THE MUSICAL SETTING OF EIGHT CHORUSES
FOR TYPICAL MUSIC CLASSES OF
GRADES FOUR TO SIX

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements For the Degree of MASTER OF SCIENCE

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>The Place of Music in America</td>
<td></td>
</tr>
<tr>
<td>The American Music of the Future</td>
<td></td>
</tr>
<tr>
<td>Music in the Public Schools</td>
<td></td>
</tr>
<tr>
<td>Music in the Community</td>
<td></td>
</tr>
<tr>
<td>Significance of the Compositions</td>
<td></td>
</tr>
<tr>
<td>II. TEXTS AND INTERESTS</td>
<td>9</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>&quot;Jonathan Bing&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Praise&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Easter&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Fairy Queen&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Boy, Bare Your Head&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Christmas Carol&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Pirate Don Durk of Dowdee&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;On a Quiet Conscience&quot;</td>
<td></td>
</tr>
<tr>
<td>III. TEACHING PROBLEMS INVOLVED IN SONGS</td>
<td>23</td>
</tr>
<tr>
<td>&quot;Jonathan Bing&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Praise&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Easter&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Fairy Queen&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Boy, Bare Your Head&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Christmas Carol&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Pirate Don Durk of Dowdee&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;On a Quiet Conscience&quot;</td>
<td></td>
</tr>
<tr>
<td>IV. THE EIGHT CHORUSES</td>
<td>29</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>51</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The Place of Music in America

In the past, American music has been developed similarly to the music culture of Europe. Musical forms, harmonic structures, and general content of European music were adopted by the American composers. The music of European composers was played by our symphony orchestras. Their operas were presented in our opera houses with imported singers in the leading roles. Their hymn tunes were fitted to the English language for use in our churches. Their type of musical instruments was used by our instrumentalists. We were not making new music at all; we were merely imitating the music which had existed in the old countries.

America began to make a new music. As the nation moved its frontiers westward, as the national spirit grew, there was a corresponding expansion in the field of music. American life found expression in music. This new music was based, of course, on the principles founded in European music, but with a new content of American ideas and folk lore.

Today, America is experiencing a musical renaissance. Our democratic institutions have already given this country the largest music audience in the world; concerts of great
music touch a greater segment of the total population in our country than in any other.\footnote{Karl Kreuger, "The Performer and the Listener," Volume of Proceedings of the Music Teachers National Association, 1940, 36th Series, p. 48.} America is music conscious. American composers are doing music of the most significant, the most vital, the freshest and most original work being composed at the present time.\footnote{Harold Morris, "American Composers Forum," Book of Proceedings of the National Federation of Music Clubs, 1937-1939, Vol. III, p. 57.} More American compositions are being heard by concert audiences than have been heard in the past, though it must be admitted that too often the life of a good composition ends after a single hearing. It would seem that if a composition is worth being programmed by an artist, chorus, or orchestra, it is worth being repeated so that the listeners may learn it.

The American Music of the Future

What direction will the music of America take? The eminent composer Roy Harris believes that it will have to take a social and economic direction and that the only medium through which there will be the necessary blending and balancing of the aesthetic, social, and economic is the public school systems and the colleges.

Speaking first about our social and economic direction, the American composer has not yet established a relationship with the American people. The composer expected to establish that relationship with the American people through the concert hall, and the concert hall itself has no relationship with the American people.
The relationship which is close to the American people and which I believe will finally reach the American people will come through the public school systems and through our colleges as well as our radio and records. . . .

I think the solution, both economic and social for the American composers, will come in a forward looking attitude towards music, not as a museum product, but something which is to be loved and listened to as part of the community activity, something which has vitality, gayety, which glorifies our daily lives, touching all those different moods, gay and sad, from birth to death within that community. I believe that America will probably bring this about within the next twenty-five or thirty years. But I think American music and the American composer's social and economic plan will not be solved until it is solved by all of the representative people from all communities.  

The responsibility, therefore, rests largely on the school system to make all American youth music conscious; to make a well-balanced musical program a part of their living; and to foster creative and imaginative expression. The future of music and musicians in America will depend on the resourcefulness in building new music and the strength of character to defend and enlarge that music which is in the American youth of today.

Music in the Public Schools

The status of music as a school subject has been completely changed. A generation ago, only meager musical opportunities were offered to students. Such opportunities were participation in glee clubs, orchestras, and only occasionally, a course in “appreciation.”

At present the majority of the high schools have well-established courses in music, those ranging from the course in "General Music," ordinarily required of all students in the first two years of the junior high school period, to symphony orchestras, string quartets, and a capella choirs in the high school. School officials endorse the activities of such fine groups, and the community likes to support them.

In his book, *Music in the Junior High School*, Karl Gehrkens names several probable causes of the phenomenal change in school music. The first reason for the change in the status of music as an educational subject is directly connected with the evolution and transformation of the school system. The second reason for the emergence of music as a serious educational subject is the change in public school organization from the 8-4 plan to the 6-3-3 one, and the growing realization on the part of educators of the importance of emotional experience and guidance during adolescence. A third reason for the enormous increase in musical offerings in high schools is the change in attitude of the people of the United States toward music. Americans have not only become music-conscious, but have become music-loving. There has come also the realization that everyone can learn to play or to sing well enough to derive considerable satisfaction from the activity, and that one's birth or financial status does not restrict the ability to do so nor the pleasure so derived. Finally, we have all come to an
agreement about the matter of music education in the schools. The school authorities consent to recognize individual differences and become willing to provide music for those who want it. The psychologists inform us that everyone is innately musical and that the only necessity is to begin early enough in the child's life to provide him with a musical environment. Parents now want their children to have the chance of a musical education, although often they themselves did not have such advantages, and are willing for the general taxes which they pay to be used in providing such education.\(^4\)

**Music in the Community**

If we desire that the children of this country will develop a selfless devotion to music as an art, in some degree, all of us must share in the realization of this aim. As yet, there are too many who enjoy music only passively, and a deplorably small portion of our population feels any interest or responsibility for music in the community. It seems an important field for the music teacher to initiate or enrich the community music in her locality.

The work being done by Augustus Zansig of the National Recreational Association to establish community music in the nation is quite worthy of recognition. He defines community music as "any musical activity carried on by

people within their homes, neighborhoods, or larger communities for the satisfaction it can give them, independent of economic or vocational interests and for any outside pressure." Considering ways in which the teacher may advance community music, Zanzig believes she should encourage composers and poets to write attractive songs suited to general singing; to encourage composers and publishers to print fine and inspired music for amateur groups of players; to cultivate among music students at colleges, universities, and music schools an understanding of the possibilities and values of community music; to support any good efforts in behalf of amateur group playing or singing; and to encourage students to familiarize themselves with the best of American folk music. She must support community music not only for its intrinsic musical value for all and its possible germinal power for the composer, but also for "its inner revelation of what music essentially is as a free, everyday expression of the common man."  

Significance of the Compositions

The Musical Setting of Eight Choruses for Typical Music Classes of Grades Four to Six has been written in the belief that the education of the youth of America through the


Ibid., pp. 413-415.
channels of good music is most important. The eight choruses suitable for use in the intermediate grades are offered in the hope that they may add to the students' experiences some greater enjoyment in music and that they may provide the teacher with a new source of material.

These compositions approach the problem of teaching music primarily from the standpoint of appreciation, but provide also some technical problems which may make them valuable to the music program. The selection of the poems, styles, and forms of composition were made in consideration of the interests and abilities of the students of the fourth, fifth, and sixth grades.

In the preparation of these compositions, the works of some of the leading writers of children's songs were studied. Collections which were found most valuable were The Singing School, a new series by Theresa Armitage, Peter W. Dykema, and Gladys Pitcher, and The Hums of Pooh, in which the poems of A. A. Milne have been given musical settings by H. Fraser-Simson. In both of the volumes named, the object of the accompaniment of the songs is to lend additional interest and charm to the melodies.

So it is with the songs to be considered herein. The melodies are complete without the accompaniment, but the

8 A. A. Milne and H. Fraser-Simson, The Hums of Pooh.
latter enhances interest in the singing. For the most part, the accompaniments do not follow the melodic line of the voice, and, therefore, they should not be considered as an aid in teaching new songs to the children, but as a means of adding new interest to songs already learned and sung without instrumental background. These accompaniments are not too difficult for the average music teacher to play.

The real need in grade school music is for songs which are not of the mass-production, "manufactured" type, songs composed especially for the students. These eight choruses are submitted in an attempt to meet that need. If they succeed in catching the interest of grade school students and in giving student enjoyment, then the composition of these choruses is justified.
CHAPTER II

TEXTS AND INTERESTS

Introduction

The lyrics treated in this study are "Jonathan Bing" by Beatrice Curtis Brown; "Praise" by Bessie Largent; "Easter" by Joyce Kilmer; "The Fairy Queen," an old ballad; "Boy, Bare Your Head" by Nancy Byrd Turner; "Christmas Carol" by Elizabeth Coatsworth; "Pirate Don Durk of Dowdee" by Mildred Flew Merryman and "On a Quiet Conscience" by Charles the First. From The Poet's Craft\(^1\) are taken "Jonathan Bing," "The Fairy Queen," "Boy, Bare Your Head," "Pirate Don Durk of Dowdee," and "On a Quiet Conscience." "Easter" is found in Two Hundred Best Poems for Boys and Girls.\(^2\) "Christmas Carol" is found in Poems of Today.\(^3\) "Praise" has not been published.

These eight were selected as typical lyrics to meet the diverse interests of students in the intermediate grades and to aid the teachers of those students in transmitting desired precepts and ideals. The poems are short and varied in verse

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\(^1\)Helen Fern Daringer and Anne Thaxter Eaton, editors, The Poet's Craft, pp. 11, 38, 46, 285, 298.

\(^2\)Marjorie Barrows, compiler, Two Hundred Best Poems for Boys and Girls, p. 81.

\(^3\)Annie E. Moore, editor, Poems of Today, p. 55.
form. The subject matter ranges from pirates and fairies to one's own conscience and Christmas; the moods, from whimsicality and nonsense to patriotism and reverence. The marked poetic devices influencing the choice of these particular lyrics are their rhythmical and alliterative quality; their rich, lively, yet correct language; their vivid imagery; their emotional appeal; and in a few cases their narrative quality.

A glance at all the songs will show that they have a vital individual and social interest, and that they are adaptable to group singing. A few offer possibilities for dramatization. Most of them contain those so-valuable bits which are the by-products of good literature -- the information about and habits of etiquette, appreciation of beauty, appreciation of nature, and religious devotion which the student may acquire.

This chapter deals with the texts of the eight choruses, biographical sketches of the poets and suggestions for the use of the songs.

Jonathan Bing

Poor old Jonathan Bing
Went out in his carriage to visit the King,
But everyone pointed and said, "Look at that!
Jonathan Bing has forgotten his hat!"
(He'd forgotten his hat!)

Poor old Jonathan Bing
Went home and put on a new hat for the King,
But up by the palace a soldier said, "Hi!
You can't see the King; you've forgotten your tie!"
(He'd forgotten his tie!)

Poor old Jonathan Bing,
He put on a beautiful tie for the King,
But when he arrived an Archbishop said, "Ho!
You can't come to court in pajamas, you know!"

Poor old Jonathan Bing
Went home and addressed a short note to the King:
"If you please will excuse me I won't come to tea,
For home's the best place for people like me!"  

Beatrice Curtis Brown of New York, daughter of A. Curtis Brown, well-known publisher and author, developed an early interest in writing. Her associations with many good authors and poets proved valuable to her art. Although she has several biographical prose writings to her credit, she is best known for her poems for children. The most popular of these, "Jonathan Bing," has appeared in many anthologies of children's poetry. So popular, in fact, has been the story of the troubles of Jonathan Bing, that the poet has written several other tales to supplement the original.

Children of the fourth and fifth grades will find "Jonathan Bing" more interesting than will those of the sixth grade, but the latter will profit by the reading of the song. After the chorus has been mastered, the students may have the initiative to work out some pantomime or musical play. Such creative work should be encouraged by the teacher. If the children have failed to recognize the possibilities for some

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activity other than singing the chorus, or if the activities presented by various individuals or groups are not interesting enough for further practice, the teacher may guide them in the development of a worthy activity. Reward for their efforts will come if the students are allowed to perform their song with appropriate setting, costumes, and properties, for the school assembly, the P. T. A., or for other classes.

Praise

Let us, as the singing bird,
Daily make our voices heard
In the melodies of praise
To the One who lights our ways.

In His Word, God promised He
Would watch over you and me.
Grateful hearts should burst in song
For such guidance all day long.5

Bessie Largent (1890- ), former music teacher and organist, is a resident of McKinney, Texas. Her advanced musical studies in the Chicago Conservatory included piano and violin. In retirement from active musical circles now, she devotes her time to the writing of poetry. At the request of the composer, she was kind enough to write "Praise" to be set to music for this thesis.

Far too many of the sacred songs in grade school literature are written for a solemn interpretation and few are written to be sung in joyful worship. Under the latter

5Bessie Largent, "Praise," unpublished poem written for use in this study.
category will fall "Praise." This song was composed to be used in the beginning phase of two-part singing, but it will also provide good reading material for the advanced fifth grade or the sixth grade. It may also be used by the school choir in its special programs.

Easter

The air is like a butterfly
With frail blue wings.
The happy earth looks at the sky
And sings. 6

Joyce Kilmer (1886-1913), a native of New Brunswick, New Jersey, was literary critic for the *New York Times* and other newspapers. When the United States entered the World War, he enlisted in the 165th Infantry. He was killed during the second Battle of the Marne. His writing included both prose and poetry. 7 The type of rhythm in his verses is attractive in musical setting, and his best known poem, "Trees," has gained great favor as a song.

Because the text is about the Easter season, not the Biblical story, and because the musical setting is of a secular character, "Easter" will not be adaptable to formal religious occasions. The accompaniment, which describes the butterfly as fluttering its wings and gliding about,

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gives a quality to the chorus which will make it attractive for the spring program. Written for two voices, the song is not difficult, and it may be presented in classes which have been studying two-part work for some time.

The Fairy Queen

Come, follow, follow me,
You Fairy Elves that be;
Which circle on the greene,
Come, follow Mab your Queene.
Hand in hand, let's dance around,
For this place is fairye ground.

When mortals are at rest,
And snoring in their nest,
Unheard, and unespied,
Through keyholes we do glide;
Over tables, stools, and shelves,
We trip it with our Fairy Elves.

And if the house be foul
With platter, dish, or bowl,
Upstairs we nimbly creep,
And find the sluts asleep:
There we pinch their armes and thighes;
None escapes, nor none espies.

But if the house be swept,
And from uncleanness kept,
We praise the household maid,
And duely she is paid:
For we use before we goe
To drop a tester in her shoe.

Upon a mushroome's head
Our tablecloth we spread;
A grain of rye or wheat
Is manchet, which we eat;
Pearly drops of dew we drink
In acorn cups filled to the brink.

The brains of nightengales,
With unctuous fat of snails,
Between two cockles stewed,
Is meat that's easily chewed;
Tales of worms, and marrow of mice,  
Do make a dish that's wonderous nice.

The grasshopper, gnat, and fly  
Serve for our minstrelsy;  
Grace said, we dance a while,  
And so the time beguile;  
And if the moon doth hide her head,  
The gloe-worm lights us home to bed.

On tops of dewie grasse  
So nimbly do we passe,  
The young and tender stalk  
Ne'er bends when we do walk:  
Yet in the morning may be seen  
Where we the night before have been.8

The ballad, of unknown authorship, marked by simplicity  
and pronounced rhythm,9 is always popular, particularly for  
children. "The Fairy Queen" is the type of song which is  
appropriate for the spring music program. The fact that  
the word ballad originally meant to dance10 will interest  
the pupils and will suggest some rhythmic activity to the  
music. If this project is successful, it will make an even  
better number in the Spring Festival. The technical facility  
and light tone quality necessary to the performance of the  
song suggest that the teacher present it to the fifth and  
sixth grade pupils. The character of the melodic and rhythm-  
ic patterns of the music will perhaps over-balance any  
objection to singing fairy songs that the students of upper  
grades may have. Only the first verse of the ballad has

8 "The Fairy Queen" (author unknown), The Poet's Craft,  
p. 46.

p. 993.

10 Ibid.
been used for the musical setting, but the entire ballad may be used, with this portion of the first verse as a refrain to each succeeding verse:

Come, follow, follow me,
You fairy elves that be;
Which circle on the greene,
Come, follow Mab your Queene.

Boy, Bare Your Head

Boy, bare your head when the flag goes by!
Girl, look your loyalty as it waves!
Those stars come out in a splendid sky
Over your forefather's gallant graves;
Those stripes were fastened by heroes' hands;
Those colors flash to the farthest lands.
A bit of bunting, but how it gleams,
Fashioned of valor and woven of dreams.
The wind's in its folds, they are lifting high;
Oh, lift your hearts as the flag goes by!

Nancy Byrd Turner (1880- ), writer, editor, and lecturer, was born in Boydston, Virginia, the daughter of Reverend Byrd Thornton and Nancy Addison Turner. Her writings, both prose and poetry, are generally in the field of juvenile literature. She has served on the editorial staffs of Youth's Companion, Boston Independent, Atlantic Monthly, and The Houghton Mifflin Company. At present she is lecturing and writing independently. Magazines to which she has contributed poetry are Scribner's, Atlantic Monthly, Century, Harpers, Child Life, Youth's Companion, St. Nicholas, and

Nancy Byrd Turner, "Boy, Bare Your Head," The Poet's Craft, p. 298.
others. A collection of poetry which is widely read is her "Magpie Lane."\textsuperscript{12}

In the days when a patriotic atmosphere is essential to the classroom, the teacher is searching for material which will fit into her program. For the music teacher "Boy, Bare Your Head" should prove an asset. The composition is written as a stirring chorus for community singing and should be judged as such. For assembly singing, "Boy, Bare Your Head" will take on additional interest if the teacher will transcribe the accompaniment for a small band and invite some of the better instrumentalists of the high school to play it for the assembly. The players will also be able to accompany some of the standard assembly songs on the program. This procedure will not only prove a thrilling experience for the grade school students, but also will be a fine way of stimulating their interest in instrumental study. The players will profit by the opportunity to accompany assembly singing, will experience direction under a different conductor, the grade school music teacher, and will derive personal satisfaction from the appreciation and admiration of the audience.

Christmas Carol

In Bethlehem
The babe is born

Between the twilight
And the morn,
Between the angels
And the kine
Is born the little
Babe divine.

Now by this candle
I would light
A fire in
My heart tonight,

Which like a star
May shine above
The cradle
Of a newborn love.13

Elizabeth Coatsworth (1893- ), a native of Buffalo, New York, is the wife of Henry Bestor and now resides in Hingham, Massachusetts, in an old home overlooking the sea. Her life has been filled with interesting travels; she knows as a leisurely visitor, not as a tourist, England, France, Spain, Italy, Greece, Egypt, Morocco, Japan, China, Mexico, Yucatan, and the Philippines. Her writing is full of memoirs of these places. Despite her wanderings around the world Elizabeth Coatsworth has done a remarkable amount of work. She has a great amount of poetry printed in current magazines, and has published several books of poems, several books for boys and girls, and short stories in Atlantic Monthly. As a writer of books for children, she has produced The Cat and the Captain (1927); Toutou in Bondage (1929); The Boy with

The use of the "Christmas Carol" in the music program probably will be confined to the Christmas Season. This, however, is not necessary; there is a great amount of literature for this season and only a portion is performed in the few weeks preceding Christmas. An audience heartily approves of hearing beautiful Christmas music in any season. If listeners enjoy this digression from the usual program, the music class will probably find pleasure in it also.

The "Christmas Carol" is written for soprano and alto voices, and may be sung by a chorus or as a duet. On examination of the song, the teacher will find it more appropriate in technical difficulty for the advanced fifth grade or the sixth grade. A still better suggestion is that she use it for the school choir, where the voice-blending, tone quality, and technical efficiency of the musically superior students will enable them to execute a song of this type. It will be appropriate to use "Christmas Carol" on P.T.A. programs, church services, and school assemblies of the Christmas Season, and at other occasions.

Pirate Don Durk of Dowdee

Ho, for the Pirate Don Durk of Dowdee!
He was as wicked as wicked could be,

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14Dilly Tante, editor, Living Authors, pp. 73-74.
But oh, he was perfectly gorgeous to see!
The Pirate Don Durk of Dowdee.

His conscience, of course, was as black as a bat,
But he had a floppety plume on his hat
And when he went walking it jiggled -- like that!
The plume of the Pirate Dowdee.

His coat it was crimson and cut with a slash,
And often as ever he twirled his mustache
Deep down in the ocean the mermaids went splash,
Because of Don Durk of Dowdee.

Moreover, Dowdee had a purple tattoo,
And stuck in his belt where he buckled it through
Were a dagger, a dirk, and a squizzamaroo,
For fierce was the Pirate Dowdee.

So fearful he was, he would shoot at a puff,
And always at sea when the weather grew rough
He drank from a bottle and wrote on his cuff,
Did Pirate Don Durk of Dowdee.

Oh, he had a cutlass that swung at his thigh
And he had a parrot called Pepperkin Pye,
And a zigzaggy scar at the end of his eye
Had Pirate Don Durk of Dowdee.

His conscience, of course, it was crook'd like a squash,
But both of his boots made a slickery slosh,
And he went through the world with a wonderful swash,
Did Pirate Don Durk of Dowdee.

He kept in a cavern, this buccaneer bold,
A curious chest that was covered with mould,
And all of his pockets were jingly with gold!
Oh jing! went the gold of Dowdee.

It's true he was wicked as wicked could be,
His sins they outnumbered a hundred and three,
But oh, he was perfectly gorgeous to see!
The Pirate Don Durk of Dowdee.

Mildred Plew Merryman (1892- ), resident of Chicago,
is the author of numerous short stories and poems for children. She contributes poems to Child Life, Poetry, Lyrics.

A narrative song, such as "Don Durk of Dowdee," will appeal to the fifth and sixth grade students, and will hold a greater interest for the boys than the type of song usually presented in the music class. "Don Durk of Dowdee" and "Jonathan Bing" are similar in possibilities for dramatization, and the former is also adaptable for a character dance.

On a Quiet Conscience

Close thine eyes, and sleep secure; Thy soul is safe, thy body sure. He that guards thee, He that keeps, Never slumbers, never sleeps. A quiet conscience in thy breast Has only peace, has only rest. The wisest and the mirth of kings Are out of tune unless she sings:
Then close thine eyes in peace and sleep secure, No sleep so sweet as thine, no rest so sure.

Charles I (1600-1649), king of Great Britain and Ireland from 1625 to 1649, persisted in a course of tyranny throughout his reign that led to his execution as a public enemy of the nation. Yet in spite of his mistakes and unhappy fate, he had great personal magnetism, an indomitable spirit, and a deep religious nature. The poem "On a Quiet Conscience" shows the fine artistic sense of this unfortunate king, whom

16 Alberta Lawrence, editor, Who's Who among North American Authors, p. 64.

17 Charles the First, "On a Quiet Conscience," The Poet's Craft, p. 38.
Milton, the Puritan poet, reprehended for having made Shakespeare "the closest companion of his solitudes."\textsuperscript{18}

Because of the maturity of text and musical content "On a Quiet Conscience" may be difficult for grade school music classes. In view of this fact, the teacher may present it to the sixth grade, or to the school choir, if the latter consists only of students in the fifth and sixth grades. The somber atmosphere of the text and music make it usable for the more formal programs of the school. Since the range of the melody is not high, the song will appeal to the boys whose voices are becoming lower in pitch.

CHAPTER III

TEACHING PROBLEMS INVOLVED IN SONGS

Because the methods of teaching will differ with the various teachers and because the manner of using these methods will differ in the various classes, there can be no set rules for the presentation of the eight choruses. Nevertheless, a study of the problems involved in them which is made in this chapter may aid the teacher in the application of whatever system of teaching she prefers.

"Jonathan Bing"

The skipping rhythm and simple melodic progressions of "Jonathan Bing" will be easily grasped by fourth grade students as they are taught the songs by rote. A melody which moves along in scale passages, neighboring notes, and simple intervals, and a rhythm which moves in dotted quarter notes, eights, dotted eights and sixteenths will be reading material for the fifth and sixth grades. There will probably be no vocal difficulties for the average singers; for the range, from $f'$ to $e''$ is a short one, and the moderately fast tempo,

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1 This device is used commonly by music publishers to denote the range of songs. The octave is indicated by the power of the letter name. $C$ indicates the note two octaves below middle $C$; $c$ is the octave below middle $C$; $c'$ is the octave above middle $C$; and $c''$ is two octaves above middle $C$.  

23
the diction, and intervals offer no technical problems too advanced for fourth grade pupils. The accompaniment which accents the first and third beats of each measure with interesting harmonic patterns and the interludes which provide an experience in choral speaking are colorful decoration for an otherwise simple song.

"Praise"

The chief problem in "Praise" will be the one of beginning of two-part vocal work. Since thirds and sixths are easy to harmonize, the parts have been written to use those intervals fundamentally. The voice parts are very easy to sing and the more advanced grades will find them easy to read. The progressions of the soprano melody move in the space of a flat ' to f', and the alto melody moves from d' to c'. Quarter notes and eighth notes are to be sung to a rocking accompaniment of eighth notes. With the exception of measure fifteen in each verse where the soprano sings two quarter notes and the alto sings a dotted quarter note and an eighth note, the parts move in the same rhythm. It may be well for the teacher to suggest that the instrumental parts of the introduction, the interlude, and the coda represent a moment of meditation.

"Easter"

The same treatment for beginning two-part work used in "Praise" will be found in "Easter." The parts have the same
rhythms, but the fast eighth notes may present some difficulty at first, especially if the song is used for reading. The descriptive accompaniment telling of the flight of the butterfly does not follow the line of the voice parts. Because of this contrast and because of the skips of fifths and sixths in the melodies, the song may provide a new experience to the singers. The range of the soprano melody, from d' to f'', is quite wide, and the range of the alto part is from d' to d''. Rhythmic problems found in the song are those of the half-note, the dotted half, the quarter and the eighth. As a deviation from singing the song exactly as written, the humming of voice parts throughout the song may be attractive.

"The Fairy Queen"

A light, clear tone of the singers is essential to the interpretation of "The Fairy Queen." A moderately fast, waltzing tempo, in which rubato is used, forms the rhythmic background. This changing rhythm and the wide intervals of sixths and sevenths in the melody require the ability and musicianship of the advanced pupils of the fifth or sixth grades. A pattern of two eighth notes followed by two quarter notes is the basic rhythm. Reading of such melodic intervals and rhythmic patterns will present a still greater problem. The solution of this problem will come about, however, when the pupils have found the spirit of the song. The technical difficulties having been decreased, more thought can be spent in improvement of the interpretation.
"Boy, Bare Your Head"

When the music class has caught the spirit of patriotism in "Boy, Bare Your Head," and has learned the relative values of the notes, it will have little difficulty in further mastery of the song. A sixth grade class may be able to read such rhythms and melody at sight, but not the average sixth grade. Triplets and sixteenth notes present the principal rhythmic problem. The spacing of intervals in the last half of each measure is another hindrance to correct singing of the chorus. After these technical problems have been solved, an attempt may be made to sing the song in a style of bravura which will fit the march-like accompaniment. Although the chorus will be sung most effectively with a strong volume of tone, a good quality of tone must not be sacrificed for the sake of loudness.

"Christmas Carol"

Two definite problems in singing "Christmas Carol" will be harmonizing the two parts and singing different rhythms. The alto part which moves independently in its melody and rhythm is a challenge to the pupils. It verifies the fact that an alto part can be as interesting and sometimes as melodic as the soprano part. Rhythmic differences in parts demand that the slurred notes be sung accurately in order to emphasize the melodic progression and the interplay of words. Another possible difficulty is the entrance of the soprano part two beats before the alto part at the
beginning of most of the phrases. Altered notes in the alto melody must be sung with good intonation lest they destroy the harmonic pattern. The range in the soprano melody is from e' to f"; in the alto melody it is c' to d". On the whole, "Christmas Carol" will be a study for music classes which are well orientated in two-part singing.

"Pirate Don Durk of Dowdee"

The rollicking song about "Pirate Don Durk of Dowdee" will appeal to the spirit of adventure in boys and girls. Numerous technical difficulties such as minor mode, accidentals, and syncopation make it inadvisable to use the song for reading. A range of b' to e♭ and a fast tempo will present other problems. The delightful lyrics in colorful description of Dowdee, the lilting rhythm of the song, and the peculiar melody combine to make a song which may be learned by rote easily.

"On a Quiet Conscience"

The mood of the poem "On a Quiet Conscience" is reflected in the music, a thoughtful atmosphere prevailing throughout the song. The changing mood is suggested by a modulation of keys and a use of altered chords. Such harmonic devices will require good intonation for proper rendition of the song. A flow of tone from phrase to phrase should fit the movement of the accompaniment. To add interest in the flowing melody an occasional countermelody is written into the accompaniment.
The range, $d^b$ to $d^b$, and the rhythm offer no serious difficulties; however, children may find it hard to read the syncopation in measure twelve, over the words "guard thee." The problems considered here suggest that it will be well to present this song as a study in interpretation to the more advanced pupils.
CHAPTER IV

THE EIGHT CHORUSES

Harmonic, melodic, rhythmic, and formal devices used in the composition of these eight choruses are based on the theories of Percy Goetschius as found in *The Homophonic Forms of Musical Composition*.\(^1\) Goetschius, however, deals with the matter of music as a pure art, a treatment which does not include songcraft. In *Modern Musical Composition*\(^2\) by Frederick Corder there is excellent material on the technique of song writing which proves to be a complement to the Goetschius theories.


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\(^1\)Percy Goetschius, *The Homophonic Forms of Musical Composition*.

\(^2\)Frederick Corder, "How to Write a Song," *Modern Musical Composition*, pp. 6-29.

\(^3\)The analysis of form given here does not include the instrumental portions of the choruses.
Poor old Jonathan Bing went out in his carriage to visit the King, but everyone pointed and said, "Look at that!

Jonathan Bing has forgotten his hat! (He'd forgotten his hat!)

Poor old Jonathan Bing went home and put on a new hat for the King, but
up by the palace a soldier said, "Hi! You can't see the

king, you've forgotten your tie!"

Poor old Jonathan Bing, he

put on a beautiful tie for the King, But when he arrived an

Archbishop said, "Soli You

can't come to court in pajamas, you know!"
Poor old Jon-a-than Bing went home and addressed a short note to the King:

please will ex-cuse me I won't come to tea, For home's the best place for all peo-ple like me!

If you
Largent \( (J=92) \)

**PRAISE**

Hamilton

Let us, as the singing bird.

Daily make our voices heard.

In the melodies of praise.
To the One who lights our ways.

In His Word, God promised He would watch over you and me.
Grateful hearts should burst in song

For such guidance all day long.
The air is like a butterfly with pale blue wings. The happy earth looks at the sky and sings.
and sings
Come, follow, follow me, You Fairy Elves that be,
Which circle on the green, Come follow Mab, your Queen.
Hand in hand, let's dance around, Tra la la la la la la la,

An Old Ballad
(The Fairy Queen)

Hamilton
For this place is fairy ground, Tra la la la la la la.

Come, follow, follow me, you Fairy Elves that be

Which circle on the green, Come follow Mab, your Queen.
Boy, bare your head as the flag goes by!

Girl, look your loyalty as it waves! Those stars came out in a splendid sky Over your forefathers' gallant graves;

Those stripes fastened by heroes' hands; Those colors flash to the
farthest lands. A bit of bunting but how it gleams,

Fashioned of valor and woven of dreams. The wind's in its folds, they are lifting it high;

lift your hearts as the flag goes by.
A CHRISTMAS CAROL

Coatsworth \( \left( j = 96 \right) \)

Hamilton

In Beth-le-

The babe is born. Between the twilight

And the morn, Between the angels And the
Kine is born the little Babe divine.

Kine is born the little Babe divine.

Now by this candle I would light a fire in my candle I would light a fire in my
heart to-night Which like a star may shine a-
above The cradle of a new-born love.

heart to-night Which like a star may shine a-
above The cradle of a new-born love.
45

PIRATE DON DURK OF DOWDEE

Merryman

 Allegro

1. Ho, for the Pi-rate Don oat it was crimson and

Dilk of Dow-dee! cut with a slash, And He was as wick-ed as wick-ed could be, But

oh, he was per-fect-ly gor-geous to see! The Pi-rate Don Durk of Dow-

down in the o-cean the mer-maids went splash, Be-cause of Don Durk of Dow-

dee. His con-science, of course, was as black as a bat, But

More-o-ver Dow-dee had a pur-ple tat-too, And
he had a flop-pe-tu plum on his hat And when he went walk-ing it stuck in his belt where he buck-led it through Were a dag-ger, a dirk, and a

jig-gled like that! The plume of the Pi-rate Dow-dee squis-sa-ma-roo, For fi-men was the Pi-rate Dow-dee.

2. His true he was wick-ed as wick-ed could be, His sins they out-numbered a hun-dred and three, But
3. So fearful he was, he would shoot at a puff,
And always at sea when the weather grew rough
He drank from a bottle and wrote on his cuff,
Did Pirate Don Durk of Dowdee.
Oh, he has a cutlass that swung at his thigh
And he had a parrot called Pepperkin Pye,
And a zigzaggy scar at the end of his eye
Had Pirate Don Durk of Dowdee.

4. His conscience, of course, it was crook'd like a squash,
But both of his boots made a slickery slosh,
And he went though the world with a wonderful swash,
Did Pirate Don Durk of Dowdee.
He kept in a cavern, this buccaneer bold,
A curious chest that was covered with mould,
And all of his pockets were jingly with gold!
Oh jing! went the gold of Dowdee.
ON A QUIET CONSCIENCE

Charles I

Allegretto (d = 100)

Close thine eyes and

sleep secure. Thy soul is safe, thy

body sure. He that guards thee,

He that keeps, Never slumbers
over sleeps. A quiet conscience

in thy breast Has only peace, has

only rest. The wisest and the

mirth of kings Are our of time un-
Then close thine eyes in peace and

No sleep as sweet as thine, no

rest so sure.
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