A COURSE OF STUDY IN MUSIC EDUCATION FOR
THE ELEMENTARY EDUCATION MAJOR

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 MUSIC

By

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CHAPTER 1
INTRODUCTION

Certification Requirements for Elementary Teachers in Texas

Bulletin Number 440 of the Texas State Department of Education presents the following information:

All fully accredited school systems must offer a well organized music program in each grade of the Elementary School. All Elementary, Junior, and Senior High Schools must have an integrated program, uniform throughout the system, so far as local conditions and demands make it possible. To this end, and for this purpose, wherever classroom teachers cannot, in the Elementary schools teach their own music, the schools are expected to employ a certified music teacher in that school--or schools--that a uniform program may be maintained.

Bulletin Number 401 of the Texas State Department of Education gives the following information regarding teachers certificates:

Article 2888. College Certificates. - An applicant who completes the first year course of a Texas State normal school shall be entitled to receive an elementary certificate of the first class, which shall be valid unless canceled by lawful authority until the second anniversary of the thirty-first day of August of the calendar year in which the certificate was issued.

An applicant who completes the second-year course of a Texas State normal school shall be entitled to receive an elementary certificate of the first class.

which shall be valid, unless canceled by lawful authority, until the third anniversary of the thirty-first day of August of the calendar year in which the certificate was issued.

A person who has satisfactorily completed five full courses in any Texas State normal college, or in any university, senior college, junior college, or normal college which is ranked as first class by the State Superintendent shall be entitled to receive from the State Department of Education an elementary certificate of the first class which shall be valid unless canceled by lawful authority, until the fourth anniversary of the thirty-first day of August of the calendar year in which the certificate was issued; provided that the five courses shall include at least one course in education dealing especially with elementary education, at least one course in English, and that not more than one course may be taken in one subject; and provided further that all of these five courses must be those only which the college recognizes as credit toward its diploma or degree.

An applicant who has satisfactorily completed the second year of college work in a Texas State normal college, and who has specialized in the materials of elementary education, including a minimum of thirty-six recitation hours of practice teaching in the elementary grades, under the supervision of a critic teacher, shall be entitled to receive a permanent elementary certificate.

An applicant who has satisfactorily completed the second year's work of a university, or senior or junior college, other than a Texas State normal college, which is classified as first class by the State Superintendent, in which work shall be included two courses of professional training, shall be entitled to receive an elementary certificate of the first class, valid until the sixth anniversary of the thirty-first day of August of the calendar year in which the certificate was issued; provided that the holder of this certificate shall, upon completion of five years of successful elementary teaching, be granted a permanent elementary teaching certificate; provided further, that the satisfactory completion of any year's work at any Texas State normal college, or any university, senior college, junior college, or normal college, which is ranked as first class by the State Superintendent, may be substituted for a year's successful teaching, if the attendance at college takes place after the issuance of the certificate.
Any person who holds a diploma conferring upon him the degree of bachelor of arts, or an equivalent bachelor's degree, or any higher academic degree, from any Texas State normal college, or any university, senior college, or normal college, which is ranked as first class by the State Superintendent, who has not had four full courses in education, but who furnishes satisfactory evidence of having completed two full courses in education, one of which shall bear upon high school teaching, and of having had not less than three years' successful experience in teaching, aggregating not less than twenty-seven months, subsequent to the taking of the degree, shall be entitled to receive from the State Department of Education a permanent high school certificate, which shall be valid anywhere in the State, unless canceled by lawful authority; provided that a person on receiving such diploma and degree from any Texas State normal college, or any university, senior college or normal college, which is ranked as first class by the State Superintendent, who has taken two full courses in education, one of which shall bear upon high school teaching, may be granted a temporary high school certificate, valid until the fourth anniversary of the thirty-first day of August of the scholastic year in which the diploma is issued.

An elementary certificate of the second class shall be valid only in elementary schools, grades one to seven, inclusive.

An elementary certificate of the first class shall be valid only in elementary schools, grades one to seven, inclusive, provided that the holder of an elementary certificate based upon the completion of two years of college work in a Texas State normal college, or in any university, senior college, junior college, or normal college, ranked as first class by the State Superintendent, may contract to teach in unclassified high schools, and in high schools of the third class.2

In the *Fifth Biennial Report of the State Board of Education 1936-1938* we find the following information:

Teacher certificates may be legally issued upon completion of increments of work at each of the college year levels and at the two high school levels corresponding to the tenth and eleventh grades. The present

statutory provisions allow the issuance of between 25 and 30 different kinds of teacher certificates. Data presented in previous reports of this Board indicate that only a very small per cent of the individuals receiving certificates for the first time are qualified on the basis of the minimum requirement set out in the digest of a bill on teacher certification as proposed by the Executive Committee of the State Teachers Association and shown below:

Section I. Certificate by Examination
A. It is proposed to discontinue entirely the practice of granting certificates by examination.

Section II. General Elementary, and High School Certificates and Special Certificates.
A. It is proposed that after September 1, 1941, no certificate be granted except on the completion of three years of college work in a standard four-year teacher training institution or an approved four-year college or university, due credit being given for work done in any accredited Junior College.

(b) That for all elementary certificates granted under this Section A the candidate must present:
1. At least 18 hours of education, not less than 6 of which shall be in the field of elementary methods and materials.
2. At least six hours in public school music, six hours in public school art, six hours in health and physical education and six hours in elementary science.

B. It is proposed that after September 1, 1943, no certificate be granted except on the completion of four years of college work done in a standard four-year teacher training institution, or an approved four-year college or university due credit being given for work done in an accredited Junior College.

(b) That for all elementary certificates granted under this Section B the candidate must present:
1. At least 21 hours of education including three hours of philosophy, six hours of elementary school methods and materials and six hours of observation and teaching.
2. At least six hours of public school music, six hours of public school art, six hours of health and physical education, and six hours of elementary science. 3

In Bulletin Number 449, mentioned previously, we find the following additional requirements for teachers in elementary schools:

As of September, 1942, all new teachers of music in grades 1-6 will be required to present twelve semester hours in music. A teacher so qualified shall not teach music for more than one-fourth teaching time. The twelve semester hours shall be:

- Applied Music, Voice, Not less than 3 hours in any
- Music Theory, Methods
- for Elementary Grades one

A few facts may be briefly summarized from the material which has been presented. Music must be taught in Texas public schools. The State Board of Education has numerous regulations and possibilities for securing an elementary certificate as outlined in Bulletin Number 401. A proposed bill, as found in the Fifth Biennial Report of the State Board of Education, was made to the state legislature introducing, among other requirements, a specific requirement of six hours in public school music. No action has ever been taken on this bill and consequently it has never become a law. In addition the Bulletin Number 449 of the State Department states that twelve hours shall be the music


requirement. This is not in the form of a bill to the legislature and has no legal authority whatever.

The author made a survey of the present music requirement for the elementary education major in representative teacher training institutions in Texas as indicated by their catalogs. This information is contained in Table 1.

**Table 1**

MUSIC REQUIREMENT FOR ELEMENTARY EDUCATION MAJORS IN REPRESENTATIVE TEACHER TRAINING INSTITUTIONS IN TEXAS

<table>
<thead>
<tr>
<th>School</th>
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<td>Baylor University</td>
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<tr>
<td>East Texas State Teachers College</td>
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<tr>
<td>Howard Payne College</td>
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<tr>
<td>McMurry College</td>
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<tr>
<td>North Texas State Teachers College</td>
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<td>Sam Houston State Teachers College</td>
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<td>Southwest Texas State Teachers College</td>
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<tr>
<td>Southwestern University</td>
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<tr>
<td>Stephen F. Austin State Teachers College</td>
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<tr>
<td>Sul Ross State Teachers College</td>
<td>6</td>
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<tr>
<td>Texas Christian University</td>
<td>6</td>
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<tr>
<td>Texas State College for Women</td>
<td>6</td>
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<tr>
<td>Texas Technological College</td>
<td>6</td>
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<tr>
<td>Texas Wesleyan College</td>
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<td>Trinity University</td>
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<td>University of Houston</td>
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<tr>
<td>University of Texas</td>
<td>6*</td>
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</table>

*The University of Texas requires 12 hours in Music or Art or 6 hours in each.

There is an almost unanimous requirement of six semester hours in public school music methods. Only one school requires twelve hours and one school has an optional choice.
We may conclude from all this information that the music requirement for the elementary education major rests with the teacher training institutions of Texas and not with the State Board of Education.

The Problem

Since the music requirement does rest with the teacher training institutions, the elementary education major is required, in most colleges and universities, to take six hours of music education. My problem is to develop an adequate course of study in music education to fit the musical needs of the elementary education major which will prepare her as well as possible in the allotted six hours to teach music in a classroom aided or unaided by supervision.

Need for Study

Surveys have been made to determine the music preparedness of elementary teachers now teaching in the public schools. One such survey was made in 1943 by Eloise Allison Elliot. This was conducted by means of a questionnaire to directors of music in senior and junior colleges and to students then enrolled in college, statements from supervisors and directors of music in Texas public schools, statements

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from teachers who have been enrolled in music courses for elementary education majors, and catalogs and syllabuses of music courses for elementary education majors.

Miss Elliot came to the following conclusions:

... that the directors of music over the state are vitally interested in the administration of public schools in the state and in the preparation of teachers who are expected to teach public school music. It seems that the favored plan is to have the homeroom teacher of the first three grades teach her own music under supervision and to have music education majors teaching music in the fourth, fifth, sixth grades and in junior and senior high school. Unfortunately music in the first three grades is often taught by the homeroom teacher without supervision and these teachers have not had adequate music training to teach these young children. These three grades are most vital in the child's musical development.

... that one of the chief reasons for the poor background of so many of the elementary education majors is the way in which music is taught in many of the towns, rural communities, and even in some of the cities of Texas.

... that definite plans for the courses included in the six hours of music required of elementary education majors should be made.

... that the majority of teachers have to teach music without supervision. It would, therefore, appear advisable to arrange these courses so that they would meet the need of what is actually taking place in the public schools over the state. The teachers should be prepared to teach music without supervision because the number of school systems in Texas that have supervisors of music is relatively small when compared with those school systems which do have supervisors of music. Every phase of music which is given for elementary education majors or any other student should be so planned.

\[6\text{Ibid.}, \text{pp. 25-26.}\]

\[7\text{Ibid.}, \text{p. 74.}\]

\[8\text{Ibid.}, \text{p. 28.}\]
to give the teachers an enthusiastic attitude toward music and its function in the curriculum and the community.

... that our entire music education program will be strengthened when the school administrators employ teachers of music in the elementary schools as well-trained as those they employ in the secondary schools or a well-trained director of music who will train the teachers of the first three grades to teach music in their homerooms.10

Source of Information

The information related to this problem has been found in current music education literature, material on voice class pedagogy, student music books for classroom use, and the teacher's manuals from the various series. The material contained in Chapter III, Beginning Theory for the Non-Musician, is adapted from the texts, *Basic Principles of the Technique of 18th and 19th Century Composition* by Allen Irvine McHose and *Fundamentals of Musicianship - Book I* by Melville Smith and Max T. Krone.

Organization of the Study

An ideal music course for the elementary education major will present as many phases of music as is possible. However, since there is a definite limit of time, those phases must be presented which pertain directly to the elementary music curriculum.

The material in this study is organized in the form of

9Ibid., pp. 54-55.
10Ibid., pp. 69-70.
a text book to be used by the elementary education major as a student. The information contained is divided into three main sections: Beginning Theory for the Non-Musician; Voice training; and Teaching methods and materials for the Elementary Grades.

Chapter II, Beginning Theory for the Non-Musician, presents the necessary theoretical background and development of elementary musicianship which a person, with little or no knowledge of music, should have to enable her to teach elementary music classes.

Chapter III, Voice Training, presents a most important part of elementary music—that of training the voice of the teacher and the student. Since singing has been recognized as the core of all music activity in the elementary school, the voice is of necessity a most important subject for consideration and study by the teacher.

Chapters IV through IX present the teaching methods and materials for the elementary grades from kindergarten through grade six. This includes objectives, attainments, materials, teaching procedures, and activities for each of the specified grade levels. These plans are to be used as an arbitrary guide for the classroom teacher. Certain modifications may be necessary to fit the musical needs of a particular class.

Selections of songs, games, dramatizations, records, et cetera contained in these chapters, are representative
selections of the type and difficulty to be used at the specified grade levels.

In order for such a study to be most effective in preparing the elementary education major for music teaching, a correlation has been made of the subject matter contained in Chapters II through IX. Table 2 presents this correlation.

**TABLE 2**

**CORRELATION PLAN FOR THE TEACHING OF MATERIAL CONTAINED IN CHAPTERS II THROUGH IX**

<table>
<thead>
<tr>
<th>Week of School</th>
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<th>Chapter III: Voice Training</th>
<th>Chapters IV-IX: Teaching Methods</th>
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<td>Introduction to Notation, Signs of Pitch and Time, Definitions</td>
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<td>14</td>
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<td>Continuation of Previous Work</td>
<td>Singing</td>
</tr>
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<td>15</td>
<td>Ex. 50-52</td>
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<td>Rhythmic Activities Rhythm Band</td>
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<tr>
<td>16</td>
<td>Ex. 53-56</td>
<td>Song Study</td>
<td>Listening</td>
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TABLE 2--Continued

<table>
<thead>
<tr>
<th>Week of School</th>
<th>Chapter II Beginning Theory</th>
<th>Chapter III Voice Training</th>
<th>Chapter IV-IX Teaching Methods</th>
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<tr>
<td>17</td>
<td>Review</td>
<td>Song Review</td>
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<td>Chapter IV-IX Teaching Methods</td>
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<td>----------------------------</td>
<td>---------------------------</td>
<td>--------------------------------</td>
</tr>
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<td>26</td>
<td></td>
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<td>Singing, Rhythmic Activities, Playing an Instrument</td>
</tr>
<tr>
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<td>Children's opera, Listening, Creativeness</td>
</tr>
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<td>Chapter VIII--Grade Five, Objectives and Attainments, Materials, Singing</td>
</tr>
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</tr>
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<td>Playing an instrument Operetta, Listening</td>
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<td>32</td>
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<td>33</td>
<td></td>
<td></td>
<td>Playing an instrument Special dramatizations</td>
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<tr>
<td>34</td>
<td>Review</td>
<td></td>
<td>Listening, Creativeness</td>
</tr>
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TABLE 2--Continued
TABLE 2—Continued

<table>
<thead>
<tr>
<th>Week of School</th>
<th>Chapter II Beginning Theory</th>
<th>Chapter III Voice Training</th>
<th>Chapter IV-IX Teaching Methods</th>
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</thead>
<tbody>
<tr>
<td>35</td>
<td>Review</td>
<td>Review</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Final Examination</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER II

BEGINNING THEORY FOR THE NON-MUSICIAN

Chapter I brought out the fact that a person attempting to teach elementary music classes should have some background knowledge of music fundamentals. The writer is of the opinion that no one can adequately teach any music activity without such knowledge. The theory presented in this chapter is for the elementary education major, organized upon the assumption that she has little or no knowledge of music.

The ultimate goal of this chapter is to give a background knowledge of music terminology, ear-training, and rhythmic training to enable the elementary teacher to do simple sight-reading accurately. Specific materials for sight-singing will be presented with the singing activities in Chapters IV through IX.

The material is to be used as a text and is organized in the following manner:

A. Diagnostic Test
B. Introduction to the Piano
C. Introduction to Notation and Signs of Expression
   1. Signs Expressing Pitch
2. Signs Expressing Time

3. Definitions

D. Theory Fundamentals and Ear-Training
E. Rhythmic Training
F. Tonality

These sections are so arranged that parts of each may be studied concurrently. Sections D, E, and F are divided into exercises.

The chapter as a whole is written to be correlated with the chapters on Voice Training and Teaching Methods and Materials. See Chapter I, Table 2 for the sequence of inter-correlation of the material.

The Diagnostic Test

The Diagnostic Test which follows is to be taken by each student at the beginning of this work to determine the extent of his knowledge of music theory.

1. Place the treble clef sign on the staff and name the lines and spaces on the staff.

2. Place the bass clef sign on the staff and name the lines and spaces on the staff.
3. Draw each of the following notes and rests:
   Double whole note  Double whole rest
   Whole note         Whole rest
   Half note          Half rest
   Quarter note       Quarter rest
   Eighth note        Eighth rest
   Sixteenth note     Sixteenth rest
   Thirty-second note Thirty-second rest

4. State the key signature for each of the following keys:
   Example:  D major - 2 sharps
   G major         D Minor
   B major         F# Minor
   Eb Major        Bb Minor
   Cb Major        C# Minor

5. Name the following Major keys, and spell the scale with letter names:

(a) 

(b) 

(c) 

Name the following Minor keys and spell the scale with letter names:

(a) harmonic minor scale

(b) melodic minor scale

(c) pure minor scale.

6. Explain the meaning of the following time signatures:

\[
\begin{array}{cc}
2 & 6 \\
4 & 8 \\
4 & 9 \\
2 & 16 \\
\end{array}
\]

Part II

1. Two melodies will be played at the piano. Write each one on the staves below:

2. Listen to the chords played at the piano. Identify each chord by number (I, IV, V, etc.):

3. Listen to the chords played at the piano. Identify each as being Major or Minor.
4. Write a I IV V I cadence in the key of D Major on the staff below:

Introduction to the Piano

Musical sounds are given arbitrary letter names for the purpose of identification. The letters used are the first seven letters of the alphabet, A through G. The consecutive letter names are used on adjacent keys on the piano. The sound produced by the lowest key to the extreme left on the piano is named A. The six white keys immediately to the right, each producing a distinct and higher pitch, are named B, C, D, E, F, and G, respectively. The next or eighth key is named A again and the distance between the two A's is called an octave.

The sound produced by the highest key to the right is named C. The six white keys below it are named B, A, G, F, E, and D respectively. Counting down from the top of the keyboard, the fifth C is called Middle C. This represents the approximate center of the tonal range and forms the center of staff notation, the imaginary line drawn between the treble and bass clefs.
The complete range of pitches obtainable on the piano is divided into approximately seven octave groups. Each octave is given a special name and the pitches within any said octave may be written so that a definite pitch is indicated. Octave groups are named from C to C. The two lowest white keys on the keyboard are named sub-contra A and sub-contra B and are written AAA and BBB. The third note, C, is named contra C and is written CC. The names of the seven white keys following CC are written in the same manner and indicate pitch within the "contra" octave. Moving from left to right, using C for our example, the octave names are as follows: contra C (CC), great C, small C, c\textsuperscript{1}, c\textsuperscript{2}, c\textsuperscript{3}, c\textsuperscript{4}, c\textsuperscript{5}.

The black keys are arranged on the keyboard in groups of two and three and derive their names from the white keys on either side. If a black key to be identified is directly to the right of a white key, it is called a sharp. If it is directly to the left, it is called a flat. For example, the black key to the right of A is A\# and the black key to the left of A is A\textsuperscript{b}.

An illustration of the relationships of pitch and key on the piano keyboard is given in Figure 1. Both the black keys and the white keys, the sharps and flats and the naturals, respectively, are identified.
Fig. 1.--Piano keyboard showing names of keys.

**Introduction to Notation and Signs of Expression**

The following are the basic symbols accepted and used by composers and students of music.

**Signs Expressing Pitch**

We define pitch as the highness or lowness of a tone. To express pitch, we use the staff, a collection of five parallel lines with the spaces belonging to them. The Grand staff is composed of two staves, the upper one being called the treble staff and the lower the bass staff. The names of the lines and spaces are in alphabetical order extending from A through G. Middle C on the piano keyboard
corresponds to Middle C on the Grand staff.

Figure 2 shows the Grand staff with the pitch names of the lines and spaces.

![Grand Staff with Pitch Names](image)

Fig. 2.--Grand staff with pitch names

Figure 3, on the following page, illustrates the relationship between the Grand staff and the piano keyboard.

**Signs Expressing Time**

To express time in music we use notes and rests. A note is placed on the staff to indicate two things, definite pitch and relative length of time. The rest indicates a period of silence. There is a corresponding rest for each note value.

<table>
<thead>
<tr>
<th>Notes</th>
<th>Rests</th>
</tr>
</thead>
<tbody>
<tr>
<td>whole</td>
<td>—</td>
</tr>
<tr>
<td>half</td>
<td>—</td>
</tr>
<tr>
<td>quarter</td>
<td>5</td>
</tr>
<tr>
<td>eighth</td>
<td>7</td>
</tr>
<tr>
<td>sixteenth</td>
<td>9</td>
</tr>
</tbody>
</table>

Fig. 4.--Notes and Rests
Fig. 3. - Relationship of Piano Keyboard to Grand Staff
Figure 4 illustrates the various note values and the corresponding rest values.

Definitions

Figure 5 illustrates the various music symbols and defines them.

1. # sharp, representing a pitch a half-step above the staff degree.
2. ♭ double sharp, representing a pitch a whole step above the staff degree.
3. ♮ flat, representing a pitch a half-step below the staff degree.
4. ♯ double flat, representing a pitch a whole step below the staff degree.
5.♮ natural, which removes the effect of a sharp or flat.
6. | bars, vertical lines upon the staff which indicate measures.
7. ( slur, a curved line joining two or more notes of different pitch.
8. ( tie, a curved line joining two or more notes of the same pitch.
9. : hold, or pause, indicating that the note or rest is to be held longer than usual.
10. | repeat, dots placed by the side of a heavy bar, indicating that the passage preceding is to be performed twice.
11. [ ] dot, placed after a note, which lengthens the note to one half more than its original value.
12. ♩ breathing mark, indicating that a breath is to be taken.
13. Treble or G clef sign, which fixes G upon the second line and establishes the treble clef.

14. Bass or F clef sign, which fixes F upon the fourth line and establishes the bass clef.

Fig. 5.—Music Symbols

The following is a list of basic terms which are necessary to music theory.

1. A chord is the simultaneous sounding of related tones which make harmony.

2. A half-step is the distance on the piano keyboard from one key to the next key, black or white.

3. Harmony is the combination of tones suggesting key feeling.

4. Interval is the term used to indicate the distance between two notes.

5. Measure is the distance between two bar lines, representing a group of strong and weak beats.

6. Phrase is the term which indicates a complete musical thought.

7. Pitch is the highness or lowness of a tone.

8. Rhythm is the grouping of tones in time according to a set accent and time value.

9. A scale is a succession of tones in a definite order of whole and half steps.

10. Tempo is the speed of a piece of music.

11. Timbre is the quality of tone.

12. A triad is three tones sounded simultaneously.
Exercise I

Explanation of the Major Triad

A triad is three tones sounded simultaneously. To determine what three tones these will be, take the scale alphabet as it is used in music and select every other letter.

A B C D E F G A B C D E F G
A C E G B D F

From this group of letters select three successive tones. There can be numerous possibilities: A C E, C E G, E G B, G B D, B D F, or F A C. The most common triad and outstanding example of a major triad is C E G. This seems to be the most fundamental and natural chord.

As has been stated before, a triad consists of three tones: (1) the tone on which the triad is built, called the fundamental or root; (2) the middle tone or third since one note is skipped to locate it; and (3) the top tone or fifth since three notes are skipped to locate it. To illustrate using the C Major triad, C is the fundamental or root, E is the third, and G is the fifth.

Sing the chord outline, 1 3 5 3 1. Instructor plays other
major triads and class sings chord outline.

Exercise II
To Develop Feeling for Root of Major Triad
A series of major triads will be played. Listen carefully to the triad and sing the root. Sing the chord outline.

Exercise III
To Find the Relation of the Soprano to the Root
The highest note of a triad is called the soprano. This is the melody tone. The soprano may contain the root, third, or fifth. A series of major triads will be played. Listen carefully to identify the soprano. Sing the soprano. Sing the root and compare with the soprano. If the soprano denotes a feeling of rest, it is the root. If it resolves directly to the root, it is the third. If it has to pass through the third to the root, then it is the fifth.
Exercise IV

To Recognize Root, Third, or Fifth in Soprano

A series of major triads will be played. Listen to the soprano tone and determine whether it is the root, third, or fifth. This is known as the position of the octave, third, or fifth.

Exercise V

To Find the Relation of the Bass to the Root

The lowest note of the triad is called the bass. A series of major triads will be played. The bass may also contain the root, third, or fifth. Listen carefully to recognize the bass tone.

Exercise VI

To Recognize the Root, Third, or Fifth in the Bass

A series of major triads will be played. Listen to the bass tone and determine whether it is the root, third, or fifth.

Exercise VII

Inversions of Major Triads

There are nine possible combinations of root, third, or fifth feelings between the bass and the soprano in a Major triad.
<table>
<thead>
<tr>
<th>Condition</th>
<th>Position of Soprano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano Root</td>
<td>Major triad</td>
</tr>
<tr>
<td>Bass Root</td>
<td>Position of octave</td>
</tr>
<tr>
<td>Soprano Third</td>
<td>Major triad</td>
</tr>
<tr>
<td>Bass Root</td>
<td>Position of third</td>
</tr>
<tr>
<td>Soprano Fifth</td>
<td>Major triad</td>
</tr>
<tr>
<td>Bass Root</td>
<td>Position of fifth</td>
</tr>
<tr>
<td>Soprano Root</td>
<td>First inversion</td>
</tr>
<tr>
<td>Bass Third</td>
<td>Position of octave</td>
</tr>
<tr>
<td>Soprano Third</td>
<td>First inversion</td>
</tr>
<tr>
<td>Bass Third</td>
<td>Position of third</td>
</tr>
<tr>
<td>Soprano Fifth</td>
<td>First inversion</td>
</tr>
<tr>
<td>Bass Third</td>
<td>Position of fifth</td>
</tr>
<tr>
<td>Soprano Root</td>
<td>Second inversion</td>
</tr>
<tr>
<td>Bass Third</td>
<td>Position of octave</td>
</tr>
<tr>
<td>Soprano Fifth</td>
<td>Second inversion</td>
</tr>
<tr>
<td>Bass Fifth</td>
<td>Position of third</td>
</tr>
<tr>
<td>Soprano Fifth</td>
<td>Second inversion</td>
</tr>
<tr>
<td>Bass Fifth</td>
<td>Position of fifth</td>
</tr>
</tbody>
</table>

Exercise VIII

To Develop Soprano and Bass Feeling and Recognize Root, Third, or Fifth in Bass and Soprano

Major triads will be played in any of the nine possible arrangements of soprano and bass. Listen, sing and analyze. Find the soprano in relation to the root and then the bass in relation to the root. Sing with the correct numbers.

Exercise IX

Spelling of Major Triads

There are three groups of triads found in the musical alphabet between letters A and G.

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>C E G</td>
<td>D F A</td>
<td>B D F</td>
</tr>
<tr>
<td>F A C</td>
<td>E G B</td>
<td>— &amp; —</td>
</tr>
<tr>
<td>G B D</td>
<td>A C E</td>
<td>— &amp; —</td>
</tr>
</tbody>
</table>

They are arranged in this order for a specific reason.

Group I triads are major as they are without any alteration.
If a change is desired, all three tones must be raised or lowered together. ( ∧ ∧ ∧ or ∨ ∨ ∨ ) Group II triads are not major as they are. To make them major, raise the second tone one half-step or lower the first and third one half-step ( — ∧ — or ∨ — ∨ ). Group III triad must also be altered. To make it major, raise the second and third tones one half-step or lower the first tone one half-step ( — ∧ ∧ or ∨ — — ).

Exercise X

Keyboard

Play the following triads (major) in root position, using one hand:

<table>
<thead>
<tr>
<th>D</th>
<th>G</th>
<th>F#</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb</td>
<td>E</td>
<td>B</td>
</tr>
<tr>
<td>C#</td>
<td>A#</td>
<td>Gb</td>
</tr>
<tr>
<td>C</td>
<td>A</td>
<td>Db</td>
</tr>
<tr>
<td>Eb</td>
<td>D#</td>
<td>Ab</td>
</tr>
</tbody>
</table>

Exercise XI

Keyboard

Play the following major triads with the soprano in the position indicated, using one hand:

<table>
<thead>
<tr>
<th>C#</th>
<th>G</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Position of fifth</td>
<td>Position of octave</td>
<td>Position of octave</td>
</tr>
<tr>
<td>A</td>
<td>G</td>
<td>E</td>
</tr>
<tr>
<td>Position of third</td>
<td>Position of fifth</td>
<td>Position of fifth</td>
</tr>
<tr>
<td>F</td>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td>Position of third</td>
<td>Position of third</td>
<td>Position of third</td>
</tr>
<tr>
<td>D</td>
<td>F#</td>
<td>B</td>
</tr>
<tr>
<td>Position of third</td>
<td>Position of octave</td>
<td>Position of octave</td>
</tr>
<tr>
<td>Bb</td>
<td>Ab</td>
<td>C</td>
</tr>
<tr>
<td>Position of octave</td>
<td>Position of octave</td>
<td>Position of octave</td>
</tr>
</tbody>
</table>
Exercise XII

Keyboard

Play the following triads in the inversions and soprano positions indicated, using both hands:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>First inversion</td>
<td>Position of fifth</td>
</tr>
<tr>
<td>G</td>
<td>Second inversion</td>
<td>Position of third</td>
</tr>
<tr>
<td>F</td>
<td>First inversion</td>
<td>Position of octave</td>
</tr>
<tr>
<td>Bb</td>
<td>Second inversion</td>
<td>Position of third</td>
</tr>
<tr>
<td>D</td>
<td>Second inversion</td>
<td>Position of octave</td>
</tr>
<tr>
<td>A</td>
<td>First inversion</td>
<td>Position of fifth</td>
</tr>
<tr>
<td>E</td>
<td>Second inversion</td>
<td>Position of fifth</td>
</tr>
</tbody>
</table>

Exercise XIII

To Recognize Triads in Inversions and Positions and Spell Triad from Soprano and Bass

The instructor will play major triads on the piano. Listen and recognize both the inversion and the position. The instructor will give pitch name of either soprano or bass. Spell the triad.

Exercise XIV

To Play and Sing Intervallic Relationships Based on the Major Triad

The instructor plays a pitch on the piano and asks the student to use it as a given root, third, or fifth and to sing any relationship of root, third, or fifth above or below it.

Exercise XV

Intervals Derived from the Major Triad

There are three basic intervals derived from the major
triad, and the three tones already learned are the root, third, and fifth. The relationship of $1 \wedge 3$ is four half-steps, but only three letter names, and is called a **Major third**. The relationship of $3 \wedge 5$ is three half-steps, three letter names, and is called a **Minor third**. The relationship of $1 \wedge 5$ is seven half-steps, five letter names, and is called a **Perfect fifth**.

![diagram](image)

The following arrangement gives all the intervals grouped according to chord feeling.

<table>
<thead>
<tr>
<th>Relationship</th>
<th>Interval Feeling</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root to root</td>
<td>$1 \wedge 1$</td>
<td>Perfect octave</td>
</tr>
<tr>
<td></td>
<td>$1 \vee 1$</td>
<td>Perfect octave</td>
</tr>
<tr>
<td>Root to third</td>
<td>$1 \wedge 3$</td>
<td>Major third</td>
</tr>
<tr>
<td></td>
<td>$1 \vee 3$</td>
<td>Minor sixth</td>
</tr>
<tr>
<td>Root to fifth</td>
<td>$1 \wedge 5$</td>
<td>Perfect fifth</td>
</tr>
<tr>
<td></td>
<td>$1 \vee 5$</td>
<td>Perfect fourth</td>
</tr>
<tr>
<td>Third to root</td>
<td>$3 \wedge 1$</td>
<td>Major third</td>
</tr>
<tr>
<td></td>
<td>$3 \vee 1$</td>
<td>Minor sixth</td>
</tr>
<tr>
<td>Third to third</td>
<td>$3 \wedge 3$</td>
<td>Perfect octave</td>
</tr>
<tr>
<td></td>
<td>$3 \vee 3$</td>
<td>Perfect octave</td>
</tr>
<tr>
<td>Third to fifth</td>
<td>$3 \wedge 5$</td>
<td>Minor third</td>
</tr>
<tr>
<td></td>
<td>$3 \vee 5$</td>
<td>Major sixth</td>
</tr>
<tr>
<td>Fifth to root</td>
<td>$5 \wedge 1$</td>
<td>Perfect fifth</td>
</tr>
<tr>
<td></td>
<td>$5 \vee 1$</td>
<td>Perfect fourth</td>
</tr>
<tr>
<td>Fifth to third</td>
<td>$5 \wedge 3$</td>
<td>Minor third</td>
</tr>
<tr>
<td></td>
<td>$5 \vee 3$</td>
<td>Major sixth</td>
</tr>
<tr>
<td>Fifth to fifth</td>
<td>$5 \wedge 5$</td>
<td>Perfect octave</td>
</tr>
<tr>
<td></td>
<td>$5 \vee 5$</td>
<td>Perfect octave</td>
</tr>
</tbody>
</table>
Exercise XVI

To Write Intervals with Chord Feeling, Chord Spelling, and Name

The instructor plays one tone and tells student the letter name. Student writes the note on a staff, listens to the completed interval, writes the chord feeling, chord spelling, the second note, and the name of the interval.

Exercise XVII

Keyboard

Play the following intervals on the piano, using the given note as the lowest tone of the interval:

<table>
<thead>
<tr>
<th>Note</th>
<th>Interval</th>
<th>Note</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>Perfect octave</td>
<td>B</td>
<td>Perfect fifth</td>
</tr>
<tr>
<td>Eb</td>
<td>Major third</td>
<td>D</td>
<td>Minor third</td>
</tr>
<tr>
<td>C</td>
<td>Perfect fourth</td>
<td>C#</td>
<td>Perfect octave</td>
</tr>
<tr>
<td>A</td>
<td>Minor Sixth</td>
<td>A</td>
<td>Perfect fifth</td>
</tr>
<tr>
<td>F</td>
<td>Perfect fourth</td>
<td>F#</td>
<td>Major third</td>
</tr>
<tr>
<td>Bb</td>
<td>Minor third</td>
<td>E</td>
<td>Major sixth</td>
</tr>
<tr>
<td>D</td>
<td>Major sixth</td>
<td>G</td>
<td>Minor sixth</td>
</tr>
</tbody>
</table>

Exercise XVIII

Explanation of the Minor Triad

The minor triad is like the major triad in that it has three tones and is built on 1 - 3 - 5. The difference is
in the arrangement of the major and minor intervals. The perfect fifth remains the same. The first interval, \((1 \wedge 3)\) is one half-step smaller and becomes the minor third. The second interval, \((3 \wedge 5)\) is one half-step larger and becomes the major third.

Exercise XIX

To Develop Feeling for Root of Minor Triad

(See Exercise II)

Exercise XX

To Find the Relation of the Soprano to the Root and Recognize Root, Third, or Fifth in the Soprano

(See Exercises III, IV)

Exercise XXI

To Find the Relation of the Bass to the Root And Recognize Root, Third or Fifth in the Bass

(See Exercises V, VI)
Exercise XXII

Recognize Root, Third, or Fifth in the Soprano and Bass

(See Exercise VIII)

Exercise XXIII

To Recognize Major and Minor Triads

A series of major and minor triads will be played. Identify them as major or minor.

Exercise XXIV

Spelling of Minor Triads

There are also three groups of minor triads.

<table>
<thead>
<tr>
<th></th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>C E G</td>
<td>D F A</td>
</tr>
<tr>
<td>II</td>
<td>F A C</td>
<td>E G B</td>
</tr>
<tr>
<td>III</td>
<td>G B D</td>
<td>A C E</td>
</tr>
</tbody>
</table>

To make group I triads minor, lower the second tone or raise the first and third tones. (− ∨ − or ∧ ⌈ ∧ ⌉)

Group II triads are minor as they are. If any alteration is made, all three tones must be raised or lowered together. (∧ ∧ ∧ or ∨ ∨ ∨) To make group III minor, raise the third tone or lower the first and second tones. (− − ∧ or ∨ ∨ −).

Exercise XXV

Keyboard

Play the following minor triads in root position,
using one hand:

E       D       G       C
D#/      G       A#      C#
A        D#      C       C
E       F#      B       G#
G#       B       A#      C#
F

Exercise XXVI
Inversions of Minor Triads
(See Exercise VII)

Exercise XXVII
Keyboard
Play the following minor triads in the inversions and soprano positions indicated, using both hands:

A      First inversion   Position of fifth
C      Second inversion   Position of octave
F      Second inversion   Position of third
Bb     First inversion   Position of octave
Db     First inversion   Position of third
G#     Second inversion   Position of octave
E      First inversion   Position of octave

Exercise XXVIII
Intervals derived from the Minor Triad

The minor triad does not introduce any new intervals. The major and minor intervals are simply re-arranged. For the purpose of comparison, the following arrangement,
showing the relationships of the intervals in the major and minor triads has been provided:

<table>
<thead>
<tr>
<th>Interval in Major Triad</th>
<th>Interval Feeling</th>
<th>Interval in Minor Triad</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major third</td>
<td>1(\wedge)3</td>
<td>Minor third</td>
</tr>
<tr>
<td>Minor third</td>
<td>3(\wedge)5</td>
<td>Major third</td>
</tr>
<tr>
<td>Perfect fifth</td>
<td>1(\wedge)5</td>
<td>Perfect fifth</td>
</tr>
<tr>
<td>Minor sixth</td>
<td>3(\wedge)1</td>
<td>Major sixth</td>
</tr>
<tr>
<td>Major sixth</td>
<td>5(\wedge)3</td>
<td>Minor sixth</td>
</tr>
<tr>
<td>Perfect fourth</td>
<td>5(\wedge)1</td>
<td>Perfect fourth</td>
</tr>
<tr>
<td>Perfect octave</td>
<td>1(\wedge)1</td>
<td>Perfect octave</td>
</tr>
<tr>
<td>Perfect octave</td>
<td>3(\wedge)3</td>
<td>Perfect octave</td>
</tr>
<tr>
<td>Perfect octave</td>
<td>5(\wedge)5</td>
<td>Perfect octave</td>
</tr>
</tbody>
</table>

**Exercise XXIX**

To write Intervals

Write the following intervals on the staff, giving name of interval, chord feeling, and chord spelling. Also play on the piano and sing numbers.

<table>
<thead>
<tr>
<th>C#</th>
<th>Major third</th>
<th>F</th>
<th>Minor sixth</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>Minor sixth</td>
<td>A</td>
<td>Major sixth</td>
</tr>
<tr>
<td>G#</td>
<td>Perfect fifth</td>
<td>C</td>
<td>Minor third</td>
</tr>
<tr>
<td>E</td>
<td>Minor third</td>
<td>G</td>
<td>Major sixth</td>
</tr>
<tr>
<td>A#</td>
<td>Perfect fourth</td>
<td>E#</td>
<td>Perfect fifth</td>
</tr>
<tr>
<td>E</td>
<td>Major sixth</td>
<td>D#</td>
<td>Perfect fourth</td>
</tr>
<tr>
<td>F#</td>
<td>Major third</td>
<td>E#</td>
<td>Perfect octave</td>
</tr>
</tbody>
</table>

**Exercise XXX**

General Drill on Major and Minor Triads in all Positions and all Inversions

This exercise will consist of a general review of all material previously covered.
Rhythmic Training

Exercise XXXI

Explanation of Time, Meter, and Rhythm

Time in music can be measured. The unit of measure is the beat. Everyone is familiar with the inch on a ruler as a unit of measure. Think of the beat as a simple unit of measure in music. In order to show how time is measured, vertical bar lines are drawn across the staff. The space between two bar lines is a measure. Each measure contains a certain number of beats.

Meter is used to measure time. It explains the length of a measure and the type of notation to go in the measure. The indication of meter is the meter signature or time signature.

Rhythm in music is the result of a grouping of tones in time according to a set accent and time value. In other words, it is the actual grouping of notes within a measure.

Exercise XXXII

Simple Time Units and Conductor's Beats

The most simple time unit is that which uses an ordinary note for one beat and has two beats to a measure. As the pattern recurs in each measure, a strong accent is felt on the first count.

\[ \frac{1}{1} - 2 \quad \frac{1}{1} - 2 \quad \frac{1}{1} - 2 \]

The next simple time unit has three beats to a measure.
There is a strong accent on the first count and lesser accents on the second and third counts.

\[ / 1 - 2 - 3 / 1 - 2 - 3 / 1 - 2 - 3 / \]

The third simple time unit is almost a combination of two measures of the first time unit. It has four counts to a measure, with a strong accent on the first count and lesser accent on the third count.

\[ / 1 - 2 - 3 - 4 / 1 - 2 - 3 - 4 / \]

**Basic Outline of Stroke**

**As Performed**

![Basic Outline of Stroke](image)

![As Performed](image)

**Fig. 6.**--Conductor's strokes--basic outline and actual performance

A physical expression which also shows the relation of time units to measures is the conductor's beat. When a
person is conducting a group of performing musicians, he must have some basic organized plan for his arm motions, which can be understood by the performers. He is actually beating the time and showing others the count.

The first beat of any measure is always indicated by a down stroke of the arm or of the baton (conductor's stick) held in the hand. In duple meter the second count is indicated by an upward stroke so that the movement is completed within one measure. The diagrams in Figure 6 illustrate the basic conductor's beats for the three simple time units.

Exercise XXXIII

Duration of Note Values

The time durations of notes are relative. A note symbol can indicate only the duration of one tone in terms of another. A certain definite time interval is given to one of the symbols by the establishing of a definite tempo, and this one is then taken as the standard by which the others are measured. In any piece of music the note symbol chosen to represent the time unit becomes the basis of measurement of all relative duration in that piece. The other time values are represented by note symbols bearing a definite mathematical relation to the one chosen for the unit.

Various notes are used to indicate a beat. Table 3
Exercise XXXIV
Division of Note Values

Notes can be divided. Table 4 shows the various notes divided into two, three, and four parts. It is
intended that this table be used primarily for purposes of reference.

TABLE 4
DIVISION OF NOTE VALUES

<table>
<thead>
<tr>
<th></th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>$\text{##}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
</tr>
<tr>
<td>$\text{##}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
</tr>
<tr>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
</tr>
<tr>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
</tr>
<tr>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
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<tr>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
</tr>
<tr>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
<td>$\text{####}$</td>
</tr>
</tbody>
</table>

**Exercise XXXV**

**Meter Signatures**

Meter signatures are placed at the beginning of pieces of music. The signature is obtained by multiplying
the number of units in a measure by the value of the note for the time unit. Table 5 gives the correct time signature for simple and compound time in duple, triple, and quadruple rhythm.

**TABLE 5**

**METER SIGNATURES**

<table>
<thead>
<tr>
<th></th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>J (1/2)</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>J (1/4)</td>
<td>4</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>J (1/8)</td>
<td>8</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>J (1/16)</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>J (3/4)</td>
<td>4</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>J (3/8)</td>
<td>8</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>J (3/16)</td>
<td>16</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>J (3/32)</td>
<td>32</td>
<td>9</td>
<td>12</td>
</tr>
</tbody>
</table>

**Exercise XXXVI**

Rhythmic Symbols and Rhythmic Counting

By this time the names of the notes and rests have been learned, as well as the relative values. It is of
advantage to have some symbols whereby the rhythms and rhythmic groups may be represented graphically. For the present a loop will be used to represent one count.

For notes having a duration of longer than one beat, indicate in the following manner:
Exercise XXXVII

Rhythmic Reading

Establish the background beat with the left hand.

Read aloud the following exercises with correct rhythmic symbols:

The Folk Song Sight Singing Series - Book I

Exercises 1 through 42

Exercise XXXVIII

Rhythmic Symbols

Simple Time - Divided Beat

The rhythmic symbols for the divided beat are represented in the following manner:

(Te is pronounced tay.)

---

1 Edgar Crowe, Annie Lawton, and W. Gillies Whittaker, editors, The Folk Song Sight Singing Series, Book I.
Exercise XXXIX

Rhythmic Reading

Simple Time - Divided Beat

Establish the background with the left hand. Read aloud the following exercises with correct symbols:

The Folk Song Sight Singing Series - Book I

Exercises 43 through 110

Exercise XL

Rhythmic Symbols

Compound Time - Full and Divided Beat

In compound time a dotted note is used as one beat. For notes having a duration of one beat or more, the same method of recording is used as explained in Exercise VI. If the beat is divided, the rhythmic symbols are represented in the following manner.

(Le Li is pronounced Lah Lee)
Exercise XLII
Rhythmic Reading
Compound Time - Full and Divided Beat
Establish the background beat with the left hand and read the following exercises:

*The Folk Song Sight Singing Series - Book V*

Exercises 75 through 89

Exercise XLIII
Rhythmic Symbols
Simple Time - Sub-divided Beat

The rhythmic symbols for the sub-divided beat are represented in the following manner:

(Ta te ta is pronounced tah tay tah.)

Exercise XLIII
Rhythmic Reading
Simple Time - Sub-divided Beat

Establish the background beat and read the following exercises:

*The Folk Song Sight Singing Series - Book III*

Exercises 60 through 65
Exercise XLIV
Rhythmic Symbols
Compound Time - Sub-divided Beat

The rhythmic symbols for the sub-divided beat are represented in the following manner:

Exercise XLV
Rhythmic Reading
Compound Time - Sub-divided Beat

Establish the background beat and read the following exercises:

The Folk Song Sight Singing Series - Book IV
Exercises 75 through 89.
Tonality

Exercise XLVI
Explanation of Tonality

There are places in each piece of music at which the music seems to come to a point of rest, although it may be only temporary. It is this effect of being finished, completed—a feeling of rest—that is tonality. It may be further defined as the association of chords in such a way as to create a definite center of tonal feeling around which other chords seem to gravitate. The central chord is called the tonic chord. The fundamental or root of the tonic chord is called the tonic note. Any tonic chord surrounded by subsidiary chords constitutes a key.

These principles of chord grouping around a key center must be understood and a key feeling developed just as chord feeling is developed in the study of triads.

Exercise XLVII
Key Spelling

There must be three chords to establish tonal feeling, since one chord becomes the tonal center. These three chords must be so arranged that the fundamental of the center or tonic chord becomes the fifth of the lower chord and the fifth of the tonic chord becomes the root of the
higher chord. Observe below that each triad is a major triad written with the proper accidental if needed.

\[ \begin{align*}
C & \quad E \quad G \\
F & \quad A \quad C \\
G & \quad B \quad D \\
A & \quad C# \quad E \\
D & \quad F# \quad A \\
E & \quad G# \quad B
\end{align*} \]

Exercise XLVIII
Scale Spelling

The spelling of a scale is determined from the three fundamental chords. The root of the tonic chord denotes the key. To spell the scale, arrange the letters with given accidentals in alphabetical order starting on the given tonic note.

\[ \begin{align*}
E & \quad G# \quad B \\
A & \quad C# \quad E \\
B & \quad D # \quad F# \\
E & \quad F# \quad G# \quad A \quad B \quad C# \quad D# \quad E
\end{align*} \] (Basic scale spelling)

\[ \begin{align*}
E & \quad F# \quad G# \quad A \quad B \quad C# \quad D# \quad E \quad F# \quad G# \quad A \quad B \quad C# \quad D# \quad E
\end{align*} \] (Major scale spelling)

\[ \begin{align*}
Bb & \quad D \quad F \\
E & \quad G \quad Bb \quad F \quad A \quad C \\
B & \quad C \quad D \quad E \quad F \quad G \quad A \quad B \\
Bb & \quad C \quad D \quad E \quad F \quad A \quad A \quad Bb
\end{align*} \] (Basic scale spelling)

\[ \begin{align*}
Bb & \quad C \quad D \quad E \quad F \quad A \quad A \quad Bb \quad F \quad A \quad A \quad Bb
\end{align*} \] (Major scale spelling)

The scale has eight tones, the eighth being an octave above the first. The scale takes its name from the first
letter. Each tone of the scale has a number, number one being the name of the scale.

\[
\begin{align*}
&B^b & C & D & E^b & F & G & A & E^b \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8
\end{align*}
\]

In the arrangement of the three fundamental triads it may be easily seen that the tonic triad starts on the 1; the triad to the right starts on the 5; and the triad of the left starts on the four. These triads may now be referred to as I, IV, and V.

**Exercise XLIX**

**Circle of Keys and Key Signatures**

The combination of accidentals found in the three principal triads gives the key signature and the tonic chord gives the name of the key.

\[
D F^# A \\
G B D & A C^# E
\]

Key of D Major - 2 sharps

\[
F & A C \\
B^b D F & C E G
\]

Key of F Major - 1 flat

There are fifteen keys in common use, seven sharp keys, seven flat keys, and the natural key of C. Each key has its own key signature and must be recognized at a glance.
The various keys can be arranged on a circle in the order of the accidentals in the key. The sharp keys are placed on the circle to the right. The flat keys are placed on the circle to the left. It will be observed that they progress by fifths.

0 flat C E G 0 sharp
1 flat FAC GBD 1 sharp
2 flats Fb D F C E G G B D 2 sharps

Fig. 7.—Derivation of circle of keys

Fig. 8.—Circle of Major Keys

The circle of keys in Fig. 8 shows that there are some keys which overlap. These keys are called enharmonic, based upon the principle that some pitches can be written in two
ways, by the use of sharps or flats. For example; the pitch F# is identical with that of Gb.

The accidentals found in each key are placed on the staff to make the key signature.

![Key Signature Diagram]

Exercise L
Spelling

Spell the three major triads and the scale for each of the following keys and place the key signature on the staff.

<table>
<thead>
<tr>
<th>Key</th>
<th>Major Triad</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Eb</td>
<td>Db</td>
</tr>
<tr>
<td>E</td>
<td>F#</td>
<td>G</td>
</tr>
<tr>
<td>Cb</td>
<td>C#</td>
<td>Ab</td>
</tr>
<tr>
<td>F</td>
<td>A</td>
<td>C</td>
</tr>
</tbody>
</table>

Exercise LI
Key Spelling - Minor Keys

The key spelling of minor keys is derived in the same manner as major keys. See Exercise XLVII.

- f# a c#
- b d f# c# e g#

Key of f# minor - 3 sharps

F G A B C D E F (Basic scale spelling)

f# g# a b c# d e f# (Minor scale spelling)
This scale is known as the pure minor. There are two other forms of the minor scale. The harmonic minor is found by making the V chord a major triad.

\[ f\# \ a \ c\# \]
\[ b \ d \ f\# \ C\# \ E\# \ G\# \]
\[ f\# \ g\# \ a \ b \ c\# \ d \ e\# \ f\# \] (harmonic minor spelling)

The melodic minor is found by making both the IV and V chords major.

\[ f\# \ a \ c\# \]
\[ B \ D\# \ F\# \ C\# \ E\# \ G\# \]
\[ f\# \ g\# \ a \ b \ c\# \ d\# \ e\# \ f\# \] (melodic minor spelling)

When the melodic minor scale descends, it becomes the pure minor.

Exercise LII

Circle of Keys - Minor Key Signatures

Fig. 9.—Circle of minor keys
As in major keys, the minor keys can be arranged around a circle in the order of the accidentals of the key.

Exercise LIII

Spelling

Spell the three minor triads and the scale for the following minor keys:

<table>
<thead>
<tr>
<th>Harmonic</th>
<th>Melodic</th>
<th>Pure</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>c</td>
<td>g</td>
</tr>
<tr>
<td>a#</td>
<td>f#</td>
<td>e</td>
</tr>
<tr>
<td>harmonc</td>
<td>pure</td>
<td>melodic</td>
</tr>
<tr>
<td>f</td>
<td>bb</td>
<td>d</td>
</tr>
<tr>
<td>harmonic</td>
<td>pure</td>
<td>harmonic</td>
</tr>
</tbody>
</table>

Exercise LIV

Keyboard

Play the scale, using one hand for one octave, for each of the following keys:

<table>
<thead>
<tr>
<th>D</th>
<th>e</th>
<th>g</th>
<th>b</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>harmonic</td>
<td>major</td>
<td>melonic minor</td>
</tr>
<tr>
<td>b</td>
<td>harmonic</td>
<td>minor</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>major</td>
<td>F</td>
<td>major</td>
</tr>
<tr>
<td>c</td>
<td>pure minor</td>
<td>f#</td>
<td>melodic minor</td>
</tr>
</tbody>
</table>

Exercise LV

Cadences

A cadence is the actual point of rest in a piece of music. The cadence is composed of the tonic chord and one of the other principal chords of the key. The combination of V to I is known as the authentic cadence, and the
combination of IV to I is known as the plagal cadence.

Exercise LVI

Keyboard

Play the authentic and plagal cadence in each of the following keys:

- G major
- G major
- F major
- Gb major
- D major
- a harmonic minor
A course of study in music education would not be complete without a section devoted primarily to voice training. Since the human voice is the most easily accessible and the most beautiful of all instruments, when properly used, its growth and development should be handled with the greatest of care. The development of the singing voice is the core of all music activity in the elementary school. It is to be expected that each teacher will have an adequate background in and knowledge of the care and training of the child's voice.

The Voice of the Teacher

A teacher in the elementary grades must strive to set a good example vocally since children at this age level learn so much by imitation. Although inextricably integrated there are certain basic ideas and facts regarding voice training that every teacher of music should know that she may be able to set correct musical examples. They will be discussed in the following order: posture, breathing, vowels, consonants, tone, articulation, and flexibility.

**Posture.** Much of the production of the tone is mechanical to the extent that there must be a supported column of
air passing through or across the vibrating instrument called the vocal chords. Of primary importance is the correct posture and control of the muscles involved in the support of this column of air.

Correct posture when one is singing while standing involves a well-poised position of the body, chest up, feet flat on the floor far enough apart to give a sense of security, and a feeling of reaching for the ceiling with the crown of the head. The breath is controlled with the tension at the lower part of the ribs, and at the same time there is complete relaxation of the throat and jaw. Correct posture when one is singing while seated also requires feet flat on the floor, the hips touching the back of the chair, the upper portion of the body forward or away from the back of the chair, and the head erect. The body should be alert and devoid of stiffness at all times.

Breathing.—The primary purpose of good posture when one is singing is to achieve correct breathing. Correct breathing is primarily a matter of properly supporting the tone. The most natural and controlled breathing is from the diaphragm, a "large strong muscle, shaped like a dome or inverted saucer that separates the chest from the abdomen."\(^1\) When air is taken into the body for singing, the diaphragm should move downward and the ribs upward and outward, thus

\(^1\)Anne E. Pierce, *Class Lessons in Singing*, p. 15.
expanding or enlarging the chest from top to bottom, from side to side, and from front to back. With practice an adequate amount of air will be taken in and used under control to produce the desired amount of tone. The quality and pitch of the tone are largely affected by the proper control of the breath.

_Vowels._—As Pierce has written, "All speech sounds are made by air as it is expelled through the voice box or larynx, the mouth, and the nose. If the air sets the vocal cords into vibration and passes out the mouth without obstruction or hindrance, sounds known as vowels result."² The vowels form the basis of all sounds and are the sustaining quality of speech or song. The kind of vowel produced is affected by the way the breath sets the vocal cords into vibration, the way it is used in the resonators above the voice box, and the size and shape of the cavities through which it passes.

There should be definite practice in the production of the primary vowels sounds and the variations of these sounds which are used in the English language. Vowels are classified as bright, neutral, and dark, depending upon the placement in the oral cavity.³ The bright vowels are e (bee), a (day), e (met); the neutral vowel is a (ah); and the dark

²Ibid., p. 41.
³Frantz Froeschowsky, The Way to Sing, p. 56.
vowels are a (aw), o (oh), and oo (too). The importance of the vowel has been succinctly summarized by Pierce: "Since the vowel is the main vocal element in speech and song, the voice depends largely upon it for beauty, strength, and expressiveness."  

After the student has mastered the fundamental vowel production and correct pronunciation, the vowels should be sung in the correct mood of the song being studied or performed. The following examples are to be used for vowel study and practice:

Fig. 10—Examples for Study of Vowels

4 Pierce, op. cit., p. 43.

Consonants.--A Consonant is the resulting sound in speech when the escaping breath meets with an obstruction formed by the lips, tongue, teeth, or soft palate. The vowel chamber is blocked. Consonants are classified as explosive, hissing, trembling, nasal, and aspirate, depending upon the interference within the oral cavity. Explosive consonants are p, b, t, d, k, and g; hissing consonants are f, v, s, z; trembling consonant is r; nasal consonants are m and n; and the aspirate consonant is h. Since there are twenty-one consonants in the alphabet, they are obviously of considerable importance. They give meaning to words, color to singing, and make enunciation necessary and interesting.

Similarity between certain consonants such as b and p, and d and t, results from similarity in their formation and placement within the oral cavity. Good articulation and flexibility are impossible without conscious attention to the differentiation between these consonants. In the exercises which follow, particular attention is given to the enunciation of the consonants; but since actual usage depends upon the proper combination of sounds, attention should be given to the pronunciation of the complete word. It will be noticed that in the second group of words in Figure 11 there is a final as well as an initial consonant. If the exercises are employed properly, approximately equal

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6 Proschowsky, op. cit., pp. 59-60.
attention will be given to the initial consonant, the vowel, and the final consonant.

Initial Consonants

<table>
<thead>
<tr>
<th>pay</th>
<th>peel</th>
<th>pool</th>
<th>pole</th>
</tr>
</thead>
<tbody>
<tr>
<td>boo</td>
<td>bow</td>
<td>bah</td>
<td>bee</td>
</tr>
<tr>
<td>thou</td>
<td>thee</td>
<td>this</td>
<td>though</td>
</tr>
<tr>
<td>do</td>
<td>day</td>
<td>dare</td>
<td>dough</td>
</tr>
<tr>
<td>car</td>
<td>cool</td>
<td>cold</td>
<td>cut</td>
</tr>
<tr>
<td>veal</td>
<td>vote</td>
<td>vine</td>
<td>van</td>
</tr>
<tr>
<td>sap</td>
<td>sup</td>
<td>sip</td>
<td>soup</td>
</tr>
<tr>
<td>zeal</td>
<td>zone</td>
<td>czar</td>
<td>zest</td>
</tr>
<tr>
<td>mean</td>
<td>moon</td>
<td>mill</td>
<td>mail</td>
</tr>
<tr>
<td>neat</td>
<td>nap</td>
<td>net</td>
<td>knit</td>
</tr>
<tr>
<td>hem</td>
<td>hum</td>
<td>him</td>
<td>home</td>
</tr>
</tbody>
</table>

Final Consonants

<table>
<thead>
<tr>
<th>boob</th>
<th>bob</th>
<th>babe</th>
<th>bib</th>
</tr>
</thead>
<tbody>
<tr>
<td>dude</td>
<td>did</td>
<td>dad</td>
<td>deed</td>
</tr>
<tr>
<td>big</td>
<td>bag</td>
<td>beg</td>
<td>bug</td>
</tr>
<tr>
<td>badge</td>
<td>budge</td>
<td>dodge</td>
<td>edge</td>
</tr>
<tr>
<td>does</td>
<td>doze</td>
<td>fizz</td>
<td>fuzz</td>
</tr>
<tr>
<td>rare</td>
<td>roar</td>
<td>rear</td>
<td>are</td>
</tr>
<tr>
<td>tall</td>
<td>tell</td>
<td>pill</td>
<td>pull</td>
</tr>
<tr>
<td>pip</td>
<td>pop</td>
<td>pope</td>
<td>peep</td>
</tr>
<tr>
<td>tit</td>
<td>tat</td>
<td>toot</td>
<td>tight</td>
</tr>
<tr>
<td>kick</td>
<td>cook</td>
<td>coke</td>
<td>coke</td>
</tr>
<tr>
<td>pitch</td>
<td>peach</td>
<td>latch</td>
<td>lunch</td>
</tr>
<tr>
<td>dash</td>
<td>dish</td>
<td>mesh</td>
<td>mush</td>
</tr>
<tr>
<td>hath</td>
<td>health</td>
<td>worth</td>
<td>wealth</td>
</tr>
</tbody>
</table>

Fig. 11--Examples for the study of consonants

7 Firlie, op. cit., Selections, pp. 50-52.
Tone.--The quality of the vowel sounds produced is what is recognized as good or bad tone. A pure singing tone is bright, clear, smooth, rich in color and resonance, ringing in quality, and is capable of any shading. It has warmth, correct pitch, and is free from tension. As Pierce has said, "Beauty of tone is possible only when the voice is properly used, or in other words, when good vocal habits are present."\(^8\)

In addition to this proper use, quality of tone depends upon the thought that is back of the sound. A tone should be colored according to the meaning of the word.

The teacher should remember that whatever does not offend the student's mental conception of a correct tone he will accept as being right; therefore, the student must be trained to accept nothing but the best tone and strive to produce the best tone possible.

Fig. 12--Examples for the study of tone\(^9\)

\(^8\)Pierce, op. cit., p. 29

\(^9\)Firlie, op. cit., selections, pp. 47, 41.
The examples given in Figure 12 are to aid in developing a full, rich, resonant tone.

**Articulation and Flexibility.** Articulation and flexibility make clear diction possible in both speech and song. Articulation is defined as the action of the speech organs in the formation of vowels, consonants, syllables, and words.  

Flexibility is defined as the response of the voice to quick changes of pitch and words. Practice in conscious use of the lips and tongue in forming syllables and words will greatly increase fluent articulation and the art of flexibility in good tone production. It is this attention to clear diction that lifts the singer above the instrumentalist in musical performance and makes his musical line more interesting and colorful.

![Fig. 13-Examples for study of articulation and flexibility](image)

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10 Firlie, op. cit., p. 54  
11 Pierce, op. cit., p. 124  
Examples for the practice of articulation and flexibility are given in Figure 13.

Study of Songs

A song is the union of music and poetry, the mood of the poem being translated into the music. In the performance of a song the mood is expressed by the interpretation of the performer. In order to portray the full meaning of a song to a listener, the singer must study and completely understand the text and the music.

In learning a new song, "the student should study the words, the melodic line, and the rhythm at the same time."\(^\text{13}\) This may be done by playing the melody on the piano in correct rhythm and reading the words aloud. After the song has been learned in this manner, the student should read the poem until he understands its true meaning and mood and can portray them in words. When this is done, the student sings the song again with interpretation.

In the study of voice, exercises and drills have a direct relation to song study. They deal with one principle of voice production at a time. When the student sings a song, he tries to incorporate all the techniques learned to enable him to sing the song more expressively.

The following songs are selected for beginning voice students. Each song involves all the principles of singing.

\(^\text{13}\)Firlie, op. cit., p. 64.
but gives especial attention to one vocal technique at a time.

Breath Control

"Dedication" - Franz
"The Lotus Flower" - Schumann
"Bendemeer's Stream" - Scott-Gatty

Vowels

"When Love is Kind" - Old English
"In the Gloaming" - Harrison
"Thou'rt Lovely as a Flower" - Schumann

Consonants

"Wandering" - Schubert
"The Kerry Dance" - Halley
"Who is Sylvia" - Schubert
"The Lass of Richmond Hill" - Hook

Tone

"Drink to Me Only with Thine Eyes" - Old English
"Dedication" - Schumann
"I Dream of Jeanie with the Light Brown Hair" - Foster
"Sweet and Low" - Barnby

Articulation and Flexibility

"Now in the Month of Maying" - Morley
"Trip, Trip," Marzials
"Glorinda" - Morgan
Additional Songs

"Passing By" - Purcell
"Loch Lomond" - Scotch Air
"In the Time of Roses" - Reichartt
"Vesper Hymn" - Russian
"Come Sweet Death" - Bach

The Voice of the Child

As has been previously mentioned, the greatest objective of the public school music movement is to give the child the use of his singing voice. To do this some of the characteristics of the child's singing voice must be known. The voice should be light, smooth, clear, with a quality which gives a floating, flute-like tone. This production is commonly called "head voice" and is produced without muscular strain in the throat or in the expression of the face.

The teacher should be able to recognize this right tone quality and, when it is secured, be able to lead the class to recognize and appreciate it. Habitual beauty of tone in a class is the result of constant attention on the part of the teacher. Selections of song materials which will be enthusiastically received by the children and understood within the range of their experience will also do much to help in the production of a good tone.

It is well at the beginning of music classes to have the child sing soft tones to gain control of the so-called
head voice. These tones should be pitched on or near d (fourth line treble). The child will naturally use the proper head voice on tones in this upper register. As he sings down, the proper quality will be carried into the lower tones. Avoid the use of chest register at all times.

The teacher should never worry about the volume of tone used as long as it is properly produced. Proper phrasing, slight swells on long tones, clear diction, and conscious attention to tone placement and intonation will give a musically realistic interpretation of a song without sacrificing any musical values.

One fault the teacher must guard against is hushing the class into "soft" singing to the point of producing a flat, breathy, lifeless, colorless, unnatural tone. There is no feeling of enthusiasm, interest, or spirit on the part of the child.

The voices of elementary children are usually alike in compass. No classification of voices is made. When part singing is begun, the parts are merely designated as first, second, or third and are interchangeable among the voices.

The following are some basic principles to remember about the training of children's voices:

1. Check habits of posture, both standing and sitting.
2. Select songs within the correct voice range from
the standpoint of the use of tones most easily and naturally produced.

3. Require light singing with a relaxed jaw.

4. Make attacks true and decisive.

5. Make releases clean cut.

6. Give particular attention to correct phrasing.

7. Give careful attention to clear diction.

8. Encourage students to listen to their own voices to hear and improve their tone quality.
CHAPTER IV
TEACHING METHODS AND MATERIALS FOR KINDERGARTEN
AND GRADE ONE

The teaching of music in kindergarten and the first grade is of the utmost importance. It is here that the child is introduced to the pleasures of singing, playing, and listening to music as a new and thrilling experience. Furthermore, it makes the earliest class experiences bright and happy ones.

Music is recognized in primary work as an essential means of achieving group spirit, and it leads children easily into group play. It includes songs and musical activities relating to experiences within the common observance of children and helps to form a bond between the home and the classroom. A teacher of such classes should be thoroughly prepared to present the music to the child in a form which has a definite appeal.

The teaching methods and materials in this chapter and the chapters following are presented in an outline form to enable the teacher more readily to comprehend the scope of the musical activities which she should present to a class.

The methods and materials of this chapter are arranged for both kindergarten and grade one since some schools have both levels and some other schools have only the first grade.
The first introduction to music and the beginning musical activities are the same for both.

I. Objectives and attainments

A. Objectives

1. To give children use of their singing voices.
2. To provide richer experiences through singing with piano accompaniment.
3. To lead children to cultivate habits of attention, both visual and aural.
4. To give pleasure and develop freedom and grace through rhythmic expressions.
5. To lead children to enjoy listening to music.
6. To encourage creative expressions
7. To establish in the child's mind that music is fun and part of everyday life.

B. Attainments

1. Pleasure on the part of the child in singing and hearing.
2. Ability of the child to sing correctly.
3. Good use of the voice by the child.
4. Repertoire of thirty to forty songs.
5. Ability of the child to follow teacher's pantomime.
6. Group participation in rhythmic activities.
7. Desire to create something original.

II. Available materials

A. The American Singer
   1. Book 1

B. Music Hour
   1. The Music Hour in the Kindergarten and First Grade

C. New Music Horizons
   1. First Book

D. A Singing School
   1. Our First Music

E. World of Music
   1. Sing a Song
   2. Play a Tune
   3. Listen and Sing

III. Activities

A. Singing

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1See Appendix C for supplementary materials.

2John W. Beattie and others, The American Singer. In this series there is a different book for each grade.

3Osbourne McConatay and others, The Music Hour. In this series there is a different book for each grade.

4Osbourne McConatay and others, New Music Horizons. In this series there is a different book for each grade.

5Theresa Armitage, Peter J. Lykema, Gladys Pitzer, A Singing School. In this series there is a different book for each grade.

6Isabelle Glenn and others, The World of Music. In this series there is a different book for each grade.
1. First singing days

Fig. 14—Music for calls and motives

a. Calls and motives

(1) Hello
(2) Good morning
(3) Bye low
(4) Tick-tock
(5) Ding-dong
(6) Yoo hoo

(7) Imitations of animals, birds, and insects

(a) Cat
(b) Cow
(c) Dog
(d) Dove
(e) Bee
(f) Duck

1. I am Sally Smith. Who are you?

2. Where are you? In the sand pile.

Here we go to the grocery store to buy some carrots.

What did you have for breakfast? I had toast.

What did you see this morning? I saw a dog.

Fig. 15--Music for Conversational Songs

b. Conversational songs

(Underscored word to be supplied by student)

(1) "I am Sally Smith. Who are you?"
(2) "Where are you? In the sand pile."
(3) "Here we go to the groc'ry store to buy some carrots."
(4) "What did you have for breakfast? I had toast."
(5) "What did you see this morning? I saw a dog."

c. Nursery songs and rhymes

(1) "Mary had a Little Lamb"  
(*New Music Horizons* - p. 12)
(2) "Little Jack Horner"  
(*New Music Horizons* - p. 18)
(3) "Baa, Baa, Black Sheep"  
(*Our First Music* - p. 250)
(4) "Hey Diddle Diddle"  
(*Our First Music* - p. 254)
(5) "The Farmer's in the Dell"  
(*New Music Horizons* - p. 28)
(6) "Hickory, Dickory, Dock"  
(*Our First Music* - p. 255)
(7) "Humpty Dumpty"  
(*Our First Music* - p. 256)
(8) "Little Bo-Peep"  
(*Our First Music* - p. 255)
d. Simple action songs

(1) "Seeds and flowers"
(2) "Little Tom Tinker"
(3) "Down at the Station"
(4) "Eensy-Beensy Spider"

Seeds and Flowers

Directions: Children stand in circle formation.
1. Plant seed. 2. Pick weeds. 3. Hold hands in ball-formation above head. 4. Pick flowers

Little Tom Tinker

Directions: Children are seated. 1 - 2. Remain seated. 3. Jump up with hands above head. 4. Sit down.

Oh, mother plants the seeds, and father picks the weeds;
The sun shines for hours and hours, and I pick the flowers.

Little Tom Tinker sat down on a clinker, and he began to cry,
"Ma --- Ma ---, what a poor boy am I."
Down at the Station

Directions: Children are seated. 1. No motions. 2. Point at Puff-a-billies. 3. Turn imaginary handle. 4. Pull lever toward self on wh— sound and pull bell cord on whoo sound.

Down at the station so early in the morning
See the lit-tle puff-a-bil-ies all in a row
See the en-gine dri-ver Turn the lit-tle handle
Sh--Sh-- Who-o whoo off They go.

Eensy-Beensy Spider

Directions: Children may sit or stand. 1. Touch forefinger of right hand to thumb of left hand and then reverse. Continue motion throughout the phrase. 2. Lower hands with fingers in wiggling motion. 3. Hold hands in ball-formation above head. 4. Do spider motion again.

The eensy beensy spi-der went up the water spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
So the eensy beensy spi-der went up the spout a-gain.

Fig. 16—Music for Simple Action Songs
2. Rote singing

a. Purpose

(1) Trains the ear in ability to listen.
(2) Trains the voice in tone quality and correct pitch.
(3) Develops the feeling for rhythm
(4) Trains the memory

b. Materials

(1) Songs are to be selected by the teacher from the designated material.

c. Requirements for good rote songs.

(1) Tonal beauty
(2) Limited Range
(3) Interesting subject
(4) Appropriate vocabulary

d. Procedure for teaching

(1) Select a song related to some experience or interest.
(2) Teacher sings the song two or three days in advance of teaching it to the children. This builds a desire to learn the song as well as to give them opportunity to hear it as a whole.
(3) When the song is ready to be taught, the teacher sings it through again.
(4) Teacher and pupils discuss the title and word content.

(5) Teacher sings first phrase.

(6) Class sings the first phrase.

(7) Teacher sings phrase again if any corrections are necessary.

(8) Class makes any necessary corrections.

(9) Teacher sings second phrase.

(10) Class sings second phrase.

(11) Class sings first and second phrases.

(12) Teacher sings third phrase and continues procedure until pupils can sing each succeeding phrase correctly. After each phrase is learned, the class repeats the entire song up to the point reached.

3. The child's voice and tone quality
   a. Characteristics of the child's voice
      (1) Head voice
      (2) Light
      (3) Thin
      (4) Unforced flute-like quality
   b. Correct pitch range
      (1) E (first line treble) to F (fifth line treble)
c. Requirements for the production of good tones
   (1) Songs correctly pitched
   (2) Children spine-conscious
   (3) Smooth singing
   (4) Singing with light tone
   (5) Fresh air in the room

4. Classification of singers and seating arrangements
   b. Inaccurate singers--those who can follow melody but don't sing accurately. Sit in middle of room.
   c. Non-singers--those who seem to be unable to sing a single note correctly. Sit in front of room.

5. Development of less musical child
   a. Children who have received special training in kindergarten or first grade and who still cannot sing a tune must again be given individual and special attention.
   b. Unless the child has a physical handicap such as lack of coordination of vocal muscles, partial paralysis, defective
hearing, or vocal incapability, he can, in time, be taught to sing.

c. Some devices to aid these non-singers are:

(1) Have child put hand as high as he thinks a certain pitch is and then sing it.

(2) Move hand up and down as teacher sings.

(3) Use simple calls and motives.

(4) Sing conversational sentences on one pitch.

(5) Have child match a given pitch.

(6) Play games of boat and train.

(7) Imitate simple animal noises:
   (a) Bow-wow-wow-wow
   (b) Me-ow
   (c) Moo-moo

B. Rhythmic Activities

1. Materials
   a. Suitable selections are to be made by the teacher from designated material.

   b. RCA Victor Album E-71 contains suitable recorded literature.

2. Forms of rhythmic activity
a. Group bodily movement

(Suitable selections in Play a Tune, American Singer, and Our First Music)

(1) Skip
(2) Walk
(3) Run
(4) March
(5) Hop
(6) Gallop
(7) Sway
(8) Arm motions
(9) Imitations
   (a) Elephant
   (b) Rabbit
   (c) Butterfly
   (d) Fluttering leaves
   (e) Birds hopping

b. Singing games

(1) Played primarily for the child's benefit.

(2) Learn sixty a year.

(3) Representative games
   (a) "London Bridge"
      (Our First Music - p. 9)
   (b) "Here we Go Round the Mulberry Bush"
(Our First Music - p. 29)
(American Singer - p. 96)
(c) "Looby Loo"
(American Singer - p. 97)
(d) "Cats and Beans"
(Our First Music - p. 152)
(e) "Ten Little Indians"
(American Singer - p. 94)
(f) "Broom Dance"
(Our First Music - p. 246)

c. Dramatizations

(1) "The Three Bears"
(Our First Music - p. 347)
(2) "The Boy and the Billy Goats Three"
(American Singer - p. 83)
(3) "The Gingerbread Man"
(Our First Music - p. 258)
(4) "Circus Parade"
(Music Hour in the Kindergarten and First Grade - p. 34)
(5) "The Tea Party"
(Music Hour - p. 197)
(6) "A Shopping Trip"
(Music Hour - p. 196)
(7) "The Train"
(8) Nursery rhymes
(9) Individual songs

3. Hints for successful rhythmic activities
   a. Sing songs with well-marked rhythm
   b. Have children follow directions accurately for any group motion to be done.
   c. Have children respond to instrumental music with bodily movements.
   d. Have group participation in all rhythmic activities.

C. Rhythm band
   1. Purpose
      a. To teach children simple fundamental rhythms through the use of instruments.
   2. Materials
   3. Beginning instruments
      a. Sticks
      b. Triangle
      c. Cymbals
      d. Drum
      e. Tambourine

7See Appendix C for specific materials.
f. Sand-blocks

g. Tone-blocks

h. Jingle bells

i. Jingle clogs

j. Jingle hammers

4. Additional instruments for more advanced groups

   a. Xylophone
   b. Castanets
   c. Bird Whistle
   d. Rattles
   e. Sleigh bells
   f. Snare boy

5. Procedure for teaching

   a. Begin work with sticks alone, tapping out rhythm to some familiar nursery song.
   b. Tap sticks to a familiar call or motive.
   c. Continue work until children feel strong beats and basic idea of rhythm.
   d. Play simple piece using sticks only.
   e. Add triangle and play another piece.
   f. As the group masters an instrument, add another in the following order:
(1) Jingle bells and clogs
(2) Sand-blocks and tone-blocks
(3) Drum and cymbals
(4) Tambourines

D. Listening

1. Purpose
   a. To help child develop a sense of correlation between a story or picture and music.
   b. To help child develop an ability to contrast moods in different pieces.
   c. To help child develop an ability to respond to music.

2. Records
   a. "Nursery Songs"
      (Columbia J-26)
   b. "Mother Goose Songs"
      (Decca CV-100)
   c. "Pee Wee the Piccolo"
      (RCA Victor Y-322)
   d. "Tubby the Tuba"
      (Decca CV-106)
   e. "Little Black Sambo"
      (RCA Victor Y-312)

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8 See Appendix C for materials related to records.
9 See Appendix C for additional records.
f. Listening Activities Volume I
RCA Victor Album M-77

3. Hints for study of contrasts
   a. Time (fast--slow)
   b. Intensity (loud--soft)
   c. Pitch (high--low)
   d. Mood (active--restful)

IV. Units
A. Importance of units
   1. The child learns new facts through association with things he already knows. It is a whole-to-part learning process, and for this reason, it is of utmost importance and value in primary work to present music class work in unit form.

B. Building a unit
   1. Select a well-defined and suitable subject.
   2. Know specific objectives.
   3. Select story which will arrest the attention of the entire class.
   4. Select calls and motives.
   5. Select appropriate rote songs.
   6. Arrange rhythmic activities and dramatizations to fit the subject.
   7. If possible, choose a selection for rhythm band related to the subject.
8. Select suitable listening material.
10. Use illustrations
   a. Pictures
   b. Objects

C. Unit subjects
   1. See The American Singer.
   2. See Our First Music.
CHAPTER V

TEACHING METHODS AND MATERIALS FOR GRADE TWO

Music teaching in the second grade is a continuation and expansion of work begun in the first grade; however, it is of no less importance.

1. Objectives and attainments

A. Objectives

1. To continue development of the child's voice.
2. To extend song repertoire.
3. To develop an aural association of so-fa syllables with figures and motives from familiar songs.
4. To develop the ability to recognize and sing staff representation of these tonal groups.
5. To develop the ability to sing simple, unfamiliar songs from the printed page.
6. To develop a sensitiveness to form and design in rhythm through experience in phrasing, meter-sensing, and stepping of rhythmic patterns.
7. To help the child to develop good listening habits.
8. To develop a greater appreciation for recorded literature.
9. To stimulate the desire for self-expression through the creation of simple original melodies.
B. Attainments

1. Learn the so-fa syllables and easy tonal patterns.
2. Translate aural impressions into staff pictures.
3. Learn some simple facts of notation.
4. Be able to repeat a phrase after hearing it once.
5. Master word content of a new song in one or two hearings.
6. Learn to recognize the simpler orchestral instruments.

II. Available materials

A. The American Singer
   1. Book 2

B. Music Hour
   1. First Book

C. New Music Horizons
   1. Second Book

D. A Singing School
   1. Our First Music (continued)
   2. Our Songs

E. World of Music
   1. Play a Tune (continued)
   2. Tuning Up

III. Activities

A. Singing
   1. Note songs
      a. Continue to sing simple songs rhythmically

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1 See Appendix C for supplementary materials.
and in tune with a light floating tone.

b. Continue to give the less-musical child special attention.

2. Rote-note songs

a. purpose

(1) To develop a feeling for tonal patterns.

b. Teach the following songs by rote:

(1) "Happy Builders"
   (American Singer - p. 2)

(2) "Balloons"
   (American Singer - p. 19)

(3) "At the Bakery"
   (American Singer - p. 48)

(4) "Indian Mother's Song"
   (American Singer - p. 104)

(5) "The Airplane"
   (American Singer - p. 122)

(6) "Singing Chant"
   (American Singer - p. 77)

(7) "Night-time"
   (American Singer - p. 108)

(8) "Fitter-fatter"
   (American Singer - p. 67)

c. Summary of specific syllables to be learned from songs listed above and the words which they represent

(1) Bing-borg - so mi
(2) Floating high - so so do
(3) Many butter - do mi so do'
(4) Gently - do re
(5) Silver plane - so la so
(6) Walk, walk, walk, walk - so la ti do'
(7) Darkness - fa re
(8) Splash upon the pane - so fa me re do

d. Procedure

(1) Teacher sings song.
(2) Class learns song by rote.
(3) When pupils can sing the song to fair degree, have them play on imaginary instruments and sing on a neutral syllable (loo).
(4) Teacher sings tune of one short phrase with neutral syllable.
(5) Class recognizes phrase.
(6) Teacher sings phrase with syllables and writes syllables on blackboard.
(7) Class sings phrase with syllables.
(6) Class sings entire song with neutral syllable except the new phrase which is sung with syllable names.

3. Rhythm in Singing

a. Feeling for phrase

(1) Play selections on piano
   (e) "Roundelay" - Schumann
   (Play a Tune - p. 46)
(b) "Waltz" - Schubert
(Play a Tune - p. 48)
(c) "Chanson Triste" - Tschaikowsky
(Play a Tune - p. 50)
(d) "Allegro" - Haydn
(Play a Tune - p. 46)

b. Feeling for accent

(1) Teach following songs by rote:
   (a) "Grandfather's Clock"
   (American Singer - p. 24)
   (b) "Grinding Corn"
   (American Singer - p. 37)
   (c) "Old Dobbin"
   (American Singer - p. 25)

(2) Have children make a physical response
to the strong counts by doing a motion
in keeping with the subject of the song.
For example: swing arms for clock
pendulum.

(3) Let class discover whether the song swings
in two's, three's, or four's.

c. Feeling for rhythmic pattern

(1) Teach following songs by rote:
   (a) "Singing Chant"
   (American Singer - p. 77)
   (b) "The Slide"
(American Singer - p. 61)
(c) "The Street Organ"
(Tuning Up - p. 95)
(d) "Willy, Willy, Will"
(Tuning Up - p. 132)

(2) Procedure

(a) Children listen to song to see where it seems to stop.
(b) Teacher steps rhythm of first phrase.
(c) Pupil steps rhythm of entire song.
(d) Teacher draws picture of holding tones (♩), walking tones (♩♩), and running tones (♩♩♩).
(e) Write words from song on the blackboard and mark measure bars before words sung on count one.
(f) Write the correct note under each word.

(d) feeling for phrases in an unfamiliar song
(1) Teach following songs by rote:

(a) "The Cricket"
(Tuning Up - p. 27)
(b) "Across the ocean"
(Tuning up - p. 23)

(2) Procedure

(a) Teacher sings song as children listen with eyes closed.
(b) Children raise arms at beginning of each phrase and lower at end of each phrase.

(c) Teacher draws picture of phrase on blackboard.

(d) Class discovers the number of measures in a phrase.

(e) Class decides whether song swings in two's, three's or four's.

(f) Pupils steps rhythmic pattern.

(g) Teacher records pattern stepped.

4. Child's first experience with score

a. Purpose

(1) To translate aural impressions into staff pictures.

b. Use following song already learned by rote:

(1) "The organ man"

(Tuning Up - p. 38)

c. Procedure

(1) Put exact copy of familiar rote song on blackboard before class period.
(2) Pupils sing and swing each phrase.
(3) Pupils sing with syllables and
determine which phrases are alike.
(4) Teacher sings words of first phrase
and class repeats phrase with
syllables, picturing the melody
with the hand.
(5) Discover whether melody moves in
steps or skips.
(6) Count lines and spaces.
(7) Sing first phrase again and deter-
mine position of do - mi - so on
the staff.
(8) Continue procedure until notation
of entire song is worked out.

5. Notation of simple unfamiliar song

a. Purpose

(1) To translate aural impressions into
visual expressions.

b. Select song with simple rhythmic pattern.

c. Procedure

(1) Place words, divided into syllables,
under a staff on the blackboard.
(2) Pupils read words silently and
decide on the number of phrases.
(3) Teacher sings song and pupils
decide on the meter.
(4) Pupil places meter signature on staff.

(5) Pupil places measure bars before accented words. If no error, put measure bars on the staff.

(6) Teacher sings first phrase as the class shows the meter and a student steps the rhythmic pattern.

(7) Pupil writes correct rhythmic pattern under the words.

(8) Teacher sings second phrase and students repeat what was done for the first phrase.

(9) Procedure is repeated throughout the song.

(10) Teacher sings song again as students listen for words sung on do.

(11) Teacher and class sing each phrase with syllables and write syllables above the staff.

(12) Teacher writes key signature on staff and places first note.

(13) Pupils, referring to syllables, tell teacher where to place each note of each phrase.

(14) Pupils complete the score by adding the correct rhythmic notation.
(15) Sing the entire song with syllables.
(16) Sing the entire song with words.
(17) Open books, compare the two scores, and sing song from the printed page.

B. Rhythmic activities

1. Materials
   a. Make selections from various grade books.
   b. RCA Victor Album E-72

2. Forms of rhythmic activity
   a. There is much value in having group activities in which the entire class participates with practically the same movements. By this time slow and reticent children who are not ready for individual performances will engage in general movements.
   b. Group bodily movements
      (1) Walk
      (2) Run
      (3) Sway
      (4) Trot
      (5) Gallop
      (6) Skip
      (7) Hop
      (8) Step
      (9) Imitations
   c. Singing games and dances
100

(1) "Jump Jim Crow"
   (American Singer - p. 9)
(2) "All Around the Maypole"
   (American Singer - p. 164)
(3) "Skip to My Lou"
   (American Singer - p. 166)
(4) "All Around the Kitchen"
   (New Music Horizons - p. 10)
(5) "Lazy Mary, Will You Get Up"
   (New Music Horizons - p. 30)
(6) "Sunrise Dance"
   (American Singer - p. 39)
(7) "So-Sow-Sewing"
   (Our Songs - p. 109)
(8) "We Sing as We March"
   (Our Songs - p. 110)
(9) "Christmas Gifts"
   (New Music Horizons - p. 44)
(10) "John Brown Had a Little Indian"
    (New Music Horizons - p. 64)

d. Dramatization

(1) "The Cobbler and the Elves" - Elsmith
    (Our Songs - p. 153)
(2) Procedure

   (a) Discuss the story.

   (b) Learn the songs and dances separately before rehearsals.
(c) Have all the children familiar with all the songs, dances, and character parts.
(d) Prepare a plain stage setting.
(e) Use simple costumes.
(f) Use the printed dialogue as a suggestion and let the children work out the play by themselves.
(g) Give a spontaneous production with few big general rehearsals.

C. Rhythm band

1. Materials

2. Continue work where the first grade ended.
3. Use basic instruments and add the extra instruments for more advanced players and when the need arises.

D. Listening

1. Purpose
   a. To continue development of a music appreciation program.

2. Records
   a. "Nutcracker Suite" - Tschaikowsky
      (RCA Victor M/DM 265)
   b. Selections from "The Carnival of the Animals" - Saint-Saens
      (RCA Victor M-785)

See Appendix C-3 for specific materials.
E. Creativeness

1. Purpose
   a. To encourage pupils to create original melodies and aid them in writing the scores.

2. Procedure
   a. Write short two-line poetic sentence under a staff on the blackboard.
   b. Have children read words and discover accent and meter.
   c. Decide on rhythmic pattern, step it, and write notes under the words.
   d. Have each child think of a tune for the words and let several sing their own.
   e. Select the best tune.
   f. Teacher sings the entire song and then sounds do. Class discovers the syllable on which the song begins.
   g. Sing each phrase with syllables and write above the staff.
   h. Teacher puts key signature on staff and places first note.
   i. Class tells teacher where to place each note.
   j. Class sings completed song looking at score.
CHAPTER VI

TEACHING METHODS AND MATERIALS FOR GRADE THREE

Music teaching in the third grade makes a transition from the simple but exciting experiences of the earliest grades to the growth in knowledge and skills of the intermediate grades. It is a period of observation for the child and leads him into activities which bring about expansion of his musical concepts.

I. Objectives and attainments

A. Objectives

1. To continue development of the child's voice through free joyous singing.
2. To develop ability to translate simple song conceptions into notation (music notation).
3. To develop some skill in translating music notation into music conceptions (music reading).
4. To increase feeling for rhythmic patterns and balance.
5. To develop a sensitiveness to form and design in music.
6. To stimulate further desires for self-expression and creation of original melodies.

B. Attainments

1. Ability of pupils to match tones accurately.
2. Conscious attention to impersonation, pantomime, and dramatization.

3. Association of instrumental compositions recommended for listening with other musical activities of the class.

4. Opportunities for free, creative expression in many music activities.

II. Available materials

A. The American Singer
   1. Book 3

B. Music Hour
   1. Second Book

C. New Music Horizons
   1. Third Book

D. A Singing School
   1. Merry Music

E. World of Music
   1. Rhythms and Rimes

III. Activities

A. Singing

1. Song singing
   a. Continue to teach rote songs but have books in the hand of students.
   b. Have students sing with correct pronunciation and express the feeling of words and music.

2. Rhythm in singing

---

1 See Appendix C for supplementary materials.
3. Music writing
   a. Purpose
      (1) To write notation of simple unfamiliar songs.
   b. This is a continuation of work begun in grade two. See Chapter IV, Section II--Notation of simple unfamiliar song.

4. Music reading
   a. Purpose
      (1) To learn to read and sing an unfamiliar song.
   c. Procedure
      (1) Teacher and class discuss the song title and content.
      (2) Pupil reads words of first phrase in rhythm and shows meter with his arm.
      (3) Another pupil reads the next phrase and shows meter.
      (4) Same for all phrases.
      (5) Class reads song together.
(6) Class locates do from the key signature.
(7) Teacher sounds do and class sounds pitch of first note of song.
(8) Class studies tune of first phrase silently, picturing melody with hand.
(9) Pupil sings first phrase with syllables, keeping rhythm with arm.
(10) Same for all phrases.
(11) Class sings entire song with syllables.
(12) Class sings entire song with words.
(13) As class sings, give several students opportunity to step rhythmic pattern.

B. Rhythmic activities

1. Materials
   a. Make selections from various grade books.
   b. RCA Victor Album E-73

2. Forms of rhythmic activity
   a. Group bodily movements
      (1) Walk
      (2) Walk and curtsey
      (3) Run
      (4) Step
      (5) Hop
      (6) Skip
      (7) Skate
(8) Cut-step
(9) Step-hop
(10) Step-swing
(11) Lope
(12) Gallop
(13) Trot
(14) Walk backwards
(15) Tip-toe (float, turn, whirl, sway, bend, run)

b. Singing games and dances

(1) "The Fairy King"
   (New Music Horizons – p. 9)
(2) "Way Down in Pawpaw Patch"
   (American Singer – p. 66)
(3) "Shoo, fly"
   (American Singer – p. 64)
(4) "List and Go"
   (New Music Horizons – p. 35)
(5) "Lady Bug"
   (American Singer – p. 57)
(6) "The Turkey Game"
   (New Music Horizons – p. 41)
(7) "Heel and toe"
   (American Singer – p. 44)
(8) "Santa Maloney"
   (New Music Horizons – p. 63)
C. Rhythm band

1. Continue work from second grade, using all instruments.
2. Play more difficult arrangements and permit some student solos.
3. Have students memorize pieces.
4. Select student conductor.
5. Arrange some performances for student assemblies and P.T.A.

C. Music Plays

1. "Hiwatha's Childhood" - Longfellow-Whiteley

\[ \text{See Appendix C for specific materials.} \]
2. "Our America" - story of early life in America (Merry Music - p. 160)

E. Listening

1. Records
   a. "Peter and the Wolf" - Prokofieff
      (Columbia - MM 477)
   b. "Peer Gynt Suite" - Greig
      (RCA Victor RVX UM-1100)
   c. Listening Activities - Volume 3
      (RCA Victor Album E-79)

F. Creativeness

1. Purpose

   a. To give opportunity for creation of original melodies and learn how to write notation

2. Procedure

   a. Write short original poem under staff.
   b. Children study words quietly.
   c. Class discovers accents and meter.
   d. Class places time signature and measure bars.
   e. Class writes rhythmic pattern under words.
   f. Class decides on form of phrases.
   g. Class thinks of suitable tune for each phrase and writes syllables over staff.
   h. Teacher and class sing song with syllables.
   i. Teacher decides on key signature, locates
do for the class, and writes first note on staff.

j. Class tells teacher where to write each note on staff.

k. Pupil writes correct rhythmic values of notes.

l. Class sings song, looking at the completed score.
The music activities of grade four are of great importance in providing the child with a rich music experience with a variety of expression. It is in the grade that the child really begins to grow up. He must be treated in a grown-up manner. Songs, rhythmic activities, and listening lessons must all be chosen with great care to make the class period interesting and important to the student. The teacher must be enthusiastic and ever on the alert.

I. Objectives and attainments

A. Objectives

1. To continue development of the child's voice through free, beautiful singing.

2. To develop power in using the printed language of music.

3. To have an intimate acquaintance with much beautiful music.

4. To provide experience of listening to good music which pupils cannot perform and to discover those factors which contribute to its beauty.
5. To enlarge the span of class activities to include a study of an opportunity for beginning instruction on the simpler orchestral instruments.

6. To give continued experience in creating and recording original melodies.

E. Attainments

1. Review of some old songs merely for the pleasure of singing.
2. Definite preparation for part singing.
3. Continued rhythmic training.
4. Introduction to simple terms and signs of notation.
5. Emphasis upon appreciation both in singing and listening.

II. Available materials

A. The American Singer
   1. Book 4

B. Music Hour
   1. Third Book

C. New Music Horizons
   1. Fourth Book

D. A Singing School
   1. We sing

E. World of Music
   1. Songs of Many Lands

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1 See Appendix C for supplementary materials.
III. Activities

A. Singing

1. Song singing
   a. Purpose
      (1) To provide opportunity for self-expression and interpretation.
      (2) To enrich and extend song repertoire.
   b. Select a large number of songs from various materials.

2. Music reading
   a. Purpose
      (1) To aid child in using and understanding the printed language of music.
   b. Procedure
      (1) This is continuation of work begun in grade three. See Chapter V, section III - Music reading.

3. Recording the rhythmic pattern of a familiar song
   a. Class sings song with books closed.
   b. Class discovers the number of phrases and the teacher records on the blackboard.
   c. Class sings again and discovers number of measures in each phrase.
   d. Class sings first phrase. One pupil steps rhythmic pattern and another records it.
4. Study of rhythmic patterns

a. Rhythmic pattern of two-eighth notes to one count
   (1) Select song previously learned by the class.
   (2) Class imitates teacher as she swings her arm down for the first count of each measure and up for other beats.
   (3) Class practices arm motion, thinking two notes to one count.
   (4) Transfer the experience to an unfamiliar song.

b. Rhythmic pattern of dotted quarter followed by eighth note
   (1) Sing America with class beating time.
   (2) Isolate the second measure (words - "'tis of thee"). Pupils discover that the hand moves twice on 'tis, the of slipping in just before the third beat.
   (3) Have pupil step rhythmic pattern of the first phrase.
   (4) Same for other phrases.
   (5) Sing All Through the Night.
(6) Isolate measures which have the pattern of a dotted quarter followed by an eighth.

5. Chromatics

a. Sharp chromatics

(1) Teacher selects song which has a sharp accidental and has been taught class by rote.

(2) Teacher sings first phrase with syllables as class listens for new syllables.

(3) Class discovers the sharp syllable. It may be di, ri, fi, si, or li.

(4) Teacher sings phrase again and then as it would be without the new syllable.

(5) Talk about the other sharp syllables and practice singing them.

b. Flat chromatics

(1) Teacher selects song which has a flat accidental and has been taught class by rote.

(2) Teacher sings phrase with syllables as class listens for new syllables.

(3) Class discovers the flat syllable. It may be ra, me, se, le, or te.
(4) Teacher sings phrase again and then as it would be without the new syllable.

(5) Talk about the other flat syllables and practice singing them.

c. Scale of chromatic syllables

```
do    ti     la      so    fa      mi    re    do

ti    te     la      se    fa      mi    re    la

li    si     fi      ri    di      ra    si
```

6. Minor Mode

a. Introduce minor mode and sing or play several songs in minor mode to establish a minor feeling.

b. Have pupils discuss difference in mental states evoked by contrasting major and minor modes.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joy</td>
<td>Loneliness</td>
</tr>
<tr>
<td>Happiness</td>
<td>Darkness</td>
</tr>
<tr>
<td>Restfulness</td>
<td>Mystery</td>
</tr>
<tr>
<td>Peace</td>
<td>Tenderness</td>
</tr>
<tr>
<td>Brightness</td>
<td>Sadness</td>
</tr>
</tbody>
</table>
c. When class is ready to sing the selected song in syllables, teacher puts the major scale on the blackboard, emphasizing the location of do.
d. Count down to la and write another scale, beginning and ending on la.
e. Sing song in syllables. They are the same as in major except that the song usually begins on la or mi.

7. Ear training for part singing
   a. Ear training is begun in the latter part of the fourth grade as preparation for two-part singing.
   b. Half of the pupils sing each part and alternate on parts so that all have experience of singing both parts.
   c. Exercise for ear training
      1. Upper part - mi fa so so fa mi
         Lower part - do re mi mi re do
      2. Upper part - mi fa so fa mi mi fa so fa mi re me
         Lower part - do re mi re do do re mi re do ti do
   d. Additional ear training may be done through the singing of rounds, simple songs with descants, and simple two-part harmonies.
B. Rhythmic activities

1. Materials
   a. Make selections from various grade books.
   b. RCA Victor Album E-74

2. Forms of rhythmic activity
   a. Group bodily movements
      1. March
      2. Skate
      3. Skip rope
      4. Glide
      5. Step-brush-hop
      6. Polka step
      7. Schottische step
      8. Mazurka step
   b. Singing games and dances
      1. "Turn the Glasses Over"
         (We Sing - p. 39)
      2. "The Weggis Dance"
         (We Sing - p. 102)
      3. "Csehebogar"
         (We Sing - p. 103)
      4. "Seven Steps"
         (We Sing - p. 112)
      5. "Schottische"
         (Music Hour - p. 16)
      6. "Polka"
         (Music Hour - p. 64)
7. "A Nick and a Nock"
    *(American Singer - p. 46)*
8. "Tidy-o"
    *(American Singer - p. 30)*

C. Playing an instrument

1. The instrumental program is designed to provide a minimum background of information concerning basic instruments and to encourage children to take up study of some instrument.

2. Utilize playing on percussion instruments in expanded program of music reading, dancing, and listening.

3. Percussion instruments to play
   a. Drum
   b. Triangle
   c. Tambourine
   d. Bells
   e. Piano

4. Instruments recommended for private or special class instruction
   a. Violin
   b. Clarinet
   c. Cornet
   d. Piano

D. Children's opera

1. "Hansel and Gretel" - Humperdinck
    *(We Sing - p. 170)*
2. Suggestions for production
   a. Discuss story and the various characters.
   b. Learn the songs prior to the time of actual group rehearsals.
   c. Select students with vivid imaginations for the various parts.
   d. Concentrate on the dialogue, but do not insist on all being verbatim. Have actors give the general substance of each speech.
   e. Use plenty of free bodily motion in stage motions. Avoid stiffness.
   f. As soon as characters know lines, rehearse a complete act without stopping.
   g. Insist on voice projection, facing front stage for all speaking parts, and keeping character at all times.
   h. Use chorus to supplement singing.
   i. Devise a simple stage set but have it in keeping with the theme of the story and all costumes.

E. Listening
   1. Records
      a. "The Symphony Orchestra - String Family"
         (Decca A 90)
      b. "The Symphony Orchestra - Woodwind Family"
         (Decca A 91)
c. "The Symphony Orchestra - Brass Family"
   (Decca A 92)

d. "The Symphony Orchestra - Percussion family"
   (Decca A 93)

e. "Hansel and Gretel" - Humperdinck
   (RCA Victor - p-38)

f. "Dance Macabre" - Saint-Saens
   (Columbia 11251D)

g. "Sleeping Beauty Waltz" - Tschaikowsky
   (Victor - 11932)

h. Listening Activities - Volume 4
   (RCA Victor Album E-80)

F. Creativeness

1. Purpose
   a. To further develop skill in creating original melodies and songs either individually or as a class.

2. Procedure
   a. Use orginal words or a poem related to a familiar experience.
   b. Continuation of work begun in the third grade.
CHAPTER VIII

TEACHING METHODS AND MATERIALS FOR GRADE FIVE

Music classes in grade five are of great interest to both the student and the teacher. The student has crossed the line in the direction of becoming grown-up and has desires and ideas of his own. If the teacher knows music well, presents a variety of activities in a balanced program, is reasonable in demands, and makes the class feel at ease and enthusiastic, the fifth grade students will accept music wholeheartedly.

I. Objectives and attainments

A. Objectives

1. To provide greater opportunity for self-expression through song singing.
2. To strive constantly to improve the tone quality of singers.
3. To develop skill in singing with emphasis on two-part singing.
4. To develop skill in the interpretation of the music score.
5. To encourage interest in instrumental music, not only for listening pleasure but for study and performance.
6. To deepen the appreciation of our American heritage by a study of folk lore, folk songs, and folk dances.

B. Attainments

1. Further development of music reading.

2. Good background, development, and experience in two-part singing.

3. Recognition of rhythms and rhythmic patterns.

4. Playing of percussion instruments in expanded program of music reading, dancing, and listening.

5. Further listening experiences to develop sensitiveness to music.

6. Advancement of rhythmic activities to include basic dance steps and folk dances.

II. Available materials

A. The American Singer
   1. Book 5

B. Music Hour
   1. Fourth Book

C. New Music Horizons
   1. Fifth Book

D. A Singing School
   1. Our Land or Song

E. World of Music
   1. Blending Voices

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1 See Appendix C for supplementary materials.
III. Activities

A. Singing

1. Music reading
   a. Motivating powers
      (1) Song texts
      (2) Musical worth
      (3) Success
   b. Success and progress in music reading are achieved by the following:
      (1) Continued use of so-fa syllables, scale numbers, and pitch names.
      (2) Continue to give attention to phrasing.
      (3) Learn location of nine most common keys.
      (4) Give careful attention to rhythmic notation.
      (5) Keep strict time at all times.

2. Two-part singing
   a. Sing two-part rounds.
   b. Sing tone blending drills built on the following intervals:
      (1) Thirds
      (2) Unisons
      (3) Sixths
   c. Procedure for teaching simple two-part songs
      (1) Sing both parts at once from the first lesson.
(2) Divide class into two parts, establish the key and beginning pitches, and sing song through.

(3) Part singing should be free, spontaneous, rhythmic, and have good tone quality.

d. Various forms of songs usable for part singing

   (1) Two-part song with melody in lower part
   (2) Song beginning like round
   (3) Canon
   (4) Song with descant
   (5) Song with crossing of two voices

3. Tone quality

   a. Pupils should be conscious of the importance of beautiful tone quality in order to express mood and meaning of songs.

   b. Characteristics of beautiful tone

      (1) Pure
      (2) Even
      (3) Floating
      (4) Flexible
      (5) Smooth
      (6) Accurate pitch
      (7) Resonant
(3) Unrestrained

c. Physical aids to good tone
   (1) Correct standing posture
   (2) Correct sitting posture
   (3) Proper breath control
   (4) Correct enunciation and pronunciation

B. Rhythmic activities

1. Materials
   a. Select materials from the various grade books
   b. RCA Victor Album E-75

2. Forms of rhythmic activity
   a. Group bodily movements
      (1) "March"
      (2) Waltz
      (3) Schottische step
      (4) Minuet step
   b. Singing games and folk dances
      (1) "Brown-eyed Mary"
         (Our Land of Song - p. 138)
      (2) "Turn, Cinnamon, Turn"
         (Our Land of Song - p. 134)
      (3) "Handkerchief Dance"
         (New Music Horizons - p. 154)
      (4) "Ballad of Cousin Mike"
         (New Music Horizons - p. 109)
C. Playing an instrument

1. Purpose

   a. To provide background information concerning most important musical instruments.

   b. To encourage children to study some instrument.

   c. To play percussion instruments in expanded class activities.

   d. To encourage all students to participate in a general ensemble in the way they will enjoy most and to the degree they will profit most.

2. Instruments

   a. Percussion
(1) Drums
(2) Castanets
(3) Tambourines

b. Social or recreational instruments
(1) Harmonica
(2) Fretted instruments

c. Instruments of orchestra and band
(1) Clarinet
(2) Cornet
(3) Cello
(4) Violin
(5) Flute
(6) Mellophone
(7) Saxophone

D. Operetta

1. "The Special Town Meeting"
   (Our Land of Song - p. 191)

E. Listening

1. Purpose
   a. To be a creative experience involving tonal memory, imagination, discrimination, observation, and comparison.
   b. To teach child that he must listen to learn.

2. Records
   a. "Babes in Toyland"
   (Decca - DA419)
b. "Mother Goose (Ma Mere L'Oye)" - Ravel
   (Columbia - LX-151)

c. "William Tell Overture" - Rossini
   (Victor-M/DM-605)

d. "Procession of the Sardar" - Ippolitov-Ivanoff
   (Victor - 11883)

e. "Rondino on a theme by Beethoven" - Kreisler
   (Victor - 1386)

f. "Largo - Xerxes" - Handel
   (Victor - 11887)

g. "To a Wild Rose - Woodland Sketches" - McDowell
   (Victor - 22161)

h. "Listening Activities" - Volume 5
   (Victor Library - E - 81)

F. Creativeness

1. Purpose

   a. To continue to increase the ability to originate and express musical ideas and provide greater opportunity for self-expression.

2. Set words to a given melody.

3. Compose a simple melody for a given set of words.
CHAPTER IX

TEACHING METHODS AND MATERIALS FOR GRADE SIX

The sixth grade music class provides the culmination of music study in the elementary school. For many students this is the last general music course, as specialization begins in many junior high schools and is continued through senior high school. The activities cover a wide variety of interests and experiences. Materials are selected for intrinsic musical merit, interest, and appropriateness in the study program. Skills are developed to a higher degree. The student develops a greater love and appreciation for good music.

I. Objectives and attainments

A. Objectives

1. To continue and increase pleasure in self-expression through song singing.

2. To provide opportunity for intellectual growth in the mechanics of singing.

3. To introduce three-part singing with enough suitable material to provide a rich experience.

4. To increase the appreciation of national life through study of folk songs and dances.

5. To encourage and afford opportunity for artistic performances by students.
6. To give further emphasis to socialization of music programs.

7. To develop and extend creative powers

B. Attainments

1. Review two-part songs.
2. Sing three-part songs.
3. Sing songs in minor mode.
4. Learn representative national folk dances.
5. Learn more theoretical facts in regard to notation.
6. Encourage special study of instruments.
7. Learn many related facts to instrumental compositions heard in listening activity.

II. Materials

A. The American Singer
   1. Book 6

B. Music Hour
   1. Fifth Book

C. New Music Horizons
   1. Sixth Book

D. A Singing School
   1. Music Everywhere

E. World of Music
   1. Tunes and Harmonies

III. Activities

A. Singing

1 See Appendix C for supplementary material.
1. Music reading
   a. Music reading is the avenue of approach to new music
   b. It is motivated by pleasure in singing, joy in accomplishment, and eagerness to learn more beautiful songs.
   c. Further development comes through singing the following:
      (1) Tone-blending drills in three parts
      (2) Two and three-part rounds
      (3) Two-part songs
      (4) Three-part songs
   d. Class progress in music reading should be timed to the reading ability of the more capable students, encouraging them to lead and the slower members to follow.

2. Three-part singing
   a. Important preparation for three-part singing
      (1) Two-part rounds and canons
      (2) Three-part rounds and canons
      (3) Melody and descant
      (4) Three-part tone blending drills
      (5) Two-part songs
      (6) Two-part songs and descant
      (7) Three-part songs with melody in lowest voice
   b. Procedure
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(1) Introduce song.
(2) Wind key.
(3) Discuss three major triads.
(4) Class studies each part.
(5) Divide class into three parts.

Encourage students to sing upper, middle, or lower voice parts unless individual voices are found with a very limited range.

(6) Sing entire song in three parts without stopping for corrections.
(7) Study special parts of the song.
(8) Sing entire song again.

3. Preparation for change in boys' voices
   a. Notice sturdiness of physique and increased fullness of tone.
   b. Give special vocal exercises
      (1) Long sustained tones
      (2) Scale passages down
      (3) Arpeggio on tonic chord
      (4) Phrases of familiar songs pitched in lower keys
   c. If voices are ready to change or are changing, assign boys to the lower voice part.

B. Rhythmic activities
1. Materials
   a. Select materials from the various grade books.
   b. RCA Victor Album E-76

2. National and folk dances
   a. "Polka"
      (New Music Horizons - p. 20)
   b. "The Irish Washerwoman"
      (New Music Horizons - p. 44)
   c. "Captain Jinks"
      (New Music Horizons - p. 88)
   d. "Highland Fling"
      (Music Hour - p. 75)
   e. "Tarantella"
      (Music Hour - p. 81)
   f. "Maypole Dance"
      (Music Hour - p. 85)
   g. "San Severino"
      (Music Everywhere - p. 158)
   h. "La Raspe"
      (Music Everywhere - p. 159)
   i. "Palapala"
      (Music Everywhere - p. 154)
   j. "Farandole"
      (Music Hour - p. 84)
   k. "Mazurka"
      (Music Hour - p. 80)
C. Playing an instrument

1. Continue work begun in lower grades.
2. Encourage study and performance on following instruments
   a. Drums
   b. Piano
   c. Social or recreational instruments
   d. Instruments of orchestra and band

D. Special dramatizations

1. "The Lewis and Clark Expedition"
   (Music Everywhere - p. 129)
2. "Fiesta"
   (Music Everywhere - p. 160)

E. Listening

1. Records
   a. "Air on the G String" - Bach
      (Columbia 71411-6)
   b. "Jesu, Joy of Man's Desiring" - Bach
      (Columbia 4084-M)
   c. "Toy Symphony" - Haydn
      (Victor - 20215)
   d. "Moment Musical" - Schubert
      (Victor - 1312)
   e. "Music of Stephen Foster"
      (Columbia - M-442)
f. "The Sorcerer's Apprentice" - Lukas
   (Columbia - MA-212)
g. "Hakoczy March - Damnation of Faust" -
   (Victor - 14230)
h. "Hungarian Dance No. 1" - Brahms
   (Victor - 1675)
i. Listening Activities - Volume 6
   RCA Victor Album E-82

F. Creativeness

1. Continue work begun in lower grades.

2. Suggestions for additional creative work.
   a. Compose an alto part for a given melody.
   b. Compose a complete song, words and music.
   c. Suggest rhythmic movements for a song.
   d. Dramatize a song.
   e. Create a dance.
   f. Devise a pageant or dramatic presentation
      of a group of songs.
   g. Compose an operetta, including story,
      dialogue, songs, and dances.
APPENDIX A

Terms of Expression

1. A tempo or tempo I: return to first rate of speed.
2. Ad libitum: at the pleasure of the performer.
3. Adagio: slow.
4. Alla marcia: in the manner of a march.
5. Allegretto: slower than allegro.
7. Andante: moving at a moderate pace; walking tempo; slow, graceful
8. Andantino: quicker than andante.
11. Con anima: with animation.
12. Con brio: with vigor, spirit, force.
13. Con espressione: with expression.
15. Con moto: with spirited movement.
17. Crescendo: gradual increasing of tone.
18. D.C. al fine (Da Capo al fine): go back to the beginning and repeat to the word fine (end).
19. Descrescendo or Diminuendo: gradual lessening of tone.
22. Expressivo: with expression.
23. f, forte: loud.
24. ff, fortissimo: very loud.
27. Larghetto: rather slow.
28. Largo: slow.
29. Legato: smooth, even, flowing, continuous.
31. Lento: slow.
32. Maestoso: with dignity, majesty.
33. Marcato: emphasized, distinct.
34. Meno mosso: less speed.
35. mf, mezzo forte: half loud.
36. Misterioso: mysterious.
38. Molto: much, very.
39. mp, mezzo piano: half soft.
40. p, piano: soft.
41. pp, pianissimo: very soft.
42. Poco a poco: little by little.
43. Poco meno mosso: little less rapidly.
44. Poco più moto: somewhat faster.
45. Poco ritardato: hold a little.
46. **Presto**: very fast.

47. **Rallentando**: becoming slower.

48. **Scherzando**: sportively, gayly, playfully.

49. **Semplice**: simple.

50. **Sostenuto**: sustained.

51. **Staccato**: detached, disconnected, broken.

52. **Tranquillamente, Tranquillo**: calmly, quietly.

53. **Vivace**: gay, lively.
APPENDIX B

Series of Music Books

The American Singer

Authors - John W. Seattie, Josephine Wolverton, Grace V. Wilson, Howard Hinga

Publisher - American Book Company, Dallas, 1944-1947.

Elementary Grade Books
   Book One
   Book Two
   Book Three
   Book Four
   Book Five
   Book Six

The Music Hour

Authors - Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge, Habel E. Bray

Publisher - Silver, Burdett and Company, Chicago, 1927-1930.

Elementary Grade Books
   First Book (Grade two)
   Second Book (Grade three)
   Third Book (Grade four)
   Fourth Book (Grade five)
   Fifth Book (Grade six)

Teacher's Manuals
   The Music Hour in the Kindergarten and First Grade
   Elementary Teacher's Book
   Intermediate Teacher's Book
   Teacher's Guide for the Fifth Book

Additional Books
   One-Book Course
   Accompaniments for Songs in the One-Book Course
   Two-Book Course
   Accompaniments for Songs in the Two-Book Course
   Music in Rural Education
New Music Horizons

Authors - Osbourne McConathy, Russell V. Morgan, James L. Mursell, Marshall Bartholomew, Label E. Bray, W. Otto Niessen, Edward Bailey Birge

Publisher - Silver Burdett Company, Chicago, 1944-1946.

Elementary Grade Books
- First Book
- Second Book
- Third Book
- Fourth Book
- Fifth Book
- Sixth Book

Teacher's Manuals
- Teacher's Manual for the Primary Grades
- Teacher's Manual for the Intermediate Grades

A Singing School

Authors - Theresa Armitage, Peter W. Dykema, Gladys Pitcher

Publisher - C.C. Birchard and Company, Boston, 1939-1944.

Elementary Grade Books
- Our First Music (Kindergarten and Grade one)
- Our Songs (Grade two)
- Merry Music (Grade three)
- We Sing (Grade four)
- Our Land of Song (Grade five)
- Music Everywhere (Grade six)

Teacher's Manuals
- Our Songs - Teacher's Manual
- Merry Music - Teacher's Manual
- We Sing - Teacher's Manual
- Our Land of Song - Teacher's Manual
- Music Everywhere - Teacher's Manual

Additional Books
- Happy Singing
- A Singing School - Special Edition
- Our Songs - Piano Accompaniments
- Merry Music - Piano Accompaniments
- We Sing - Piano Accompaniments
- Our Land of Song - Piano Accompaniments
- Music Everywhere - Piano Accompaniments
The World of Music

Authors - Mabelle Glenn, Helen S. Leavitt, Victor L.F. Rebmann, Earl L. Baker

Publisher - Ginn and Company, Dallas, 1936.

Elementary Grade Books

- Sing a Song (Kindergarten)
- Play a Tune (Kindergarten)
- Listen and Sing (Grade one)
- Tuning Up (Grade two)
- Rhythms and Rhymes (Grade three)
- Songs of Many Lands (Grade four)
- Blending Voices (Grade five)
- Tunes and Harmonies (Grade six)
- Singing Days (All grades)

Teacher's Manuals

- Music Teaching in Kindergarten and Primary Grades
- Music Teaching in the Upper Grades
APPENDIX C

Supplementary Materials

Books for Singing

Boesel, Ann Sterling, Sing and Sing Again, New York, Oxford University Press, 1938.

Bryant, Laura, Sentence Songs for Little Singers, Cincinnati, Willis Music Company, 1935.


Commings, Dorothy Berliner, Lullabies of Many Lands, New York, Random House, 1941.

Crowinshield, Ethel, New Songs and Games, Boston, Boston Music Company, 1941.


Gregson, Eleanor, Rhythm Songs for Children Small, Melbourne, Australia, Allen and Co., 1940.

Hamlin, Alice P., and Guessford, Margaret G., Singing Games for Children, Cincinnati, Willis Music Company, 1941.

LeBron, Marion, and Olson, Grace M., I Love to Sing, Cincinnati, Willis Music Company, 1942.


Martin, Florence, and Burnett, Elizabeth, Rime, Rhythm and Song, Chicago, Hall and McCracken Company, 1942.


Books for Rhythmic Activities


Books for Rhythm Band


Books for Listening Lessons


- *Storyland* (Grade two)
- *The Man in the Drum* (Grade three)
- *Folk Tales from Many Lands* (Grade four)
- *Conrad's Magic Flight* (Grade five)
- *Tales of Olden Days* (Grade six)
- *History Sings* (All grades)


**Records**

"A Christmas Carol"
Decca - A & DA 290

"A Christmas Fantasie" - Thirze-Altieri
Columbia - J-22

"Andante Cantabile - String Quartet in D, Op. 11" - Tschaikowsky
Victor - 1719

Animal Pictures in Music (for Children)
Decca - A 85

"Ave Maria" - Bach-Gounod
Victor - 8032
"Ave Maria" - Schubert  
Columbia - 7425-M

"Barcarolle - Tales of Hoffman" - Offenbach  
Victor - 20011

"Berceuse - Joycelyn" - Godard  
Victor - 6421

"By the Waters of Minnetonka"  
Victor - 21972

Children's Treasury of Music - Volumes 1 - 2 - 3  
MCA Victor - M 1062, M 1063, M 1064

Christmas Carols  
Columbia - C-94

"Clair de Lune" - Debussy  
Columbia - 7361 M

"Country Gardens" (Morris Dance Tune) - arranged by Grainger  
Victor - 20802

"Cradle Song" - Brahms  
Victor - 1756

"Cradle Song" - Gretchaninov  
Columbia - 71367-D

"Deep River" (Negro Spiritual) - arranged by Burleigh  
Victor - 2032

"Emperor Waltz - Op. 437" - Strauss  
Victor - 12195

"Flight of the Bumble-See" - Rimsky-Korsakov  
Columbia - 17352-D

French Folk Songs for Children - Volumes 1 - 2  
Decca - A 4, A 24

"From the Land of the Sky Blue Water" - Cadman  
Columbia - 35986

"Hungarian Dance No. 5" - Brahms  
Victor - 4521

Insect Pictures in Music (for Children)  
Decca - A 84
Instrumental Combinations
Victor - 19926

Instruments of the orchestra
Columbia - X-250

"Intermezzo - Cavalleria Rusticana" - Mascagni
Victor - 4393

"Jingle Bell Fantasy"
RCA Victor - Y-9

"Lullabies" (Kinder-Leider Cradle Songs)
Columbia - J-17

"Meditation - Thais" - Massenet
Columbia - 71400-D

Melodies for Children
RCA Victor - 20164, 20174, 20079

Music Fairy Stories
Columbia - J-19, J-20, J-23

"Minuet in G" - Paderewski
Columbia - 68987-D

"Narcissus" - Nevin
Victor - 20443

Nursery Rhymes
Decca - C U 101

"Perpetual Motion (Moto Perpetuo)" - Paganini
Victor - 8866

"Pomp and Circumstance March No. 1" - Elgar
Columbia - 71441-D

"Preludes (24 Preludes, Op. 28)" - Chopin
Victor - K-282

"Preludium" - Jarnefelt
Victor - 4320

Rhythms for Children
RCA Victor - 20350, 20491, 20399, 20153, 20162, 20351

"Ritual Fire Dance" - De Falla
Victor - 2214
Rounds and Jingles  
Decca - A 287

"Scenes from Childhood" - Schumann  
Victor - 22162

"Serenade" - Schubert  
Victor - 6927

Singing Games  
Victor - 22759, 22761, 22760, Y-305

"Soldiers' Chorus - Faust" - Gounod  
Victor - 19783

"Songs My Mother Taught me" - Dvořák  
Victor - 2009

Songs of Safety  
Decca - A-A 443

"Tales from the Vienna Woods" - Johann Strauss  
Victor - 15425

"The Children's Corner " - Debussy  
Columbia - K-314

"The Messiah - Hallelujah Chorus" - Handel  
Victor - 11825

"The Story of Celeste"  
Signature - C-1

"Toreador Song - Carmen" - Bizet  
Columbia - 71681-D

"Traumerei" - Schumann  
Columbia - 17105-D

"Uncle Mac's Nursery Rhymes"  
RCA Victor - Y-2

World of Music - Ginn and Company  
Listen and Sing  
Tuning Up  
Rhythms and Rhymes  
Songs of Many Lands  
Blending voices  
Tunes and Harmonies  
Tunes and Harmonies (Three-part)

RCA Victor - 26685, 26689, 26690, 26691, 26692, 26693, 26694, 25464
"Young Peoples Guide to the Orchestra" - Benjamin Britten
Columbia - K-M 703
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Crofts and Co., 1948.

Morgan, Hazel Mohave, editor, *Music Education Source Book*,

Burdett Company, 1943.

Pierce, Anne E., *Class Lessons in Singing*, New York, Silver
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Proschowsky, Frantz, *The Way To Sing*, Boston, O. C. Birchard
and Company, 1938.

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Wilson, Harry Robert, *The Solo Singer*, 2 Vols., New York,
Carl Fischer, 1941-1942.

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in the Texas Public Schools*, Bulletin No. 449, Austin, no date.
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