AN EXPERIMENTAL INVESTIGATION OF THE VALUE OF MUSIC WORKBOOKS
IN JUNIOR HIGH SCHOOL MUSIC CLASSES

THESIS

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

For the Degree of

MASTER OF MUSIC

By

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CHAPTER I

INTRODUCTION

The Problem

This study is an experimental investigation of two groups of junior high school students in an effort to evaluate the advantages of workbooks in their music classes. The comparison was made with two classes composed of thirty-two students each from the two junior high schools in the Beaumont Independent School District. One class used the workbooks in conjunction with the regular singing and appreciation work, but the other class did not use formal workbooks. They discussed the theory and notation of the music in relation to the work they were doing.

In this study the investigator further attempts to formulate a justification in behalf of music workbooks in the junior high school classes. This study also seeks to offer an interpretation of the value of these workbooks in terms of the pupil's musical growth.

The groups were paired, as far as possible, according to intelligence quotients. The conclusions have been drawn according to achievement ratio and grade equivalent. (Refer to tables).

Need for the Study

The use of workbooks has increased by leaps and bounds all
over the country. In many places they are replacing drill materials formerly printed on cards and charts. Only recently have music workbooks for the classes in public schools been offered.¹

Music educators have long felt the need of a practical series of workbooks containing units that fit into the musical program, supplementing the choral and appreciation work, thus providing for the students a definite means of organizing their understanding of the many problems occurring in the musical life of the school and the community.

The presentation of any subject implies that it must be organized and revealed progressively in order that the subject matter may be brought to life.

Reliability of Data

The investigation was of experimental nature and involved the establishment of the controls described below.

Seventh grade music classes in two junior high schools in the Beaumont city school system were used in the study. The Otis Group Intelligence Scale, Advanced Examination, Form A, was used in the beginning to measure the intelligence quotient of each group in order to ascertain whether or not they were comparable groups. Tables 4 and 5 show that the groups were balanced. The experimental group was then given the music workbooks, and the control group proceeded with their music

¹A.S. Barr, William H. Burton, Leo J. Brueckner, Supervision, p. 772.
study in the usual way without any formal notebooks.

In order to secure data for the measurement of the musical knowledge and reading ability of each class, the Providence Inventory Test in Music was given to each group. This test is based upon the topics covered in the customary music course in school music in grades four through seven. It is composed of ten different sub-tests covering knowledge of the syllable names and letter names of notes; the placing of key notes; naming note values and rest values; ability to recognize key signatures, measure signatures, symbols; and knowledge of familiar melodies. The test is designed to be used for the analysis of a pupil's ability as well as for a comparison of achievement and a basis for grouping pupils. This same test was given at the close of the nine weeks and was used to compare with the first results, and conclusions were made from the comparison of the two tests. (See tables 10 and 11).

To add interest in the experiment and to determine the extent of pupil achievement, the Strouse Music Test was given at mid-term to both groups. This test is a practical musical achievement test for use in elementary schools, junior high schools, and high schools. It covers musical aptitude, knowledge, attainment, skill, and appreciation. The test also includes a wide variety of exercises involving both auditory and

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2Richard D. Allen, Walter H. Butterfield, and Margaret Tully, Providence Inventory Test in Music.

3Catherine E. Strouse, Strouse Music Test.
visual reactions. The various parts of the test cover essentials in the music field and meet the basic objectives in public school music work. Results of this test are shown in Table 8.

The tests were given on the same day in the two schools. Each music teacher giving the tests was instructed to follow the directions as given in the manual. Each child in each school was thus given an equal opportunity, and all data that were secured by tests were duly considered in the making of this study.

Since the tests were given under the same conditions, the results obtained have been considered typical of each group. Even though the tests used were standard tests, not all teaching can be measured, and it is only the things that the tests do measure that this work is based upon.

The students in both classes carried on their singing program and listening lessons. The experimental group discussed the background of the compositions as they sang them, but they did no formal written work in connection with their study. They had a general knowledge of the make-up of the staff and its notation and were able to give a splendid vocal performance with special attention to dynamics as marked for them. On the other hand, the control group assiduously used the workbooks and were able to attack the new material in their singing program with a clearer knowledge of the notation, rhythmic patterns, and expression marks.
Analysis of the Data

In order to equalize the two groups as far as ability to learn was concerned, the Otis Group Intelligence Test was administered. Table 1 shows the distribution of the two groups on the basis of actual scores.

TABLE 1

THE PUPILS IN THE EXPERIMENTAL AND CONTROL GROUPS DISTRIBUTED ON THE BASIS OF THE ACTUAL SCORES MADE ON THE OTIS GROUP INTELLIGENCE SCALE

<table>
<thead>
<tr>
<th>Scores</th>
<th>Groups</th>
<th>80 to 89</th>
<th>90 to 99</th>
<th>100 to 109</th>
<th>110 to 119</th>
<th>120 to 129</th>
<th>130 to 139</th>
<th>140 to 149</th>
<th>150 to 159</th>
<th>160 to 169</th>
<th>170 to 179</th>
<th>180 to 189</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td></td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>7</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>Control</td>
<td></td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>6</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td>32</td>
</tr>
</tbody>
</table>

It is evident from the study of Table 2 that the IQ was held reasonably constant, the difference being only 1.3, with the Experimental group higher, when computed on the Mean, but computation of the IQ on the Median, which is considered more reliable, reveals that the two groups were identical in ability to learn as measured by this test.

The chronological age is assumed to be constant enough to preclude any appreciable differences resulting from differences in ages and experience of the two groups.
The Providence Inventory Test was given to the two groups at the beginning and end of the term. The scores on this test are shown in Table 3. The experimental group increased in achievement 47.6 per cent with a range from scores of 14 to 85 on the first test and 47 to 101 on the second. The control group increased in achievement 22.1 per cent, with a range from scores of 24 to 88 on the first test and 25 to 88 on the second test. The median score of the experimental group on the first test was 52.5; on the second test 77.5 as compared with the control group with 60.5 on the first test and 75 on the second test. By examining the data it can be seen that the percentage increase does not reveal all of the story. The control group was considerably higher on the test at the outset than the experimental group as the comparison of both medians and ranges reveal. This situation has no explanation.
as far as the writer knows.

**TABLE 3**

**THE RESULTS OF THE PROVIDENCE INVENTORY TESTS IN MUSIC FOR THE TWO GROUPS, BOTH OF WHICH WERE TESTED BY THIS TEST AT THE BEGINNING AND AT THE END OF THE TERM**

<table>
<thead>
<tr>
<th>Group</th>
<th>Number of Pupils</th>
<th>First Test</th>
<th>Last Test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mean</td>
<td>Median</td>
</tr>
<tr>
<td>Experimental</td>
<td>30</td>
<td>52.53</td>
<td>52.5</td>
</tr>
<tr>
<td>Control</td>
<td>32</td>
<td>61.62</td>
<td>60.5</td>
</tr>
</tbody>
</table>

In order to provide an additional check on the achievement of the two groups to see their scores on another standardized test other than that used in the experiment, the Strouse Music Test was given to both groups midway during the term of the experiment. Table 4 shows the results of the test.

**TABLE 4**


<table>
<thead>
<tr>
<th></th>
<th>Experimental</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Cases</td>
<td>30</td>
<td>32</td>
</tr>
<tr>
<td>Median</td>
<td>75.15</td>
<td>63.1</td>
</tr>
<tr>
<td>Standard Deviation</td>
<td>16.1</td>
<td>21.35</td>
</tr>
<tr>
<td>Percentile Median</td>
<td>85</td>
<td>66.25</td>
</tr>
</tbody>
</table>
It is interesting to note that the experimental group here scored higher than the control group and that the standard deviation of the former is much more desirable than that of the latter. Tables showing raw data from which these decisions were made are found in Appendix A.

Summary of Analysis

With the I.Q. held constant, there was more achievement in the experimental group who used the workbooks than in the control group who did not use the workbooks. However, for reasons beyond the writer's control, a matter of pure coincidence, the control group was better in achievement because of greater knowledge at the outset. In other words, by using the workbooks the experimental group learned more quantitatively than the control group.

If the study had been controlled by an initial test covering musical achievement and native ability as well as general intelligence, the writer believes that the data would be more evident in favor of the workbooks.

Sources of Information

Data obtained as results of tests given to two groups of seventh grade students were used in this study. There were thirty-two students in each group in the two junior high schools. The daily music periods were fifty minutes in length and extended over a period of nine weeks, or a quarter of the school year in September, 1940, and were repeated at the end of the first quarter, November.
The instructional material used by both groups and the teaching procedures were the same except that the experimental group treated theory and notation in their music classes as it related to the singing and appreciation program, with no attempt at formal written work. The experimental group spent part of each period in writing in their workbooks, and also participated in the same singing and appreciation program as the control group.

The teachers of each group were well qualified music teachers and have been working together the past three years. They are enthusiastic over their music work and display alertness in directing their students. Both of them feel a real responsibility to bring music effectively into the lives of the boys and girls whether or not they are talented. They are persons of broad vision, are skilled in the art of music, and have made a study of adolescent psychology.

The music rooms are well lighted and have good pianos, phonographs with adequate libraries of records, bulletin boards, comfortable chairs, convenient storage spaces for books and records, music slides, and sound projectors for films.

Each junior high school has a splendid music library of reference material, and each music teacher has in the classroom interesting books on music. Several different sets of music books are provided for the classes; hence, they have many sources from which to select song material.

The seventh grade was selected for this experiment because it is an interesting period in the child's life. It is
a natural turning point in his school life. With the coming of adolescence, he is eager to explore and discover those personal interests and limitations which point toward specific types of training, and he works with greater self-dependence.\footnote{Margaret M. Alltucker, "New Schools for Adolescents," The Journal of the National Education Association, \textit{XVI} (Dec., 1927), 207.}

The music workbook for junior high school is based upon an intelligent survey of the capabilities, tastes, interests, and purposes of music for boys and girls of this level. As a teaching device it should advance each student to a better understanding and a working knowledge of music. Thus the process of growth through response is created.

\textbf{Organization of the Study}

Chapter I states the problem and describes procedures used. Chapter II presents educational principles involved in the junior high school. Chapter III contains an evaluation of the content of the music workbook. Chapter IV gives a summary of the investigation and states conclusions relative to the advantages of the use of the workbook. Appendix A shows tables of raw data as tabulated from the tests used in the study.
CHAPTER II

PRESENT DAY TRENDS IN MUSIC EDUCATION

The psychological development of the children of junior high level is of great importance in the music program. The children are entering into that change in bodily, mental, and emotional structure known as adolescence, which greatly accentuates the development of individual differences. They are emotional and possess strong social, moral, and religious convictions. They need wise leadership and sympathetic understanding. While it is not a drill period, they need to have some attractive plan by which they may be guided in a better organization of the musical problems that are presented in their singing and appreciation program.

In music, as in everything else, each stage in a child's development demands its own kind of instruction. The teacher's part is to arouse in the pupil's mind an activity by which he, the pupil, hears, understands, and assimilates the material that is presented to him.

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Children learn any subject most easily when their interest and pleasure are aroused. The old methods taught the elements of the subject first. Children made slow progress because they were not interested in abstract elements. The new methods first present experiences that give pleasure to the children, and they progress more rapidly when they are interested.

Musical intelligence, as such, means intelligence that operates in terms of the musical medium itself. It is the ability to grasp and respond to the relationships within music and to comprehend the intent and meaning of compositions. Every composition is a well-ordered whole. It is worked out according to a definite plan. Musical intelligence is the power to appreciate and to recognize the structural elements in musical compositions. It means the grasp of musical material in terms of sound and feeling.

The most inspiring picture of what music education can mean has been presented by Mursell, who states,

Music education should be planned, not in terms of technique and drill, but in terms of self-expression, emotional release, and the creative impulse.

This scheme of music education means a plan for saturating the child with musical experiences and for bringing him all types of music which he can understand and enjoy, in which he can live and grow, and through which he can develop in his own

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way toward a fuller understanding of the art of music.

Obviously, the child must not be overwhelmed with new and complex experiences which are beyond his grasp. This procedure tends to baffle him and to prevent learning because his efforts and hopes both fail. The mind grows through real experience.

Music teaching means creating and maintaining a situation where musical learning can take place properly. This musical learning must be guided to be effective. It must afford opportunities for real and effective musical experiences. Practically all types of musical activity have a natural basis in song. Children should be offered experiences that will give them increasing opportunities for undertaking musical problems within their capacity. These should be presented in an orderly sequential manner in order to make assimilation possible. The whole music program in the junior high schools should be one of activity and opportunity through which the musical development of the child can grow.6

It is the music teacher's responsibility to prove to the public that music, this beauty and expression of the arts, is essential to the all-round development of the child. It must be shown that the goal is to establish high ideals of beauty and emotional values. This wholesome influence of music should be made available to every child, not by a mechanical routine type of music study, but by a program of enjoyment and expression.

6Ibid., p. 22.
Tone relations, pitch sense, and mood are developed into reading by note, which process is not stressed as an end in itself, but as a means of providing independence. The technical terms, signs, and symbols introduced in music should always be made to function in terms of actual musical experience. Otherwise they are worthless as far as musical education is concerned.

Kwalwasser has said,

Teaching musical notation is no substitute for teaching music. Teachers should be shown the importance of making musical enjoyment rather than musical knowledge the basis of musical education.7

In the teaching of the elements of music, all lessons from the beginning include the seeing of relations—relations of sounds, high and low, long and short, to each other; relations of pulse, accent, and measure to one another; of staff to keyboard, of things heard to things seen, i.e., of sound to symbol.8

In the following up of each topic, the relation of the new to the old must be observed.

Mursell says that knowledge about music becomes educative only in so far as it supports, expresses, and renders more significant actual musical experiences and fosters valid musical attitudes.9

Experience in song should be first and foremost in the

7 Jacob Kwalwasser, Problems in Public School Music, p. 19.
8 Cureven, op. cit., p. 273.
9 James Mursell, Human Values in Music Education, p. 93.
musical experience of the child because of its emotional values. It should not be used entirely as an opportunity for drill on notation and sight reading, but above everything else, as a means of emotional release and self-expression. Music affects human beings favorably, in both their intellectual and their emotional lives, because of its power to "tone up" quickness of perception, its potency to socialize, its possibilities in preparing one for a worthy use of leisure time, and, above all, because of its influence in causing an immeasurable increase of human happiness.

The whole meaning of method in music is to make content educative. Its aim is the working up of content for the sake of mental growth. Of course there are certain general principles of method, but their application will, and should, vary.\(^\text{10}\)

Every kind of learning can be separated into the acquisitive and the expressive sides. The first is an individual process, and the last is social. Classes in music exist primarily to provide the social situation and to apply the significant use of acquired knowledge and power.\(^\text{11}\) In this way, the acquired knowledge is expressed and becomes an inspiration for further motives for learning.

Mental growth is impossible without mastery of subject matter. Music fills the essential conditions of mental growth in that it comes in contact with actual problems and leads to

\(^{10}\text{Ibid.}, \ p. \ 198.\) \hspace{1cm} \(^{11}\text{Ibid.}, \ p. \ 205.\)
the working out of these problems through an increasing outlook and sureness of self-expression. That music has "transfer values" is evidenced in the effective way in which it relates to other subjects in the curriculum.

The effect of music on students should be to inspire them to wish to hear more music, to take advantage of opportunities for musical performance, and perhaps to try to write music. This molding of musical desire is essential if music is to function in life. The more efficiently the learnings in music can be guided, the more successful the musical activities in social life will be.

The teaching of abstract and dry musical grammar, which is called theory, should never be separated from real musical experiences and activities. When properly taught, music affords a splendid example of the kind of teaching that the schools everywhere should do to educate. Dewey states that the school must be regarded as "an environment for living." Such activities as group singing under competent direction, listening intelligently to the best in music literature, and playing in an orchestra or band are type cases that should be a part of the junior high school music activities.

Wherever possible, the school should be integrated with general social and community projects. The music program furnishes a fine example of this avenue of contact. The music education in school may actually become an integral part of the life of the community. It should also reach out and mean a
change in the cultured state and richness of life in the homes. School study really becomes educative when pupils realize that what they study in school is used elsewhere. When students have been taught music, they have been given something which they can use in a great many different ways.

In fact, music offers an ideal school activity in that it (1) calls for and supplies significant group work; (2) calls for expressive activities by demanding situations where it can be expressed as well as learned; (3) calls for creative activities; (4) lends itself to its own standards in that good or bad work becomes its own witness; (5) renders musical activities suitable to the school situation which must provide for the needs of the growing individual, and (6) offers various activities in terms of living and doing. Listening, rhythmics, singing and instrumental music, solo and ensemble experiences, and creative music of various kinds may be included here.\(^{12}\)

Educators of today must take cognizance of the importance of the value of a radio in the classroom. Generally speaking, its use in supplementing the school curriculum is most dependent upon proper selection of radio material. A program may be selected to contribute to the school curriculum in one, or all, of four ways:

1. A program may contribute to activities and studies already going on in the classroom.

\(^{12}\text{Ibid.}, \ p. 237.\)
2. A program may stimulate new interests into new desirable classroom activities.

3. A program may serve as a source of material for practice or drill in fundamental processes.

4. A program may serve for recreation or pleasure.\(^{13}\)

In analyzing the general effects of the radio, music educators admit that it is a force to be considered, not only as it affects adults, but as it affects children of today. Since it is a tool for mass education, leaders in the field should not ignore its future, but should be looking into its possibilities and trends with a view of applying them to education.

In addition to listening to such programs as the NBC Music Appreciation Hour, conducted through the school year by Dr. Walter Damrosch, the children should be directed to the other excellent musical programs on the air. Entire operas and the great symphony orchestras can be brought to them under the direction of the greatest conductors of the day.

A clear and sharp distinction may be made between discrimination and appreciation. One of our objectives as music teachers is the idea that students should prefer the better music to the cheap.

In the light of the foregoing trends, it is obvious that one of the real aims of the junior high administration is the organization of constructive material which will be richer and

\(^{13}\) Margaret Harrison, *Radio in the Classroom*, p. 11.
better for children of that grade level. Through the activities in which the students engage from day to day, they naturally and automatically grow in their appreciation of the value of music.

Dykema, of the Columbia University music faculty, states the aims in junior high school music as follows:

1. To provide all junior high school students with an exploratory course or orientation course which will help them to see how music may have an adequate place in their lives, individually and socially, and will help them to decide what future music study it would be desirable to undertake.

2. To increase pleasure in music by extending the scope of the material they might naturally come in contact with, both in performing and listening.

3. To guide the use of their voices during the changing period.

4. To strengthen the desire to obtain greater technical command of music by demonstrating uses of it which are desirable for the students. This is to include a knowledge of necessary musical terms and notation.

5. To demonstrate possibilities of instrumental study as far as possible to allow the students to experiment with actual instruments.

6. To increase and strengthen with music the interrelations of school, home, and community, and thus to develop the spirit of social service.14

The statement by Dykema expresses the general educational basis of the junior high school. It is as follows:

In the junior high school years, the human being, instead of the course of study, becomes, for the alert educator, the center of interest.15


15Ibid., p. 233.
The much abused slogan, "Music for every child, every child for music," should be revised to "The right variety of music education to meet the individual needs of every child."¹⁶

¹⁶ Kwalwasser, op. cit., p. 103.
CHAPTER III

EVALUATION OF THE MUSIC WORKBOOK

Modern educators contend that music is to function as a vital force in enriching the integrated curriculum, but opportunity must also be provided for the study of music itself in order to develop real musical skill and taste. The following is a part of a resolution adopted by the Music Educators' National Conference in 1938:

Modern attitudes and methods in music education have rightly exalted song singing, intelligent listening, and creative activities above mere drill in sight singing, and because reaction always tends to go to extremes, it is the practice of some teachers today to scorn the whole idea of sight singing and to eliminate its practice from their programs. But ability to read music is still essential, first, as a tool in the case of vocal music; second, as a necessary prerequisite to instrumental music, and third, as an important ingredient in music appreciation.¹

Keeping this philosophy in mind, the author has assembled the units usually stressed in junior high school music into a workbook which is designed to be used in conjunction with the regular choral or instrumental class work. The activities, which are divided into discussion, singing, listening, and studying music notation, provide an inclusive music course for junior high school students.

Interrelations should always exist so that each phase of the music learning is continually involving the others. In using the workbooks it is not the plan to make theory and drill a large proportion of the music period. The technical details should be skillfully presented and the work sufficiently motivated so that both children and teacher understand why they are necessary. Interest can be maintained only when there is steady advance in skill, in knowledge, or in increased power of some kind.

The writer has felt for some time that there is a need for a workbook in music for students in the various classes and organizations in the junior high school. Through development lessons, effective questioning, and anticipation of the possible musical activities of the student, it is hoped that music understanding will be more lasting and enjoyable.

The subject matter is divided into sections or units, each logically planned. Any one of the units may be studied at any time during the term or may be introduced as the occasion arises for particular emphasis on some technical problem. Concentration on the mastery of technical problems is not the whole idea of the workbook; however, the musical ability of the child will be quickened by the confidence that he will gain in the application of these problems in his music participation, whether it is choral, instrumental, or listening.

Interest is kept alive by the gradual unfolding of knowledge, and if students are kept interested, they must do their
share of the work themselves. A correction here and a suggestion there will guide the students in using workbooks to their advantage, and it gives them a feeling of independence to complete a problem that has been set out for them to do.

Individual differences and adaptation of work to meet the varying interests and abilities of the students are recognized in the different units, which give them a definite picture of music in its many phases. The books encourage self-direction among the pupils and a more vital interest on the student's part. In both form and content they are adapted to the child's plane of development and answer the needs for written work in the music curriculum.

The following is a description of the units contained in the workbook.

The Band

Practically every school has a band, and there is a fine opportunity to use this organization in a practical way. Students in the music classes should hear the tone quality of each instrument and discover the peculiarities of the different instruments used in the three distinct choirs of the band. When this group plays in concert, there is quite a different arrangement of the players from that used in marching, and the class will enjoy making a careful observation of the arrangements of different bands that they hear and see.

The Symphony Orchestra

Very few schools can boast of a symphony orchestra, but the students are familiar with many of the more important
orchestral instruments through hearing or participation in their smaller school orchestras. The splendid symphony orchestras heard over radio and in some of the motion pictures are bringing this finest type of music to everyone who will avail himself of such opportunities.

Pictures of the orchestral instruments should be a part of the equipment of the music room. There are some splendid records that can be used in connection with the study of the tone quality of the individual instruments. Students are fortunate if they have the advantage of hearing concerts by some of the symphony orchestras of the country. Symphony conductors are usually eager to assist in such an educational project and cooperate with the schools in arranging special concerts for school children.

The wide-spread use of sound projectors in the classroom has brought such films as "The Symphony Orchestra," "The Brass Choir," "The String Choir," and "The Woodwind Choir" to the students. These films are invaluable in connection with a study of the orchestra.

Small Ensembles

Different instruments may be used in a pleasing manner in many combinations. Some ensembles are named in the workbook

\[2\text{Charts of the orchestral instruments are obtainable from RCA Victor Co., Camden, N.J.}\]

\[3\text{Obtainable from Visual Instruction Bureau, Division of Extension, University of Texas, Austin, Texas.}\]
and may be illustrated by phonograph records, or by actual performance if possible. Here again the radio may be used to advantage. Students should learn to use the radio guide (log and educational department) and make an effort to hear the grand ensembles on the air.

The NBC Appreciation Hour, conducted by Walter Damrosch, offers a series of programs each week. Manuals for the teachers' use are available, and these serve as a guide for every type of program. Damrosch presents orchestral music and also gives special attention to solo and small ensemble music, making his programs vital by his timely comments.

Attending Concerts

The foregoing topics treating of the orchestra and smaller ensembles lead to a discussion of correct concert manners, a subject that should be brought to the attention of students. Some of the best work in school music is the development of children's concerts, which bring to them the choral and orchestral groups, instrumentalists, and vocalists who have achieved fame in the music world. These have a dynamic influence in favor of music in the community as well as in the school.

As a part of concert attendance there are certain behavior

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5Ernest La Prade, Instructor's Manual for NBC Music Appreciation Hour.
habits that students are glad to observe if they have them pointed out. Listening lessons in the classroom may be made to function as a preparation for the concert or recital. There should also be preparatory lessons on the program numbers in order that the young audience may be more familiar with the music to be performed and that the music may be enjoyed more fully. Real appreciation and understanding come from familiarity with the many types of musical compositions, the terms used in connection with the programs, and some information about the composer; however, "technical study should not divert attention from the main object—listening to music as something beautiful to be enjoyed." Shakespeare's statement, "the appetite increases by what it feeds upon," is nowhere truer than in musical experience.

Poetry and Music

The attention of students should be directed to form and balance in music and poetry, especially since a vast number of the finest poems and lyrics have been set to music by the best composers. The feeling for the phrase as a unit of expression, either in poetry, melody, or song, should be encouraged. With melodic form and structure clearly in mind, it is obvious to the student that musical form is identical with poetic form. With these suggestions, the lyrics which have been set to music have a new meaning to the student, thereby increasing his appreciation of this art form.

6Ibid., p. xiv.
Molding of character, development of high ideals, and forming of good taste are important in this period of the child's life.\(^7\)

**Review of Musical Terms**

In his suggestions to the teacher of the general music class in the seventh grade, Farnsworth says:

Singing and listening will naturally make demands for increasing knowledge and power in studying written and printed music. Keeping these demands vital, and responding to them so that the pupils feel they are satisfying their own needs—this is the main function of the teacher in the study of music notation.\(^8\)

Knowledge of the meanings of various music terms is important if the class is to interpret choral or instrumental music. Terms referring to tempo and dynamics should be defined and explained. Spelling and pronunciation of the terms used in connection with music are necessary for everyone to know. Of equal importance are the names of vocal compositions and their parts, such as opera, oratorio, libretto, duet, and aria, which are encountered in singing, playing, and listening. The working knowledge of the symbols and terms by which music is recorded is necessary if the child expects to express himself musically.

**Great Composers and Their Contributions**

Everyone should know and appreciate the contributions made by the great musicians of all countries, including some of America's own creative composers. Something of the

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\(^7\) Parker, McConathy, Miesner, and Birge, *op. cit.*, II, 4.

\(^8\) Dykema and Cundiff, *op. cit.*, p.
composer's time, position in life, nationality, habits, disposition, and tastes is of interest in connection with the hearing of his compositions. Such composers as Haydn, Bach, Beethoven, Mozart, Schubert, Chopin, and Handel should be familiar names to all.

Intervals

The practice in naming and hearing intervals is a skill which the music student needs. Intervals are sound relationships of the scale and should be emphasized as a means of building up a feeling for tonality.

The Unit Beat

The study of time values involved in music is provided at this time in order that a more definite feeling for rhythm may be established. It should not become a formal drill, but should tend to develop a more musical rhythm or a pattern of movement. The students should understand the unit beat in every song they sing. The technical time problems in their music should be taught only in close association with a musical situation. The aim is not to compel the student to work on an uninteresting formal exercise consisting of unrelated rhythmic patterns, for the student's desire to master problems in connection with actual musical expression should be the basis of these exercises.

The eighth note, quarter note, and half note are commonly used as unit beats in music for this level and will need to be understood thoroughly in all their arrangements.
Accent and duration are undeniably factors in musical rhythm, but muscular coordination is of primary importance, too. This is stressed in the early grades by rhythmic responses of various types. Rhythm is one of the necessary elements of music. The first beat of the bar in practically all music is heard with special distinctness and great regularity, but the arrangement of the notes or rests within the bar may vary without disturbing the rhythmic flow.

The Triplet and the Quadruplet

Two songs employing the use of the triplet are presented. In this same connection the quadruplet is introduced. An understanding of the musical rhythm of the triplet and the quadruplet may be given by connecting them with words containing three or four equal syllables. This is only a device to assist in the presentation of the rhythmic groups and should be discontinued as soon as the natural rhythm is developed.

Creative Expression

There has recently been much experimentation in the field of creative musical expression, and it has proved to be a desirable and practicable activity in all grades; however, the child's best efforts are more productive after he has had a solid background of musical experience. Since the activity is fundamentally re-creation, the child should have received musical impressions from his experience in singing songs and in hearing music. The invention of a new melody, like the invention of a sentence or a story in language, is a combining of elements made familiar through previous activities. It is
the translation of previous experience into conscious expression. The child who has had music properly presented to him through the elementary grades has received many definite musical impressions. He should have at his command a vocabulary of motives and figures, both rhythmic and melodic, which will become the basis for this experience in self-expression.

The main problem for the teacher is to know how to incorporate the principles of contrast, form, balance, and motion into the melody which the children create. This must be done indirectly, for she must refrain from doing the work herself. The song should have (1) a short melody, (2) the barest possible simplicity, (3) elements of rest and motion, and (4) contrast as well as repetition.10

The basic rhythmic schemes should be a fusion of the mechanical elements of music and poetry. These should represent sound durations, tones in the melodic phrase, or the combination of the two in song.11

Through this creative activity the student at once realizes that there is a personal relationship between him and the composition that he has written. His quickened sense of


10Francis Wright, Elementary Music Education, p. 177.

beauty and the urge to express it is sufficient to justify such an experiment. Wright says,

Creative work is not given for the purpose of developing genius in terms of originality but to give each child an opportunity for the expression of whatever originality he possesses.12

Techniques should be presented as they are brought into natural use with reference to the immediate place in the student's experience. As the student develops, so do the number and variety of situations increase. These, coupled with music, are needed to make his living more effective. The activities may be found in the following general phases of music: (1) song interpretation, (2) rhythm, (3) creative expression, (4) music reading, (5) instrumental experience, (6) appreciation, and (7) leadership in musical groups for leisure-time activities.13

In the workbook a simple song is presented for the students to complete. They should create their own phrases in the blank scores. This is an engrossing activity and is conclusive evidence to the young composer of the value of the working knowledge of tonal and rhythmic figures. Thus they learn to apply their early rhythmic and tonal experiences to a new situation. A new sense of form and balance is acquired through this activity. Gehrkens says,

It is the effect upon the pupil of attempting to create beauty that is educationally important rather than the intrinsic or objective quality of the output.14

Chromatics

Chromatics appear so frequently in familiar songs that students should understand their functions as changing tones and as modulating tones. The presence of the additional signs to indicate chromatics should be explained. Examples of familiar phrases of songs which contain chromatic changes may be cited in order that the students understand the musical significance of these effects. When students realize the frequent use of these chromatic tones, they will see the need of organizing and practicing the new tonal figures that occur in the chromatic scales. The sequential arrangements of both sharp and flat chromatics should be reviewed, and then they may be applied to the various figures in the workbook.

Major and Minor Scales

Although it is not necessary for the pupil to know everything about scales and their relationships, a few of the right ideas that he will never have to unlearn will give an understanding of keys and key relationships. The important needs are: (1) to know what a scale is, (2) to be able to see how it works out on the keyboard, beginning at any pitch, and (3) to discuss what happens when a scale begins on the fifth tone of the last one.

The Major Scale

The students have had some experience in the study of key signatures and their relation to the scale. "The scale is the alphabet of the music language."15

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15Cureven, op. cit., p. 204.
The first nine major keys are reviewed and then followed by a study of the three forms of the relative minors. The selection of certain tones to constitute a scale has been largely a matter of practical and social convenience.16

The most used device for emphasizing tendencies of tones and building a tonal system known as the scale is the application of "so-fa" syllables. The movable "do" is used to keep certain relationships within the key. Italian, or the "so-fa" syllables, are generally used in sight singing; however, a few schools are making efforts to use either numbers or letter names. The argument for the syllables is that they surpass the other two devices in efficiency. It is difficult to sing numbers and practically impossible to sing the letters unless sharps and flats are ignored, and that, of course, is ridiculous.17

Building Scales

With the procedure as outlined in the workbook, the scales are logically presented, relating the staff notation, pattern of the scale, letter names, syllable names, and number names to the piano keyboard. This gives a complete picture of each scale and should make for a thorough knowledge of all the major scales and a better understanding of why sharps and flats appear in key signatures. Through this activity in building all the scales, a new understanding of the

16Mursell and Glenn, op. cit., p. 164.

relationship of keys is unfolded.

Music Terminology

Musical terms should be explained and related to songs sung by the students. Such matters as key and meter signatures, pitch and time values, and repetition and expression marks should be so thoroughly understood that they produce automatic responses. This technical study is a vital part of the junior high school course, and the written work is the most effective way to clarify and make exact these conceptions which are so useful to the student.

The proper observance of the mechanical signs and words occurring in music is of great value in determining the style, mood, and manners of interpretation. An understanding of the song will sometimes aid in the correct feeling, but a knowledge of the words and marks affecting volume of tone and the marks indicating the rate of speed will be found invaluable.

The most usual words and marks affecting the volume of tone are piano (p); pianissimo (pp); forte (f); mezzo forte (mf); fortissimo (ff); crescendo (cres. or =); diminuendo (dim. or --), and sforzando (sfz. or >).

Some of the most commonly used Italian words used to indicate rate of speed are Largo, Lento, Adagio, Andantino, Andante, Moderato, Allegretto, Allegro, and Presto.  

The workbook provides a page on which students may keep

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18 Parker, McConathy, Miessner, and Birge, op. cit., II, 29.
a list of the terms frequently used in their singing, playing, and listening. This will encourage them to apply the terms to the music they hear at concerts and at church, and they will gradually include them in their conversation.

The Piano Keyboard

The piano is the universal instrument, and a knowledge of its keyboard is so valuable in all sorts of ways that it seems advisable to have every child learn at least the names of the keys.\textsuperscript{19}

Music Clubs

The junior high school usually has clubs of various types. The music department lends itself to such groups as girls' glee clubs, boys' glee clubs, mixed choruses, and sometimes music study clubs. These groups are very worthwhile and can be utilized on programs of all types, not only in the school but in the community. The aims of a glee club should include the following:

1. To retain and increase pleasure in group singing.
2. To foster the desire to sing better individually.
3. To build, in the minds of singers, standards for the evaluation of singing, individually and in groups.
4. To lead to greater observance of some of the elements of good singing—pleasing tone quality, free tone production, accurate intonation, distinct enunciation, appropriate expression, musicianly phrasing and breathing.
5. To assist in developing healthful and attractive posture, poise, and self-control, including stage deportment.
6. To increase the appreciation of music through intelligent, intensive study of good choral material.

\textsuperscript{19} Karl Wilson Gehrken, \textit{Music in the Grade Schools}, p. 145.
7. To inspire greater attention to the reading of music, by demonstrating how much more effectively the activities of the club can be carried on when notation difficulties quickly disappear.

8. To motivate, through preparation for public performance, the perfecting of details, including memorizing.

9. To strengthen the conception of social responsibility by contributing to school events often and to community events occasionally.

10. To utilize, at times, particular ability discovered in the glee club by assisting in school operettas in collaboration with other departments and instructors.\(^{20}\)

Hymnology

A study of some of the great hymns is an interesting activity of the club pictured in the workbook. Attention is directed to the numbers found at the tops of hymns, comprising the metrical index of the hymn tune. Each number represents one line of the stanza, indicating the number of syllables in the line. If the letter "D" appears, it indicates that the number of lines is doubled with a repetition of the syllables.

Three-Part Singing

Three-part singing may be made the basis for more than the mere feeling for an individual chord. Harmonic sensing means a feeling for chord movement as well as for tone blending. Singing experience in three-part harmony provides a basis for a study of individual chords which show how they are built up from a root by the addition of a third and a fifth.\(^{21}\)

\(^{20}\)Dykema and Cundiff, *op. cit.*, p. 298.

\(^{21}\)Karl Wilson Gehrken, *Music in the Grade Schools*, p. 36.
The principal chords of some of the keys are given in the workbook to be sung; then some of these harmonies are applied to a simple song which was composed by a junior high school music class.

Playing a Harmonica

Harmonica clubs are attractive to some boys and girls of junior high school age. Although there are many other forms of musical activity which are more far-reaching in musical value, this harmonica ensemble has its social values. It appeals to boys especially. The instrument is inexpensive, can be carried easily, and is useful in outdoor recreation hours or camping. If it is played properly, some pleasing musical effects may be obtained.

The Scrapbook Section

The scrapbook section of the workbook provides space for clippings, pictures, programs, and items of interest that are collected during the school year. Special thought should be given to the arrangement and content of the material placed in the book.
CHAPTER IV

SUMMARY AND CONCLUSIONS

The investigation was made to determine the value of the use of a music workbook in junior high school music classes. The experiment occupied a period of nine weeks with classes which met for five fifty minute periods each week. The instructional materials, song books, and procedures were the same in each class; however, the experimental group used the workbooks in their music classes, while the control group did not participate in formal written work.

Within the limits of the conditions as described above, the comparisons made would appear to indicate an advantage in the use of the workbook over the unorganized manner of presenting this type of music learning.

The investigator is of the opinion that students of the junior high school level need to have the fundamentals of music reviewed and presented as attractively as possible, so as to make musical experiences more significant.

It is the responsibility of the teacher to bring music effectively into the lives of boys and girls, and it is the belief of the writer that the music workbook fills this need in placing in their hands a guide to better music understanding.

In developing learning techniques the teacher of the experimental group observed that the music workbooks stimulated
interest, established a learning situation quickly, provided for self-competition, allowed pupils to work out their own problems, and provided a diagnostic testing program. In addition to providing for the development of good study habits and skills, they created favorable pupil reactions and encouraged pupil activity. In presenting desirable subject matter, they provide sufficient drill material of good quality, numerous supplementary problems, and suitable material for home study.1

In using the individualized instruction, pupils progress at their own rate and are able to check up on their own progress through the variety of material provided for individual rates and interests. Farnsworth says, "The fundamental idea is to pass from experience to knowledge—to make knowledge the organization of experience."2

Although the workbooks present concrete results of the term's music study, the bi-products are the real results, and these are in the hearts and minds of the students who are learning to recognize, love, and express beauty.

1A.S. Barr, William H. Burton, and Leo J. Brueckner, Supervision, pp. 772-773.

2Charles Hubert Farnsworth, Education Through Music, p. 163.
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APPENDIX A
**TABLE 1**

**RANK DISTRIBUTION OF CHRONOLOGICAL AGE OF THE EXPERIMENTAL AND CONTROL GROUPS**

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TABLE 2

THE ACTUAL SCORE, THE INTELLIGENCE QUOTIENT, AND THE PERCENTILE RANKING OF EACH PUPIL IN EACH GROUP

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### TABLE 3

**RANGE OF THE EXPERIMENTAL AND CONTROL GROUPS ON THE OTIS INTELLIGENCE TEST WITH NORM COMPUTED BY OTIS FOR SEVENTH GRADE STUDENTS**

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<th>Group</th>
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<tr>
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TABLE 4

TABULATION OF THE RESULTS OF THE PROVIDENCE INVENTORY TEST IN MUSIC FOR EACH GROUP FOR THE TEST TAKEN BEFORE AND AFTER THE ALLOTTED TIME FOR THE EXPERIMENT

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TABLE 5

THE PROGRESS MADE BY THE TWO GROUPS DURING THE ALLOTTED TIME FOR GIVING THE PROVIDENCE TESTS

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TABLE 7
FREQUENCY TABLES OF PERCENTILE RATINGS BASED ON STRCUSE MUSIC TEST

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</table>
OTIS GROUP INTELLIGENCE SCALE
Devised by ARTHUR S. OTIS

ADVANCED EXAMINATION: FORM A

Name.................................................................
(First name, initial, and last name)
Age last birthday.............. years. Birthday.............. (Month, day)
(Tell in figures) (Month, day)
School................................. Grade..............
City........................................... Date......................
(Month, day, year)
(Do not write below this line.)

Remarks or Further Data

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Total Score
Norm
IQ
PR

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TEST 1

Following Directions

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Sample problem: Write the fifth letter of the alphabet. ......................... ( E )

Begin here:

1. Do you understand that each letter is to be a capital made like printing and put in the parenthesis after the problem? If so, write C in the parenthesis. ......................... ( ) 1

2. Will you remember not to ask any questions during the examination? If so, write Q. ................................................................. ( ) 2

3. Will you remember not to look toward the paper of any other pupil during the examination? If so, write L. ....................................................... ( ) 3

4. Will you remember not to turn over your booklet or any page of it at any time unless you are told to? If so, write Q. ......................................... ( ) 4

5. Write the letter O. ........................................................................ ( ) 5

6. Write the eighth letter of the alphabet. ........................................... ( ) 6

7. Write the same letter that you were told to write in the fifth problem. ............. ( ) 7

8. Write the letter which follows the third letter of the alphabet. ..................... ( ) 8

9. Write the letter which the letter L follows in the alphabet. .......................... ( ) 9

10. If K comes after R in the alphabet, write K; if not, write R. ..................... ( ) 10

11. Suppose all the even numbered letters in the alphabet (that is, the 2d, 4th, 6th, etc.) were crossed out. The fifth letter left, not crossed out, would be what letter? ( ) 11

12. Write the letter which follows the letter which comes next after B in the alphabet. ( ) 12

13. If E and F appear together in the alphabet, write E, unless T and Z also appear together in the alphabet, in which case write T instead. ..................... ( ) 13

14. Write the letter which is the third letter to the right of the letter which is midway between K and O. ............................................................ ( ) 14

15. Suppose that the first and second letters of the alphabet were interchanged, also the third and fourth, the fifth and sixth, etc. Write the letter which would then be the 14th letter in the alphabet. ........................................... ( ) 15

16. A certain letter is the second letter to the left of another letter. This other letter is the fifth letter to the right of Q. What is the “certain letter” first mentioned? ( ) 16

17. A certain letter is the fourth letter to the right of another letter. This other letter is midway between two other letters. One of these last two letters is next after E in the alphabet and the other is just before K in the alphabet. What is the “certain letter” first mentioned? ( ) 17

18. If the letters in the word IF appear in the same order that they do in the alphabet and if the same is true of the letters in the word AN, write the letter Z. But if this is true of only one of these words, write the last letter of that word. ......................... ( ) 18

19. Find the letter which, in this sentence, appears a second time nearest the beginning. Write it, using a capital. ................................................. ( ) 19

20. Find the two letters in the word AFTER which have just as many letters between them in the alphabet as in the word. Write the one of these two letters that comes first in the alphabet. ........................................ ( ) 20

Score:........................
TEST 2
Opposites

Samples:

- up ............ (short, down, small, low, young)
- hot ............ (warm, ice, dark, cold, fire)

DIRECTIONS. Look at the first word on each line, think what word means exactly the opposite of it, find that word among the five words in parenthesis on that line and draw a line under it.

Begin here:

1. east ............ (north, west, south, pole, equator) ............... 1
2. yes ............ (may-be, wrong, no, sure, nothing) ............... 2
3. top ............ (bottom, side, cover, inside, feet) ............... 3
4. before ............ (late, now, soon, when, after) ............... 4
5. difficult ............ (hard, quick, soft, easy, common) ............... 5
6. friend ............ (brother, acquaintance, enemy, wife, stranger) ............... 6
7. succeed ............ (win, decline, fail, accede, try) ............... 7
8. command ............ (officer, shout, order, obey, soldier) ............... 8
9. beautiful ............ (crooked, handsome, old, ugly, dirty) ............... 9
10. brave ............ (painful, fear, weak, stingy, cowardly) ............... 10
11. pride ............ (sorrow, humility, miserable, conceal, proud) ............... 11
12. expand ............ (burst, smaller, contract, vanish, stay) ............... 12
13. genuine ............ (coarse, counterfeit, adulterated, worthless, impure) ............... 13
14. help ............ (person, work, push, give, hinder) ............... 14
15. love ............ (like, anger, hate, strange, lover) ............... 15
16. graceful ............ (rough, homely, miserable, awkward, stout) ............... 16
17. extravagant ............ (miser, humble, economical, poor, wasteful) ............... 17
18. cause ............ (reason, because, origin, effect, why) ............... 18
19. abolish ............ (alter, create, continue, destroy, change) ............... 19
20. loyal ............ (treacherous, enemy, thief, coward, jealous) ............... 20
21. always ............ (sometimes, often, occasionally, seldom, never) ............... 21
22. fickle ............ (silly, constant, stationary, solid, sober) ............... 22
23. therefore ............ (since, why, may-be, there, cause) ............... 23
24. however ............ (nevertheless, moreover, whether, even, never) ............... 24
25. unless ............ (and, therefore, however, also, if) ............... 25

Score ...............
Disarranged Sentences

Samples:
1. uphill rivers flow all........................................ (true false)
2. ocean waves the has........................................ (true false)

DIRECTIONS. The words on each line below make one sentence if put in order. If the sentence the words would make is true, underline the word true at the side of the page. If the sentence they would make is false, underline the word false.

Begin here:

1. eat grass cows........................................ (true false) 1
2. sail ocean ships the on........................................ (true false) 2
3. sun morning the the in sets........................................ (true false) 3
4. trees birds nests the in build........................................ (true false) 4
5. mountains live the the in whales........................................ (true false) 5
6. comes Christmas a but year once........................................ (true false) 6
7. float iron water on will........................................ (true false) 7
8. days there in are week seven a........................................ (true false) 8
9. usually are of made tables wood........................................ (true false) 9
10. has short very a a neck giraffe........................................ (true false) 10
11. cream ice children like most........................................ (true false) 11
12. milk bees flowers gather the from........................................ (true false) 12
13. obtained sea sugar from is water........................................ (true false) 13
14. fuel wood are coal and for burned........................................ (true false) 14
15. substances light lead gold and are very........................................ (true false) 15
16. rivers lakes and many desert has a........................................ (true false) 16
17. moon earth the from feet twenty the is........................................ (true false) 17
18. hump camel has a his a back on........................................ (true false) 18
19. grow and apples ground oranges the in........................................ (true false) 19
20. music fond people many are of........................................ (true false) 20
21. and eat good gold silver to are........................................ (true false) 21
22. clouds rain sky from comes the the in........................................ (true false) 22
23. mile a a a travel snail in can minute........................................ (true false) 23
24. automobile pocket man his keeps a his in........................................ (true false) 24
25. vote persons twenty-one cannot under........................................ (true false) 25

Right..........Wrong............ Score............
TEST 4

Proverbs

DIRECTIONS. Read each proverb, find the statement that explains it, and put the number of that statement in the parenthesis before the proverb.

Proverbs (Group 1)

( ) Make hay while the sun shines.
( ) A drowning man will grasp at straws.
( ) A stitch in time saves nine.
( ) Rats desert a sinking ship.
( ) In a calm sea every man is a pilot.
( ) Destroy the lion while it is young.
( ) He who would eat the kernel must crack the nut.
( ) One swallow does not make a summer.
( ) People who live in glass houses must not throw stones.
( ) A mouse must not think to cast a shadow like an elephant.

Statements to Explain Proverbs in Group 1

1. It pays to attend to troubles before they get worse.
2. Leadership is easy when all goes well.
3. Make the best of your opportunities.
4. Those who would reap rewards must work for them.
5. It pays to do only one thing at a time.
6. Desperate people cling to absurd hopes.
7. False friends flee from us in disaster.
8. Weed out bad habits before they are too firmly established.
9. It is best to be silent when there is nothing to say.
10. Those who have faults should not criticize others.
11. Do not attempt the impossible.
12. A single sign is not convincing.

Proverbs (Group 2)

( ) Every rose has its thorn.
( ) A tree is known by its fruits.
( ) All is not gold that glitters.
( ) Where there is much smoke there must be some fire.
( ) No wind can do him good who steers for no port.
( ) Plant the crab tree where you will, it will not bear sweet apples.
( ) A bird in the hand is worth two in the bush.
( ) Too many cooks spoil the broth.
( ) Meddle not with dirt — some of it will stick to you.
( ) It is a long road that has no turn.

Statements to Explain Proverbs in Group 2

1. Environment will not change one’s nature.
2. There is no happiness without its pain or sorrow.
3. Appearances are often deceptive.
4. It is better to be content with little than to gamble for more.
5. One cannot have the same luck forever.
6. No object can be attained without some sacrifice.
7. Deeds show the man.
8. We cannot help those who have no object in life.
9. Suspicions usually have some basis.
10. Association with evil is sure to leave its effect.
11. Who undertakes too much accomplishes little.
12. Division of responsibility brings poor results.

Score.............
TEST 5

Arithmetic

DIRECTIONS. Place the answer to each problem in the parenthesis after the problem. Do any figuring you wish on the margin of the page.

1. If a boy had 10 cents and earned 5 cents, how much money did he have then?..........................................................( ) cents 1
2. At 4 cents each, how much will 12 pencils cost? ...................................................( ) cents 2
3. If a man had $25 and spent $10, how much money did he have left?...( ) dollars 3
4. At 6 cents each, how many pencils can be bought for 48 cents? .......( ) pencils 4
5. A boy spent 20 cents and then earned 30 cents. How much more money did he have than at first?.................................( ) cents 5
6. How far can a train go in 5 hours at the rate of 40 miles per hour?....( ) miles 6
7. How long will it take a glacier to move 1000 feet at the rate of 100 feet a year?..........................................................( ) years 7
8. If 2½ yards of cloth cost 20 cents, what will 10 yards cost? ...............( ) cents 8
9. If 2 pencils cost 5 cents, how many pencils can be bought for 50 cents?( ) pencils 9
10. If a man walks east from his home 7 blocks and then walks west 4 blocks, how far is he from his home?...........................................( ) blocks 10
11. If a boy can run at the rate of 5 feet in 1⁄2 of a second, how far can he run in 10 seconds?...........................................................( ) feet 11
12. A ship has provisions enough to last a crew of 20 men 50 days. How long would they last a crew of 40 men?.........................( ) days 12
13. One schoolroom has 7 rows of seats with 8 seats in each row, and another schoolroom has 6 rows of seats with 9 seats in each row. How many more seats does one room have than the other?.............( ) seats 13
14. If 10 boxes full of oranges weigh 500 pounds, and each box when empty weighs 5 pounds, what do all the oranges weigh?.........( ) pounds 14
15. Town X is 30 miles north of Town Y. Town Y is 15 miles north of Town Z. How far is Town Z from Town X?...........................( ) miles 15
16. If 34 yards of cloth cost 70 cents, what will 2½ yards cost? .............( ) cents 16
17. If a strip of cloth 36 inches long will shrink to 33 inches when washed, how long will a 48-inch strip be after shrinking?.................( ) inches 17
18. If Frank can ride a bicycle 300 feet while George runs 200 feet, how far can Frank ride while George runs 300 feet? ...................( ) feet 18
19. A hotel serves a mixture of 3 parts cream and 2 parts milk. How many pints of cream will it take to make 25 pints of the mixture?.....( ) pints 19
20. If a wire 20 inches long is to be cut so that one piece is 3⁄4 as long as the other piece, how long must the longer piece be?...............( ) inches 20

Score:..................
DIRECTIONS. Each problem asks a question that is answered by a number. Write the answer to each problem in the parenthesis after the statement of the problem.

Sample problem:

Look at Fig. I. What number is in the circle but not in the rectangle?.............. (1)

1. What number in Fig. I is in the rectangle but not in the circle?.............. (4) 1
2. What number in Fig. I is in both the rectangle and the circle?.............. (2) 2
3. Look at Fig. II (at the right). What number is in the rectangle but not in the circle nor in the triangle?................................. (1 ) 3
4. What number in Fig. I is in the rectangle and in the triangle but not in the circle? ( ) 4
(The remaining questions all refer to Fig. II.)
5. What number is in the circle and in the rectangle and in the triangle?.............. (1 ) 5
6. What is the smallest number that is in the triangle but not in the circle nor in the rectangle?.................................................. (1) 6
7. What is the largest number that is in the circle but not in the triangle nor in the rectangle?.................................................. (1 ) 7
8. Write the number that is in the lowest space that is in the triangle and in the circle but not in the rectangle.......................... ( ) 8
9. Find the geometrical figure (circle, triangle, or rectangle) that has the least number of spaces in it. Write that number of spaces. .................................................. ( ) 9
10. How many spaces are there each of which is in all three geometric figures?.............. ( ) 10
11. How many spaces are there each of which is in one and only one geometric figure?.............. ( ) 11
12. How many spaces are there each of which is in two and only two geometric figures?.............. ( ) 12
13. We may say that space 12 is like space 3 because they are both in the circle and triangle but not in the rectangle. Any space is like another which is in exactly the same geometrical figures. Write the number of the space which is like space 6.............. ( ) 13
14. Write the number of the space which is like space 1.............. ( ) 14
15. How many other spaces are there like space 9?.................................................. ( ) 15
16. There is no other space like space 5, so we may call space 5 unique (yuneek). Any space is unique which has no other space like it. Examine spaces 8, 9, 10, 11, 12, and 13 in order until you find another unique space. Write its number.............. ( ) 16
17. How many unique spaces are there in Fig. II?.............. ( ) 17
18. What is the greatest number of unique spaces which it is possible to make by overlapping a circle, triangle, and rectangle? (You may draw any figures you wish on the margin of this page).............. ( ) 18
19. Also what is the least number of unique spaces possible?.............. ( ) 19
20. What is the greatest number of spaces which it is possible to make by overlapping a circle, triangle, and rectangle?.............. ( ) 20

Score................
TEST 7

Analogies

\[
\begin{align*}
\text{finger} : \text{hand} & \quad \text{toe} : ( ? ) \quad \text{foot}, \text{knee}, \text{arm}, \text{shoe}, \text{nail} \\
\text{clothes} : \text{man} & \quad \text{fur} : ( ? ) \quad \text{coat}, \underline{\text{animal}}, \text{hair}, \text{skin}, \text{cloth} \\
\text{tall} : \text{short} & \quad \text{fat} : ( ? ) \quad \text{man}, \text{wide}, \text{thin}, \text{boy}, \text{heavy}
\end{align*}
\]

Samples:

- clothes: man — fur: ( ? ) — coat, animal, hair, skin, cloth
- tall: short — fat: ( ? ) — man, wide, thin, boy, heavy

DIRECTIONS. The first sample means: Finger is to hand as toe is to what? Underline the word on each line that should go in the parenthesis in place of the question mark.

Begin here:

1. hand: arm — foot: ( ? ) — leg, toe, finger, wrist, elbow
2. peeling: banana — shell: ( ? ) — skin, orange, egg, juice, ripe
3. wool: sheep — feathers: ( ? ) — pillow, rabbit, bird, goat, bed
4. coal: locomotive — ( ? ) — automobile, motorcycle, smoke, wheels, gasoline, horn
5. man: woman — brother: ( ? ) — daughter, sister, boy, mother, son
6. automobile: wagon — motorcycle: ( ? ) — walking, horse, buggy, train, bicycle
7. hospital: the sick — ( ? ) — doctor, asylum, judge, prison, sentence
8. hat: head — thimble: ( ? ) — finger, needle, thread, hand, sewing
10. better: good — worse: ( ? ) — very good, medium, bad, much worse, best
11. grass: cattle — bread: ( ? ) — butter, flour, milk, man, horses
12. large: object — loud: ( ? ) — soft, small, heavy, weight, sound
13. king: kingdom — president: ( ? ) — vice president, senate, republic, queen, democrat
14. revolver: man — ( ? ) — bee — wings, honey, flying, wax, sting
15. egg: bird — ( ? ) — plant — seed, shell, leaf, root, feathers
16. education: ignorance — ( ? ) — poverty, laziness, school, wealth, charity, teacher
17. circle: square — sphere: ( ? ) — circumference, cube, round, corners, ball
18. point: line — line: ( ? ) — surface, pencil, dot, curve, solid
20. ordinary: exceptional — many: ( ? ) — all, none, few, common, more
21. sunlight: darkness — ( ? ) — stillness, quiet, sound, dark, loud, moonlight
22. peninsula: land — ( ? ) — ocean, river, lake, cape, gulf, water
23. ellipse: circle — ( ? ) — square, cube, curve, oval, circle, diamond
24. violence: anger — ( ? ) — love, caressing, hate, temper, hope, happiness
25. evolution: revolution — crawl: ( ? ) — baby, floor, stand, run, hands and knees

Score
TEST 8

Similarities Test

Samples:

| hat, collar, glove | hand, cane, head, shoe, house |
| rose, daisy, violet | bush, red, plant, bed, pansy |
| desk, bed, chair | book, table, floor, pencil, coat |

DIRECTIONS. Find the way in which the first three things on a line are alike. Then look at the five other things on the same line and draw a line under the one that is most like the first three.

1. red, white, green............rose, paper, grass, soft, blue...........1
2. apple, peach, pear............seed, tree, plum, juice, peel...........2
3. pan, bowl, basket............pail, handle, knife, fork, spoon...........3
4. snake, cow, sparrow............tree, doll, pig, feather, skin...........4
5. ship, bicycle, carriage............sail, automobile, wheel, ocean, harness...........5
6. cannon ball, wire, penny............dollar bill, bone, string, pencil, key...........6
7. president, captain, general............ship, army, king, republic, soldier...........7
8. book, teacher, newspaper............pencil, army, king, republic, soldier...........8
9. ax, knife, shears............hammer, razor, hoe, rake, fork...........9
10. ivory, snow, milk............butter, rain, cold, cotton, water...........10
11. day, say, gay............night, said, joy, happy, lay...........11
12. nut, turnip, potato............shell, tree, bush, milk, apple...........12
13. strong, bad, fast............and, man, soon, round, come...........13
14. generous, kind, honest............strong, selfish, wise, loyal, rich...........14
15. joy, anger, fear............habit, memory, hate, life, hearing...........15

Continue below in the same way.

Sample:

Score.............
Narrative Completion

Directions. For each numbered blank in the story, choose the best word of the three in the list having the same number as the blank. Underline the word you choose. You may write these words in the blank spaces if you wish, but only the underlining counts. Do nothing about the blanks that are not numbered.

The Reward of Kindness

Once upon a ________ there was a ________ that lived in a ________ One ________ as he was roaming about, he stepped on a ________ and it stuck in his ________. In great pain he ________ out of the ________ in search of some one who would ________ out the ________

At last he saw a ________ and went up to him ________ as if to say, "_______ pull this ________ out of my ________" The ________ saw what was the ________ and was so ________ to see the lion suffer that he forgot to be frightened. Very ________ he pulled the thorn out of the lion's foot. The ________ was so ________ that he ________ the shepherd's ________ and went away without ________ him.

Not long after, the ________ was blamed for a cruel deed which he had not ________ The ________ said: "He ________ die. ________ into the lion's den." So the king's men ________ shepherd and put him into the ________ with a great ________ It was the very ________ the shepherd had ________ near the forest. And lo! Instead of ________ the ________, the ________ lion only licked his hand.

The ________ was amazed. He ________ the shepherd to ________ his power over the ________ Then the ________ ________ how he had ________ this, the ________ said, "This man ________ no ________ deed. Let him go." So the ________ ________ freed and after that no ________

Have you heard this story before?

Score
DIRECTIONS. Read each question and if the right answer, according to the story, is yes, draw a line under the word yes. If the right answer is no, draw a line under the word no. But if you do not know the right answer, because the story didn’t say, draw a line under the words didn’t say.

Begin here:

1. Was the king fond of hearing stories? (yes no didn’t say) 1
2. Did the king offer his daughter to any one who could tell him a story that would last forever? (yes no didn’t say) 2
3. Did he offer all his kingdom also? (yes no didn’t say) 3
4. Did he say, “but if he fails he shall be cast into prison”? (yes no didn’t say) 4
5. Was the king’s daughter pretty? (yes no didn’t say) 5
6. Did she like stories, too? (yes no didn’t say) 6
7. Did the story say that after a long time a young man came and offered to tell the king a story? (yes no didn’t say) 7
8. Did the first man’s story last a week? (yes no didn’t say) 8
9. Was the first man’s head cut off? (yes no didn’t say) 9
10. Did the king then order another man to tell him a story? (yes no didn’t say) 10
11. Did each man’s story last longer than that of the one before? (yes no didn’t say) 11
12. Were all the young men who came to tell stories handsome? (yes no didn’t say) 12
13. Did a handsome young man say to the king, “I can tell you a story that will last forever”? (yes no didn’t say) 13
14. Did the king beg the young man not to try? (yes no didn’t say) 14
15. Was the king’s daughter afraid he would fail? (yes no didn’t say) 15
16. Did she love him and so not want to see him killed? (yes no didn’t say) 16
17. Did the young man tell the princess to have no fear? (yes no didn’t say) 17
18. According to the young man’s story, did a rich man order a huge granary built? (yes no didn’t say) 18
19. Did he have it filled with oats to the very tip-top? (yes no didn’t say) 19
20. Was a very small hole left between the bricks near the ground? (yes no didn’t say) 20
21. Was the hole just big enough to let one little ant through? (yes no didn’t say) 21
22. Did the young man say that one day a little ant went in and carried off a grain of wheat? (yes no didn’t say) 22
23. Did he say that the next day another little ant went in and carried off another grain of wheat? (yes no didn’t say) 23
24. Did the king plead with the young man to tell him what happened after that? (yes no didn’t say) 24
25. Did the young man say, “Why, after that the ants just kept on carrying off the wheat”? (yes no didn’t say) 25
26. Did the king finally say, “Man, man, your story will last forever”? (yes no didn’t say) 26
27. Did he say, “Take my daughter and half my kingdom and don’t speak to me again”? (yes no didn’t say) 27
28. Did the young man marry the princess? (yes no didn’t say) 28
29. Did the king ever want to hear another story? (yes no didn’t say) 29
30. Was the name of this story, “The story that had no end”? (yes no) 30

Have you heard this story before? (yes no)
PROVIDENCE INVENTORY TEST IN MUSIC

By Richard D. Allen, Ph.D.
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and Marguerite Tully, A.M.
Research Assistant, Public Schools, Providence

TEST: FORM A
For Grades 4-9

Do not open or turn over this booklet until you are told to do so. Write your name, age, etc., and answer the questions below.

Name ........................................ Age ........ years Date ............ 193...
Teacher ........................................ Grade .... Room ........
School ........................................ City ........ State .....

Have you studied music outside of school? (Answer Yes or No.)

How many years have you studied?

What instruments have you studied?

What instruments are played by members of your family?

Do you like to sing? (Answer Yes or No.)

Directions. This is a test to see how well you understand music. You are to read the directions for each part carefully and do what they tell you to do. A sample exercise will show you how to do each test. Do not hurry, but do not waste any time. Wait until you are told to turn the page.

<table>
<thead>
<tr>
<th>Test</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Naming Notes</td>
<td></td>
</tr>
<tr>
<td>2. Placing &quot;Do&quot;</td>
<td></td>
</tr>
<tr>
<td>3. Naming Note Values</td>
<td></td>
</tr>
<tr>
<td>4. Naming Key Signatures</td>
<td></td>
</tr>
<tr>
<td>5. Naming Measure Signatures</td>
<td></td>
</tr>
<tr>
<td>6. Naming Rest Values</td>
<td></td>
</tr>
<tr>
<td>7. Naming Syllables</td>
<td></td>
</tr>
<tr>
<td>8. Naming Melodies</td>
<td></td>
</tr>
<tr>
<td>9. Naming Syllables (Bass Staff)</td>
<td></td>
</tr>
<tr>
<td>10. Naming Symbols</td>
<td></td>
</tr>
<tr>
<td>Total (Highest Possible, 104)</td>
<td></td>
</tr>
</tbody>
</table>

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Printed in U.S.A.
TEST 1. NAMING NOTES

DIRECTIONS. This test is to see whether you know the letter name of each note. Notice that the sample note is E. Therefore the capital letter E is printed under the note. In the same way print under each note the capital letter that tells what note it is.

```
   E
Sample
```

STOP!
Number right ........ (Score, Test 1)

TEST 2. PLACING “DO”

DIRECTIONS. This test is to see whether you can place a note to show where “do” is in each key. Notice that “do” in the sample key is on the third line of the staff. Therefore a note is placed on this line to show the place of “do.” In the same way place a whole note on each staff to show where “do” is in that key. You may show either “high do” or “low do.”

```
   Sample.
```

STOP!
Number right ........ (Score, Test 2)

TEST 3. NAMING NOTE VALUES

DIRECTIONS. This is a test to see whether you know a whole note, a half note, and other notes. Notice that the sample note is a quarter note. Therefore a line has been drawn under the word quarter. In the same way draw a line under the right name of each note.

```
<table>
<thead>
<tr>
<th>Sample.</th>
<th>whole</th>
<th>half</th>
<th>quarter</th>
<th>eighth</th>
<th>sixteenth</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>whole</td>
<td>half</td>
<td>quarter</td>
<td>eighth</td>
<td>sixteenth</td>
</tr>
<tr>
<td>2.</td>
<td>whole</td>
<td>half</td>
<td>quarter</td>
<td>eighth</td>
<td>sixteenth</td>
</tr>
<tr>
<td>3.</td>
<td>whole</td>
<td>half</td>
<td>quarter</td>
<td>eighth</td>
<td>sixteenth</td>
</tr>
<tr>
<td>4.</td>
<td>whole</td>
<td>half</td>
<td>quarter</td>
<td>eighth</td>
<td>sixteenth</td>
</tr>
</tbody>
</table>
```

STOP!
Number right × 2 ......... (Score, Test 3)
TEST 4. NAMING KEY SIGNATURES

DIRECTIONS. This is a test to see whether you can tell the names of the different keys. Notice that the sample staff shows the key of G. Therefore a capital letter G is printed in the space under the staff. In the same way print a capital letter under each staff to show what key it is.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of G</td>
<td>Key of G</td>
<td>Key of G</td>
<td>Key of G</td>
<td>Key of G</td>
<td>Key of G</td>
</tr>
</tbody>
</table>

STOP!

Number right........(Score, Test 4)

TEST 5. NAMING MEASURE SIGNATURES

DIRECTIONS. This is a test to see whether you know measure signatures. Notice that the sample measure signature is \( \frac{3}{4} \). Therefore \( \frac{3}{4} \) is written in the space at the right. Do the same for each measure, writing the signature in the space at the right.

<table>
<thead>
<tr>
<th>Sample.</th>
<th>The signature for this measure is ( \frac{3}{4} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The signature for this measure is ----------------------------------</td>
</tr>
<tr>
<td>2.</td>
<td>The signature for this measure is ----------------------------------</td>
</tr>
<tr>
<td>3.</td>
<td>The signature for this measure is ----------------------------------</td>
</tr>
<tr>
<td>4.</td>
<td>The signature for this measure is ----------------------------------</td>
</tr>
<tr>
<td>5.</td>
<td>The signature for this measure is ----------------------------------</td>
</tr>
<tr>
<td>6.</td>
<td>The signature for this measure is ----------------------------------</td>
</tr>
</tbody>
</table>

STOP!

Number right \( \times 2 \)........(Score, Test 5)
TEST 9. NAMING SYLLABLES (BASS STAFF)

 Directions. This is a test to see whether you know the syllable names of notes on the bass staff. A syllable name is printed under each note. Three syllable names under each staff are wrong. You are to cross out the three wrong syllable names under each staff.

1-3.
\[ \text{do do mi fa la ti do ti fa sol fa mi fa sol sol do} \]

4-6.
\[ \text{do do la re do ti la fa sol ti sol re ti do sol mi} \]

7-9.
\[ \text{mi re ti la sol mi re mi re ti la sol la mi la fa re do la do} \]

STOP!

Number right.......... (Score, Test 9)

TEST 10. NAMING SYMBOLS

 Directions. This test is to see whether you can tell the names of some music symbols. Notice that the sample is the G clef. Therefore G clef is written on the line after the sample symbol. In the same way you are to write the name of each symbol on the line following it.

<table>
<thead>
<tr>
<th>Sample</th>
<th>( \text{G clef} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>#</td>
</tr>
<tr>
<td>2.</td>
<td>\text{b}</td>
</tr>
<tr>
<td>3.</td>
<td>\text{f}</td>
</tr>
<tr>
<td>4.</td>
<td>\text{[] }</td>
</tr>
<tr>
<td>5.</td>
<td>\text{p}</td>
</tr>
<tr>
<td>6.</td>
<td>( \text{?!} )</td>
</tr>
<tr>
<td>7.</td>
<td>\text{?}</td>
</tr>
<tr>
<td>8.</td>
<td>( \text{\textit{\texttt{\textbackslash -}}{}} )</td>
</tr>
<tr>
<td>9.</td>
<td>( \text{\textit{\texttt{\textbackslash .}}} )</td>
</tr>
</tbody>
</table>

STOP!

Number right.......... (Score, Test 10)
TEST 8. NAMING MELODIES

DIRECTIONS. This is a test to see whether you know the names of some familiar melodies. Notice that the sample melody is America or My Country 'Tis of Thee. Therefore that name is written under the melody. In the same way you are to write the name of each melody under the staff. Do not hum or sing aloud. You are to think how the melody would sound. (If you know the melody but can't think of the name of the song, write the first line or at least a few words.)

SAMPLE.

America or My Country 'Tis of Thee

1.

2.

3.

4.

5.

6.

7.

STOP!

Number right $\times 2$ .......(Score, Test 8)
TEST 6. NAMING REST VALUES

Directions. This is a test to see if you know a half rest, a quarter rest, and other kinds of rests. Notice that the sample rest is an eighth rest. Therefore a line is drawn under the word eighth. In the same way draw a line under the correct name of each rest.

<table>
<thead>
<tr>
<th>Sample</th>
<th>whole</th>
<th>half</th>
<th>quarter</th>
<th>eighth</th>
<th>sixteenth</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>whole</td>
<td>half</td>
<td>quarter</td>
<td>eighth</td>
<td>sixteenth</td>
</tr>
<tr>
<td>2.</td>
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<td>quarter</td>
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<td>4.</td>
<td>whole</td>
<td>half</td>
<td>quarter</td>
<td>eighth</td>
<td>sixteenth</td>
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STOP! Number right X 2. (Score, Test 6)

TEST 7. NAMING SYLLABLES

Directions. This is a test to see whether you know the syllable names of notes. A syllable name is printed under each note. Two syllable names under each staff are wrong. Notice that under the sample staff the syllable fa is wrong. It should be mi. Therefore the fa is crossed out. Notice also that the syllable ti is wrong. It should be do. Therefore the ti is crossed out. In the same way you are to cross out the two wrong syllable names under each staff.

Sample.

\[
\text{do do do re mi mi mi fa sol sol fa ti re ti do} \\
\text{do mi re sol mi sol do mi fa re do } \\
\text{sol mi ri mi sol mi re re sol mi do ti la ti do} \\
\text{sol fa sol la do re mi sol fi sol re la sol ti do} \\
\text{do ti ti la re mi sol ti re do} \\
\text{mi la ti te la ti do do re re mi} \\
\text{sol mi sol mi fa la sol fi mi} \\
\]

STOP! [4] Number right. (Score, Test 7)
STROUSE MUSIC TEST
FORM B
Devised by Catharine E. Strouse, M. S.
Associate Professor of Music
Teachers College, Emporia, Kansas
Edited by H. E. Schrammel, Ph. D.
Director, Bureau of Educational Measurements
Teachers College, Emporia, Kansas

Published by
Bureau of Educational Measurements
Kansas State Teachers College, Emporia

Possible Score
Points
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Director, Bureau of Educational Measurements
Teachers College, Emporia, Kansas

Name .................................. Age ................................ Grade ........................
School .................................. State ................................ Date ..................
Town ...................................... Teacher ...........................

DIVISION ONE
GENERAL DIRECTIONS: This test consists of a number of parts. For each part there are special directions. Read these directions as you come to them. The examiner will give you the necessary supplementary directions and exercises.

PART I
DIRECTIONS: For each group of tones you will hear, write in the parenthesis the number of the highest tone. Listen to the sample which has been correctly marked.

( 2 ) Sample
( 1 ) 1. First exercise
( 2 ) 2. Second exercise
( 3 ) 3. Third exercise

PART II
DIRECTIONS: For each group of tones which you will hear, write in the parenthesis the number of the longest tone. Listen to the sample which has been correctly marked.

( 1 ) Sample
( 4 ) 4. Exercise four
( 5 ) 5. Exercise five

PART III
DIRECTIONS: Decide whether the melody you will hear is two-part, three-part, or four-part measure. Then, in the parenthesis, put a "2" for two-part, a "3" for three-part, and a "4" for four-part. Listen to the sample which has been correctly marked.

( 3 ) Sample
( 6 ) 6. Exercise six
( 7 ) 7. Exercise seven

PART IV
DIRECTIONS: Below are five short sections of the staff with one note on each. In every case that note is "do." Before each exercise, you will have a chance to sing "do, mi, so, do," or something nearly like that, and then you will hear four more notes which you are to write on the staff, thinking from the "do" that is already there. You will hear each group twice before you write. Notice the sample which has been correctly marked.

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PART V

DIRECTIONS: In this part you will hear three melodies. Some are major and some are minor. You are to listen carefully to each, decide whether it is major or minor, and then underline the word which is your answer for each exercise.

Listen to the sample which has been correctly marked.

Sample: major minor
28. major minor
29. major minor
30. major minor

PART VI

DIRECTIONS: In this part you will hear a melody in which one note will be different from the way you have it on your paper. Listen to the exercise two times, and then decide which note is different and cross it out as on the sample. Listen to the sample which has been correctly marked.

PART VII

DIRECTIONS: In this part you will hear exercises in pairs. Listen carefully to each pair of exercises and decide if they are alike or different. Then, if you decide two exercises are alike, place a plus (+) in the parenthesis; if they are different, place a minus (−) in the parenthesis.

Listen to the sample exercise which has been correctly marked.

(+) Sample
( ) 32. First pair
( ) 33. Second pair
( ) 34. Third pair

PART VIII

DIRECTIONS: This time you will hear a melody in which one measure will be different from the way you have it on your paper. Listen to the exercise two times, and then decide which measure in that is different and cross it out as in the sample. Listen to the sample which has been correctly marked.

PART IX

DIRECTIONS: In this part you will hear a melody just as it is printed. You will notice that it is printed without any measure sign or measure bars. When you hear it, listen to find where the accents come. After you have heard the exercise two times, put in the measure bars. Listen to the sample exercise in which the bars are correctly placed.
PART I

DIRECTIONS: Read the following sentences carefully. If a statement is true, place a plus (+) in the parenthesis before the statement, as in sample A below. If the statement is false, make a minus (—) in the parenthesis, as in sample B.

Samples:
(+) A. The sharp before a note indicates a tone a half step higher.
(—) B. A natural sign always lowers a note a half step.

1. is an eighth rest.

2. * is a double sharp.

3. Modesto means moderately.

4. This, f, means to play or sing loudly.

5. Cantabile means in fast, running motion.

6. This, p, means to play or sing loudly.

7. Rit. means to go slower.

8. A folk song is a song of the people.

9. Andantino means just a little bit slow.

10. is the Bass or F clef.

11. Allegro means slow.

12. Mendelssohn wrote the famous Songs Without Words.

13. # is a flat.

14. The Symphony is a composition for the orchestra.

15. This, pp, means to play or sing gradually a little more loudly.

16. A dot after a note doubles its value.

17. This, means to repeat the measures between the dots.

18. The minuet is written in 2 measure.


20. This, 2, means that you are to count four beats to each measure.

21. Diminuendo means to play or sing gradually slower and slower.

22. The waltz is written in 3 measure.

23. Pianissimo means to play or sing very softly.

24. The waltz is a dance that glides.

25. D. C. means to go back and find a sign and repeat from that sign.

26. There are three beats to the measure and the eighth note is the unit or one-beat note in 6 measure.

27. The sonata is a composition for chorus.

28. A tempo means to sing or play at the same rate of speed with which you started out at the beginning.

29. This, means to slide over the note in order to make it as inconspicuous as possible.

30. Dolce means sweetly.

31. If a quarter note is worth one beat, this pattern will occupy two beats.

32. If a quarter note is the one-beat note, this pattern will occupy three beats.

33. Grieg wrote “The Stars and Stripes Forever.”

34. Schumann wrote “Traumerei.”

35. Sousa wrote the famous “Hungarian Dances.”

36. Johann Strauss is called the Waltz King.

37. Presto means to go very slowly.

38. Dvorak wrote the “New World Symphony.”

39. Tschaikowsky wrote the “Nutcracker Suite.”

40. Jenny Lind was the first great soprano to come to this country.

41. Schumann wrote the “Unfinished Symphony.”

42. Fortissimo means to play or sing very loudly.

43. MacDowell wrote the “Woodland Sketches.”

44. In an opera there is incidental music, but most of the story is told in speech.

45. Handel was the composer of the “Surprise Symphony.”

46. If the quarter note is the one-beat note, this pattern will occupy three beats.

47. Sousa was known as the March King.

48. Adagio means lightly, gaily, in tripping fashion.
116. The harp is used in the: 1. string quartet. 2. dance band. 3. toy orchestra. 4. orchestra.

117. The staff is: 1. a whole note. 2. a half note. 3. a quarter note.

118. /\ means: 1. repeat. 2. give it four beats. 3. pause. 4. accent.

119. Poco means: 1. a whole lot. 2. go slower. 3. more and more. 4. little by little.

120. The 'cello is the: 1. third largest instrument among strings. 2. leading woodwind instrument. 3. only instrument with two reeds. 4. most important instrument in the band.

121. The flute is: 1. played by plucking. 2. longest instrument without a reed in the woodwind section of the orchestra.

PART IX

DIRECTIONS: Below is a list of twelve familiar songs and part of the music for five of these songs. Read the music for each selection and decide of which song it is a part. Then find the name of this song in the accompanying list of songs and write its number in the parenthesis at the left of the music. The sample has been correctly marked.

List of Songs

1. Old Black Joe
2. Comin' Thru the Rye
3. Swanee River, or Old Folks at Home
4. America, or My Country 'Tis of Thee
5. Love's Old Sweet Song
6. My Old Kentucky Home
7. O Sole Mio
8. The Star Spangled Banner
9. Santa Lucia
10. The Blue Bells of Scotland
11. All Through the Night
12. Silent Night
PART VII

DIRECTIONS: Below are three minor scales. Look at each one and on the line under it write the name of the minor scale and its form.

This is the scale of (95) .................................................. minor, the (96) .................................................. form.

This is the scale of (97) .................................................. minor, the (98) .................................................. form.

This is the scale of (99) .................................................. minor, the (100) .................................................. form.

PART VIII

DIRECTIONS: In the parenthesis at the left place the number of the part which correctly completes each statement.

Sample:
( 4 ) The letter “f” stands for: 1. flute. 2. forward. 3. French horn. 4. forte.

The letter “f” stands for “forte”; therefore a figure “4,” the number of “forte,” has been placed in the parenthesis.

( ) 101. The violin maker who has never been surpassed is: 1. Kreisler. 2. Toscanini. 3. Stradivarius. 4. Beethoven.

( ) 102. J is a: 1. repeat signal. 2. sixteenth rest. 3. clef. 4. thirty-second rest.

( ) 103. The soprano instrument of the string quartet is the: 1. cello. 2. first violin. 3. viola. 4. second violin.

( ) 104. Among the instruments with double reeds, the highest in pitch is the: 1. bassoon. 2. oboe. 3. English horn.

( ) 105. The brass instrument of the symphony orchestra which plays without valves is the: 1. trumpet. 2. horn. 3. trombone. 4. cornet.

( ) 106. The drum which can be tuned to a definite pitch is the: 1. tympani. 2. snare. 3. bass.

( ) 107. An opera which is a little opera, and usually written for children, is an (a): 1. oratorio. 2. cantata. 3. anthem. 4. operetta.

( ) 108. The letter “p” stands for: 1. piccolo. 2. presto. 3. percussion. 4. piano.

( ) 109. The expression, “a tempo,” means: 1. resume original tempo. 2. a little slower. 3. begin singing. 4. play softer and slower.

( ) 110. ³ ⁴ is a: 1. natural. 2. double sharp. 3. double flat. 4. flat.

( ) 111. The bass clarinet belongs to the: 1. string section. 2. woodwind section. 3. brass section. 4. percussion section.

( ) 112. Among the instruments with the single reed, the one highest in pitch is the: 1. bass clarinet. 2. English horn. 3. piccolo. 4. clarinet.

( ) 113. The string instrument next lower in pitch than the violin is the: 1. viola. 2. cello. 3. string bass. 4. harp.

( ) 114. The leading choir in the orchestra is the: 1. brass. 2. string. 3. woodwind. 4. percussion.

( ) 115. Dots placed like these over notes mean: 1. legato. 2. presto. 3. staccato. 4. allegretto.
PART II

DIRECTIONS: Below are three little pieces of the staff, each with a key signature already on it. You are to place one “do” and then, on the little line at the right of the staff, write the name of the key. The sample has been correctly marked.

SAMPLE

\[ \text{F} \]


PART III

DIRECTIONS: Below are two staffs with notes on them. On the line below each note, write the letter name or pitch name of the note.


PART IV

DIRECTIONS: This exercise has its measure bars in place but it lacks a measure signature. Look carefully at the measures, see what they contain, and put in the measure sign.


PART V

DIRECTIONS: This exercise has its measure sign but it has no measure bars. Think what the measure sign means and then put in the bars.
THE STECK WORKBOOK SERIES

MUSIC
FOR JUNIOR HIGH SCHOOL

By
LENA MILAM

NAME __________________________
GRADE ________________________
SCHOOL YEAR, 19____ 19____
SCHOOL ________________________

PUBLISHED BY
THE STECK COMPANY
AUSTIN, TEXAS
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PREFACE

The writer has for some time felt the need of a workbook in music to be used by students of Junior High School. It will be seen that the appreciation of music has been stressed along with activities in connection with the technical elements which the sixth grade student should master. Each unit of work is arranged to fit into the logical unfolding of music skills at this level. Through development lessons, effective questioning, and anticipation of the possible musical activities of the student it is hoped that the music attainments will be more lasting, constructive, and enjoyable. The general information gained through the research necessary to complete some of these units will provide a background of fundamental facts that everyone should know whether a performer or listener.
When the band is seated the instruments are placed as shown in the diagram above.

You will note that the band does not have a __________________________ section.

The three sections in the band are __________________________, __________________________, and __________________________.

The clarinets occupy the same place in the band that the violins do in the orchestra.

The seating arrangement of the other instruments varies with the wishes of the conductor.
INSTRUMENTS IN A FULL BAND

The list below is the usual instrumentation for a fifty-piece concert band. Learn to recognize these instruments. Learn to spell them correctly.

1 Piccolo
2 Flutes
1 Oboe
12 B Flat Clarinets
1 E Flat Clarinet
1 Alto Clarinet
1 Bass Clarinet
1 Bassoon

\[\{\begin{align*}
4 \text{ Saxophones} \\
\quad &\text{B Flat Soprano} \\
\quad &\text{E Flat Alto} \\
\quad &\text{B Flat Tenor} \\
\quad &\text{E Flat Baritone}
\end{align*}\]

8 Trumpets and Cornets
4 French Horns
2 Baritones
2 E Flat Tubas
4 Trombones
Tympani
Snare Drum, Chimes, Bells, Other Traps
Bass Drum
Harp and String Bass (Optional)

Illustrations courtesy C. G. Conn, Ltd., Elkhart, Indiana.
OUR SCHOOL BAND

List the instruments in your school band. If there is no band in your school, see if you and your class can arrange to attend a band rehearsal or concert in some neighboring school, where you can learn more about this interesting type of musical organization.
THE SYMPHONY ORCHESTRA

When we speak of an orchestra, we mean a group of players in which strings are more prominent than the wind instruments.

The real symphony orchestra, which produces the finest type of music, consists of sections: (1), (2), (3), (4).

Some of the high school orchestras which you have heard have complete instrumentation, and you should learn to recognize all of the instruments by sight and sound.

A symphony orchestra has from 60 to 100 players.

The players are all seated so they can watch the conductor's baton. The first violins are always on the left of the conductor. The principal player of the first violin section is called the concert master.

The seating arrangement of the players varies in different symphony orchestras. The same general plan is used, but individual conductors make some changes.

Compare the seating arrangement with pictures of some of the leading symphony orchestras.

The list of players in one of our large orchestras (page 5) will give you an idea of the proportion of instruments usually found.
SEATING PLAN OF A SYMPHONY ORCHESTRA

This is a diagram of a seating arrangement for a symphony orchestra. Compare this arrangement with some symphony orchestras you have heard. Some conductors change the places of the violoncellos and the second violins.

The Houston Symphony Orchestra
Ernest Hoffman, Conductor
Below you will find a list of the instruments found in a Symphony Orchestra with the number of players of each instrument. This will give you some idea of the proportion of instruments needed to provide a good balance.

The characteristic tone color of the orchestra is provided by the strings. Notice the large proportion of strings.

- 16 First Violins
- 14 Second Violins
- 10 Violas
- 12 Cellos
- 8 Double Bass
- 1 Harp
- 3 Flutes
- 1 Piccolo
- 3 Oboes
- 1 English Horn
- 3 Bassoons
- 1 Contra Bassoon
- 3 Clarinets
- 1 Bass Clarinet
- 4 French Horns
- 3 Trumpets
- 3 Trombones
- 1 Tuba
- 3 Kettle Drums
- 1 Side Drum
- 1 Bass Drum
- Bells, Cymbals, Triangles
- Other instruments for special effects
- Celesta

Illustrations courtesy C. G. Conn, Ltd., Elkhart, Indiana.
The following lists will be interesting for you to observe and compare:

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<th>Contra Bassoon</th>
<th>Tuba</th>
</tr>
</thead>
</table>
PLAYING IN SMALL GROUPS

This picture shows four junior high school girls who enjoy playing violin quartets accompanied by the piano. There are many attractive arrangements of familiar tunes written in four parts. Here are the names of some. How many of them would you recognize if you should hear them?

- **Amaryllis** ....................................................... Ghys-Herbert
- **Cradle Song** ...................................................... Brahms
- **Waltz in A** .......................................................... Brahms
- **Minuet** ............................................................. Mozart
- **O, Susanna!** ....................................................... American Tune
- **Home on the Range** .............................................. Cowboy Melody
CLASSIFY THESE COMPOSITIONS

Compositions for three instruments are called trios; for four, quartets; for five, quintets; for six, sextets; for one instrument with orchestra accompaniment, solos.

In the space following the compositions named here, write the name of the instrumental combination for which it is written:

At the Brook (Boisdeffre) for violin, cello, and harp. Andante Cantabile (Tschaikowski) for first and second violins, viola, and cello.

Symphonie Espagnole for violin and orchestra. Gavotte in F Major (Beethoven) for flute, oboe, B flat clarinet, French horn, bassoon.

Minuet in G (Beethoven) for two clarinets and bassoon. Evening Promenade (Carl Busch) for four B flat trumpets. Bourree (Handel) for three clarinets in B flat. Concertstuck (Von Weber) for piano and orchestra. God is a Spirit (Bennet) for first and second B flat cornets, two horns in F, and trombone. Choral Prelude (Bach) for two violins, viola, cello, bass.

Here are the names of the groups that belong in the above blanks.

Clarinet trio
Woodwind trio
String trio
Violin solo with orchestral accompaniment
String quintet
Trumpet quartet
Woodwind quintet
Brass quartet
String quartet
Piano solo with orchestral accompaniment
ATTENDING A CONCERT

Write a short theme on correct concert manners.

Items to be discussed:

Time of arrival.
If you are late, when should you be seated?
Deportment during performance of numbers.
Applause.
Time of departure.
CONCERTS AND RECITALS I HAVE ATTENDED THIS YEAR

On these pages it will be interesting to keep a record of concerts and recitals that you have attended this year, with a brief statement about each.

<table>
<thead>
<tr>
<th>Concert Attended</th>
<th>Comments</th>
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POETRY AND MUSIC

*Flow Gently Sweet Afton* is one of Robert Burns’ most loved poems.

Whose memory does it commemorate?

What type of music did James E. Spilman write as a setting for this poem?

The poem *America, the Beautiful*, was written by Katharine Lee Bates. It is a patriotic hymn, the music being written by an American, Samuel A. Ward.

Read the poem carefully and make a list of the beauties of America that Katharine Lee Bates mentions.

Describe the way that you like to hear this hymn performed.

Name other patriotic songs of America and note the authors of the words.
MY FAVORITE POEM

Name your favorite poem and write it neatly on this page.

Has it been set to music?

<table>
<thead>
<tr>
<th>POEM</th>
<th>POET</th>
<th>COMPOSER</th>
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<tbody>
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</table>

Many of our famous poems have been set to music. Make a list of those that you have sung, naming the poet and the composer of the music.
TRUE STATEMENTS

Use the following words in statements, showing that you understand them.

**Rhythm** 1. 

**Phrase** 2. 

**Major** 3. 

**Minor** 4. 

**Melody** 5. 

**Soprano** 6. 

**Tenor** 7. 

**Symphony Orchestra** 8. 

**Woodwinds** 9. 

**Accidental** 10. 

**Scale** 11. 

**Hymn** 12. 

14
DO YOU KNOW THESE TERMS?

Complete the following statements by filling the blanks:

1. An orchestral composition that is played before an opera is called an

2. A group of pieces which tell a story or center around one idea is called a

3. A vocal solo in an oratorio or an opera is called an

4. A is the highest type of instrumental composition for full orchestra. It has four movements.

5. A string quartet consists of the following instruments:

6. A composition in the style of a boat song is called a

7. A is a hymn of praise and devotion usually associated with Easter or Christmas music.

8. “Berceuse” is another name for a

9. A quiet, melodious, night piece is termed a

10. A is a song which originated with the people and has been handed down from generation to generation.

These terms are used in connection with the various types of musical compositions.

These words will be used in filling the blanks above.

carol  nocturne
overture  symphony
folk song  suite
aria  violin
viola  violoncello
barcarolle  cradle song
A REVIEW OF INTERVALS

In naming intervals by letter names, remember to count the degrees occupied by both letters.

For example:

From G to B is a third, since G, A, and B are in use.

The interval known as the unison or prime (which means first) is applied to two notes on the same line or space.

On the following notes build the intervals as indicated.

Fourth Sixth Fifth Third Octave Prime Second Seventh

Name the following intervals.
NATIONALITY OF SOME FAMOUS MUSICIANS

Learn to pronounce these musicians’ names.
Read about these men and write the name of the native country of each.

Franz Schubert (Shoo’-bairt)
Ludwig Beethoven (Bā’ tō vēn)
Peter Tschaikowsky (Chi-koff’-skee)
C. W. von Gluck (Glōök)
Frederic Chopin (Shō-pān’)
Richard Wagner (Vāg’-nēr)
Carl von Weber (von Vā’-bair)
Guisseppe Verdi (Vair’-dee)
Wolfgang Amadeus Mozart (Mō’-tsart)
Felix Mendelssohn (Mēn’-dēl-sōn)
Franz Joseph Haydn (High’-dn)
Georges Bizet (Bē-zāy’)
Robert Schumann (Shoo’-mahn)
G. Rossini (Ross-een’-ee)
Charles Gounod (Goo-nōh)
Johannes Brahms (Brāhmss)
Cecile Chaminade (Shah-mee-nahd)
Leo Delibes (Duh-lseb’)
Claude Achille Debussy (Dūh-bus’-see)
Franz Drdla (Derd’-lah)
Anton Dvorak (Dvor’-zhāk)
Edward Grieg (Grēeg)
Benjamin Louis Paul Godard (Go-dahr)
Ignace Jan Paderewski (Pad-ër-ef’-skee)
**MY FAVORITE CLASSIC COMPOSER**

Write an incident that you have read about one of the following composers of the Classic Period. They are called classic composers because their music adhered to a set form.

<table>
<thead>
<tr>
<th>Handel</th>
<th>Bach</th>
<th>Haydn</th>
<th>Beethoven</th>
<th>Mozart</th>
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</tbody>
</table>
MATCH THESE

This first column contains a list of terms. On the right you find some definitions. Place the number in front of each definition which corresponds to the term.

1. **Ballet**  
   A composition for three instruments.

2. **Libretto**  
   an evening song or night piece.

3. **A cappella**  
   the text of an opera or oratorio.

4. **Trio**  
   a term meaning “without accompaniment.”

5. **Largo**  
   a story told in dance and music.

6. **Nocturne**  
   majestically.

7. **Maestoso**  
   a very slow movement.

8. **Gavotte**  
   a predecessor of the piano.

9. **Harpsichord**  
   in a singing style.

10. **Cantabile**  
    an old French dance in quadruple measure.

11. **Etude**  
    a company of singers.

12. **Andante**  
    the end.

13. **Baton**  
    fast.

14. **Duet**  
    slowly.

15. **Fortissimo**  
    the director of a chorus or orchestra.

16. **Chord**  
    a composition for two performers.

17. **Chorus**  
    a combination of three or more tones.

18. **Allegro**  
    a stick used in beating time.

19. **Fine**  
    a study.

20. **Conductor**  
    very loud.
Name each of the following:

- violin
- viola
- violoncello
- double bass

- flute
- cello
- harp

- sz

-
SOME OF THE GREAT MUSICIANS

Fill blanks with the correct name:

.......................... was the first composer of art songs.

.......................... is known as the Father of the Symphony and the String Quartet.

George Washington and ............................................................. were both born in the year 1732.

.......................... wrote the oratorio, The Messiah.

.......................... is considered the greatest of classic composers.

.......................... was called the wizard of the violin.

.......................... is spoken of as the Poet of the Piano.

.......................... is called the Father of Music.

.......................... was a famous violin maker.

.......................... is a Polish statesman as well as a great pianist.

.......................... is the greatest American composer of folk tunes.

.......................... was an opera writer who wrote Il Trovatore, Aida, Rigoletta and other operas.

Here are the names to be used in these statements:

Bach .............................................. Stephen Collins Foster
Handel .............................................. Verdi
Paderewski ........................................ Schubert
Beethoven ........................................ Chopin
Paganini ......................................... Haydn
Stradivarius
THE EIGHTH NOTE BEAT

In the measures below, make time patterns to correspond with the time signatures. This is the first occasion you have had to use the eighth note as a unit beat.

<table>
<thead>
<tr>
<th>3/8</th>
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<tbody>
<tr>
<td>2/8</td>
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<td>12/8</td>
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</table>

22
DOTTED EIGHTH NOTES

In the exercise below, you will note that the measures marked with an "X" do not correspond to the $\frac{3}{8}$ time signature.

Correct these measures; then sing the exercise to see if you now have a good melody using dotted eighth notes followed by sixteenth notes.
ADDING WORDS TO A TUNE

Place measure bars where they belong.

Sing this tune with *loo*; then compose some words.

Can you draw an illustration for this song at the bottom of the page?
THE HALF NOTE BEAT

The half note is used as a unit beat in hymns and other music which is of slow tempo.

Place measure bars where they belong:

A half note receives

A dotted half note receives

A whole note receives

A quarter note receives

(Indicate the number of beats.)
THE SAME RHYTHM WITH OTHER UNIT BEATS

Write the melody on page 25 in two-four measure.

In the exercise above

- a quarter note receives
- a dotted quarter note receives
- a half note receives
- an eighth note receives
- two eighth notes receive
THE SAME RHYTHM WITH OTHER UNIT BEATS

Write the melody on page 26 in two-eight measure.

In the exercise above

an eighth note receives ........................................

a dotted eighth note receives ................................

a quarter note receives ........................................

a sixteenth note receives ......................................

two sixteenth notes receive .................................
A REVIEW OF RHYTHMS

Make the most commonly used notes and their corresponding rests.

<table>
<thead>
<tr>
<th>Whole note</th>
<th>Whole rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half note</td>
<td>Half rest</td>
</tr>
<tr>
<td>Quarter note</td>
<td>Quarter rest</td>
</tr>
<tr>
<td>Eighth note</td>
<td>Eighth rest</td>
</tr>
<tr>
<td>Sixteenth note</td>
<td>Sixteenth rest</td>
</tr>
<tr>
<td>Thirty-second note</td>
<td>Thirty-second rest</td>
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</tbody>
</table>
In these most common meters below make measure patterns using notes and rests. Indicate the primary accent in each meter.

The accent mark (>) will be satisfactory to use in these examples. Other ways to indicate an accented note are as follows: > ∧ ₅$ ₆$ ₓ

They indicate special stress on a certain note or chord.
THE QUADRUPLE

Make measure patterns using the quadruplet as four equal tones to a beat.

Here is a little tune using quadruplets. Sing it slowly, tapping lightly. Sing the sixteenth notes evenly.

Andante.
THE TRIPLET

A *triplet* is a group of three notes that are to be performed in the same time value as two notes of the same value when not in a triplet.

\[
\text{\textlast{x} } = \text{\textlast{3x}}
\]

The three eighth notes in the triplet have the same time value that the two eighth notes have. The sign \( \text{\textlast{3} } \) indicates a triplet. It may be placed under or over the triplet.

In the melody below, place measure bars where they belong.
USE OF THE TRIPLET

This is the chorus of an old song borrowed from the Spanish. Sing it, observing the time of the triplet. Write the words and the title.

Below is a part of another well-known composition. It is an instrumental piece written by Schubert. Name it. When you sing it, be sure that you sing the three notes of the triplet evenly.
ILLUSTRATING THE USE OF THE TRIPLET

A HUNTING SONG

Oh, let us all go hunting with a Bang! Bang! Boom! Boom! Boom!

Oh, we may find a candy hare, a chocolate bird or a bon-bon bear!

Let ev'ry one take a warning, For soon he'll meet his doom!

Oh, let us all be on our way, with a Bang! Bang! Boom! Boom! Boom!
CREATIVE WORK

Finish this melody. Name it.

Let's write a few melodies.
I love to work jigsaw or

simple and sweet
cross-words, don't you?

Just add a few tones and our
And musical puzzles are

song is complete
lots of fun too.
Finish this melody. Name it.

Tra, - la, la I
Tra, - la, la, We'll

love a jol - ly tune;
add an - oth - er line;

Tra, - la, la, But
Tra, - la, la, That

this one ends so soon,
makes it sound just fine.
AN ORIGINAL SONG

(Title of Song)
ANOTHER ORIGINAL SONG

(TITLE OF SONG)
CHROMATICS

FOUR ASCENDING TONES

Write in staff notation the following chromatic figures:

```
\begin{align*}
\text{do ti do di re} & & \text{\#do ti do di re} \\
\text{re di re ri mi} & & \text{\#re di re ri mi} \\
\text{so fi so si la} & & \text{so fi so si la} \\
\text{la si la li ti} & & \text{la si la li ti} \\
\text{fa mi fa fi so} & & \text{fa mi fa fi so}
\end{align*}
```

On the staff below write the ascending chromatic scale. Use whole notes.

```
\begin{align*}
do & \text{di re ri mi fa fi so si la li ti do}
\end{align*}
```
CHROMATICS
FOUR DESCENDING TONES

Write in staff notation the following chromatic figures:

\[\begin{array}{c}
\text{mi} \quad \text{fa} \quad \text{mi} \quad \text{me} \quad \text{re} \\
\text{so} \quad \text{le} \quad \text{so} \quad \text{fi} \quad \text{fa} \\
\text{ti} \quad \text{do} \quad \text{ti} \quad \text{te} \quad \text{la} \\
\text{re} \quad \text{me} \quad \text{re} \quad \text{ra} \quad \text{do} \\
\text{la} \quad \text{te} \quad \text{la} \quad \text{le} \quad \text{so}
\end{array}\]

Write the descending chromatic scale below, according to the formula given:

\[\begin{array}{c}
\text{do} \quad \text{ti} \quad \text{te} \quad \text{la} \quad \text{le} \quad \text{so} \quad \text{fa} \\
\text{mi} \quad \text{me} \quad \text{re} \quad \text{ra} \quad \text{do}
\end{array}\]
ASCENDING CHROMATIC SCALES

Write in staff notation the ascending chromatic scales as indicated by the key signatures below. The syllable names are given below the first staff. Remember that the sharp (#) raises the pitch a half step and that the double sharp (X) raises the pitch of a note that is already sharped.
DESCENDING CHROMATIC SCALES

Write in staff notation the descending chromatic scales indicated below. The syllables are given below the first staff.

```
   G   D   A   E   B   E   A   D   G
   #   #   #   #   #   #   #   #   #
   G   D   A   E   B   E   A   D   G
   #   #   #   #   #   #   #   #   #
   G   D   A   E   B   E   A   D   G
   #   #   #   #   #   #   #   #   #
   G   D   A   E   B   E   A   D   G
   #   #   #   #   #   #   #   #   #
   G   D   A   E   B   E   A   D   G
   #   #   #   #   #   #   #   #   #
```

do ti te la le so se fa mi me re ra do
CHROMATICS

COMPLETE THESE STATEMENTS

In order to raise the pitch of a natural note, place a __________ before it.

In order to raise the pitch of a note which has already been sharped, place a __________ before it.

In order to raise the pitch of a note which has already been flatted, place a __________ before it.

In order to lower the pitch of a note which has already been flatted, place a __________ before it.

In order to lower the pitch of a natural note, place a __________ before it.

In order to lower the pitch of a note which has previously been sharped, place a __________ before it.

These characters are sometimes called accidentals.

Make the five accidentals:
1. 2. 3. 4. 5.

In the measures below, write a note that is a half-step higher than the one already written.

\[ \text{\includegraphics[width=0.5\textwidth]{measure1.png}} \]

In the following measures, write a note which is a half-step lower than the one already written.

\[ \text{\includegraphics[width=0.5\textwidth]{measure2.png}} \]

42
REVIEW OF MAJOR SCALES

Write the major scales (ascending and descending) to each of the key signatures below.

Name each.

Key of

Key of

Key of

Key of

Key of

Key of

Key of

Key of
MINOR SCALES

The major scale has only one form:
“do-re-mi-fa-so-la-ti-do.”

The minor scale has three different forms: natural, harmonic, and melodic.

The pattern for the natural is as follows:
“la-ti-do-re-mi-fa-so-la la-so-fa-mi-re-do-ti-la.”

In the harmonic minor, the seventh tone is raised a half-step, both in the ascending and descending scale.

Write the formula or pattern with “so-fa” syllables:

---------------------

In the melodic minor scale, the sixth and seventh tones are raised in ascending but are restored to the natural form in descending.

Write the formula below:

---------------------

The syllable name for the keynote of each minor scale is ______________.
WRITING MINOR SCALES

Refer to the formula of the harmonic minor scale and write in staff notation the e minor scale, harmonic form. (Note: la will be on e, the first line.)

Observe that the letter names of the minor scales are written with small letters. Names of the major scales are written with capital letters.

Key of e minor, harmonic form.

Key of g minor, melodic form.

Key of f♯ minor, melodic form.

Key of c minor, natural form.

Key of d minor, harmonic form.

Key of f minor, melodic form.

Key of c♯ minor, harmonic form.

Key of a minor, melodic form.

Key of d minor, natural form.
COMPARE THE MINOR SCALES

A tetrachord is a four-tone scale.

"Do-re-mi-fa" is the lower ........................................ of the major scale.

"So-la-ti-do" is the upper ........................................ of the major scale.

Notice that the lower tetrachord in all the forms of the minor scales are alike.

Write the lower tetrachord of the minor scales:

............................................................

Write the upper tetrachords in the minor scales indicated below:

Natural  ........................................

Melodic  ........................................

(ascending) ........................................

Melodic  ........................................

(descending) ........................................

Harmonic ........................................

The keynote for minor scales is .............., (Syllable name.)

The tonic chord of minor scales is ..............

The keynote for major scales is ..............

The tonic chord of major scales is ..............
WRITING MINOR SCALES
FROM THEIR RELATIVE MAJORS

The keynote of the major scale is always ________________.

The keynote or home tone of a minor scale is ________________.

Major and minor scales having the same key signature are called relative.

In the scales below, d minor is the relative minor of F major, since both have one flat in the key signature.

F major scale

F major scale

The term relative minor has nothing to do with the form. This scale could have been either natural, melodic, or harmonic.

In the staves below write the relative minor scales (natural form) to the major scales indicated by the key signatures. Name each.

   major

   minor

   major

   minor
**A MUSIC GAME**

Place these parts of sentences together to make correct statements.

1. A tetrachord is "la-do-mi."
2. The lower tetrachords of the natural harmonic and melodic minor scales belongs to the string family.
3. A chromatic scale belongs to the woodwind section of the orchestra.
4. The major scale is a four-tone scale.
5. A concert master is a group of four tones.
6. An opera the Father of the Symphony.
7. The English horn can be tuned.
8. A double sharp has only one form.
9. Haydn was is the bass of the brass choir.
10. The tonic chord of a minor scale have the same form.
11. The viola is a succession of half steps.
12. The tympani or kettle drums a musical play with acting and scenery.
13. A quadruplet raises the pitch of a tone that has previously been sharped.
14. The tuba is the principal first violin player.

Write the complete statements below.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 

48
MY MUSIC DICTIONARY

Make a list of musical terms used in this workbook.

Arrange them in alphabetical order and write their definitions.
FILL THESE BLANKS

A character representing a musical sound is a ________________________.

A character representing a certain period of rest is called a ________________________.

A group of sounds that make a tune is called a ________________________.

A line which divides music into equal parts of rhythm is called a ________________________.

The end of a piece is designated by a ________________________.

A ________________________ clef is used in writing music for the higher voices and small instruments.

A ________________________ clef is used in writing music for the lower voices and larger instruments.

A ________________________ is a line or space of the staff.

The term ________________________ means slow.

A processional march is usually marked to play ________________________ which means to play majestically.

The term ________________________ means fast. “Dixie” is sung in this rate of speed.

The Italian word for a “hold” is ________________________

These words will be used in the above blanks:

rest maestoso
double bar note
degree phrase
largo measure bar
allegro treble
fermata bass
FACSIMILE OF THE KEYBOARD OF A PIANO

In order to understand the building of scales, you should make a keyboard. Take a piece of cardboard which is a little larger than this keyboard and copy the picture of the white and black keys. You can place this on your desk and play your scales as you write them. You can see where the sharps and flats must occur in the different keys, and also understand the half steps better.
This is the way that the white and black keys appear on a piano keyboard. The diagram represents only a part of the entire keyboard.

The piano has 52 white keys. The first one here, or the white key to the left of the group of two black keys, is "C."

Place the pitch names or letter names on each white key above. Remember that the alphabet of music includes only the first seven letters. "D" is found between the two black keys. "E" is the first white key to the right of the group of two black keys.

Where is "A"?

Where is "G"?

Where is "B"?

Where is "F"?

A LITTLE TUNE IN "C"

Write the pitch names under these notes. Now play them on your large keyboard while someone plays the tune on the piano.

Is this your first piano lesson?
Now since you know the white keys you will find that the black keys take their names from the white keys next to them.

The black key to the right of "C" is a half step higher, so it is called "C sharp." (C\#)

This same black key is to the left of "D" and a half step lower than "D," so it is also named "D flat." (Db)

Every black key has two names. They sound the same on the keyboard but are on different staff degrees.

Place the two pitch names of each black note on the keyboard above.

Where is "A sharp" found on the keyboard? ____________________________

Where is "B flat" found on the keyboard? ____________________________

Since they sound the same they are called enharmonic, meaning "in harmony."

Give another example on this staff and explain it, as above.
On this keyboard is shown the "so-fa" syllable names and the letter names for the key of "C." You will note that from "E" to "F" there is a half step and also one from "B" to "C." The half steps in a major scale always occur between "mi" and "fa" and between "ti" and "do," or between "3 and 4" and "7 and 8."

Here is a pattern to follow in building other scales:

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The lower and upper tetrachords have the same number of whole steps and half steps.

Write the "C" major scale in the staff above the keyboard, indicating the keys on the keyboard diagram.

Play your scale on the piano.
Begin your next scale on $G$.

The first four notes are like the upper tetrachord of the $C$ scale.

What do you do to make the upper tetrachord correct?

The new sharp should be placed in the key signature when the scale is written in staff notation.

Play this on your keyboard while someone plays it on the piano.

This is called the Scale of .................

Remember that the key note "do" and "1" both mean the same thing.
Begin on $D$ and build the major scale to correspond to the diagram.

Write the syllable names and letter names on the keyboard, then write the scale on the staff above.

In the staff below, place the second sharp where it belongs.
Build the major scale on A.

The lower tetrachord will be the same as the upper tetrachord in the D major scale.

Write the letter names (or pitch names) and the "so-fa" syllable names on the keyboard diagram.

Now write the scale on the staff above and indicate with a dotted line, the keys that are used to play this scale.

Place the sharps in the key signature, but indicate each in a parenthesis before the note on the staff.
Build the major scale on E.

The lower tetrachord of this scale will be the same as the upper tetrachord in the A major scale.

Place the letter names of the scale on the keyboard.

Write the scale of E major in staff notation, indicating with a dotted line the key represented by the note.

Make the signature of E major on the staff below. Be sure the sharps are in correct order.
THE B MAJOR SCALE

Build the major scale on B.

The lower tetrachord of this scale will be the same as the upper tetrachord in the E major scale.

Place the letter names of the scale on the keyboard.

Write the scale of B major in staff notation, indicating with a dotted line the key represented by the note.

Make the signature of B major on the staff below. Be sure the sharps are in correct order.
In building the F major scale, you will find that in order to make the needed half step between 3 and 4, you lower “B” to “B♭.” The flat now goes in the key signature.

Write the letter names and the syllable names of the scale on the keys. Write the scale in staff notation and draw a dotted line down to the key on the keyboard corresponding to each note.
Build the major scale beginning on B flat. Remember where the half steps occur.

Play it on your larger keyboard.

The letter names of the B flat major scale are:

\[\text{--- , --- , --- , --- , --- , --- , --- , --- , --- , --- }\]

The half steps occur between D and \[\text{--- , --- , --- , --- , --- , --- , --- , --- , --- , --- }\], and A and \[\text{--- , --- , --- , --- , --- , --- , --- , --- , --- , --- }\].

Write the letter names, numbers, and syllable names on the keyboard.

The two flats in the key signature are \[\text{--- , --- , --- , --- , --- , --- , --- , --- , --- , --- }\] and \[\text{--- , --- , --- , --- , --- , --- , --- , --- , --- , --- }\].

Place the signature for the key of B flat in the staff below.

\[\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{signature.png}
\end{figure}\]}

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Begin on $E_b$ and build the $E$ flat major scale.

Place the flats in the key signature in the correct order.

The new flat occurs on the ____________ tone.

This scale is in the key of _________________.

Write this scale ascending and descending, showing where the half steps occur. Indicate the lower and upper tetrachords.
Build the A flat major scale.

The half steps occur between C and D flat, and _______ and _______

The other intervals are _______________ steps.

The letter names of the lower tetrachord are ______, ______, ______, ______.

The letter names of the upper tetrachord are ______, ______, ______.

The names of the flats in the key signature are ______, ______, ______, ______.

Place this key signature correctly on the staff below.
Begin on $D$ flat and build the $D$ flat major scale.

Write the scale on the staff, indicating with a dotted line the place on the keyboard that represents the note.

Write the letter names, so-fa syllable names, and numbers of the $D$ flat major scale on the keyboard.

The half steps in the lower tetrachord occur between _______ and _______.

The half steps in the upper tetrachord occur between _______ and _______.

Make the signature for the key of $D$ flat in the staff below.
WHAT HAVE YOU LEARNED ABOUT SCALES?

COMPLETE THESE STATEMENTS

1. A half step is ..................................................................................

2. "Do" is called ..............................................................................

3. A tetrachord is ...........................................................................

4. A whole step is ............................................................................

5. A scale consists of .........................................................................

6. The order in which sharps occur in the key signature is ..................

7. The order in which flats occur in the signature is as follows:

8. The name of the scale is derived from ..........................................

9. The two pitch names for the first black key of the group of three black keys are

10. The two syllable names of the above note are _____________________________ (key of C).

11. Music which has three sharps in the key signature is said to be in the key of

12. Music which has four flats in the key signature is said to be in the key of

You have noticed in building the sharp scales that the new sharp always occurs on the seventh tone.

Can you mention any other general observations about these scales?
HYMNOLOGY CLUB FROM
DOWLING JUNIOR HIGH SCHOOL

This club made a special study of hymns of all denominations and sang them in various churches in the community. Ministers were invited to come to their club meetings and talk to them about their church music. Club meetings were held bi-monthly at regular class period.
VESPER HYMN
8, 7, 8, 7, 8, 6, 8, 7

Thomas Moore

Russian Air
(D. Bortniansky) 1752-1825

Allegretto

Hark the ves-per hymn is steal-ing o'er the wa-ters soft and clear.


Far-ther now, and far-ther steal-ing Soft it fades up-on the ear.
VESPER HYMN (Continued)

Thomas Moore, an Irish poet, wrote the words of this hymn. He wrote other poems or lyrics which have been set to music. Among the best known are 'Tis the Last Rose of Summer, The Harp that once Through Tara's Halls and Those Evening Bells.

The composer of the music was Dimitri Bortniansky, a Russian who was a friend of Empress Catharine. He was known as the father of modern Russian church music.

The numbers found at the top of hymns comprise the metrical index of the tune. Each number represents one line of the stanza and indicates the number of syllables in the line. If the letter “D” appears, the number of lines is doubled with a repetition of syllables.
FAIREST LORD JESUS
(Crusader's Hymn)
5, 6, 8, 5, 5, 8 Arr. by Rischard S. Willis, 1819-1900

From the German

E♭4: Fair-est Lord Jesus, Ru-ler of all na-ture,
O Thou of God and man the son,
Thee will I cher-ish, Thee will I hon-or, Thee

A-men.

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CRUSADER'S HYMN (Continued)

This hymn is commonly known as “Crusader’s hymn of the Twelfth Century” and was supposed to have been sung by German Crusaders on their way to Jerusalem. Its slow march rhythm would be well suited as a dignified tune for a band of faithful pilgrims. However, the tune has not been traced to any date earlier than 1842. The words date from 1677.

Most hymn tunes may be classified under one of the following: plain song tunes, carols, folk tunes, choral tunes, Psalm tunes, old Methodist tunes or choir tunes. The Crusader’s Hymn belongs to the classification of a choral tune. Chorales, sacred choral songs, are great melodies and should be sung with the dignity due them. Martin Luther was the first to bring this form of hymn singing into the worship of the reformed church of Germany.

This hymn is still sung in our churches and is called *Fairest Lord Jesus.*
THREE PART SINGING

You will enjoy singing these three-part chords.

Have an equal number of singers on each part. One group should sing the upper notes, one the middle, and one group the lower notes.

Sing easily and lightly, listening to the other parts while you sing, so the voices will blend pleasingly.

Now you are ready to sing this next song.
THREE PART HARMONY

SING! SING! SING!

Sing! Sing! Sing! Just listen to our harmony

Hm, Hm, Hm, It's lovely as can be!

Hm, Hm, Hm, I'm sure that you can see

One lone tone is not so sweet as three. Hm...
This picture shows Junior High School boys and girls participating in a Christmas program. There were other groups in the balconies who assisted in some parts of the singing. There was an antiphonal choir of little children in the balcony in the back of the auditorium.

The windows in the background of the stage were designed and made by junior high school art students.

The characters who pantomimed the Christmas story while it was being sung, moved on and off the stage as the story was unfolded by the narrator and the chorus.

The antiphonal choir was used to _________________________________.

(Look up the meaning of the word “antiphonal” and finish the sentence.)

Name the various characters used in this program.

_________________________________, ___________________________________,

_________________________________, ___________________________________,

Make a list of Christmas carols that you think would be suitable for your class to learn for a program of this kind. Try to arrange your list so it will unfold the story.
PLAYING A HARMONICA

The best harmonica for the beginner is one in the key of "C." Hold the harmonica in left hand with the low notes to the left. The mouth should cover four holes and the tongue is placed against the three holes to the left. This leaves but one open hole, which is sounded by blowing or drawing the breath through it.

In order to play different notes, the harmonica is moved to the position which brings the notes that are needed to be played.

"Do" is sounded by blowing through the fourth hole from the left.

"Re" is sounded by drawing the breath through the same hole.

"Mi" is sounded by blowing through the fifth hole.

"Fa" is sounded by drawing the breath through the fifth hole.

The remaining notes of the scale are sounded in like manner.

This picture shows where the tones of the "C" scale (2 octaves) are found on the ordinary ten-hole harmonica.
First, learn to play each note, then practice playing the scale smoothly, one note at a time.

Music for the harmonica is shown by numbers. If the number 4 appears under a note, you blow through the fourth hole.

When a circle is around the number (4), it indicates that the breath is drawn through the hole.

Learn to read and play the notes.

Also watch the diagrams indicating where you blow and draw.
GOODNIGHT LADIES

Note the time signature. When the common-time signature (\( \text{c} \)) has a vertical line through it, (\(*\)), it indicates that a half note receives one beat. It is called "alla breve" and is the same as 2 in the signature.
My Musical Scrapbook
ORCHESTRAL INSTRUMENTS

Find pictures of these instruments and paste them in your scrapbook.

THE STRING CHOIR
ORCHESTRAL INSTRUMENTS

BRASS CHOIR
ORCHESTRAL INSTRUMENTS

THE WOODWIND CHOIR
ORCHESTRAL INSTRUMENTS

THE PERCUSSION SECTION
OUR GLEE CLUB

Our glee club has .......... members.

The president, .................................., presides at all meetings, calling us to order and taking care of any business concerning the club. Of course our counselor, .................................., is always ready to advise us in all our decisions. The secretary, .................................., keeps a complete roll of the members and reads the minutes of the meetings.

Other officers of the club are as follows:


Below is a record of our public appearances for the school year ..............
MUSIC GROUPS IN OUR SCHOOL

You must all learn to be good listeners, but it is much more fun to actually take part in some music group in your school.

Here is a list of music groups that boys and girls of junior high school age like.

- Girls' Glee Club
- Boys' Glee Club
- Mixed Chorus
- Harmonica Band
- Orchestra
- Band
- Drum and Bugle Corps

Check the organizations that you have in your school. If you have any others, add them to the list.

Which one do you like the best?

Write a short theme about one of these groups, describing its value to the student body and the community.