A Course in High School Music for Beginners - A Teachers Manual

Bertram Shearer
Western Kentucky University

Follow this and additional works at: https://digitalcommons.wku.edu/theses

Part of the Music Education Commons, Music Pedagogy Commons, and the Secondary Education Commons

Recommended Citation
https://digitalcommons.wku.edu/theses/2842

This Thesis is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Masters Theses & Specialist Projects by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.
Shearer,
Bertram Cooper
1951
A COURSE IN HIGH SCHOOL MUSIC FOR BEGINNERS - A TEACHERS MANUAL

BY

BERTRAM COOPER SHEARER

MASTER THESIS
SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

WESTERN KENTUCKY STATE COLLEGE
SUMMER, 1951
Approved:

Major Professor
Department of Education
Graduate Committee
ACKNOWLEDGEMENTS

The author wishes to acknowledge his appreciation to those whose interest and cooperation have contributed either directly or indirectly to the content and construction of this thesis. To Dr. Weldon Hart of the University of West Virginia, formerly of Western Kentucky State College, the writer expresses sincere appreciation for many suggestions and guidance through several chapters of the work. To Dr. Hugh Gunderson of Western for help and guidance through the last chapters of the thesis and the actual overall completion of the work, the writer wishes to express his deep gratitude. To Mr. Claude Rose, also of the Music faculty of Western and to Dr. Bert Smith of the Education Department, the writer says "thanks" for many indirect contributions.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>NOTATION</td>
<td>4</td>
</tr>
<tr>
<td>II</td>
<td>TONALITY</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>RHYTHM AND MELODY</td>
<td>17</td>
</tr>
<tr>
<td>IV</td>
<td>TERMINOLOGY AND DEVICES</td>
<td>23</td>
</tr>
<tr>
<td>V</td>
<td>INSTRUMENTS OF THE BAND AND ORCHESTRA</td>
<td>28</td>
</tr>
<tr>
<td>VI</td>
<td>MUSIC APPRECIATION</td>
<td>38</td>
</tr>
<tr>
<td>VII</td>
<td>SUMMARY</td>
<td>55</td>
</tr>
<tr>
<td>VIII</td>
<td>BIBLIOGRAPHY</td>
<td>57</td>
</tr>
</tbody>
</table>
PREFACE

The main purpose of this thesis is to provide a manual for music educators who will teach a general music course for one nine-month period which shall form the basis for one unit of high school credit. The class will meet for one forty-five minute period every day, and is designed for the students in the ninth grade.

This study has been undertaken because there has been an increasing demand for a general course in music on the high school level for students who have had no previous musical training. The increasing consciousness on the part of principals and superintendents as to the role of music in everyday life has caused them to realize the importance of such a course in the schools.

The average high school student has had little experience with music; has sung the childhood songs of the primary grades and has learned several songs such as "America", "Swanee River", and "Yankee Doodle". He knows a number of popular tunes which he has learned by listening to the radio. Most of his performing has probably been group singing with his classmates as he pursued his educational course. Of course there are those students who have had private piano lessons or instruction on some other instrument, and have had experience in band, orchestra, or chorus. These students will have some knowledge of notation, but in all probability their knowledge will be limited to the amount necessary for participation in these organizations. This knowledge is often surprisingly small, even in students who play or sing quite well.
The ultimate aim of the general high school music course is to develop and increase in the student an appreciation for the better types of music with which he will come in contact through listening to the radio and attending concerts or other musical programs. The general music course should also capture the interest of the more talented students and create in them a desire which will cause them to become members of a chorus, band, or orchestra.

The music educator who teaches the general music course has a difficult task because of the various degrees of musical talent and musical knowledge represented in the group. He must be able to provide work, probably extra material, for the students who have had some training. However, he will of necessity follow one course or plan in the music class itself.

The ultimate aim of the course will be accomplished by the presentation and pupil understanding of the grand staff, simple notation, a few key signatures, and a fair amount of skill in sight-singing, accomplished through the use of syllables. The students will learn to recognize various instruments through sight and sound. They should know something of the instrumentation and seating for both band and orchestra. A working knowledge of the keyboard which will enable the student to find notes readily, is essential to the mastery of the material contained herein.

In order to be able to appreciate the better types of music, there must be a great amount of listening. This listening will form an integral part of the course since an ultimate objective is to create discriminating listeners. The instructor should encourage listening at every opportunity.
The writer presupposes that the music teacher will have sufficient knowledge of his subject to present most of the material contained herein. The chapters are in the form of an outline, and the approaches to tonality, melodic, harmonic, and rhythmic dictation are based almost entirely upon the approach used by the Eastman School of Music of the University of Rochester. This phase of the course may be considered optional to a certain extent, depending upon the ability of the students and the success obtained in presenting the other material in the course.

Suggestions have been offered which may help in the clear presentation of the material with which students seem to have difficulty. At the end of each chapter there are suggested drills which will enable the student to obtain a functional knowledge of the points covered in the chapter.

The teacher of this course should have a copy of Allen Irvine McHose's Teachers Dictation Manual, published by F.S. Crofts and Company. This manual contains such material as will be needed in dictation.
CHAPTER I

NOTATION

I. Pitch Notation

A. Staff

1. Treble clef

2. Bass clef

Suggestions:

a. Explain the fact that lines and spaces alone cannot tell the names of the lines and spaces. The key to the puzzle is the clef sign which gives the name of a particular line from which the names of the other lines and spaces may be determined.

b. The clefs at one time resembled letters. The treble clef resembled a "G", and the bass clef looked much like an "F".

c. Draw the clefs and show how they resembled these letters.

d. Draw the alto and tenor clefs merely to show the students other clefs.

3. Grand Staff

Suggestions:

a. Show how the treble and bass staves are joined and talk about middle "c". Locate it on the piano, then have the students locate it.

b. Middle "c" is the line which joins the two staves.

4. Staff degrees

Suggestion:

a. This is the term used to refer to any simple line or space on the staff.

B. The Musical Alphabet

1. Names of the notes

Suggestion:

a. Have the students learn to recite the musical alphabet, starting on any letter and going through all seven. See drills at the end of the chapter.
2. Lines and spaces

Suggestions:

a. A note placed high on the staff represents a high tone, and a note placed low on the staff represents a low tone.

b. Such lines as "every good boy does fine" help the student remember the names of the lines and spaces.

1) Lines and spaces are used to represent pitches.

(a) Pitch is the highness or lowness of a tone.

c. Explain leger lines.

II. Metrical Notation

A. Beat

Suggestions:

1. The beat is a pulsation. Discuss some everyday experiences to help the student understand the beat. Some of these may be the train pulling out from the station, the savage beat on tom-toms in the movies, clapping hands when doing folk dances, marching, soldiers counting cadence while marching, calisthenics done to music, cheers, Extra! Extra!, the cry of the newspaper boy, bells - ding, dong, and the bark of the dog - bow-wow-wow.

2. We are sensing the beat when we tap a foot while music is being played.

3. Beats group themselves into patterns. Explain accented and unaccented beats, then play several selection in 2/4 time, having the students feel the beat by tapping lightly on the desk. When two eighth-notes occur on a beat, explain this grouping. Next explain the accented and unaccented beats in 3/4 time, then play several selections and have the students tap again.

B. Types of notes and rests, including dotted notes

C. Note values of the whole-note, half-note, quarter-note and eighth-note.
1. Draw a staff on the board and have the group name the lines and spaces. Do this for both staves. Skip around on the staff for quick-recognition drills. Make this an individual as well as a group drill.

2. Practice drawing the treble and bass clefs.

3. Draw the grand staff on the board and drill the students on the lines and spaces again. Be careful that they do not confuse the two staves.

4. Drill on the musical alphabet. Have the students memorize it backwards and drill on it that way. Have them start on a given tone, and name the tones of the musical alphabet, in order, to that same tone, that is, e, f, g, a, b, c, d, e.

5. Have the students memorize the lines and spaces backwards, or descending, then drill them on the lines and spaces in this manner.

6. Practice writing all types of notes on the staff, high and low.

7. Drill on leger lines and practice drawing them.

8. Drill the students on locating scale degrees on the keyboard.

9. Spend much time having the children tap rhythm and "feel the beat".


11. Practice drawing rests.

12. Construct measures using all types of rests.

13. Place musical examples on the board and drill the students on the number of beats different notes would receive.

14. Drill on identifying meter signatures from music played.

15. Drill on accent, having the students tap heavier on the accented beat and lighter on the unaccented beat.

16. Write an eight-measure excerpt on the board and ask questions
taken from the material covered in Chapter I.
CHAPTER II
TONALITY

I. Intervals

A. Accidentals

Suggestions:

1. An accidental is a musical sign which alters the pitch of a tone.
2. Sharp, flat, double-sharp, double-flat and natural sign.

B. Half-step

Suggestion:

1. The half-step is the interval from one key on the piano to the one nearest it (C-white key to C#-black key).

C. Whole-step

Suggestion:

1. The whole-step is the equivalent of two half-steps. There will always be a key between the two keys which make up a whole-step. C-white key - C# - black key - D - white key. (C-C#-D). C to D is a whole-step.

D. Primes, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.

Suggestion:

1. These intervals should be taught only from the standpoint of their numerical names.

II. The Major Triad

A. Illustrations

Suggestions:

1. Definition of a triad - A chord of three tones, consisting of a root, third, and a fifth.
2. The chord alphabet - acegbd. Spell any neutral triad starting on any tone as root, third, or fifth.
3. Major triads without sharps and flats
   a. C-E-G, F-A-C, G-B-D.
4. It may be pointed out that the lower third of a major triad consists of four half-steps and the upper third consists of three half-steps. This may be illustrated by using the major triad on C. From C to E contains four half-steps and from E to G is made up of three half-steps.

5. A musical interval is designated by counting the number of notes from the lower note through the upper note. Example: C to E is a third (C–d–E).

B. Intervals from the Major Triad

Suggestions:

1. In a great many instances intervals from the major triad are inherent in the major triad. After being sure the students can spell the three major triads listed above, the study of specific intervals may be taken up.

2. Intervals derived from the major triad are:
   a. One up to five, or 1 \( \searrow 5 \) - Perfect Fifth - P5
   b. One up to three, or 1 \( \searrow 3 \) - Major Third - M3
   c. Three up to five, or 3 \( \searrow 5 \) - Minor Third - m3
   d. Three up to one, or 3 \( \searrow 1 \) - Minor Sixth - m6
   e. Five up to three, or 5 \( \searrow 3 \) - Major Sixth - M6
   f. One down to five, or 1 \( \searrow 5 \) - Perfect Fourth - P4

3. Students should be taught to arpeggiate all types of intervals through the use of numbers. After the feeling of the major triad has been strongly established they can arpeggiate any major triad. An example of arpeggiating intervals: the interval one up to five is a perfect fifth. The student will sing "perfect fifth" using mentally the syllables do-do-so. The word "perfect" would be sung on two eighth-notes, one to each syllable of the word, then the word "fifth" would be sung as a quarter-note a fifth above. Letters may also be used in arpeggiating, such as C to G, and sung "do-do-so".

4. Attention should be called to the beginnings of such songs as "The Star-Spangled Banner" and "Dixie" to help put the major triad idea across. The beginnings of other songs may help in interval study.
C. Major and minor thirds

Suggestions:

1. Examine all triads built above each white note on the piano, C through B.

2. Count the half-steps between the members of the triads to discover that the thirds have different sizes.

3. Students will discover that C-E-G, F-A-C, and G-B-D are built similarly. It will be pointed out that triads built in this manner are major triads.

4. It will also be brought out that e-g-b, d-f-a, and a-c-e are similar—they have a minor third for the lower third and a major third for the upper third. These are minor triads. If the middle note of these triads is raised one-half step, through the use of an accidental, the triad becomes a major.

5. The remaining triad will be seen to consist of minor thirds. In order to make a major triad, lower the root one-half step or raise the third and fifth one-half step.

D. Grouping of the triads

Suggestions:

1. Group I
   C-E-G
   d-f-a
   b-d-f

2. Group II
   F-A-C
   e-g-b
   — — — — —
   — — — — —
   The arrow pointing upward represents the tone or tones which must be raised one-half step in order to change the triad to a major triad.

3. Group III
   G-B-D
   a-c-e
   — — — — —
   — — — — —

E. Grouping for a key

Suggestion:

1. Any major triad may be taken as a Tonic by spelling major triads in the manner shown above, and all represented in the key signature derived.

F. Order of accidentals and sense of tonality

1. Order of sharps and flats

   Suggestions:

   a. The students may make up a sentence to remember the order of sharps and flats in the key signatures just as they did for remembering lines and spaces.
b. For sharps - "First children go down and eat breakfast."

c. For flats - "By every awful deed good children fall."

d. It may be pointed out that a good way to discover where the next sharp will be placed is to start with the last sharp and count down four staff degrees. For instance, F# down to C#. The next sharp would be found by counting up five, the next down four, then up five, and so on.

e. To discover the next flat, count up four degrees, then down five, up four, down five, and so on.

f. It may also be shown that the order of flats is backward to the order of sharps.

g. The key signature may be defined as the group of sharps of flats placed at the beginning of a piece of music.

2. Definition of tonality

Suggestions:

a. The feeling that all tones lead to one particular tone which is called the tonal center or tonic.

b. Tonality may be illustrated as a baseball diamond with all the bases leading to home plate.

3. Feeling of tonality

Suggestions:

a. The students may sing a song to the last note which leads to the tonic. There will be a strong tendency to go on and sing the tonic tone.

b. Play exercises and lead up to the tonic tone and then allow the students to feel and sing the tone which should come next.

c. Play some exercises in simple harmonic dictation, letting the students locate the Tonic chord only.

(1) The pupils may hold up their hands when they hear the chord of repose or when there is a feeling of rest.

(2) Indicate each beat with one-quarter note and write I under each chord which sounds as the Tonic.

(3) Sing 1-3-5-3-1 (do-mi-so-mi-do) if the root of the triad is in the upper voice; 5-3-1 (so-mi-do) if the fifth of the triad is in the upper voice.

(4) Much drill should be given in the hearing, identifying and writing of the Tonic triad in both major and minor modes.

d. Dominant, Dominant Seventh and Leading Tone Triads

(1) To teach these, tell the students that these chords want to go to the Tonic. Play each type of chord and have the students sing the tone which they feel should come next; they will sing the Tonic.

(2) Dwell on the Dominant Triad for some time.

(3) Be sure that the concept of these triads has been well established before attempting others.

e. Subdominant and Supertonic Triads

(1) When playing, stop on the Subdominant or Supertonic and have the students sing the next two notes in the bass or soprano lines.

f. Submediant Triad

(1) Develop the concept of this chord through the use of the deceptive cadence.

g. Mediant Triad

(1) Use this chord in harmonizing the descending leading tone in a downward scale progression.
4. The Tonic, Subdominant, Dominant, Dominant Seventh and Leading Tone Triads may be the only ones which can be successfully conceived by the students. This will depend upon the ability of the class.

5. The Candences
   a. Definition
   b. Complete cadence
      Suggestions:
      (1) Dominant to Tonic progression following some other chord.
      (2) The students will think of the root of the chord as the principal tone of the chord. They should learn to sing the notes which seem to be the roots of the chords.
      (3) Much drill should be given on singing the roots from chords played in all inversions and positions.
   c. Plagal
      Suggestions:
      (1) The cadence used for the Amen at the end of a hymn.
      (2) Subdominant to Tonic - IV to I.
   d. Authentic
      Suggestions:
      (1) The cadence we feel when we sense the tonality.
      (2) Dominant to Tonic - V to I.

6. Harmonic Dictation
   Suggestions:
   a. Have the students sing the various scale degrees by number. This should receive much drill.
   b. Play the chords and have them sing "loo" on the root of the chord, then try to decide
what scale member it is and sing its number in the scale. If the tone is $4$ and also the root, the triad will be Subdominant. If the root is $5$, it will be the Dominant Triad, and so on.

(c) The dissonant character of the Leading Tone Triad should be pointed out. The bass will usually go down one step when this triad is used.
SUPPLEMENTARY DRILLS

1. Play half-steps and whole-steps at the piano.
2. Teacher play half-steps and whole-steps and have the students sing them.
3. Allow one student to play steps and half-steps, half the class identify them and the other half sing them.
4. Spell major triads from the root, third, and fifth.
5. Have the students sing the member of the triad that has been played.
6. Play any triad in any position and have the students sing the root, third, or fifth, then sing any two members of the triad, forming an interval.
7. Have the students sing different intervals, using the name of the interval. For instance, from the root up to the fifth, they would sing "perfect fifth". Sing "1-5, perfect fifth".
8. Have the students play any type of interval at the piano.
9. Have students play any triad at the piano.
10. Play major and minor triads and have the students distinguish between them.
11. Drill on the order of flats and sharps.
12. Play exercises using each type of chord and lead up to the Tonic tone, then allow the students to sing the tone which comes next.
13. Drill on the spelling of major and minor triads.
14. Have students arpeggiate as outlined in the chapter.
15. Have students write cadences, then play them.
16. Drill on singing the root in all inversions and positions.
17. Give a great deal of attention to harmonic dictation.

18. Have students play triads - the root of the triad in the left hand, the right playing the chord in the position of the fifth.
CHAPTER III
RHYTHM AND MELODY

I. Location of the beat

Suggestions:

A. Have the students walk, tap their fingers on the desk, or clap the hands to indicate the beat of the music as it is played.

B. Conductor's beat

Suggestions:

5. The students should have experience in conducting.

C. Grouping of beats

Suggestions:

1. Music beats move along regularly, one beat being accented more than the others.
2. Waltz rhythm
   (a) The beats group themselves in groups of three.
3. March rhythm
   (a) The beats group themselves in groups of two.
4. Meter signature
   (a) Top number - tells the number of beats in each measure.
   (b) Bottom number - tells the type of note which gets one beat.

Suggestions:

(1) Take an example of a meter signature and explain it.
(2) In a simple beat one can feel a sort of background of two.
(3) In a compound beat there is a background of three.
(4) Play a number of slow simple beats and have the students conduct with the right hand and tap with the left forefinger. Also use the divided note.

(5) For the compound illustration, use $6/8$. Conduct two beats with the right hand and tap three small beats with the left forefinger.

(6) In drills on the beat, the students should have much opportunity to conduct and tap.

(7) Play many examples and let the students decide what kind of grouping is taking place.

(8) Table for simple beats

<table>
<thead>
<tr>
<th>No. Beats in Measure</th>
<th>Meter Signatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>$4 = \frac{1}{4}$</td>
</tr>
<tr>
<td>3</td>
<td>$4 = \frac{1}{4}$</td>
</tr>
<tr>
<td>4</td>
<td>$4 = \frac{1}{4}$</td>
</tr>
</tbody>
</table>

(9) Table for compound beats

<table>
<thead>
<tr>
<th>No. Beats in Measure</th>
<th>Meter Signatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>$8 = \frac{1}{8}$</td>
</tr>
<tr>
<td>6</td>
<td>$8 = \frac{1}{8}$</td>
</tr>
<tr>
<td>9</td>
<td>$8 = \frac{1}{8}$</td>
</tr>
<tr>
<td>12</td>
<td>$8 = \frac{1}{8}$</td>
</tr>
</tbody>
</table>

II. Rhythmic Reading

Suggestions:

A. This is a special drill to give the students practice in coordinating the conductor's beat with the time values represented by the notes. The drill involves the reciting of syllables.

B. The beat is assigned an Arabic number (1,2,3, etc.), depending upon the position of the beat in the measure.

(1) Example:

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \hline \\
2 & 3 & 4 & 1 \ 2 \ 3 \ 4
\end{array}
\]

C. When beats are tied, the reciting syllable takes the name of the beat which originates the tie, and the students sound this syllable until the time value has been consummated.

(1) Example:

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \hline \\
1 & 2 & 3 & 1 \ 2
\end{array}
\]

D. When the beat is divided into two equal time durations, the reciting syllables are 'one-te', 'two-te', etc.

(1) Example:

\[
\begin{array}{cccc}
\cdot & \cdot & \cdot & \hline \\
\text{i-te} & 2 \text{ te} & \text{i-te} & 2 \text{ te}
\end{array}
\]

E. The teacher will find the above-mentioned reference of great value in teaching further problems in rhythmic reading.

III. Rhythmic Dictation

Suggestions:

A. The teacher will find it necessary to start this phase of the course in a very easy and careful manner, giving very simple exercises at first. The rhythms used in the sight-singing exercises may be used at first if desired. Use the quarter-note, half-note, whole-note, and if the students do well with these, the eighth-note may be used some.

B. Procedure

(1) Have the students prepare the staff with the proper meter signature.

(2) Play the exercise over twice for their listening, after the beat has been established.
(3) At the third playing of the exercise, the students will write the exercise rhythmically, not melodically, writing all notes on the same line or space as specified by the instructor.

(4) After the students have finished the exercise, the teacher will play it again for them to check their work, then have some student put his exercise on the board for a final check for all the students.

(5) In summarizing the procedure, the students set up the beat and background, then the example is played for their writing.

IV. Melodic Dictation

Suggestions:

A. This type of dictation should not be started until the students can take rhythmic dictation with a fair degree of ease and accuracy. This will be left up to the discretion of the instructor.

B. Procedure

(1) Drill first on locating the tonic tone of the exercise.

(2) After it is found that the students can locate the tonic tone (which they have previously done in their drills), follow the same procedure as in rhythmic dictation, writing the melodic line as dictated, as well as writing it rhythmically.

C. The students should be encouraged to sing inwardly the syllables for the tones in the exercise before attempting to write it.

D. Play any major or minor triad in root position and have them sing, identify, and write it.

E. Melodic dictation should be dwelt upon at length. It should form a regular part of the music course throughout the year.

F. The materials for melodic dictation should be very easy. Some of the exercises could be based upon the sight-singing exercises used.

V. Sight-Singing

Suggestions:

A. As soon as the students learn the syllables to be used in sight-singing, this phase of the work should be introduced and continued throughout the year as a major part of the course.
B. To start the sight-singing work, the instructor should write some simple melodies for the students, using whole-notes, half-notes, and quarter-notes. After the sight-singing idea is put across, the following book is recommended for regular use:


(2) The instructor will probably be familiar with other books which will be good for sight-singing work. Often there are books in the storage spaces used by board of education which will afford good material for sight-singing.

(3) It is suggested that the students be required to memorize ten standard songs by syllables. Such songs as "America", "The Star-Spangled Banner", "Swanee River", "Drink to Me Only With Thine Eyes" are good good for memory work. This will improve the ability of the student to recognize intervals when they are heard.
SUPPLEMENTARY DRILLS

1. Have the students walk, tap the forefinger on the desk, or clap the hands to indicate the beat of the music as it is played.

2. Give the students experience in conducting in $2/4$, $3/4$, $4/4$, and $6/8$ meter signatures.

3. Play exercises and have the students locate the beat and decide upon the grouping being employed.

4. Have the students write each type of meter signature used and then explain it in writing.

5. Construct several measures using each type of meter signature.

6. Play a number of slow simple beats and have the class conduct with the right hand and tap with the left forefinger.

7. Have the students write the tables for the simple and compound beats each day until all have learned them.

8. Give a great amount of drill on rhythmic reading.


10. Give much drill in melodic dictation.

11. Have a great amount of drill in sight-singing and extend this drill over the year.

12. Allow the students to write original melodies for use in rhythmic dictation, melodic dictation, and sight-singing.

13. Have the students memorize some standard songs by syllables, then start the sight-singing period off by having them sing two or three of these songs. Use different ones each time until all are used, then repeat.
CHAPTER IV

TERMINOLOGY AND DEVICES

An understanding of musical terminology and devices used in music is necessary to a proper understanding and interpretation of the music itself. Below are listed the terms used and devices which should be mastered by the student in the beginning music course. Individual circumstances may bring about the inclusion of various other terms and devices not given here. The students should always be encouraged to master any new terms or devices which they encounter in their music study.

1. **Accelerando** - Gradually faster.
2. **Accent** - The natural stress or emphasis regularly recurring on certain tones in each measure.
3. **Accompaniment** - The accessory part or parts attending the voices or instruments bearing the principal part in a musical composition.
4. **Accompanist** - One who accompanies.
5. **A Tempo** - In the original time.
6. **Adagio** - Slow; leisurely.
7. **Air** - Melody; tune.
8. **Allegretto** - Moderately fast.
9. **Allegro** - Lively; brisk; rapid.
10. **Alto** - The deeper of the two main divisions of women's voices; the contralto.
11. **Andante** - Moderately slow.
12. **Arco** - With the bow.
16. Bass - The lowest of the male voices.
17. Cadence - The closing strains of a melody or harmonic movement.
18. Cadenza - A brilliant passage in a vocal solo, usually at its conclusion, having the effect of extemporization, but commonly prepared beforehand.
19. Cantabile - In a singing or vocal style.
20. Con brio - With brilliance.
22. Con sordino - With the mute.
23. Con spirito - With spirit.
25. Decrescendo - Growing softer.
26. Diminuendo - Growing softer or diminishing in loudness.
27. Dolce - Sweetly.
28. Duet - A composition for two voices or instruments.
29. Enharmonic - Tones derived from different degrees but identical in pitch.
32. Fine - End; close.
33. Forte - Loud.
34. Forte-piano - Accent strongly, diminishing instantly to piano.
35. Fortissimo - Very loud.
36. Forzando - With force.
37. Grave - Heavy; slow; ponderous in movement.
38. Grazioso - Gracefully.
39. Interval - The difference in pitch between two tones.
40. Largamente - Largely; broadly.
41. Larghetto - Slow; slightly faster than largo.
42. Largo - Large; broad; slow and stately.
43. Legato - Smooth and connected.
44. Lento - Slow.
45. Maestoso - Majestically.
46. Marcato - With very marked emphasis.
47. Mezzo-forte - Half loud.
49. Meno - Less.
50. Morendo - Dying away.
51. Moderato - At a moderate tempo.
52. Non - Not.
53. Notation - The art of representing musical tones by means of written characters.
54. Pause - A rest; a hold.
55. Pianissimo - Very soft.
56. Piano - Soft.
57. Pizzicato - Plucked with the fingers.
58. Poco - A little.
59. Presto - Quick.
60. Rallentando - Gradually slower.
61. Rest - A pause or interval of silence between two notes.
62. Ritardando - Growing slower and slower.
63. Sforzando - A direction commonly applied to a single tone or chord, indicating that it is to be performed with special stress, marked and sudden emphasis.
64. Sostenuto - Sustained.
65. Staccato - Detached; separated.
66. Syncopation - The tying of a weak beat to the following strong beat, effacing the accent naturally falling on the latter and in most cases shifting it to the (naturally unaccented) weak beat.
67. Tempo - Rate of speed; movement.
68. Tenuto - A direction signifying, generally, that a tone so marked is to be sustained for its full time-value.
69. Vivace - Lively.

SIGNS AND DEVICES

1. D.C. - Da Capo - From the beginning.
2. D.S. - Del Segno - From the sign.
3. — Repeat.
4. — First and second endings.
5. ○ - Fermata; hold.
6. — Cut.
7. C.P. - Grand Pause.
8.  - Swell.

9.  - Crescendo.

10. - Decrescendo.
CHAPTER V

INSTRUMENTS OF THE BAND AND ORCHESTRA

I. The String Group

A. Violin

1. Its function in the orchestra.
2. The names of the various parts of the violin.
3. The names of the violin strings.
4. The tone of the violin strings.
5. The bow

Suggestions:

a. Explain the fact that the bow is very important in violin playing. The violin player who wishes to get the most out of his instrument will choose a fine bow.

b. Discuss the parts of the bow.

B. The Viola

1. Its function in the orchestra.
2. The difference in size of the violin and viola.
3. The difference in the tone quality of the violin and that of the viola.

C. The violoncello

1. The function of the violoncello in the orchestra.
2. The difference in size of the violin, viola, and the 'cello.
3. The tone quality of the 'cello.

D. The String Bass

1. Its function in the orchestra.
2. The difference in size of the violin, viola, 'cello and bass viol.
3. The tone quality of the bass viol.
Suggestions:

a. Play selections in which each of the string instruments plays a prominent part and help the students to recognize each of the instruments by its tone quality.

b. Have the students bring to class pictures of these different instruments and the name of an outstanding performer on each.

II. The String Quartet

A. The instruments which make up the string quartet

1. First and second violins, viola and 'cello.

Suggestions:

a. Play some selections which were written for and played by the string quartet.

b. Discuss the voice part which corresponds with each of the instruments in the string quartet.

c. Discuss the string quartet as a chamber group, including a discussion on chamber music.

III. The Woodwind Group

A. Piccolo

1. Size

2. Key in which it is built - C or D-flat.

3. Its use

4. Tone production

5. Tone quality

6. Range - From D below the treble clef to the second C above the treble clef or from d\textsuperscript{1} to C-sharp\textsuperscript{#}, each note sounding an octave higher.

B. Flute

1. Size

2. Key in which it is built - C

3. Its use

4. Tone production
5. Tone quality
6. Relation to the piccolo
7. Range - Three octaves - from c\(^1\) to c\(^4\)

C. Oboe
1. Size
2. Key in which it is built - C
3. Its use
4. Tone production
5. Double reed
6. Tone quality
7. Range - From small b-flat to g\(^3\)

D. Clarinet
1. Size
2. Key in which it is built - B-flat
3. Its use
4. Tone quality
5. Single reed
6. Tone production
7. Range - from small e to a\(^3\)
8. Albert and Boehm systems
9. Materials from which made
10. Parts of the instrument

E. Soprano Clarinet
1. Key in which it is built - E-flat
2. Tone quality - penetrating
3. Its use
4. Range - same as B-flat clarinet but pitched a perfect fourth higher.
F. Alto Clarinet
1. Size and shape
2. Key in which it is built - E-flat
3. Purpose
   Suggestions:
   a. The E-flat alto clarinet is rarely used as a solo instrument, its main purpose being to bridge the gap between the B-flat clarinets and the bassoons or bass clarinets.
   b. The E-flat clarinet is pitched one octave below the E-flat soprano model.
4. Tone quality

G. Bass Clarinet
1. Size and shape
2. Key in which it is built - B-flat
3. Its use
4. Tone quality
5. Pitched one octave below the B-flat clarinet

H. Bassoon
1. Size and shape
2. Key in which it is built - C
3. Its use
4. Range - From contra B-flat to G-sharp
5. Tone quality
   Suggestion:
   a. The usual playing range is to C-sharp as the high notes are somewhat difficult to produce satisfactorily and are rarely used.

I. Saxophones
1. Different types
   a. E-flat alto
b. B-flat tenor
c. C melody
d. E-flat baritone
e. B-flat bass

2. Use of saxophones

3. Tone quality

Suggestions:

a. The saxophone is a kind of cross between the woodwind family and the brass family.

b. The bell is used only to play the lowest note.

c. Tuning is done by moving the mouthpiece in or out on the mouthpiece; in to raise the pitch; out to lower it.

IV. Combinations of Woodwind Instruments

A. Flute quartet
B. Flute and oboe
C. Woodwind choir
D. Saxophone sextet

V. The Brass Group

A. Trumpet and cornet
   1. Size of each
   2. Key in which each is built - B-flat
   3. Difference in tone quality
   4. Uses
   5. Range - small F-sharp to C³
   6. Cup mouthpiece
   7. Tone production
   8. Tuning slide
9. Valve construction

Suggestion:

a. The first valve serves to route the air column through a length of tubing adequate to lower the pitch a whole tone. The second valve controls a half tone and the third controls a tone and a half.

B. Mellophone

1. Size and shape

2. Use

Suggestion:

a. The mellophone is often used as a substitute for the French Horn.

3. Key in which built

Suggestion:

a. The mellophone is built in F, but added slides make it possible to play in E-flat, D, or C. In F and D it is mostly used in the orchestra to play French horn parts, in E-flat in the band to play E-flat alto parts.

4. Range - from small F-sharp to C³

5. Tone quality

C. Alto Horn

1. Size and shape

2. Use

3. Key in which built - E-flat

4. Range - From F-sharp to C³

5. Tone quality

D. French Horn

1. Size and shape

2. Its use

3. Tone quality
4. Range - from great F-sharp to C³

Suggestions:

a. Owing to the fact that there are so many open tones that can be made without the aid of valves, the French horn requires an extremely well-trained embouchure; the performer must depend upon the tension of his lips and the force of blowing to secure tonal accuracy.

b. Due to the extensive compass of the French horn, many players specialize in playing either first or second horn parts, either developing an embouchure for the high notes of the first and third horn parts or the lower notes of the second and fourth parts.

c. French horns are built in both single and double horn models. The single horn is in the key of F with extra slide to change to E-flat. Double French horns are built in F with a rotary valve to throw the instrument into B-flat. The double horn has more open tones than the single horn and also has a wider playing range, the B-flat horn safe playing range extending a perfect fourth upward.

E. Trombone

1. Its size and shape
2. Its use
3. Tone quality
4. Types
   a. Slide and valve
5. Key in which built - B-flat
6. Range - from Great E to B-flat
7. Use of the slide

F. Euphonium

1. Size and shape
2. Types
   a. Upright and bell-front
3. Use
4. Tone quality
5. Key in which built - B-flat
6. Range - from Great E to B-flat

Suggestions:
   a. The baritone is similar to the euphonium but is built with smaller bore.

G. Upright Bass and Sousaphone
   1. Size and shape
   2. E-flat and BB-flat
   3. Range - From Contra E to F 1
   4. Tone quality

H. Other Band and Orchestra Instruments
   1. Fleugel Horn
   2. Bass Trombone
   3. Contra-Bassoon
   4. English Horn
   5. Sarrusophone

I. The Percussion Group
   1. Bass Drum
   2. Snare Drum
   3. Timpani
   4. Triangle
   5. Tambourine
   6. Bells
   7. Xylophone
   8. Marimba
   9. Chimes
  10. Others
VII. Seating Plan for Band:

Suggestion:

A.
VIII. Seating Plan for Orchestra

A. Suggestion:
CHAPTER VI
MUSIC APPRECIATION

I. Folk Music

A. Definition

Suggestion:

1. Folk music may be defined as the music which originated with the common people through the years and which has been handed down from generation to generation by word of mouth.

B. Its influence on composers' ideas for their compositions in every period of musical history.

C. The influence of Geography on folk music

Suggestions:

1. Sailor songs reflect the rhythm of the waves and the rockings of the boat.

2. The singer living among the mountains seemingly follows the contour of the peaks rising above him, by constantly raising and lowering his voice in that type of musical expression known as the yodel.

3. Dwellers in the plains and deserts reflect in their rhythm and tonality the monotony of their view.

4. The music of the people living in the valleys is happy and cheerful and is similar in character, no matter from what land it comes.

D. The influence of political conditions on folk music

Suggestion:

1. The oppressive spirit of government is often expressed in a country's music. On the other hand, when a nation is happy with its type of government, this spirit will be reflected in the music of the people.

E. Racial characteristic in national music

Suggestions:

1. The love of romance, poetry and gaiety is a distinguishing characteristic of the Latin race, and is in direct contrast with the stolid, plodding nature of the Teutons, and the fearless freedom of the Slavs. But these characteristics are all to be noted in the music of these races.

2. The gypsies have left their influence on the music of every land where they have sojourned. In every land where
the gypsy has made his home the folk music has
been greatly embellished and ornamented by the gypsy music-
ian.

II. Ancient Music
Suggestions:
A. Development of the music of the Assyrians, Hebrews, and
Egyptians and the science of Greek music.
B. An Introduction to Musical Knowledge by Jones and Barnard
is an excellent reference for this phase of the course.

III. Early Church Schools: To the Sixteenth Century
Suggestions:
A. Schools of counterpoint and polyphony developed through
the influence of the church.

IV. Secular Schools: From the Twelfth to the Seventeenth Century
Suggestions:
A. Secular music developed by the Troubadours, Jongleurs,
Minnesingers and Meistersingers.

V. Musical Renaissance: Seventeenth Century
Suggestions:
A. Rise of individual expression gave birth to the opera
and oratorio in Italy. Their development in Italy, France,
Germany and England in the seventeenth century.

VI. Classical School: Eighteenth Century
Suggestions:
A. Development of formal music from Bach to Beethoven

VII. Romantic School: Early Nineteenth Century
Suggestions:
A. Rise of individuality, giving expression in program music,
virtuosity and nationality; from Beethoven to Wagner.

VIII. Modern Music: Late Nineteenth Century to Present Day
Suggestions:
A. Rise of the modern schools of national expression.
Realism versus impressionism.
B. For the preceding, What We Hear In Music by Anne Shaw
Faulkner is highly recommended as a reference.
IX. List of Composers and Compositions with which the students should be familiar:

Suggestions:

A. Johann Sebastian Bach

1. Brief sketch of his life

   Suggestion:

   (a) Born in 1685; died in 1750. One of the greatest musicians which has, up to the present, been known in musical history. Studied violin, harpsichord and organ. Very few works were published either during his lifetime or for a century afterward. Wrote extensively for organ, harpsichord and chorus.

2. Characteristics of the Classical Period

3. How Bach conformed with classical rules

4. Compositions to be heard

   Suggestions:

   (a) Air for G String
   (b) Brandenburg Concerto
   (c) Any chorales

B. George Frederick Handel

1. Brief sketch of his life

   Suggestion:

   (a) Born in 1685; died in 1759. Before he was ten he had become expert on harpsichord, organ, and oboe, as well as in polyphonic composition. Famous in the field of oratorio and opera. He did not hesitate often to remodel or readapt his own works to new purposes, as well as to some extent to borrow from others.

2. Why he is considered a classicist

3. The development of the oratorio

   Suggestions:

   (a) Discuss miracle plays and monodies
   (b) Discuss "The Messiah"

4. Compositions to be heard

   Suggestions:
(a) "Largo" from "Xerxes" (in song form)
(b) Messiah or any parts of it, especially the "Hallelujah Chorus"

C. Wolfgang Amadeus Mozart

1. Brief sketch of his life
   Suggestion:
   (a) Born in 1756; died in 1791. One of the most instinctive geniuses in music history. From the outset he sought expression in all the forms and fields of composition that were prominent in his day.

2. Compositions to be heard
   Suggestions:
   (a) Any of his symphonies

   Suggestions:
   (1) E-flat Symphony
   (2) The Jupiter Symphony

D. Franz Joseph Haydn

1. Brief sketch of his life
   Suggestion:
   (a) Born in 1732; died in 1809. His musical aptitude was evident from early childhood and at five he was placed with a relative at Heinsburg for elementary education and training on the violin and in singing. In music history he is usually counted as the founder, or at least the establisher of the objective monophonic style that is often called 'classical'. He was especially famous in the symphonic field.

2. Why he is called the "father of the symphony".

3. Explanation of sonata form

4. How the sonata form developed into the symphony

5. Compositions to be heard
   Suggestions:
   (a) "Surprise" Symphony or any other
E. Ludwig Van Beethoven

1. Brief sketch of his life

Suggestion:

(a) Born in 1770; died in 1827. One of the greatest of musicians, the founder of the distinctive lines of progress in the nineteenth century, though himself adhering largely to the typical forms of the eighteenth. He was the first composer to utilize the capacity of the modern piano and the first to bring out the latent powers of the modern orchestra.

2. His tendency to break away from classical rules

3. The beginning of Romanticism

a. Reasons prompting this movement

Suggestions:

(1) Musical ideas were changing rapidly during the latter part of the eighteenth century. It was plain that new forms of composition were needed through which composers could not only impart a sense of beauty, but could tell a story or express their inmost feelings through the medium of music.

(2) They found the forms established by the Viennese classical school too rigid for their purpose.

4. Compositions to be heard

Suggestions:

a. Fifth, Eighth, or "Pastorale" Symphony

F. Franz Peter Schubert

1. Brief sketch of his life

Suggestion:

a. Born in 1797; died in 1828. Extraordinarily gifted Austrian composer, whose career, though pitifully brief, marks an epoch in lyrical expression through music. In his hands the artistic song became one of the master-forms of modern music.

2. Art songs

3. His gift for melody

4. Compositions to be heard

Suggestions:
a. "Unfinished" Symphony
b. Ave Maria
c. Hark! Hark! The Lark
d. Any other of his songs

G. Robert Schumann

1. Brief sketch of his life

Suggestion:

a. Born in 1810; died in 1856. Foremost in promoting the Romantic Movement in music. Until he was twenty he had but desultory musical training, but developed himself into an effective pianist and also as leader of a school orchestra.

2. The fantasia

3. Compositions to be heard

Suggestions:

a. Traumerei
b. Any piano music

H. Johannes Brahms

1. Brief sketch of his life

Suggestion:

a. Born in 1833; died in 1897. One of the masters of German music in the nineteenth century, eminent both as composer and pianist. He composed in all styles except opera. His "Requiem" made him known as a choral composer of the first rank, and the series of symphonies set him firmly in the succession to Beethoven.

2. His waltzes

3. Compositions to be heard

Suggestions:

a. Any of his waltzes, Lullaby, Hungarian Dances

I. Peter Ilyitch Tchaikowsky

1. Brief sketch of his life

Suggestion:

a. Born in 1840; died in 1893. He was first trained as a lawyer. His tendency is to pass to and fro between contrasted moods, as from hilarity to despair, from wildness to suavity. He uses much folk-song material.

2. Discussion of his constant changing from one mood to another which was characteristic of him.
3. Compositions to be heard

Suggestions:

a. March Slav
b. Andante Cantabile
c. Nutcracker Suite
d. Any of his symphonies

J. Richard Strauss

1. Brief sketch of his life

Suggestion:

a. Born in 1864. A distinguished Bavarian conductor and composer who started composing at six. He has been honored by many governments and societies.

2. Realism in music

3. Compositions to be heard

Suggestions:

a. Til Eulenspiegel
b. Don Juan
c. Any of his waltzes

K. Johann Strauss

1. Brief sketch of his life

Suggestion:

a. Born in 1825; died in 1899. Distinguished Austrian violinist, conductor and composer, the most brilliant member of a famous family. Wrote about five hundred dances, especially waltzes.

2. His waltzes

3. Compositions to be heard

Suggestion:

a. Any of his waltzes

L. Claude Debussy

1. Brief sketch of his life

Suggestion:

a. Born in 1862; died in 1918. He was the leader in the movement toward impressionistic expression.

2. The beginnings of Impressionism in music

3. Compositions to be heard:
Suggestions:

a. Claire de Lune
b. Prelude to the Afternoon of a Faun
c. La Mer

M. Jean Sibelius

1. Brief sketch of his life

Suggestions:

a. Born in 1865. Distinguished Finnish composer whose genius was early recognized by a grant of three thousand marks annually from the Finnish government. His fame was much increased by a tour with the Helsingfors Philharmonic in 1900 throughout northern and western Europe and by his appearance at the Heidelberg Festival in 1901. Without using much direct folk-song material, his style evidently rests upon an intensely national basis, developed with extraordinary vigor and assurance of artistic conception and grasp of harmonic, rhythmic and orchestral resource. His imagination tends to dwell upon the sombre and weird, interpreted with great intellectual earnestness. His works include symphonies, symphonic poems, overtures, suites, chamber-music, piano and vocal music.

2. Compositions to be heard

Suggestions:

a. Valse Triste
b. Finlandia

N. George Gershwin

1. Brief sketch of his life

Suggestions:

a. Born in 1898; died in 1937. Born in Brooklyn, New York. At fifteen George had learned all he could from conservatory teachers. There was no seat in the classroom for the new campus beauty, jazz. There was only one conservatory where he could continue his education in the strange rhythms of the slums, and that was Tin Pan Alley, where the nation's top publishers rolled out music hits that were sung from Park Avenue to the Wabash. He regarded jazz as an American folk music.

2. Discuss jazz

Suggestions:

a. Originated with the negro
b. Uses syncopation for its basis
c. How Gershwin used it in his compositions
3. Modern tendencies in music

4. Compositions to be heard:
   Suggestions:
   a. Rhapsody in Blue

C. Howard Hanson

1. Brief sketch of his life
   Suggestion:
   a. Born in 1896 in Wahoo, Nebraska. At present living in Rochester, New York. When only twenty, he was appointed Professor of Theory in the College of the Pacific in California. Three years later he became the Dean of the Conservatory of Fine Arts in the same college. He has been a vital factor in stimulating interest in American music during the past several years. Dr. Hanson has also achieved a considerable reputation as a conductor. He now conducts the Eastman-Rochester Symphony Orchestra.

2. Compositions to be heard:
   Suggestions:
   a. Lament for Beowulf
   b. Heart of the Symphony
   c. Heart of Piano Music
   d. Heart of the Concerto
   e. Symphony Number Two

P. Roy Harris

1. Brief sketch of his life
   Suggestion:
   a. Born in Lincoln County, Oklahoma, February 12, 1896. He was educated in the California public schools, and studied piano, clarinet and pipe organ in Los Angeles. The World War interrupted his work along these lines, but after the war he returned to California University and while there wrote a work for chorus and orchestra which attracted interest of Alfred Herts, then conductor of the San Francisco Symphony. Mr. Herts advised the young man to abandon college and make for himself a career as composer. Harris' position in the history of American culture is already assured, for his work has endowed American music for the first time, with an immediately comprehensible nobility, a truly authentic originality, and a genuine grandeur. Speaking of his work generally, Paul Rosenfield writes:
"In combination, the tragedy, folk-feeling, and poetry, the heroic cast of certain percussive themes and the melodic sweep and grandeur of many passages, at times gives a bardic, well-nigh epic character." This is concerning his Symphony No. 3, but may be applied to many other of his works.

2. Compositions to be heard

Suggestions:

a. Folk Song Symphony
b. Symphony Number Three

c. Aaron Copland

1. Brief sketch of his life

Suggestion:

a. Born in Brooklyn in 1900. He is one of the most accomplished and distinguished of American composers. He received his musical training under Ruben Goldmark. His creative output is not remarkably large for he is not the most prolific of composers. His music has been what frightened music critics with frail ears have called modern and the legend has been perpetuated among unsuspecting music lovers that compositions so labeled are necessarily disagreeable and next to impossible to understand. Any listener who for his own edification wishes to test this musical superstition, no better starting point can be recommended than Copland's "El Salon Mexico".

2. Compositions to be heard

Suggestions:

a. Appalachian Spring
b. El Salon Mexico

X. General Suggestions

A. Any composers not listed in the preceding group will be good for appreciation work.

B. The compositions listed may be secure from any record shop of good size, and the teacher may see fit to supplement this list with other available records. Other materials by the same composer may be more easily secure, much depending upon the locality of the school.

C. A good idea would be to divide the appreciation phase of the course into three different categories according to periods such as the Classical, Romantic and Modern Periods. The students should be reminded of the characteristics of
each period. Lastly, the composers may be grouped according to the period in which each wrote. This will give an overall picture of history in music.

D. The teacher will want to supplement the material of this chapter with other information which has been accumulated through reading and study.

E. Many important and famous composers have been omitted in this chapter, but if time permits the presentation of those listed here, the students will have developed a fair appreciation for the better types of music.

F. The list of records shown on the next few pages is a fair sample of what a school of ordinary means can possess. It is the record library of the Wayne County High School, where the author is employed. Records are added every year. The Educational Music Bureau has a wide selection of albums which will help the teacher secure material which can be easily understood and appreciated by the high school beginner in music.
Volume Three for Primary Grades - Rhythmic Activities

1. Berceuse ("Lullaby") - Ilyinsky
2. The Blacksmith - Brahms
3. The Clock - Kullak
4. Come Lasses and Lads - English Folk
5. Cradle Song - Hauser
6. Dance of Moorish Slaves (Aida) - Verdi
7. Dolly's Funeral - Tchaikowsky
8. Elfenspiel ("Play of Elfs") - Kjerulf
9. John Peel - Old Hunting Song
10. Knight of the Hobby Horse - Schumann
11. Lavender's Blue - English Folk
12. March - Bach
13. Marche Militaire - Schubert
14. March of the Tin Soldiers - Tchaikowsky
15. Mirror Dance ("Faust Ballet") - Gounod
16. Northern Song - Schumann
17. Popillons No. 8 - Schumann
18. Peasant's Dance - Schytte
19. Polly Put the Kettle On - Old English
20. Postillion - Godard
21. Siciliano ("L'Allegro") - Handel
22. Silhouette - Reinhold
23. Slavonic Dance No. 1 - Dvorak
24. Song of the Shepherdess - Weber
25. Tarantelle - Heller
26. Valse Gracieuse ("Graceful Waltz") - Dvorak
27. Waltz, Op. 9a, No. 3 - Schubert
28. The Witch - Tchaikowsky

Volume Four for Upper Grades - Rhythmic Activities

1. Allegro in G - Mendelssohn
2. Amaryllis - Ghys
3. Country Dance - Beethoven
4. Country Dance - Weber
5. Gavotte - Handel
6. Gigue in B-flat - Corelli
7. March (Aida) - Verdi
8. March of the Three Kings - Bizet
9. Minuet from the Third Movement, Symphony No. 39 - Mozart
10. Passepied - Delibes
11. Playtime No. 4 ("Children's Games") - Liadoff
12. Playtime No. 11 ("Children's Games") - Liadoff
13. Second Gavotte - Sapellnikoff
14. Silhouette - Dvoark
15. The Sackets - Waltz - Waldteufel
16. Snowdrops - Tchaikowsky
17. Soldiers' Chorus ("Il Trovatore") - Verdi
18. Street Boys' Parade ("Carmen") - Bizet
19. Toreador Song ("Carmen") - Bizet
Volume Two for Primary Grades - Listening Activities

1. Andantino ("Raymond Overture") - Thomas
2. Berceuse - Jarnefelt
3. Elfin Dance - Greig
4. Evening Bells - Kullak
5. Fairy Pipers ("The Wand of Youth") - Elgar
6. Gollwog's Cake Walk ("Children's Corner Suite") - Debussy
7. The Hurdy-Gurdy Man ("Kaleidoscope") - Goossens
8. Excerpt from Light Cavalry Overture - Von Suppe
9. Little Hunters - Kullak
10. The Little Shepherd ("Children's Corner Suite") - Debussy
11. Melody in F - Rubenstein
12. Moths and Butterflies ("The Wand of Youth") - Elgar
13. Of a Tailor and a Bear - MacDowell
14. Serenata - Moszkowski
15. Spinning Song - Kullak
16. Tame Bears ("The Wand of Youth") - Elgar
17. Waltz in A-flat - Brahms
18. Waltzing Doll - Poldini
19. The Wild Horseman ("Album for the Young") - Schumann

Volume Five - Upper Grades - Listening Activities

1. Andante, Second Movement, Symphony No. 4 - Haydn
2. Clair De Lune - Debussy
3. Come, Let us to the Bagpipes' Sound - Bach
4. Etude in G-Flat Major ("Butterfly") - Chopin
5. Festival March ("Tannhauser") - Wagner
6. The Music Box - Liedoff
7. Norwegian Bridal Procession - Grieg
8. Oh Ver meltdown, Thou Lovely - Swedish Folk
9. Pavane of the Sleeping Beauty ("Mother Good Suite") - Ravel
11. Witches' Dance - MacDowell

Volume Five for Upper Grades - Singing Activities

Folk Songs of the Americas

1. At Sunset - Finnish
2. At the Gate of Heaven (New Mexico)
3. Boule's Ball - French-Canadian
4. Cuba - Cuba
5. El-a-noy - Song of the Pioneers
6. From Yon Mountain Verdant - Perú
7. Flowing River - Chile
8. La Cuisiniere - French-Canadian
9. Little Grove, All in Green - Polish
10. Lonesome Valley - White Spiritual
11. Night Herding Song - Cowboy Song
12. Que Lejoy Estoy - Mexican
13. Santo San Juanita - Ecuador
14. Shuckin' of the Corn - Tennessee
15. Spring - Swedish
16. To Bethlehem, Singing - Puerto Rico
17. The Turtle Dove - English
18. Tutu Maramba - Brazil
<table>
<thead>
<tr>
<th>Volume Six for Upper Grades - Singing Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ave Maria - Schubert</td>
</tr>
<tr>
<td>2. Beautiful Savior - Arr. by Christiensen</td>
</tr>
<tr>
<td>3. He Shall Feed His Flock (&quot;The Messiah&quot;) - Handel</td>
</tr>
<tr>
<td>4. Home to Our Mountains (&quot;Il Trovatore&quot;) - Verdi</td>
</tr>
<tr>
<td>5. How Lovely are the Messengers (&quot;St. Paul&quot;) - Mendelssohn</td>
</tr>
<tr>
<td>6. Knowest Thou the Land (&quot;Mignon&quot;) - Thomas</td>
</tr>
<tr>
<td>7. Toreador Song - Bizet</td>
</tr>
<tr>
<td>8. Tramp, Tram, Tramp Along the Highway - Herbert</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Miscellaneous Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. And the Glory of the Lord (&quot;Messiah&quot;) - Handel</td>
</tr>
<tr>
<td>2. Hallelujah Chorus (&quot;Messiah&quot;) - Handel</td>
</tr>
<tr>
<td>3. Summer Serenade - Herbert</td>
</tr>
<tr>
<td>4. Italian Street Song - Herbert</td>
</tr>
<tr>
<td>5. Song of the Open Road - Malotte</td>
</tr>
<tr>
<td>6. Play Gypsies - Dance Gypsies - Kalman</td>
</tr>
<tr>
<td>7. The Lost Chord - Sullivan</td>
</tr>
<tr>
<td>8. Ombra Mai Fu (&quot;Largo&quot; from Zerxes) - Handel</td>
</tr>
<tr>
<td>9. Cantiga De Minor (Lullaby) - Mignone</td>
</tr>
<tr>
<td>10. I Wonder as I Wander - Appalachian Folk Song</td>
</tr>
<tr>
<td>11. Der Hirt Auf Dem Felsen (&quot;The Shepherd on the Mountain&quot;) - Schubert</td>
</tr>
<tr>
<td>12. Hungarian Dance No. 5 - Brahms</td>
</tr>
<tr>
<td>13. Hungarian Dance No. 6 - Brahms</td>
</tr>
<tr>
<td>14. The Magic Flute - Overture - Mozart</td>
</tr>
<tr>
<td>15. Redemption - Franck</td>
</tr>
<tr>
<td>16. Warsaw Concerto - Addinsell</td>
</tr>
<tr>
<td>17. Valse Triste - Sibelius</td>
</tr>
<tr>
<td>18. Berceuse from &quot;The Tempest&quot; - Sibelius</td>
</tr>
<tr>
<td>19. Rhapsody in Blue - Gershwin</td>
</tr>
<tr>
<td>20. Strike Up the Band - Gershwin</td>
</tr>
<tr>
<td>21. La Denza - Rossini</td>
</tr>
<tr>
<td>22. O Sole Mio - Traditional Folk Song</td>
</tr>
<tr>
<td>23. Torna A Surriento - Curtis</td>
</tr>
<tr>
<td>24. Mattinata - Leoncavallo</td>
</tr>
<tr>
<td>25. Ballad for Americans - Robinson</td>
</tr>
<tr>
<td>26. Organ Music (Album) - Don Baker</td>
</tr>
<tr>
<td>1. Deep Purple - De Rose</td>
</tr>
<tr>
<td>2. Charmaine - Rapee - Pollack</td>
</tr>
<tr>
<td>3. Diane - Rapee - Pollack</td>
</tr>
<tr>
<td>4. Lover, Come Back to Me - Romberg</td>
</tr>
<tr>
<td>5. Play Gypsies, Dance Gypsies - Kalman</td>
</tr>
<tr>
<td>6. When Yuba Plays the Tuba - Horbach</td>
</tr>
<tr>
<td>7. One Alone - Romberg</td>
</tr>
<tr>
<td>8. Softly as in the Morning Sunrise - Romberg</td>
</tr>
<tr>
<td>9. Night and Day - Porter</td>
</tr>
<tr>
<td>10. Sleepy Time Gal - Whiting</td>
</tr>
</tbody>
</table>
11. Chloe - Moret
12. Dancing Tambourine - Polla
13. The Continental - Conrad
14. My Darling - Myers

27. The Music of Sigmund Romberg - Album
   1. Romance from "The Desert Song"
   2. Serenade from "The Student Prince"
   3. Softly, as in a Morning Sunrise from "The New Moon"
   4. Wanting You from "The New Moon"

28. American Spirituals - Album
   1. Deep River
   2. Every Mail Day
   3. Water Boy
   4. Hear De Lam's A-Crying
   5. Goin' to Ride Up in De Chariot
   6. Go Down Moses
   7. Black Sheep, Where You Left You' Lamb
   8. There's a Man Goin' 'Round Takin' Names
   9. Joshua Fit the Battle of Jericho
  10. City Called Heaven

29. Schubert Melodies - Album - Marek Weber
   1. Waltz Medley
   2. Rosamunde Overture (Excerpt No. 1)
   3. The Linden Tree
   4. Moment Musical
   5. The Trout
   6. Minuet in B Minor
   7. By the Sea
   8. Hedge Roses
   9. Death and the Maiden
  10. Hark! Hark! The Lark
  11. "Unfinished Symphony" (Excerpt
  12. Impatience
  13. Scherzo
  14. The Erlking
  15. Serenade
  16. Marche Militaire
  17. Minuet in F
  18. My Sweet Repose
  19. Rosamunde - Ballet Music
  20. Rosamunde Overture - Excerpt No. 2
  21. Cradle Song
  22. Whither?

30. Marches - Album
   1. The Thunderer - Sousa
   2. El Capitan - Sousa

31. "In Old Vienna" - Album
   1. Josef Strauss Waltz Medley
      a. Music of the Spheres, b. Dynamic, c. Water Colors
   2. Serenade - Drigo
   3. Come to the Sea - Traditional
   4. My Treasure - Becucci
   5. Chimes of Normandy - Planquette
6. Old Waltz - Folk Song
7. Waves of the Danube - Ivanovici
8. Franz Lehar Waltz Medley
   a. Merry Widow, b. Gold and Silver, c. Villa Nova
9. Vienna Carnival Life - Translateur
10. Over the Waves - Rosas
11. You Live in My Heart - Traditional
12. Johann Strauss Waltz Medley
   a. Vienna Life, b. My Darling, c. Blue Danube
13. Ziehrer Waltz Medley
   a. Vienna Citizens, b. Vienna Beauty, c. In a Beautiful Night
14. Waldteufel Waltz Medley
   a. Skaters, b. Dolores, c. Estudiantina

32. Music of George Gershwin - Album - Andre Kostalanetz and his Orchestra
1. 'S Wonderful
2. The Man I Love
3. Someone to Watch Over Me
4. Oh, Lady Be Good
5. Fascinatin' Rhythm
6. Embraceable You
7. Soon
8. Maybe

33. Irish Eyes are Smiling - Album - "A Collection of songs from the Emerald Isle"
1. A Little Bit of Heaven
2. My Wild Irish Rose
3. Macushla
4. Come Back to Erin
5. When Irish Eyes Are Smiling
6. Killarney
7. The Wearing of the Green
8. Mother Machree
9. Where the River Shannon Flows

34. John Jacob Niles - Album
1. Matthew, Mark, Luke and John
2. I Wonder as I Wander
3. The Little Liking
4. The Carol of the Angels
5. The Carol of the Birds
6. The Seven Joys of Mary

35. Operetta Favorites of Oscar Strauss
1. There are Things One Must Forget
2. I Know What I Want
3. Soldatenliebe
4. Menuet a La Cour
5. Entr'acte and Letter Intermezzo
6. My Hero

36. Nutcracker Suite - Tchaikowsky
37. Strauss Waltzes - Johann Strauss
38. Appalachian Spring Suite - Copland
39. El Salon Mexico - Copand
40. Music from Carmen - Bizet
41. Harold in Italy - Berlioz
42. Brandenburg Concertos No. 2 and 5 - Bach
43. Don Cossack Chorus - Russian Fair
44. Piano Music - Chopin
45. Scheherazade - Rimsky-Korsakov
46. Symphony No. 2 (Romantic) - Hanson
47. Symphony No. 3 - Harris
48. Symphony No. 9 - Shostakovich
49. Symphony No. 6 in B Minor (Unfinished) - Schubert
50. Symphony No. 94 in G (Surprise) - Haydn
51. Symphony No. 41 in C (Jupiter) - Mozart
52. Cello Melodies - Garbouseva
CHAPTER VII
SUMMARY AND CONCLUSION

It is hoped that after the music teacher has been guided by the outline given herein for a nine-month period in the high school beginning music class that the students shall have attained a thorough understanding of notation. They should be able to recognize especially, the major triads in a given tonality along with the ability to identify the various intervals of the major scale both by sight and sound. They should understand key signatures to the extent that they can recognize any key signature and identify it, locate "do" and write the scales on the staff. The author makes the extensive use of dictation optional due to the fact that there are so many other phases which the student should master first. Then too, experience has shown that high school students find dictation quite difficult in their first year; perhaps "over their heads". It is hoped that the students will have enough knowledge of and experience in the conductor's beat that they will be able to conduct numbers using the simple meter signatures. They should be able to direct numbers such as those used in a "Community Sing". By the time the course is completed, the students should be familiar with terms used most commonly in music and be able to interpret the various devices employed. Since sight-singing has been a major part of the course, it is hoped that those who have completed the work will be able to sing songs at sight with a fair degree of ease if the songs do not contain very intricate rhythmic figures. They should have a fair degree of knowledge concerning instruments of the band and orchestra, how they are used in the large group and in the small ensembles, be able to identify them by sight and sound or tone quality.
One of the major phases of the course was the development of discriminating listeners from the group which enrolled in the music class. It is hoped that the students will enjoy the better types of music by the time the course is completed, that they will be able to converse with others on musical subjects, and that they will have a good understanding of the development of music through the years. They should know how various forms evolved and who was responsible for the growth of the different forms. If the teacher has taught the appreciation phase of the course in a good way, the students will ask for the better types of music when the listening period comes around. By this time, many of the students will have decided upon some particular type of music which they like, or which appeals to them. They should be able to give reasons for their decisions and discuss the differences in various types.

Finally, if the music educator has developed within the students the ability to sing songs of musical worth and sight-read with a fair degree of ease and appreciation for and understanding of the better types of music and their composers, the time spent in the beginning music course shall not have been in vain and a good work will have been accomplished.
CHAPTER VIII

BIBLIOGRAPHY


Faulkner, Anne Shaw, *What We Hear in Music*, Radio Corporation of America, Camden, New Jersey.


Thomas, Henry and Thomas, Dana Lee, *Forty Composers*, Halcyon House, Garden City, N.Y.