

CURRICULUM IN MUSIC FOR THE  
JUNIOR HIGH SCHOOL

by  
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## INTRODUCTION

Music, so far as we know, has always occupied a major position in the cultural development of man. It is now recognized as a universal human need and no longer as a luxury for the few. The need for more and better music can be met only through the schools. The time has come when music must be made available to every child, whether in city or rural schools.

Music has proved itself worthy to be classed as a major subject, coordinate with other subjects, and must no longer be considered as an adjunct more or less superfluous and unrelated to educational processes. It should, therefore, be an integral part of the regular school work and must be given a reasonable and fair amount of time of the school day, not only as an art subject, but as a subject broadly educational.

In the junior high school there may well be two divisions in the work. Let us call them general music, required of all students; and elective, including those activities entered into by the more talented students or those most interested in the further study of music. The general course should be given a minimum time allotment of 90 minutes per week in not fewer than two periods in the seventh and eighth grades, and a minimum of one period per week, not less than 45 minutes, in the ninth grade. This general course should include a generous

amount of song singing, appreciation and enough technic to enable the students to intelligently interpret music heard or music which they themselves produce. The elective course should include glee clubs, class instruction in instrumental music, orchestra and band in seventh and eighth grades, and, if advisable, very elementary theory in the ninth grade. Not less than 45 minutes per week in one or more periods should be given glee clubs and instrumental class instruction, and not less than 90 minutes should be allotted the orchestra, band and theory classes, to be divided into not less than two periods per week.

The increased, widespread use and enjoyment of instrumental music and the educational value of the subject, properly pursued, make it necessary that instrumental courses, open to all children be offered largely or almost wholly at public expense. These courses should be offered in school time, exactly as Science, Industrial Arts, Household Arts, etc., are offered. Systematic effort should be made to discover, foster and develop special talent in all fields of music. Credit should be allowed, under proper, approved conditions, for outside study in music.

This curriculum is designed to meet the demands of the junior high school, integration, exploration, differentiation, and, while the writer realizes the impossibility of arranging a course that would completely meet the final requirements in these days of rapid extensions and improvements in junior

high school, it is being submitted in the hope that it may serve as a basis for future courses. It is hoped also that the curriculum is flexible enough to be adaptable to conditions in any junior high school.

An attempt was made, preparatory to the writing of this, thesis, to secure data from every state, but since many cities do not maintain junior high schools, this was impossible. However from the responses received, it might be said that very little has been done in the field of music in junior high school and that there is little or no uniformity. Almost all workers in this field agree that the big objectives are to create a love and appreciation of the best, and to carry this into the home and community with the hope of establishing a love for the beautiful in music; to make the transition from elementary to secondary education as smooth as possible; to discover, foster and develop special talent in children; and to provide for both vocational and avocational needs of the child.

CHAPTER ONE

I. AIMS AND OBJECTIVES OF MUSIC TEACHING IN THE JUNIOR HIGH SCHOOL

A. GENERAL OBJECTIVES

1. The discussion of the general aims or objectives of music teaching in the junior high school may, for our purpose be based upon the effect of music on the four commonly accepted peculiar functions of the junior high school. These four functions are; making transition from elementary to secondary education, satisfying immediate and assured future needs, considering and meeting the challenge of individual differences, and formulating vocational and avocational possibilities.

Teachers and educators have found that music, because of its practically universal appeal and its adaptability to all ages, is peculiarly valuable in welding together the educational training in the lower and upper grades. Most schools, up to this time, have had music in the daily program, and even in schools where there has been no regular music program, the children have had enough contact with it to be fond of it. Music has the power to unite nations in thought, feeling and will. If it served to make school activities more pleasant in the grades, it will be more than welcome for the same purpose in the junior high school. Certain common and uniting studies are necessary during this period of diverging interests

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and rapidly developing individuality.

Music calls forth emotional responses of a fusing and life-interpreting nature which serve to reassure children during this adolescent period of new and disturbing adjustments. Music furnishes them the means of retaining a feeling of common interests and endeavors. Refreshment is to be found in music when mind and body are weary. When life seems uncertain, when individuality and change seem the most striking characteristics in the new school life, music serves to stabilize conditions. It provides ideas and emotions common to the former school life, the present school life, and the school and community life to come.

In junior high school we must consider children for what they are in school and for those general attributes of citizenship and human needs which will be common regardless of the particular type of work in which they engage after leaving school. Many of them will remain in school but a short time, and the best preparation that can be given for success in the future is to make their school life full, rich, and happy. The two needs which perhaps are the most outstanding are: first, the heightened emotional life; and second, the dawning conscious need for more beauty.

The adolescent undergoes a rather tempestuous emotional change and needs some safe means of harmless outlet for the various rising emotional states. Music is one of the safest means of relief. The spirit of wandering will find satisfaction

in a song of the sea; a Hallowe'en song may give as much pleasure as the usual pranks. The uncertain love passion rising in many a child's nature may find an outlet in an instrumental number of the proper kind; religious or patriotic emotions may also be satisfied through music.

Music does not cease to function in this capacity after the school period. It will continue to have value in adult life after the child leaves school. Frequently this emotional life is not definite, but is something vague, a longing for something fine. Beautiful music is the best means of meeting and satisfying this need. Music will continue in adult life to call forth a spirit that is more receptive to beauty and fineness in every activity if the right foundations of taste have been laid in school. If music has served to satisfy the developing emotional state of adolescence and to direct it into creating and strengthening the finer elements of character in the child, we may expect it to continue the process throughout adult life.

Music in the preceding grades was considered necessary for the normal development of all children. While this is true in junior high school, we shall be concerned and interested also in the study of individual differences in children. Probably in no other subject is there a greater variety of ability to be found among children than in music. The need for investigation by means of tests to determine the particular treatment necessary for the development of these individuals is perhaps

greater in the field of music than in any other school subject. Just as the grade music in the six preceding years was necessary to form a basis for judging musical ability, so a certain amount of work is needed in the junior high school in order to make mature judgment as to the direction in which the musical powers of each child should be extended. Formal tests alone are not sufficient. There must be varied musical activities, in themselves worth-while and interesting, which will enable the child to determine for himself his pleasure or interest in the various kinds of musical activity, rather than test his powers abstractly or theoretically.

The junior high school music should acquaint the children with possibilities of (1) singing--especially after the voice has become settled during and after the difficult and trying adolescent change; (2) playing upon instruments--not merely hearing them in a band or orchestra; (3) listening to music with discrimination and concentration under skillful guidance; and (4) learning the essential interesting points of history and theory of music. Most children with such background will desire some kind of music in their program, when choice is offered.

Perhaps no subject in the curriculum offers such rapid financial returns as music. Thousands of talented high-school and college students earn enough to support themselves while in school. Even moderate ability to play an instrument

will enable one to secure a position in a theater, restaurant or dance orchestra, or an instrumental ensemble. A fairly good voice will enable one to find a place as soloist or member of a church choir. Music instruction offers another possibility. Many clubs are willing to pay for a leader.

These abilities not only offer financial promise but also have a wide avocational scope. Music enriches every phase of life. The boy or girl who can sing or play always finds a welcome because of the ability to give pleasure. It seems, therefore, that the music program in junior high school should form the link between the commonly required music work in the grades and the almost entirely elective program in the senior high school.

The junior high school should start with a continuation of the required work of the grades and gradually make the work more and more elective until the boy or girl is ready for senior high school where his musical program will be one of his own choice. Special musical talent should be recognized and wisely developed toward vocational and avocational ends.

2. Music properly presented can greatly aid all of the seven desired objectives of education. The following extract from W. F. Webster's "Music and the Sacred Seven" may serve to express the opinion of many writers and thinkers on the subject of the relation of music to the seven cardinal principles. "We talk much of health, fundamental skills, worthy home membership, vocation citizenship, worthy use of

leisure and ethical character. If this bare skeleton should be clothed with soft palpitating flesh, it would look like this. There shall come forth from our schools a people enjoying abundant health, trained to keen intelligence, finding confidently their places in the world's work, dwelling in happy homes, exercising wisely the obligation of loyal citizens, using worthily their leisure time, and guided by high principles in all their daily contact with their fellows.

----Now, where shall music be found? and where is the place of harmony among the sacred seven?----Much as I love music, much as I believe it should have a large place in any school, I cannot say that it makes an equal contribution to each of the seven objectives.----And I shall not urge too far the place of music in making a good citizen, except by indirection. I know the dynamic force of the shrilling fife and throbbing drum. Hardly a youth can resist the call to arms; and his feet must beat with measured tread as the boys march down the street. Nations rise to ecstasies of enthusiasm at the intoning of their great hymns, and armies sweep forward to victory or death. This religious fervor was born years earlier, when, in the schoolrooms of childhood, they stood and sang, "My Country, 'tis of thee"; then reach forth children's hands and reverently repeated, "I pledge allegiance to the flag of the United States."----Where shall music be found? and where is her place in education? A lovely maiden,

serving unobserved and without mention in music, to build up a mind with power, concentered on its task, freed from trembling fear, achieving a life of rich significance." <sup>1</sup>

This curriculum is designed, in addition to providing means for the realization of the general and specific aims in music, to contribute directly or indirectly to the development of the seven cardinal principles as follows:

a. Health.--In order to sing correctly one must assume proper posture, breathe correctly, produce good tone and articulate well.

Singing demands muscular activity and affects the entire human organism through its emotional appeal. It stimulates, it refreshes, it strengthens.

Music is founded primarily on the physical rhythms of life; the heart beat, sleeping, waking, breathing and other physical functions upon whose rhythmical performances our health depends.

b. Fundamental Skills.--Training in singing emphasizes pronunciation, enunciation, and articulation; stresses proper reflection of tones to secure resonance and enlarges the

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<sup>1</sup> W. F. Webster. "Music and the Sacred Seven," An Address Delivered before the Department of Superintendence of the National Education Association, Dallas, Texas, March 3, 1927. New York: National Bureau for the Advancement of Music.

vocabulary through study of the texts from the large amount of material used; thereby making a direct contribution to oral expression. Music enriches even the most commonplace words.

c. Worthy Home Membership.--Good music counteracts the demoralizing effect of inferior music. The family circle is more congenial and home is more attractive. Good music is a vital force in community life because it deals with human relationships as found in the home, the nation and situations that arise out of varied human contacts.

d. Vocation.--Through the exploratory work in junior high school those individuals are discovered whose talent in some one field is sufficient to make it a vocation. The foundation is laid for later specialization in the field of music.

e. Citizenship.--The instinct of the boy or girl for club membership finds no better opportunity for expression than through musical organizations and activities. The basis for civic and social reform are to be found in the social and cooperative activity of these music clubs.

f. Worthy Use of Leisure.--Music training in the schools enables the individual to make more worthy use of leisure either as a producer or as an intelligent listener, by acquiring ideals of leisure for himself or contributing to the leisure of others. People delight in singing together or listening to music as an expression of social friendship.

g. Ethical Character.--The moral and ethical values obtained through contact of pupils in glee clubs, orchestras, and choruses furnish unusual opportunities for training in ethical character. Such contact produces that socialized type of character most desirable in a democracy, thus contributing to the permanent good of society.

#### B. SPECIFIC OBJECTIVES

Specifically stated these are the ends or objectives which the music courses should seek to accomplish: music appreciation; knowledge and skill; care of the changing voice; part singing; playing upon instruments; and relating school and community music.

1. Just what does the term music appreciation? Is it a wide body of facts or an attitude? Does it mean acquiring certain definite information about a certain number of compositions? The music memory contest emphasizes this view. Or does it designate joy in listening to music irrespective of knowledge about it? Indiscriminate listening to miscellaneous phonograph records or radio broadcasting favors this view.

For our purpose, the teaching of music appreciation, neither view is sufficient. We must have both. To develop intelligent appreciation, first the right basis of musical experience must be provided and then attention must be directed to the



significant factors in this experience. The purpose of such training is to disclose to the children the pleasure that music can give, to teach them to value the higher enjoyment that comes from better music, to increase their ability to expand this enjoyment thus implanting the desire to have fine music in their lives constantly.

2. There are three types of pleasure to be found in music: (1) the sensuous, or the joy in tone, rhythm, beautiful melody, rich harmony; (2) the intellectual, the joy which comes with ability to analyze the sensuous appeal together with a knowledge of form and structure; and (3) associative, or the joy of reading meanings or events into the music.

The child who has tried to sing, or to play upon an instrument, or to compose or write from dictation will have a keener appreciation of the attainments of others in these fields. However, there are other reasons for developing knowledge besides the increasing of appreciation. Performance gives pleasure and is highly desirable for every pupil in some form. The pupils should now be more concerned with the resulting music than with their ability to produce it. If the teaching in the grades has been well done, this procedure will not be difficult. Pupils who enter junior high school with the proper training will easily and enthusiastically enter into the choral, instrumental, appreciative and theoretical aspects of the junior high school music program.

Pupils without this background will need special treatment.

3. Perhaps no physical change during adolescence is more acute, more marked, and frequently, more embarrassing than the change from the childish treble to the voice of the adult. While the change is more acute in boys than in girls, both boys and girls need careful guidance to avoid hard or unwise use of the voice thus harming the developing adult voice. The teacher must lead the students to sing and speak effectively throughout the entire period of the change. Regular testing and careful part assignment is needed throughout this period.

4. Nothing is more effective in increasing the powers of appreciation than well-conducted part-singing. Nothing serves as a better preparation for other musical study. Nothing so well cares for the needs of the changing voice. Nothing serves better to "carry over" the musical activities of the school into the community. Part-singing develops independence. Part-singing develops a feeling of social responsibility. The pleasure resulting from vocal ensemble tends to develop a recognition of the contribution other singers are making, hence the necessity of all working together harmoniously.

5. Playing upon instruments is another form of singing. In all wind instruments most of the tones result from the players' thinking them high or low as in singing; on string instruments, the player must form the correct pitch as in singing. The child who has had a good foundation in singing

by note will have an excellent foundation for playing upon an instrument.

Fortunately instrumental-class teaching is fast becoming popular so that progressive junior high schools are beginning to include it as a regular part of school instruction.

6. The music course should seek to secure closer articulation between the musical interests of the school, the home and the community so as to establish the worthy use of music as a leisure-time activity. Music is well adapted to use outside the schoolroom. The individual with singing or playing ability can contribute to the life of the home, the church, the club, or any other community social gathering. School glee clubs, orchestras and bands are always welcome in community gatherings. Very often such community celebrations call upon the school to furnish the music. The social privileges and duties which power in music affords should be constantly stressed in the music classes.

## CHAPTER TWO

II. SCHOOL ORCHESTRAS, BANDS, AND OTHER INSTRUMENTAL  
ACTIVITIES

The aim of the school orchestra and band is to provide specialized instruction for students who are gifted musically, thereby giving more adequate means for self expression through music. Instruction in singing is almost indispensable as a foundation for instrumental music because every tone is a singing tone whether it be vocal or instrumental. The ear must be trained to detect the slightest variation in pitch of any tone produced. The tone of the string instruments, with the exception of the piano, and also the tone of the wind instruments is determined by the ear of the performer because the player must mentally hear the tone before he can produce it. Even the piano tone, to be really beautiful, must be a singing tone. While this is true, vocal music training has its limitations and the pupil who is to become a really well-rounded, intelligent performer and appreciator must progress to a more challenging musical activity.

The vocal changes going on in the boy make singing difficult and more or less unsatisfactory unless skillfully guided, so that he welcomes a means of expression which is not affected by his vocal difficulties. The girl too, although the changes in her maturing voice are not so acute, is, like the boy, attracted by the recreative, vocational and social

possibilities of playing on an instrument.

While the orchestra is preferable to the band as an organization, because it uses boys and girls to equal advantage, the band is desirable when there are enough valuable players. Nor should the band exclude girls from membership. It is not at all unladylike for girls to play in the band, but because of the weight and unwieldiness of the larger instruments, the girls should usually choose the smaller instruments, such as the clarinet, cornet, and in some cases the trombone. However, the girls should be in the band for its concerts and should not march or appear with the band at such rough places as athletic events.

The use of the band uniform should carry with it certain respect. Members of the band should never be allowed such actions as are disapproved by the school, while wearing the band uniform. Smoking is one of these. Even if parents do permit smoking, the band member should not be allowed the privilege while representing the school in uniform.

The school band--the wind band--combines with the fine training it offers the players an important function in stimulating school spirit and unifying school life, and, beyond school, is a great recreational and cultural service to the public.

In addition to this a band is quickly and easily developed and is attractive as a medium for musical expression. The

band is capable of a development similar to the symphony orchestra and its sustained organ-like effects of power and loveliness make the symphonic band in some ways superior to the orchestra.

A system of school bands, headed by a fine symphonic band, is necessary to fulfill the true mission of band music in every community. The wind instrument classes should be stressed in the lower grades and the band organized in the seventh grade. Instrumental classes should be maintained for all of the pupils interested in learning to play. Pupils should be allowed to learn whatever instrument they wish instead of being dissuaded because of a need for other types of instrument in the band. Both the interest of the pupil and the needs of the band can be taken care of without sacrificing one to the other if the leader will keep both in mind.

The membership in the first band should be limited to the best players only. The rest of the players may become members of the second band without regard to balance. Every school should have a second even if the first band is not very large. This second band should be open to all students who play, or want to learn to play, regardless of their choice of instruments. The players in the second band are feeders for the first band. Promotion to the first band should depend upon ability, conduct and vacancies.

Since students often select an instrument which is

unsuited to their physical makeup, it is well for the band leader to pass upon the selection and advise against wrong choice.

Cornet players must have thin lips and even front teeth, otherwise playing, while perhaps not entirely impossible, might be extremely painful. Pupils with thick lips should be advised to play instruments with larger mouth pieces, altos, trombones, baritones, tubas, according to the thickness of the lips. All brass players need even front teeth. Reed instruments, except baritone and bass saxophone, require even lower teeth. Oboe and bassoon players should have even upper and lower teeth.

Under skillful leadership, the school band has great possibilities.

As stated above the orchestra is perhaps slightly preferable to the band although not the least bit more important.

The number of pupils who will become professional musicians is small in comparison to those who will play only for pleasure, but in planning work all will derive more enjoyment if all are taught to play as well and as early as possible.

The instrumental problem consists in training players on a variety of instruments, then placing them in well balanced groups, so that the music ensemble will be enjoyable and will provide the necessary incentive for home practice.





The less popular instruments should be owned by the school and loaned to the student under some sort of contract or bond signed by the parents.

The National Instrumental Committee of the Music Supervisors' National Conference suggests the following instrumentation for a minimum band of twenty-one pieces:

- 4 clarinets
- 2 saxophones (baritone and tenor or alto)
- 4 cornets
- 3 horns
- 1 baritone
- 3 trombones
- 2 tubas
- 2 drums

The same committee recommends the following instrumentation for the junior high school first orchestra:

- 12 first violins
- 12 second violins
- 6 violas
- 4 cellos (three-quarter or full size)
- 4 basses (half size)
- 2 flutes
- 1 oboe
- 1 bassoon
- 3 B-flat clarinets
- 3 cornets or trumpets

3 French horns

1 trombone

1 E-flat tuba

1 pair tympani

bass and snare drums (two players)

cymbals, triangles, bells, etc. (one player)

While this curriculum provides a definite course in seventh and eighth grades in piano and violin, it is suggested that the wind instrument classes be conducted by the band director as he sees fit to make the course; also that piano and violin classes be continued if possible through the ninth grade and even beyond that.

The orchestra and band have been made the instrumental work in the ninth grade. The privilege of being in these organizations is extended to the seventh and eighth grade students who have sufficient skill to become members. This arrangement seems preferable to maintaining a separate orchestra and band for each grade. Seventh and eighth grade students who are beginners in instrumental work may well be retained in the second orchestra and second band until they have attained enough skill to warrant their promotion. Membership in the first orchestra and band should be the goal and will prove an incentive for hard work among the players. Because these organizations are open to players from all grades, they are a unifying feature in the junior high school program.

## CHAPTER THREE

III. MUSIC APPRECIATION. THE INFLUENCE OF THE RADIO

Someone has defined education, in substance, something like this: Education is training the individual to do better than which he is going to do anyway. We might apply this same idea to musical education, and particularly to the field of appreciation. The statement would be something like this: The great objective of music appreciation is to help the individual to hear with enjoyment, intelligent understanding, the pleasurable response, that which he is going to hear anyway.

We cannot all be performers in the musical field but there is no reason why all cannot be intelligent listeners. Since the listening musicians are, by far, the greater number, it is only the just right of every child in our schools to be taught how to listen and to derive the greatest benefit and joy from the music he hears, in school and out of school, during school years and during the years after he has left school.

Music appreciation should expand or develop the power to enjoy music heard for the first time and to renew and expand the enjoyment of the same music on second hearing. The purpose of music appreciation should be to disclose to the students the pleasure that music can give and lead them to prize the higher enjoyment that comes from better

music, and to give them confidence in their ability to renew and expand these delights, and thus implant the desire to have fine music always.

Thoreau, poetic observer of nature, writes: "There is just as much beauty visible to us in the landscape as we are prepared to appreciate--not a grain more.----We cannot see anything until we are possessed with the idea of it, take it into our heads."

What he says of the eye is equally true of the ear. We cannot hear until we learn how to listen, any more than we can see until we know what to look for. Yet, how few people realize what care, study, love and enthusiasm are needed to make a good listener, especially to the rare, subtle form of sound--music.

We often hear people say they are fond of "popular music" but what they call "classical music" is too "dry" and "heavy" for them. It is "over their heads." And unfortunately they really feel that it is the fault of the music and not at all the result of their own state of mind. Yet the real reason is that their ears can catch the commonplace swing of the jazz tune, the swaying waltz or the march but they are not yet trained to seize the more delicate beauty of a Schumann melody or a Chopin waltz or nocturne. With the cultivation of their powers of hearing by listening with their minds as well as their ears, these rarer, finer beauties will unfold to them more and more each day and the

old favorites will seem gradually more and more meaningless and stale.

There is, to be sure, nothing to be ashamed of in being fond of the "popular" tunes, provided we admit that there may be beauties in the other things that we do not yet see. Most certainly the teacher of today must reckon with the popular and jazz music because this, unfortunately, is the prevailing music played by the dance orchestra and heard today in the cheaper motion picture theaters, and over the radio. Because its catchy rhythm appeals to the untrained ear, the untrained listener does not consider the sense or the appropriateness of the words of the "popular" song. To the jazz-minded audience, noise and rhythm are seemingly the two essentials of music. Our children are surrounded by this atmosphere outside of school. However, the love of a good, vigorous march, or of a graceful waltz tune, or of a tender love-song in an excellent foundation for a fine taste in music. It is genuine and honest, at any rate, and much more promising than the make-believe of those who shudder at a discord and frown upon all the popular music. But it is only a foundation, and we must keep open minds and attentive ears if we would build, on this foundation, a love of the best. We cannot refine one's tastes unless they are sincere.

People unconsciously confess themselves poor listeners

in preferring operas and oratorios to quartets and symphonies. Their lack of training necessitates the use of words to make the music mean anything at all. In opera they have also the scenery and actors to look at; and these not only help to explain what is going on but also serve to focus the wandering attention. They therefore decide that opera is a higher form of art than instrumental music, because they cannot follow the latter. But anyone who is trained to understand music knows that it has a meaning all its own, quite independent of words, and that words actually interfere with this meaning by distracting attention from it. The true music-lover loves a symphony even better than an opera.

The quality of music enjoyment depends quite as much on the listener as on the music. Three persons are responsible for the existence and enjoyment of any music. First, there is the composer, who must make his compositions as beautiful as he can, no matter how many years of study and hard work that may require. The performer must unselfishly try to give the composer's meaning, resisting the temptation to show himself off or to "interpret" something that is not there. And third, and of equal importance, there is the listener, who, instead of sitting lazily and enjoying what is easiest to understand, must be willing to do his share by really attending, and thinking, and trying to appreciate the best.

Music appeals to us in a variety of ways. There is the sensuous appeal to the ear, the aesthetic appeal to the mind or intelligence, and the expressive appeal to the emotions.

The sensuous appeal, this pleasure that clear, mellow, rich tones, give our sense of hearing is the first and simplest appeal that music can make to us. As this appeal of music is to our sense of hearing only, and not to our minds, it is perhaps the most primitive of all the appeals, and yet, it is not safely to be neglected even by the greatest composer.

The value of shapeliness or form in music cannot be felt by the ear alone, because the ear can get but one sensation at a time. In order to feel those sensations in relation to each other, making up a melody of definite form, we have to use our minds, we must not merely hear but perceive the form or shape of what we hear. From the Greeks we get the word "aesthetic," which means "having to do with beauty, or the perception of beauty." We apply this word to the second kind of musical value. The aesthetic appeal of music, then, is the appeal it makes to us through its beauty, through all those inter-relations of its parts which make up musical form.

The emotional appeal is just what its name implies, the appeal which music makes to our feelings or emotions. One piece makes us sad or wistful, another glad or merry,

or exultant, and still another is noble or sublime. This appeal is important, and especially in junior high school, since it is here that the various emotions begin to manifest themselves and demand satisfaction. But it must be remembered that both this appeal and the sensuous appeal are largely dependent upon the second or aesthetic appeal because all music of value must have beauty and form.

No study is so important to the would-be music-lover than the study of the principles of musical structure, both those which govern the building of single tones into melodies and those which govern the building of these melodies into complete compositions.

The first of these principles we shall call "syntax of music." The first thing the composer or musician must do is to find some means of building his tones into melodies. The first of these means is meter, the measuring off of music in time by regular beats, uniform in duration, but made distinguishable one from another by accent or stress on every second or every third beat. Hence we have duple and triple measure--heavy, light; and heavy, light, light--from which all the more complicated meters are derived by the process of addition.

Without meter music would be formless, our minds would have nothing to hold to, and would become confused and bored. On the other hand, if the tones always correspond



exactly to the beats, one to each beat, we should not only be confused but should become equally bored. We want variety in the unity. To attain this variety the musician, within his regular measures, constantly varies his tone-patterns, now using many short tones to a beat, now holding one tone through many beats. The composer can get a marvelous variety, within perfectly regular measures, by managing their long and short tones skillfully, and thus building up characteristic tone-patterns or "motives", which by their striking rhythms hold our interest.

From single tones, then, the composer creates motives, groups these motives into phrases, the phrases into pairs or periods, and the periods into complete tunes. Such is the syntax of melody. In all stages the composer's ideal is variety in unity. If we would appreciate the composer's art, we must learn to listen carefully; we must learn to analyze and to discern the interplay of these two great principles, unity and variety.

But musical composition does not stop with the melody. The melodies must be built into complete pieces. There is no limit to the number of ways in which tunes may be built up to form complete compositions but all great composers have agreed on certain general ways of writing, the neglect of which would make their pieces either monotonous or confusing.

The composer, let us say, starts with a single idea or motive of several tones, adds to it to make a phrase and then a tune or melody of several balancing phrases. To repeat this melody, immediately, would be tiresome, so he builds another melody on a different motive and in another related key. Now he has two tunes. Instead of going on to a third tune he may return to the first, making a complete little piece of first tune or Statement, second tune or Contrast, and first tune over again or Restatement. This arrangement is so natural that the song-form, as it is called, is found in thousands of songs, dances, operatic arias and instrumental pieces. From this song-form comes the minuet, and with additions and modulations, there finally grew the symphony.

True, these larger forms, lasting ten or fifteen minutes, with a half dozen or more different themes to remember, are much more difficult to group. It is for this larger enjoyment and appreciation that we should strive; and especially should we train our students to listen, and listen intelligently.

All contact with music involves listening, either informal or formal. The school should provide both types--that which is informal or general in the sense that it comes to all of the student body; and that which is formal or special in the sense that it is given to particular groups who are giving special attention to this

subject.

Music should have its place in the general assembly because it is a natural factor in all kinds of assemblies. It may be used when the students are coming into or out of the assembly; it may be a part of a miscellaneous program; or it may be presented as a complete program either by students or by outside talent. Student talent, in the junior high school, is necessarily limited because of the immaturity of the students. However, those who are studying outside of school will have their work excellently motivated by preparing to play or sing before the school assembly. Here, also, is the opportunity for the glee clubs, or ensemble groups to appear. And these student programs are welcomed by fellow students. Civic music organizations such as glee clubs, choruses, choirs, quartets, and other vocal and instrumental groups are usually quite willing to perform for the school assembly. Concerts by visiting artists and groups can be arranged if the management is in close touch with the school officials and sufficient thought is given to the selection of programs which are adapted to the junior high school. In some cities the concert cost for adults is so priced that there will be funds available for an afternoon or morning concert for the same, the preceding, or the following day for school children, either free or at a very low price. Interest in these events and in other concerts, including those

given over the radio, is heightened by having occasional reports on them in the general assembly and by the use of the bulletin board on which are placed pictures of the musicians and items relating to them and to general musical events.

A suggested arrangement of courses includes three types of activities in which regular training in listening may be given: (1) as a part of a required general music course taken by all students; (2) in elective appreciation courses; (3) in music study clubs.

The general music course should include a large amount of music appreciation. The material studied and the method of presenting it should be designed to attract and help the interest of the emotional adolescent. This will be, first of all, the material which is popular in a broad sense; that is, material which is heard frequently over the radio, in concert programs, and especially in the better moving picture houses, which is available on phonograph records and reproducing piano-player rolls, and which appears constantly in music-memory-contest lists. Second, it should include music that is vigorous and suggestive of movement. Third, it should include music which expresses emotional moods.

The elective appreciation courses should carry farther and more deeply the type of study begun in the general course. This might include studies or projects. In junior

high school the history of music and biographies of musicians may well be combined with appreciation.

The coming of the radio has brought the opportunity to many to hear music by good orchestras, bands, and first class artists. As the radio has almost revolutionized the modern world, making it possible to receive first hand information in practically all fields, so it is destined to play a great part in the lives of the people musically.

The radio brings to the home and to the school the best that can be obtained musically, but, unfortunately, it may also bring the latest jazz, the vulgar, flimsy music. Whether it brings this latest jazz or the symphony concert into our American homes in the future will depend upon the success of the music appreciation courses in our schools. Teaching children to know and love good music requires the creation of a distaste for vulgar, commonplace jazz, and this is a far more difficult task than the mere teaching of technic or skill. It requires building up attitudes and appreciations and guiding the emotions. It requires constant combating of the jazz dance orchestra always available over the radio.

For some time there has been conducted a series of programs, known as the "Music Appreciation Hour," by Dr. Walter Damrosch and his famous New York Symphony Orchestra. Dr. Damrosch has explained in detail the formation of the symphony orchestra, taking each

instrument separately, and then each choir of instruments, allowing his listeners the opportunity of becoming familiar with the tone and characteristics of each instrument alone and in combination with instruments of its own family or choir, and finally in combination with the entire orchestra.

His next step was to take up the various forms of music, explaining in detail the characteristics, both tonal and rhythmic, of each form. His orchestra plays a complete program following each lecture, so that the listeners not only have the opportunity of hearing this master conductor's marvelously clear explanations, but also of hearing this wonderful orchestra.

This is the beginning of a new era for public school music, and the radio, if properly used in the school, will play no small part in raising the standard of music in our own homes and in our country. If our boys and girls are allowed to hear nothing but the very best in school and are given the opportunity to hear the best artists available, the love for good music instilled into their minds in this manner will surely carry over into the home, however slow the process may be.

## CHAPTER FOUR

IV. TESTS AND MEASUREMENTS

The present tendency of public school music is to place less and less emphasis on the teaching of staff notation. Criticism is made of the attempt to teach all children to read notes and supervisors themselves cannot agree as to what particular things are most worth while. More and more such expressions as, "Appreciation should be the end of all music instruction," "Attitudes are of more importance than results," or, "The singing of many beautiful songs is the most important musical activity in school music teaching," are being accepted without question. But, although such statements contain much truth, they do not tell the whole story. As a result of these theories, much of the music teaching in our schools, instead of gradually improving, is merely becoming less definite. Many teachers have come to think that in gaining such ends in music teaching intensive drill is out of order, and so the study of staff notation has been lessened.

However, drill still remains an essential part of learning. Many observers think it has disappeared simply because it has been made much more attractive.

The recent music achievement tests have shown us ways of giving individual tests to large groups at one time.

By applying the same technique to isolated items of staff notation very effective drills can be constructed. The type of composite test now on the market is not good as a drill because it contains too many things and is too long. The wide awake supervisor, however, can make interesting adaptations of it which will prove very efficient for teaching.

The following points should be kept in mind in making this type of drill: (1) The drill should be a definite check on each individual; (2) It should be arranged so as to be given to a large number at the same time; (3) There should be an easy and exact method of scoring, and if there are a number of tests, all should be scored on the same basis so scores can be compared; (4) The material in the drill should contain enough hard questions so that hardly a single pupil can get a perfect score yet enough easy material so that all will feel successful; (5) Only one particular type of instruction should be included in a single drill, selected from the work the class has been doing; (6) The drill should be short, and of a nature that can be mimeographed on one side of a single sheet.

The function of tests and measurements applied to the school is to ascertain what the capabilities or talents of the children are, to decide what changes or developments should be made in these, to discover to what degree these changes have been brought about, and to formulate means by



which desirable changes may be produced.

In music there are two types of tests and measurements: the capacity or aptitude tests; and the achievement tests.

While there are hundreds of intelligence tests, we have but two tests of innate capacity. Dean Carl Seashore and Dr. Schoen have both brought out tests of capacity. The Seashore test while in need of revision, is still almost alone in this type of investigation, for the Schoen test, long neglected, has not established itself.

Dr. Seashore divides music capacities into six qualities--pitch, intensity, time, rhythm, consonance and tonal memory. The pitch test measures the individual's ability to ascertain differences in pitch varying from 30 vibrations to one-half a vibration. The intensity test measures ability to tell difference in loudness or softness. The time test measures the period which elapses between sounds. The fourth test, consonance, tests ability to tell which combination of tones sound best. The fifth, rhythm, tests the ability to distinguish between recurring groups. The sixth, tonal memory, seeks to measure how many isolated or non-melodic tones a person can hold in his mind sufficiently so that he can tell, when the series is repeated with a single tone differing, which tone has been changed. These tests are reproduced in phonographic records by the Columbia record company.

Dr. Schoen's test is one of interval testing. Different

intervals which vary as to size are played upon the piano. The test, however, is not satisfactory. Dr. Schoen also has an appreciation test in which he has made several endings to a theme beside the original ending. The proper answer, of course, is to pick the original.

While the innate capacity tests are far from perfect, they have had a marked effect on music education.

In all these capacity or aptitude tests the contention is made that these aptitudes or native powers are not subject to modification through education; that pitch discrimination, for instance, is inborn and cannot be changed, whatever the person's training or experience, and that likewise hearing of much music and many melodies will never alter his sensitivity or likes or dislikes for given melodic or harmonic progressions. It is recognized that no child can be tested until he is sufficiently old to respond intelligently to the tests and this does not occur until the fifth grade or until the child is between ten and twelve years of age. What assurance have we that the child has not changed in his receptivity of music from the time that he was born? Psychologists believe that while the native endowment cannot be changed it can be used more or less wisely and to a greater or less percentage of its own power.

Just because we measure a child and find that he is poorly endowed musically, does not necessarily mean that he can do nothing in music. It means, rather, that the child

will not have difficult tasks placed upon him which he is unable to do. This is the contention of the testers, namely, the suiting of the burden to the person who is able to carry it. The contrary is also true, however. Talent is sometimes discovered where it is least suspected, which may furnish reason for an intensive training. Whether these students are to be geniuses or well favored musical amateurs, it is certain that they should be pressed to do more in music than those who have not the native talent. Children are so differently endowed in music that practically all phases of music could be taught to some children in the early grades more effectively than to poorly equipped eighth grade children. There are many young children who are worthy of advanced instruction in music who might outstrip those in the intermediate and upper grades.

Tests are not to be conceived as aiming to pick out a few talented children so as to show them special favors, but as aiming to evaluate the powers of all the children so that they may be differentiated in regard to the instruction they are to receive.

Finally, the innate capacity and the knowledge test may be used for vocational guidance.

Dr. Dykema maintains that the three aims of achievement may be knowledge, power and attitude. It is along these three lines that achievement testing has developed.

The achievement tests seek to measure what has been

done irrespective of the aptitude or native endowment with which the child started. These tests are comparatively easy to administer. We may easily determine whether the child knows the name of a composition and the name of the composer, the key, the time signature, the rhythm, the name of the note, how long it is to be held, whether music ascends or descends, and many other such facts. There are several tests of that type. The ability of children to play or sing certain music may also be measured, perhaps a little less exactly. We still have no exact measurements for determining what is exactly correct and what is partly correct.

The measurement of musical appreciation is largely undetermined. No one has been able, so far, to set up a standard which has been generally accepted as to what is to be attempted in music appreciation; naturally we are far from being able to measure the results. If music appreciation is "pleasurable response to musical beauty," we have great difficulty in determining just what this response is or whether there has been any response at all. To a dozen people who listen there may be a dozen reactions.

Some of the more recent tests are a revision of Torgerson-Fahnestock music test; a revision of the Kwalwasser music knowledge test; and a Victor record containing the Kwalwasser sensitivity tests.

The Torgerson-Fahnestock test is put out in very in-

expensive form. Part A covers theory, Part B covers practice in ear training. The test consists of a four-page leaflet, the first and second pages devoted to Part A and Part B respectively, the third page is devoted to a manual of instructions, and on the fourth page is the class record sheet, covering both tests A and B, and containing tentative standards.

Part A tests theoretical knowledge; recognition of various kinds of notes and rests, the hold, the crescendo, meter signature, letter and syllable names on the staff, repeat marks, sign of the G clef, use of chromatics, dynamic signs, location of the key tone in eight major and four minor key signatures, and the recognition by eye of natural minor and harmonic minor scales. All of this material is presented clearly and concisely so that it forms a fair test of the pupil's knowledge of these aspects of the writing and reading of music.

Part B, practice in ear training, consists of a number of exercises which are played on the piano and which the pupils are to write from dictation. Test I consists of twelve exercises, each three tones in length written in two halves and one whole note although without meter signature. Three key signatures--F, C, and D major--are employed. The exercises range in difficulty from a combination of one, two, one, in the scale, to one, three, three flat. All are of the same length and of much the same difficulty. There

is a very slight measurement of differences of attainment.

Test II is intended to show the power that children have in inserting meter signatures and measure lines. The possibilities of variation both in this and the next test greatly lessen the validity of the results and make the comparison of scores in different school systems of slight avail.

Test III consists of 8 four-measure melodies which are to be played differently from the way they are written and the children are to draw lines around the measure which is played differently from the way it is written. These involve 3-4, 3-8, 2-4, 4-4, 6-8 meter signatures.

The scoring is based on the theory that there are 33 items in Part I. No provision is made, however, for the difference in the number of parts contained in the several items. Since the test is not yet completely worked out so as to give reliable scores for comparisons, teachers will be interested in this test not as a scientific document but as one which is suggestive for general testing purposes.

Dr. Kwalwasser's knowledge test is now known as a test of music appreciation. There are nine parts. The first is devoted to classifying prominent musicians,--singers, pianists, violinist, cellists and conductors; the second, to indicating the school, meaning nationality--(a) English and American, (b) Prussian and Polish, (c) French and Italian, (d) German and Hungarian, (e) Scandinavian,--of 20 great or near-great composers; the third,

to naming the composers of 30 compositions most of which are widely known; the fourth, to indicating whether each of ten composers listed is best known for his songs, piano works, orchestral works, or operas; the fifth, a true and false test on 50 items having to do with composers and events in the history of music; the sixth, classifying ten named instruments as to whether their tones are produced by blowing, by striking with hammers, or by bowing; the seventh, indicating how the ten named instruments are to be classified--as string, wood-wind, brass-wind, or percussion; the eighth, another true-false test of 50 questions on instruments of the orchestra; the ninth, another true-false test on musical form and terms found in music.

The material is definite and so arranged to produce results which are easily scored and are reliable for comparative studies.

Dr. Kwalwasser, in his manual of directions, states that his sensitivity test attempts to measure melodic sensitivity and harmonic sensitivity "for the purpose of measuring and evaluating the aesthetic attitude which constitutes music appreciation." The test contains 35 pairs of melodies and 35 pairs of harmonic progressions, some good, some bad. The children are to select which are good and which are bad.

The melodies given involve usually about seven tones although as many as twelve are used occasionally. While

most of these are within the octave and the diatonic scale, use is frequently made of chromatics and tones involving wide skips. The harmonic progressions are uniformly three chord progressions, the ordinary triads predominating.

There are, of course, some objections to the test. The pipe organ used for making the record gives evenness of tone in the middle register but is so shrill in the upper register as to detract from the essential qualities sought in the test. The test also stresses, unduly, training in the traditional scale and traditional harmonies and is more or less a test of training in conventional melody and harmony.

Again, those who have experimented with it claim that repeating the test develops a wide diversity in first, second, and third scores. The reason for this raising and lowering of scores cannot be positively stated.

However, these experimental tests are worthy of serious consideration. They represent the first tangible attempt to measure taste.

Repeated attempts have been made to work out correlations in the music testing program. Some of the results show careful, painstaking work but so far these correlations have been between the Seashore test scores and scores in class activities other than music, frequently they have been between intelligence test scores and Seashore test



scores. These correlations have been almost uniformly very low, seldom advancing beyond .2 or .3. The purpose of such testing is for prognostication. The questions arising in our colleges and higher institutions of learning are: Are we finding those who are particularly fitted to continue the music work? Are we prepared to tell the student who is destined to fail in the music department and to recommend that he consider another field? And finally: Is our music program adequately serving the interests of those who are in the upper quartile of musical ability.

So far as the writer knows, no one has been able to work out a correlation between the six different kinds of musical capacity as tested by the Seashore tests. But at present Professor Lowell Mason Tilson, head of the music department of Indiana State Teachers College is working on just such a correlation. The results, so far, are very interesting and give promise of bringing out valuable information in the findings. One thing seems to be certain, however, namely that our schools and colleges, in the attempt to help those in the lower half of the scale and who will eventually drop the work, are unconsciously neglecting the interests of those in the upper quartile.

The members of the National Research Council of

Music Education maintain that there are certain guiding principles which the supervisor must bear in mind in case she endeavors to make herself familiar with this material and to apply it to her own work. First, what is the test intended to show? Does it actually measure knowledge, power, or interest about which the tester desires information, and which, after it is obtained, will be of significance? It is futile to test without a definite aim.

A second guiding principle is this: we must be careful to distinguish between results and processes, and be ready to evaluate both. Getting a thing done does not necessarily mean that it is well done. There may have been too much time used and there may have been wrong habits of work formed.

The third principle: we must have some means of appraising the amount of the product and the quality of the product in relation to each other and to the time consumed.

The fourth aspect, so far, has received slight attention: the pupil's attitude or reaction. Is it important whether or not children are interested, willing, and eager in their music? Does effective music teaching imply a different atmosphere from that usual in other subjects? What is the virtue of that appreciation claim which states that the most important product of the school is sending children out with a love for good music, irrespective of

what they can do in producing it? How much truth is there in the other contention, that their appreciation will always be hollow and of low degree? Does attitude in itself signify anything, or must we judge solely on objective product? Can attitude be measured or isolated?

As a result of tests, which are now only in their infancy, we may be able greatly to improve our music teaching by definitely focusing for us what things we ought to attempt to do, what things are feasible, and then seeing how effectively we have utilized our power in attempting to teach these. The test and measurement movement should mean a stabilizing, a systematizing, and rendering music education much more pleasant and agreeable.

Continuous, open-minded, fearless study and experimentation may obtain for us that end which is the sole justification for all tests and measurements in this field--namely, the improvement of music education.

The following sources of information were used in compiling this chapter:

1. Capacity, Aptitude Tests.
  - a. Seashore--Columbia records, perhaps the best capacity test.
  - b. Schoen--Never presented in permanent easily accessible form.
  - c. Motor Ability--Extremely difficult to set up,

require full laboratory equipment, consequently not easily obtainable.

- d. Kwalwasser, Sensitivity--35 pairs of melodies, 35 pairs of harmonic progressions, some good, some bad. Claimed to give fair estimate of sensitiveness to good and bad melodic and harmonic progressions.

2. Achievement Tests.

- a. Frank Beach--State Teachers' College, Emporia Kansas.
- b. Kwalwasser, Ruch--University of Iowa Extension Division, Iowa City, Iowa.
- c. Hutchinson, Torgerson-Fahnestock Tests--Public School Publishing Company, Bloomington, Illinois.

3. Appreciation

- a. Kwalwasser, Test of Musical Knowledge--Jacob Kwalwasser, Syracuse University, Syracuse, New York.

Weaver, Paul J. (Editor). Music Supervisor's Journal,

October 1926, December 1926, February 1927, May 1927.

Ithaca, New York: Cornell University.

## CHAPTER FIVE

V. THE CURRICULUM IN THE SEVENTH GRADE

There are some musical activities in junior high school which, necessarily, must be considered as activities for the group as a whole, such as band and orchestra; and in the smaller schools, sometimes the chorus and glee clubs are handled most advantageously as group projects. In this curriculum an attempt has been made to include in the seventh grade those activities which may best be handled as seventh grade projects.

The element of time allotment enters into the musical program of any junior high school. When the work is for the entire group it must obviously be arranged at a time when the entire group is free to participate, or at least it must be so arranged as to accommodate those from each class who elect the work. This arrangement very often disturbs the routine so greatly that such classes or activities must be conducted at a time outside the regular school time. This, however, is often very undesirable because many students who are talented and who desire to do the work, are not able to do so because of other duties outside of school. For this reason, the plan here has been to put as much of the work as possible in regular school time.

As will be seen, the work in each grade has been

classified unuer four headings or "approaches". The work for piano and violin class instruction has been definitely outlined but it is to be hoped that classes in the other orchestral instruments will be arranged to fit the necessities in each school. The violin and wind instrument classes should be more or less preparatory classes to the orchestra, and the wind instrument classes should be feeders for the band. While band and orchestra are included in the ninth grade curriculum, they are, as stated, open to all grades of the junior high school.

## A. SONG-SINGING APPROACH

Aim	Activity	Procedure	Attainment	48.
<p>Pleasure in song. Continue development of free and beautiful singing of songs. Good expression in singing. Correct use of the singing voice.</p>	<p>Much singing for pleasure, attention being given to proper tone quality and interpretation, based upon mood and meaning of text.</p>	<p>Sing many familiar songs, unison and part-songs, for pure pleasure and enjoyment, giving particular attention to tone quality, artistic interpretation, accurate attack, correct enunciation, phrasing, etc. Interpretation should be based largely upon mood and meaning of the text. As little time as possible should be given to detail. Extensive rather than intensive work is the best plan.</p>	<p>Ability to sing with correct vocal habits, artistic interpretation, and with pure pleasure and enjoyment, a large repertory of songs of musical, literary, community, national, or other worthy interest.</p>	
<p>Establish two-part and three part singing for unchanged voices. Begin three-part singing for two un-</p>	<p>Singing two part and three part songs with systematic reversal of parts.</p>	<p>Sing at sight simple two-part and three-part songs of the grade of a very simple hymn, all parts to be attempted simultaneously, separate</p>	<p>Ability to sing at sight two-part and three-part songs of the grade of a very simple hymn.</p>	

changed voices,  
and one changing or  
changed voice.

Develop fair  
degree of power to  
sing unison songs  
at sight with words  
and a fair degree of  
power to sing two-  
part and easy three-  
part songs at sight  
with words.

Develop fair  
degree of power to  
sing unison songs  
at sight with words  
and a fair degree of  
power to sing two-  
part and easy three-  
part songs at sight  
with words.

Singing unison  
songs at sight with  
words, also attempt-  
ing two-part and  
three-part songs  
at sight with words.

Singing unison  
songs at sight with  
words, also attempt-  
ing two-part and  
three-part songs  
at sight with words.

parts to be practiced only  
when necessary. Where all  
voices are still unchanged  
parts should be system-  
atically reversed, requir-  
ing each child to be able  
to sing all parts equally  
well. The vocal range in  
all parts should be ap-  
proximately the same.

If voices are changing,  
care should be used in  
selecting songs with parts  
for changing or changed  
voices, well within the  
range of such voices. No  
child should be asked to  
sing a part that is not  
easily within his vocal  
range.

Sing at sight unison,  
and simple two-part and  
three-part songs, words  
and music to be sung  
simultaneously. Use  
syllables only when  
necessary.

Ability to sing  
any part easily.

Ability to sing  
words and music simul-  
taneously, without  
the use of syllables.



Develop concerted singing in the form of mass chorus practice as well as the usual classroom sight-singing and part-singing.

Regular assembling of large groups of students including all seventh grade students when possible, for chorus practice and social singing.

Frequently and regularly assemble large groups of students for chorus practice and social singing. Include all seventh grade students when possible. Sing folk songs, art songs, ballads, etc., in unison and in parts. Songs should be, for the most part, familiar songs already worked out in the sight-singing work. Greater enjoyment is derived from singing songs already learned than from attempting an unfamiliar song. However, do not entirely exclude new material. Select songs of a nature to satisfy the emotional states of the adolescent, also familiar, worthwhile songs that will "carry over" into the home and community. The musical preference of students may be greatly influenced by this concerted work.

Make this chorus work a study of songs to bring out the aesthetic and interpretative points.

Ability to cooperate with the group, subordinating self to the group; ability to express emotions; ability to follow the direction of the conductor.

Give opportunity to specially talented students to develop vocal power and vocal ensemble.

Forming glee clubs of pupils who have special talent and who select such work.

The general procedure in this phase of the work should be to minister to pure enjoyment, develop vocal talent and musical taste in vocal ensemble. Assign talented students to singing solos, duets, trios, quartets, etc., which will train them in independent singing in both solo and harmony work, thereby giving training in voice flexibility and voice blending.

Form girls' and boys' glee clubs. These clubs should be for the specially talented students who elect this work. Admission to these clubs should be governed by the results of tests, both for native ability and achievement.

Music should be carefully selected from the standpoint of voice-range and quality; songs should be entirely within the vocal capacity of the adolescent voice, and of such a nature as to satisfy

Ability to perform independently and to sing in such a way as to keep balance of parts and voice blending.

Aim

Activity

Procedure

Attainment

52.

To pay special attention to the diverging needs of the voices of the students.

Frequent testing of all voices individually.

the emotions of the adolescent.  
Keep as nearly perfect balance of parts as possible.  
Govern the assignment of voice by quality of voice, the range, and ease of production. It is well to have some definite goal or purpose in mind,--participation in some school or community program, or a joint program by the two glee clubs.

Carefully examine all voices individually at least once each semester; treat changing voices carefully; base part-assignment of all voices upon both vocal range and voice quality and characteristics.

Ability to sing well the part assigned.

Use keyboard instrument for accompaniments and many purposes of illustration and explanation.

## B. APPRECIATIVE APPROACH

Aim	Activity	Procedure	Attainment
<p>Establish and maintain right attitudes. Increase the scope of musical experience through extension of the listening repertory.</p>	<p>Playing and listening to records for enjoyment and to acquire concentrated and discriminative listening.</p>	<p>Frequently play a record without comment and have students tell all they can concerning the composition. Make suggestions in addition to those made by the class. Play the record a second time having students listen for additional musical content. Tell nothing that may be gained through intensive listening, but after second listening, the teacher may tell any other interesting points concerning the record. Encourage comment by students which is impersonal. See that students get definite, essential impressions and the artistic significance of a composition, unaided if possible. Concentration and discrimination are the real goals of a listening lesson.</p>	<p>Ability to listen intelligently to records or selections played or sung. Ability to grasp the artistic significance of compositions.</p>
<p>Appreciation of moods.</p>	<p>Listening to discover moods.</p>	<p>Give students a knowledge of what may interpret or ex-</p>	<p>Ability to appreciate the</p>

Aim	Activity	Procedure	Attainment	54.
Satisfy rising emotions.		press a mood. Show students how moods may be expressed through music; e. g., gaiety through Granger's "Molly on the Shore"; depression and comfort through Mendelssohn's "Consolation"; sentiment through Nevin's "The Rosary"; etc. A rollicking song of the sea may satisfy some of the desire to wander; one of Halloween may give as much pleasure as destructive pranks. Songs of religious or patriotic nature will satisfy some of the emotions.	moods of the composer.	
Recognize and name solo voices (soprano, alto, tenor, bass); and ensemble (duet, trio, quartette, sextette).	Listening to records or singers over radio to learn the quality of each kind of voice, and ensemble or various combinations of voices.	Study tone quality and range of women's voices, and the type of music best suited to each voice; e. g., lyric soprano is best suited for simple melodic beauty; coloratura soprano to ornament all melodies; mezzo soprano for dramatic music; contralto to denote tender-	Ability to recognize and name solo voices and ensemble.	

Recognize by sight and sound, the instruments of the orchestra, and the choirs of instruments.

Listening to records, or radio appreciation programs, in which the different instruments are explained and demonstrated separately and in choirs. Hearing and seeing the real instruments when possible.

ness, sadness or religious feeling. Study tone quality, range and use of men's voices (tenor robusto, lyric tenor, baritone, basso cantante, basso profundo) in the same way. Study combination of women's voices; of men's voices; and of men's and women's voices; in ensemble (duet, trio, quartette, sextette, chorus, etc.).

Study, through pictures and records, the different instruments of the orchestra. If possible, have the real instruments for demonstration. Study the choirs of instruments and be able to recognize each by sound. In the orchestra the four choirs; the "strings" (violins, violas, violoncellos and contra-basses); the "wood-winds" (flutes, oboes, English horn, clarinets, bassoons, and occasionally the French horn); the "brasses" (trumpets, French horns, trombones and tuba); and

Ability to recognize, by sight and sound, the instruments of orchestra and band, and the choirs of instruments.

Recognize simple forms in music sung or heard; such as two-part and three-part song-form and rondo.

Listening to records or radio appreciation programs in which music form is explained and demonstrated.

the "battery" (tympani, drums, triangle, bells and other percussion instruments). In the brass band three choirs: "wood-winds" (clarinets are principally used), "brasses" and "battery." Brass instruments predominate in the brass band.

Study form, motive, phrase, half cadence, full cadence and period. Study song-form; simple song-form, A-B-A (A stands for the first melody, and B for the contrasting melody); two-part song-form, A-A-B-A; three-part song-form, A-A-B-B-A-A; and rondo, A-B-A-C-A, that is, frequent recurrence of the original theme which must also end the composition.

Ability to recognize motive, phrase, period, cadence. Ability to recognize simple, two-part and three-part song form and rondo.

Recognize various rhythms.

Listening for rhythm.

Be sure that the class understands the various rhythms used in selections studied; also rhythms characteristic of the vari-

Ability to recognize rhythm and to identify music through characteristic rhythms.

ous types of music.

Recognize and name from hearing selections studied by the class.

Listening to records, or radio programs of selections, to gain familiarity with the selections.

Play and listen to many records for pure enjoyment, repeating them frequently throughout the year in order to familiarize the student with the selection. Have memory contests based on these selections.

Ability to recognize and name thirty or forty worthwhile selections.

Encourage pupils to participate in programs for music appreciation either by playing or singing. If possible, have artists' programs.

Giving programs entirely of student talent. Securing talent of local or outside artists.

Give some time to recitals by pupils and artists. Try to have numbers of the program the same as those studied by the class or the numbers required in music memory contest.

Ability to participate, in some capacity, in the recital programs. Ability to listen to and enjoy artists' programs.



### C. TECHNICAL APPROACH

Aim	Activity	Procedure	Attainment	58.
<p>To continue work of the preceding grade. To acquire a working knowledge of major and minor scales.</p>	<p>Reviewing and making more thorough study of major and minor scales.</p>	<p>Review major scales. Review minor scale as the scale beginning on <u>la</u> instead of <u>do</u>. Students should know only two scales; <u>do</u> scale or major scale, and <u>la</u> scale or minor scale. Sing the major scale from a given pitch. Sing the three forms of the minor scale (normal form, harmonic form and melodic form), beginning with <u>la</u> of the major scale. Sing the three forms of the minor beginning with <u>la</u> but on the same tone as <u>do</u> of the major scale, necessitating the students feeling major and minor mode from the same pitch.</p> <p>Review key signatures for major and relative minor scales.</p>	<p>Ability to sing, and recognize major and minor scales. Ability to think major and minor mode from the same pitch.</p>	

To acquire knowledge of major and minor triads and their inversions.

Reviewing major and minor triads.

Review triads and inversions. Divide class into three divisions. First division sings and holds the root of the triad, second division sings and holds third, third division sings and holds the fifth, sustaining tones until the teacher gives signal to stop. Sing first inversion, second division singing first, then the third division, then the first division, sustaining tones until signal to stop. Sing second inversion, third division beginning this time, then the first division, then the second division. Use both the do triad and the la triad or the major and minor triads as they are now known.

Ability to sing and recognize triads and their inversions and to identify the inversion.

Ability to hear three part harmony.

To further establish the

Singing chromatic tones from

Teacher places on the board one or two measures

Ability to sing chromatic tones by

Aim	Activity	Procedure	Attainment	60.
chromatic scale and the use of chromatic tones.	the scale tone below or above.	of sequential chromatic studies, linking the chromatic tone with the scale tone next above or below, as <u>ti-do</u> or <u>fa-mi</u> ; students sing the written measures and complete the exercises. Thinking chromatic tones with scale tones becomes automatic.	thinking them with the tone above or below. Ability to skip from scale tone to chromatic tone.	
To review various kinds of simple measure; to study compound measure.	Reviewing and studying various kinds of measure.	Review simple measure and compound measure. Be sure that students understand that there are two three-part measures in compound duple measure, two accents, primary and secondary; three three-part measures in compound triple measure, with three accents. In compound quadruple measure (composed of four three-part measures) the primary and secondary accents fall on the first and third beats respectively, as in simple quadruple measure, while the second and fourth beats have a weaker accent. Impress upon students that accent is impulse, not a blow.	Ability to sing and recognize simple and compound measure.	

Aim

Activity

Procedure

Attainment

61.

To teach the triplet and duplet.

Learning triplet and duplet and their uses.

Have students sing compound duple measure, beating two beats in each measure. Show the class the representation of the triplet, change the measure to simple measure and have class sing with same rhythm as a section of compound measure (one three-part measure). Explain that this is used when the composer wishes to express three-part rhythm in a simple measure without changing the measure signature, just as the sharp, flat and natural are used to write in a different key without changing the key signature. Teach the duplet in the same way as the triplet was taught. Have students sing exercise in simple measure, containing triplets and two tones to a beat. Show class the representation of the duplet, change measure signature to compound

Ability to recognize triplet and duplet and to sing them.

measure and have the  
duplet sung two tones  
to the time of three.  
Explain that this  
figure is used to  
express simple measure  
rhythm in compound  
measure without  
changing measure  
signature.

To drill in rhythm  
studies and exercises  
so that the feeling  
for rhythm becomes  
automatic.

Reviewing and  
singing rhythmic  
exercises from  
written exercises  
and from description.

Review rhythmic exercises,  
involving two, three and  
four tones to the beat,  
dotted beat notes (be sure  
that students think the  
necessary number of tones  
to the beat in dotted beat  
rhythm) and syncopation.  
Write on the board one or  
two measures of the exer-  
cise and have students  
continue singing until the  
accent falls on the do with  
which the exercise began, or  
at least throughout the  
descending and ascending  
scale.

Vary the activity by  
describing the measure in-  
stead of writing it on the  
board; for example, say:  
"Each measure contains one  
quarter note and two eighth

Ability to feel  
and sing in correct  
rhythm either the  
written exercise  
or the exercise  
orally described.

To correlate more  
 closely the ear and  
 eye through use of  
 ear training, or oral  
 dictation, and writ-  
 ten dictation.

To correlate more  
 closely the ear and  
 eye through use of  
 ear training, or oral  
 dictation, and writ-  
 ten dictation.

To build major  
 scale from any line  
 or space without

Dictating for  
 oral response or  
 written response.  
 Hearing the exer-  
 cise suggested  
 by the written  
 page.

Seeing the  
 exercise which  
 is orally dict-  
 ated.

Writing major  
 scales without  
 signature.

notes. Beat twice for  
 each measure." Such  
 procedure necessitates  
 visualization.

Have students visualize  
 the exercises dictated  
 orally before responding  
 by singing with syllables  
 or by writing. Use oral  
 and written dictation  
 involving all the problems,  
 tonal and rhythmic, that  
 have been developed so far.

Insist that students  
 hear an exercise or song,  
 when reading from the  
 printed page or black-  
 board, before attempting  
 to sing it. Insist upon  
 reading by phrase rather  
 than by individual tones  
 or measures.

Build major scales with-  
 out signature. Major scale  
 is composed of two

Ability to hear  
 or see the exercise  
 or song and to sing  
 smoothly.

Ability to build  
 major scale by  
 tetrachord, without

Aim

Activity

Procedure

Attainment

64.

signature.

To build the chromatic scale, using signature.

Writing chromatic scales.

tetrachords (four tone scales) progressing tone, tone, semitone. Teach that, in the sharp scales, the upper tetrachord of one scale becomes the lower tetrachord of the succeeding new scale; and that, in the flat scales, the lower tetrachord of one scale becomes the upper tetrachord of the succeeding new scale.

Build chromatic scales ascending and descending, with signatures.

key signature.

Ability to write chromatic scale.

D. INSTRUMENTAL APPROACH--Piano group lessons

Aim	Activity	Procedure	Attainment	65.
<p>To discover and foster talent.</p>	<p>Teaching groups of students with a view to finding those with special talent and aptitude for the piano.</p>	<p>If pianos enough can be obtained to afford one for each child in the class, arrange them so that the teacher may give each child individual instruction, and be able to see every child at all times. If only a few pianos are available, each child should be allowed the use of the instrument for at least a part of each lesson.</p>	<p>Development of talent and aptitude for the piano.</p>	
<p>To provide the students at a minimum cost with thorough instruction in the elementary technique of the instrument in as encouraging and interesting a manner as possible.</p>	<p>Teaching the fundamental elementary principles of piano playing.</p>	<p>Give instruction as to the mechanical analysis of the keyboard.            Teach the letter names of keys, and their location with reference to middle C.            Allocate the printed notes to the keyboard.            Drill mechanically until each child is able to transfer symbols on the printed page to the keyboard.</p>	<p>Ability to play music studied and to read from printed page.</p>	



Give careful attention to the manner of seating, and to hand and arm positions; also proper action of hand and arm.

Teach correct fingering in connection with scales of different keys.

Giving a sufficient degree of mastery for self-expression in the easier grades of music, maintaining artistic standards throughout.

Play simple and attractive melodies and pieces.

Insist that the pupils count the meter.

Encourage memorizing solo melodies and pieces studied.

Ability to play at least ten solo melodies and pieces learned during the year.

Instrumental Approach--Violin group lessons

67.

Aim	Activity	Procedure	Attainment
To discover and foster talent.	Teaching groups of students with a view to finding those with special talent and aptitude for the violin.	Each student should be provided with a good violin of appropriate size. The teacher should give each player individual attention, but be able to see every child at all times.	Development of talent and aptitude for the violin.
To provide students at a minimum cost with thorough instruction in the elementary technique of the instrument in as encouraging and interesting a manner as possible.	Teaching the fundamental elementary principles of violin playing.	Mechanical drill in holding the instrument, finger training, bowing, etc., preparatory to playing. Insist upon relaxed arm and flexible wrist. Drill on bowing from one string to the next. Scale playing in various keys and rhythms.	Ability to hold the violin and bow correctly. Ability to use bow so as to secure an even flow of tone on open strings. Ability to play with relaxed arm and flexible wrist. Ability to change from one string to the next without a visible break or sliding. Ability to play scales smoothly in various keys and rhythms.

Aim

Activity

Procedure

Attainment

68.

To teach pupils to play artistically easy melodies and pieces in first position.

Giving a sufficient degree of mastery for self-expression in the easier grades of music, maintaining artistic standards throughout.

Much playing of easy material to gain experience in tone production, intonation and rhythm.

Playing very easy orchestral and ensemble selections well within the limited technique gained.

Encourage students to memorize solo melodies and pieces practiced in class.

Ability to play the material practiced with good intonation and in good form.

Ability to read from the printed page.

Ability to play correctly and artistically simple melodies and pieces in the first position.

## CHAPTER SIX

VI. THE CURRICULUM IN THE EIGHTH GRADE

The curriculum in this grade, as in the seventh grade, is classified under the four "approaches." The general course, or the work included in the first three approaches, glee club work excepted, is required of all students, just as it is in the seventh grade. The glee clubs and instrumental classes are elective.

The general purpose, in this grade, is to explore, by means of worthwhile material, the aptitudes and capacities of students in the field of music and to acquaint them with the higher types of music.

The sight-singing of the previous year is continued with the addition of more advanced problems. Appreciation is continued for the purpose of widening the range of good music among students whether they continue in school or not. General chorus is continued with more difficult music.

An attempt is made to discover students with special talent, vocal or instrumental and to give these students ample opportunity to develop their individual capacities.

## A. SONG-SINGING APPROACH

Aim	Activity	Procedure	Attainment	70.
<p>Pleasure in song. To continue development of free and beautiful singing of songs. To acquire good expression in singing. To use the singing voice correctly.</p>	<p>Much singing for pleasure, attention being given to proper tone quality and interpretation, based upon mood and meaning of the text.</p>	<p>Sing many familiar songs, unison and part-songs, for pure pleasure and enjoyment, giving particular attention to tone quality, artistic interpretation, accurate attack, correct enunciation, phrasing, etc. Interpretation should be based largely upon mood and meaning of the text. As little time as possible should be given to detail. Extensive rather than intensive work is the best plan.</p>	<p>Ability to sing with correct vocal habits, artistic interpretation, and with pure pleasure and enjoyment, a large repertory of songs of musical, literary, community, national or other worthy interest.</p>	
<p>To establish firmly three-part singing for two unchanged voices, and one changed voice.</p>	<p>Singing three-part songs. Beginning to sing a very simple hymn, in four parts.</p>	<p>Sing at sight simple three-part songs, for two unchanged voices, and a changed voice, of the grade of a very simple hymn. Boys' with voices of bass quality should be permanently placed in the bass section. Very few, if any, tenor voices will develop at this age but the so-called alto tenors should also sing from the</p>	<p>Ability to sing at sight three-part and four-part songs of the grade of a very simple hymn.</p>	

will be able to sing two-part and three-part songs at sight with words. To develop a fair degree of power to sing two-part and three-part songs of medium difficulty and easy four-part songs at sight with words.

To develop concerted singing in the form of mass chorus practice as

Singing two-part and three-part songs at sight with words. Attempting to sing four-part songs from the treble and bass staves at sight with words.

Regular assembling of large groups of students, including all eighth

bass staff. Boys with unchanged voices should be encouraged to sing soprano or alto.

Very simple songs in four parts, using treble and bass staves, may be attempted at sight, all parts simultaneously, separate parts to be practiced only when necessary.

Sing at sight two-part, three-part and very easy four-part songs, words and music to be sung simultaneously. Use syllables only when necessary.

Frequently and regularly assemble large groups of students for chorus practice and social singing. Include

Ability to sing words and music simultaneously without the aid of syllables.

Ability to cooperate with the group, subordinating self to the group; ability

Aim	Activity	Procedure	Attainment	72.
<p>well as the usual classroom sight-singing and part-singing.</p>	<p>grade students when possible, for chorus practice and social singing.</p>	<p>all the eighth grade students when possible. Sing folk-songs, art songs, ballads, etc., in unison and in parts. Songs, for the most part, should be familiar songs already worked out in the sight-singing work. Greater enjoyment is derived from singing songs already learned than from attempting an unfamiliar song. However do not entirely exclude new material. Select songs of a nature to satisfy the emotional states of the adolescent, also familiar, worthwhile songs that will "carry over" into the home and community. The musical preference of the students may be greatly influenced by this concerted work. Make this chorus work a study of songs to bring out the aesthetic and interpretative points.</p>	<p>to express emotions; ability to follow the direction of the conductor.</p>	
<p>To articulate or correlate more closely for the students, individually and collectively, the musical interests of the school with those of their homes and community including concert and radio programs of good music.</p>		<p>The general procedure in this phase of the work should be minister to pure enjoyment, develop vocal talent and musical taste in vocal</p>		

To give opportunity to specially talented students to develop vocal ensemble.

Forming glee clubs of pupils who may have special talent and who elect such work.

ensemble.

Assign talented students to singing solos, duets, trios, quartets, etc., which will train them in independent singing in both solo and harmony work, thereby giving training in voice flexibility and voice blending.

Form girls' glee club, also boys' glee club. These glee clubs should be for the more specially talented students who elect this work. Admission to these clubs should be through tests.

Ability to perform independently and to sing in such a way as to keep balance of parts and voice blending.

Music should be carefully selected from the standpoint of voice range and quality. The songs should be entirely within the vocal capacity of the adolescent voice and of such a nature as to satisfy the emotions of the adolescent.

Keep as near perfect balance of parts as possible. Govern the assignment of voices by the quality of voice, the range, and the



To pay attention to the diverging needs of voices of all students.

Frequent testing of all voices individually.

ease of production.

Have some definite goal or purpose in mind,-- participation in some school or community program, a joint concert by the two clubs or a joint concert with the clubs of the seventh grade and ninth grade, an operetta, etc.

Carefully examine all voices individually at least once each semester; treat changing voices carefully; base part assignment of all voices upon both vocal range and characteristics. Although the change in girls' voices is not so acute or so noticeable, the girl's voice should be closely watched and carefully assigned. Boys with unchanged voices should be encouraged to sing soprano or alto as long as they can do so easily. No child should be permitted or asked to sing any part not entirely within his vocal capacity.

Use keyboard instru-

Ability to sing well the part assigned.

Aim

Activity

Procedure

Attainment

75.

---

ment for accompaniments  
and many purposes of  
illustration and ex-  
planation.

B. APPRECIATIVE APPROACH

Aim	Activity	Procedure	Attainment	76.
<p>To establish and maintain right attitudes.</p> <p>To increase the scope of musical experience through the extension of the listening repertory.</p>	<p>Playing and listening to records for enjoyment and to acquire concentrated and discriminative listening.</p>	<p>Frequently play a record without comment and have students tell all they can concerning the composition. Make suggestions in addition to those made by the class. Play the record a second time having students listen for additional musical content. Tell nothing that may be gained through intensive listening. After second listening, the teacher may tell any other interesting points concerning the record. Encourage comment by students which is impersonal. See that students get definite, essential impressions and the artistic significance of a composition, unaided if possible. Concentration and discrimination are the real goals of a listening lesson.</p>	<p>Ability to listen intelligently to records or selections played or sung.</p> <p>Ability to grasp the artistic significance of compositions.</p>	

Aim	Activity	Procedure	Attainment	77.
<p>To be able to appreciate moods. To satisfy rising emotions.</p>	<p>Listening to discover moods.</p>	<p>Give students a knowledge of what may interpret or express a mood. Show how moods may be expressed through music. Let students hear selections expressing emotions or let them participate by singing the songs played.</p>	<p>Ability to appreciate the moods of the composer.</p>	
<p>To recognize types of vocal music such as folk-song, ballad, art song, oratorio, opera.</p>	<p>Listening to records or radio appreciation programs illustrating folk song, ballad, art song, and oratorio and opera selections.</p>	<p>Study various types of vocal music. These types include the folk song which reflects a certain environment; ballad which narrates a story; art song in which there is a perfect blending of words and accompaniment; oratorio and opera which are dramas set to music. Illustrate these types on numerous instruments with many records.</p>	<p>Ability to recognize and name types of vocal music.</p>	
<p>To recognize types of instrumental music such as tone poem, tone picture, suite,</p>	<p>Listening to records or radio appreciation programs illustrating tone poem, tone</p>	<p>Study various types of instrumental music; e. g., tone poem, based on poetry; tone picture, getting its inspiration from pictorial</p>	<p>Ability to recognize and name types of instrumental music.</p>	

Aim	Activity	Procedure	Attainment
overture, sonata, chamber music, symphony.	picture, suite, overture, sonata, chamber music, symphony.	art, a scene or a situation; suite, music incidental to the drama; overture, series of pictures; sonata and symphony, composed of several well constructed movements; chamber music, etc. Illustrate with many records.	78.
To recognize the four essentials of music, rhythm, melody, harmony and form.	Listening for rhythm, melody, harmony and form.	<p>Play records and have students listen to hear rhythm, having them tell what rhythm is used and, if possible, name the type of music which the rhythm describes; e. g., march, waltz, minuet, etc.</p> <p>In like manner listen for melody. Select the theme melody and have students listen for recurrence of this melody.</p> <p>Listen for harmony, whether counterpoint or chord progression.</p> <p>Identify form.</p>	Ability to recognize rhythm, melody, harmony and form.

To classify compositions under the headings of program (descriptive) and absolute (pure) music.

Listening to music to classify selections as program or absolute music.

Play records and have students identify them as program or absolute music.

Ability to classify music as program or absolute music.

Program music places content above form. It may be suggestive and poetic or realistic with an aim at definite story telling. It is free from formalism. The title of program music often, or nearly always, indicates its character and content; e. g., "Dance of the Toy Pipers," "Rustle of Spring," etc. Program music is emotional in character. It belongs to the Romantic period. Composers to be remembered are Schubert, Schumann, Mendelssohn, Chopin, Liszt, and Wagner.

Absolute music is pure and depends upon nothing but its own beauty, expressed formally through prescribed outlines which were considered essential by composers of the eighteenth century. Composers of this Classical period to be remembered are, Bach, Handel, Haydn,

To recognize and name, from hearing, selections studied by the class.

Listening to records or radio programs of selections to gain familiarity with the selections.

Mozart, and Beethoven, who might be considered in both schools since he closed the Classical Era and also introduced the Romantic.

Play and listen to many records for pure enjoyment, repeating them frequently throughout the year in order to familiarize students with the selections. Have memory contests based upon these selections.

Ability to recognize and name thirty or forty worthwhile selections.

To encourage pupils to participate in programs for music appreciation by playing or singing.  
If possible to have artists' programs.

Giving programs entirely of student talent.  
Securing talent of local or outside artists.

Give some time to recitals by pupils and artists.  
Try to have numbers of the program the same as those studied by the class or the numbers required in the music memory contest.

Ability to participate, in some capacity, in recital programs.  
Ability to listen to and enjoy artists' programs.

### C. TECHNICAL APPROACH

Aim	Activity	Procedure	Attainment	81.
<p>To acquire knowledge of the chord of the seventh.</p>	<p>Reviewing major and minor triads. Studying the chord of the seventh and its inversions and resolutions.</p>	<p>Review the work of the previous grade in singing triads and inversions, dividing the class into three sections, etc. (See Seventh Grade Curriculum). Sing tonic, subdominant and dominant triads.</p> <p>Divide class into four sections. Direct class to sing the dominant triad, first section singing the root, the second section singing the third, the third singing the fifth, and the fourth section adding another tone of the chord, the seventh. Each section sustains its tone. The three upper tones in the chord are active, restless tones. The students who sing <u>fa</u> (the seventh of the chord) will wish to sing <u>mi</u> after <u>fa</u>. Those singing <u>ti</u> (the third of the chord) will have a still stronger desire to sing <u>do</u> after <u>ti</u>. The characteristic tenden-</p>	<p>Ability to sing and write the chord of the seventh and its resolutions in all positions or inversions.</p>	



cies of these two tones should be thoroughly understood from the work in earlier grades. Some of the students singing re (the fifth of the chord) will wish to sing do, others will prefer to sing mi. Either is correct since re leads both ways. Some of the students singing sol (the root of the chord) will wish to sing upper do, others will wish to hold sol, and still others will prefer lower do. All three are allowable. Sing the chord again and at the signal to change, each section will sing the tone preferred next. This procedure should be frequently repeated until each student has a clear notion of the resolution.

The inversions of the chord of the seventh and their resolutions should be sung in the same way.

The students should write these chords and resolutions in all keys as soon as they have become

Aim

Activity

Procedure

Attainment

83.

To learn to sing and write the minor scale from do.

Reviewing relative minor scale, all forms, singing from la. Learning to sing the minor from do.

thoroughly familiar with them orally.

Practice singing the minor scale from do, singing the third and sixth tones a half-step lower than the major scale tones as follows: do, re, me, fa, sol, le, ti, do. As soon as the class can sing this scale, practice writing the minor scale from do.

Ability to sing minor as well as major scale from do.

To hear and write two parts from dictation.

Listening to dictation in two parts and singing and writing both parts after hearing them not more than three times.

Dictate easy two-part melodies, both parts simultaneously. Dictate two or three times, class listening. Divide class into two sections. Have the melody sung, one section singing the upper part, the other section the lower part. Dictate again and let class sing, reversing parts.

Dictate a different melody in two parts and have class write without singing.

Ability to sing or write two-part melodies from dictation.

Aim	Activity	Procedure	Attainment	84.
To learn the bass staff and clef.	Learning the Great Staff, and from it the bass staff.	Present the Great Staff or eleven line staff. Place letters on the lines and spaces. Erase the middle line and let the class see why middle C is so named. Explain that there are only two clefs commonly used now for vocal music, the G and F clefs. Orchestral scores sometimes use the C clef. Explain that any five lines and spaces which include the middle C line may be used with the C clef.	Ability to sing or write in the bass clef.	
To continue scale writing without signature.	Continuing writing or building scales without signature.	Continue scale writing, major and minor, without signature. Build by tetra-chords.	Ability to build scales.	
To learn to transpose from one key to another and from one clef to	Learning to transpose from one key to another and from one clef to	Teach students to transpose from one key to another. Place an exercise on the board. Have it sung	Ability to transpose from one key to another and from	

Aim

Activity

Procedure

Attainment

85

another.

another.

with syllables. Then have student write this same in a different key, or with do or the tonic in a different position on the staff. Use key signatures. In a similar manner have students transpose a melody from bass to treble or vice versa. A familiar tune is the best in beginning this transposition work.

one clef to another.

D. INSTRUMENTAL APPROACH--Piano group lessons

Aim	Activity	Procedure	Attainment	86.
<p>To discover and foster talent.</p>	<p>Teaching groups of students with a view to finding those with special talent and aptitude for the piano.</p>	<p>If pianos enough can be obtained to afford one for each student in the class, arrange them so that the teacher may give each student individual instruction, and be able to see every student at all times. If only a few pianos are available, each child should be allowed to use the instrument for at least a part of each lesson.</p>	<p>Development of talent and aptitude for the piano.</p>	
<p>To provide students at a minimum cost with thorough instruction in more advanced technique of the instrument in as encouraging and interesting a manner as possible.</p>	<p>Teaching fundamental principles of piano playing.</p>	<p>Teach students to read from the treble and bass staves, using added lines and spaces above and below the staves. Give careful attention to the manner of seating, and to hand and arm positions; also proper action of hand and arm. Teach pedal studies to acquire proper use of all</p>	<p>Ability to read and play well, music of medium difficulty. Ability to use pedals intelligently.</p>	

**Aim**

**Activity**

**Procedure**

**Attainment**

**87.**

To provide for technical growth.

Using pieces or exercises to take care of the technical needs, having a graded and logically developed plan for technical growth.

the pedals, una corda, sostenuto and damper pedals.

Use more advanced scale studies and studies requiring careful fingering, based upon the scale fingering in different keys learned in the preceding grade.

Development of technical skill in playing.

See that studies and pieces are of such a type as to systematically and logically develop technical growth.

To encourage ensemble.

Preparing ensemble numbers, duets, trios, etc.

Work on duets, trios, or numbers requiring four players on two pianos. These ensemble numbers should be of grade suited to the capabilities of the class. Through this ensemble playing the class will acquire habits of careful listening and hearing.

Ability to play ensemble numbers well.

**Aim****Activity****Procedure****Attainment**

88.

To give a sufficient degree of mastery for self-expression in the medium grades of music, maintaining artistic standards throughout.

Giving a sufficient degree of mastery in the medium grades of music, maintaining artistic standards throughout.

Play attractive pieces. Insist that the students count the meter. Encourage memorizing the solo pieces studied.

Ability to play from memory at least fifteen of the melodies and pieces studied.

To encourage recital playing and playing in the home for the enjoyment of the family.

Playing in class recital programs and encouraging students to play at home.

Give class recitals and also recitals for the school and the parents. Encourage the students to play for the family in the home and for community affairs when possible.

Ability to play before audiences.

Instrumental Approach--Violin group lessons

Aim	Activity	Procedure	Attainment	89.
To discover and foster talent.	Teaching groups of students with a view to finding those with special talent and aptitude for the violin.	Each student should be provided with a good violin of appropriate size. The teacher should give each player individual attention, but be able to see every child at all times.	Development of talent and aptitude for the violin.	
To provide students at a minimum cost with thorough instruction in the technique of the instrument in as encouraging and interesting a manner as possible.	Teaching the fundamental principles of violin playing.	Mechanical drill in holding the instrument, finger training, bowing, etc. Insist upon relaxed arm and flexible wrist. Drill on bowing from one string to the next. Begin fingering in the third position. Have class practice bowing from one string to the next in third position.	Ability to sustain an even tone on any string. Ability to hold violin and bow correctly Ability to play with relaxed arm and flexible wrist. Ability to change from one string to the next without a break or sliding. Ability to play in third position and to shift from first to third position.	



To provide as much elementary technical training as the students' time and talent will allow.

Developing ability to play scales in various bowing. Playing exercises demanding technical skill.

Spend as much time as is practicable on scale playing in various keys and rhythms, increasing tempo so as to require rapid fingering, accurate bowing.

Ability to play scales and exercises rapidly in an accurate, technical manner.

To firmly establish the proper handling of the instrument and bow and to perfect intonation.

Drilling in proper handling of instrument and bow.  
Drilling in proper intonation.

Insist upon proper handling of the instrument and accurate pitch and intonation. Do not tolerate sliding into a tone. Teach students to strive for pleasing, full, sweet tone.

Ability to handle violin and bow properly and to play with perfect intonation.

To teach students to play artistically more advanced melodies and pieces in the first position and to begin easy work in the third position.

Giving a sufficient degree of mastery for self-expression in easy and more difficult grades of music, maintaining artistic standards throughout.

Much playing of easy and moderately easy material to gain experience in tone production, intonation and rhythm.  
Play easy and moderately easy orchestral and ensemble selections well within the technical capacity of the class. Insist that all bows in each section move uniformly.

Ability to play, from memory, melodies learned.  
Ability to play ensemble numbers.  
Ability to play in the orchestra.  
Ability to play in third position.

Aim

Activity

Procedure

Attainment

91.

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Encourage students to memorize solo melodies and pieces practiced.

As soon as students gain enough skill, admit them to the regular orchestra.

Work on selections in easy arrangement in third position.

## CHAPTER SEVEN

VII. THE CURRICULUM IN THE NINTH GRADE

As a result of the work in the previous year students have naturally become members of one of three groups; those with marked ability--the future artists, those with moderate talent--the future amateurs, and those with little or no ability--the future laymen. In the previous year higher types of musical abilities have been discovered and encouraged. It is the purpose of the following course to create in students, who have sufficient ability as producers of music, the desire to continue the study of theory and harmony and the higher types in vocal and instrumental music; and to provide a course in music appreciation which will make all students appreciative listeners, either as consumers or producers of music.

An effort is made to encourage those who have special talent to utilize it in vocational or avocational pursuit of the subject.

As in the seventh and eighth grades, the curriculum is adapted to the four approaches. But in the ninth grade the student is allowed more freedom of choice in his course. The music course, therefore, should be so motivated that the adolescent student will want music in his regular program.

## A. SONG SINGING APPROACH

Aim	Activity	Procedure	Attainment
To sing with desirable vocal habits.	Singing very simple vocal exercises. Singing simple varied songs easily within the vocal ranges of the class.	Teach students correct posture when sitting, when standing. Teach correct breathing; how to sing with an easy flow of tone. Since very few, if any, students of this age have mature voices, no attempt at serious voice culture should be made. Caution students against loud and heavy singing; and likewise against singing in a hushed lifeless tone. Teach students that good tone quality depends upon singing with an animated, happy, buoyant tone. Test and classify voices carefully, placing students in parts where they belong. Boys with unchanged voices should be encouraged to sing soprano or alto as long as they can do so easily. Girls' voices likewise are undergoing a change although not so accute, and they should also be carefully watched and guided.	To attain a true singing voice within the individual's vocal capacities, and a fair degree of skill and pleasure in its use.

Govern assignment of voices by the quality of voice, the range, and the ease of production. Never allow a student to sing a part for the sake of balance or because he can lead the part easily.

Select song materials from the standpoint of the voice range; avoid extremes in any part.

To increase ability to interpret symbols of music notation and expression.

Drilling to fix knowledge of music notation and expression.

Testing the knowledge through application in songs.

Give student understanding of terms used to indicate tempo (andante, adagio, etc.) variation in tempo (rubato, con brio, etc.) and expression, enabling them to apply their knowledge to the songs being studied, and to develop power of interpretation.

Ability to interpret the composer's thought and directions.

Ability to express emotions.

To develop interpretation of the technique of the baton or the technique of hand movements.

Following the direction of the baton with alert-while singing.

Give students thorough understanding of the movements of the baton. Show them how to indicate tempo, rhythm, attacks, holds and releases.

Allow pupils to do the

Ability to cooperate with the director and to interpret music through unity of feeling as indicated by the movement of his baton.

To strengthen part-singing through sight reading of easy music.

Singing at sight simple four-part songs and hymn tunes.

directing themselves, giving attention to attack, various kinds of measure, using signals to secure crescendo and decrescendo, giving attention to the hold and release.

Ability to subordinate self to the group.

Select easy hymns, folk songs, patriotic songs and other easy four-part songs that are new to the students.

Ability to approach the reading of new music with confidence, interest, pleasure and intelligence.

Sing through the song a few times to get feeling for the song or a general impression. If parts need special work they may be read separately or partially combined as follows:

Bass part only,  
Tenor part only,  
Bass and tenor combined,  
Alto only,  
Bass, tenor and alto combined,  
Soprano only, if necessary,  
All parts combined.

This is a suggested procedure only. Many times, one part will require a great amount of time while another

To strengthen part-singing through study of difficult music.

Singing four-part songs of varied, gripping and challenging parts.

part may be comparatively easy.

Strengthen part-singing by drilling as follows:  
Sing all parts simultaneously to the end of the song, if advisable.

If it is not advisable, sing all parts simultaneously in some portions of the song.

Bass only,

Bass with other parts humming,

Tenor only,

Tenor with other parts humming,

Bass and tenor with other parts humming,

Alto only,

Bass, tenor, alto combined with soprano humming,

Soprano only, if necessary.

As in previous statement, this is a suggested procedure.

Join voices for practice that are dependent upon each

Accuracy in part-singing; part-independence.

other for entry, for  
harmonization, for cues,  
etc.

Repeat weak or dif-  
ficult passage often  
as it is necessary but  
do not drill on it too  
long at a lesson. Come  
back to it at each  
lesson for a short period.

Teach students to  
locate the melody in each  
part; to bring out the  
melody by giving it  
prominence; and to sub-  
ordinate the voices not  
carrying the melody.  
Teach each section to  
soften its part, so as not  
to overshadow the voice  
in which the melody is be-  
ing sung.

Knowledge of  
part exaltation, of  
part subordination,  
in part-songs, glees  
and choruses.

To equalize and  
balance parts.

Singing,  
listening to and  
evaluating the  
importance of  
parts.

By frequent reiteration  
of a number try to grasp  
the atmosphere of its  
emotional content.

Ability to sing  
and interpret more  
difficult songs of  
varied emotions.

To under-  
stand and develop  
skill in artistic  
expression of the

Singing and  
interpreting more  
difficult songs  
of varied emotion-



emotional content  
of music.

al content.

Rarely is one able to do this or to feel the subtelties of a selection until he works with it.

Unfold beauties of the text and the music gradually to the class to awaken interest. Encourage comment and discussion of beauty expressed. Direct attention to style. Through inspiration and growth students will understand the emotional content and will reflect the teacher's interpretation as well as their own impulses.

To acquire  
knowledge of  
phrasing.

Reading the  
text for phrasing.  
Comparing the idea  
expressed in music  
with the poetic  
idea expressed in  
the language.

Teach students that a phrase in music is similar to a phrase in language; that it is a thought (usually incomplete and forming a part of some idea) which is slightly separated from the preceding and following phrases; that the close of a phrase is usually indicated by a rest or a punctuation mark. If the phrase is not indicated

Ability to  
interpret intelligently  
and artistically  
through knowledge of  
phrasing.

To enlarge the singing vocabulary.

Participating in ensemble singing of folk songs, art songs, ballads, etc., in unison and in parts.

Develop a reading knowledge of twenty to thirty songs in a year for the purpose of giving students an opportunity to participate in the singing of many songs. At least five songs should be exhaustively studied until they can be rendered in a musicianly style.

Ability to sing well with enjoyment a large repertory of songs of musical, literary, community, national or other worthy interest.

Ability to sing at least five of these songs correctly and in a musicianly manner.

by rest or punctuation mark, a breath may be taken after any grouping of words that embodies a thought or part of a thought. Breath may be taken before a preposition, an adverb or a relative pronoun. When there is no definite provision for a breath at the end of a phrase, time of breathing must be taken from the last note of the preceding phrase in order to keep the continuity of rhythm.

Aim	Activity	Procedure	Attainment 100.
To memorize five songs a year.	Memorizing songs.	<p>Have pupils memorize at least five songs a year chosen from patriotic, folk, sacred or art songs, or popular choruses from operas. Be sure these last named choruses are within the vocal capacities of the class.</p> <p>If such songs as, Star Spangled Banner, America the Beautiful, Old Black Joe, etc., have not been previously memorized, be sure that the class learns them and are able to sing them from memory.</p>	Ability to sing from memory at least five songs a year.

**B. APPRECIATIVE APPROACH**

Aim	Activity	Procedure	Attainment 101.
<p>To be able to listen to the masterpieces of music with enjoyment and intelligent understanding.</p>	<p>Listening to many records and programs. Discussing programs heard outside the school room.</p>	<p>Spend as much time as possible listening to music for pure enjoyment, with little or no comment from the teacher. Teach the students that listening to music is worth while, thereby developing a habit which is readily carried outside of the school room. Music which the students hear outside the class room should be studied by the teacher and references made to it, which will attract the students interest and develop discrimination. Pay particular attention to radio programs. Discuss concerts, church services, and school programs. Encourage students to make intelligent comment.</p>	<p>Ability to listen to the masterpieces of music with enjoyment and intelligent understanding.</p>

To learn the contribution each country has made to music and how the characteristics of the country have influenced the ideals of their composers.

To learn the national songs and dances of the various countries with the psychologic, climatic and historic background.

Studying the national songs and dances of each country and the influence of environment upon the ideals of the composers.

Study national songs and dances. Study geographic, climatic, historic and psychologic conditions in each country, and how this background is responsible for the characteristic rhythm and melody of each.

Study the different countries from the standpoint of what they have contributed to music in the various forms and the characteristics which have influenced the ideals of the composers of each nation. Show these characteristics through the use of folk music as well as larger works in presenting program music.

Review work in program and absolute music. It is important that students understand the difference between the two types and that they be able to classify selections heard as program or absolute music.

Knowledge of national songs and dances, the characteristic music of each country, and the influence of environment upon the ideals of the composer.

Aim

Activity

Procedure

Attainment 103.

To study  
composers.

Studying  
composers and  
their music.

Study the lives of  
composers. Help students  
to understand the particular  
characteristics of each,  
as well as his contribution  
to the evolution of the art.

The epoch in which the  
composer lived, his nation-  
ality, his social environ-  
ment and something of his  
individuality or temper-  
ament should be brought  
out in this study. The  
student should also under-  
stand thoroughly the  
structure and form and the  
underlying ideas with which  
the composer elaborated  
his compositions. This  
shows him the various  
parts of a large composition  
and the way the smaller  
parts were welded into  
a unified whole.

Knowledge of  
composers and  
their music.

To understand  
the three elements,  
rhythm, melody and  
harmony.

Reviewing and  
increasing the  
understanding of  
the elements of  
music, rhythm,  
melody and

Rhythm, melody and harmony  
have been studied in the  
previous grades but too  
much stress cannot be put  
upon the understanding  
and appreciation of the

Ability to  
recognize the im-  
portance of rhythm,  
melody and harmony  
in music.

harmony.

importance of these three elements.

Show the student the function of rhythm. Without it there could be no regularity of structure and therefore no unity, coherence, or balance in the music.

Show the importance of the melodic element with its unity, and coherence on one hand and variety and beauty on the other.

Review the work of previous grades in the appreciation of the harmonic element.

To enlarge the capacity of the students to listen with appreciation to an increasingly large variety of music.

Strengthening the power of appreciation.

Much consideration of the expression and interpretation of selections.

Music has the power to convey emotion, to arouse a sympathetic response in the feelings of another.

A knowledge of the different phases of the

Ability to appreciate a large variety of music.

Aim	Activity	Procedure	Attainment	105.
To study the writing of the great composers and to		masterpieces of music with habitual exercise of listening to the finer feelings expressed in them will stimulate the desire and ability to think beautiful thoughts and respond to the high ideals expressed by the great composers of the different countries.		



C. TECHNICAL APPROACH

Aim	Activity	Procedure	Attainment	106.
To study melody writing, and to write original melodies.	Studying the melody and writing original melodies.	<p>Continue writing original melodies. Review some of the points already carried out in melody writing in the lower grades.</p> <p>A phrase usually consists of four measures.</p> <p>A four-measure melody usually closes with the key tone, on an accented beat, immediately following one of the tones of the <u>sol</u> triad. The ending is a perfect cadence. (Although students are familiar with this ending, through melody writing, and dictation in the preceding grades, it has not been named before).</p> <p>A melody may follow the scale (step-wise).</p> <p>A melody may follow the skips of a good chord. (The <u>mi</u> chord is not a "good chord").</p> <p>An eight-measure melody consists of two four-measure phrases and is called a period.</p>	Ability to write original melodies creditably.	

Aim

Activity

Procedure

Attainment 107.

To learn modulation.

Learning to modulate from one key to another both singing and writing.

The first phrase in an eight-measure melody is called the antecedent; the second, the consequent.

Play many good melodies and have students recognize and name its features.

Write melodies on the blackboard and have students recognize and name its features.

Write original melodies.

Teach simple modulation through flat-seven (te) and sharp-four (fi).

Sing the chord of the seventh from do. Class sings in four divisions. Sing do triad first, two lower divisions singing the root. Then sing the chord of the seventh, the last division singing te instead of ti. This tone becomes fa of the new key. Let students change the syllable names, if they desire,

Ability to modulate from one key to another, singing or writing.

To continue  
transposition.

Continue work  
in transposition,  
begun in grade  
eight, introduc-  
ing more difficult  
exercises.

as soon as the change  
of key is felt. Show  
representation on the  
blackboard.

Show the class the  
modulation from tonic  
to the dominant  
through sharp-four  
(fi), in the same way.

Use more difficult  
exercises for trans-  
position introducing  
accidentals and  
modulation. Students  
playing transposing  
instruments should be  
given a thorough under-  
standing of key and  
clef as these instruments  
offer difficulty to  
those whose training  
has been in vocal or  
other instruments. If  
the transposed parts  
are to be played on the  
piano they should be  
transposed back to the  
original key. All  
transpositions should  
be proved by comparing the  
notation to the actual  
sound on the piano.

Ability to  
transpose easily.

To sing and write from dictation.

Singing and writing more difficult music from dictation.

Continue ear training and dictation, both oral and written. Dictate material involving all the tonal and rhythmic problems within the knowledge of the class. Dictate in two parts. Have students listen closely and form habit of hearing everything at the first dictation. Repeat dictation only when absolutely necessary.

Ability to hear accurately and to reproduce, singing or writing, the exercises dictated.

To lay the foundation for the serious study of harmony in the senior high school.

Studying the most elementary features of harmony such as scales, triads, chords of the seventh and cadence.

Review major and minor scales, building them in both treble and bass.

Review triads and dominant seventh chord.

Write two-chord and three-chord cadences on the board in the major and minor. Divide class into sections, as for triads and chord of the seventh. Have class sing these cadences to familiarize students with cadences through sound first. Have students use

Ability to build scales, major or minor in any key.

Ability to sing and write triads and chords of the seventh and their inversions in any key, major or minor.

Ability to recognize two-chord and three-chord cadence.

Aim

Activity

Procedure

Attainment

110.

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these in writing original melodies. Of course, students will not harmonize these original melodies but the progression of tones may be thought of as part of the cadence. This work has already been started in the previous grade but has not been called by the name cadence.

Activities for Entire Group--Seventh, Eighth and Ninth Grades

D. INSTRUMENTAL APPROACH--Band and Orchestra

Aim	Activity	Procedure	Attainment	III.
<p>To increase the pleasure in band and orchestral participation. To enjoy emotional force.</p>	<p>Participating in the band and in orchestra.</p>	<p>Develop pleasure in band and orchestral playing by presenting music of varied, intense emotional content to satisfy the desire for self expression.</p>	<p>Enjoyment of a variety in band and orchestral music. Ability to select appropriate band and orchestral music.</p>	
<p>To apply acquired musical knowledge and skill through the more advanced media of musical expression. To broaden the scope of musical knowledge.</p>	<p>Participating in the activities of the band and orchestra.</p>	<p>Develop a feeling of the importance and value of membership in a band or orchestra by testing the ability of the applicants in:                      Technical skills                      Sight reading                      Intonation                      Tone quality                      Initiative                      Seating the applicant in a section and location in which he can make the best contribution to the group.</p>	<p>Ability to secure best balance of instruments possible with the material at hand. Increased knowledge and skill and desire for participation in more advanced ensemble bodies.</p>	

Aim	Activity	Procedure	Attainment 112.
<p>To develop in the child self-reliance and skill in handling his instrument and to adapt this skill to well-balanced, harmonious blending of an ensemble. To secure cooperative work and submission of self to the group.</p>	<p>Rehearsing in sections:          Strings, woodwinds, brass, etc.          Individual study.</p>	<p>Develop an orderly tuning procedure and ability to play in accord with each other, and to listen to discover the effects, either desirable or undesirable.</p>	<p>Accurate tuning of instruments. Blending of tone quality to different sections. Development of intelligent cooperation of each individual for the good of the greater whole.</p>
<p>To sharpen pitch discrimination.</p>	<p>Tuning of instruments.</p>	<p>Accurate tuning and intonation may be secured through the following procedure:          The concert master and principals of each string section take <u>a</u> from the oboe, the clarinet, or the piano and assist in tuning their respective sections.          The oboe or clarinet player then assists in tuning the wood wind section. All other sections proceed in like manner. This procedure should be conducted</p>	<p>Discrimination of pitch.</p>

Aim	Activity	Procedure	Attainment	113.
<p>To develop good technical habits and give a thorough foundation in all the elements of sound musicianship.</p>	<p>Rehearsing in band and orchestra.</p>	<p>quietly, inconspicuously, and in an orderly manner. Each section should remain quiet while another section is tuning.</p> <p>Develop the ability to play with attention to the director and cultivate:</p> <ul style="list-style-type: none"> <li>Alertness to movements of the baton.</li> <li>Correct position of the body and instrument while playing or resting.</li> <li>Correct form in turning music.</li> <li>Accurate reading.</li> <li>Correct bowing.</li> <li>Correct breathing.</li> <li>Correct phrasing.</li> <li>Correct emotional response.</li> </ul>	<p>Expression of unity of thought and feeling.</p> <p>Unified and harmonious ensemble performance.</p>	
<p>To develop ability to interpret the technique of the baton.</p>	<p>Rehearsing in band and orchestra.</p>	<p>Develop knowledge of the movements of the baton indicating attention, poise, attack, release, change of tempo, time,</p>	<p>Unity of thought, feeling and expression.</p> <p>Ability to interpret music intelligently.</p> <p>Ability to appreciate wise</p>	



Aim	Activity	Procedure	Attainment	114.
<p>To acquire a repertoire of good standard band and orchestral music suitable to the student's capacity and interest.</p>	<p>Playing more advanced and varied orchestral compositions.</p>	<p>and intensity.</p> <p>Develop a repertoire by playing a variety of useful, worthwhile selections within the pupils' range of interest, such as marches, overtures, dances, simple art forms, also accompaniments, national anthems, and other songs sung in assembly.</p>	<p>followership and intelligent leadership.</p> <p>Ability to play and interpret a variety of band and orchestral music. Ability to select appropriate music for all occasions, and to appreciate band and orchestral music.</p> <p>Ability to read band and orchestral music.</p>	
<p>To serve the school and community.</p>	<p>Participating in school and community programs.</p>	<p>Cultivate the habit of cheerful usefulness, especially to agencies that contribute to the band and orchestral activities, by assisting in graduation exercises, plays, patrons' meetings, concert programs, or any other worthy activity that requires music.</p>	<p>Ability and desire to participate in public programs.</p> <p>Worthy social and group membership, and development of, and appreciation of the spirit of service.</p>	

Aim	Activity	Procedure	Attainment	115.
<p>To acquire the capacity and desire for vocational and avocational participation.</p>	<p>Participating skillfully in band or orchestra.</p>	<p>Develop pride and pleasure in band and orchestral playing through acquired skill in the playing of the instruments and the observance of fastidious, technical habits. Judge the orchestra and band playing from the point of view of professional values, and encourage those who have achieved proficiency by bringing them to realization of the opportunities before them.</p>	<p>Ability to play and understand larger band and orchestral forms. Ability to participate in larger and more serious band and orchestral bodies.</p>	

### E. CREDIT FOR OUTSIDE STUDY

Credit for private music study is the practice in a large number of cities and towns in most of the states. It is a practice that will eventually be a part of the curriculum in every progressive high school. It seems to be generally agreed that the giving of credit for outside music study has resulted in stimulating the study of the piano and the recognized instruments of the symphony orchestra. It has raised the standard of teaching and secured regularity of lessons and practice. The aim of this plan is to provide a scheme which will not limit the teacher in prescribing the type of work which he considers necessary for the particular needs of the pupils and to require a standard consistent with the work of any other high school subject.

Some definite plan should be adopted governing the granting of this outside credit. The following plan is merely a suggestion.

1. The special musical study may be substituted for a maximum of five periods per week in other subjects of the high school course.

2. The parent or legal guardian of the student must make application upon blank application forms prescribed by the Superintendent of Schools, for the extension of these provisions to the child; and he shall report each month, upon forms provided, the number of hours given by the student to practice and study.

3. The special teacher of music engaged must likewise file a request, upon blank forms prescribed by the Superintendent of Schools, for the extension of these credit provisions to the student. He shall state the grade of work for which the student is entering. He shall report, each month, upon forms provided, the number of lessons taken and the length of these lessons, the pupil's progress, the composition and theory studied, and other information, if requested, that will aid in determining the musical scholarship of the student.

4. The student must take at least one lesson per week of not less than 30 minutes in length, for at least thirty-six weeks of the school term; and he must devote to practice and study a minimum of ten hours per week of forty weeks of the school term, or an equivalent amount distributed throughout a music term of thirty-six weeks.

5. Lessons or practice omitted must be fully made up before the beginning of the next scholastic year following the year in which the omissions occurred.

6. For all semesters of technical work for which credit is granted the student must show a general theoretical musical knowledge equivalent in educational value to that provided for in an equal number of semesters in Elementary Theory in any standard course.

7. Elementary Theory includes familiar and practical knowledge of all keys and scales, major and minor, and their

signatures and notation in both treble and bass clefs; all kinds of notes and rests and their values under any measure-signature; accents and all forms of measures; chromatics and signs and terms used in musical notation; transposition from clef to clef and from key to key. Such knowledge, when not further broadened by study of facts of musical history, biography, form or aesthetics, will be accepted as a satisfactory theoretical compliment to carry the special technical study in junior high school.

8. The student must agree to present himself for examination, if requested, at the end of each semester, and to pay a fee, if any is charged, for this examination.

9. A maximum of one credit a semester may be granted students fulfilling the foregoing regulations.

## VIII. TIME ALLOTMENT

The suggestions made in the introduction as to time allotment are here repeated in definite form:

## Seventh Year

Required	Elective
General Music	Glee Clubs
Minimum 90 minutes per week in not fewer than two periods.	Minimum 45 minutes per week in one or more periods. Class Instruction in Instrumental Music.
	Minimum 45 minutes per week in one or more periods.
	Orchestra
	Minimum of 90 minutes per week.
	Band
	Minimum of 90 minutes per week.

## Eighth Year

General Music	Glee Clubs
Minimum 90 minutes per week in not fewer than two periods.	Minimum 45 minutes per week in one or more periods. Class Instruction in Instrumental Music.
	Minimum 45 minutes per week in one or more periods.

## Orchestra

Minimum of 90 minutes  
per week.

## Band

Minimum of 90 minutes  
per week.

## Ninth Year

## General Music

Minimum one  
period per week,  
not less than 45  
minutes.

## Glee Clubs

Minimum 45 minutes per  
week in one or more periods.  
Class Instruction in Instru-  
mental Music.

Minimum 45 minutes per  
week in one or more periods.

## Orchestra

Minimum of 90 minutes  
per week.

## Band

Minimum of 90 minutes per  
week.

Elementary Theory, Melodies and  
Chords

Minimum 90 minutes per week  
in not fewer than two periods.

IX. APPENDIX

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School Bands, J. E. Maddy.

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Seashore, C. E. Psychology of Musical Talent. Chicago:

Silver Burdett and Co.

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Sholes, P. A. Complete Book of the Great Musicians.

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Musical Appreciation in the Schools. New York: Oxford

University Press.

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Weaver, P. J. (Editor) Music Supervisor's Journal. Ithaca,

New York: Cornell University.

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Woods, Glenn H. School Orchestras and Bands. Chicago:

Oliver Ditson Co.

## B. ATTAINMENTS TO BE REACHED AT THE END OF EACH GRADE

### 1. Seventh Grade Attainments

Ability to sing, with correct vocal habits, artistic interpretation, and with pure pleasure and enjoyment, a large repertory of songs of musical, literary, community, national, or other worthy interest.

Ability to sing at sight two-part and three-part songs; to sing words and music simultaneously without the aid of syllables; to sing any part easily.

Ability to sing independently; and to keep balance of parts in ensemble singing and in chorus singing.

Ability to appreciate the artistic significance of selections heard and to appreciate moods of the composer.

Ability to recognize solo voices and ensemble.

Ability to recognize, by sight and sound, the instruments of the orchestra and band, and the choirs of instruments.

Ability to recognize simple forms in music, motive, phrase, period, cadence, two-part and three-part song-form and rondo.

Ability to recognize rhythm and to identify music through characteristic rhythms.

Ability to recognize and name thirty or forty worthwhile selections.

Ability to participate, in some capacity, in musical programs; to listen to and enjoy artists' programs.

Ability to sing and recognize major and minor scales; to think major and minor mode from the same pitch.

Ability to sing, recognize and write triads and their inversions; to hear three-part harmony.

Ability to sing chromatic tones.

Ability to recognize and sing simple and compound measure, triplet, duplet; to feel and sing in correct rhythm either the written exercise or the exercise orally described.

Ability to hear or see the exercise or song and to sing smoothly.

Ability to build major scales; to write the chromatic scale.

Ability to play the instrument studied and to read instrumental music well.

## 2. Eighth Grade Attainments

Ability to sing, with correct vocal habits, artistic interpretation, and with pure pleasure and enjoyment, a large repertory of songs of musical, literary, community, national, or other worthy interest.

Ability to sing at sight three-part and four-part songs of the grade of a very simple hymn; to sing words and music simultaneously without the aid of syllables; to sing well the part assigned.

Ability to sing independently; and to keep balance of parts in ensemble singing and in chorus singing.

Ability to appreciate the artistic significance of selections heard and to appreciate moods of the composer.

Ability to recognize types of vocal music, folk song, ballad, art song, oratorio, opera; and types of instrumental music, tone poem, tone picture, suite, overture, sonata,

symphony.

Ability to recognize rhythm, melody, harmony and form.

Ability to classify music as program or absolute music.

Ability to recognize and name thirty or forty worthwhile selections.

Ability to participate in some capacity in musical programs; to listen to and enjoy artists' programs.

Ability to sing and write the chord of the seventh and its resolutions in all positions and inversions.

Ability to sing and write minor as well as major scale from do.

Ability to sing and write two-part melodies from dictation.

Ability to sing and write in the bass clef.

Ability to build scales.

Ability to transpose from key to key and from clef to clef.

Ability to play the instrument studied and to read instrumental music well.

### 3. Ninth Grade Attainments

To attain a true singing voice within the individual's vocal capacities, and a fair degree of skill and pleasure in its use.

Ability to interpret the composer's thought and directions; to express emotions.

Ability to cooperate with the director and to interpret music as indicated by the movements of his baton; ability to subordinate self to the group.

Ability to read new music with confidence, interest, pleasure and intelligence.

Accuracy in part-singing; part independence.

Knowledge of part exaltation, of part subordination in ensemble and chorus singing.

Ability to sing well with enjoyment a large repertory of songs of musical, literary, community, national or other worthy interest.

Ability to sing, from memory, at least five songs in a correct and musicianly manner.

Ability to listen to the masterpieces of music with enjoyment and intelligent understanding.

Knowledge of national songs and dances, the characteristic music of each country and the influence of environment upon the ideals of the composer.

Knowledge of composers and their music.

Ability to recognize the importance of rhythm, melody, and harmony in music.

Ability to appreciate a large variety of music.

Ability to write original melodies creditably.

Ability to modulate from one key to another, singing or writing.

Ability to transpose easily.

Ability to hear accurately and to reproduce, singing or writing, the exercises dictated.

Ability to build scales; to sing and write triads and chords of the seventh and their inversions in any key, major

or minor; to recognize two-chord and three-chord cadence.

Enjoyment of a variety in band and orchestral music.

Ability to secure the best balance of instruments possible with the material at hand. Increased knowledge and skill and desire for participation in more advanced ensemble bodies.

Accurate tuning of instruments. Development of intelligent cooperation of each individual for the good of the greater whole.

Unity of thought, feeling and expression. Ability to interpret music intelligently. Ability to appreciate wise followership and intelligent leadership.

Ability to play and understand larger band and orchestral forms; ability to participate in larger and more serious band and orchestral bodies.

## C. SUGGESTED BOOKS AND MATERIAL

The following list of books and material is far from being an exhaustive list. It is merely suggestive.

## 1. Song Material

Armitage, M. T. Art and Folk Songs. Junior Laurel Songs.

Laurel Unison Songs. Boston: C. C. Birchard Company.

Bryant. Christmas Carols. Chicago: American Book Company.

Birge, W. B. Supplementary Song Series, Books IV-V. Chicago: Silver, Burdett and Company.

Damrosch, Gartland and Gehrken. The Universal School Music Series, Book IV. New York: Hinds, Hayden & Eldredge, Inc.

Dann, Hollis. Christmas Carols and Hymns. Junior Songs. Chicago: American Book Company.

Foresman, Robert. Book of Songs, Fifth Book. Chicago: American Book Company.

Giddings, Earhart, et al. Musical Education Series, "Three-Part Music." Boston: C. C. Birchard Company.

McConathy, Osbourne. School Song Book. Boston: C. C. Birchard Company.

Parker, McConathy, et al. The Progressive Music Series, Book IV. New York: Silver Burdett and Company.

Tomlins, W. L. Laurel Music Reader. Boston: C. C. Birchard Co.  
Golden Book.....Hall, McCreary Company.  
Gray Book.....Hall, McCreary Company.  
Green Book. Boston: C. C. Birchard Company.



101 Best Songs. Chicago: Cable Company.

Twice 55 Community Songs. Boston: C. C. Birchard Company.

#### Girls' Voices

Armitage, M. T. Laurel Songs for Girls. Boston: C. C. Birchard Company.

Dann, Hollis. Assembly Songs. New York: The H. W. Gray Company.

Dykema, P. W. (Editor). Twice 55 Community Songs for Treble Voices, The Rose Book. Boston: C. C. Birchard Company.

#### Boys' Voices

Dykema, P. W. (Editor). Twice 55 Community Songs for Men's Voices, The Blue Book. Boston: C. C. Birchard Company.

Probst and Bergquist. Chorus Book for Boys, Books I-II.  
New York: G. Schirmer, Inc.

## 2. Class-method material for different instruments.

### a. Violin

Graham. Very First Lessons on the Violin. Boston: The Boston Music Company.

Riegger, Wallingford. Begin with Pieces. New York: G. Schirmer, Inc.

Graded Ensemble, Two Violins and Piano.

New York: Bostelmann, Schroeder & Gunther.

### b. Cello

Ernest. Six Easy Pieces--Cello and Piano, op.44  
Boston: Boston Music Company.

Otis, E. First Book of Study Pieces. New York: G. Schirmer, Inc.

Werner. Violoncello Method, Book I. New York: Carl Fischer, Inc.

## c. Double Bass

Langey, Otto. Tutor for Double Bass. New York:  
Carl Fischer, Inc.

## d. Flute

Caputo. Complete Modern Course of Daily Flute  
Studies. (Advanced). New York:  
Carl Fischer, Inc.

Wagner. Foundations to Flute Playing. New York:  
Carl Fischer, Inc.

## e. Clarinet

Mitchell. Class Method for the Clarinet. Boston:  
Oliver Ditson Company.

## f. Saxophone

Ville, Paul de. Universal Method for Saxophone.  
(Advanced). New York: Carl Fischer, Inc.

Vereecken, Ben. Foundation to Saxophone Playing.  
New York: Carl Fischer, Inc.

## g. Cornet

Mitchell. Class Method for Cornet. Boston:  
Oliver Ditson Company.

Arban. Method for Cornet. (Abridged edition).  
New York: Carl Fischer, Inc. May be used  
for any horn in treble clef.

## h. Trombone

Clark, Ernest. Foundation to Trombone Playing.  
New York: Carl Fischer, Inc.

Mitchell. Class Method for Slide Trombone. Boston:  
Oliver Ditson Company.

i. Tuba

Langey, Otto. Method for the Tuba. New York:  
Carl Fischer, Inc.

3. Material for Full Orchestra

Barnard, George. The Educator. Oskaloosa, Iowa: C. L. Barnhouse.  
Coerne and Tracy. The Community Orchestra Book. Boston:  
C. C. Birchard Company.

Gordon. The Gordon School Orchestra and Band Training Series.  
Boston: C. C. Birchard Company.

Maddy and Giddings. The Universal Teacher. Willis Graded  
Orchestra and Band Series, Vol. I. Cincinnati, Ohio:  
The Willis Music Company.

Ascher, Emil. Beginners' Orchestra Book. New York: Emil Ascher.  
Easy Edition for Orchestra. Boston: Oliver Ditson Company.  
Master Series for Young Orchestras. New York:  
G. Schirmer, Inc.

Progressive Orchestra Edition for Schools. New York:  
Carl Fischer, Inc.

The Laurel School Orchestra. Boston: C. C. Birchard Co.

The Philharmonic Orchestra Series. Boston: Oliver  
Ditson Company.

The Symphony Series. Chicago: Silver Burdett & Company.

4. Material for Band

Barnard, George. The Educator. Oskaloosa, Iowa: C. L. Barnhouse.  
Maddy and Giddings. The Universal Teacher. Cincinnati, Ohio:

The Willis Music Company.

Gordon, L. M. Reed, Brass and Drum Ensemble. Boston:

C. C. Birchard Company.

King. Artarmo Band Book. Oskaloosa, Iowa: C. L. Barnhouse.

Zamecnik. Fox Favorite Band Folio, No. I. Fox Banner Band Folio, No. I. Cleveland, Ohio: Sam Fox.

The Bennett Band Book. Cincinnati, Ohio:

Fillmore Music Company.

The Laurel Band Book. Boston: C. C. Birchard Company.

## 5. Appreciation

### a. Rhythmic Discrimination.

Marche Militaire (Schubert); Pomp and Circumstance (Elgar); Triumphant March from "Aida" (Verdi); Invitation to the Dance (Weber); Faust Waltzes (Gounod); Barcarolle (Offenbach); War Dance (Skilton); In the Hall of the Mountain King (Grieg); etc.

### b. Recognition of Melody.

Traumerei (Schumann); To a Wild Rose (MacDowell); Serenata (Moskowski); The Swan (Saint-Saens); Nocturne in E flat (Chopin); etc.

### c. Recognition of Harmony.

Ase's Death (Grieg); To a Water Lily (MacDowell); Vermeland (Swedish Folk Song); Carry Me Back to Old Virginny (Bland); etc.

### d. Recognition of Form.

All Through the Night (A-A-B-A); Annie Laurie (A-A-B-A); Ashgrove (A-A-B-A); To a Wild Rose (A-B-A);

Narcissus (A-B-A); Minute Waltz (A-B-A); etc.  
 Rondino (Beethoven-Kreisler) A-B-A-C-A-D-A;  
 Rondo (Rameau) A-B-A-C-A; Music Box (Laidow)  
 A-B-A-C-A-B-A; etc.

e. For Art Songs.

Two Grenadiers (Schumann); Hark, Hark, The Lark  
 (Schubert); From the Land of the Sky Blue Water  
 (Cadman); Serenade (Schubert); etc.

f. Folk-Song Types.

Song of the Volga Boatman; Vermeland; Londonderry  
 Air; Swing Low Sweet Chariot, etc.

g. For Opera

Song of India (Rimsky-Korsakoff); Prize Song from the  
 "Meistersinger" (Wagner); Soldiers' Chorus from  
 "Faust" (Gounod); Anvil Chorus from "Il Trovatore"  
 (Verdi); etc.

h. For Oratorio

I Know That My Redeemer Liveth, Hallelujah Chorus,  
 and He Shall Feed His Flock, all from "The Messiah"  
 (Handel); O Rest In The Lord, from "Elijah"  
 (Mendelssohn); etc.

i. Recognition of Smaller Orchestral Forms.

Scherzo and Overture of "Midsummer Night's Dream"  
 (Mendelssohn); Marche Slav (Tschaikowski); Danse  
 Macabre (Saint-Saens); Hungarian Rhapsody No. 2  
 (Liszt); Peer Gynt Suite (Grieg); Nutcracker Suite  
 (Tschaikowski); William Tell Overture (Rossini);

Poet and Peasant Overture (Suppe) etc.

For Sonata

First Movement of Moonlight Sonata (Beethoven); etc.

For Chamber Music

Andante Cantabile (Tchaikowski); The Quintette in  
E flat Major (Schumann); etc.

For Symphony

Unfinished Symphony (Schubert); Largo from New  
World Symphony (Dvorak); Fifth Symphony (Beethoven);  
Toy Symphony (Haydn); etc.

j. Recognition of Absolute or Pure Music.

Largo (Handel); Andante Cantabile (Tschaikowski);  
Air for G String (Bach); Gavotte (Gluck); etc.

Recognition of Descriptive or Program Music.

The Storm from "William Tell Overture" (Rossini);  
At the Brook (Broisdeffre); Music Box (Laidow);  
Flight of the Bumble Bee (Rimsky-Korsakoff);  
The Swan (Saint-Saen); etc.

k. Pictures of the orchestra instruments or real  
orchestra instruments, when possible, for demonstration.

6. Miscellaneous Material.

a. Adjustable Music Stands.

b. Available Standardized Tests.

c. Band uniforms.

d. Baton.

e. Biographies and pictures of musicians.

f. Blackboard staff liner.

- g. Cumulative Record Cards.
- h. Dictionaries.
- i. Facilities for caring for music properties owned by the school--instruments, music, band uniforms, etc.
- j. Folios for music owned by school.
- k. Heavy and unusual orchestral and band instruments owned by the school.
- l. Histories of Music.
- m. Music paper, in hands of students.
- n. Phonograph and supply of well chosen records.
- o. Pianos, kept in tune.
- p. Piano keyboards, in hands of students.
- q. Pictures of orchestral and band instruments.
- r. Pitch pipes.
- s. Radio.
- t. Standard text books for students' use and supplementary coda music.
- u. Stories of famous operas and selections.
- v. Tuning bar.
- w. Violins of good quality owned by the school.