, the children contribute most effective numbers on a program.

"The Rhythm Band Series for Kindergarten and Primary Grades" noted under "Rhythm Orchestras" is helpful in the work of the toy orchestra. Material for the toy orchestra is available from various publishing companies including C. C. Birchard and Company, Boston, Theodore Presser, Philadelphia, and G. Schirmer, New York City.

6 St. Quentin, Irene, Toy Symphony Orchestras and How They May Be Developed, p. 19.

7 The Toy Symphony, National Bureau for the Advancement of Music.
3. THE INTERMEDIATE GRADE ORCHESTRA. It is well to begin orchestral work in the lower grades in order to have continuity of instruction and to furnish material for the junior and senior high school orchestras. Ideally, the instruction should be given by special teachers who are able to play the string, brass, and reed instruments. To secure best results from the orchestra, the teacher should be able to play some instrument, preferably the violin. However, much enjoyment, incentive, and progress have been attained by school orchestras directed by grade teachers who were interested in orchestral work but who could not play any of the instruments.

It is almost necessary that the unusual instruments of the grade orchestra be furnished by the school. These may include two mellophones at $75 each, one 'cello at $50, and one tuba at $100. It is well, also, for the Board of Education to buy many of the common instruments to be lent to pupils who will take lessons. The system of lending instruments to pupils for study has been tried for several years in Lafayette, Indiana. The instruments were bought with money earned by the music department from their programs. One program given in Lafayette in the spring of 1929 netted over $500 for the purchase of instruments.

A canvass among children of the fourth, fifth, and sixth grades (in the 6-6 plan) should be made to determine who can play an instrument and who would like to learn to play. At

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8 Woods, Glenn H., Public School Orchestras and Bands, p. 106.
least five different instruments besides the piano should be represented among those played by the children in order to form a nucleus for an orchestra. The average orchestra in the elementary school will be mongrel, and no two schools will probably have the same assortment of instruments.

In a community in which an orchestra for each building cannot be organized, all players from all schools may form an orchestra. This plan is used in the schools of Lafayette, Indiana. It is advantageous both to the child and to the teacher.

It is well to have some organization of the orchestra even with the smaller children. Officers may consist of a president, vice-president, secretary, treasurer, librarian, and property custodian. The librarian and property custodian will prove especially helpful and they may need assistants.

Only simple pieces should be used, and they should contain mostly sustained notes. The Denver Course of Study in Music recommends the following material for beginning orchestras:

Maddy and Giddings, Graded School Orchestras. Volumes One and Two. The Willis Music Company.

Gordon, School and Community Orchestra. The Willis Music Company.

Clark, Master Series for Young Orchestras. G. Schirmer.

Other folios which are excellent for beginning work with the grade school orchestra are:

Ascher's Beginning Orchestra Folio.

Ditson's In Toneland.
Fox's Favorite Folio.
Jenkins' Beginner's Orchestra.
Rebmann's Master Series for Young Orchestras.
Pepper's Champion Folio.
Stuber's Grade School Orchestra.
Willis' The Universal Teacher.
Willis' Graded School Orchestra and Band Series.

A survey which will be helpful to the teacher of orchestra is Monograph 1, Research Council Bulletin, Music Supervisors National Conference. It is called "Survey of Music Material for Orchestras." It is by V. L. F. Rebmann, and may be purchased for 15¢ of Paul J. Weaver, Editor, University of North Carolina, Chapel Hill, N. C. (Now at Cornell.)

B. BANDS

1. THE HARMONICA BAND. The harmonica is an instrument by means of which one altogether untrained in music can find a considerable amount of self-expression, entertainment, and real outlet. So easily is it learned that in three or four lessons the average youngster is able to play half a dozen simple tunes such as "America" and "Old Black Joe."

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9 Course of Study Monograph, XVI, Public Schools, Denver, Colorado, p. 15.

10 Harmonica Bands for Boys and Girls, National Bureau for the Advancement of Music, p. 6.
Any youngster with music in him, it is asserted by those who have most experience in the work, can pick out a number of simple tunes by himself. Instruction, however, is advantageous, because the child will come in contact with and learn to love a better type of music; will be trained in proper breathing; and will have the principles of music impressed on him as could not otherwise be impressed. Moreover, he will be made conscious of his own musical possibilities and he will be lead along the path toward their development.

Instruction booklets may be secured from the National Bureau for the Advancement of Music, New York City, C. M. Tremaine, Director. They are published by M. Hohner.

A history of harmonica bands for boys and girls, with pictures, is given in "Harmonica Bands for Boys and Girls," and may be secured free of charge from the National Bureau for the Advancement of Music. This book should be owned by every teacher who contemplates organizing a harmonica band.

Other books which will furnish excellent material are:

How to Play the Harmonica at Sight - Borrah Minevitch, Carl Fischer, Inc. Price, 30¢.

How to Play the Harmonica - Free booklet issued by M. Hohner, Inc., 114 E. 16th Street, New York City.

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Ibid., p. 6.


Victor Record "How to Play the Harmonica," Number 20377.

2. THE INTERMEDIATE GRADE BAND. A band is preeminently a boys' organization. Bands have been organized and are successfully maintained in many elementary schools. Where it is possible to form one, the opportunity to do so should not be lost. In some cities, various buildings have their own bands. Sometimes it is necessary to combine band material of two or more buildings into one band. In small communities, the plan of sending the few players of band instruments to practice with the junior or senior high school band may be used. The important thing is to utilize the available material in the best possible way, and to encourage new material.

The same organization suggested for the orchestra should be used for the band. A drum major, also, should be elected. Band suits should be obtained. These need not be expensive, and money to be used for their purchase may be made by the boys themselves by giving programs. An inexpensive outfit consists of a cape and cap. White duck trousers for this
outfit are supplied by the boys.

Any teacher who contemplates organizing a band or an orchestra in the intermediate grades will find it advantageous to read "School Orchestras and Bands" by Glenn H. Woods, Director of Music, Public Schools, Oakland, California. It was published in 1920 by the Oliver Ditson Company, Boston. It gives a comprehensive discussion of bands and orchestras in the public schools and gives the plans executed in Oakland, California. It gives plans for seating large and small orchestras and bands.

The following books contain excellent material for beginning bands:

The Universal Teacher - J. E. Maddy and T. P. Giddings, Willis Music Company, Cincinnati, Ohio.

The Willis Graded School Orchestra and Band Series - Willis Music Company, Cincinnati, Ohio.


Beginner's Band Book - J. W. Jenkins and Sons, Kansas City, Mo.


Educator Band Books - C. L. Barnhouse, Oskaloosa, Iowa.

Following is a list of books which will help the teacher in organizing bands and orchestras.

Instrumentation

Prout

Oliver Ditson Co., Boston

Instrumentation

Gaston Borch

Boston Music Co., Boston
Instrumentation
Carl Fischer, New York
Kling

Essentials in Conducting
Oliver Ditson Co., Boston
Karl W. Gehrkens

Orchestral Instruments and Their Use
Novello, New York
Daniel G. Mason

Wind Band
Carl Fischer, New York
Clappe'

Amateur Band Guide
Carl Fischer, New York
Goldman

How to Organize and Conduct the School
or Community Band and Orchestra
J. W. Pepper and Son, Philadelphia
Cogswell

Band Assistant
Oliver Ditson Co., Boston
Laurendeau

Development of Modern School Orchestra
Willis Music Co., Cincinnati, Ohio
L. M. Gordon

Victor Book - Instruments of the Orchestra with Charts
Victor Talking Machine Co., Camden, N. J.

Grade School Music Teaching
C. H. Congdon, 200 Fifth Ave.,
New York
T. P. Giddings

The Orchestra
The Mentor - Feb. 15, 1917
The Mentor Association, Inc.,
New York
Henderson

The Orchestra Leader's Guide
J. W. Pepper and Son, Philadelphia
Mackie-Beyer
C. OTHER INSTRUMENTAL ACTIVITIES

It is desirable to introduce into the intermediate grades other instrumental activities. They not only are the means of reaching some children who cannot be reached otherwise, but they form excellent program material.

The household or kitchen orchestra is an interesting development. "Kitchen Symphony" (Kling) published by Theodore Presser has a written part for each article. "The Household Orchestra" published by G. Schirmer, Inc., in 1927 gives music for (1) whistling or violin, (2) combs, (3) saucers, (4) sugar tongs, (5) preserve crocks, (6) fire-irons, (7) metal tray, and (8) piano.

A teacher who enjoys teaching the unusual combinations should be encouraged to develop them. A combination which proved interesting to one group of boys was that of anvils, horseshoes, and other articles found in a blacksmith shop.

12 Woods, Glenn H., Public School Orchestras and Bands, p. 195.

13 St. Quentin, Irene, Toy Symphony Orchestras and How They May Be Developed, pp. 28-30.
This and similar organizations are a source of much pleasure and benefit to children who participate in them.
CHAPTER V

MUSIC APPRECIATION

The term "appreciation" applied to music both in the broad sense of a ruling purpose in school and the more restricted sense of a curriculum subject, came into use in the present century. It is conspicuously absent from the discussions and writing of school-music teachers during the preceding epochs. It began to be used at the present century to express a broadening conception of what the aim of public school music should be, and about a decade later it became thoroughly identified with studying music by means of listening lessons.

There are widely conflicting opinions regarding the place of listening lessons in the school. Some supervisors believe that they should occupy most of the time in the primary grades; others believe that they should be distinctly secondary. The latter cling tenaciously to the idea that true appreciation comes from actual participation in the music, through singing or playing from the printed notation. Nearly everyone believes that listening lessons can be made a motivating force in the study of music, whatever form the study takes. All, however, are agreed that children should have much opportunity to hear

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good music, and many believe that this is about all that is fundamentally important from the listening standpoint.

Professor Lowell Mason Tilson² states, "A child appreciates music to the fullest extent when he is taking part in its performance, and he cannot take part intelligently if he is musically illiterate. He can take part parrot fashion only in the simplest form of music. Therefore, since there is very little learning (even in appreciation) unless the child is taking part, he must become skilled enough to take part in the more complicated forms before he can appreciate them, and this comes only by his learning to read. Merely passively listening will never enable the musically unlearned to appreciate."

The Denver Course of Study in commenting on "Discriminating Listening" states, "Intelligent listening is important to the musical development of the child, therefore music listening under skillful guidance should constitute a part of every individual's music training. Any child who has been taught to listen appreciatively is more likely to go into the world with his heart open to the finer things of life. Music appreciation should form a part of every musical activity, whether it be the classroom lesson, some form of concert, or music reproduced by the phonograph, radio, or reproducing piano."³


Peter Dykema states, "It is generally agreed that the most important single aim of instruction in music in the schools is the developing of a love for music and an appreciation of it, thus creating a background of musical experience and laying a foundation of good taste and enjoyment thereof. The elements of this appreciation are attitude, knowledge, and power.

'The term 'appreciation' designates a spirit of pleasurable response to musical beauty in any phase or manifestation of music. It may and should appear with singing and playing of music, vocal or instrumental, whether performed by the children or by someone else. The conception of appreciation as being restricted to playing of records on a phonograph is, therefore, too narrow.'

'The aim of teaching from an appreciative basis is to give not only technical knowledge to the gifted few, but also a cultural training to the many. The music should consist of the experience which will widen and intensify the ideas of musical structure and interpretation and thus lead to comprehension and enjoyment.'

It is seen from the above quotations that music appreciation is the most important aim of the teaching of public school music. Whether the quiet listening is included as an approach

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to this aim is a question for dispute. The author believes that it is an important approach to the desired ends, and therefore bases the appreciative approach of the accompanying curriculum on (1) lessons in quiet listening, and (2) lessons for analysis of content.

Lessons for analysis of content may be termed "formal" lessons in appreciation. Will Earhart states that much formal instruction has failed to develop appreciation in music. It has failed because appreciation is feeling for music, and it has sought instead to develop knowledge; and not knowledge of music but knowledge about composers, titles, opera stories, orchestral instruments, etc. Such knowledge has a place, but that is after an experience in feeling has taken place. Earhart believes that music appreciation should not be undertaken as a separate type of lesson until at least the eighth grade has been reached. According to Charters, appreciation should be an informal element in connection with every musical selection rather than be confined to separate periods.

How are teachers to get children to take part in music appreciation? Some teachers use the plan of having the children take charge of the lesson. The class may have a committee which is responsible for each lesson in appreciation. A short

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6 Earhart, Will, and Others, "Music," in Fourth Yearbook, Department of Superintendence, p. 311.
7 Charters, W. W., Teaching the Common Branches, p. 217.
story of the composer's life may be given. A general discussion may follow. The members of the committee may question the children. It is surprising how well children do this work, and how much real fun and pleasure they get from lessons conducted. Conferences with the teacher previous to these lessons should be held by members of the committee. Even those illiterate musically may help in this type of work.

It is really surprising to see how quickly children respond to the emotional appeal of better music. Peter C. 8 Lutkin suggests this: Have the children reverse the words to the tunes of "Onward Christian Soldiers" and "Now the Day is Over," and they will have a good laugh. They will quickly observe the misfit created by the exchange. In fact, he says, you will have no difficulty at all in demonstrating the emotional qualities of music if you once set about to do it.

What records should a teacher use for lessons in appreciation? If a school system which does not have a music supervisor is using a series of music readers which has a supplementary treatise on appreciation with suggestions as to records to use, the task of organizing work in music appreciation is fairly easy. The Music Education Series has such a treatise. It is "Music Appreciation in the Schoolroom" by Thaddeus P.

Giddings, Will Earhart, Ralph L. Baldwin, and Elbridge W. Newton. It provides lessons for sixty-six songs from books of the Music Education Series. These are on eight double-faced records. One hundred forty-two instruments and vocal classics are represented on fifty-two double-faced records, thus making two hundred eight pieces of music on sixty double-faced records for which lessons are provided. The records are made by selected members of the New York Philharmonic Orchestra.

If there is no accompanying treatise on appreciation to the texts being used, the book, "Music Appreciation with the Victrola for Children," is highly recommended. This book suggests records appropriate for the various grades. It may be obtained from the Victor Talking Machine Company, Camden, New Jersey, for $1.00, or from the resident dealer of Victor machines. Anne Shaw Faulkner is preparing a new book for the same company entitled "What We Hear in Music." This should be helpful to teachers.

Lists of records for use in music appreciation are found in:

Brunswick Record Catalogues - Brunswick, Balke, Collender Co., Chicago.

Columbia Record Catalogues - Columbia Phonograph Co., New York.

Graded List of Phonograph Records - The Music Fund, Box 21, Concord, Mass.

In connection with the study of music appreciation, pictures of various instruments and composers should be shown to the children. Such pictures may be obtained at the following places:

G. C. Conn Co., Elkhart, Indiana.
King Instrument Co., Cleveland, Ohio.
Instrument Chart, Carl Fischer, New York.

It is suggested in "Music Appreciation in the Schoolroom" that a small portion of each alternate period of the daily music lesson periods may be devoted to listening to records; or an entire music period once or twice a week may be given over to it; or at assembly periods records may be used in a general program. In addition the class teacher may occasionally play records during the day as a "brightening up" process for the class, but the listening to these records should be an integral portion of the music appreciation course.

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The Chicago Course of Study in Music outlines one fifteen-minute period a week for appreciation in grades one, two, three, and four; and two thirty-minute periods per month for grades five and six.

The time which a curriculum allows for music appreciation will depend on conditions which affect time allotment for the various subjects. A nicety of balance for the various required subjects should be maintained.

Charters' methods of teaching music appreciation are suggestive. They are:

1. Mere exposure to pleasing music tends to develop a love for it without any training in appreciation.
2. Teachers' own appreciation plays a very important part.
3. Teachers discuss quite commonly what children like about the selections.
4. Appreciation is developed by securing information about the author, the conditions under which the music was written, etc. This is carried too far by some.
5. Through mass singing, either in schoolroom or choruses.

The best physical equipment for music appreciation is a phonograph and records. The phonograph should be a good one, according to Charters, W. W., *Teaching the Common Branches*, p. 215.
as much of the success in appreciation depends on the correct reproduction of the numbers. The choosing of the records is the most difficult part. It is economy to purchase a record which illustrates more than one point. One record may illustrate a form scheme, instruments, style of composition, etc.

Following are suggestions relative to the lesson in appreciation. The room should be kept quiet during the lesson. The children should know that such a lesson is to be given; they should clear their desks of pens, pencils, books, etc.; they should see that nothing is about ready to fall from their desks. Using soft needles on the phonograph helps to keep the room quiet. The children may move if no noise is made. The teacher should listen attentively and thus be a model for the class. This procedure will teach the children that when music is being played for the purpose of being listened to, each person should be a courteous listener.

The three kinds of attention, passive attention, active attention, and automatic active attention (or secondary passive attention) may be used as a basis for the work in appreciation. In order to reach the last stage, active attention must be stimulated for a sufficiently long period in order to produce automatic active attention.

In teaching the children to listen to music, but one thing at a time should be looked for. The child is not able to grasp, for instance, recurrence of themes or motives, instruments playing, pulse beat, etc., in one playing of the record. Probably the selection will have to be played as many
times as there are parts to the analysis of it.

Music appreciation may easily be correlated with other subjects in the curriculum. In Chapter I of this thesis may be found a treatment of this phase of music. The correlation of music appreciation with drawing, geography, history, reading, and English is especially close.

Beginning with the fourth grade it is instructive for the children to make notebooks in connection with the study of music appreciation. These notebooks may contain:

- Pictures of instruments.
- Pictures of composers.
- Pictures of artists.
- Description of composition.
- Biography.

Louis Mohler suggests a list of phonograph records which cost $10 and which involve the fundamentals of musical development. This list may well be purchased to form a nucleus around which a larger library of records may be built. It should be valuable to one purchasing records for a school which as yet owns no records.

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Following is a list of books which will prove helpful to the teacher in the work of music appreciation:


Hinds, Hayden, and Eldredge, Teachers' Book, Universal Series.


Stone, Music Appreciation. Chicago: Scott-Foresman Co.

Weaver, P. J. (Editor), Music Supervisors Journal, Articles in. Chapel Hill, N. C.: The University of N. C. Press.


Every teacher who conducts discriminative listening lessons should read Anne E. Pierce's "Discriminative Listening Lessons in Music, Grades I-VI." The suggestions given by Miss Pierce are the result of experimental investigation, practice, and application in the University Elementary School. An outline by grades is given; also suggestions for lesson plans, courses of study, visual aids, reference books, lists of records, classified list of music, suggested memory compositions, stories and music, definitions, and pronunciations are given.
This bulletin may be obtained from the Extension Division, Iowa City, Iowa. It is University of Iowa Extension Bulletin, No. 24.
CHAPTER VI

TESTS AND MEASUREMENTS

During the last few years there have appeared many so-called "standardized" tests which purport to measure (1) pupils' general intelligence, and (2) pupils' achievement in subject matter. These tests are widely used and on the basis of their results many schools make their groupings according to ability. It is the opinion of prominent educators to-day that the plan of grouping pupils into classes according to ability is more satisfactory both to the teacher and to the pupil than the plan of teaching on the grade basis.

However, it is observed that music in our schools is taught almost exclusively on the grade basis. All of the present courses of study base their contents on the assumption that children are taught in grades. This system is based on a false assumption that learning is continuous and progressive, and that a year of teaching results in a year of learning. Every grade is expected to show an advancement over the preceding grade in musical skill, knowledge, and appreciation. That this is not the case is known by all music teachers. There are third grade pupils in music in the eighth grade, and advanced pupils in the lower grades.

Nature has made children different in musical talent and potential achievement, and teachers cannot change this fact of nature. Could we group children according to this musical talent, we would be doing the thing which modern educators advise. The unmusical do not become musical by sitting in a class room
with musical pupils. The elements of musicianship are innate. 1

Kwalwasser has summed up the serious objections which modern psychology and pedagogy point out to the method of grouping children according to grade rather than ability. They are:

1. Individual differences are of such magnitude and consequence that it is indefensible for a teacher to assume that all children will require the same amount of work.

2. Individual differences are of such great magnitude and proportions that some children will be able to accomplish many times more worth than others in the same grade, without exerting themselves much more than do the mediocre.

3. Individual differences are such that not only can the superior turn out more quantity in a shorter period of time, but the quality of work may even be proportionately better. 2

Kwalwasser states that those who advocate the present method of music instruction claim the following advantages:

1. That the harmonic element is improved by the present grouping method.

2. That the ensemble is better.

3. That it is good for the less talented to hear the more talented.

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2 Ibid., p. 303.
4. That it gives the less talented more incentive to work.

5. That the appreciation of music is enhanced by the mongrel grouping.

Kwalwasser quotes from an authoritative report which has been instrumental in introducing the "sectioning on the basis of ability" movement in our colleges and universities. This report lists under the caption "Some advantages in the Method of Sectioning" the following advantages:

1. Each student may be kept at his highest level of achievement in order that he may be successful, happy, and good.

2. This will result in the setting up of fair standards of quantity, quality, content, and method of work.

3. This in turn will establish a fair basis for praise or blame. In the present system we do injustice to the high and the low; our praise and blame are equally unjust and injurious.

4. The introduction of fair standards of achievement creates morale in the class......

5. There will, therefore, be a larger output at all three levels -- the low, the average, and the high.

6. The classification serves as a means of discovering and encouraging the good student; first, because there is a vital and effective competition; second, because in this competition each student is working to his highest natural level; third,
because this enables the high student to profit by the opportunity for initiative, freedom, expansion, and self-realization.

The grouping of children for music into groups according to ability presents a serious administrative problem. Whether it will ever be done depends on the reorganization of our entire school system, and even then it will probably not be feasible to group in such manner except in the major subjects.

The purpose of giving standardized tests in music will be confined for some time to come, therefore, to the measurement of the child's scholastic attainment.

The modern movement for testing in intelligence and achievement has not proceeded without opposition. The tests on the market now are far from perfect. We are just at the beginning of the movement as it is related to music.

There are several types of music tests. In general, they may be described as being in two divisions, (1) those having to do primarily with native endowment, and (2) those having to do with the use of this endowment. These are usually spoken of as aptitude tests on the one hand, and achievement tests on the other. They are also spoken of as tests for musical capacity and tests for musical accomplishment.

On the side of native power, the tests by Carl E. Seashore presented on Columbia records are by far the best. The work of Professor Seashore has been outstanding in the scientific measurement of musical talent. Six basic capacities are recorded on phonographic discs. They are to measure the "most funda-
Professor Seashore selects the fifth grade as the earliest period at which his tests should be given. The powers of the child are now sufficiently settled so that they can be measured, and his brain is sufficiently intelligent so that he will understand directions and exercise self-control sufficiently to give a dependable account of himself. The musical genius can be discovered at this period.

On the side of sensitivity there has recently appeared a Victor record prepared by Dr. Jacob Kwalwasser which is well worthy of wide use. It is number 35773. It gives thirty-five pairs of melodies and thirty-five pairs of harmonic progressions, some of which are good and some of which are bad; from these the pupil is to decide which are good and which are bad. It is claimed that they give a fair estimate of a person's sensitiveness to good and bad melodic and harmonic progressions.

On the side of achievement tests the widely used ones are:
1. F. A. Beach's Music Tests (Grades 2-12).
2. Kwalwasser - Ruch Test of Musical Accomplishment (Grades 4-12).
3. Torgerson - Fahnstock Music Test (Grades 4-8).

On the side of appreciation the only test is one which is not at all a test in musical appreciation in the sense of pleasurable reaction, but is one which measures knowledge about music. It is the Kwalwasser Test of Musical Knowledge.
A summary of each of the mentioned tests as given by Smith and Wright follows:


The Kwalwasser - Ruch Test of Musical Accomplishment. By J. Kwalwasser and G. M. Ruch. Published: 1924. Purpose: to measure objectively the progress of pupils in music. Range: grades 4-12. Time to give: 40 minutes. Time to score: 3 minutes. Standardized. Publisher: Extension Division, University of Iowa. Price: 6 cents per copy; $5 per 100 copies; specimen set, 10 cents, with manual, 16 cents.

Torgerson - Fahenstock Music Test. By T. L. Torgerson and Earnest Fahenstock. Purpose: to measure attainment and progress of pupils in both the theoretical and practical aspects of music and to assist in diagnosing difficulties of pupils. Range: grades 4-8. Time to give: approximately 30 minutes. Time to score: short. Publisher: Public School Publishing Co. Price: 75 cents per package of 25 copies each of Parts A and B with direction booklet and class record sheet; specimen set, 15 cents.

Other tests which are available are listed in the bibliography at the end of this chapter. The test which a teacher uses will depend on the purpose for which the test is to be used.
and on the cost of the test. Glenn Gildersleeve suggests the use of tests made by the teacher. These tests cannot be used for comparison with the average of many children of the same grade in other school systems as can the standardized tests, but they will test the children on the work which the teacher has taught. The tests may be mimeographed. Enough copies may be made at one time for use in successive semesters.

Following are examples of questions which may be made by the teacher. They are designed for use in the fourth, fifth, and sixth grades. They are similar to those of Glenn and Gildersleeve.

**TEST I**

**MUSIC SYMBOLS AND TERMS**

Sample.

The symbol # is called (1) bar; (2) rest; (3) sharp; (4) tie.

1. The syllable name of the third note of the scale is (1) do; (2) sol; (3) fa; (4) mi.

2. The note ♩ is a (1) quarter; (2) sixteenth; (3) whole; (4) half.

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6 Ibid., pp. 51-54.
3. The name of the third line of the treble staff is (1) G; (2) B; (3) F; (4) D. . . . . . . . . . . . . . .

4. The rests are (1) half; (2) thirty-second; (3) whole; (4) quarter. . . . . . . . . . . . . . . .

5. The small letter "f" placed above music means that it should be sung or played:
(1) fast; (2) smoothly; (3) loudly; (4) softly . . . . .

Score . . . . .

TEST II

PLACING "DO" FROM KEY SIGNATURES

Sample.

\[ \text{Sample.} \]

1. 

\[ \text{Note: Use all major keys in sharps and flats.} \]

Score . . . .
TEST III
WRITING SYLLABLE NAMES
FROM DIFFERENT KEYS

Sample.

\[ \text{Do Sol Ti Re Do La Fi Sol} \]

1.

\[ \text{Do} \]

Note: Use phrases in several keys. Use "do" as the beginning note.

Score . . .

TEST IV
RECOGNIZING AND PLACING 2/4, 3/4, 4/4,
AND 6/8 TIME SIGNATURES

Sample.
The above five tests may be made of a length which suits the teacher's purpose. All of the tests need not be given at once. Before Test 5 is given, the teacher should play a simple selection of marked features at least twice.

Such tests will be a guide to the teacher in determining what fundamentals the children have mastered, and will serve as a guide in grading. The teacher should not be discouraged,

Sample.

This composition is a march. True False

1. The composition is played by an orchestra. True False

2. The violin carries the melody. True False

Note: Arrange a number of false and true statements which apply to a particular selection which is to be played for this test.

Score...
however, if technical points are not generally mastered.

W. W. Charters states: "In brief, the standard by which to judge the excellence of school music is a roomful of children who love to sing beautiful songs, are able to sing them with good expression, and by note, and enjoy listening to good music. A class that enjoys listening to good music is scored high, a more efficient class is one that not only enjoys listening to music but sings by rote, loves its songs and sings them with expression. A class that can do these things and sing by note is rated still higher. A class that sings by note, but does not seem to enjoy it and does not give good expression to the songs, is not graded so high as one that sings sweetly and with good expression."

Companies which publish standardized tests are glad to send literature relative to tests in music. Samples may be ordered, and from these the teacher or supervisor who wishes to use a standardized test may make a selection.

Research Council Bulletin, No. 7, issued by the Music Supervisors National Conference, should prove interesting to teachers who wish to give standardized tests in music. It is called "Survey of Tests and Measurements in Music Education." It may be secured for 15¢ from Paul J. Weaver, Editor, University of North Carolina, Chapel Hill, N. C. (Now at Cornell.)

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CHAPTER VII

THE CURRICULUM IN MUSIC FOR THE FIRST GRADE

Note: The following aims of teaching music in the first grade were advanced by the National Council of Music Education of the Music Supervisors National Conference at St. Joseph, Mo., in 1921. They may be found in Research Council Bulletin No. 1, which may be obtained from Paul J. Weaver, Editor Music Supervisors Journal, Cornell University, Ithaca, N. Y.

1. To give every child the use of his singing voice and pleasure in song as a means of expression.

2. To cultivate the power of careful, sensitive aural attention.

3. To provide the pupils through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing.

4. To give every child enjoyment of music as something heard as well as something expressed. (Appreciation of music.)

A. SONG-SINGING APPROACH

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<td>To give every child</td>
<td>The pupil repeats</td>
<td>The teacher should have</td>
<td>The reduction of</td>
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<td>use of his singing voice</td>
<td>phrases which the teacher sings.</td>
<td>each child repeat a phrase such as an ascending octave skip in the key of E, using words such as &quot;Up we go&quot; or &quot;Hot cross buns.&quot; The children who cannot do this are the so-called &quot;monotones.&quot; These monotones should be seated in the front seats near the teacher. Next the teacher should begin the systematic training of these monotones. When conditions admit of so doing, these monotones may be placed in a class by</td>
<td>the number of monotones to 10 per cent or less of the total number of pupils by end of the year.</td>
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<td>themselves and given special attention. Good results have been secured both by leaving the monotones in the class with the singers, and by separating them for special drill. If they are retained in the class, they should be given as much as one-third of the regular lesson for drill.</td>
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<td>The treatment of monotones varies. One excellent method follows. Let the child try to match one tone, preferably C, third space, imitating a</td>
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whistle (toot-toot), a bell (ding-dong), a bugle (toot-too-too-toot), a cow (moo-moo), or similar sounds. In case the child cannot match the tone sung by the teacher, she should start on the child's tone level, and work up or down from this tone. Next have the child match an octave (Sal-ly) and the full tonic chord descending (How-do-you-do). Monotones may take part in antiphonal songs.

A monotone is cured for
AIM

ACTIVITY

PROCEDURE

ATTAINMENT

school purposes when he has become able to sing in tune with the assistance of other voices or instrumental accompaniment. As soon as he shows decided improvement, he should be placed with the singers. Here he should join in softly with the singing.¹

For a detailed treatment of the monotone, see

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<tr>
<td>To get pleasure from the singing of rote songs.</td>
<td>The pupils listen to a song as the teacher sings it. They repeat phrases. They then sing entire song.</td>
<td>The teacher should tell the children the name of the song which she is to sing. She should sing with distinctness and charm a well-chosen rote song. The first songs should be short; songs with but two phrases are best for early work. It is well for the teacher to accompany the song with light and rhythmic accompaniment.</td>
<td>Ability to sing with pleasure and with light head tones a repertory of from 30 to 40 songs appropriate to the grade, including one stanza of &quot;America.&quot;</td>
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<td>The teacher should next repeat the text of the song in order to give further feeling for the atmosphere of the song. Next she should drill on difficult phrases. This may be done by using &quot;loo&quot; to the tones, followed by words. This should be followed by the teacher singing, without accompaniment, the whole song again. This time some of the children will join. The song should be sung several times until most of the</td>
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children are familiar with it. Finally, the song may be sung with piano accompaniment played softly.

Probably not all of the children will have learned the song at the first presentation. Those who did not learn it will probably do so in a subsequent lesson, as a child song not thoroughly learned seems to go through a process of mental digestion, and when resumed at a second lesson is ready for the finishing
AIM | ACTIVITY | PROCEDURE | ATTAINMENT
--- | --- | --- | ---

2 The teacher should not spoil the first impression of freshness and charm. When the song is fully learned, direct the class to stand to sing it.

During the teaching of a song, the child should use beautiful flutelike tones which are natural to small children. When a strident voice mars a song, the pupil who is using it should receive attention.

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\(^2\) Ibid., p. 217.
Let him sing higher and higher. Let children sing for him to repeat. No song should go beyond the compass of the treble clef, E flat, first line, to F sharp, fifth line.\(^3\)

The teacher may vary her method. She should not sing with the children while drilling phrases, nor is it necessary for her to help with the singing of the song after the children have

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\(^3\) Dann, Hollis, Complete Manual for Teachers, p. 14.
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<tr>
<td>To sing individually phrases of songs or entire songs learned by class.</td>
<td>The children sing individually phrases and songs learned by class.</td>
<td>The teacher should have much individual work both while the children are learning songs and after the songs are learned. The talented children may sing difficult phrases for other children to</td>
<td>Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without embarrassment and harmful vocal habits some 5 of the songs sung by the</td>
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learned it.

One verse of "America" should be taught by rote, preferably in February. Children enjoy a song of this type which they sing with the older children.
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<td>imitate. A child who is shy may be trained for individual work by singing with one or two other children. The children should be encouraged to sing at school songs which they have learned at home, providing they are appropriate.</td>
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<td></td>
<td>From 2 to 5 minutes each period should be used for individual singing. As a preparatory step in individual singing, the last row of children may</td>
<td>class as a whole.</td>
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<td>sing the first phrase of a familiar song; the second row may sing the second phrase, and so on until the song is completed. The phrases should be sung in unbroken succession, so that the music is continuous. This process may be repeated, singing by individuals in the row instead of by rows, beginning with the best singer in each row.</td>
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<th>AIM</th>
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<tbody>
<tr>
<td>To sing properly as to breath control.</td>
<td>The pupil breathes at the</td>
<td>The teacher should remember that this phase of work, individual singing by children, is the foundation of one of the most important means of teaching music in the following grades. Children who have not had this training in individual singing frequently become the &quot;problem&quot; music students of the upper grades.</td>
<td>Ability to sing songs with proper breath control</td>
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<tr>
<td>end of a phrase.</td>
<td>that often the breath is exhausted before the end of a phrase is reached.</td>
<td>The end of a phrase in well-written primary music books is at the end of the line. The teacher should tell the children that to sing correctly one must breathe correctly, and that the proper use of the breathing muscles will make these muscles stronger. Teach the children to sit in an erect yet relaxed position, with the upper chest well</td>
<td>in erect position, and with a light sweet voice which comes from the roof of the mouth.</td>
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<td>Children</td>
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<td>elevated. They should be asked occasionally to take a deep breath as if smelling a sweet odor or perfume. The children should be instructed to hold their books tilted a little toward the back. The books should be held with both hands. The feet should be flat on the floor.</td>
<td>Ability to enunciate</td>
</tr>
</tbody>
</table>

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5 _Progressive Music Series, Teachers' Manual, III, p. 17._
<table>
<thead>
<tr>
<th><strong>AIM</strong></th>
<th><strong>ACTIVITY</strong></th>
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</thead>
<tbody>
<tr>
<td>Early words of songs learned.</td>
<td>Practice saying words the enunciation of which is difficult.</td>
<td>Correct all errors in enunciation which mar the beauty of the songs sung. Each word should be carefully pronounced by the children. Words should be pronounced as if an audience is listening to them. Special care should be taken to sound s's on nouns and verbs. Teach the children to open mouths widely enough for sounds to emerge properly. Avoid mumbling of words.</td>
<td>Correctly words of songs learned.</td>
</tr>
</tbody>
</table>
### B. APPRECIATIVE APPROACH

(See Chapter V, "Music Appreciation," for a more detailed treatment of this subject.)

#### 1. QUIET LISTENING

<table>
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<tr>
<th>AIM</th>
<th>ACTIVITY</th>
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<tbody>
<tr>
<td>To get enjoyment from music as something heard.</td>
<td>Pupil listens to music appropriate to the grade as played by the teacher on phonograph. Reproducing piano and radio may be used, also.</td>
<td>The teacher should provide a definite time for the work in music appreciation. An excellent plan is to devote to music appreciation a small portion of each alternate period of the daily music lesson, or an entire music period once or twice a week. Also, at any time during the day</td>
<td>Ability of the children to sit quietly in the group and listen to beautiful selections played; to name from hearing at least 10 standard instrumental selections. The development of right attitudes toward good music.</td>
</tr>
</tbody>
</table>
records may be played as
a "brightening up" process.
At this time it is well
to encourage children to
ask for selections which
they like especially well.

The teacher should name
the selection to be played,
and she should state the
name of the composer. It is
well to write these on the
board in grades above 1B.

It is well for a teacher
to follow a well-outlined
course in music appreciation
if there is no supervisor to
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<tbody>
<tr>
<td>To gain power to</td>
<td>The pupil listens to selection played on phonograph by the teacher.</td>
<td>The teacher selects a song of simple nature and appropriate to the grade.</td>
<td>Ability to recognize in records played simple characteristics.</td>
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<td>listen for definite</td>
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<tr>
<td>features in selections</td>
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<td>played.</td>
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</table>

2. ANALYSIS OF CONTENT

To gain power to listen for definite features in selections played.

The pupil listens to selection played on phonograph by the teacher.

The teacher selects a song of simple nature and appropriate to the grade. It should contain a distinctive feature. It may portray happiness or sadness, loudness or softness, slowness or...
Teach the children to recognize commonly used instruments such as piano, violin, flute, and trumpet. Show the children pictures of these instruments. If possible show the children the instruments and demonstrate their use.

Compositions should be selected which emphasize:
1. General "tone" of a selection.

2. Piano, violin, or other commonly used instrument.

Each teacher should follow a definite course of graded records such as is given by Anne E. Pierce in "Discriminative Listening Lessons in Music, Grades I-VI." It is University of Iowa Extension Bulletin No. 176, published in 1927.

C. INSTRUMENTAL APPROACH
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<tbody>
<tr>
<td>To learn rhythm</td>
<td>The pupil decides what instruments are best to express the mood of a selection. He then plays this instrument with the music at the correct time and in correct rhythm.</td>
<td>The teacher should tell the children the name of the selection which she expects to play on the piano or phonograph. She should instruct the children to listen carefully while she plays the selection. She should then play the entire selection. Follow this by playing the first phrase.</td>
<td>Ability to play instruments of the rhythm orchestra with correct rhythm and feeling for accent; ability to follow a conductor; ability to adapt one's self to the group.</td>
</tr>
</tbody>
</table>

1. THE RHYTHM ORCHESTRA

(See "The Rhythm Orchestra," Chapter IV.)
AOTIVIfi PROOEDURE

The orchestra should be divided into choirs, one choir playing only on the instrument best suited to express the music of the phrase. Each phrase should be taken in the same manner.

As the children progress in accuracy and understanding, the orchestra should be divided into choirs, one choir playing only on every beat. Each instrument is best suited after some training (whom the children should most extensively use) and as a result of their
accent; for example, in
three-four time, the drums
should play on count one and
the bells should play on
counts two and three.
Choirs may play different
movements. Other arrange-
ments may be used. Differ-
ent children in the group
should be chosen to lead the
orchestra.

The rote songs already
learned may be used for work
with the rhythm orchestra.
Other material for use with
the rhythm orchestra as well
D. **TECHNICAL APPROACH**

1. **MUSIC NOTATION**

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<th>AIM</th>
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<tbody>
<tr>
<td>To sing with the group syllables to technical songs.</td>
<td>The child sings by imitation the syllable names of a scale song.</td>
<td>The teacher should teach by rote the syllables to technical or study songs. Use songs containing scale groups and tonic chord groups. The technical work in</td>
<td>as a plan for its seating is suggested in Chapter IV, &quot;School Orchestras, Bands, and Other Instrumental Activities.&quot;</td>
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To sing with the group syllables to at least two study songs.
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<td>To reproduce with</td>
<td>The pupil repeats with syllables</td>
<td>Some classes are far enough advanced by near the end of the first grade to do simple sequential ex-</td>
<td>Ability to translate into syllables tone groups of very simple progressions.</td>
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<tr>
<td>syllables simple</td>
<td>combinations sung</td>
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<td>combinations sung</td>
<td>by teacher with</td>
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<td></td>
<td>with neutral</td>
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<td>neutral syllable or</td>
<td>syllable by teacher exercises. The teacher</td>
<td>should sing with &quot;loo&quot;</td>
<td>Ability to respond rhythmically on the strong beat when music is played by clapping, marching, hopping, etc.</td>
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<tr>
<td>played on piano.</td>
<td>or played on piano.</td>
<td>a simple progression</td>
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<td>such as &quot;do-ti-la-ti-do.&quot; Have child answer with syllable names.</td>
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<td>Continue work according to ability of children.</td>
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2. RHYTHM

(See "The Rhythm Orchestra," Chapter IV.)

To develop capacity for rhythm.

The pupil claps with hands, marches, skips, hops, or shows by other bodily movements

The teacher should clap the accented beat of four groups of two-pulse measure counting one-two, one-two, etc. The children should
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<td>rhythm as shown in 2/4, 3/4, 4/4, and 6/8 (as two-beat) time.</td>
<td>imitate without counting. A clap on the initial beat only is required. The hands and arms should be swung apart for the unaccented pulses. When sound becomes unified, a picture of two-pulse measure may be drawn on the board in this manner:</td>
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Drill on this measure may be given by allowing individuals to lead the class in the
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<td>clapping; also by reference to illustrative exercises and songs. Three-pulse and four-pulse measures are similarly handled. Ultimately, through contrasted rhythms of simple material, the children recognize and name the pulse of clearly defined movement when it is sung or played. The pulse movement for three-part and four-part meter may</td>
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<td>be drawn thus:</td>
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<td>Three-part -</td>
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<td><img src="image" alt="Three-part notation" /></td>
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<td>Four-part -</td>
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<td><img src="image" alt="Four-part notation" /></td>
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<td>Singing games and dances,</td>
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<td>also, may be used to develop</td>
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<td>the sense of rhythm. Tempos</td>
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<td>of familiar rote songs may</td>
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<td>be quickened or made more</td>
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<td>definite by having the</td>
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<td>children clap the time while</td>
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<td>the teacher or a group of</td>
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<td></td>
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<td>children sings the song.</td>
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CHAPTER VIII

THE CURRICULUM IN MUSIC FOR THE SECOND GRADE

Note: The following aims of teaching music in the second grade were advanced by the National Council of Music Education of the Music Supervisors National Conference at St. Joseph, Mo., in 1921. They may be found in Research Council Bulletin No. 1, which may be obtained from Paul J. Weaver, Editor Music Supervisors Journal, Cornell University, Ithaca, N. Y.

1. The aims of the first year again, namely: continued curing of "monotones" (to give every child the use of his singing voice); development of song singing; enrichment and extension of song repertory; further development of aural power; further development of appreciation, including pleasurable attention to the expressive features of song and the beauties of musical structure.

2. To continue the development of the power to recognize aurally simple phrase groups of tones and the feeling for simplest rhythms. The introduction of the staff may occur as early as the middle of the first year or as late as the beginning of the third year depending upon the order of procedure.

A. SONG-SINGING APPROACH
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<th>AIM</th>
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<tbody>
<tr>
<td>To give every</td>
<td>The pupil repeats phrases</td>
<td>Continue the work as outlined for the first</td>
<td>Not more than 5 percent of the entire</td>
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<td>child use of his</td>
<td>which the teacher sings</td>
<td>grade. By this time it will be seen that</td>
<td>class to be monotones at the end of the</td>
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<td>singing voice.</td>
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<td>different devices should be used, as all</td>
<td>year.</td>
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<td>defective singers do not respond to the same</td>
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<td>treatment.</td>
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<td>Since in the majority of cases the difficulty</td>
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<td>is a matter of hearing and voice placement,</td>
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<td>the teacher should be especially careful</td>
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<td>that her dictation work is heard, and that</td>
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<td>the monotones use light, forward head tones in</td>
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<td>repeating the</td>
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<tr>
<td>To get pleasure from the singing of rote songs.</td>
<td>The pupils review some of the rote songs learned in Grade 1. These may be found in the permanent repertory of Grade 1. The pupils learn new</td>
<td>See procedure for teaching rote songs as outlined for Grade 1.</td>
<td>Ability to sing correctly and pleasingly 30 to 40 new songs, some of which are to be memorized. These should include two stanzas of &quot;America.&quot;</td>
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</table>

dictation. The teacher should be kind and sympathetic, praising the children when she can. She should remember that often a monotone will seemingly gain overnight the ability to carry the tune.
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<tbody>
<tr>
<td>To sing individually phrases of songs or entire songs learned by class.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Ability of 90 per cent of the class to sing individually, freely, correctly, and without embarrassment and harmful vocal habits; some 6 or 8 songs sung by the class as a whole.</td>
</tr>
<tr>
<td>To sing properly as to breath control.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
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<tr>
<td>To enunciate properly words of songs learned.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
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</table>
### B. APPRECIATIVE APPROACH

(See Chapter V, "Music Appreciation," for a more detailed treatment of this subject.)

<table>
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<tr>
<th>AIM</th>
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<tbody>
<tr>
<td>To get enjoyment from music as something heard.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1. In this grade the teacher should write on the blackboard the name of the selection to be played. The children may ask to have records played which they like especially well.</td>
<td>Ability of the children to sit quietly in the group and listen appreciatively to the playing of beautiful selections in advance of those played in Grade 1. Ability to name from hearing at least five standard selections in</td>
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<tr>
<td>To gain power to listen for definite features in selections played.</td>
<td>Same as for Grade 1.</td>
<td>The teacher should select and play a record from a graded list such as that furnished by the Victor Talking Machine Company. Follow a procedure which is best suited to the selection. If the selection lends itself to analysis in the form of recognition of</td>
<td>Ability to recognize in records played such simple characteristics as the more commonly used instruments, imitative and descriptive phrases, and simple rhythmic patterns such as A-B-A.</td>
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2. **ANALYSIS OF CONTENT**

advance of those learned in Grade 1.
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<td>commonly used instruments, have the children name the instruments played in the selection. Show to them or let them select the picture of each of the instruments heard. If the selection lends itself to analysis by telling a story which is told by the music, have this story told. If the selection lends itself to analysis of recurring phrases, have the children locate such phrases. It is often profitable to have a</td>
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<td>resume of the life of the composer. Keep the analysis of a simple nature. Compositions should be selected which emphasize:</td>
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<tr>
<td></td>
<td></td>
<td>1. Commonly used instruments.</td>
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<td>2. Imitative and descriptive phrases.</td>
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<td>3. Simple arrangements of recurring phrases or &quot;tunes&quot; and rhythmic patterns.</td>
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<td>C. <strong>INSTRUMENTAL APPROACH</strong></td>
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<tr>
<td>1. THE RHYTHM ORCHESTRA</td>
<td>(See &quot;The Rhythm Orchestra,&quot; Chapter IV.)</td>
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<tr>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
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<td>Grade 1.</td>
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D. TECHNICAL APPROACH

1. MUSIC NOTATION

Note: All technical work which was taught in Grade 1 should first be reviewed.

To recognize the syllables on the staff. Children read by imitation, partial imitation, or independently syllables of study songs. The teacher should teach a simple technical or study song. Next teach the syllables as an extra stanza. For this work have on the blackboard or on a chart the picture of Ability to read from notation on board, on chart, and in book the syllables of simple study songs learned, and ability to read easy melodies in the
<table>
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<td></td>
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<td>the song to be taught.</td>
<td>usual nine major keys.</td>
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<td>From this representation</td>
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<td>discuss such character-</td>
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<td>istics as place of</td>
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<td>syllables on the staff,</td>
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<td>symbols of staff notation,</td>
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<td></td>
<td></td>
<td>and scale and tonic chord</td>
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<td>progressions. Gradually a</td>
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<td>knowledge of staff notation</td>
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<td>will be gained.</td>
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<td></td>
<td>Repeat this procedure</td>
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<td></td>
<td></td>
<td>with other songs, having</td>
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<td></td>
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<td>them sung first from the</td>
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<td>board or chart, and then</td>
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<td>from the books. Have</td>
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<td></td>
<td></td>
<td>children point to</td>
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<tr>
<td>To write simple</td>
<td>The pupil writes on the staff melodies</td>
<td>The teacher may start this work by placing on the board a staff with &quot;do&quot; marked. She should</td>
<td></td>
</tr>
<tr>
<td>dictation exercises</td>
<td>dictated with neutral</td>
<td></td>
<td>Ability to write on the staff simple dictation exercises given with neutral</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>sing with neutral syllable a simple melody as &quot;do-ti-do.&quot; Ask for a volunteer to write this on the staff. This process may be continued until the children gain skill in writing simple phrases. Do not use one key exclusively. Always establish the key feeling. Use ruled paper when children have gained a fair degree of independence in writing. Some teachers</td>
<td>syllables by the teacher.</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
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<td>ATTAINMENT</td>
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</tr>
<tr>
<td>To learn relative value of notes of one kind.</td>
<td>Children sing scales from board or chart.</td>
<td>The teacher should place on the blackboard or show to the children from a chart a scale written with whole notes. Have the children sing this. Change the whole notes to half notes, if scale is on board, or show chart like the first</td>
<td>Ability to sing notes of one kind correctly and with knowledge of their relative value when they are seen on the staff.</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
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<tr>
<td>To recognize the four different kinds of notes which have occurred in the songs studied.</td>
<td>The pupil visualizes notes on board or chart to learn the names of them.</td>
<td>Chart shown but with half notes. Have children sing this scale. Then change the half notes to quarter notes, and have the children sing this scale. Change the quarter notes to eighth notes and sing the scale again. Use key of F flat.</td>
<td>Ability to recognize, name, and beat the whole, half, quarter, and eighth notes when the quarter note receives one beat.</td>
</tr>
</tbody>
</table>
AIM | ACTIVITY | PROCEDURE | ATTAINMENT
---|---|---|---
children the number of pulse swings in each when the quarter note gets one beat. Have the children beat time with the voice by use of pulse waves. Place symbols consisting of whole, half, quarter, and eighth notes on the staff and have the children sing them using a neutral syllable on pitch A or B. Have children indicate beats by voice pulse. Some teachers use other devices for indicating
<table>
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<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To learn the significance of the numbers in the time signature.</td>
<td>Child analyzes songs as to number of beats in a measure and the kind of note which receives one beat.</td>
<td>The teacher should review a two-pulse song which is in the book or on a chart. She should explain the significance of the key signature. This may be done by placing on the board a simple melody of two measures of 2/4 time. Place on the staff the G clef sign and the time signature of 2/4. Explain that the 4 stands for the kind of note which receives one beat; that the 2 stands</td>
<td>Ability to analyze melodies containing notes and rests one, two, and four beats in length in terms of the key signature.</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
<td>ATTRACTION</td>
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<td>for the number of beats in a measure; that the song is divided into measures each of which contains two quarter notes; and that the single bar separates the measures. By questioning the teacher should bring out the fact that in 2/4 meter two quarter notes fill the measure. She may substitute a quarter beat for a quarter note, and make other variations. Follow the same procedure</td>
<td></td>
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</tbody>
</table>
with $\frac{3}{4}$ and $\frac{4}{4}$ meters.
Some teachers have found
the following representation\(^2\) helpful:

<table>
<thead>
<tr>
<th>AIM</th>
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<th>ATTAINMENT</th>
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<td></td>
<td></td>
<td>with $\frac{3}{4}$ and $\frac{4}{4}$ meters.</td>
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<td></td>
<td></td>
<td>Some teachers have found</td>
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<td></td>
<td></td>
<td>the following representation(^2) helpful:</td>
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<td></td>
<td></td>
<td>Various diagrams showing fractional parts</td>
<td></td>
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</tbody>
</table>

\(^2\) Hollis Dann Manual, p. 53.
<table>
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<tr>
<th>AIM</th>
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<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To recognize the four different kinds of rests which have occurred in songs.</td>
<td>The pupil visualizes rests on board or on chart to learn names of them. He gains feeling for same.</td>
<td>The teacher should place on board or have on chart the whole rest, half rest, quarter rest, and eighth rest. Show the children the number of pulse swings in each when the quarter rest gets one beat. Have the children beat these rests. Place rests with notes of equal value on staves on board to illustrate their use. Some teachers have found the</td>
<td>Ability to recognize, name, and beat properly the whole, half, quarter, and eighth rests when the quarter rest receives one beat.</td>
</tr>
</tbody>
</table>
following representation

helpful:

Whole

Half

or

Quarter

Quarter

Eighth

Lead the children to see

that the whole rest is heavy

3

Ibid., p. 54.
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To learn how to fill a measure in 2/4, 3/4, and 4/4 meter.</td>
<td>The pupil fills measures in 2/4, 3/4, and 4/4 meter with different combinations of notes and rests.</td>
<td>and sinks below the line, and that the quarter rest is like the figure 7 reversed.</td>
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<td></td>
<td></td>
<td>The teacher should develop the fact that in writing a song in 2/4 meter, the following notes may be used to fill a measure:</td>
<td>Ability to analyze measures in 2/4, 3/4, and 4/4 meter as to values of notes and rests.</td>
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</table>

Similar representations should be made for 3/4 meter and 4/4 meter. Then use rests in place of some of the
<table>
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<th>AIM</th>
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<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>notes. Place on board exercises which involve facts learned in above exercises. An example of this type of work which may be given after development of 2/4 meter is:</td>
<td></td>
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<td></td>
<td>The teacher may have the children sing to the notes the words &quot;go,&quot; &quot;stop,&quot; and &quot;run.&quot;</td>
<td></td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
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<td></td>
<td></td>
<td></td>
<td>An example is:</td>
</tr>
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<td><img src="image" alt="Sheet Music" /></td>
</tr>
</tbody>
</table>

To reproduce with syllables sequences given either on piano or by the teacher singing "loo." Grade 1. The sequential studies may be carried on in a number of ways. No two systems have the same exercises for oral dictation, so that the manual which accompanies the texts used probably indicates a method which may be used successfully. Ability to translate into syllables tone groups with step-wise progressions and with simple skips.
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>To develop capacity for rhythm.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Ability to respond rhythmically on the strong beat when music is played, by clapping, marching, hopping, etc.</td>
</tr>
</tbody>
</table>

2. RHYTHM
THE CURRICULUM IN MUSIC FOR THE THIRD GRADE

Note: The following aims of teaching music in the third grade were advanced by the National Council of Music Education of the Music Supervisors National Conference at St. Joseph, Mo., in 1921. They may be found in Research Council Bulletin No. 1, which may be obtained from Paul J. Weaver, Editor Music Supervisors Journal, Cornell University, Ithaca, N. Y.

1. Continued correction of "monotones"; development of free and beautiful singing of songs; development of the song repertory along lines appropriate to the taste and expanding powers of the children; development of aural power and extension of it to new features; further development of appreciation, particularly in the direction of pleasurable attention to the expressive and structural beauties of music.

2. Development of an elementary degree of power and skill in independent sight singing.

A. SONG-SINGING APPROACH

<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To give every</td>
<td>Same as for</td>
<td>Same as for Grades 1</td>
<td>The monotone to be</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
<td>ATTAINMENT</td>
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</tr>
<tr>
<td>child use of his singing voice.</td>
<td>Grades 1 and 2.</td>
<td>Same as for Grades 1 and 2.</td>
<td>practically eliminated.</td>
</tr>
<tr>
<td>To get pleasure from the singing of rote songs.</td>
<td>The pupils review the best liked rote songs learned in Grades 1 and 2.</td>
<td>New songs are to be learned. The number of these new songs depends on the time given to rote singing. Gradually more time is given to technical work and less time to rote singing. Each child is to sing individually at least once a week.</td>
<td>Ability to sing correctly and pleasingly 30 to 40 new songs, at least 8 of which shall be memorized. These should include the four stanzas of &quot;America.&quot;</td>
</tr>
<tr>
<td>To sing in-</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Ability of 90 per</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
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<tr>
<td>individually phrases of songs or entire songs learned by the class.</td>
<td>Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>cent of the class to sing individually, freely, correctly, and without embarrassment and harmful vocal habits some 8 or 10 of the songs sung by the class as a whole.</td>
</tr>
<tr>
<td>To sing properly as to breath control.</td>
<td>Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
</tr>
<tr>
<td>To enunciate properly words of songs learned.</td>
<td>Grade 1.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
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<tr>
<td>B. APPRECIATIVE APPROACH</td>
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<tr>
<td>(See Chapter V, &quot;Music Appreciation,&quot; for a more detailed treatment of this subject.)</td>
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<td></td>
</tr>
<tr>
<td>1. QUIET LISTENING</td>
<td>To get enjoyment from music as something heard.</td>
<td>Same as for Grade 2.</td>
<td>Same as for Grades 1 and 2.</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
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<tr>
<td>To gain power to listen for definite features in selections played.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grades 1 and 2.</td>
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</tr>
</tbody>
</table>

2. **ANALYSIS OF CONTENT**

- If the children have not gained the ability to recognize the march and waltz, types of each should be played until the children are able to differentiate between them.

- Children should bring to school pictures of

by the class, and to name their composers.

- Ability to recognize in records played features of structure taught, the march and the waltz, and the more commonly used instruments.
instruments studied. These may be mounted, if large, and used in the room, or they may be placed in music notebooks which the children make.

Play selections which represent two-part and three-part form schemes. Lead the children to recognize these forms.

Continue telling of stories in connection with songs which admit of this type of analysis. Following is an example of such work in connection with the Anvil.
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
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<tbody>
<tr>
<td></td>
<td>Chorus of Trovatore.</td>
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<tr>
<td></td>
<td>&quot;The blacksmith shops</td>
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<tr>
<td></td>
<td>where they shoe horses are</td>
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<tr>
<td></td>
<td>not exactly a thing of the</td>
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<tr>
<td></td>
<td>past, but they are not as</td>
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<tr>
<td></td>
<td>plentiful as they were</td>
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<td></td>
<td>some years ago. In some</td>
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<td></td>
<td>schools it may be necessary</td>
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<td></td>
<td>to resort to the picture</td>
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<td></td>
<td>book to understand this</td>
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<td></td>
<td>song. In the opera from</td>
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<td></td>
<td>which the excerpt has been</td>
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<td>taken, the Gypsies are in</td>
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<td></td>
<td>their wild retreat among</td>
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<tr>
<td></td>
<td>the mountains of Biscay.</td>
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</tbody>
</table>
The blue ocean with its wide expanse of water appears in the distance. It is early morning, a motley tribe has gathered on the edge of the woodland. During the introduction to the chorus, the men are employed in mending harnesses, preparing the morning meal, gathering wood and attending to the various duties of the camp. They gradually gather around the forges, some singing and some hammering upon the anvils.

It will be noticed that the
chorus comes to a sudden close without an unnecessary stroke upon the anvils. The shoe has been made.  

C. INSTRUMENTAL APPROACH

1. THE RHYTHM ORCHESTRA

(See "The Rhythm Orchestra," Chapter IV.)

See outline for Grade 1.

D. TECHNICAL APPROACH

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1 Cincinnati Course of Study in Music, Grade III, p. 6.
1. MUSIC NOTATION

Keep in review all phases of technical work as outlined for Grade 2.

To gain ability to write music.

Children write on staff melody which has been learned by them.

The teacher should write on the blackboard a melody such as the following:

\[\text{\includegraphics{melody.png}}\]

Ability to write simple melodies on the staff after they are memorized.

Indicate the location of the keynote by a cross.

The teacher should sound "do." Have the children sing "mi." Then have the children sing the melody and repeat it until it is thoroughly familiar.
<table>
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<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To develop further skill in the use of syllables by sequential studies.</td>
<td>The pupil sings sequential studies as directed by the teacher.</td>
<td>The teacher should choose simple sequential studies appropriate to the grade. Dictate the sections as follows: (1) &quot;Sing do-ti-do&quot;; (2) &quot;Sing do-ti-la-ti-do&quot;; (3) &quot;Sing do-ti-la-sol-la-</td>
<td>Ability to sing automatically simple sequential studies. These studies should be learned so that they are given without mental effort.</td>
</tr>
</tbody>
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<table>
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<th>AIM</th>
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<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To learn names</td>
<td>The children</td>
<td><strong>PROCEDURE</strong></td>
<td>Ability to name the lines and spaces of the staff.</td>
</tr>
<tr>
<td>of lines and spaces</td>
<td>learn by systematic memory names of lines and spaces of the staff.</td>
<td>The teacher should place on the board a staff and show the children how the spaces are named. They will easily remember that they spell <strong>FACE.</strong> She should show them how the lines are named. The</td>
<td></td>
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</tbody>
</table>

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3 Hollis Dann Manual, p. 87.
<table>
<thead>
<tr>
<th>AIM</th>
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<th>ATTAINMENT</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>sentence, &quot;Every good boy does fine,&quot; or &quot;Every good boy deserves fun,&quot; may be used. The first letter of each word represents the name of a line, and these letters are in the correct order. Teach the children that the space below the staff is D and the space above the staff is G. &quot;Do good&quot; may be used for this. Teach the children to enlarge the staff. The line below the staff is C and the line above the staff</td>
<td></td>
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<tr>
<td>AIM</td>
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<td>ATTAINMENT</td>
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<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>To learn how to find &quot;do.&quot;</td>
<td>Children learn and apply rules for finding &quot;do&quot; in sharp and flat keys.</td>
<td>The teacher should state and explain the rules for finding &quot;do&quot; in sharp and flat keys. The following method is usually used: for sharp keys, call the last sharp to the right &quot;ti&quot; and count up to &quot;do&quot;; for flat keys, call the last flat to the right &quot;fa&quot; and count down to &quot;do.&quot; Drill until these rules are firmly established in the minds of</td>
<td>Ability to name all sharp and flat keys from the signature.</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
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<td>ATTAINMENT</td>
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<tr>
<td>To learn some of the most commonly used signs and terms found in staff notation.</td>
<td>Children learn meaning of the most commonly used terms found in selections studied.</td>
<td>The teacher should teach incidentally the meaning of the most commonly used terms which appear in the music studied. These will include &quot;piano,&quot; &quot;diminuendo,&quot; &quot;pianissimo,&quot; &quot;crescendo,&quot; &quot;forte,&quot; &quot;fortissimo,&quot; &quot;mezzo forte,&quot; &quot;mezzo piano,&quot; &quot;D. S.,” &quot;staccato,&quot; &quot;legato,&quot; the slur, the dot, etc.</td>
<td>Ability to give meaning of and observe properly some 12 or more of the signs and terms.</td>
</tr>
<tr>
<td>AIM</td>
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<td>PROCEDURE</td>
<td>ATTAINMENT</td>
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<tr>
<td>To learn how</td>
<td>The pupil determines from the singing of a</td>
<td>The teacher should write on the board simple melodies in double, triple, or</td>
<td>Ability to recognize accents and to indicate</td>
</tr>
<tr>
<td>to indicate accent and to place</td>
<td>song by the teacher where the accents are.</td>
<td>quadruple meter without melodies of double, triple, and quadruple</td>
<td>them by dividing melodies of double, triple, and</td>
</tr>
<tr>
<td>bars in simple melodies.</td>
<td></td>
<td>signature. She should sing these melodies, using proper and decided</td>
<td>quadruple meter into measures.</td>
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<td></td>
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<td>accent. Have the children beat the measures. They should determine where</td>
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<td></td>
<td></td>
<td>the accents are. Have the children place on the staff bars at the proper</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>places.</td>
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<td>AIM</td>
<td>ACTIVITY</td>
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<td>ATTAINMENT</td>
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</tr>
<tr>
<td></td>
<td>2. RHYTHM</td>
<td></td>
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<tr>
<td>To develop capacity</td>
<td>Same as for Grade 1</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
</tr>
<tr>
<td>for rhythm.</td>
<td>Grade 1.</td>
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</tr>
</tbody>
</table>
CHAPTER I

THE CURRICULUM IN MUSIC FOR THE FOURTH GRADE

Note: The following aims of teaching music in the fourth grade were advanced by the National Council of Music Education of the Music Supervisors National Conference at St. Joseph, Mo., in 1921. They may be found in Research Council Bulletin No. 1, which may be obtained from Paul J. Weaver, Editor Music Supervisors Journal, Cornell University, Ithaca, N. Y.

I. Almost all the general aims appropriate and desirable in both early and later years in a system of instruction in music in public schools have been assembled. Once more may they be summarized:

A. To develop pleasure in song as a means of expression.
B. To secure free and correct use of the voice in singing.
C. To develop musical qualities of performance of songs.
D. To develop a conception of music as something to be heard as well as something to be expressed.
E. Progressive development of power to use the printed language of music.
F. Progressive extension of musical experience beyond that provided by the singing of the children.
II. Special aims of the Fourth Year are as follows:

A. Introductory steps in two-part singing.

B. Extension of knowledge of the tonal and rhythmic material of music appropriate to Fourth Year.

### A. SONG-SINGING APPROACH

<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To learn by rote</td>
<td>The pupils sing a phrase or group of phrases after the teacher.</td>
<td>Some text books contain songs which are to be learned by rote. They are not to be used as technical songs. The teacher may continue for these songs the procedure as outlined</td>
<td>Ability to sing the more elaborate songs in books which are in the hands of the pupils. The first stanza of &quot;The Star-Spangled Banner&quot; and</td>
</tr>
</tbody>
</table>
for Grade 1.

The teacher may vary her method. Sometimes she may begin a song by having the children sing the highest pitch in the song, or an unusual interval with "loo." The nature of the song and the ability of the children and the teacher will help to determine the method used.

Teach one stanza of "The Star-Spangled Banner" and one stanza of "America, the Beautiful" should be included.
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>To sing individually phrases of songs or entire songs learned.</td>
<td>Children sing individually phrases and songs learned by the class.</td>
<td>By this time the training in individual singing in the first three grades should have given the children the power to sing individually without embarrassment. Use all children in this activity, both the poor and the good singers. Follow general directions given for Grade 1.</td>
<td>Ability of 90 percent of the class to sing individually, freely, correctly, and without harmful vocal habits, not less than 10 of the songs sung by the class as a whole.</td>
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<td>AIM</td>
<td>ACTIVITY</td>
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<tr>
<td>To sing properly as to breath control.</td>
<td>The pupil breathes at the end of a phrase.</td>
<td>The teacher should have the children determine the proper places to breathe. The child should be lead to see that correct breathing is very important, both in learning to sing well and in producing the desired effect on hearers. A fourth grade class may omit some of the preliminary work such as determining beforehand the proper places to breathe. The teacher should see the places at which</td>
<td>Ability to sing songs with proper breath control, in erect position, and with a light sweet voice which comes from the roof of the mouth.</td>
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<td>improper breathing is used, and attention should then be called to the proper way. It should be the aim of the teacher to develop in the child the power to determine where to breathe without preliminary analysis. The children should maintain an erect position and should hold books with both hands.</td>
<td>Same as for Grade 1.</td>
</tr>
<tr>
<td>To enunciate properly words of songs learned.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grade 1.</td>
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</table>
### B. APPRECIATIVE APPROACH

(See Chapter V, "Music Appreciation," for a more detailed treatment of this subject.)

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<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
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<tbody>
<tr>
<td>To get enjoyment from music as something heard.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grades 1 and 2.</td>
<td>Ability of the children to sit quietly in the group and to listen appreciatively to the playing of beautiful selections in advance of those played in Grade 3; ability to recognize from hearing the first few measures 20 of the standard...</td>
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<td>AIM</td>
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<tr>
<td>To gain power to listen for definite features in selections played.</td>
<td>Same as for Grade 1.</td>
<td>See outline for Grades 1, 2, and 3.</td>
<td>Ability to recognize in records features of structure taught, including the rondo.</td>
</tr>
<tr>
<td>2. ANALYSIS OF CONTENT</td>
<td>The rondo should be added to the study of two and three-part form schemes. &quot;Rondeau&quot; by Rameau is an excellent example of this form (A-B-A-C-A). In a rondo the music comes around to the same theme more than</td>
<td>compositions studied, and to name their composers.</td>
<td></td>
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<td>AIM</td>
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<td>once after a contrasting theme.</td>
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<td></td>
<td></td>
<td>The making of notebooks which contain stories of selections played is an interesting way to correlate music, art, and composition.</td>
<td></td>
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</tbody>
</table>

G. **INSTRUMENTAL APPROACH**

1. **THE RHYTHM ORCHESTRA**

   (See "The Rhythm Orchestra," Chapter IV.)

   See outline for Grade 1.

   To enjoy rhythm

   The pupil may

   Occasionally the teacher

   Same as for Grade 1.
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
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<tbody>
<tr>
<td>by occasional participation in the rhythm orchestra.</td>
<td>select the instrument on which he wishes to play. He plays this instrument with piano or phonograph accompaniment.</td>
<td>should allow the children of the intermediate grades to play in a rhythm orchestra. These instruments may be borrowed from the children of the lower grades, or they may be owned by the children themselves. The teacher should play a record in its entirety. Then let the children play instruments with the second playing of the selection. If this proves too difficult, follow the</td>
<td>Same as for Grade 1.</td>
</tr>
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<td>AIM</td>
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<tr>
<td>To enjoy rhythm by means of the toy orchestra; to foster interest</td>
<td>Same as for rhythm orchestra, Grade 1, but with the addition of more substantial</td>
<td>procedure as outlined for Grade 1. The lesson in rhythm orchestra may be a reward for an especially well rendered lesson, or to &quot;pep&quot; up a class, the interest of which is beginning to lag.</td>
<td>Ability to play instruments of the toy orchestra with correct rhythm and feeling for accent;</td>
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</table>

2. THE TOY ORCHESTRA

(See "The Toy Orchestra," Chapter IV.)

The toy orchestra may be considered a continuation of the rhythm orchestra, and it may be organized when conditions permit. Better
<table>
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<th>AIM</th>
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<tbody>
<tr>
<td>in music; to provide means for group cooperation.</td>
<td>instruments</td>
<td>instruments should be used than were used in the rhythm orchestra. It is highly desirable to have the better instruments owned by the school. Add solo parts if any of the children are far enough advanced in the study of an instrument to do this. Follow the same procedure as outlined for the rhythm orchestra. The method used will be determined largely by (1) previous training of the children, and</td>
<td>ability to follow a conductor; ability of the pupil to adapt himself to the group.</td>
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3. PIANO CLASS INSTRUCTION

(See "Class Instruction with Instruments," Chapter II.)

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<th>AIM</th>
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<tbody>
<tr>
<td>To learn elementary technique in the handling of the piano.</td>
<td>Children study the arrangement of the keyboard and how to transfer printed symbols to it.</td>
<td>Class lessons in piano may be for all pupils or it may be for those who have special aptitude. In some schools this work is conducted by a teacher who is paid by the individual children. In other schools it is given free to all. In some systems piano class instruction by such a teacher who is paid by the individual children.</td>
<td>Ability to play on the piano melodies of a difficulty appropriate to the time which the class has studied.</td>
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</tbody>
</table>
ADL ACTIVITY PROCEDURE

method as "Melody Way"
is given by the regular
supervisor during the
summer months. In this
method the children
often pay for lessons
and for their own
material.

Schools in which class
instruction is given vary
as to the grade in which
the work is begun. In the
Horace Mann School, Columbia
University, this work is begun
in the third grade.

Class instruction in piano
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<th>AIM</th>
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<tr>
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<td>should be given by a thoroughly competent person, for it is in this initial work that likes and dislikes are easily formed.</td>
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<td></td>
<td>The following piano class texts are recommended:</td>
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<td></td>
<td></td>
<td>The Curtis Way - Harris F. Roosa.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The Kinscella Method - G. Schirmer.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The Melody Way - Miessner Institute.</td>
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<tr>
<td></td>
<td></td>
<td>Public School Class</td>
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</tr>
</tbody>
</table>
Method for Piano -
Giddings and Gillman.¹

It is highly desirable
that enough pianos be
furnished to supply each
pupil with one, although
much may be done in an
elementary way in this
grade with but one piano.
A keyboard representation
should be in the hands of
each pupil.

Teach mechanical analysis
of the keyboard. Teach the

¹ New State Course of Study in Music, 1928.
<table>
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<tr>
<th>AIM</th>
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<td></td>
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<td>letter names of keys, and the location of them in reference to middle C. Allocate printed notes on the keyboard. Teach children to transfer symbols of printed page to the keyboard. Teach correct position of the hand while playing. Teach correct fingering in connection with scales of different keys. Teach selections of difficulty appropriate to the grade. At first play pieces in</td>
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<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
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<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>Keep in review all phases of technical work as outlined for Grades 2 and 3.</td>
<td>To learn use of flats, sharps, and naturals.</td>
<td>treble arrangement. Insist on pupils counting the meter.</td>
</tr>
<tr>
<td></td>
<td>Children sing songs in which flats, sharps, and naturals are used.</td>
<td>Teach the children incidentally the names of notes before which sharps and flats are used. Teach them that a natural cancels a sharp or a flat. The entire scheme of sharps and flats is as follows:</td>
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</table>

The entire scheme of sharps and flats is as follows:
<table>
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<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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<tr>
<td></td>
<td></td>
<td>Flats - Do, ti, te, la, le, sol, fi, fa, mi, me, re, ra, do.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Sharps - Do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Drill in chromatics may be given. In flats it is better to drill upward, as do, ra, do - re, me, re - mi, fa, mi, etc. In sharps drill downward, as do, ti, do - re, di, re - mi, re, mi - fa, mi, fa, etc.</td>
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2 Hollis Dann Manual, p. 103.
<table>
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<th>AIM</th>
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<tbody>
<tr>
<td>To sing all combinations of half, quarter, eighth, dotted half, dotted quarter, and dotted eighth notes when they occur in the</td>
<td>The pupil sings with accuracy and proper feeling all combinations of notes presented by the teacher. These are to in-</td>
<td>Show on staff how tones in various keys are raised and lowered. Keep this work simple. The piano keyboard is excellent to use when explaining the result of raising or lowering a tone.</td>
<td>Ability to sing correctly and with proper feeling all combinations of notes learned as they appear in the songs sung.</td>
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<tr>
<td>song material. 3</td>
<td>clude the dotted note.</td>
<td>not to sing the next note after a dotted note until the second beat is over.</td>
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<td></td>
<td></td>
<td>If the teacher has taught the children to beat time with the forefinger, drill them to sing the note following the dot as the finger comes up after the second beat is tapped. If the teacher has taught the children to sound the pulse beats with the voice, then the note following the dot will be sung after the</td>
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Course of Study Monograph, XVI, Denver Public Schools, Denver, Colorado, p. 35.
<table>
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<th>AIM</th>
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<td>second beat is sounded.</td>
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<td>Analyze all examples of</td>
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<td>the dotted note found in</td>
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<td>the songs sung until the</td>
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<tr>
<td></td>
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<td>children understand the</td>
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<td>significance of a dot</td>
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<td>after a note.</td>
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CHAPTER XI

THE CURRICULUM IN MUSIC FOR THE FIFTH GRADE

Note: The following aims of teaching music in the fifth grade were advanced by the National Council of Music Education of the Music Supervisors National Conference at St. Joseph, Mo., in 1921. They may be found in Research Council Bulletin No. 1, which may be obtained from Paul J. Weaver, Editor Music Supervisors Journal, Cornell University, Ithaca, N. Y.

I. GENERAL.

A. To continue development of free and beautiful singing of songs.

B. To acquire an increasingly wide musical experience.

C. To develop increasing power of eye and ear in correlation.

D. To develop power to listen for musical beauty as well as for musical knowledge.

E. To develop increased power to sing at sight.

II. SPECIAL.

F. To establish two-part singing.

G. To develop increasing practical knowledge of the tones of the Chromatic Scale and power to use them.

H. Extension of knowledge of the tonal and rhythmic material of music appropriate to
Fifth Year.

I. To develop a fair degree of power to sing unison songs at sight with words, and an elementary degree of power to sing two-part songs at sight with words.

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<th>AIM</th>
<th>ACTIVITY</th>
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<tbody>
<tr>
<td>A. SONG-SINGING APPROACH</td>
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</tr>
<tr>
<td>To learn by rote the more elaborate songs which are in the text-books used by the children.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
<td>The ability to sing the more elaborate songs in the textbook.</td>
</tr>
<tr>
<td>To sing individually phrases</td>
<td>Children sing individually</td>
<td></td>
<td>All stanzas of &quot;The Star-Spangled Banner&quot; (Service Version) and &quot;America, the Beautiful&quot; should be memorized.</td>
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<tr>
<td></td>
<td>Same as for Grades 1 and 4. Include indi-</td>
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<td>Ability to sing individually, freely, cor-</td>
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<td>AIM</td>
<td>ACTIVITY</td>
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<tr>
<td>of songs or entire songs learned.</td>
<td>phrases and songs learned by the class.</td>
<td>individual singing in two-part songs.</td>
<td>Ability to enunciate correctly words of songs learned.</td>
</tr>
<tr>
<td>To sing properly as to breath control. Grade 4.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
<td>Finer distinctions may be drawn in this grade. The pronunciation of words such as &quot;here&quot; and &quot;clear&quot; should be emphasized. Teach the children to sing as if some one who wanted...</td>
</tr>
<tr>
<td>To enunciate properly words of songs.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
<td>...</td>
</tr>
<tr>
<td>AIM</td>
<td>ACTIVITY</td>
<td>PROCEDURE</td>
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<tr>
<td>To sing either part of two-part music.</td>
<td>The pupil sings the part assigned to him in two-part songs.</td>
<td>to hear every word were listening.</td>
<td>Ability of the majority of the class to sing either soprano or alto part of two-part songs.</td>
</tr>
</tbody>
</table>

Two-part singing is the specific problem of the fifth grade. Divide the pupils indiscriminately as to sex, both girls' and boys' voices being treated as equal. An occasional irregular voice such as that of a boy who is over age for the grade should be assigned to a definite part. Reverse

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Course of Study for Horace Mann School, Grade 5.
assignments from song to song, or from time to time, in order to develop independence of the children in singing either part.

In beginning two-part work some teachers use the round. This is an entertaining and interesting approach. Some teachers prefer to begin the work by simple chord structure.

Songs of hymn type are desirable for use in beginning two-part work. When each part is drilled separately, the lower part should be drilled.
first. Then teach the upper part. Next put the parts together. Reverse parts.

Peter Dykema\(^2\) states that it is generally better to allow children to sing through the song to the end, even if mistakes are made. Criticisms are then made. The wise teacher will not give songs of such difficulty that they demand much intermittent singing.

For a more complete dis-

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<td>oussion of part music, see</td>
<td>Chapter II, &quot;Part Singing.&quot;</td>
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<td></td>
<td></td>
<td>(See Chapter V, &quot;Music Appreciation,&quot; for a more detailed treatment of this subject.)</td>
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<tr>
<td>B.</td>
<td>APPRECIATIVE APPROACH</td>
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<tr>
<td></td>
<td></td>
<td>1. QUIET LISTENING</td>
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<td></td>
<td>To get enjoyment</td>
<td>Same as for</td>
<td>Ability of the</td>
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<tr>
<td></td>
<td>from music as something heard.</td>
<td>Grade 1.</td>
<td>children to sit quietly</td>
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<td></td>
<td></td>
<td>Same as for Grades 1 and 2.</td>
<td>in the group and to</td>
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<td></td>
<td></td>
<td></td>
<td>listen appreciatively</td>
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<td>to the playing of</td>
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<td></td>
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<td>beautiful selections</td>
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<td>in advance of those</td>
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<td>played in Grade 4.</td>
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<td>Ability to recognize</td>
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<td>from hearing the first</td>
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<td>AIM</td>
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<tr>
<td>To gain power</td>
<td>Same as for Grade 1.</td>
<td>Same as for previous grades. In addition, present in records features of standard compositions studied, and to name their composers.</td>
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<tr>
<td>to listen for definite features in selections played.</td>
<td>Ability to recognize structure taught, including modulation.</td>
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### 2. ANALYSIS OF CONTENT

#### C. INSTRUMENTAL APPROACH

1. **THE RHYTHM ORCHESTRA**

   (See "The Rhythm Orchestra," Chapter IV.)

   See outlines for Grades 1 and 4.
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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</thead>
<tbody>
<tr>
<td>2. THE TOY ORCHESTRA</td>
<td>(See &quot;The Toy Orchestra,&quot; Chapter IV.)</td>
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<tr>
<td></td>
<td>See outline for Grade 4.</td>
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<tr>
<td>To enjoy rhythm by</td>
<td>Same as for</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
</tr>
<tr>
<td>means of the toy</td>
<td>Grade 4.</td>
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<tr>
<td>orchestra; to foster interest in music;</td>
<td></td>
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<tr>
<td>to provide means for</td>
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<tr>
<td>group cooperation.</td>
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<tr>
<td>3. PIANO CLASS INSTRUCTION</td>
<td>(See &quot;Class Instruction with Instruments,&quot; Chapter II.)</td>
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<tr>
<td></td>
<td>See outline for Grade 4.</td>
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<td></td>
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<tr>
<td>To learn to play</td>
<td>Children play</td>
<td>After the preliminary</td>
<td>Ability to play</td>
</tr>
<tr>
<td>on the piano</td>
<td>correctly selections</td>
<td>work of the fourth grade</td>
<td>individually and cor- 201</td>
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<td>AIM</td>
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<tr>
<td>lections of about the difficulty of Grade 2.</td>
<td>of about the difficulty of Grade 2.</td>
<td>children with musical talent may form a special class for piano instruction. This class may be conducted by the supervisor or by a music teacher of recognized ability and special training for class work on the piano.</td>
<td>rectly selections learned in class.</td>
</tr>
</tbody>
</table>

4. **THE HARMONICA BAND**

(See "The Harmonica Band," Chapter IV.)

To enjoy music by means of the harmonica with a harmonica band. It may Ability to play correctly and with
<table>
<thead>
<tr>
<th>AIM</th>
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<tbody>
<tr>
<td>harmonica band.</td>
<td>regard to proper breathing and interpretation</td>
<td>include both sexes. If the teacher does not</td>
<td>enjoyment selections learned on</td>
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<td></td>
<td>play the harmonica, a child who plays it may</td>
<td>the harmonica.</td>
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<td>direct the instruction with guidance in the</td>
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<td>matter of method from the teacher. It is so</td>
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<td>easy to learn to play the harmonica that a</td>
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<td></td>
<td>teacher of musical ability may quickly learn</td>
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<td></td>
<td>the technique of it.</td>
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<td></td>
<td></td>
<td>A standard make of harmonica should be used as</td>
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<td></td>
<td></td>
<td>these are tuned to standard</td>
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<tr>
<td></td>
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<td>pitch and are always in tune. For accuracy, uniformity, and tonal quality, the Marine Band harmonica in the key of C is strongly advised. It contains ten single holes and twenty reeds (ten blow reeds and ten draw reeds). Selections such as &quot;Home, Sweet Home,&quot; &quot;My Old Kentucky Home,&quot; &quot;Drink to Me Only with Thine Eyes,&quot; &quot;Swanee River,&quot; &quot;Old Black Harmonica Bands for Boys and Girls. Published by National Bureau for the Advancement of Music, p. 24.</td>
<td></td>
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<td>AIM</td>
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<tr>
<td></td>
<td>To develop co-operative playing and submission of</td>
<td>Joe, &quot;America,&quot; &quot;Annie Laurie,&quot; and &quot;Old Folks at Home&quot; should be chosen for the first selections to be learned. A list of available music for the harmonica band and also books of instruction will be found in Chapter IV.</td>
<td>Ability to handle and play an instrument with self-reliance; ability</td>
</tr>
<tr>
<td></td>
<td>The child plays the instrument which he has</td>
<td>Some schools introduce orchestral playing in the intermediate grades. The</td>
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5. THE ORCHESTRA

(See "The Intermediate Grade Orchestra," Chapter IV.)
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<tr>
<td>self to group</td>
<td>mastered well</td>
<td>Horace Mann School, Columbia University, is one of these schools.</td>
<td>to submit self to group in cooperative playing;</td>
</tr>
<tr>
<td></td>
<td>enough to carry a simple part.</td>
<td>There orchestral and band playing begin in the fifth grade, and they are carried parallel to class instruction. If not enough children to organize an orchestra are found in the fifth grade, the fifth and sixth grades may be combined; if this does not furnish enough children for an orchestra, the players in the fifth and</td>
<td>encouragement of child with special talent; discovery of latent musical talent; worthy use of leisure; ability to play selections of difficulty appropriate to advancement of class; to become more intimately acquainted with the various instruments of the orchestra.</td>
</tr>
</tbody>
</table>
AIM | ACTIVITY | PROCEDURE | ATTAINMENT
---|---|---|---
sixth grades should be sent to practice with the junior high school orchestra. Several grade buildings may be combined to make a grade school orchestra when the number of players in each building is small. The supervisor may conduct this orchestra, or a competent interested grade teacher may handle it.

See Chapter IV for a list of texts appropriate for beginners.

The teacher should insist on correct tuning of instruments
<table>
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and on absolute attention to the director. The room should be well lighted, with proper ventilation and temperature.

Insist on correct seating position. Teach children not to make unnecessary noise with chairs. Teach them to count the meter. Drill on difficult passages, tone quality, rhythm, and phrasing.

"School Orchestras - How They May Be Developed" by J. E. Maddy, published by the National Bureau for the Advancement of Music.
<table>
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<tr>
<td>45 West 45th Street, New York, should be read by every teacher who expects to organize a school orchestra. It contains many excellent suggestions for the development of a grade school orchestra. An excellent seating plan for the orchestra is suggested.</td>
<td>Follow the same general procedure as that followed with the orchestra. The band is primarily</td>
<td>Same general attainments as for the orchestra. Also, to become acquainted</td>
</tr>
</tbody>
</table>
a boys' organization, but girls, also, may par-
ticipate. The chief criti-
cism against having the girls in the band is that it is not advisable to have them march in parades and take part in certain types of celebrations.

It is desirable that the members of the grade band have uniforms. These may be bought by P. T. A. organizations or with money derived from the giving of entertainments.
See Chapter IV for a list of texts suitable for band work. "Instrumental Technique" by J. E. Maddings and T. P. Giddings, Willis Music Co., Cincinnati, Ohio, is an excellent book for suggestions on the organization of orchestras and bands. The price is $3.00. C. G. Conn and Co., Elkhart, Indiana, will send free a booklet, "Organization, Constitution, and By-Laws for Bands."

An especially helpful book
<table>
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<tbody>
<tr>
<td>To attain elementary training in the playing of the violin.</td>
<td>Children study proper way of holding the violin, and of finger ing it. Play simple selections in the first position.</td>
<td>The work in violin class instruction may begin as early as the fourth grade. If a child is exceptionally talented before he has reached this grade, and if he has a true ear, he may be</td>
<td>Ability to hold, finger, and bow the violin correctly. Ability to play in good form the exercises and selections practiced.</td>
</tr>
</tbody>
</table>

"School Bands - How They May Be Developed." It is by J. E. Maddy, and is published by the National Bureau for the Advancement of Music, 45 West 45th Street, New York.

7. VIOLIN CLASS INSTRUCTION

(See "Class Instruction with Instruments," Chapter II.)
included in this class.

The instruments may be owned by individual pupils or by the school. The lessons may be given as a regular part of the curriculum, or they may be paid for by the pupils who take them.

It is desirable that the children have smaller violins than those used by adults. The children should be taught to tune instruments and to care for them properly.

Give mechanical drill in holding the violin, fingering
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<tr>
<td></td>
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<td>it, bowing, etc. Insist on relaxed arm and flexible wrist. Play very easy music in first position. Play much easy music in order to get correct tone production, intonation, etc.</td>
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<td></td>
<td></td>
<td>Suggested texts for violin class instruction are:</td>
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<td>Graded Course in Violin Playing - Auer.</td>
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<td>Mitchell Class Method - Oliver Ditson.</td>
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</table>
Keep in review all phases of technical work as outlined for Grades 2, 3, and 4.

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<tbody>
<tr>
<td>To learn characteristics of the minor mode.</td>
<td>Children sing songs in the minor mode, and contrast them with songs in the major mode.</td>
<td>The teacher should explain that there are two modes in music. By use of the major mode we may express happiness, joy, contentment, etc.; by use of the minor mode we may ex-</td>
<td>Ability to recognize a song in the minor mode, and to appreciate the significance of this mode.</td>
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</table>

New State Course of Study in Music, 1928.
<table>
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<td>press sadness, melancholy, spookiness, etc.; that the minor key may be called the sad key. Sing a song in each mode to illustrate. When starting a song in the minor key, have the children sing &quot;la-do-mi-do-la&quot;; then have them sound the beginning tone. Tell the children that a song in the minor mode often begins or ends on &quot;la.&quot;</td>
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<th><strong>PROCEDURE</strong></th>
<th><strong>ATTAINMENT</strong></th>
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</thead>
<tbody>
<tr>
<td>To learn the normal minor scale.</td>
<td>The pupil sings the normal minor scale.</td>
<td>The teacher should tell the children how the normal minor scale is sung. Drill them collectively and individually in the singing of this scale. If the class is unusually strong in music, the harmonic minor scale may be taught. Ascending it is: la-ti-do-re-mi-fa-si-la; descending it is: la-sol-fa-mi-re-do-ti-la.</td>
<td>Ability to sing the normal minor scale.</td>
</tr>
<tr>
<td>To learn how to place flats and sharps on the staff.</td>
<td>The pupil places flats and sharps on the staff accord-</td>
<td>By inspection the children should be lead to discover that the flats are placed correctly on the staff</td>
<td>Ability to place flats and sharps.</td>
</tr>
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<td>AIM</td>
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<td></td>
<td>on the staff by the following rule: begin on the third line, and count alternately up four degrees and down five degrees; that sharps are placed on the staff by the following rule; begin on the fifth line and count alternately down four degrees of the staff and up five degrees with the exception of the third sharp, when the sharps progress downward twice in succession. Give</td>
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6 Course of Study Monograph, XVI, Public Schools, Denver, Colorado, p. 39.
<table>
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<tr>
<th>AIM</th>
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<tr>
<td>To represent on staff chromatic alterations.</td>
<td>The pupil writes on staff dictation given by the teacher. This dictation should include the use of chromatics in various keys.</td>
<td>Review work in chromatics of Grade 4. Explain to the children that: 1. The pitch of any tone is lowered by a flat. 2. The pitch of any tone already lowered by a flat is furthered lowered by a double flat. 3. The pitch of a tone flatted is raised by a natural.</td>
<td>Ability to write correctly dictation which involves the use of chromatics. This work is to be of an elementary nature appropriate to the grade.</td>
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</tbody>
</table>
4. The pitch of any tone is raised by a sharp.

5. The pitch of a tone which is already raised by a sharp is further raised by a double sharp.

6. The pitch of a tone already sharped is lowered by a natural or a cancel.

Illustrate each of the foregoing rules to the pupils by means of examples on the board and in the text. Drill children in the writing of these irregularities. Use the piano in this work.
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<tbody>
<tr>
<td>To establish the habit of thinking</td>
<td>The pupil</td>
<td>The teacher should aid the children in writing four-measure melodies.</td>
<td>Ability to write simple original melodies.</td>
</tr>
<tr>
<td>music by means of writing original</td>
<td>writes at home or with members of class a melody.</td>
<td>The first melodies written should be simple and should be diatonic (follow line of the major scale without skips). Place on the board a staff; place on this staff the G clef, key and time signatures, and indicate the number of measures as</td>
<td></td>
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<td>melodies</td>
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7 Hollis Dann Manual, p. 79.
The following rules should be observed:

1. The tunes are to be in two or three-part measure.

2. The only tone in the last measure shall be upper or lower "do."

3. The tune shall begin with "do," "mi," or "sol."

4. There shall be no skips.

Ibid., p. 48.
The teacher may sing for the children a few simple melodies.

From these simple melodies gradually develop the ability to compose more complex melodies.

Additional directions given may be:

1. The tone just before the last "do" must be sol, ti, or re.

2. Repeated tones are allowed; narrow melodies which use only three or four tones, or return often to the same tone, are to be avoided.
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3. Melodies must follow the line of the major scale (diatonic), or follow the line of a good chord. (The triad of "mi" is not a "good chord").

4. Skips should be used sparingly.

5. "Ti" should progress to "do," "fa" to "mi," and "la" to "sol," unless the melody is progressing scale-wise in the opposite direction.\(^9\)

\(^9\) Ibid., p. 80.
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<tr>
<td>To recognize</td>
<td>The pupil visualizes</td>
<td>The teacher should review</td>
<td>Ability to recognize,</td>
</tr>
<tr>
<td>and have feeling</td>
<td>the sixteenth note</td>
<td>the whole, half, quarter, and eighth notes and</td>
<td>name, and beat properly</td>
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<tr>
<td>for the sixteenth note and</td>
<td>and rest. He</td>
<td>rests learned in previous</td>
<td>the sixteenth note and</td>
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<tr>
<td>rest.</td>
<td>gains feeling</td>
<td>grades. Teach in a</td>
<td>rest.</td>
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<td></td>
<td>for them.</td>
<td>similar manner the six-</td>
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<td></td>
<td></td>
<td>teenth note and rest. Sing</td>
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<td></td>
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<td>songs involving the</td>
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<td>sixteenth note and rest.</td>
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CHAPTER XII

THE CURRICULUM IN MUSIC FOR THE SIXTH GRADE

Note: The following aims of teaching music in the sixth grade were advanced by the National Council of Music Education of the Music Supervisors National Conference at St. Joseph, Mo., in 1921. They may be found in Research Council Bulletin No. 1, which may be obtained from Paul J. Weaver, Editor Music Supervisors Journal, Cornell University, Ithaca, N. Y.

I. General Aims the same as Fifth Year.

II. Special:
   A. The Special Aims of Fifth Year continued and extended.
   B. To begin the development of three-part, treble-voice singing.
   C. To develop ability to deal practically with the minor mode.

A. SONG-SINGING APPROACH

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<tbody>
<tr>
<td>To learn by rote the more elaborate songs</td>
<td>Same as for Grade 5.</td>
<td>Same as for Grade 5.</td>
<td>Ability to sing the more elaborate songs which are in the text-</td>
</tr>
<tr>
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<tr>
<td>which are in the textbooks used by the children.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grades 1 and 4. The individual work in this grade will include duets and trios.</td>
<td>Same as for Grade 5.</td>
</tr>
<tr>
<td>To sing individually phrases of songs or entire songs learned.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
</tr>
<tr>
<td>To sing properly as to breath control.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
<td>Same as for Grade 4.</td>
</tr>
<tr>
<td>To enunciate properly words of songs.</td>
<td>Same as for Grade 1.</td>
<td>Same as for Grades 1 and 4.</td>
<td>Same as for Grades 1 and 4.</td>
</tr>
<tr>
<td>To sing any part</td>
<td>The pupil sings</td>
<td>Three-part singing is Ability of the</td>
<td></td>
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</table>
### Aim
in three-part music.

### Activity
the part assigned to him in three-part music.

### Procedure
the specific problem of the sixth grade. Follow suggestions for two-part music.

For a more complete discussion of part singing, see Chapter II, "Part Singing."

### Attainment
majority of the class to sing any part of the three-part songs learned.

#### B. Appreciative Approach
(See Chapter V, "Music Appreciation," for a more detailed treatment of this subject.)

### 1. Quiet Listening
To get enjoyment from music as something heard.

Same as for Grade 1. Same as for Grades 1 and 2. Ability of the children to sit quietly in the group and to
1. ACTIVITY PROCEDURE ATTAINMENT

To listen for def-

Grade 1.

Same as for

grades. The teacher should

majority of the children.

Ability of the

children to recognize

from hearing the first

few measures 20 of the

standard compositions

studied, and to name

their composers.

2. ANALYSIS OF CONTENT

To gain power

Same as for

previous grades.

In advance of those

played in Grade 5;

beautifull selections

to the playing of

appreciatively.
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<tbody>
<tr>
<td>initiate features in selections studied.</td>
<td>continue the study of form.</td>
<td>to appreciate the charm and design in songs studied and sung; to give an account of the salient features of structure in a standard composition after hearing it a few times.</td>
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<td>Develop a feeling for harmony I, V, and IV.</td>
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<td>A review of the work of the previous grades should be featured in this grade, especially if the school system provides a junior high school. The review should include:</td>
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<tr>
<td></td>
<td>1. Mood.</td>
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<td></td>
<td>2. Choirs of the orchestra and band.</td>
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<td></td>
<td>3. Form.</td>
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5. Melody memorization.
6. March and waltz.

C. INSTRUMENTAL APPROACH

1. THE RHYTHM ORCHESTRA
   (See "The Rhythm Orchestra," Chapter IV.)
   See outline for Grades 1 and 4.

2. THE TOY ORCHESTRA
   (See "The Toy Orchestra," Chapter IV.)
   See outline for Grade 4.

3. PIANO CLASS INSTRUCTION
   (See "Class Instruction with Instruments," Chapter II.)
   See outline for Grades 4 and 5.
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<tr>
<td>To continue the study of the technique of the piano. To play selections of about Grade III.</td>
<td>Children play correctly selections of about Grade III.</td>
<td>Same as for Grades 4 and 5. By this time practically all those who are not interested will have been eliminated.</td>
<td>Ability to play on the piano selections of a difficulty appropriate to the grade.</td>
</tr>
</tbody>
</table>

4. THE HARMONICA BAND

(See "The Harmonica Band," Chapter IV.)

To enjoy music by means of the harmonica band. | Same as for Grade 5. | Same as for Grade 5. | Same as for Grade 5. |

5. THE ORCHESTRA

(See "The Intermediate Grade Orchestra," Chapter IV.)
<table>
<thead>
<tr>
<th>AIM</th>
<th>ACTIVITY</th>
<th>PROCEDURE</th>
<th>ATTAINMENT</th>
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<tbody>
<tr>
<td>Same as for Grade 5.</td>
<td>Same as for Grade 5.</td>
<td>See outline for Grade 5.</td>
<td>Same as for Grade 5.</td>
</tr>
<tr>
<td>The ability to play selections appropriate to the ability of the class.</td>
<td></td>
<td></td>
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</tbody>
</table>

6. **THE BAND**

(See "The Intermediate Grade Band," Chapter IV.)

| same as for Grade 5. | Same as for Grade 5. | See outline for Grade 5. | Same general attainments as for Grade 5; to play selections appropri- |

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<thead>
<tr>
<th><strong>AIM</strong></th>
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<th><strong>PROCEDURE</strong></th>
<th><strong>ATTAINMENT</strong></th>
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</thead>
<tbody>
<tr>
<td>To play selections of difficulty appropriate to advancement of class.</td>
<td>Children continue study of fingering violin and execution of simple exercises.</td>
<td>Same as for Grade 5. Insist on proper care of violin, correct fingering, and correct bowing. Insist on relaxed arm and flexible wrist. Play music of a greater degree of difficulty than that played in previous grades. Eliminate to the grade.</td>
<td>Ability to play in tune and with proper fingering, bowing, etc., the selections practiced.</td>
</tr>
</tbody>
</table>

7. **VIOLIN CLASS INSTRUCTION**

(See "Class Instruction with Instruments," Chapter II.)

See outline for Grade V.
### Aim
Keep in review all phases of technical work as outlined for Grades 2, 3, 4, and 5.

### Activity
To learn how the minor scales are named.

### Procedure
- The pupil names the minor key from "la" of the major key.
- The teacher should review the general characteristics of the minor mode as noted in Grade 5. She should emphasize that in the minor mode the home tone is "la." The minor key is named from "la" of the major scale indicated by the key signature.

### Attainment
- Ability to name the key of a minor song.
To learn how to sing the triplet correctly.

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<th>AIM</th>
<th>ACTIVITY</th>
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<tbody>
<tr>
<td></td>
<td>The pupil visualizes a triplet in book or on blackboard. He sings it in songs.</td>
<td>Example: D minor is the minor key when one flat is the key signature.</td>
<td>Ability to sing correctly and with appreciation the triplet.</td>
</tr>
<tr>
<td>To learn accent in compound-duple</td>
<td>The pupils compare compound-</td>
<td>The teacher explains that a triplet means three notes sung to the time of two such notes. She should drill the children in the singing of triplets both from representations on the board and in the text.</td>
<td>Ability to sing with correct accent</td>
</tr>
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<td>AIM</td>
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<td>---------------------------------------------------------------------------</td>
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<tr>
<td>measure.</td>
<td>duple measure (6/8)</td>
<td>quadruple measures.</td>
<td>and with appreciation</td>
</tr>
<tr>
<td></td>
<td>with duple (2/4) measure.</td>
<td>Review the correct way to accent each. Show by comparison to duple</td>
<td>songs written in</td>
</tr>
<tr>
<td></td>
<td></td>
<td>measure, that compound-duple measure (6/8) has primary accent on one, and</td>
<td>compound measure.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>secondary accent on four.</td>
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<tr>
<td></td>
<td>The pupil builds on the staff</td>
<td>The teacher should review the steps which are between the notes of the</td>
<td>Ability to build</td>
</tr>
<tr>
<td>To build major</td>
<td>the nine major scales.</td>
<td>major scale. There are whole steps between all notes except between three</td>
<td>the nine major scales.</td>
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<td>scales.</td>
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257
<table>
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<tr>
<th>AIM</th>
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<tr>
<td></td>
<td></td>
<td>and four, and seven and eight.</td>
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<td></td>
<td></td>
<td>The teacher should teach the children the location of three and four, seven and eight in the key of C on the piano. Build scales from piano keyboard, leaving in each scale but a half step between three and four, and seven and eight. This work should be done on the board, and all should help with it.</td>
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To gain greater

The pupil sings

The teacher should spend

Ability to sing by
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<td>facility in sight singing.</td>
<td>by sight much music appropriate to the degree of advancement of the class.</td>
<td>much time in this grade in sight singing of selections appropriate to the degree of advancement made by the class. Have much individual work, including duets and trios.</td>
<td>sight selections of at least hymn tune grade, both with syllables and with words.</td>
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The National Research Council of Music Education of the Music Supervisors National Conference presented at the Chicago meeting, April, 1928, a report on "Standards of..."
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<td></td>
<td>Attainment in Sight Singing at the End of the</td>
<td>This report is given in Research Council Bulletin No. 9, and may be</td>
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<td></td>
<td>Sixth Grade.</td>
<td>obtained for fifteen cents from Music Supervisors Journal, Paul J. Weaver,</td>
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<td>Editor, University of North Carolina, Chapel Hill, N. C.</td>
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<td>The material in this bulletin is designed to represent the capabilities</td>
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<td>of the upper 30 per cent of a sixth grade class. Twenty-four songs are</td>
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<td>the pamphlet. Every teacher of sixth grade music should be familiar with this bulletin, and should know the attainments for sixth grade sight singing as set forth by the most prominent educators in the field of music education to-day.</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX A

BIBLIOGRAPHY

I. GENERAL


Pierce, Anne E. "Discriminative Listening Lessons in Music,


II. COURSES OF STUDY

Chicago, Illinois, 1928.
Denver, Colorado, 1926.
Evansville, Indiana, 1927.
New Orleans, 1927.
New York, 1921.
APPENDIX B

ATTAINMENTS TO BE REACHED AT THE END OF EACH OF THE FIRST SIX GRADES*

FIRST YEAR

1. Ability to sing pleasingly a repertory of 30 to 40 rote songs appropriate to the grade, including one stanza of "America."

2. The reduction of the number of "monotones" to 10 per cent of the total number of pupils.

3. Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, some five of the songs sung by the class as a whole.

4. Preference on the part of the children for good tones rather than bad, and the disposition to love the best of the music they have sung or heard.

SECOND YEAR

1. Ability to sing correctly and pleasingly 40 to 60 new songs, 20 of which are to be memorized and which shall include two stanzas of "America." It is also suggested that some of the songs of the first year be kept in repertory.

2. Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits 6 or 8

* From Research Council Bulletin No. 1, Music Supervisors National Conference, 1921.
of the songs sung by the class as a whole.

3. Not more than 5 per cent of the entire class to be "monotones" at end of year. The other pupils to sing without bad vocal habits, with musical enjoyment, and with good musical effect.

4. Ability by end of year (or by the middle of the following year, according to procedure) to sing at sight, with syllables, easy melodies in the usual nine major keys, containing notes and rests one, two, three, and four beats in length, and employing diatonic tones in step-wise progressions and with simple skips.

5. Ability to recognize some 5 or 6 good compositions on hearing the first few measures of each; to follow and recognize a recurrent theme in a new song or new piece of very simple structure; and a tendency to prefer compositions that have real musical merit and charm to those that are weak or common.

THIRD YEAR

1. Ability to sing correctly and pleasingly 40 to 60 new songs, at least 10 of which shall be memorized, and which shall include four stanzas of "America." It is also suggested that some of the songs of the preceding years be kept in repertory.

2. Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 8 or 10 of the songs sung by the class as a whole.

3. The "monotone" to be practically eliminated. Individual attention should be given to special cases.
4. Ability by end of year to sing by sight, by syllables, easy melodies in any of the usual nine major keys; these melodies containing step-wise progressions and skips of 3rds, 4ths, 5ths, 6ths, and 8ths and employing at least notes and rests one, two, three, or four beats in length, and two notes to the beat; also knowledge of some twelve of the more familiar signs and terms used in connection with staff notation.

5. Ability of at least 25 per cent of the pupils to sing as well individually, at sight, as the class can sing as a whole.

6. Power that enables the pupil to recognize by sound that which they know by sight, and vice versa; i. e., "see with the ears and hear with the eyes." - Luther Whiting Mason.

7. Increased power to attend to, and give account of, the salient points of design in the music introduced, and increased sympathy for, and pleasure in, those factors that make for charm of musical design and expressive quality; also, ability to recognize and identify some 8 or 10 standard musical compositions when the first few measures of each are played.

FOURTH YEAR

1. Continued development of song singing and extension of repertory; this to include the first stanza of "The Star-Spangled Banner."

2. Ability of 90 per cent of the pupils to sing at sight music appropriate to this year.

3. Ability of at least 30 per cent of the pupils to sing individually at sight the material which the class can read
as a whole.

5. Power that enables the pupils to know by sound that which they know by sight, and vice versa.

6. Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize, and write the names of some 20 standard compositions from hearing the first few measures of each.

FIFTH YEAR

1. Continued development of song singing and extension of repertory; this to include the remaining stanzas of "The Star-Spangled Banner."

2. Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.

3. Power and skill to sing at sight music appropriate to this year.

4. Ability of at least 30 per cent of the class to sing individually at sight the material which the class can sing as a whole.

5. Power that enables the pupils to know by sound that which they know by sight, and vice versa.

6. Increased capacity to observe the characteristic features
of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize and write the names of some 20 standard compositions from hearing the first few measures of each.

SIXTH YEAR

1. Ability to sing well, with enjoyment at least 30 unison two-part and three-part songs, some of which shall be memorized.

2. Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.

3. Ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of folk songs such as "The Minstrel Boy." Also knowledge of the major and minor keys and their signatures.

4. Ability of at least 30 per cent of the pupils to sing individually at sight music sung by the class as a whole.

5. Ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition, after a few hearings of it; to identify
at least the Three-part Song Form from hearing; to recognize and to give titles and composers of not less than 20 standard compositions studied during the year.
APPENDIX C

ATTAINMENTS TO BE REACHED AT THE END
OF THE SIXTH GRADE*

1. Every child shall have acquired the use of his singing voice and pleasure in song as a means of expression.

2. Every child shall have learned to enjoy music as something heard as well as something expressed.

3. Every child shall have acquired a repertory of songs which may be carried into the home and social life, including "America" and "The Star-Spangled Banner."

4. Every child shall have developed aural power to know by sound that which he knows by sight, and vice versa. Every child shall have acquired the ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk songs such as the "Minstrel Boy"; also knowledge of the major and minor keys and their signatures.

5. Every child talented in musical performance shall have had opportunity for its cultivation.

* From Research Council Bulletin No. 1, Music Supervisors National Conference, 1921.
6. The children shall have developed a love for the beautiful in music and taste in choosing their songs and the music in which they listen for the enjoyment and pleasure which only good music can give.

7. The children shall have acquired the ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition after a few hearings of it; to identify at least the three-part song form from hearing, and to recognize and give titles and composers of a reasonable number of standard vocal and instrumental compositions.

8. Above all, the children shall have arrived at the conception of music as a beautiful and fine essential in a well rounded, normal life.
APPENDIX D

SUGGESTED BOOKS FOR USE IN THE FIRST SIX GRADES

I. TEXTS

Progressive Music Series - Silver, Burdett Co.
Music Education Series - Ginn and Co.
Foresman Series - American Book Co.
Universal School Series - Hinds, Hayden, and Eldredge.
Hollis Dann Music Course - American Book Co.
The Music Hour - Silver, Burdett & Co.

II. SUPPLEMENTARY BOOKS FOR USE IN THE FIRST SIX GRADES*

A. FIRST THREE GRADES

Mother Goose Songs, Ethel Crowinshield - Thos. Charles & Co.
Kindergarten Children's Hour, Vol. 5 - Houghton Mifflin Co.
Playtime Song Series, Riley and Gaynor - Clayton F. Summy Co.
Lilts and Lyrics, Gaynor - Clayton F. Summy Co.

* Books recommended for one grade may be used in any of the successive grades if the teacher so desires. Only additional books appropriate to each grade are listed.
Songs of the Child World, Riley and Gaynor - John Church Co.
Song Series Primer, Alys Bentley - A. S. Barnes and Co.
Child Songs, O'Sheridan and MacGowan - Clayton F. Summy Co.
Christmas Carols, Bryant - American Book Co.
Christmas Carols and Hymns, Dann - American Book Co.
Churchill-Grindell Song Books I - V - Churchill-Grindell Co.
Mother Goose Songs, Elliot - McLaughlin Bros.
Small Songs for Small Singers, Neidlinger - G. Schirmer
Song Development for Little Children, Ripley and Heartz - White-
Smith Music Co.
Songs about Birds, Welles and Smeltzer - Mumford.
One Hundred Folk Songs, Gilbert - C. C. Birchard and Co.
Supplementary Songs from Mother Goose, Sidney Homer - Macmillan
Co.
Songs for the Little Child, C. B. Baker and C. Kohlsaat,
Abingdon Press
Song Stories for Kindergarten, Mildred and Patty Hill - Clayton
F. Summy Co.
Folk Songs and Other Songs for Children, Whitehead - Oliver
Ditson Co.
Song Primer, Alys Bentley - Laidlaw Bros.
Song Series, Book I - A. S. Barnes Co.
Teachers' Edition for Elementary Grades - Ginn and Co.
Calendar Cycle, White - Smith Music Co.
B. FOURTH GRADE

Art and Folk Songs, Armitage - C. C. Birchard and Co.
Art Song Cycles, Miessner - Silver, Burdett and Co.
Twenty Song Classics, Bentley - C. C. Birchard and Co.
Assembly Praise Book - C. C. Birchard and Co.
Grammar School Songs, Farnsworth - Scribner's Sons
Twice 55 Community Songs for Treble Voices (The Brown Book) -
  C. C. Birchard and Co.
Folk Songs and Chanteys, Farnsworth and Sharpe - H. W. Gray Co.
Folk Songs of Many Peoples, Botsford, The Woman's Press, Lex­
  ington Ave., N. Y.
Song Treasury, Cartwright - Macmillan Co.

C. FIFTH AND SIXTH GRADES

Boy Scout Songs - C. C. Birchard and Co.
Golden Book - Hall and McCready Co.
May Day Revels, John E. West - H. W. Gray Co.
Supplementary Song Series III, Birge - Silver, Burdett and Co.
Book of American Negro Spirituals, J. W. Johnson and L. Brown -
  Viking Press
APPENDIX E

HISTORIES


APPENDIX F

DICTIONARIES


APPENDIX G

RECOMMENDED TESTS AND MEASUREMENTS
IN MUSIC*

   A. Seashore, C. E. Measures of Musical Talent.
      (Grades 5-8.)

II. Measurement of Musical Achievement (Achievement Tests).
   A. Beach, Frank A. Beach’s Standardized Music Tests.
      (Grades 2-12.)
   B. Hillbrand, E. K. Hillbrand Sight-Singing Test.
      (Individual test, Grades 4-6.)
   C. Kwalwasser, J. -Ruch, G. M. Kwalwasser-Ruch Test of Musical Accomplishment. (Grades 4-12.)
   D. Petry, Harriet-Rasey, Marie. Recognition of Characteristic Rhythms. (Grades 4-12.)
   E. Torgeson, T. L. -Fahnestock, E. Torgeson -Fahnestock Music Test. (Grades 4-8.)