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Lesson Book: A Course of Lessons in Public School Music for Kindergarten Teachers, Grade Teachers and Supervisors

Clark

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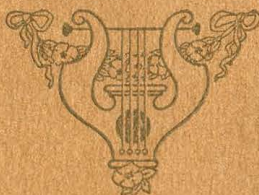
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A Course of Lessons in Public School Music

for Kindergarten Teachers
Grade Teachers and
Supervisors

By
FRANCES E. CLARK



Siegel-Myers Correspondence School of Music
Chicago, Illinois

A Course of Lessons
IN
Public School Music

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Grade Teachers and
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FOREWORD

In arranging a course of correspondence lessons in Public School Music that can be taken by Kindergarten teachers, Grade teachers and Supervisors in their own homes, it is the aim of both Mrs. Clark and our School to make the course a well-organized System for teaching music in the Public Schools of America, with the aid of any of the various sets of song books that are in use in the schools. So that, in adopting this System and following this plan it will not be necessary for School Boards to make any change whatever in the song books they are using in their schools.

Music in the Public Schools has come to stay, as is clearly shown by the Attitude of Various States Regarding the Teaching of Music in the Public Schools, and the Trend of Public Opinion on this Subject as reported by the State Superintendents of Education, shown on pages 4-6 of this Prospectus.

Music, when properly taught, stands for as much mental development and general culture as any other subject in the curriculum, and should receive the same credit towards graduation from the local school and as entrance requirements in the colleges and universities. Song is an essential in drawing out the heart life of childhood. It is almost as necessary as food, clothing and shelter.

It is a great mistake to suppose that all cultivation of the voice must be deferred until maturity. The work must be begun at the very earliest age of the child. It is true that the voice teachers of our country contend that many voices are ruined, as they undoubtedly are, by the careless methods permitted in the school room. We have heretofore thought too much of the present effect and of the pleasure of hearing the children sing with a great volume of tone, and the result is that we ruin their chances of speaking and singing with clear, soft, well-modulated voices when they are grown. Ear Training has been a sort of game of sense development. Not very much systematic, scientific work has been done in the study of music. The children have been given songs to sing, and taught choruses, and that has been the end of it.

But now this is all changed, and the work is being carried on along modern, scientific lines in this country, as has been the case for so many years in the Public School Systems of the older countries.

Correct and systematic training in music should be begun in the Kindergarten, just as, for instance, the subject of "Numbers" is begun there. This is the proper place for laying the foundation, in Ear Training, Tone Matching, and Tone Development, for all future music study.

In the Kindergartens of the City of Milwaukee, where the System of Instruction contained in these lessons has been most perfectly developed, at least ninety per cent of the children are able to "give back" tones correctly, and reproduce tonal concepts. Many classes are sent out at the end of the year without a single untrue voice. It is considered evidence of failure in methods of work and a proper cause for criticism if a class is sent into the first grade from the Kindergarten without a high percentage of individual musical development.

When children go from the second grade to the third grade, after having been trained by this System, they are able to read at sight any of the songs in the song books used in the schools.

In graded schools where there are no Kindergartens, all the music work that should be given in the Kindergarten must be taken up and covered in the work of

the first grade; but the children, being older, will be able to do the work very much more rapidly.

The work begun in the Kindergarten should be continued in a systematic, progressive manner through the grades from the simplest Rudiments of Music to the more advanced subjects of Tone Production, Sight Reading, Part Singing, etc., just as "Numbers" leads to "Mathematics."

This subject should be still further elaborated in the High School with work in Diction, Vocalization, etc., concluding with lessons on the History of Music and Musicians, and lessons on the Appreciation of Music, the Orchestra, the Opera, and the Oratorio.

Work of this thorough, systematic nature is educational and cultural, and gives splendid mental training just as much as any other study, and well merits the credit which is being given to it in the schools where it is being carried on. What it means to a community to hear Grand Opera and Oratorio choruses well sung by great numbers of its school children may well be imagined as being most inspiring.

It will not be long before this systematic study of the subject will be an integral part of the work done in all schools. It is not a fad. Music is a part and parcel of human nature; it is a universal language, understood alike by people who speak diverse languages, and no education is complete without some organized knowledge of it.

But, how can the children be taught unless the teachers themselves are first trained to give instruction in music in this thorough, sensible and progressive manner? And how can the teachers secure this necessary training?

This Course of Correspondence Lessons answers this question, and meets all the requirements to the fullest extent.

Teaching by correspondence is no longer an experiment. Thirty or more of the leading universities now offer instruction by this method. As a matter of fact, there are more people studying by mail today than are in attendance at all the colleges of the country. It has been proved that through the written or correspondence method the best results can be obtained in less time, at less expense, and with more permanent benefit than by any other method. In no other way are the independent resources of the pupil so readily developed. The very fact that the student must give time and thought to working out some problems for himself, that he might otherwise leave to his instructor, develops self-reliance and imparts accuracy and clearness of knowledge.

The work of teaching Music from the Kindergarten to the Eighth Grade is covered in 100 weekly Correspondence Lessons and Examinations. It is necessary for a Grade teacher to take the entire course, inasmuch as the foundation for the entire musical structure is laid in the Ear Training and Tone Development work of the Kindergarten, and she could no more build upon this foundation in the Grades without a knowledge of it, than she could teach proportion and percentage without a knowledge of the multiplication table.

In this section of the course are given, besides thorough and complete instructions to the teacher on the principles she is teaching, Model Lessons for every subject, in which are found the exact phraseology, diagrams, exercises and illustrations that she should use in order to make the various subjects clear and interesting to the children of her class.

But the work is not only pedagogical and normal in its nature, instructing the teacher how to teach the various branches of the subject, but constitutes also a course of vocal lessons for herself, teaching her Sight Reading, Vocalization, Diction and Tone Production.

A weekly test or examination is given upon every lesson, bringing out the weak points of the teacher; upon these she receives Letters of Special Instruction, making the work personal and individual.

The course of lessons will fit any teacher anywhere to pass any examination required by any School Board on the subject of teaching music in the Public Schools without any other preparation whatever, and will fit a Grade teacher to teach this important subject as it is being taught in the most successful and up-to-date schools.

The second section of the course also consists of 100 weekly lessons, and covers the work that should be done in music in the High Schools, and the duties of a Supervisor with several schools and teachers under her direction.

Both sections of the course should be studied by the teacher who wants to qualify herself as a modern, up-to-date, successful Supervisor of Music in the Public Schools, as she must be thoroughly familiar with the work that should be done in the Kindergarten and the Grades in order to supervise that work efficiently. Grade teachers who are musically inclined can, through the training received from this Course, rise to the better position of Supervisor of Music. For such qualified, efficient Supervisors there are more lucrative positions open than there are Supervisors to fill them, so rapid has been the growth of the sentiment in favor of thorough and systematic study of music in the Public Schools.

We want to co-operate in the largest and most liberal way with State and County Superintendents of Education to increase the efficiency of the teachers who have charge of the music in their schools.

In the following pages will be found:

First—An outline of Mrs. Clark's qualifications for giving this course of lessons.

Second—A statement of the Attitude of Various States Regarding the Teaching of Music in the Public Schools, and the Trend of Public Opinion on this subject as reported by the State Superintendents of Education.

Third—A brief Synopsis of the course.

Fourth—Extracts from some of the Lessons and Examination Papers.

Fifth—Letters of Appreciation from some teachers and supervisors who are taking the course.

The fact that this course of lessons is being given by the Siegel-Myers Correspondence School of Music is a sufficient guarantee of its high standing. This School has been successfully teaching various branches of music by correspondence for ten years, and has a total enrollment of over 90,000 students. Its graduates are filling most responsible positions, and its work is endorsed by the leading musical authorities of the world, including Leschetizky, Paderewski, Moszkowski, Emil Sauer, Alexandre Guilmant, Walter Damrosch, P. C. Lutkin, John Philip Sousa, Rev. Frank W. Gunsaulus, Lyon & Healy, and many others.

The lessons can be taken by teachers in their spare time at home at moderate cost. Partial Scholarships are sometimes available for those who need them. Absolute satisfaction is guaranteed with the course. Send for further particulars.

Siegel-Myers Correspondence School of Music

Monon Block, Chicago, Illinois

Attitude of Various States

Regarding the Teaching of Music in the Public Schools, and the Trend of Public Opinion on this Subject as Reported by the State Superintendents of Education

The following letters from the *State Superintendents of Public Instruction* show clearly that the trend of *public* and *legislative* opinion is decidedly favorable to making Music a required study in the Schools and demanding from all teachers special preparation in the subject.

CALIFORNIA

"Music is required to be taught in the schools of California. Teachers are required to pass an examination in music before being granted a Teacher's Certificate, unless satisfactory credentials are presented. The trend of sentiment in this state towards Public School Music is favorable."

EDWARD HYATT,

State Superintendent of Public Instruction, Sacramento, Cal.

DELAWARE

"In the High Schools of Delaware music is a part of the course laid down by the Boards of Education in control. Not all high schools prescribe this course, but nearly all of the high schools in the larger towns do, and even in the smaller places it is sometimes found. Public sentiment in the matter of music is generally favorable. *Should the Siegel-Myers School of Music offer a scholarship to a teacher in this state, it would be a pleasant task to make the recommendation.*"

THEO. TOWNSEND,

Secretary State Board of Education, Dover, Del.

DISTRICT OF COLUMBIA

"Music is required to be taught in the schools of the District of Columbia, and teachers are required to pass an examination in this subject before being granted a Teacher's Certificate. *The trend of sentiment towards Public School Music is favorable.*"

A. T. STUART,

Superintendent of District Schools, Washington, D. C.

INDIANA

"Music is not yet one of the required subjects in this state, although in a majority of the counties of the state music is one of the required subjects. The teachers in these subjects are required to hold a license in music."

CHAS. A. GREATHOUSE,

State Superintendent of Education, Indianapolis, Ind.

IOWA

"Music is taught in the schools of Iowa and teachers are required to pass an examination before receiving a certificate. *Our people recognize the value of music in the Public Schools.*"

A. M. DEYOE,

Superintendent of Public Instruction, Des Moines, Ia.

KANSAS

"While the teaching of music is not yet required in the Public Schools of Kansas, I may say that it is taught in a great many of our schools and is *attracting more and more attention everywhere. It is quite probable that next year music will be a required subject in examination for teachers.*"

E. T. FAIRCHILD,

State Superintendent of Public Instruction, Topeka, Kan.

LOUISIANA

"Music in the High Schools is one of the requirements of the State Board of Education. Specialists are employed to take charge of the work."

T. H. HARRIS,

State Superintendent of Education, Baton Rouge, La.

MAINE

"The laws of Maine do not yet require that music be taught in the public schools and teachers are not now required to pass an examination in music before being granted a teacher's certificate, but *the trend of sentiment in Maine is growing more strongly in favor of Public School Music.*"

PASON SMITH,

State Superintendent of Public Schools, Augusta, Me.

MASSACHUSETTS

"While music is not yet a definite requirement by law, it is taught in practically all of the schools of the state. No examination in music is required by law of teachers, and the practice of school committees in giving such a test varies."

WM. ORR,

Commissioner of Education, Boston, Mass.

MICHIGAN

"Music is not yet required to be taught in Michigan, although it is taught in nearly all the larger cities and villages. *It is necessary for a person to have completed two years of work in an approved institution, or to satisfactorily pass an examination before the musical director of one of the state normal schools, in order to secure a Music Teacher's Certificate.* I am greatly in favor of music in the public schools."

L. L. WRIGHT,

Superintendent of Public Instruction, Lansing, Mich.

MISSOURI

"Music is not yet required to be taught in the schools of Missouri, yet it is strongly recommended by the State Department and is taught in many of the schools, especially in the cities. The sentiment for the teaching of music in the public schools is growing in Missouri."

WM. P. EVANS,

State Superintendent of Education, Jefferson, Mo.

NEBRASKA

"The State of Nebraska does not yet require the knowledge of music for a Teacher's Certificate, but *the school boards are calling for this work more and more, and the interest in music is gradually and permanently increasing.*"

WILLARD KIMBALL,

Director of the University School of Music, Lincoln, Neb.

NEW HAMPSHIRE

"Although music is not yet required to be taught in the schools of this state, yet I should say that *the trend of sentiment in our state towards Public School Music is what might be called appreciative and progressive.*"

H. C. MORRISON,

State Superintendent of Education, Concord, N. H.

NEW JERSEY

"Music is taught in a great majority of our schools and we have recently made provision for issuing certificates to those qualified for teaching the subject."

C. J. BARTER,

State Superintendent of Schools, Trenton, N. J.

NEW MEXICO

"While music is not now required in our Public Schools, yet the sentiment towards music has been quickened during the last two years. In our New Mexico Educational meeting we have a round table of music, and it is quite likely that *our next course of study for common schools will contain something obligatory on that subject.*"

JAMES E. CLARK,

Territorial Superintendent of Public Instruction, Santa Fe, N. M.

NORTH CAROLINA

"Music is not yet prescribed in the course of study for the schools in this state. *Sentiment, however, is growing in favor of Public School Music.*"

J. Y. JOYNER,

Superintendent of Public Instruction, Raleigh, N. C.

NORTH DAKOTA

"Music is not yet a required subject in all the schools of our state. Persons who teach music in our public schools are required to secure a certificate before beginning their work. This certificate is issued upon examination or may be based upon their evidence of qualifications. *The sentiment in our state towards making music a required subject in the schools is favorable.*"

E. J. TAYLOR,

State Superintendent of Education, Bismarck, N. D.

OHIO

"Where music forms a part of the course of study, teachers are required to pass an examination in this subject before being granted certificates. *It is my opinion that music is growing in popularity. The Siegel-Myers Course of Lessons on Public School Music should meet a hearty response.*"

JOHN. W. ZELLAR,
State Commissioner of Common Schools, Columbus, O.

OKLAHOMA

"Music is required to be taught in the schools of Oklahoma, and an examination is required before granting certificates. *The sentiment towards Public School Music is good.*"

GEO. A. LANDRUM,
Assistant Superintendent of Education, Oklahoma City, Okla.

PENNSYLVANIA

"School Directors and Boards of Education can require music to be taught in the Public Schools. The teachers of music must pass an examination in this subject, and *the sentiment is favorable toward such instruction.*"

NATHAN C. SCHAEFFER,
State Superintendent of Public Instruction, Harrisburg, Pa.

RHODE ISLAND

"Special teachers and supervisors of music must present satisfactory evidence of training and qualifications in order to receive a special certificate to teach music. *Public sentiment in this state towards Public School Music is favorable, and attention to it is increasing.*"

WALTER E. RANGER,
Commissioner of Public Schools, Providence, R. I.

SOUTH DAKOTA

"Music is required to be taught in the schools of this state. As yet teachers are not required to pass an examination in music before being granted a certificate, but it is very likely that in the near future teachers will be required to take an examination in this subject also. *The trend of sentiment in this state is toward Public School Music. It is probable that at the next session of the Legislature it will be made a requirement for teachers' certificates.*"

C. G. LAWRENCE,
Superintendent of Public Instruction, Pierre, S. D.

UTAH

"By statutory provision instruction in vocal music is required in the public schools of this state. Teachers are not yet required to pass an examination in this subject to secure a certificate to teach. Considerable emphasis is given to the work in this department."

A. C. NELSON,
State Superintendent of Public Instruction, Salt Lake City, U.

VERMONT

"Music is not yet required to be taught in the Public Schools and, therefore, teachers are not yet required to pass an examination on it. I am pleased to state, however, that *there is an increasing sentiment toward the teaching of music in the Public Schools.*"

MASON, S. STONE,
Superintendent of Education, Montpelier, Vt.

WEST VIRGINIA

"All of our larger cities and towns have music in their schools and the course of study prescribed by the State Board of Education gives music a place in the Grades. We have been giving more attention to this subject through our Teachers' Institutes from year to year, and while we have no law requiring music to be taught, the teaching of it is being extended into more and more schools each year."

M. P. SHAWKEY,
State Superintendent of Education, Charleston, W. Va.

WISCONSIN

"Before a person may act as an instructor in music in the schools of Wisconsin, it is necessary that he be granted a certificate."

C. P. CARY,
State Superintendent of Education, Madison, Wis.

Taking the above facts into consideration, it behooves every teacher who expects to remain in the profession and who aspires to greater efficiency and a better position, to secure training in this most important subject. Even though a teacher may know enough for present requirements, it should be remembered that music is surely coming more and more to the front, as is positively shown by the above letters, and any teacher who is wise will be beforehand in the matter in order to meet the demands that will soon universally be made. Our course of Lessons by Frances E. Clark, on "How to Teach Music in the Public Schools," will enable any teacher to pass any examination in Public School Music, no matter in what state this examination is given. Furthermore, our Diploma will be sufficient evidence of "ability and qualifications."

Write us for further particulars about the Course and the opportunities open to our graduates.

Mrs. Frances E. Clark, and her Qualifications for Training Teachers to Teach Music in the Public Schools

Music in the Public Schools, has come to stay. As shown on the preceding pages, many states already refuse to grant a Teacher's Certificate unless the applicant has taken a course in Public School Music, and School Boards now demand training in music as an indispensable requirement for Kindergarten and Grade Teachers. In some sections the grade teachers are expected to teach the music required in their classes without the aid of a Supervisor. In other places the grade teachers are relieved of this work and it is delegated to a Supervisor. In still other communities there is a combination of these methods and the grade teachers give the instruction in music under the guidance and with the help of a Supervisor. Every school teacher should fit herself to teach the music required of her and to intelligently co-operate with her Supervisor, and thus make her own work more valuable and successful.

How best to train grade teachers and equip Supervisors to meet these conditions, has for some time been a serious problem. The Normal Schools with few exceptions, do not train teachers to teach Music in this thorough fashion. So troublesome was this question that in the effort to meet it, the leading publishers of school books have conducted Summer School Courses, and have granted Diplomas to teachers who complete these courses after three or four years of study. Many teachers are unable to attend these Summer Schools on account of the expense, distance and time involved. Therefore, when we offer a complete Course of Lessons on this subject, by a recognized authority—lessons that can be taken in your own home at your own convenience and in your spare moments—we are not claiming too much when we say we have solved this problem confronting public school teachers.

Frances E. Clark, author, composer and practical Supervisor of Music, was selected by our School from among all the educators of this country, as the one best fitted, by birth, experience and education, to fill the position of Director of our Department of Public School Music.

Mrs. Clark's entire life has been devoted to successfully teaching and supervising Public School Music. She has taught on the faculties of the Supervisors Summer Schools, conducted by the Book Companies. Her excellent work as Supervisor of Music in the Schools of Illinois and Iowa paved the way for her phenomenal success as Supervisor of Music in the City of Milwaukee, which position she held for eight years, only resigning it at the time she became the head of our Public School Music Department. In Milwaukee she developed and conducted a system of Public School Music which is the marvel and model of educators everywhere, in its originality and decided success in holding the interest of the children in all grades from the Kindergarten to the High School.

She had the honor of being twice elected president of the Music Section of the National Education Association, is Chairman of the Committee on Public School Music in the National Federation of Musical Clubs, and Chairman of the Board of Directors of the Music Supervisors National Conference. She has lectured on Public School Music before State Teachers' Associations, and before the International Kindergarten Union. She has written articles for educational journals on this subject and has published *A Handbook of Instruction on Music in the Public Schools*. In her course of Correspondence Lessons, Mrs. Clark brings to a climax the work of her entire life, embodying in these lessons the fruit of all her successful experience in teaching and supervising music in the Public Schools.

The course is practical, thorough and complete. The lessons become your own to teach from and refer to as often as you like. A Diploma, signed by Mrs. Clark, is awarded at the conclusion of the course, certifying to your ability to teach and supervise Public School Music with any of the series of Song Books that may be adopted by your School Board. This Diploma carries prestige and is a guarantee of efficiency.

The course offers a complete solution for your individual and personal problems as a teacher of music in the Public Schools, including such problems as the following:

1. How can I learn the most successful methods of teaching school music—Kindergarten? Grade? or High School?
2. How can I teach Ear Training, Rote Songs and Sight Reading to little children?
3. How can I make school music more interesting and attractive to my pupils?
4. How can I make school music of intellectual value to my pupils?
5. How can music be made a means to arouse school spirit and improve school discipline?
6. How can I get a list of the best school songs for all occasions—Composers' Days, National Holidays and Festivals?
7. How can I make the music in my school a vital influence in the community?
8. How can I make myself of more value to my School Board and thus command a better salary?
9. How can I become an up-to-date Supervisor of Music without giving up my present position?
10. How can I make my spare minutes, my holidays and my vacations net me a definite financial gain?

No school teacher in the District, Grade or Parochial Schools can make a mistake in taking up this course of study at once. If you want to perfect yourself in Public School Music teaching and thus make yourself of more value to your School Board, or if you want to qualify as Music Supervisor in your own town or in a larger community—this is your opportunity. "Music in the Public Schools has come to stay." Read the signs of the times and send at once for further information regarding the course.

Synopsis of the Course of Lessons in Public School Music

By FRANCES E. CLARK

Part I

I. The Kindergarten

Ear Training, Tone Development, Child Songs, Imitative Songs, Tone Plays, Rhythm, Nature Song Stories, Inventing Melody.

II. The Primary Grades

The Major Scale, Intervals, Staff, Staff Degrees, Clef, Bars, Rhythm, Meter, Writing Scales, Writing Intervals, Melodies, Reading Exercises, Writing Original Melodies, Staff Pictures of Songs, Rote Songs, Study Songs, Nature Songs, Scale Songs, Ear Training.

III. The Intermediate Grades

Rhythmic Development, 2/4, 3/4, 4/4 Time, Beating and Counting, Note Values—whole, half, quarter—Divided Beat, Dotted Quarter, etc., Intervals, Part Singing, Pitch Names, Key Signatures, Chromatics, Reading Accurately at Sight, Ear Training.

IV. The Grammar Grades

Continued Exercises in Reading, Rounds, Three Part Songs, Patriotic Songs, Minor Scales, Folk Songs, Song Interpretation, Tone Placing, Pure Head Tone, Shading, Phrasing, Vowel Sounds, Care of Boys' Voices, Enunciation, Breathing, Choruses, Musical Terminology, Musical Appreciation.

Part II

VI. The High School and Supervisors' Work

Classification of Voices, Care of the Immature Voice, Pure Head Tones, Tone Development, Development and Care of the Middle Register, Advanced Work in Breath Control, Studies in Vocalization, Studies in Enunciation, Light Choruses, Class and Part Songs, Standard Choruses, Intervals and Minor Scales Reviewed, Chords, Definitions of Musical Terms, Short Studies in Musical History, Biographies of Great Musicians, Origin and Development of Musical Instruments, Principles of Supervision, Special Teaching of Supervision, Methods, Teachers' Meetings, Talking Machines and Player Pianos, Rise and Development of Opera and Oratorio, American Composers, Composers of Other Lands, Great Concert Artists, etc., Boys' Glee Clubs, Girls' Glee Clubs, Orchestras, Entertainments, Composers' Days, Cantatas, Repertoire of Songs, Reviews in Sight Reading, Discussion of Part Songs, Song Analysis, Song Interpretation, Elementary Harmony, Melody Writing, Attitude toward Teachers, Attitude toward Community Life, Commencements.

Extracts from the Lesson and Examination Papers

On the following pages are given brief extracts from some of the lessons and examination papers, showing the clearness of the former and the practical nature of the latter. The Normal Instruction matter addressed to the teacher is printed in small type. The Model Lesson to be used by the teacher in the class is printed in large type. Typical songs accompany each lesson.

Extract from Lesson No. 22

First Grade Series

Introduction to First Grade

The methods of teaching singing in the First Grade will differ widely according to the conditions that exist in the school room.

In schools where there are properly equipped Kindergartens the work will have been begun by the tone matching phrases and little songs, which, as we have shown, are the proper means for training the children. The ears of the children have been reached and trained to some degree, and the voices softened and placed; in fact, if they have had thorough training in the Kindergarten, the children will come into the First Grade with a repertoire of at least fifteen or twenty songs which they can sing without accompaniment. These children, by the time they have reached the First Grade, have found music a means of speech, and they are prepared to enjoy their music lesson to the utmost. This result it should be the province of the Kindergarten to attain before passing the children on to the First Grade, and when this work has been accomplished, the task of the First Grade teacher becomes an easy one.

In schools where there are no Kindergartens, all the work that has been assigned to the Kindergarten teacher in these lessons should be taken up and covered in the work of the First Grade. The children, being older, will be able to take the work faster, and it may be presented somewhat differently to suit the different conditions. Possibly it will not be necessary to use so much repetition in the tone matching, but the principles of ear training and voice placing, which have been emphasized in the lessons of the Kindergarten Series of this course, must be worked out thoroughly. By them you will accomplish the desired result of training the ears and voices of the children much more effectively than through any other system.

If the children come to the First Grade without any previous experience in school work - that is, if they have not been to Kindergarten, you must of necessity use the ear training and tone matching exercises until they, too, are able to hear the little phrases distinctly and give them back correctly. In some cases it will be found more difficult to bring up the low-pitched voices than would be the case if you had begun with them earlier.

Even where there are Kindergartens as a regular part of the school curriculum, there are always a number of children who come directly into the First Grade without having gone through the Kindergarten. With these individual pupils we must review the Kindergarten lessons from the beginning. Naturally this review work will take some time, but it must not be allowed to encroach too far upon the regular development of the children throughout the school year. Possibly the first two months will be sufficient for this individual drill. After this period you will find the class is equally developed along the proper lines.

The work through the First Grade must correlate with, and be a continuation of, the work begun in the Kindergarten. There must be no abrupt transitions anywhere in the course, but a gradual unfolding and development of the new ideas which belong to each grade. We have shown in Lesson No 20 the way in which the features of the Kindergarten work reappear in the upper grades. The work in the First

Grade is the first step toward this ultimate development of the Kindergarten methods.

The first problem which the First Grade teacher has to face is the development of that portion of the class which has not been through the Kindergarten. As indicated above, those who have had the proper Kindergarten training will be able to respond to little tone matching phrases, showing that the sense of pitch has been properly developed. The treatment of the children who have not been so trained will have to be more or less according to the instruction given in the early lessons of the Kindergarten Series. The first lesson might be as follows:

Good morning, children. Miss Grey will say it to you in a new way. (*Teacher sings.*)

Ill. No. 1



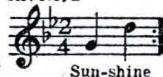
Good Morning

(*Children sing.*)

Children, you sing it for Miss Grey.

The sun is so bright this morning, and we are very glad to have it shining for us. Listen, and Miss Grey will sing to you about the sunshine. (*Teacher sings.*)

Ill. No. 2



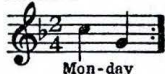
Sun-shine

Now, children, you tell Miss Grey about the sunshine. (*Children sing.*)

What day is it today? Monday? Miss Grey will sing it for you.

(*Teacher sings.*)

Ill. No. 3



Mon-day

Now, you tell Miss Grey what day of the week this is. (*Children sing.*)

Did Mama bring you to school today? Let us call Mama.

(*Teacher sings.*)

Ill. No. 4



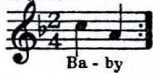
Ma-ma

Children, you sing it. (*Children sing.*)

And did we leave the Baby at home? Miss Grey will call the Baby, but very softly so as not to awaken him.

(*Teacher sings.*)

Ill. No. 5



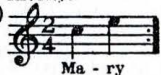
Ba-by

John, you call your little baby brother.

(*John sings.*)

What is this little girl's name? Mary? Listen, and Miss Grey will sing it. (*Teacher sings.*)

Ill. No. 6



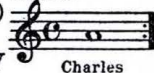
Ma-ry

You may call Mary. (*Children sing.*)

Jane, will you call Mary? just as Miss Grey did? (*Jane sings.*)

This little boy's name is Charles. Listen. (*Teacher sings.*)

Ill. No. 7

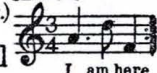


Charles

Now, let us all call Charles. (*Children sing.*) Now, Charles may say,

"I am here." Sing it this way. (*Teacher sings and Charles imitates.*)

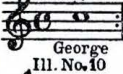
Ill. No. 8



I am here

We will call George that way. Now, George, Miss Grey will sing your name and then you may answer, "I am here" just like Charles did. (*Teacher sings.*)

Ill. No. 9

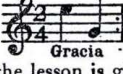


George

(*George sings as in Illustration No. 8.*) Now, we will all call Gracia, and

she will answer us by saying, "I am here." (*Teacher sings.*)

Ill. No. 10



Gracia

(*Gracia answers as in Illustration No. 8.*)

(The rest of the lesson is given in this same manner)

Extracts from the Examination Questions on Lesson No. 22

On the Examination Paper proper, blank spaces are left after each question for its answer.

In addition to the questions we ask, we allow the teacher who is taking the course to ask us five questions each week on her own individual problems. These questions are answered out of the wealth of our experience in this work.

This "Question and Answer" privilege makes the work personal and individual.

1. Discuss the conditions which will be found in the music class of the First Grade where there has been the proper Kindergarten training.

2. What conditions will be found in the music class of the First Grade, where there has *not* been the proper Kindergarten training?

3. What course of training should be used by the teacher where the class has not had any satisfactory previous instruction in music?

4. What must be the adjustment of work where part of the class has had the correct training and part of the class has *not* had the correct training?

5. How long a period of the school year should be given to individual drill for the untrained portion of the class?

6. In what way is the music study in the First Grade of importance, as regards the ultimate and correct musical development of the child?

7. What is the first problem which the grade teacher meets in organizing the class for music study?

8. How can the teacher use the tone matching exercises to create and preserve an active interest among the children?

9. Indicate in what way the nature study work, outlined in the Kindergarten Series of lessons, is to be continued in the grades.

10. Have you found any difficulty in learning and teaching the simple songs given in Lessons Nos. 21 and 22?

11. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.

12. *(In any grade, there are always some children who are backward in normal development, or who fail to conform to the training given to the rest of the class in the early months of the school year. Are there any such children in your grade? If so, you should use the suggestions given in this lesson for preparing the class in the shortest possible time for the advanced work.)*

Extract from Lesson No. 44

Second Grade Series

Sight Singing

We are now ready to begin actually to read from the printed page. The work outlined in this group of lessons on sight reading, will have fitted the class to take up the reading of notes in any book or primer that may be in use in the school room no matter what may be the special plan of the book which is employed. At this point, that is, in the last half of the Second Grade, the children will have begun to read from books, and can find a music primer and find the pages therein. If the first little primer has a paper cover, it will be a little lighter to handle.

The work in *observing* the notes of a song that has been already learned by rote may be continued to some extent, especially in pointing out certain intervals. If, however, in this observation reading, the children hesitate on an interval, it is much more to the point to simply give it to them, singing the notes correctly, than to spend too much time in explanation of the point. Do not allow them to flounder about in their reader work, singing incorrectly. Stop instantly a wrong tone is given in the observation songs, and if they are unable to sing the interval correctly after two or three trials, simply sing it for them, *not with them* and go on to the next measure.

In taking up a new exercise or song to sing at sight (not an observation song), you should call attention, before attempting to sing it, to the intervals or tones where the children may make mistakes. Be sure that they understand what names to give the notes, and then ask them to sing the intervals, so that you may be sure they will not blunder when they come to the difficult places. Do not name the notes in the exercise through individually; they must always be sung. When the exercise is once begun, insist that the class sing straight through to the end, without breaking down, and without the help of the teacher. This habit of stopping and beginning, in sight reading, must be broken at the very start. Someone will always be singing correctly at every point. Teach the children from the very first that, if they miss one note, they must not look off the book, but go right on and catch the next note with the rest of the class.

It is of the greatest importance just here, in the first attempt at reading from the book, to teach the class to keep their eyes on the line of music, and to sing continuously, and without stopping. The habit of singing on and on, without stopping to correct errors lies at the root of good sight reading. To enable them to do this, have the children hold the book, resting on the edge of the desk, with the left hand, and with the first finger of the right hand point to every note as they sing it. Teach them to press once lightly for each quarter note, and to press twice for the half note. If a mistake has been made in marking the rhythm, single it out, and drill upon it until all understand. Then repeat once, not more. It is the greatest mistake possible to sing any one exercise over and over again; for any purpose whatever.

An illustration of the points brought out in the lesson may be given somewhat as follows, using an imaginary primer and the syllable names for the notes:

Now, children, you may open your primers to page—. Who can find it? Here are some exercises and some nice little songs that you are going to learn all by yourselves. Miss Gray will tell you this time, that Do is on the first line. How we wish he had his colored cap on! But they could not very well print it that way, and we have learned to sing so well now that, if we know where Do is, we can go right on without having the colored note. Observe, children, that the last note is an open white one. Now, hold your books out in your left hands, with the bottom resting on the desk, so that you will not get tired. Point right to every little note with the pointer finger of your right hand, just as Miss Gray has always pointed with the big pointer on the board. Now, every eye must be on the first line, and remember, do not look up until you have sung the whole line straight through. Sing about as fast as this. (*Count at a moderate rate of speed, two measures, thus:*) One-two; one-two. Ready; sing. Fine! Martha did not miss a note, and James sang it without a mistake, too. They may keep still this time, and the rest of us will sing it again. One-two; one- sing. Good! Now, for the next line. Look at the third measure.

Can we all find the third measure? You see we go up to Sol, and then down, and then up again. Think always whether you are going up or down when you sing. Sally, what is the name of the first note in the fourth measure? (*Sally answers.*) All right. Now, all eyes fast on your books. One-two; one - sing. (*Class starts; then hesitates.*) Do not stop; somebody is right; go on. Ah! Miss Gray saw ten pairs of eyes off the book; so, of course, we made a mistake. We must not stop when once we have begun, but go right on to the end. Now, what was wrong at that spot? You called Fa, Mi, did you not? Now we know, and we shall not sing it that way again. Not a single pair of eyes off this time. One-two; one - sing. Good! That is the way to read notes; sing them right off the page. Now, who can sing the first line alone? John? Fine! Who can sing the second line all alone? Margaret, you try. That is good. Now, this row may sing it alone.

Such exercises as the following may be used as a supplement for the work found in the Primer. Always insist upon the class singing continuously, and from the very first, endeavor to break off the habit of stopping at mistakes. Once the habit of reading consecutively is established, you have laid the foundation for successful sight singing.



(The rest of the lesson is given in this same manner)

Extract from Lesson No. 73

Fifth Grade Series

Care of the Voice

The proper care and development of the voice must always remain the most important feature of our work. No matter what the class may be singing, we must learn to watch at every moment the quality of tone which is used

The singing tone can be produced only by perfect relaxation of the throat. There must be no tightness or tension whatever in the muscles of the throat or neck. Ask the children to shake the head gently from side to side, to be certain, that the muscles of the throat and neck are entirely relaxed. There must be absolute freedom from tension everywhere, and the tone should *float out*, without being forced or strained.

When a child wrinkles his forehead or sings with a frown, you may know that he is tightening the muscles of his throat or is otherwise forcing the tone. Likewise, the boys must not be permitted to shout in their singing, as in their play. Every moment of singing with a forced, or throaty tone makes just that much more incorrect tone production to be overcome. Remember that "the ounce of prevention" is worth many times "the pound of cure," in the study of singing, and so we must endeavor at all times to secure absolute freedom of tone production and a light, forward tone quality to prevent any tendency in the wrong direction. It is wrong to say that some children must sing loudly always. As a matter of fact, good tone quality is simply the result of correct training, and this training must take the voice out of the throat, place the tone well forward on the lips, and thus give the child complete control of the quality of tone which he wishes to use.

There are many ways by which we can cultivate this light, floating tone. The drills which are outlined in this lesson are valuable for this purpose, and will serve to suggest to the earnest student many others of similar efficacy. Frequent drills

on the vowel sounds "Oh" and "Oo" will keep the tones well to the front of the mouth. Emphasize the fact that the vowel "O" in all the words in which it occurs, must be properly articulated when sung or spoken, and you thereby take advantage of every opportunity to improve the quality of tone.

Have the pupils sing the scale slowly down and up, with the word "No" on each tone. Let them sing softly, with the lips pursed out almost as for whistling, and have them shake the head gently from side to side, to insure complete freedom from muscular tension. Sing again in the same manner with the syllable "Coo."

There is great difficulty in the Fifth Grade in getting clear enunciation and correct pronunciation of words, both in singing and reading. This is largely because the children do not open their lips and teeth sufficiently to enunciate clearly. A good exercise to overcome this is to sing the scale down and up with the German word "Ja" (pronounced "Yah"); hold the muscles of the face and jaw relaxed, and move the jaw freely for each syllable, letting it drop down as far as possible. This very effectively breaks up the stiffness of the jaw.

Now turn your attention to the proper shaping of the mouth for the vowel sounds. In this connection, review Lessons Nos 13, 14 and 15, and observe the suggestions therein, studying the illustrations very carefully. Take particular pains to get the proper placing and position of the mouth for the vowel sounds. For long "Ee" draw the lips back in easy smiling position, with the teeth separated just enough to admit the first finger placed flat upon the teeth. Now withdraw the finger tip and then, with the tone placed directly between the teeth, sing the long "Ee" on the pitch middle C, with an easy, unforced tone. Now sing "Mi, Mi, Mi," on this same tone, and see that every tone is focused squarely between the teeth, but sung softly. Now sing the syllable "Wee" on middle C as lower Do, then skip to high Do, and sing carefully down the successive scale tones. Extend the lips for each "W," and then, drawing them back, focus the vowel sound "Ee" sweetly and clearly, right between the teeth on each tone.

In the next exercise, open the teeth just a little wider, and on the pitch D sing the vowel sound "Ay." This produces a tone just like the vowel sound "Ee," but it is not quite so closely focused. Sing the words "day," "may," "way," "play," and "ray," on this same pitch of D. Then, using each of these words on successive scales, sing the upper Do, and then down the scale softly, with the tone in the front of the mouth, and without any tension or tightness of the throat.

EXTRACT FROM LESSON NO. 73—Continued

Next, use the vowel sound "Oh." Give the pitch of $E\flat$ and sing it with a long "Oh," the lips pursed out and rounded as in pronouncing the letter. Sing the words "go," "slow," "low," "mow," and "flow," keeping the tone well in front of the mouth and perfectly soft and sweet. Sing the scale from upper $E\flat$ downward with these words. The vowel sound "Oo" is the best of all the vowels for getting the forward tone, and the vowel sound "Oh" is next in value.

Practice the following exercises daily for developing purity and flexibility of tone. Insist upon an easy, relaxed throat and forward tone, and always make the children sing lightly. These drills should precede the regular singing lesson for a period of five minutes, more or less. Do not attempt to cover all of them in each lesson, but let the work be progressive from day to day.

In Exercise No 1, sing with the syllables "Oo," "Coo," and "Loo."

Ex. No 1

Oo _____
Coo _____
Loo _____

In Exercise No 2, use the syllables "Moo" and "Boo."

Ex. No 2

Moo _____
Boo _____

In Exercise No 3, use the syllable "No" on each tone.

Ex. No 3

No _____

In Exercise No 4, sustain the first and second tones and then sing quickly down the scale to the lower Do. Use the syllable "Ro."

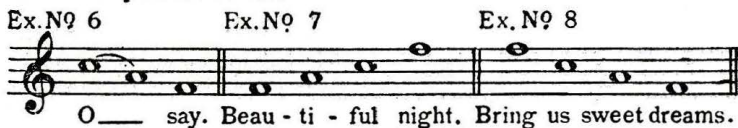
Ex. No 4

Ro _____

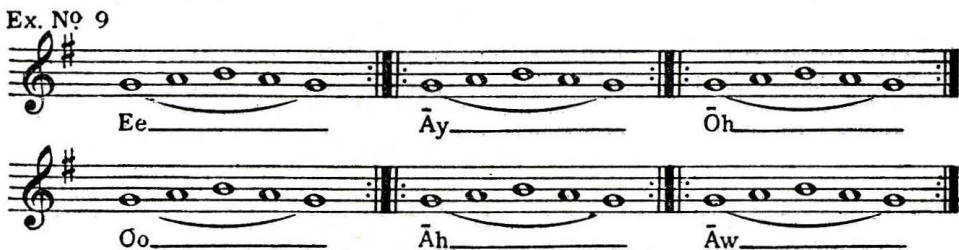
In Exercise N^o 5, use the word "Away." Sustain the tone on the lower and upper Do's, and then *slide* the tone, from upper Do to lower Do, *i. e.* do not sing the separate and distinct tones of the scale, but "draw" the tone down from the upper to the lower tone much as you would draw a curved line with a pencil.



Sing Exercises Nos. 6, 7 and 8 as articulation exercises, insisting upon a complete and thorough enunciation of each vowel sound. Dwell upon each one long enough to secure a perfect result.



Exercise N^o 9 is to be sung with the vowel sounds indicated, each exercise being repeated twice. Sing this exercise rather slowly, and pay great attention to the proper shaping of the mouth for each individual vowel sound.



Exercise N^o 10 is to be sung a little more rapidly than Exercise N^o 9, the same vowel sound being sustained throughout each measure. Repeat this five times, using the vowel sounds "Ee," "Ay," "Ah," "Oh," and "Oo," as indicated.



(The rest of the lesson is given in this same manner)

Letters of Appreciation from Teachers and Supervisors who are Taking the Course

THE LESSONS BETTER THAN NORMAL INSTITUTES

"I have just finished the eighth lesson of your Public School Music Course, and wish to say that I am greatly pleased with the lessons. I have gained more knowledge of the manner of presenting the subject to beginners in these eight lessons than I ever obtained from a month's instruction of twenty lessons under a musical director in any of the Normal Institutes I have attended. Every step in presenting the lesson to the pupil is so clearly given that no one could possibly fail to understand—and the lessons are so very interesting that I can hardly wait, after finishing one, to see what the next one contains.

Anyone wishing to learn how to teach music properly in the Public Schools will find this course excellent." MINNIE D. SMITH, 1007 N. Buckeye, Abilene, Kansas.

THE LESSONS HELP TO REMEDY DEFECTIVE PITCH

"In putting these principles into use, I find that humming is particularly helpful in correct tone placing, and that intent listening is good for ear training and will remedy defective pitch."

LORENA LACY, R. F. D. No. 1, Box 39, Avon, N. Y.

THE LESSONS HELP IN ALL GRADES

"I have made use of the lessons I have thus far completed in the lower grades, and have marked success through them. They have also assisted me greatly in the upper grades. I am more than pleased with them."

EDNA PORTER, Box 116, Indio, Cal.

THE LESSONS SUPPLY ME WITH NEW IDEAS AND MATERIALS

"I have taught music in the Kindergarten just one year. At first I did not know how to begin with the little ones; but these lessons have helped me so much that now new ideas constantly spring up in my mind, and I never seem to lack material."

GRACE E. SUTPHEN, Box 13, Lakewood, N. Y.

HAVE LEARNED HOW TO HOLD THE CHILDREN'S ATTENTION

"I understand and can use Mrs. Clark's method easily. I have gained a good knowledge of how first to get the children's minds and attention and then to work more easily on the voice placing and training."

MRS. EDITH WRIGHT, Box 39, Minden, Iowa.

THE COURSE HELPS ME AS MUCH AS IT HELPS MY CLASS

"To me personally, the lessons in Public School Music have been a stimulus to go ahead, and they have been a great benefit to my class. The songs are simple, short, pretty and very tuneful and are enjoyed and well rendered by the class. Their sense of hearing musical tones is growing keener, and they can give back tones very well. The main points of benefit are, getting the children to express themselves clearly, by dissecting a song, giving tone for tone and word for word. The class has taken hold very nicely of the various exercises and are wild about the Echo Game.

"I have gained confidence in myself as a teacher of singing, and these lessons have been a great help."

ANNIE T. MELLEN, 115 Ward St., Worcester, Mass.

THE LESSONS TEACH ME BOTH WHAT TO DO AND WHY

"I like the pedagogical and psychological reasons for the methods used in your Public School Music Lessons. I like to know why I teach a subject in a given way; and the lessons are very practical too."

RUBY LIVINGSTONE, 367 Woodmere St., Grand Rapids, Mich.

THE LESSONS HELP ME MANAGE AND DEVELOP THE CHILDREN

"I am happy to say that I am not only pleased but enthusiastically delighted with the lessons and the method in your Public School Music Course. The instruction is delineated in a lucid and precise manner.

"I have gained much knowledge from the course that can be used in many directions even if I never used it for teaching or supervising.

"These lessons should be taken by everyone who has anything to do with the training of children—teacher, mother, nurse, Sunday School teacher or Sunday School Superintendent. The instruction is broadening, and helps to manage, control and develop the child."

(MISS) C. E. RUTTINGER, 507 E. Loula St., Olathe, Kansas.

THE LESSONS HAVE TAUGHT ME HOW TO KEEP THE CHILDREN HAPPY AND INTERESTED

"I like the manner in which the model lessons are given, and am sure that every child could not help but be happy and interested. They have taught me the necessity of cheerfulness, patience and simplicity in teaching. The particular point of most benefit, is the correlation of tone matching with the child's environment."

RUTH SMITH, 408 Hamilton St., Ottumwa, Iowa.

THE LESSONS ALSO HELP ME WITH MY PRIVATE PUPILS

"I have gained a number of points from the Public School Music Lessons which benefit me in teaching voice, among them the ear training and tone placement lessons. I am using these drills in position and pronunciation of vowel sounds with my private pupils, and find them such a great help, even with grown people.

MRS. GERTRUDE ROBERTSON, 617 Parallel St., Atchison, Kansas.

UNDERSTAND THE CHILD MIND BETTER

"May I say how charming and delightful the songs contained in your Public School Lessons are to me! They have afforded me the keenest delight. It would be impossible for me to tell how much I have enjoyed the lessons; and what I have gained from them could hardly be measured. They have given me a grasp of a practical method of approaching the child mind. The method of tone matching has been of great benefit, appealing to the immature mind through the many familiar objects which can be utilized for the subject matter.

CHARLOTTE A. CORNEILLE, 417 Emily St., Anaheim, Cal.

HUMMING EXERCISES ESPECIALLY VALUABLE

"The lessons have given me ideas and helps of which I never dreamed. The models in tone matching please the children and hold their attention. The points in humming, and having them imitate birds and sing the children's names, have been of special benefit to me."

MRS. C. M. FRIBLEY, 405 S. Maple St., Pana, Ill.

HELP ME TO UNDERSTAND CHILD NATURE AND CHILD VOICE

"The lessons have given me more of an insight into child nature and its treatment, and have simplified the work wonderfully. They have caused me to realize more fully the seriousness and responsibility of training of the child voice."

FANNIE WOOD GOODWIN, Box 195, Reedsburg, Wis.

THE LESSONS HELP A SUPERVISOR INTEREST HER TEACHERS

"The further I advance with your Course the better I like it. The series of lessons for First Grade has been particularly helpful to me. I can present the work in a more interesting way, the children are better able to appreciate and give a good quality of tone. This work has helped me to arouse the interest on the part of the teachers under me, and they are giving me better support."

NINA H. CLINTON, 212 Brooks St., Charleston, W. Va.

HELP ME IN TONE PLACING AND RHYTHM

"The study of this series of Public School Music Lessons has been of especial benefit to me. The instruction for teaching the care of the voice and placing the tone greatly impressed me. The method of rhythm has been very helpful. And the model lessons also have been of great benefit to me."

HANNAH BONDS, 1001 Jackson St., Paducah, Ky.

HAVE TAUGHT ME HOW TO APPEAL TO THE CHILD

"Since studying these lessons I can now make the music lessons in school more interesting to the children, for I realize now how to pick out material which will appeal to the child."

WM. F. MENNE, 120 E. 4th St., Hastings, Neb.

GOOD FOR EAR TRAINING

"I have found much profit in the study of the lessons. The TONE MATCHING exercises for training the ear of the child who has an undeveloped sense of pitch, and the HUMMING exercises are particularly fine. The lessons have given me new ideas and methods, and the work is so interesting to the children, that they enter heartily into the spirit of it."

EVA STONE, Exeter, Neb.

BETTER THAN COLLEGE OR NORMAL SCHOOL TRAINING

"I am perfectly satisfied with your Course. I have taken Public School Music at College and Normal School, but am more satisfied with the work that I am getting from your School."

JUANITA WARNER, R. F. D. 5, Ottumwa, Ia.

THE LESSONS HELP ME IN TEACHING ROTE SONGS

"The explicit directions for presenting rote songs gave me a definite idea of what I should expect of pupils in this line. Your method of presenting the tone matching phrases to the tiny people has been very helpful. And the revelation of how the simplest work and material can be used as a foundation for great accomplishment has certainly meant much to me."

ELNORA A. PARKER, 303 S. Los Angeles St., Anaheim, Cal.

THE LESSONS HELP MAINTAIN A CHEERFUL SPIRIT AND HAPPY MOOD

"The way in which to create and maintain a cheerful spirit and happy mood always attracts me. Your lessons point the way. I never before realized a teacher's wide choice of subjects in teaching singing. I enjoy teaching music, but taught more by blind impulse than reason before studying your lessons. The teaching of rote songs, the training of the ear and placing of tone, have all been of great benefit to me. The presenting of the rote song and learning it by humming will always be of great value to me. I notice an improvement in my own singing."

HARRIET R. BENHAM, 1060 W. Monterey, Pomona, Cal.

What we have done for others we can do for you. If there is any information not contained in this Prospectus that you would like about our Public School Music Course and the opportunities open to well-equipped Supervisors of Music, do not hesitate to write us for full particulars. Your inquiry will have our prompt and careful attention, and we shall be glad to make perfectly clear any points upon which you desire further enlightenment.

Siegel-Myers Correspondence School of Music

Monon Block, Chicago, Illinois



How to Teach Music

in the Public Schools

A Course of Lessons

by
Frances E. Clark

Synopsis
High School and Supervisor's Division



Siegel-Myers Correspondence School of Music
Monon Block, Chicago

The High School and Supervisor's Division

NOTE—The mental drill and culture growing out of the historical, biographical and analytical study carried on in this division of the Public School Music Course, is the chief reason for giving it equal credit with the work done in English literature, American history, etc. This study is accompanied by practice in Ear Training, Tone Development, Sight Reading, etc. (begun in the Kindergarten and continued in the Grades) in connection with selections and exercises taken from the period, class or composer that is being studied. These choruses, part-songs, etc., are not listed in the following synopsis, but they are very numerous.

For instance, when the class is studying the Songs of the People, the singing work is taken from the Folk Songs of various nations. When Musical Form is the subject for study, the vocal work comprises illustrations from the more important forms. In connection with the study of the Classical Composers, selections from Handel, Haydn, Schubert, etc., constitute the program: and so on, with Oratorio, Opera, etc.

Lesson. Subject.

- 1—Introduction.
- 2—Introduction (Continued) and Course of Study.
- 3—Classification of Voices.
- 4—Vocalizing: Registers, Tone-placing, Breathing, Head-tone, Covered-tone, Expression, Crescendo, Diminuendo, The Swell, Sforzando, Attack, Finish, Tremolo, Vibrato, etc.
- 5—Review: Key and Meter Signatures, Note Lengths, Major Scales in different keys, Rapid Sight Drill, Chromatics and Chromatic Progression Patterns.
- 6—Minor Scales: Dictation—oral and written; Dictation of Phrases of Songs.
- 7—Melody Writing: Original Texts; Class or Composite Compositions; Individual Composition.
- 8—Elementary Harmony: Intervals and Chords.
- 9—Elementary Harmony (continued): Progression, Cadence, Dissonance.
- 10—Elementary Harmony (continued): Inversion, Modulation, Suspension.
- 11—Songs: Origin, Kinds, National, Patriotic, Folk, Familiar, Ballad, Art Song, Characteristics and Examples.
- 12—Songs of England and Wales.
- 13—Songs of Ireland and Scotland.
- 14—Songs of Norway, Sweden and Denmark.
- 15—Songs of Russia and Poland.
- 16—Songs of Spain and France.
- 17—Songs of Bohemia and Holland.

Lesson. Subject.

- 18—Songs of Italy.
- 19—Songs of Germany and Austria.
- 20—Songs of America.
- 21—Musical Form: Song-Form Pattern, Figure, Phrase, Section, Period, Group, Melody, Movement, Solo, Duet, Trio, Quartet, Stanza, Chorus, Coda.
- 22—Musical Form (continued): Monophony, Polyphony, Canon, Fugue, Hymn, Aria, Anthem, Motet, Psalm, Mass.
- 23—Musical Form (continued): The Suite, Dance Forms, The Ancient Dance.
- 24—Musical Form (continued): Folk-Dances; Characteristic Dances of Nations.

| | |
|---------------|------------------------------|
| Ireland..... | Jig. |
| Scotland..... | Highland Fling, Reel. |
| England..... | Morris Dance. |
| Norway..... | Mountain March. |
| Sweden..... | Industries—Reaping the Flax, |
| | Shoemakers, etc. |
| Denmark..... | Games. |
| Italy..... | Tarantella. |
| Russia..... | Kamarinskaia. |
| Germany..... | Waltz. |
| France..... | Rondeau, Varsovienn. |
| America..... | Buck and Wing, Clog. |
- 25—Musical Form (continued): Barcarolle, Lullaby or Berceuse, Nocturne, Overture, Prelude, Interlude, Intermezzo, Pastorale, Fantasia, Serenade.
- 26—Musical Form (continued): Study, Opus, Etude, Instrumental Solo, Duet, Trio, Quartet, Chamber Music, Concerto.
- 27—Opera—light, comic and grand, Music Drama, Operetta; Oratorio, Cantata.
- 28—Sonata Form: Allegro, Andante, Largo, Scherzo, and Finale Movements.

Lesson. Subject.

- 29—Symphony; Tone Poem.
- 30—How Music Came to Be: Origin in Savage Expression of Emotion.
- 31—Primitive Music of Many Nations: Sun Worshipers, Druids, Early Egyptian, Early Hebrew.
- 32—Early Greek, Early Hindu, Chinese and Japanese Music.
- 33—Early Christian Music: Invention of Scale, Note Heads, Staff, Notation, Greek Modes, Harmony, Part Singing, Greek Drama.
- 34—Influence of Crusades; Rise of Trouveres, Troubadors, Minnesingers, Meistersingers, Minstrels; Age of Chivalry.
- 35—Origin and Development of Instruments: Percussion, Early Drums, Kettle-Drums, Cymbals, Gongs, Bells, Dulcimer, Xylophone.
- 36—Horns: Use of the Horns of Animals, and Horns of Brass and Metal: Trumpets, Cornets, Trombone, French Horn, Tuba.
- 37—Reeds and Wood Winds: Pipes of Pan, Flute, Fife, Piccolo, Clarinet, Oboe, Bassoon.
- 38—Strings: Lyre, Lute, Mandolin, Banjo, Guitar, Violin, Viola, Violoncello, Contra Bass.
- 39—Harp—Egyptian, Irish and Modern; Piano.
- 40—Talking Machines.
- 41—Medieval Music: The Netherland School—Lassus and Willaert.
- 42—Early Composers of Germany, France and British Isles—as Luther, De La Halle, etc.
- 43—Italy and Palestrina.
- 44—Rise of Oratorio and Opera.
- 45—Conditions at Beginning of Classic Period.
- 46—The Classic Composers: Bach.
- 47—The Classic Composers (continued): Handel.
- 48—The Classic Composers (continued): Haydn.

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- 49—The Classic Composers (continued): Gluck.
- 50—The Classic Composers (continued): Mozart.
- 51—The Classic Composers (continued): Beethoven.
- 52—The Classic Composers (continued): Schumann, Schubert, Liszt.
- 53—The Classic Composers (continued): Bellini, Donizetti, Meyerbeer.
- 54—The Classic Composers (continued): Wagner.
- 55—The Classic Composers (continued): Wagner (continued).
- 56—The Classic Composers (continued): Verdi and Brahms.
- 57—Modern Schools: Germany—Loewe, Wolf, Strauss.
- 58—Modern Schools (continued): Italy—Massenet, Mascagni, Puccini.
- 59—Modern Schools (continued): France—Gounod, Bizet, Saint-Saens, Debussy.
- 60—Modern Schools (continued): Russia—Glinka, Tchaikowsky, Rimsky-Korsakow.
- 61—Modern Schools (continued): Norway and Sweden—Grieg.
- 62—Modern Schools (continued): Bohemia and Poland—Smetana, Chopin.
- 63—Modern Schools (continued): England—Early Composers: Purcell, Arne, Bishop. Contemporary: Coleridge-Taylor, Elgar.
- 64—Modern Schools (continued): America—Early Composers: Foster, Root, Mason. Contemporary: MacDowell, Parker, Nevin, DeKoven, Herbert.
- 65—Woman in Music: Chaminade, Carreno, Mrs. Beach, Julia Rivington, Fannie Bloomfield-Zeisler, Maud Powell.

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- 66—The Modern Orchestra: Development, Division into Families, The Strings, Wood Winds.
- 67—The Brass Choir; Percussion Instruments.
- 68—Orchestra in Bach's Time; Beethoven's Use of Orchestra.
- 69—Wagner and the Orchestra.
- 70—The Orchestra Today.
- 71—The Oratorio: Handel's "Judas Maccabaeus."
- 72—The Oratorio (continued): "The Messiah."
- 73—The Oratorio (continued): Haydn's "The Seasons" and "The Creation."
- 74—The Oratorio (continued): Mendelssohn's "St. Paul," and "Elijah."
- 75—The smaller Oratorios, Cantatas and Operettas which may be given in large High Schools, such as Gaul's "Holy City," Smart's "King Rene's Daughter," Bruch's "Fair Ellen."
- 76—Opera: Lucia di Lammermoor.
- 77—Opera (continued): William Tell and Les Huguenots.
- 78—Opera (continued): The Magic Flute.
- 79—Opera (continued): Il Trovatore, Aida.
- 80—Opera (continued): Faust, Carmen.
- 81—Opera (continued): Tannhauser.
- 82—Opera (continued): Lohengrin, Parsifal.
- 83—Opera (continued): The Ring of the Niebelungen.
- 84—Modern Opera: Madame Butterfly.

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- 85—Modern Opera (continued): Jewels of the Madonna.
- 86—Great Artists of Yesterday: Liszt, Clara Schumann, Mozart, Malibran, Rubinstein, Paganini, etc.
- 87—Great Artists of Yesterday (continued): Ole Bull, Jenny Lind, Patti, Chopin, etc.
- 88—Great Artists of Today: Carreno, de Pachman, Paderewski, Godowski, Leschetisky, Zeisler, Elman, Kreisler.
- 89—Great Women Singers of Today: Melba, Sembrich, Nordica, Gadski, Schumann-Heink, Homer, Farrar, Calve, Eames, Tetrazzini.
- 90—Great Men Singers of Today: De Reszke, Caruso, Scotti, Journet, Bispham, De Gogorza, Williams, McCormack.
- 91—Problems of the Supervisor: Study, Hearing, Material, Methods. Supervising the teaching of Kindergarten Music, Supervising the teaching of Music in the Grades.
- 92—Glee Clubs and Orchestras.
- 93—Equal Recognition of Music in Grades and High School.
- 94—The Supervisor's Attitude Toward Teachers, Other Supervisors, Principals, and Superintendents.
- 95—Importance of Clear-Cut, Progressive, Graded Plan of Music Study in Grades and High Schools.
- 96—Teachers' Meetings.
- 97—Festival Occasions.
- 98—Community Work: Choral Societies, Social Centers and Settlements.
- 99—The Correlation of School Music with Other Branches of Study.
- 100—Dignity and Aim of the School Music of the Future.