TEACHING SYLLABUS FOR THE JUNIOR HIGH SCHOOL GENERAL MUSIC CLASS

THESIS

Presented to the Graduate Council of the North Texas State College in Partial Fulfillment of the Requirements for the Degree of

MASTER OF MUSIC

By

Mary Ann Frank Illos, B. M.

168478
Beaumont, Texas

August, 1949
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CHAPTER I

INTRODUCTION

To further the effectiveness of music in the schools, to create a more meaningful and enjoyable musical experience in the junior high school -- these are the ideals that prompted the writing of this thesis. The need for this work is set forth in three subordinate needs. First, there is need for uniformity in aspects of music to be taught at the junior high school level. Second is the need for emphasis on certain aspects of music which carry over into future life. Under this phase we shall consider three musical developments which are as follows: (1) increase of mastery of the musical language, especially from the standpoint of hearing and listening; (2) foster greater enjoyment and pleasure from music; (3) encourage more and better singing for the masses.

Last to consider is the need for organization of material to insure the proper background for further music study. The student drops out of music study along the junior high school level because he either feels that he has attained all there is or he develops to a certain point and feels he can go no further. With the proper foundation the child will feel a security and challenge to further his study; without this foundation he feels an insecurity and fear in music. Certainly it is agreeable that music is not to be drilled, memorized, dull subject-matter; however, it is the author's opinion that in the attempt to bring sheer enjoyment in the music class, certain fundamentals, valuable and desirable to all students,
are neglected and forfeited.

In the following chapters is set forth an understanding and solution to the problems presented. The material presented in chapters II and III is for the purpose of insuring the teacher of a keen understanding of the junior high school level and child. Chapter two is a brief historical synopsis of the development of the junior high school and reasons for this new educational organization. Chapter three treats the junior high school student from the standpoints of his subjective and objective background, his musical training preceding the junior high school, the changing music administration and curriculum in the junior high school, and the objectives of music at this level.

Chapter IV and V offer the teacher concrete and specific plans for conducting the general music class in the seventh and eighth grades. Chapter IV presents suggestions for the teacher in conducting singing, which is the nucleus of the general music class in the junior high school. The teacher will find a routine for beginning and continuing singing in the general music class. The material is designed for easy reference.

Chapter V is a handbook for the junior high school student with annotations for the teacher in the general music class. This handbook is designed for use with a heterogeneous group at the junior high school level. This "melting pot" gives the teacher a challenging problem that is quite common in the junior high school. Students of various musical backgrounds are brought together in the same music class—students who have received excellent musical training; students who have received private lessons; students who have received inadequate musical background; students who have received no musical background. The material in this handbook is designed to attempt to interest all, to inform the beginner, to catch up
the retarded student, and to progress and permeate the advanced music student. The author presents a good music foundation in the form of daily lesson plans to be used in a general music class which meets either every day for quarter semester or twice a week for a full semester. If the material is not covered in the seventh grade, the remainder may be carried into the eighth grade. This material was compiled over a period of two years and used successfully in two different junior high schools of Beaumont, Texas. The material is organized progressively by chapters with the first lessons building toward the latter lessons. It is not the content but the organization and presentation that is unique.
CHAPTER II

THE JUNIOR HIGH SCHOOL PLAN

Before discussing the teaching of the specific subject of music at the junior high level, let us go back briefly to the beginning of this phase of education. With the 8-4 plan, that is eight years of elementary school and four years of high school, children could legally quit school after the first eight grades unless they wanted to prepare for college.

There were three types of high schools - Latin grammar schools, academies, and public high schools. The first high school was the Boston Latin School established in 1635 with the sole aim of preparation of boys for college. It had a classical curriculum, consisting of Latin and Greek until the year of 1814. Desire for varied courses such as mathematics, science, and history gave rise to the academy, promoted by Benjamin Franklin in Massachusetts, 1743. In the early part of the nineteenth century the public high school came into existence. The first public high school, The Boston English Classical School established in 1821, was for boys only. In 1826 the first high school for girls came into being. A year later in 1827 the Massachusetts law provided a high school for both boys and girls.

As early as 1900, college administrators such as President Charles W. Harper of Chicago had been seeking through regrouping of the school years to prepare students to enter college at an earlier age. Intensive
study in psychology and curriculum was prompted by the desire to attract and hold a larger percent of the students in school; too many were dropping out soon after they had reached the end of the period of compulsory school attendance.

In 1904 G. Stanley Hall published his education-advancement book, Adolescence, which encouraged educators to make a new and intensive study of the period of development between puberty and maturity, or between childhood and adulthood. This study, according to Dykema and Cundiff, "Rather than other influences such as the administrative readjustments advocated by Presidents Eliot and Harper, was probably the initial impetus toward transforming grades seven, eight, and nine into the junior high school."

Dr. Hall emphasized the great differences in individual children due to their varying rates of development. His ideas led the way to the wide acceptance of the conception that the school particularly at this level must be adapted to the child. The solution to this problem was proven to be the 6-3-3 plan. The schools offered more advanced studies than had been offered in the grades and permitted some variations in courses to meet individual needs and interests.

When the high school attendance finally was on the increase and study was other than that for college preparation, and the elementary schools were proportionately on the increase, it seemed logical to build new buildings and to place the sixth, seventh, and eighth grades in the old high school buildings. Departmental teaching developed along with promotion by subject. Most important the segregation of these students, alike in

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age and development, made observations and surveys possible.

"The junior high school is that portion of the public school system above the sixth elementary grade, including usually the seventh, eighth, and ninth grades, and admitting and making provision for all pupils who are in any respect so nature that they can profit more from the junior high school environment than they would from continuing in the elementary school."2 The junior high school is distinguished by these characteristics: (1) A separate staff of teachers; (2) A separate building; (3) Recognition of individual difference in capacities, tastes, and purposes; (4) Program of studies differing to meet this need; (5) Partial or complete departmental organization of subject matter and teaching; (6) Organization of a limited number of curricula, each containing constant and variable courses; (7) Definite and effective plan of pupil guidance; (8) Elective studies to be chosen by pupils under guidance; (9) Promotion by subject; (10) Organization and administration of student activities in accordance with the needs and interests of adolescent pupils.

The authors Beattie, McConathy, and Morgan purpose a fundamental basis for the philosophy underlying this new organization, from which the following are derived.

1. DIFFERENTIATION—- to discover and make provision for individual differences readily discernible in boys and girls between the ages of twelve and fifteen.

2. EXPLORATION and GUIDANCE—- to furnish each student with the means of developing his capacities and interests in such a way as to enable him to find that place in life in which he may make full use of his powers. Requires the guidance of advisors who, in cooperation with pupils and parents, may help to shape both the present and future activities of the student.

3. SOCIALIZATION--- to provide the adolescent with opportunities for the development of sympathetic relationship with his fellows. In this respect music, along with the speech and athletics departments, is primary in this capacity.

4. COORDINATION and ARTICULATION--- to facilitate the transition from the elementary school to the high school.  

The junior high school level is characterized by three types of growth; physical, emotional, and mental. There is variation in time and manner in which these growths take place, especially in different sexes. The adolescent child adopts new attitudes toward life in general. He becomes a social being instead of an individualist with a great tendency toward gregariousness. Awakened sex instinct is revealed in the desire to adorn the body. The physical development most noticeable to the music teacher is the change in voice.

Music plays an important part in the proper development of the emotional nature of the adolescent; however it is difficult to define just how. It might be explained through the natural rhythmic impulse and the aesthetic expression, also the manipulative, constructive, and mechanistic efforts at this stage.

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CHAPTER III
BACKGROUND OF THE JUNIOR HIGH SCHOOL CHILD

There are several general conditions which prevail in the junior high school. These may be classified into two groups: first, the objective conditions and second, the subjective conditions. Objectively, the junior high school in its larger building draws students from varied school environments -- public, private, and parochial. The homes of pupils differ racially, socially, and culturally; however, this does not seem to be a great discriminating factor. Musically speaking, there is a lack of uniformity in musical preparation of pupils entering the junior high school. Students from different schools under various systems of supervision or no supervision are brought together in one music study group. No doubt as a whole these people have received music from various standpoints with interest directed on different phases, whether singing, listening, sight reading, or some other phase. Here these students have to be brought together on some common ground; a different approach, a typically junior high school approach can fulfill this aim. Subjectively, the pupils show a wide scale of variance in their physical bodies. Boys and girls at this age change and develop rapidly emotionally, intellectually, and physically. Numerous levels of intellectual endowment become more evident at this age.

Heretofore the pupil's world has been largely that of the adult's making. The child conforms and usually takes things at their face value. This period of adolescence or growing up brings with it a budding capacity in making associations and symbolisms. Units of study should supply more varied and richer material for such understanding.
Because the child now is growing to make his own decisions he also experiences restlessness, uncertainty, and doubt. Yet there is an intense desire for independence and responsibility, a desire to know and be more than their capacities permit, a wishing for much that is indefinite and even unattainable, a tendency to be noisy and coarse while still being responsive to the beautiful and idealistic. Most of all, adolescents like a part in making decisions.

There is wide difference physically and emotionally between boys and girls at this in-between age. "Girls are significantly superior in the following traits: tonal movement, tonal memory, melodic taste, pitch imagery, pitch discrimination, and total scores. Boys are superior in quality discrimination, intensity discrimination, and time discrimination."1 Girls appear to have superior talent and superior working habits. Boys lack interest in music because they fail to see its value and to experience its derived pleasure. Perhaps the schools have failed to utilize the musical gifts of the boys; perhaps we have favored the female sex in music. It is quite obvious that in later life, men outnumber women in orchestral players, composers, and concert performers. Then there is no fundamental reason why our school measurements should be so uncomplimentary to males.

This is a difficult time for all — the parent, the child, and the teacher. The child feels that no one understands. Parents are unkind and unsympathetic. Their main delight is to prevent the child from doing the things he most desire to do. An atmosphere of friendliness should prevail. It might be wise to free the boy of some of the earlier restrictions, and at the same time add responsibilities that with his enthusiasm he will not

1 Jacob Kwalwasser, Problems in Public School Music, p. 39.
have a regrettable experience.

Physiologically and psychologically the adolescent boy is handicapped in singing. This is caused by physiological changes which deprive the boy ultimately of his treble voice. However, this does not account for his inferiority entirely because this same status of the boy being inferior to the girl can be traced back to the earlier years. As measured by the Kwalwasser-Ruch Musical Accomplishment Test, the boys are considerably inferior to the girls for every age level measured. Therefore, the fault lies in the ill use of the changing voice. On the whole differences between sexes is not too great a worry for "there are greater differences within either sex than can be found between the sexes."²

Putting the musical experience preceding the junior high school on an ideal level, we find that the general aspects are three-fold. (1) Pleasure in music. School music should be as attractive as radio, stage and screen music. The children have been enjoying music that reflects their changing interests. They have gained so much pleasure in music that they demand and welcome it as an important part of their lives and they wish to share this rich experience with others. (2) Intelligent use of the phonograph and the radio. The teacher has been guiding the child's musical development with a constant stream of all types of radio music which will lead to better taste in the music enjoyed. The child has developed a desire to listen with discrimination to music that is beyond the child's ability to perform. (3) Original and creative music activities rather than the memory and imitative music. The teacher has emphasized more self-expression rather than seated class room procedure. The child has participated in

²Ibid., p. 48.
music bodily, that is by dancing, keeping time, and bodily expressions of the music being played. Thus they have lost their timidity and shyness in participating in music by the time they enter junior high school.

Also we may consider the more specific musical experiences as follows:

1. Emphasis on the aesthetic and critical in music appreciation along with the historical;
2. Development of the music reading power, both major and minor keys with common rhythmic problems. Ability to sing at sight unison, two-part, and three-part songs;
3. Understanding of music notation as a means of self expression and self creation, including simple transposition and composing original tunes;
4. Repertory of a considerable number of worthwhile songs by memory, performed individually or in a group;
5. Knowledge of some of the great composers, their compositions, and distinct characteristics of their music. Acquaintance with the national and folk music of several countries;
6. Presentation of music problems in a way similar to the one set forth in this thesis so as to lend continuity to the child's learning experiences.

Pertaining to the changing curriculum and staff in the junior high school, here is a comparison of the old and new. Under the old plan, seventh and eighth grade music consisted of singing and music drill. The teacher probably was not an accomplished musician to any degree; therefore she felt insecure in teaching this art creatively and felt compelled to teach mechanically. One might go so far as to say that she disliked the teaching of music; furthermore she had no aids such as the phonograph, recorder, and moving picture and sound projector. The supervisor, if there was one, most likely was none too good a musician; consequently felt more at ease in drill work - theory and music memory. Also the principals and superintendents had little knowledge or proof of the value of creative music.
The administrator knew little of music, and the music teacher and supervisor knew little of school organization and administration. The types of music now offered in the junior high school are the General Music Class, usually required through the eighth grade and meeting at least twice a week at regular periods, and the Elective Music Class—band, orchestra, glee club, instrumental class work, and credit through outside music.

The place the music in the junior high school takes is set forth very well by Karl Wilson Gehrken as follows:

1. To bridge the gap that existed between the grade schools and high school under the old plan.
2. To give opportunity for exploration under guidance.
3. To recognize individual differences.
4. To insure that 'school' shall be 'life'.

Since an individual learns and develops in cycles rather than continuously from the first grade through high school, the junior high school cycle of learning should be adapted to the junior high school cycle of physical, emotional, and intellectual development. In the junior high school the child has reached a new cycle, adolescence, which demands change in methods of learning.

First, plan the material and method from a more adult viewpoint. Deal with the pupils in a more grown-up way. Assign responsibilities and allow greater freedom in action. Second, be sure that the student feels the importance of music, understands each point clearly, and uses the learning every day. In the third place, introduce the NEW. Make use of music new to the student—instrumental music, non-conventional recorded music, original composition. Use new devices for teaching—recorder, recordings, phonograph, projectors, motion pictures, tachistoscope. Last,

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strive toward the child's realization of music as a means of expression: individually through performance, listening, and composition; collectively through singing and playing in a group and in assembly. Plan for aesthetic satisfaction.

In order that the junior high school music be an integral, orientating, and useful part of the curriculum, the following more specific aims must be accomplished.

(1) Guide the use of the voices carefully during this changing period.
(2) Learn of works by composers, trends of periods in music history, characteristics and types of national music— the who, when, and where of music history.
(3) Increase command and use of musical notation.
   (a) General theory
   (b) Melodic, rhythmic, and harmonic reading and listening emerging into sight singing as an integral part of the classroom procedure.
   (c) Original and creative work such as arranging and composing.
(4) Building pleasure and appreciation in listening to music through phonograph and radio.

If the junior high school general music is successful, we will see results through the eager welcoming of the music class by the students. Private music study will be encouraged and continued longer. Music courses in the senior high school will be elected popularly. Musical organizations such as the orchestra, band, and chorus will increase in number; new groups will be invented. Graduates will elect music for further study. Community
organizations - club choruses, church choirs, civic orchestras, and town bands will flourish. "The school brings to the attention of the children and through them to the home, better art forms than the community now supports."4

CHAPTER IV

SINGING IN THE GENERAL MUSIC CLASS

"Not only do we want to introduce music to the pupils but them to music." ¹

Purpose

In the Junior High School, there is a grand chance to show the teacher's ability — imaginative and skillful. Here there is a prime opportunity to sell all the children on music so that they will elect music later after completing the required work. Most important of all activities is singing.

Enjoyment is by far the primary objective of any General Music Class; certainly singing can make a valuable contribution here. Students should be taught to sing for the joy of singing. Choral singing is very adaptable; emphasize the use of music as a means for emotional expression. Also the teacher must strive to guide the use of these adolescent voices through their changing period.

Status of Voice; Singing Ability

In the Junior High School, we have the very real problem of changing and changed voices. Boys must venture forth to learn the mechanics of a clef without the aid of the girls. The new songs selected must have very restricted voice ranges and simple harmonizations. It is most important that a majority of the work should be simple enough to encourage the boys

to more and more difficult music.

Our schools have failed to recognize and utilize the musical gifts that the boys possess. In an overall examination, Kwalwasser found the following:

1. Text books - topics and titles of songs do not meet the boys' interest and needs.
2. Part singing - the lower part, which is frequently assigned to the boy, is likely to be musically even more sterile than the upper part and therefore more difficult. The boy gets less enjoyment than the girl.
4. Absence of proportionate number of male teachers in the lower grades.

Before a child becomes six years of age the larynx (through which air passes, causing the vocal cords to vibrate, and thus producing tone) grows very rapidly. Until adolescence there is little increase in size but a constant maturing in strength and firmness.

The voice box is composed of several parts.

There is the top ring cartilage of the wind-pipe which is shaped like a signet ring, the smaller side to the front. Over this is placed the shield cartilage, round with two protruding horns, one extending up and one down at the back of the cartilage. Inside both the ring and shield cartilage and at the back are two small triangular shaped muscles, each one holding one end of the two vocal cords. The other ends of the cords are fastened to the front end of the ring cartilage, thus drawing them across the opening left in the ring cartilage. When the boy's larynx grows the shield cartilage flattens out, pushing the rounded end forward, forming what is called the 'Adam's Apple'. The cords must follow this, so they are pulled out until they are twice as long as before. The result is the drop in pitch of an octave.

The reason for the antics of a boy's voice during the break is the unusual rapidity in growth and development of the cartilages and muscles of the larynx. The muscles develop more slowly than the cartilages, so

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2Jacob Kwalwasser, *Problems in Public School Music*, pp. 42-44.
abnormal physical conditions produce abnormal results. It will not harm
the boy's voice to continue singing while changing if treated correctly.
Keep moving the boy down to a lower part as the change demands.

With girls avoid singing with force and strain, test voices frequently,
and make such changes as are necessary to keep the voice in its easiest
vocal range and color.

As for the junior high school student's singing ability, we find
little ability to sing song by memory. This is caused, first, by the fact
that teachers have not settled on teaching the same songs. Secondly, the
mixed racial heritage does not reinforce in the home what we learn at
school. Lastly, the great flood of new songs destroys the permanency of
a few.

Testing

Preliminary.—Upon first meeting the General Music Class, the first
concern is sectionalizing the voices, done by testing. Do not announce
the voice test. While testing the voices, have some work on the black-
board or in the text that the students may be doing, for example key
signatures and meter signatures. This will help alleviate selfconsciousness.

![Fig. 1.—Range of girl's voices](image-url)
Fig. 2.—Range of boy's voices

Quality

The soprano quality is light and flute-like. The alto is richer and broader, broadening of voice as it descends.

The alto-tenor has a light "fuzzy" quality, sometimes rather lyrical, with a very limited range. In general bright fourteen year old boys are able to make better use of their voices than dull youth of the same age. On the other hand, quality of a fourteen year old alto-tenor is richer and more interesting than that of the twelve year old. Alto-tenors are reduced to three true tones. Five is average. Best singers have a range up to an octave.

Fig. 3.—Alto-tenor range

The bass voice has more strength and intensity, likewise, a limited range. It is difficult to generalize as to range or quality of the boy
bass voice because it varies with age, experience, and racial heritage. A limited range of light timbre is found usually in the eighth grade and changed voices of the seventh grade. Sometimes the span is limited to three tones; seldom does it extend to an octave length. Resonance and additional tones, up and down, develop with normal physical growth and intelligent use of the voice. The expected range is illustrated in the following diagram.

Fig. 1.—Bass range

Testing Girl's Voices

L. B. Pitts advocates playing a familiar tune for testing, but it is the author's opinion that easy vocalizing reveals more about the quality and range.

Play the diatonic scale from one line g to two line g, down two octaves and back to one line g. Play lightly and quickly. Have a person sound one line g so that the teacher may be near the pupils at all times. Ask all girls to sing the scale on syllables. Have one row stand and, beginning at the rear of the line, have each girl in turn sing individually up and down the scale until you are certain of her voice quality and range. Sing on ah, hah, o, or whatever will meet her technical needs.

Notice voices of unerring pitch and arrange these on the back row.

Test the over-nervous girl privately. If necessary sing with her. Strive
for more second sopranos because this is an inner part. Test in an apparently casual manner, actually giving serious consideration to each voice. Assume that the pupils are familiar with the scale, as they should be. Always retest voices as need arises.

Testing Boy's Voices

The following is a procedure for testing boy's voices as presented by Genevieve A. Roark in her book, *Choral Teaching at the Junior High School Level*.

1. Look the boys over to notice physical appearance which would indicate the possible change in voice. Observe such characteristics as stature, heavier facial features, downy skin, enlarged larynx.

2. Test younger boys first. Play the scale from one line G above middle C to G below. Let all boys with unchanged voices sing together.

3. Have one row at a time use piano; it gives more solidity. Listen to each one individually.

4. If boy's voice becomes thinner as it descends he probably is a soprano. Test to see if he can sing up to two line G above the staff. If there is evidence of strain, put him on the second soprano part. If a boy is tense and nervous, have a more confident boy sing with him, or perhaps test him privately.

5. Allow older boys to remain seated. May determine their classification by asking a question. Have them sing G below middle C down to first line G. Play slowly with full tone. If he can sing down to A or G he is a bass. If he can sing only to F or E and can reach D and E above middle C, place him as alto-tenor. If possible, test each boy individually.

6. If difficult or impossible to test boys individually, have two or three sing together.

7. If you find but one bass voice, try to arrange a plan whereby he may sing with another class having a bass part.\(^4\)

Be observant of those who have a good sense of pitch; place these toward the back of the room. Treat boys with calmness, good humor, and infinite patience. Remember that the bass voice develops by singing full voice. Singing lightly makes the voice "fuzzy" and uncertain in pitch. If the new basses have trouble, borrow a few basses from higher grades. Re-test as the need arises. Encourage the boys to ask for a test when their singing becomes uncomfortable.

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\(^4\) G. W. Rorke, *Choral Teaching at the Junior High School Level*, pp. 9-11.
It is a good plan to play isolated notes to see whether or not the pupil can match these tones. This seems particularly important in application to basses.

Seating

G.A. Rorke presents two very good seating plans, as follows:

Plan I.
Soprano                Alto                Tenor                Bass
                            Alto-tenor

Plan II.
Alto                      Soprano                Bass                Tenor
                            Alto-tenor

Fig. 5.—Seating plans

Number I sets the basses off so they can hear a part on only one side. In number II the primary roots sung by basses will help tenors to stay in tune, especially since they have nothing on the other side. Likewise the sopranos should be of assistance to the altos.

Leave a wide aisle between sections. While testing voices, drop a hint to those with flawless intonation to sit in the rear and those with defective hearing to sit in the front. Have children seat themselves. Train them to listen to voices behind them in the same section.

Grouping

G.A. Rorke presents a very good suggestion for organizing classes by types; however it seems somewhat impractical for the classes are arranged previously according to grade or according to homogeneous rating. On the other hand if this procedure can be put into practice, it should prove

\[5\text{Ibid., p.15.}\]
 advantageous. It is as follows:

1. Class composed of unchanged voices only. Sing three-part (SSA).

2. Class composed of unchanged and changing voices. Sing three-part (soprano, alto, and alto-tenor which is written either on treble or bass clefts).

3. Class including one or two boys with changed voices. Use SAB with a bass part that is not too low for changing voices nor too high for the changed voices. Have both sing the same part. Might transpose to fit the need of the pupils.

4. Class composed of balanced types. Sing four-part (soprano, alto, tenor or alto-tenor, and bass). For the tenor part use boys with low unchanged voices, boys with changing voices, and the occasional girl who sings G below middle C with full, mature quality.

Lilla Belle Pitts in her book, Music Integration in the Junior High School, discusses the homogeneous grouping as follows:

The 8B class is sure to have many changed voices. There will be more than an average of girls and boys whose voices are not in tune. Span of attention is limited, concentration is poor, and nervous and muscular co-ordination uncertain. Unison singing, though enjoyed, will be lacking in smoothness and unity; tone will be rough in spots; and following a leader's direction in song interpretation is a difficult task. Singing 2, 3, and 4-part songs is seldom satisfactory. Excellence in harmony or part singing is in direct ratio to control and the ability to concentrate.

Students in above average class can do for themselves and they enjoy exercising their powers. They have initiative and need to have more voice in the choice of activities and materials. Interest is the only requirement for long sustained and concentrated attention. Bright pupils learn whether they are taught or not. The problem is, are they learning up to their full capacity? The more brilliant the group the greater the responsibility.

Technics

General.—Any device for helping vocal control to be practical, must be explained many times to be effective. Explain the purpose of the device, and test the effect by aural expression. Ideas that stimulate the imagination are more effective musically than mechanical devices. Points to

6 Ibid., pp. 12-14.
7 Lilla Belle Pitts, Music Integration in the Junior High School, pp. 30-33.
be considered are the changing voice, the head tone, intonation, tuning, phrasing, attack and release, breathing, unforced tone, and pronunciation.

The changing voice.—What happens when the voice cracks? While vocal cords vibrate, muscular activity interferes so that vibration stops or doubles. The pupils try to overdo the strength of the vocal cords at a certain pitch.

How should we treat the changing voice? This matter should be treated as a business-like, inevitable, interesting affair. The student should sing in the middle part of his voice where no effort is required on the boy's part. Growing and maturing girls and boys should use their voices sparingly both as to power and range, but all the fundamentals of good singing, such as deep, easy breathing, relaxed throat, clear enunciation, pure pronunciation, intelligent regard for emotional expression, can and should be mastered during these years. Do not allow these junior high school students to sing too loudly and heavily. Guard against letting the music drag.

The head tone is a tone whose resonance comes from the nose and frontal cavities. In order to get children to sing with a head tone, get some symbolized way, imagery or suggestability. For example tell students to sing lightly like a church chime or, on the other hand, to sing like the sea. The easiest way is to have the teacher demonstrate, then the pupils will imitate.

Intonation.—Singing to pitch is affected by posture, breathing, room condition, and music selected. Suggest to the student that he stand against the wall and touch as much as possible of his body to the wall. While sitting, always sit away from the back of the chair. Breathing will be discussed more into detail later. Have students find their diaphragm inflates; when one exhales, the diaphragm contracts. Also suggest that they lie down
on their backs on a hard surface. Place the hand on the upper stomach and observe the diaphragm as you breathe. Check the room condition for fresh air and moderate temperature. It is better to be a little cold. In selecting music, observe the voice leading, chord progressions, and modulation.

**Tuning.**—To warm up have the class sustain the first of the song on a hum, vowel, or a staccato from the diaphragm. Have them progress up and down by half steps. Cross tune by having the two parts that sing the same note sing together. In going from a soft tone to a loud tone, be sure that the voice does not spread, particularly on a vowel.

The best way to hum is to have the lips slightly open. Sound \( \text{N} \) with a little \( \text{oo} \) in it. Use closed lips for choral effect. Teeth should be apart slightly, and the tongue naturally falls back of the upper teeth.

\[
\begin{align*}
\text{n} & \text{ gets more power} \\
\text{M} & \text{ gets less power}
\end{align*}
\]

Fr. 6.—The good hum

**Phrasing.**—Phrasing accompanies ordinary conversation, lifts, and pauses that stimulate interest and add distinction. Have the students decide where they should phrase. Choose the best by majority, and have all students adhere to this phrasing. Singers should phrase where, because of a final vowel or for reasons of emphasis, more distinct lifts are needed. Sometimes ornamental passages need to be broken up to add clarity, rhythm, and vivacity.
Attack and release.—In making the attack concentrate on beginning on pitch. The adjustment of the vocal cords and the application of the breath seem to be simultaneous. Practice short, soft, staccatos on \textit{hm}, \textit{oh}, \textit{ah}, and \textit{ha}. Insist upon the diaphragmatic release. Beware of the consonant, for example, give a good final \textbf{d} on \textit{Lord}. The final \textit{N} and \textit{N} sound should be indicated with the tongue.

Breathing.—Do not try to sing a long phrase on one breath; snatch a breath. On the final chord held \textbf{FF}, take catch-breaths to sustain the volume.

The diaphragm is at the bottom of the chest cavity. It is a great resisting muscle which like a wide rubber band, extends around the body. To demonstrate its use have the students pretend that they are blowing out a candle, panting like a dog, or laughing. Take a short breath with a quick, short, inward impulse, using the sound of \textit{S}. Sing softly and staccato on \textit{hm}.

In developing deep breathing, stand erect, place the hand on the upper chest, raise the chest before breathing. Fill the lungs, beginning at the diaphragm. Expel the breath by suddenly relaxing the diaphragm, without dropping the chest. Do the following exercise. Fill the lungs with air. Sing \textit{ah} on \textit{G\textsuperscript{1}}. Sustain as long as possible. Fill the lungs. At the pitch of \textit{G\textsuperscript{1}} count to fifty softly and rapidly. See how many short breath-impulses you can make with one breath. Stop the flow of breath at each rest.

Unforced tone.—The singer’s worst enemy is resistance (interference, rigidity, tension) or muscular contraction where it should not be. Ways of overcoming tension are as follow:

1. Relax the lower jaw. Practice \textit{mah}, \textit{lah} on repeated notes.
2. If the tongue thickens, rises at the back, or curls up, it indicates muscular contraction.

3. Relax tip of the tongue as follows:

\[ \begin{align*}
\frac{3}{4} & \\
\text{lah} & \quad \text{lah} \\
\text{koo} & \quad \text{koo} \\
\text{loo} & \quad \text{loo}
\end{align*} \]

Fig. 7.—Exercise to relax tip of the tongue

4. Keep muscles in motion by singing ah-eh-ah-eh. If this is practiced rapidly without moving lower jaw, it tosses the tongue backward and forward.

**Pronunciation**—The teacher will need to insist on meticulous pronunciation, frankly exaggerated. Utilize slightly percussive quality of \( \text{H} \). Use \( \text{H} \) as a crutch for good attack, especially the piano attack. Avoid the enervating effect of a slurred vowel (especially a wide one) by the repetition of the vowel or diphthong on the second of two notes with the accompaniment of the ever-useful \( \text{H} \). Introduce \( \text{H} \) between two adjacent vowels, for example **do open** (**dowopen**)—**do** (**H**) open.

Attach the sound \( \text{S} \) to the second of two syllables even when it belongs with the first, for example **ma-ster**. In an initial \( \text{S} \) followed by a vowel, urge the class to pass on to the vowel as quickly as possible. Where two \( \text{S} \)'s occur together, one may be omitted. Remain on the vowel as long as possible before going to the consonant, \( \text{S} \).

Pronunciation is affected by the style of the music and by the tempo. Contrapuntal music demands great care. Comprehension of text is impossible at a rapid speed.
Sing vowels without rigid lips. Develop pure vowel sounds. Practice in the middle register; let the lower jaw drop; back part of the throat should never be held open. Speak the vowel first, then sound as one would pronounce the vowel when speaking.

There are two sounds: initial and final. Double vowels, or diphthongs, are as follows:

- A = eh-ee
- I = ah-ce
- O = oh-oo
- U = ee-oo
- OI = aw-e
- OU = ah-oo

When sung to more than one note the initial part must be carried to the last note of the group.

Materials.—According to Gehrken's, a better type class needs four important things: an inspired and thoroughly prepared teacher, a book or several books of excellent unison and part songs, a well-equipped music room and variety in class programs. These points will be discussed separately. Select lovely songs that students will want to sing later on throughout life. Build a lifetime repertoire of useful melodies. The following is an outline for selecting songs.

1. Folk and National music
   a. Review familiar folk songs
   b. Study new ones
      (1) True folk songs
      (2) Composed folk songs
(a) Stephen Foster, James Bland, Septimus Winner, Dan Emmett

(b) Hymns, tunes of Pilgrims, Indian melodies, negro work and worship songs, cowboy ballads, songs of the Southern Mountaineers, war songs, country dance tunes, songs of historical events.

2. Popular music for recreation

3. Art songs - Brahms, Schubert, Schumann, Franz, Rubenstein, Mendelssohn, and others

4. Unison and part (2, 3, and 4) songs

5. Melodies from major instrumental works

6. Patriotic songs

7. Hymns

8. School songs

9. Fun songs

In general the song books should include the following:

1. Both unison and part songs. Also individual singing music
2. Music of many moods
3. Music of real quality
4. Many songs with virility so that the manly boy may not feel degraded as he sings
5. Words of such high quality that the English teacher will think of them as an ally rather than an enemy.\(^7\)

Other than paralleling the students' interests, the songs should be of the best quality. They are interested in performing music of a rather elaborate nature; two, three, and four parts. In selecting part songs, remember the simple. The ears first must become accustomed to orderly progressions of tonic, sub-dominant, and dominant chords. All parts

should move as simply as possible for the primary interest at hand is the harmony. Even the group with unchanged voices should sing some two and three part numbers. The song text must be appropriate to the interest and activities of the adolescent. Combine accompanied and unaccompanied songs.

The difficulty of the music should not be limited to that which the pupils can read for themselves, but also that which has to be taught by rote. Even though lacking in reading ability, the pupils should experience music that is suitable to the junior high school level. Unison songs with fine accompaniment, especially the art songs of the masters and melodies from important instrumental works, make a strong appeal and vary the part singing.

The songs selected should develop simultaneously with the problems to be presented later, such as triplets, syncopation, difficult intervals, modulations, minor mode, etc. Above all, meet the level of the pupils, whether it is four part singing or simple melodies learned by rote. Also stimulate the boys' interests with songs showing force and movement. Make music as masculine as possible. It is a good plan to invite a good male singer or the town's male chorus to sing in assembly.

It is important to build a permanent repertory of songs. Songs learned in the elementary school should be the nucleus of the junior high repertory, usually songs belonging to all ages and times. Unison songs will make up the main body of a community repertory in popularity (folk songs, art songs, school and patriotic songs, hymns, and fun songs).

The Music Room

Upon first entering the music room, the student should sense the
beauty of music. Other than being well-lighted, this room particularly should be so tastefully decorated that it will lift one's spirits.

The equipment should include the following: (1) Large well-ventilated room for general music; (2) Blackboards with staff painted on same; (3) Bulletin boards; (4) Closets and cabinets for supplies; (5) Steel filing cabinet for music; (6) Radio, phonograph, and recorder, if possible; (7) Cabinet for records; (8) Projector; (9) Illustrative material - pictures, souvenirs, etc.; (10) A good, well-tuned piano; (11) Song books and texts; (12) Comfortable, straight-backed chairs, preferably arranged on tiers of risers; (13) Music reference books here, or at least in the school library.

Class Procedure

Purpose.--Successful teaching results from astute plan making and inspiring teaching. The teacher should learn the songs to be sung so well that he will need only an occasional glance at the book, if that. Be able to look directly at the class, even at the individual pupil. In so many ways - smiling, frowning, encouraging - the teacher can make direct contact with the pupil. Be able to ask yourself, how many are singing; how many are enjoying it; how beautifully, expressively, and perfectly are they singing?

In planning the class procedure, strive for variety which will aid in retaining interest. Gehrkens suggests the following ways of attaining variety.

1. Follow unison song with part-song; sad song with humorous one.
2. Teacher should welcome pupil suggestions in making lesson plans.
3. Variety secured by correlating music with other subjects.
4. The method of teaching "units of work" often evokes a continuous interest and enthusiasm that miscellaneous material does not. This
depends a great deal on the teacher.

5. Interesting bulletin board is important. Appoint committee to keep up the bulletin board. Keep it up to date.8

Each lesson should be planned with special thought as to what, why, how, and for whom. The following is an outline for the daily lesson.

1. Select a song that will guide the pupils into a quieter mood, perhaps a part song learned recently or a song enjoyed by all.

2. Sing chords or cadences that are found in difficult spots in the new part song that you are planning to teach today. This will focus the attention on sensitive listening and fine voice blending. Do not dwell on these too long, since "perfect blending is achieved from the singing together of the same voices over a long period of time."9

3. Study a new song.

4. Review one or more part songs. Try to make them of contrasting moods.

5. Let the class select several recreational songs. "This part of the period should be purely for emotional release and enjoyment and, if possible, free from interruption or criticism."10

6. Present a new recreational song.

7. Close the period with some very familiar song or perhaps with recorded music closely related to the lesson. The music should be selected for its beauty and esthetic value. Sing a song that is so lovely they will continue singing or whistling it.

8 Ibid., pp. 37-38.

9 Rorke, op. cit., p. 21.

10 Ibid.
Always have everything planned. Keep the class moving. For example you might even plan to have everyone stand while singing a song by memory.

Presenting the part song.—Presenting the part song partly depends on technical guidance and partly on the ability to make the song so interesting and appealing that the boys and girls will be eager to learn it. The following are two plans presenting the part song, given by G.A. Rorke in her book, *Choral Teaching at the Junior High School Level*, and changed slightly by the author.

A. FIRST PLAN - For the class with little or no former music reading experience as well as for the class which can read to some extent.

1. Good posture (means books flat on the desks; feet on the floor, backs away from the backs of the desks).

2. Technical drill will depend on the ability of the class. For the less advanced, put key signature and basic syllables do, mi, sol on the board. Have a short, snappy drill. Use both clefs for mixed voices. If class has very little reading ability, tell them to note carefully on what line or space do, mi, sol are located. Show how re, fa, la, ti, can be easily found.

![Fig. 8—Naming syllables](image-url)
With the more advanced class, you might place a chordal drill (3 or 4-part) on the board. Hold each chord until it is tuned well then progress to the end. Later do it in rhythm. Use numbers, syllables, vowel sounds, and later words.

3. When the song to be studied contains chromatics, drill on them. In following measures drill carefully on (1) sol-fa-sol, (2) mi-re-mi, (3) do-te-te.

![Fig. 9.—Chromatic drill](image)

4. Develop measure and rhythmic sense. Clap out the difficult measures; do not waste time by starting at the beginning each time. Also do rhythmic reading, for example 1 te, 2 te,

5. Do not work too long on a song the first day it is presented. Better to spend fifteen or twenty minutes of two successive days.

6. For beginning sight reading, songs should be quite short and simple, have a smoothly flowing rhythm, and be written in close harmony.

7. Reading the song

   a. Announce the song to be sung and have several pupils recite the following facts:

   (1) The right hand sharp is ti; count up to do. do is on the __________. Or the right hand flat is fa; count
down 1 to do, etc.
(2) Do is on the _______ line or _______ space.
(3) The key is _______.
(4) The starting tone for the 1st sop. is ___; alto ___;
tenor ___; bass ___.
(5) The meter is ______.
(6) There are ______ beats in a measure. Half note
equals one beat.

b. Play the song through on the piano in as fine a style as
possible, or play a related recording.

c. Reading the song
(1) Blow do or sound it on the piano. Students must listen.
(2) Sound the chord immediately after the instrument ceases.
(3) Tune the parts. Listen to the whole chord, all parts.
(4) As you set the rhythm for the song by quietly counting
aloud, have the pupils tap the rhythm. Count two
measures preceding the first measure. For example,
4 1 2 3 4 - 1 2 3 SING

d. Ask class to start with words and sing as far as possible,
setting the rhythm continuoulsy.

e. If the class has difficulty with the harmony while singing
the words, sing chordwise, for a few measures, no rhythm
this time. Use syllables too.

Give do as before, and have the class take the first
chord and hold it, keeping the place but not setting the
rhythm. When the chord is correct, say "next" and the
class proceeds to sound the following chord. When one
part moves, for example the altos, say "altos move" before saying "next". If difficulty arises help them in the following way:

(1) Have the part in error drop out and listen as a stronger part sings one of the component tones of the harmony concerned. From this they can get the correct tone.

(2) Let the parts singing correctly drop out while you assist the weak group. Then bring together all parts and proceed. During this chordwise singing, since pupils have to look up, suggest that they follow notes with their fingers. Sing only the difficult part; 3 or 4 measures should suffice.

f. Read song through with syllables. Have the following reminders on the board:

(1) Eyes on music
(2) Sing the starting chord
(3) Set the rhythm

Have the class read through rhythmically to the end, not stopping for any reason.

g. Sing song with words, three alternatives:

(1) If the group is fairly capable, they should be able to sing the words with occasional help from you.

(2) Perhaps you will say "hold" or a chord that is not entirely correct and adjust it, thus proceeding to the end of the song.
(3) If you think you have given your class all the part sight reading they can absorb, proceed to Plan Two, and use it for reviewing the song.

B. SECOND PLAN - According to this plan, the teacher will bolster parts, give help with piano or voice whenever necessary, and assist in any way that will speed up the learning. Introduce with preliminary discussion and play it on the piano or record.

1. Play the song with class singing the words all the way through. Resort to syllables when advisable. Do not let the piano cover mistakes.

2. If sopranos are weak, play all the parts while the sopranos sing; others follow their parts. If sopranos are satisfactory, go to the next step.

3. Ask sopranos to hum while second sopranos sing their part. Accompany lightly and smoothly on the piano or assist by singing with them. Have first and second sopranos sing together.

4. Ask first and second sopranos to sing while you assist the other part with piano.

5. Hold chords to correct parts.

Teaching the recreational song. - There are four types: art songs which have real intrinsic value, popular songs of merit which are sung for pleasure and emotional release, standard community songs, and school songs. The procedure is as follows:

1. Play the song on the piano as perfectly as possible. Student follows the words.
2. General discussion of text and music. Encourage students to express their ideas.

3. Hum the melody through.

4. Teach the song by phrases or sections.

5. Sing through with the words. Proper posture, good ventilation, and a happy mental atmosphere are essentials. Do not stop for minor flaws.

Special problems. — Start singing at the beginning on the first day. Have each row sing separately. Listen to see who is depending on the others. Develop the ability to listen discriminately. Sing one note on one row, then the next row should come in so that no one can hear them. Another device is to have four students come to the front of the class. Have other members of the class close their eyes or put their heads down on their desks. Tell them to guess how many of the four are singing. Vary the number, having them sing in unison only.

Write the numbers of the songs to be sung on the board, then do not call out the numbers. Merely say, "next song, please."

While conducting, do not sing with the class. Do not conduct except when the students can look at you; otherwise it would condition them to seeing you conduct without their paying attention.

If the seventh grade where there are few or no changed voices, harmonic feeling is greatly strengthened by having the entire class read and learn the alto part. The teacher might sing, with a neutral syllable, the difficult measures or phrases of the second part, then have individual pupils return the phrase with the correct syllables or words. When the alto part is learned, have the class sing it softly while the teacher or a soloist sings the melody. Select a few pupils to stand with the teacher...
to help sing the upper part. Allow the class to select several pupils for the soprano and alto parts. Have the class correct mistakes. Form ensemble groups - duet, double duet, quartet, and double quartet.

Singing by trios and quartets.—With unchanged voices, use three parts in trios. Where there is a bass section, sing in quartets. The procedure is as follows:

1. Start the individualized singing by having three or four rear trios stand, presumably the best students.

2. Let all standing trios sing one stanza of a familiar song of simple construction. Trio farthest back should repeat this stanza.

3. Without loss of time (or musical beat if possible), the second trio should begin the second stanza. Instruct first trio which is singing in back to assist singers in front of them who seem unable to "carry through."

4. When the second trio has finished, the pupil-teachers step forward to be near the third trio which is attempting the next stanza of the song.

5. At any time the teacher may direct, "class finish." This means that the entire class takes up the music without any break in rhythm and completes the song.

Use the best trios at first. Avoid public embarrassment. When it is obvious that an attempt at individual singing will result in failure and embarrassment, then that attempt should not be made.
CHAPTER V

CLASS HANDBOOK IN GENERAL MUSIC

FOR STUDENT AND TEACHER USE

Introduction

In reference to the first part of this chapter, Review — if the class had had no previous musical experience, progress through this part in a daily routine. However, if the class has had previous musical experience; use this part as a placement test or a review. If the group is varied in background, develop this material in interesting ways so that the advanced students will be interested and the retarded students will be informed as well. Suggestions for this might be student conducting the class, audiovisual aids in instruction, or any student participation.

Part II and III are to be studied simultaneously at the teacher's will. The author suggests Part II one day of the week, Part III another day, etc. to meet the students' needs.

All lessons other than those marked "to the teacher" are designed to be read by the student.

Part I: Review

Lesson I: Naming the Notes

1. The five lines and four spaces which is the background for the musical language of notes and rests is called the STAFF.
The lines are numbered

```
1  2  3  4  5
```

The spaces are numbered

```
1  2  3  4
```

2. Locate middle C as follows:

```
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<thead>
<tr>
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<td></td>
</tr>
</tbody>
</table>
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Middle on the GRAND STAFF


3. The top staff is the treble clef or its nickname, G clef, because it circles around the second line G.

```
\[\text{\Large \text{\textsf{\textbf{G}}}}\]
```

4. The bottom staff is the bass clef, or its nickname, F clef, because the two dots point out the fourth line, F.

```
\[\text{\Large \text{\textsf{\textbf{F}}}}\]
```

Exercise 1—Sing the following fast and lightly in three different ways: numbers, syllables, and letter names.
5. In music we use only the first seven letters of the regular alphabet; that is, ABCDEFG. You may name the lines and spaces from middle C as follows:

![Diagram of musical staff with notes labeled C to G]

To the Teacher

Lesson I: Naming the Notes

1-4. Create interest in the staff by telling about some ancient staves, coming down to the time there was the eleven-line staff. This was too hard to read so they split it in half and made two separate staves with one line left in the middle. Because the approximate middle of the keyboard is C they named this left-over line MIDDLE C, and this note signifies the middle C on the keyboard.

Exercise 1. After singing the tones first played on the piano or sung by the teacher, invite the students to learn the names of the pitches by letters. Have them write the letters under the notes. Next introduce the numbers 12345678 and the syllables, do, re, mi, fa, so, la, ti, and do. Write these also.

Play and sing music that progresses diatonically. Point out the scalewise parts and try to name these notes.

5. As the teacher plays from middle C down an octave and up an octave, have the pupils name the notes. Have the pupils find these notes on the piano keyboard or a cardboard keyboard.
Lesson II: Symbols—notes and Rests

**TABLE 1**
NOTES AND RESTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Notes</th>
<th>Value</th>
<th>Rests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double</td>
<td></td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Whole</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whole</td>
<td>o</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Half</td>
<td>d</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Quarter</td>
<td>J</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Eighth</td>
<td>J</td>
<td>½</td>
<td>0</td>
</tr>
<tr>
<td>Sixteenth</td>
<td>J</td>
<td>¼</td>
<td>0</td>
</tr>
</tbody>
</table>

Notice that the stem on the half, quarter, eighth, and sixteenth notes may go either up or down. The flag on the eighth and sixteenth notes always goes to the right of the note.

1. A device of lengthening a note is using the dot. The dot adds half the original value of the note.

   Dotted whole note —— o.
   Dotted half note —— d.
   Dotted quarter note —— J.
   Dotted eighth note —— J.
   Dotted sixteenth note —— J.

2. The values of the dotted notes are worked out as follows:

   o + ½ o = dotted whole note   d + ½ d = dotted quarter
   4 + ½   = dotted whole note   1 + ¼   = 1 ½
   4 + 2   = 6
To the Teacher

Lesson II: Symbols—Notes and Rests

Clap out a measure and let the class tell what was in the measure. Let the class write these notes down; use some at the blackboard. Keep the quarter note (\(\text{\textquotedbl}^{1}\)) as the unit of the beat. A good suggestion is to do this to the beat of the metronome or let one student act as the metronome.

After all are familiar with the procedure, ask several students to clap a measure twice; then the class claps it back, and they all write it down.

Also clap out measures of the songs the class is learning.

Lesson III: Measurements

1. Music on paper is measured as follows:

   \[ \text{\textbf{measure}} \quad \text{\textbf{measure}} \quad \text{\textbf{measure}} \quad \text{\textbf{measure}} \]

   Each measure is like an inch on a ruler. Notice that the ruler has bar lines too.

2. Musical sound is measured by half steps and whole steps.
   a. A half step is the shortest distance between two pitches, or it is from one key to the very next key on the piano.
   b. A whole step equals two half steps.
Exercise 2. Fill in the blanks.

Place your finger on C, go up a half step. The note is __.

A half step higher than C is __.
A half step higher than C# is __.
A half step lower than C is __.
A half step lower than B is __.
A half step lower than G is __.
Thus you have noticed that between the two white keys __ and __, and the two white keys __ and __ we find half steps. These are our natural half steps. It is important that you remember these.

A whole step higher than B is __.
A whole step higher than E is __.
A whole step higher than F is __.
A whole step lower than C is __.
A whole step lower than F is __.
A whole step lower than G is __.
To the Teacher

Lesson III: Measurements

1. Display a ruler or any other form of measurement, such as the face of a clock, a thermometer, barometer, etc., to the class.

2. Let as many as possible work at the piano, then alternate or furnish each with a cardboard keyboard. While naming these notes, identify the sharp and flat; but do not define them yet.

Exercise 2. Emphasize the natural half steps. Point out half and whole steps in the songs the class is singing. Do a fast drill such as the following:

- E to F is a __ __.
- A to B is a __ __.
- F# to G is a __ __.

Lead up to the step and a half.

- F to G# is a whole step and a half step, which equals a step and a half.

What is a step and a half higher than E?

Lesson IV: Accidentals

1. A sharp (#) raises a note a half step.

- A flat (♭) lowers a note a half step.

- A double sharp (♯) raises a note a whole step.

- A double flat (♭♭) lowers a note a whole step.

- A natural (♮) restores a note to its natural or original pitch.

Exercise 3. Fill in the blanks:

- a. To raise a flat a half step use a __.
- b. To lower a sharp a half step use a __.
- c. To raise a natural a half step use a __.
d. To lower a natural a half step use a ___.
e. To raise a natural a whole step use a ___.
f. To lower a natural a whole step use a ___.

Exercise 4. Without looking at the keyboard answer the following:

a. A half step higher than A is ___.
b. A half step higher than F is ___.
c. A half step higher than F# is ___.
d. A half step lower than E is ___.
e. A half step lower than E is ___.
f. A half step lower than E# is ___.
g. To raise D a whole step use a ___.
h. To lower E a whole step use a ___.
i. To raise G a whole step use a ___.
j. To lower G a whole step use a ___.

To the Teacher

Lesson IV: Accidentals

Exercises three and four the teacher may give orally as fast as the answers can come.

To develop some ear training in this lesson the teacher may sound a pitch on tuned blocks, piano, or vocally, then may ask the students to sharp that pitch. If the teacher sang C then the class would sing C#. Or the teacher might request them to sing a half or whole step higher or lower or sharp and double sharp the note, also flat and double flat the note.

The teacher sounds two pitches and asks whether the second pitch was higher or lower and how much higher or lower. Let students individually sound pitches and the rest of the class answer.
Lesson V: Naming Do

1. The group of sharps or flats (or neither) found at the beginning of each line of music, immediately after the clef sign, is called the key signature.

2. Rules for finding do are as follows: (1) When the key signature is no sharps and no flats, do is C found on the added line below the treble clef staff or the third space; (2) When the key signature is sharps, the sharp on the right is ti. Count up one to do; (3) When the key signature is flats, the flat on the right is fa, count down four to do.

Exercise 5. Fill in the blanks.

F sharp is ti, count up one to do; do is C on the space above the staff or the second line.

Exercise 6. Fill in the blanks.

Do is fa on the first space.
Part II: Meter and Rhythm

Lesson I: Definitions

1. Meter is a definite number of regularly recurring beats to a measure. Each beat continues like the heart beats or the clock ticks. For practice the metronome will help you keep steady meter.

There are three common kinds of meter. They are duple meter (2 beats to a measure), triple meter (3 beats to a measure), and quadruple meter (4 beats to a measure).

2. Simple and compound meters
   
a. Beats divided in 2’s is simple meter.
   
b. Beats divided in 3’s is compound meter.

For example, listen to a march in 2/4. Compare it with one in 6/8 meter.

\[
\begin{align*}
2/4 & \quad \bigg| \quad \bigg| & \quad - & \quad \text{simple meter} \\
6/8 & \quad \bigg| \quad \bigg| \quad \bigg| & \quad - & \quad \text{compound meter}
\end{align*}
\]

3. Memorize the following table. The numbers refer to the numerator (top number) of the fraction in the time signature.

\[
\begin{array}{ccc}
\text{KINDS OF METER} \\
\text{Duple} & \text{Trible} & \text{Quadruple} \\
\text{Simple} & 2 & 3 & 4 \\
\text{Compound} & 6 & 9 & 12
\end{array}
\]

Exercise 7. Answer the following by the preceding chart. For example, the time signature 9/8 means compound triple meter, thus we know that there are three beats to a measure and each is divided in threes.

-a. 12/8 means ___________.
b. \( \frac{2}{4} \) means _______ _______.

c. \( \frac{6}{8} \) means _______ _______.

d. \( \frac{3}{2} \) means _______ _______.

e. \( \frac{9}{64} \) means _______ _______.

4. Perhaps a better way of writing the meter signature is the number signifying how many beats to a measure on top and the actual note getting the unit of a beat below as follows:

\[
\begin{align*}
2 \quad \text{P} & = 2 \\
2 \quad \text{P} & = 6 \\
4 \quad \text{P} & = 4 \\
9 \quad \text{P} & = 3 \\
6 \quad \text{P} & = 8 \\
3 \quad \text{P} & = 8 \\
\end{align*}
\]

Exercise 6. Try translating meter signatures in your song books this way.

The two numbers found at the beginning of a piece of music is called the meter signature.

TABLE 3

<table>
<thead>
<tr>
<th>Unit of beat (note getting a beat)</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple meters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \frac{3}{16} )</td>
<td>2/16</td>
<td>3/16</td>
<td>4/16</td>
</tr>
<tr>
<td>( \frac{3}{8} )</td>
<td>2/8</td>
<td>3/8</td>
<td>4/8</td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>2/4</td>
<td>3/4</td>
<td>4/4</td>
</tr>
<tr>
<td>( \frac{3}{2} )</td>
<td>2/2</td>
<td>3/2</td>
<td>4/2</td>
</tr>
<tr>
<td>Compound meters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \frac{3}{16} )</td>
<td>6/16</td>
<td>9/16</td>
<td>12/16</td>
</tr>
<tr>
<td>( \frac{3}{8} )</td>
<td>6/8</td>
<td>9/8</td>
<td>12/8</td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>6/4</td>
<td>9/4</td>
<td>12/4</td>
</tr>
<tr>
<td>( \frac{3}{2} )</td>
<td>6/2</td>
<td>9/2</td>
<td>12/2</td>
</tr>
</tbody>
</table>
Problem: How many beats to a measure in 6/4 meter?
Answer: 2

Problem: What is the unit of beat in 6/4 meter?
Answer: Dotted half note

Problem: What is the meter signature when there are 2 beats to a measure and the dotted half note is the unit of beat?
Answer: 6/4

To the teacher

Part II: Meter and rhythm

Throughout this part the teacher may apply the following suggestions:

1. Rhythmic dictation
   a. With the metronome, or a child acting as the metronome, as the unit beat - tap out with a pencil against the desk top or some wooden percussive instrument or pitches on the piano, four-measure phrase of the rhythm being studied. Repeat this example three times. The teacher might allow some to work at the blackboard in order to observe the work more closely.
   b. Have the class or a single row or a single person tap the example back. Do so until it is done correctly.
   c. Ask a student or students to call out the notes taken down in each of the four measures.

2. In the songs the class is learning, isolate measures or groups of measures which are particularly difficult to master. Overcome this by having the students tap the measures out and rhythmic read them.

3. Allow volunteers from the class to conduct the singing occasionally.

4. In presenting each new lesson in conducting, have the class stand and conduct together. Form a circle if possible. The teacher should be
able to pass around and help each child. After the class becomes accustomed to the movements, start some steadily rhythmic music in the meter being studied either on the phonograph or the piano played by the teacher or a pupil.

5. The teacher should point out that in the simple meters the accent comes as follows:

\[
\begin{align*}
\frac{2}{4} & \quad \downarrow \quad \downarrow \\
\frac{3}{4} & \quad \downarrow \quad \downarrow \quad \downarrow \\
\frac{4}{4} & \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow \\
\end{align*}
\]

Have the pupils mark their music with accents.

Lesson II: Conducting Simple Duple Meter

1. The conductor of an orchestra or chorus shows his performers the meter with his right arm and partial movement of the body.

To conduct duple meter, follow the diagram below:

\[
\begin{array}{c}
\downarrow \\
1 \quad 2
\end{array}
\]

Extend your right arm in a natural, curved manner. The count of one comes straight down in front of you and stops at an imaginary surface about waist level. Bounce off to the right. The count of two is found by moving upward in the same direction. Give a slight accent for the exact beginning of two.

Exercise 9. Write a four-measure phrase in each of the following duple meters.

\[
\begin{align*}
\frac{2}{4} & \quad \quad \quad \quad \quad \quad \\
\frac{3}{4} & \quad \quad \quad \quad \quad \quad \\
\frac{5}{4} & \quad \quad \quad \quad \quad \quad
\end{align*}
\]
Lesson III: Rhythmic Reading in Simple Duple Meter

Exercise 10. Place bar lines in the following:

\[
\begin{array}{c}
\frac{2}{4} \quad \frac{2}{4} \quad \frac{2}{2} \quad \frac{2}{4} \\
\frac{2}{4} \quad \frac{2}{4} \quad \frac{2}{2} \quad \frac{2}{4} \quad \frac{2}{8} \\
\frac{2}{4} \quad \frac{2}{4} \quad \frac{2}{2} \quad \frac{2}{4} \quad \frac{2}{8} \quad \frac{2}{8} \\
\frac{2}{4} \quad \frac{2}{4} \quad \frac{2}{2} \quad \frac{2}{4} \quad \frac{2}{8} \quad \frac{2}{8} \\
\frac{2}{4} \quad \frac{2}{4} \quad \frac{2}{2} \quad \frac{2}{4} \quad \frac{2}{8} \quad \frac{2}{8} \\
\end{array}
\]

These are examples of how to read measures in simple duple meter. Apply these to the following exercise.

Exercise 11. Now read the following exercise. Conduct the meter with your right hand. Try tapping the rhythm with the left hand.
Exercise 12. Write the above exercise in $2/2$ and $2/8$ meters.

Exercise 13. Now rhythmic read the number one examples of simple duple meter.

Lesson IV: Conducting Simple Triple Meter

1. To conduct triple meter; such as $3/8$, $3/4$, and $3/2$; follow the diagram below.

   \[
   \begin{array}{c}
   1 \\
   2 \\
   3 \\
   4 \\
   \end{array}
   \]

The count of 1 is in the same place as in duple meter. The count of 2 is to the right with 3 up to the beginning point. Give a slight accent for the beginning of each beat.

Exercise 14. Write a measure of simple triple meter. Make it four
measures long. See how many different measures you can write in five minutes.

Lesson V: Rhythmic Reading in Triple Meter

Exercise 15. Place bar lines in the following:

\[
\begin{array}{c}
\frac{3}{4} \quad \boxed{\frac{3}{4}} \quad \boxed{\frac{3}{4}} \\
\frac{3}{4} \quad \boxed{\frac{3}{4}} \\
\frac{3}{4} \quad \boxed{\frac{3}{4}} \\
\frac{3}{4} \quad \boxed{\frac{3}{4}} \\
\end{array}
\]

These are examples of how to read measures in simple triple meter. Apply these to the following exercise.

Exercise 16. Now read the following exercise. Conduct the meter with your right hand. Try tapping the rhythm with the left hand.
Exercise 17. Rewrite the above examples in $3/8$ and $3/2$ meters.

Lesson VI: Conducting Simple Quadruple Meter

1. To conduct simple quadruple meter; such as $4/2$, $4/4$, $4/8$; follow the

Lesson VII: Rhythmic Reading in Quadruple Meter

Exercise 19. Place bar lines in the following:

These are examples of how to read measures in simple quadruple meter.
Exercise 20. Now read orally the number one examples and similar ones.

Lesson VIII: Review of Simple Meters

Exercise 21. Have each pupil if possible conduct part of a song while the class sings. Try different meters.

Exercise 22. Rhythmic read the following. Conduct the meter with the right hand. Tap the rhythm with the left hand.
Lesson IX: Conducting Compound Duple Meter

1. Compound duple meter has two main beats to a measure with each divided into three parts.

\[
\begin{array}{c}
\frac{6}{8} \\
\frac{6}{4}
\end{array}
\]

2. Usually compound duple is conducted as simple duple; that is as follows:

\[
\begin{array}{c}
1 \\
2 \\
3 \\
4 \\
5 \\
6
\end{array}
\]

3. However, if the tempo is slow, compound duple is conducted as follows:

The count of 1 is always in the same place. Count 2 is to the left; and 3, farther to the left, always with a curved motion. The count of 4 is to the right; the count of 5, still farther to the right; and the count of 6 goes up.

Try this slowly, feeling the primary accent on 1 and the secondary accent on 4.

Exercise 23. Write four measure phrases in 6/8 and 6/4 meter.

Lesson X: Rhythmic Reading in Compound Duple Meter

Exercise 24. Place bar lines in the following four-measure phrases.

\[
\begin{array}{c}
\frac{6}{8} \\
\frac{6}{8}
\end{array}
\]
These are examples of reading measures in compound duple meter.

Exercise 25. Rhythmically read the following:
Lesson XI: Conducting Compound Triple Meter

Compound triple has three beats to a measure and each beat is divided into 3's. Examples of compound triple meter are 9/8, 9/16, 9/4.

\[ \begin{array}{c}
\begin{array}{c}
9 \\
8 \\
16
\end{array}
\end{array} \]

Compound triple meter is conducted like simple triple usually; however, when the tempo is slow, it is conducted as follows:

Try this slowly, feeling the primary accent on 1, and secondary accents on 4 and 7.

Exercise 26. Write several 4-measure phrases in 9/8 and 9/16 meter.

Lesson XII: Rhythmic Reading in Compound Triple Meter

Exercise 27. Place bar lines in the following 4-measure phrases.
Follow the following examples of compound triple meter.

Exercise 28. Rhythmic read the following:

Lesson XIII: Conducting Compound Quadruple Meter

Compound quadruple meter has four main beats to a measure with each beat divided in 3's. Examples are 12/8, 12/4, 12/16.
Usually compound quadruple meter is conducted as simple quadruple; that is as follows:

\[
\begin{array}{c}
\text{4} \quad \text{5} \quad \text{6} \\
\text{1} \quad \text{2} \quad \text{3}
\end{array}
\]

If the tempo is slow, compound quadruple is conducted as follows:

\[
\begin{array}{c}
\text{2} \quad \text{5} \\
\text{1} \quad \text{3} \\
\text{8} \quad \text{9}
\end{array}
\]

Try this slowly feeling the primary accent on 1; the secondary accent on 7.

Exercise 29. Write four-measure phrases in 12/8 and 12/16.

Lesson XIV: Rhythmic Reading in Compound Quadruple Meter

Exercise 30. Place bar lines in the following four-measure phrases.

- \[\begin{array}{c}
\text{12} \\
\text{8}
\end{array}\]
- \[\begin{array}{c}
\text{12} \\
\text{8}
\end{array}\]
- \[\begin{array}{c}
\text{12} \\
\text{8}
\end{array}\]
- \[\begin{array}{c}
\text{12} \\
\text{8}
\end{array}\]
- \[\begin{array}{c}
\text{12} \\
\text{16}
\end{array}\]
- \[\begin{array}{c}
\text{12} \\
\text{16}
\end{array}\]

Follow these examples for rhythmic reading compound quadruple meter.
Exercise 31. Rhythmic read the following:

Lesson XVI: Review of compound Meters

Exercise 32. Conduct and rhythmic read the following:
Part III: Tonality

Lesson I: Intervals

1. An interval is the difference in pitch between two tones. If the two tones are sounded separately, the interval is called a melodic interval. If the two tones are sounded together, the interval is called a harmonic interval.

2. Each interval has two names. We shall learn the number name first and the other name later. Intervals are named as follows according to the number of staff degrees (lines and spaces) between the two tones.

<table>
<thead>
<tr>
<th>Prime</th>
<th>2nd.</th>
<th>3rd.</th>
<th>4th.</th>
<th>5th.</th>
<th>6th.</th>
<th>7th Octave</th>
</tr>
</thead>
</table>

a. From middle C to middle C has no difference in pitch. This interval is called a prime which means first.

b. From C to D involves two staff degrees, the first line below the staff and the first space below the staff; therefore this interval is called a second (2nd).

c. From C to E involves three staff degrees (C, D, and E); therefore it is a third (3rd).

d. From C to F involves four staff degrees (C, D, E, and F); therefore it is a fourth (4th).

e. From C to G involves five staff degrees (C, D, E, F, and G); therefore it is a fifth (5th).

f. From C to A involves six staff degrees (C, D, E, F, G, and A); therefore it is a sixth (6th).

g. From C to B involves seven staff degrees (C, D, E, F, G, A, and B).
therefore it is a seventh (7th).

h. From C to C involves eight staff degrees (C, D, E, F, G, A, B, C); therefore it is an octave.

Exercise 33. Answer these orally.

1. A 2nd above G is _____.
2. A 7th above C is _____.
3. A 3rd above F is _____.
4. A 4th above A is _____.
5. A prime above F# is _____.
6. A 5th above D is _____.
7. An octave above B♭ is _____.
8. A 2nd above A is _____.
9. A 6th above D is _____.
10. A 3rd above G is _____.

Exercise 34. Name the following intervals by their number name.

Exercise 35. Add the upper note to complete the interval called for.

Exercise 36. Add the lower note to complete the interval called for.
Exercise 37. Analyze one of the melodies you know or are learning by the intervals between notes of the melody. Sing each interval.

Fig. 10.—Sight reading melodic lines in numbers, letter names, and syllables
Exercise 38. Sing the following examples. Sound the pitch, middle C. Then pronounce the word each spells.

One student should make up a similar example, sing it, and let the class put down the notes. See how many can spell the word correctly.
To the Teacher

Lesson I: Intervals

Melodic dictation.—Present first without meter. Increase number of pitches sounded. Eventually give the dictation set to 4-measures of some meter which the teacher tells at first, then does not tell. Sound do, then play each exercise three different times.

Fig. 11.—Melodic dictation
Lesson II: Intervals; Specific name

Other than the number names, intervals have specific names. We are going to learn some now.

Fig. 12.—Perfect and major intervals

1. Prime, fourth, fifth, and octave above are called Perfect intervals if the top note belongs to the scale of the bottom note.

2. Second, third, sixth, and seventh are called Major intervals if the top note belongs to the scale of the bottom note.

3. To make a Minor interval, lower the top note of a Major interval one-half step. Pay particular attention to the Major and Minor thirds for use later.

Fig. 13.—Minor intervals

Exercise 39. Now write and recite orally, intervals built on different notes.

Exercise 40. Sing any Major, Minor, or Perfect interval from a given pitch.
Lesson III: The Scale

1. A scale is a group of eight notes arranged in whole and half steps to fit the pattern. Review half and whole steps. Remember that E to F and B to C are the natural half steps.

   The Major scale pattern is as follows:
   
   \[ \begin{array}{cccccccc}
   1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
   \end{array} \]

   \[ \begin{array}{cc}
   \frac{1}{2} \text{ steps} & \frac{1}{2} \text{ steps} \\
   \end{array} \]

2. Notice there are half steps between 3 and 4, 7 and 8. All other intervals are whole steps.

3. Now you are ready to learn to write Major scales according to the following five steps for writing the scale.

   (1) Draw a staff.

   (2) Write the Major scale pattern below the staff.

   (3) Beginning on the given note, write up eight notes without skipping a line or space. You should end on a note of the same letter name as the beginning note.

   (4) Name the notes below the pattern.

   (5) Check each interval to see that the whole and half steps fit the pattern.

   \[ \begin{array}{cccccccc}
   1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
   \end{array} \]

   \[ \begin{array}{cc}
   \frac{1}{2} \text{ steps} & \frac{1}{2} \text{ steps} \\
   \end{array} \]

   1 to 2 is supposed to be a whole step. Is C to D a whole step? Yes.

   2 to 3 is supposed to be a whole step. Is D to E a whole step? Yes.

   3 to 4 is supposed to be a half step. Is E to F a half step? Yes.
Lesson IV: Writing scales with Sharps

Exercise 41. Try to write the G Major scale.

1 to 2 is a whole step. Is C to A a whole step? Yes!
2 to 3 is a whole step. Is A to B a whole step? Yes!
3 to 4 is a half step. Is B to C a half step? Yes!
4 to 5 is a whole step. Is C to D a whole step? Yes!
5 to 6 is a whole step. Is D to E a whole step? Yes!
6 to 7 is a whole step. Is E to F a whole step? No!
(Here we have a half step where we need a whole step. We must add another half because two half steps equal a whole step. To do so we must raise the F a half step to F♯.
7 to 8 is a half step. Is B to C a half step? Yes!

Exercise 42. Try to write the D, A, and E major scales.
Lesson V: Writing scales with flats

Exercise 43. Follow the 5 steps for writing a major scale.

Notice that 3 4 is supposed to be a half step, and A to B is a whole step. Thus they must be brought closer together. The B must be lowered a half step to B♭.

Exercise 44. Now write B♭, E♭, and A♭ major scales.
To the Teacher

Lessons III, IV, V: Melodic and rhythmic dictation

At this point after considerable training in melodic dictation and in rhythmic dictation, the student is ready to combine the two. The following is a suggested procedure for the teacher to follow.

1. Tap out the following 4 measure rhythmic exercise. Repeat it twice.

\[ \frac{3}{4} \quad \text{tap} \]

Have everyone check his work to be correct. Sound do and give its letter name.

2. Play the following exercise. Instruct the class to place numbers, letters or syllables under each note in the rhythmic exercise.

The teacher plays the following three times.

\[ \text{The student writes the following:} \]

\[ \frac{3}{4} \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 5 \quad 6 \quad 7 \quad 8 \]

D E F♯ G A A B C♯ D

3. Draw a staff and write the correct notes with the correct time value.

Continue this drill until the class can take this dictation in one step rather than three.
Lesson VI; Minor Scales

1. There are two approaches to the minor scale - relative minor and parallel minor.

2. The relative minor scale to any major scale begins on the sixth tone of the major scale. Being relative means that they have the same key signature.

   \[
   \text{C Major} \quad \text{A minor}
   \]

   Fig. 14.—Relative approach to minor scales

   To find the relative major of a minor scale, count up one and one half steps and two staff degrees. Relative major of A minor is C major, of E minor is G major.

3. There are three kinds of minor scales - natural, harmonic, and melodic.
   a. The natural minor starts on the sixth tone of its relative minor and goes up eight tones without any change.

   \[
   \text{A minor (natural)}
   \]

   Fig. 15.—The natural A minor scale and pattern
b. The harmonic minor scale begins on the sixth tone of its relative major and goes up eight staff degrees, raising the seventh tone one half step.

\[ \text{A minor (harmonic)} \]

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
& \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} \\
\end{array}
\]

Fig. 16. -- The harmonic A minor scale and pattern

c. The melodic minor scale begins on the sixth tone of its relative major scale and goes up eight staff degrees. Ascending, the sixth and seventh tones are raised one half step; descending the sixth and seventh tones are lowered one half step back to the original pitch.

\[ \text{A minor (melodic)} \]

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
& \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} & \text{1\textsuperscript{st} step} \\
\end{array}
\]

Fig. 17. -- Melodic A minor scale and pattern

4. The parallel minor scale has the same letter name and begins on the same pitch as the major scale.

\[ \text{C Major} \quad \text{C minor (natural)} \]

Fig. 18. -- Parallel minor approach
5. The minor scale most often sung is the harmonic minor. Look for songs written in the harmonic minor scale. A clue will be the raised seventh.

Exercise 45. Write the D minor scale in its three forms.

To the Teacher

Lesson VI: Minor scales

1. Practice writing the three different kinds of minor scales beginning on different notes. Emphasize following the pattern.

2. Play different minor scales; mix in the major. Have the students tell by hearing what is being played.

3. Ask the key (major or minor) of each song that is sung.

4. Sing different kinds of minor scales from a given do.

5. Give melodic, rhythmic dictation in both major and minor keys.

6. Write on the blackboard on mimeograph or paper the melodies of familiar songs. Play a game of identifying these by name and composer. This might be good for class change or activity on a rainy day.
Lesson VII: Key

1. After learning all these major and minor scales, some with sharps, others with flats, we are going to give each scale a family or a key. All the notes in one scale, like the D scale (D, E, F#, G, A, B, C#, D), belong to one family; or this is the key of D major. The C major scale is the key of C major. The F minor scale is the key of F minor, etc.

2. Each note in this key is of particular importance. For example, we will use the B major key.

![Fig. 19. Bb major scale](image)

Sing each of the following tones: C, Eb, G, A. As you sing each, then sing the note that seems to follow.

a. Bb is the key center. A song usually begins on 1 and practically always ends on 1.

b. C (2) has a tendency to go to 1 or 3, especially at the ending.

c. E (4) has a pull toward 3 or 5.

d. G (6) tends toward 5.

e. A (7) has a tendency to go to Bb especially in the final ending.

![Fig. 20. Progression tendencies of chord tones](image)
Lesson VIII: Writing music

1. Many poems can be set to rhythm. For example, the following poem by John Masefield may be written in 6/8 meter.

I must go down to the seas again,
To the lonely sea and the sky,
And all I ask is a tall ship
And a star to steer her by,
And the wheel's kick and the wind's song
And the white sail's shaking,
And a gray mist on the sea's face
And a gray dawn breaking.

2. You might adapt a rhyme scheme such as the letters to the right indicate.

The main divisions are A B, the two-part song form; and the smaller divisions are a a b b. If there is any difference in the second a and b this is indicated by a1 and b1.

3. It may be adapted to 4/4 meter as follows.

I must go down to the seas again,
To the lonely sea and the sky,
And all I ask is a tall ship
And a star to steer her by,
And the wheel's kick and the wind's song
And the white sail's shaking,
And a gray mist on the sea's face
And a gray dawn breaking.
Exercise 46. Try adapting the rhythm to the following poems.

The fair breeze blew, the white foam flew
The furrow followed free:
We were the first that ever burst
Into that silent sea.

--"The Rime of the Ancient Mariner"
by Samuel Coleridge

The world's great age begins anew,
The golden years return,
The earth doth like a snake renew
Her winter weeds outworn;
Heaven smiles, and faiths and empires gleam,
Like wrecks of a dissolving dream.

--Anonymous

Other selections might be "Annabelle Lee" by Edgar Allen Poe,
"Old Ironsides" by Oliver Wendell Holmes, "Souvenir" by Edna St. Vincent Millay, "The Lion", by Vachel Lindsay, "Little Boy Blue", by Eugene Field, and "Wynken, Blynken, and Nod" by Eugene Field.

Exercise 47. After you have selected the poem you should like to set to music, draw your staff and write an appropriate melody. Keep in mind the rhythm and rhyme schemes you have worked out and the relation of the scale tones, one to the other.

To the Teacher

Lesson IX: Writing music

1-3. Have the students look for poems that are regular in rhyme and phrase. Also consider the rhyme scheme because at the beginning the poem should be very easily put to music. Check the rhythm and rhyme schemes before allowing the student to proceed with writing the notes.

4. Remind the class that the phrases in the poem should be carried out in the poem should be carried out in the music. Be sure that the first count of the first full measure begins on 1, 3, or 5. The ends of the lines of poetry should sound as though they come to an end in the music.
too. This is called a cadence or ending. The final cadence should end on 1, but the others, at this point, may end according to the pupil's taste. Insist that the student composes away from the piano or any instrument. After he hears the first draft harmonized at the piano, he may make desired changes.

5. It would be fun to have some volunteers write an original poem and set it to music. A good suggestion is to write a school song or to conduct a song writing contest with publicity throughout the school.

Lesson X: Transposition

1. You have written the C, G, D, and E major scales that have sharps. Now there are three more. Let us learn them by transposition.

2. Transposition is writing in another key. Suppose we take the scale of A and transpose it to the scale of B.

3. Since B is a whole step higher than A, we shall write each note of the scale a whole step higher.

Exercise 48. Complete the following transposed scale.
Exercise 49. Transpose "America" in key of G to the key of F.

Exercise 50. Try transposing other songs in your book.

Lesson XI: The chord

1. A chord is three or more tones built in thirds.

Exercise 51. Name notes in the following and place notes of the chord on the staff.

1. Build a chord of three tones with F as the first tone. F __ __.
2. Build a chord of four tones with D as the first tone. D __ __.
3. Build a chord of five tones with G as the first tone. G __ __.
4. Build a chord of three tones with E as the second tone. __ E __.
5. Build a chord of four tones with C as the second tone. __ C __.
6. Build a chord of five tones with A as the second tone. __ A __ __.
7. Build a chord of three tones with D as the third tone. __ D __.
8. Build a chord of four tones with E as the fourth tone. __ __ E __.
9. Build a chord of five tones with G as the fifth tone. __ __ __ G __.
10. Build a chord of four tones with G as the third tone. __ G __.
2. The 1 of every chord is called the root. The chord is built from that
tone like the tree is built from its root.

The next tones from the root are the third, fifth, seventh,
ninth, etc. according to the distance of the interval from the root.

Exercise 52. Write the chords you spelled above in Exercise 51 on the staff
below. Use the number of tones indicated by the numbers below.

Lesson XII: The Triad

1. A triad is a chord of just three tones. As the tricycle has three
wheels and the triangle has three sides, the triad has three tones.

These three tones are named root, third, and fifth.

Exercise 53. Build a triad above the following notes. Name the notes.

2. Triads are major and minor just as scales are. A major triad is made of
the first, third, and fifth notes of that scale or two intervals of
of a third, the lower interval being a major third; the upper third a
minor third.
A minor triad is made of the first, third, and fifth notes of that scale or two intervals of a third, the lower interval being a minor third; the upper interval, a major third.

![Minor Triad Diagram]

3. The principal triads of any key are the I, IV, and V or the triads built on the 1, 3, and 5 of the key. For example we have C.

![Principal Triads Diagram]

Exercise 54. Write the principal triads in different keys.

Lesson XIII: Inversions

To invert anything is to turn it over. A triad has two inversions or turn-overs.

![Inversions Diagram]

When 1 is on the bottom, the triad is in root position.
When 3 is on the bottom, the triad is in first inversion
When 5 is on the bottom, the triad is in second inversion.

Exercise 55. Identify the following triads and their inversions.
To the Teacher

Lessons XII, XIII: Triads and Inversions

1. Play triads in root position and have the class sing the notes. Change to playing the triad in any position.

2. Have class orally distinguish major and minor triads.

3. Hearing the position of the three tones of the triad
   a. Hearing the root in the bass note
      (1) Teacher plays various triads, sometimes in root position
      (2) Students sing root, then tell whether or not it is in the bass
   b. Hearing the root in the soprano
      (1) Teacher plays various triads, some with root on top
      (2) Students sing the root of the triad then tell whether or not it is in the soprano
   c. Recognizing root third or fifth in the bass
      (1) Sing the root
      (2) Tell what is in the bass
   d. Recognizing root third or fifth in the soprano
      (1) Sing the root
      (2) Tell what is in the soprano.

If the students have difficulty, have them sing 1, 3, 5, 3, 1 from the root.

4. At the keyboard, play triads and their inversions.

Lesson XIV: Key center

1. Three chords are necessary to establish a key; for example, in the key of C

   I -- C E G

   IV -- F A C  V -- G B C

   Also contained in the above are all the notes of the scale of the key.
Exercise 56. Spell and name principal chords of any major key; also spell the scale.

\[
\begin{align*}
Db & \quad Fa^b \\
G^b & \quad B^b & \quad A^b & \quad C & \quad E^b
\end{align*}
\]

D E F G A B C D

Exercise 57. Harmonic implications of melody. While the teacher plays simple melodies, sing a major triad on each note of the melody.

Exercise 58. Play the following in different keys.

Exercise 59. Play melodic form of major scale in different keys.
Lesson XV: The Cadence

1. A cadence is two or more chords which give a feeling of temporary or permanent rest.

2. Types of cadences
   a. Authentic is a V-I cadence
      (1) Perfect authentic — has root in soprano and bass of I chord.
      (2) Imperfect authentic — has any note of the I chord in soprano and bass.
      (3) Half authentic I to V.
   b. Plagal is a IV-I cadence.
      (1) Perfect plagal — has root in soprano and bass of I chord.
      (2) Imperfect plagal — has any note of the I chord in soprano and bass.
      (3) Half plagal — I to IV.

Exercise 59. Playing perfect plagal cadences in all keys.

   Step I: Spell IV chord
   Step II: Cover keys on the piano or keyboard
   Step III: Play cadence. Keep the common tone. Put the IV chord in close position with 5 on top.
Exercise 60. Playing perfect authentic cadence in different keys. The soprano line must be 7-8 or 2-1. Refer to rule of 7 and 2 going to 1 in Lesson VII of Part III.

To the Teacher

Lesson XV: The Cadence

1. Play simple melodies and have the class tell the chords in the cadence, then name the kind of cadence.

2. Try having the students write original melodies as before, except now have them harmonize the cadences very simply.
CHAPTER VI

CONCLUSION

Through two years of preparation and experimentation, this thesis has been compiled to offer the teacher and the pupil more enjoyment in the general music class. The material is presented to confront such problems as the following: (1) Holding attention and interest; (2) Explaining material clearly; (3) Guaranteeing a high percent of retention; (4) Furthering music generally in public schools; (5) Retaining junior high school students in music through the present level, high school level, and advanced levels; (6) Meeting the musical needs of all.

After a general introduction and understanding of the public schools, the junior high school plan, the junior high school curriculum, the junior high school music, and the junior high school child -- there is a presentation of coordinating singing and musical foundation in the junior high school general music class. Naturally this is not all the material to be covered; however teaching appreciation, for example, would require another thesis. Other incidental problems such as expression marks, dynamics, tempo, simple forms, current musical events, reports on composers and other topics were covered in a part-period club meeting conducted once a week by the class-elected officers. Here the pupils presented musical problems which they approached in their everyday musical activities. The advantage here was that the class was
assured of practical, workable musical information.

Since the lessons in Chapter V were not mimeographed or published, the students kept the daily information in notebooks which they covered later. Most of the lessons had a "newness" appeal which gave the feeling of a new game, a new adventure, a new experience. The children showed vital interest; and, when given the opportunity to offer class suggestions, always replied, "more of the same." On this the author bases the value of this work.
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