

MAKING MUSIC FUNCTION IN THE DAILY LIVES OF
SCHOOL CHILDREN

A THESIS

SUBMITTED TO THE DEPARTMENT OF
EDUCATION AND THE GRADUATE COUNCIL OF THE KANSAS STATE
TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF SCIENCE

BY

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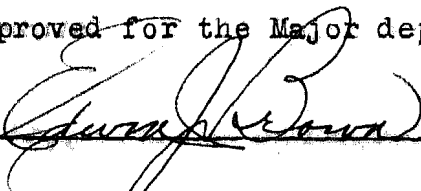
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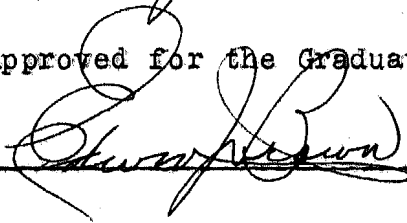
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EMPORIA, KANSAS

Approved for the Major department



Approved for the Graduate Council



ACKNOWLEDGMENT

I acknowledge with deep gratitude and sincere appreciation my indebtedness to Dr. Edwin J. Brown, Director of the Graduate School of the Kansas State Teachers College, Emporia, who suggested the topic and who has directed the study.

I also wish to acknowledge the valuable help given me by Miss Esther Swart, Supervisor of Intermediate Grade Music, of the Laboratory School of the Kansas State Teachers College, Emporia.

I also wish to express my thanks to Miss Catherine E. Strouse, Associate Professor of Music and Supervisor of Primary Music, of the Kansas State Teachers College, Emporia.

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PREFACE

The prime motive of this thesis is to stress the importance of musical training and the need for renewed efforts in the field of music appreciation. Because of economic conditions the last few years, in some sections of our country, there has been produced a movement which is seriously endangering the cultural value of education. A decrease of monetary allotment has forced supervisors and directors to lessen the number of teachers, and occasionally the number of departments. In some cases, the music department has been the one to suffer curtailment because of the belief that music is not a necessary factor of education but an unimportant elective. This study is intended to be an argument for the necessity of music from the very beginning of the child's school experience and a proof of its value as an integral part of the curriculum.

Along with the writer's idea of presenting music appreciation and interest as a vital unit of every child's education, there is a corollary idea of vocational training. There is a strong trend today toward vocational guidance even in the grades. If music is banished from the school, the number of those who might choose music as a career or a profession is necessarily decreased.

Likewise the leaning of educational psychology toward creative activity has given a third impetus to this study. Music derives its value from its powers of impression but more especially from its ability to express emotion and thus

become an outlet for the child's emotional background. No more pleasing means of expression can be held out to all children than music in its many and various forms.

This treatment of music is not coextensive with education but with the early grades before Junior High School. It proposes to take up the means of bringing music into the daily lives of children of the first six grades only.

The writer has collected the material from the sources used in the Bibliography, and has attempted to put in handy compact form all the available ideas and existing practices in arousing interest in music. This information has been arranged progressively in order of difficulty and aims to show the advance from one step to another. The various chapters contain suggestions for effective teaching and occasionally new material and new ideas.

The method used has been a combination of writing by compilation in the effort to collect already existing material, and of the experimental method in the examination of records. All the records recommended by the writer have been personally checked for their suitability to the purpose for which they have been selected. Records recommended by commercial phonograph companies have been subjected to close scrutiny before being accepted.

Chapter I

MUSIC APPRECIATION AND INTEREST THROUGH THE TOY ORCHESTRA

"It's not the tunes that it can play,
But something else. I can never say
Whether it's more like falling rain
Far, far away, in France or Spain;
Or a hurrying brook, or the delicate din
When a humming bird begins to spin
Its rainbow wings; or the drone of bees
Or something that is none of these.
But always, under the tinkling part,
You can hear it beating like a heart,
Or the tick of tiny fairy clocks
Hidden away in the music-box."

--Rachel Field.

There is one phase of Music Appreciation which plays a prominent part, one which will lead children to feel and to discover in music something through which they can express themselves. This is the toy orchestra. However, it is only within the last few years that this medium of expression has been really recognized as a delightful approach to music appreciation.

The writer wishes at the very outset of this work to let it be understood that she has shaded or amended the word "appreciation", as defined by Webster, "to estimate justly," "to esteem duly"---to one meaning, "to react with a satisfying joy to beauty, to develop an intelligent pleasure in separating the chaff from the wheat and appropriating the latter to ourselves."¹

¹ Inez Field Damon. "Education Through Art Appreciation." MUSIC SUPERVISORS JOURNAL. vol. XV. no. 3. pp. 65-67 February 1929.

Music appreciation is not a distinct model or division of music; it enters into every detail of music education.² It is then through the toy orchestra that the writer endeavors to make the first step in appreciation, to arouse in children a love of music. It is one of the most effective means to this end. The habits of attentive listening, the joyous participation, the rhythmic experiences all tend to give a firm foundation for future development. The individual child will be encouraged to listen imaginatively and to suggest different types of response that might make the musical effect more satisfactory to him.

The early appeal of music is essentially rhythmic. Therefore, the instruments of percussion should provide the first experience of little children with musical instruments. All the children in the primary grades should have the opportunity to recognize accent and to express rhythm through the instruments of the rhythm orchestra.

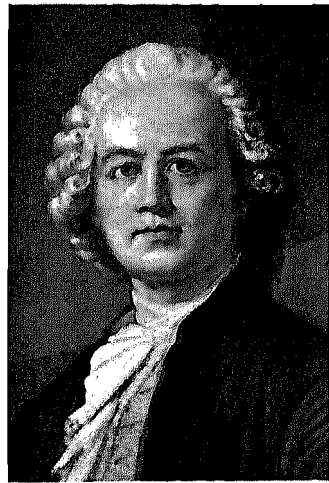
The use of these instruments in the first year will be very elementary, nevertheless, the children will profit much in rhythmic responsiveness. The writer would have the instruments gradually introduced, the rhythm sticks being the first to be used. Every child should have the opportunity to play each type, as well as be given the responsibility of leadership. The unrhythmical children should

² James L. Mursell and Mabelle Glenn. The Psychology of Music Teaching. p. 107. Silver, Burdett and Co., New York, 1931.



THE PERRY PICTURES. SMALL SIZE. 3219. HAMMAN.

GREAT MASTERS OF MUSIC.



THE PERRY PICTURES. SMALL SIZE. 100.

CHRISTOPHER GLUCK.

play the milder instruments such as sand blocks and rhythm sticks until they are able to keep good time.³ The teacher should make note of those children who handle the different instruments most deftly in order that she may use this knowledge when full instrumentation is finally achieved.

When first introduced to the instruments free choice should be allowed in the selection. In grouping the instruments good balance of tone is essential. For a class of thirty children the following will be found satisfactory.⁴

- 2 bird whistles
- 1 pair cymbals
- 3 triangles
- 4 pairs jungle sticks
- 4 pairs jingle bells
- 2 tambourines
- 1 chinese wood-block
- 1 maple bar xylophone
- 3 pairs sand blocks
- 8 pairs rhythm sticks
- 1 drum

The author feels that if the toy orchestra is to contribute to music appreciation of the children it is necessary that the instruments be of good quality. Although many advocate or even encourage the use of home-made instruments the author emphatically disapproves. A good tone is essential to lead the child to love and appreciate music. Beauty of tone must always be the desired goal.

³ Course of Study for Elementary Schools. Missouri. Department of Education, 1931.

⁴ Osbourne McConathy, W. Otto Miessner, Edward Bailey and Mabel E. Bray. The Music Hour. Teachers Manual. p. 186. Silver, Burdett and Co., New York, 1929.

Suitable compositions should be chosen and played on the phonograph for the children. The selections at first should be ones that contain a strong and very pronounced rhythmic accent for it is this rhythmic expression that is to be sought. Marches in 6/8 meter and brisk tempo are good, also swinging waltzes. Tarantelles offer a fine opportunity for the tambourine and jungle stick. Spanish waltzes for the castanets, military marches for drums and cymbals and Oriental music for bells and triangles.⁵ Let the children hear the compositions repeatedly, so that they become quite familiar with them.⁶ However, only one selection should be taken at a time. After the children have become quite familiar with them, then they begin to play. Not more than ten selections can be worked well within a year with the primary grades.

A very useful device for finding out whether the children have felt the mood is to have several pictures in the front of the room, for instance, birds flying, soldiers marching and horses galloping, and let the children decide which picture represents the mood of the piece. For example, after playing Schumann's, Soldier's March, the children should respond with the picture, Soldiers Marching.

Every piece that the children hear should contribute actively to their appreciation of good music and should be related to the children's familiar moods and experiences such

⁵ Course of Study for Grade Two. Grand Rapids, Michigan, 1930.

⁶ Bessie Edmonds Smith. "Appreciation of Music in the Grades." Etude. vol. 48. p. 184. November, 1930.

as marching, imitation of fairies and animals or any other phase of their imaginative life.⁷

The following compositions in record form are recommended for use in the toy orchestra.

- Fundamental Rhythms No. 1. 2/4 meter #20350 Victor.
 The Bell (French)
 The Hunter (Bohemian)
 From Far Away (Lithuanian)
 Memories (Finnish)
 The Warning (German)
- Fundamental Rhythms No. 2. 3/4 meter #20350 Victor
 Springtime (German)
 Punchinello (French)
 The Bird a-Flying (German)
 Ash Grove (Welsh)
 In the Valley (Swabian)
- Fundamental Rhythms No. 3 4/4 meter #20351 Victor
 Vesper Hymn (Sicilian)
 Au clair de la Lune (French)
 The Tailor and the Mouse (English)
 John Peel (English)
- Fundamental Rhythms No. 4. 6/8 meter #20351 Victor
 The Thresher (German)
 Johnny at the Fair (English)
 Longing (German)
 Top o' Cork Road (Irish)
- Pop! Goes the Weasel--Folk Dance #20151 Victor
 Norwegian Mountain Dance #20151 Victor
- March of the Little Lead Soldiers #19730 Victor
- The Ace of Diamonds--Danish Folk Dance #20989 Victor
- Shoemaker's Dance--Danish #20450 Victor
- Rhythms for Children #20153 Victor
 Of a Tailor and a Bear (MacDowell)
 The Wild Horseman (Schumann)
- Rhythms for Children #20153 Victor
 Spinning Song (Kullak)
 The Little Hunters (Kullak)

Chapter II

MUSIC APPRECIATION AND INTEREST THROUGH SINGING

"One cannot be sad
 If the spirit is singing
 And the music of childhood
 Is in the air ringing."

--Emma Bruce Hall.

Human interest in singing is nothing new, it is as old as the race and the use of it as a recreative and inspirational agent antedates history.¹ Singing is the core of music appreciation and, therefore, a necessary phase of children's musical training. Dykema in speaking of singing says, "It is the basic activity both because of its own values and because from it many other music activities naturally develop."²

Children love to sing. With their entrance into school special attention should be given them that they sing true to pitch and with a light quality. It has been found that frequently as many as seventy-five per cent of the children in the kindergarten and first grade are not true to pitch and do not use the normal light voice.³ If real joy and appreciation are to be found in singing children must be taught to use light, beautiful tones. There can be no

¹ Satis N. Coleman. Creative Music For Children. p. 3. G.P. Putnam's Sons. New York, The Knickerbocker Press. 1922.

² Peter W. Dykema. Music For Public School Administrators. p. 23. Bureau of Publications. Teachers College, Columbia University. New York, 1931.

³ Ibid.

beauty in a forced chest tone. Early experience in using head tones is of very great importance.

The first consideration in providing singing experiences for children is that they get satisfaction and pleasure from the exercise. Otherwise there cannot be interest in and appreciation of singing. The second is that children shall come to know beautiful songs and to appreciate them. The third that each child shall acquire some skill as a singer, and fourth that the children shall learn to use singing as a medium for self-expression.⁴

"Singing gives the child an appreciation and enjoyment of beauty that involves his mind, body and feeling and nourishes the power to create beauty, not only in reproducing songs of others, but in making songs of his own."⁵

Children's remarkable power to sing by imitation, or by rote makes it possible to present to them the most beautiful melodies of art without requiring any technical mastery. Children in the elementary grades are at their most impressionable age hence, every song that they sing should contribute to their appreciation of good music.⁶ Beauty should grow as the music is learned.

⁴ Alice G. Thorn. Music For Young Children. p. 10. Charles Scribner's Sons. New York, 1929.

⁵ Satis N. Coleman. Creative Music For Children. p. 173. G.P. Putnam's Sons. New York, Knickerbocker Press, 1922.

⁶ Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge, and Mabelle E. Bray. The Music Hour. Teachers Book. p. 188. Silver, Burdett and Company. New York, 1929.

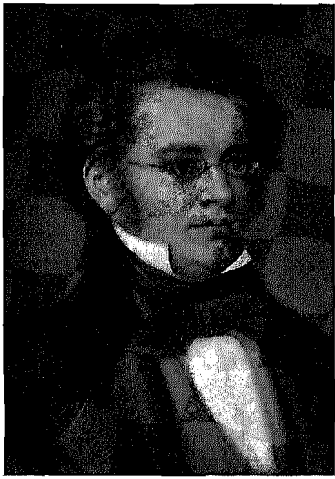
Since the decisive factor in a song is musical beauty, song material should be selected first of all on the basis of musical worth. Often return to the favorites of the children. There is a joy and happiness in this. The more they sing a song the more it becomes a part of them, giving larger possibilities for expression.⁷

The first songs taught to small children should be of a strong rhythmic character so that they may give full expression to this important phase of all music appreciation. Gradually the more quiet, contemplative, and imaginative songs should be added, then those of more aesthetic quality, and finally, those of "poetic beauty."⁸

The songs should include some which will continue to be used by the children in several grades and even in the home. For instance, there should be some folk songs, some national airs and a few art songs. In another group there will be those which, though useful and good in the grade and serving as an aid in the development of various musical powers, simply reflect the passing life of the grade. However, children should have a permanent repertory of songs which they may take with them when they leave school. This repertory should

⁷ William H. Pyle, and Helen Katherine Murphy. "Music For the Pre-school child." AMERICAN CHILDHOOD. vol. 17. pp.16-19. April, 1932.

⁸ --Music Appreciation For Little Children. pp. 48-49. Victor Talking Machine Company. Camden, New Jersey. 1920.



THE PERRY PICTURES. SMALL SIZE. 188.

FRANZ PETER SCHUBERT.



THE PERRY PICTURES. SMALL SIZE. 189.

SCHUMANN.

include some songs from each grade.⁹

"Music unlike all the other arts, except poetry, depends on the memory for its coherence. A beautiful melody means nothing, moreover, if at its close we have forgotten the impression of its beginning. Such memory work must be systematically done, and the songs that are to last throughout life must not only be repeated year after year, but sung individually."¹⁰

No attempt should be made to introduce part singing in the primary grades, but in the intermediate grades part singing may be begun and continued until it is well established. There should be a wealth of songs of high emotional and aesthetic value. Mursell and Glenn say that it is better to have a song somewhat ahead of the child aesthetically than to have one that is devoid of musical meaning and interest.¹¹

The songs should not be only those which the teacher has brought to them from books, but the children themselves should compose little musical sentences either individually or in groups.¹² Many miniature songs may be produced by the children under the proper guidance of a music teacher. Although these songs will have a short existence, nevertheless,

⁹Peter W. Dykema. Music For Public Administrators. p. 23. Bureau of Publications, Teachers College, Columbia University. New York, 1931.

¹⁰Louis W. Rapeer. Teaching Elementary School Subjects. p. 321. Charles Scribner's Sons. New York, 1917.

¹¹James L. Mursell and Mabelle Glenn. The Psychology of School Music Teaching. p. 281. Silver, Burdett and Company. New York, 1931.

¹²Peter W. Dykema. Music For Public School Administrators. p. 26. Bureau of Publications, Teachers College, Columbia University. New York, 1931.

They will have a useful existence in that they are efforts in creative self-expression and in this way appreciation is increased.¹³

In order that a foundation for artistic enjoyment, and interest and appreciation of music may be laid which will last throughout life the child's mind should be stored with beautiful melodies and harmonies.

The following list of songs contains those which children love to sing. The songs for the first grade are all taken from The Music Hour,¹⁴ the favorites of the children.

First Grade.

My Baby Bo -----	Page 97
Mother and Father -----	Page 98
The Telephone -----	Page 107
The Fireman -----	Page 107
The Airplane -----	Page 116
Autumn Fires -----	Page 122
Snowflakes -----	Page 124
Snowflakes Feathers -----	Page 126
Early Spring -----	Page 129
My Dog -----	Page 138
Humpty Dumpty -----	Page 146

¹³ Ibid.

¹⁴ Osbourne McConathy, W. Otto Miessner, Edward Bailey Birge, and Mabelle E. Bray. The Music Hour in the Kindergarten and First Grade. Silver, Burdett Co., New York, 1929.

Old King Cole -----	Page 147
Columbus -----	Page 148
Hallowe'en -----	Page 148
Merry Christmas -----	Page 149
The Big Drum -----	Page 154
Yankee Doodle -----	Page 154
My Shingle Boat -----	Page 161
Extremes -----	Page 162

Second Grade¹⁵

Bright October ----- Churchhill Grindell II -----	Page 18
Winds of Autumn ----- Dann I -----	Page 18
Come Little Leaves--- Dann I -----	Page 19
Miss October ----- Churchhill Grindell III -----	Page 11
Autumn Lullaby ----- Dann III -----	Page 10
Black Eyed Susan ----- Playtime Songs-Gaynor -----	Page 59
Hallowe'en ----- Music Hour I -----	Page 15
Hallowe'en--(Russian Folk Song) A Child's Book of Songs -- Foresman-----	Page 9
Thro' the Dusky Window Pane--Edu. Music Series I--	Page 46
Jack o' Lantern Pumpkin Head--Song Series Book I--	Page 20
A Song of Thanks ----- Dann I -----	Page 25
Frightened Pumpkin -- Progressive I -----	Page 83
Thanksgiving at Grandpa-Churchhill Grindell II ---	Page 27

¹⁵ These songs are taken from different song books all of which are given in the Bibliography.

Mary Had a Little Lamb -----	Foresman I -----	Page	90
Santa Claus -----	Dann I -----	Page	27
Jolly Old St. Nicholas -----	Dann I -----	Page	26
The Gingerbread Boy -----	Dann I -----	Page	22
The Christmas Tree -----	Dann I -----	Page	22
The Weather Van -----	Foresman I -----	Page	42
Rain Song -----	Music Hour I -----	Page	74
Dew Drop -----	Music Hour I -----	Page	77
Rainy Day -----	Churchill Grindell II	Page	70
The Snowbirds -----	Music Hour I -----	Page	49
Jacky Frost -----	Music Hour I -----	Page	27
Our Snow Man -----	Churchill Grindell V	Page	36
Swing Song -----	Music Hour I -----	Page	78
Springtime is Coming -----	Churchill Grindell II	Page	47
Jump Rope -----	Music Hour I -----	Page	58
Run and Hop -----	Music Hour I -----	Page	43
Dandelion -----	Progressive -I-----	Page	34

Third Grade.

Cooky Man -----	Churchill Grindell II	Page	27
The Woodpecker (Ethelbert Nevin)	Music Hour II	Page	103
The Owl (Ethelbert Nevin)	Music Hour I -----	Page	75
The Postman -----	Progressive I -----	Page	8
The Birds' Song (Russian Peasant's Song)	Foresman I	Page	14
Bluebird, Bluebird -----	Foresman I -----	Page	47
Where We Get Our Bread --	Music Hour I -----	Page	52

Betsy's Tail ----- Music Hour II ----- Page 59

I Saw a Ship a Sailing--Child Book of Songs
Foresman----- Page 72

Traveling ---Child Book of Songs--Foresman----- Page 74

Street Car -----Music Hour----- Page 14

The Ferry Boat (French Folk Song) Music Hour II ---- Page 5

By the Sea Shore (Flemish Dance) Music Hour II ---- Page 30

My Ship and I -----Music Hour II ----- Page 44

The Flower (Grant Schaefer) Music Hour II ----- Page 3

Apple Blossoms----- Churchill-Grindell II ----- Page 7

The Violet ----- Art Song Cycles ----- Page 27

The Dandelion --- Art Song Cycles ----- Page 45

Happy Rosine ---- Foresman I ----- Page 26

Fourth Grade.¹⁶

A Prayer ----- Mozart ----- Page 8

The Evening Song --- Folk Song ----- Page 9

A Merry Comrade ----- Page 12

The Bird Song---Russian Peasant Folk Song----- Page 14

The Slumber Song ----- Page 22

Who's At the Door -----Braton ----- Page 25

The Young Musician --- Old Swabian Folk Song ----- Page 36

The Humming Bird ----- Tyrolese Melody ----- Page 34

The Cradle Song ----- M. Hauser ----- Page 69

Playtime Song ----- Old Song ----- Page 28

Happy Rosina ----- French Folk Song ----- Page 26

¹⁶ Robert Foresman. First Book of Songs. American Book Co., New York, 1926.

Fifth Grade. Second Book of Songs.

Rain Drops and Snow Flakes --- Bohemian Folk Song	Page	6
Slumber Time ----- Portuguese -----	Page	7
A Hymn of Praise ----- F. Schubert -----	Page	10
The Blacksmith ----- Mozart -----	Page	21
The Shoemaker ----- A. Sullivan -----	Page	23
Top Time ----- From the Opera "The Dragoons of-- Villars"	Page	26
The Lullaby ----- Humperdinck -----	Page	34
All Thru the Night ----- Welsh Folk Song -----	Page	38
The Sandman ----- Accom. by Brahms -----	Page	46
May and December ----Rheinish Folk Song -----	Page	74
Zoology ----- English Folk Song -----	Page	80
The Parade ---- From the Opera "La Dame Blanche"--	Page	96
Mystic Number ----- Austrian Folk Song -----	Page	102
Easter ----- G. Ricordi -----	Page	104

Sixth Grade. Third Book of Songs.

Gardens in the Sea ----- Manx Folk Song -----	Page	8
The Garden in the Sky --- Wagner -----	Page	9
The Fly and the Bumblebee---- English Folk Song --	Page	29
March Wind -----Italian Folk Song -----	Page	28
Berceuse ----- Mozart -----	Page	60

¹⁵ Ibid. Second Book of Songs.

¹⁶ Ibid. Third Book of Songs.

The Barn Yard Song ----	Folk Song From Kentucky Mts.	Page 56
The Kitchen Clock -----	A. Sullivan -----	Page 72
The Bumblebee ----	Spanish Folk Song -----	Page 80
Heave H'o My Lady --	English Folk Song -----	Page 85
The Camels Comin' ----	Old Melody -----	Page 124
Now the Moon is Shining---	French Folk Song -----	Page 135

In addition to the above list of songs many other valuable songs may be found in The Music Hour¹⁷ and Playtime Songs.¹⁸

¹⁷ Osbourne McConathy, W. Otto Meissner, Edward Bailey Birge, and Mabelle E. Bray. The Music Hour. Silver, Burdett and Co., New York, 1929.

¹⁸ Alice Riley - Gaynor. Playtime Songs. Clayton F. Summy. Chicago, n.d.

MUSIC APPRECIATION AND INTEREST THROUGH FOLK SONGS

"They chant their artless notes in simple guise,
They tune their hearts, by far the noblest aim."

-- Burns.

Though history does not record the first folk songs we know that at no period has man been songless.¹ With the exception of obtaining food, song is our oldest tendency. Folk songs have a particular, lovely interest--that is, the natural stamp which they bear, marking them as belonging to France, Spain, Germany, Russia, and so on. Though there are no two alike, yet all have similarities. Frequently only a slight change in the music gives an entirely different effect. Some nations, those of a more demonstrative type, express a lively, bright, folk music. In the northern countries where the people are forced to spend the greater part of their time indoors on account of the cold, long, dark winters there is a vein of loneliness and sadness in their music, most of it being written in a minor key. In the southern countries, Italy, Spain, and France, where the people live out doors the music is gayer and lighter.² The songs are mostly written in the major key and consequently the music is happier in its mood and rosier in color.³

¹ Leila Tapping. "Folk Songs the Source of Truly National Music." THE MUSICIAN. vol. 28. p. 23. March, 1923.

² Marion Bauer and Ethel Peyser. How Music Grew. p. 128. G. P. Putnam's Sons. New York, 1927.

³ Ibid. p. 128.

Russia possesses an abundant repertoire of ancient folk songs. These songs are most peculiar in character. Hermann Laroche speaks of the popular airs thus:

"The melody moves in a piquant, unforeseen way with fantastic leaps and bounds and graceful, decorative outlines.....The rhythm has a careless leisurely stride and allows various kinds of movement to unfold with the capriciousness of unchartered liberty. In all this you have a picture of the Russian people. You see reflected as it were in some unknown world in little, the Russian with his characteristically free and easy ways, his clear, sober mind, his need of elbow room, and his antipathy for being shackled with any kind of constraint."⁴

Though Poland has been reconquered, divided and re-divided among the surrounding kingdoms of Europe it has always loved and kept its own music.

In the Spanish and Portugal folk music there is an unmistakable rhythm and charm. It can be immediately recognized as Spanish.⁵ Spain's next door neighbor, Portugal has an entirely different folk music. It possesses a more tranquil, peaceful and thoughtful mood as is expected from a calmer and less excitable people.

The folk music of France differs in each of her provinces. The songs of the south are filled with poetic and religious feeling.

Harmony is the strong characteristic of the German folk

⁴ Lawrence Howard. A Short History of Russian Music. p. 2-3. Brentano's. New York, 1915.

⁵ Marion Bauer and Ethel Peyser. Op. Cit. p. 135.

song, a characteristic that the Germans have always felt more than any of the southern races.⁶ Their songs have a sociable, easy going, temperate tinge.

The portrait that we get from the Irish folk songs is exactly what one would expect of an imaginative, humorous, and fun loving people.⁷ The folk songs of Ireland are considered the most beautiful and the most varied of all the music that has come from peasant folk. They are rich historically as well as beautiful musically.⁸

Individuality is characteristic of the Scotch folk songs, besides their unusual charm in melody and rhythm.

The Negro Spirituals with their deep religious feeling are considered America's real folk songs. Though these are not recommended for children's singing, just as many other folk songs of other nations are not to be used for children's singing, nevertheless they should be heard through the phonograph in order that all may become acquainted with them. Stephen C. Foster's plantation songs should be sung often by the children.

The teacher then who wishes to strengthen, refine, and develop appreciation of the varied beauties of music in her pupils will naturally turn to folk songs. There is something

⁶ C. Hubbert H. Parry. The Evolution of the Art of Music p. 74. D. Appleton and Co., New York, 1896.

⁷ Ibid.

⁸ Marion Bauer and Ethel Peyser. How Music Grew. p. 137. G. P. Putnam's Sons. New York, 1927.

so profoundly refreshing in the sincerity of these songs.⁹

What a wonderful chance here for the school child to gain an insight into the message of music--the true aim of appreciation. For here, as in no other type available, is a message the child can understand--the musical interpretation of the lives of primitive peoples. In these songs the simple folk found expression for the emotions of their lives, and in this simplicity the child of to-day can enter.

Just as the teacher of literature does not give her class at first the works of Shakespeare, but through the ballads and the more simple poems leads the way to the greater works, so also the music teacher in order to develop an interest and appreciation of music introduces at an early period these simple songs, the blossoms, so to speak, of which the opera is the beautiful flower in bloom.

The folk songs were not conscious compositions--they were gradual growths. Even now, the most beautiful ones are not found in the musical conservatories but in the remote districts where they have come down from numberless generations.

The folk song naturally draws the child to it. He finds it a vehicle for the expression of his emotions just as his forefathers had found it before him. The work songs of the Low Countries appeal to his sense of purposeful activity.

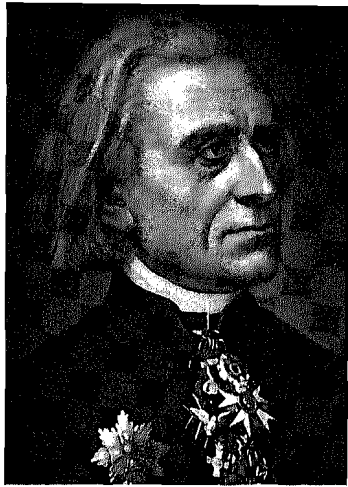
⁹ Daniel Gregory Mason. From Song to Symphony. p. 1
Oliver Ditson Co., Boston, 1924.

The festal songs of Merrie England give him an opportunity to express his joy at a holiday. From these primitive appeals which even the beginning school child can understand and appreciate, the songs of other nations can be gradually introduced until the child can understand and express through the medium of elemental music the basic emotions, more truly than through words. What words can convey as well as a song the industry of Holland and Germany, the gay lightheartedness of France, the impetuosity of Spain, the beauty and love of Italy, the smiles and tears of Ireland, the inborn love of nature of England and Scotland, the wild adventure of the Russian Cossack and the Slav, or the religious longing expressed by a Negro spiritual?

The appeal of the folk song is psychological as well as emotional. The repetition, which characterizes most folk songs, both in rhythm and melody, strongly impresses the child, and almost before the end of the first hearing the child has already made the essential theme his own. Thereafter they are his songs. His to do with as he likes, his to sing when he feels that way. This personal ownership is the stamp of appreciation.

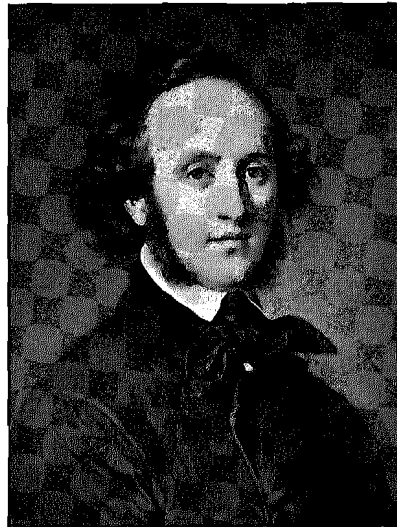
"...there is no doubt that folk music is a vital and primary source of school music material, just as from time to time it has been for art song."¹⁰

¹⁰ James L. Mursell and Mabelle Glenn. The Psychology of School Music Teaching. p. 346. Silver, Burdett and Co., Boston, 1931.



THE PERRY PICTURES. SMALL SIZE. 104.

FRANZ LISZT.



THE PERRY PICTURES. SMALL SIZE. 105.

FELIX MENDELSSOHN.

In learning these folk songs the pupils will see reflected the characteristics of a nation, and consequently learn much of the social and historical conditions of each country.¹¹

Besides singing some of these favorite folk songs the children should listen to others sing them. By hearing these folk songs a number of times the children will form an acquaintance with the rich accumulation of tradition belonging to every nation and will unconsciously develop an appreciation of the elements of musical form.¹² They will have caught the rhythm and melody which is so dominant in all folk music.

The following songs, though not all of them lend themselves to children's voices, are suggested as a means of acquainting children with the folk music of the different nations.

Songs of Ireland ----- #35513 Victor
 The Harp that Once Thro' Tara's Halls
 The Last Rose of Summer
 Love's Young Dream
 The Wearing of the Green
 Killarney
 Come Back to Erin

11 Leila Tapping. "Folk Songs the Source of Truly National Music." THE MUSICIAN. vol. 28. p. 23. March, 1923.

12. Henry F. Gilbert. One Hundred Folk-Songs. p. 4. G.C. Birchard and Co., Boston, 1910.

- Songs of Scotland ----- #35513 Victor
 Scots Wha' Hae
 Blue Bells of Scotland
 Lock Lomond
 Coming Thro' the Rye
 Here's Health to Bonnie Scotland
 Annie Laurie
 The Campbells are Comin'
 Will Ye No Come Back Again
 Auld Lang Syne
- O Sole Mio ---Italian ----- # 1099 Victor
- All Through the Night -- Welsh ----- #20842 Victor
- Silent Night -- German--Gruber ----- #19823 Victor
- Santa Lucia -- Neapolitan ----- #64531 Victor
- Rory O'More ----- #17597 Victor
 The Girl I Left Behind Me ----- #17597 Victor
- Wearing of the Green--Old Irish----- #64258 Victor
- The Minstrel Boy --Irish ----- #64117 Victor
- Song of the Volga Boatmen--Russian----- # 6058 Victor
- Songs of America ----- #31854 Victor
 America
 Yankee Doodle
 Old Folks at Home
 Dixie
 My Old Kentucky Home
 Red White and Blue
 Star Spangled Banner
- Cradle Songs of Many Nations ----- #19038 Victor
 Norwegian--Row to the Fishing Grounds
 Swedish--Hush, O Hush Thee
 German--Sleep, Baby Sleep
 Bohemian--Hush a-bye, Angel

Cradle Songs of Many Nations--Part 2----- #19038 Victor
 Japanese--Sleep, Sleep, dear Child
 Chinese--The Jasmine Flower
 French--Slumber, Baby, My Little Brother
 Italian--Slumber, Slumber, Oh my Dearest

Deep River--Negro Spiritual ----- #64687 Victor

Live a-Humble--Negro Spiritual ----- #17663 Victor
 Good News--Negro Spiritual ----- #17663 Victor

The Bell--French----- #19396 Victor
 The Hunter--Bohemian ----- #19396 Victor
 From Far Away--Lithuanian ----- #19396 Victor
 Memories--Finnish ----- #19396 Victor
 The Warning--German ----- #19396 Victor

Springtime--German ----- #19396 Victor
 Punchinello--French ----- #19396 Victor
 The Bird a-Flying ----- #19396 Victor
 Ash Grove--Welsh ----- #19396 Victor
 In the Valley--Swabian----- #19396 Victor

Chapter IV

MUSIC APPRECIATION AND INTEREST THROUGH THE "LISTENING HOUR"

"Be still, while the music rises about us; the deep enchantment Towers, like a forest of singing leaves and birds, Built for an instant by the hearts troubles beating, Beyond all power of words."

--Conrad Aiken.

The "listening hour" might be compared to a beautiful garden of the most lovely flowers, where not one individual but all may gather a bouquet of the choicest beauties that will remain an ever fruitful joy.

In order to cultivate this garden of musical listening there are provisions that must be fulfilled.¹ First of all the children must have abundant opportunities of hearing beautiful music. This naturally necessitates the use of a phonograph, a very careful selection of records, and a piano if possible. Every record should contain something which every child can understand without an explanation from the teacher, and each record played must have been selected on the basis of musical merit.² This then calls for careful preparation on the teacher's part because the entire record must be studied in order that she may explain in a simple and interesting way each new idea.³

¹ James L. Mursell. Principles of Musical Education. p. 123. The Macmillan Co., New York, 1931.

² Agnes Moore Fryberger and Osbourne McConathy. Listening Lessons in Music. p. 2. Silver, burdett and Co., New York, 1916.

³ Kathryn E. Stone. Music Appreciation Taught by Means of the Phonograph. p. 13. Scott, Foresman and Co., Chicago, 1922.

By skillful questioning the teacher may thus arouse the child's curiosity and gradually create a lasting desire to know more about good music.⁴

Secondly, children must be taught how to listen and for what to listen. This can be done by the teacher directing or suggesting the characteristic to be listened for in the first hearing. In the listening hour the child's attention must be captured. Nothing can be done until this is secured and when once his attention has been secured all the rest will follow. It is imperative to have some way of directing the attention or of giving the child something to explain which will show that he is listening. However, the attention is not to be fixed or focused on technical matter of form, but on that which is suggested through the imagination. After all the pupils show signs of active listening then other definite points should be assigned for discovery in the next few hearings. This should continue until the children have shown ability to listen intelligently to the entire composition. As long as the children show interest in the record it may be repeated with profit.⁵

To induce concentration the records should have a content which makes an intimate and easy appeal so that the children listen willingly.⁶

⁴ Ibid. p. 13

⁵ Ibid. p. 13

⁶ Kathryn E. Stone op. cit. p. 3.

After the children have learned to concentrate another important type of the listening lesson will naturally follow, namely, that of aesthetic enjoyment. It is this love, this intelligent enjoyment of music, this experience of the beautiful that it is desired to create in the children.

"The chief duty of every teacher of music, it seems to me, is to guide his pupils into an acquaintance with and love for beautiful music through listening to it, . . . so that the art of music becomes part of their lives and through it they may receive a great deal of pleasurable satisfaction. In other words the teacher's objective should be the cultivation of a host of music lovers who play and listen for the pure joy of it."

In our modern day psychologists attach so much importance to the influence of the first five or six years of the child's life, for, they say that during this time the pattern for his emotional life is shaped.⁸ These are the years when the mind is plastic and impressionable. Moreover it is clear that no other study touches the emotions more profoundly than does music. Therefore, the music should be planned that the child's emotions and his attitude toward all music will result in the most wholesome development.⁹

While the phonograph is the mainstay of the listening program it is not the only means that should be relied upon.

⁷Burnet C. Tuthill. "Instrumental Ensembles." p. 144 Yearbook of the Music Supervisors National Conference. Twenty Sixth Year. 1933. Published by the Music Supervisors National Conference. Chicago, 1933.

⁸Satis N. Coleman. Creative Music for Children. p. 132. G.P. Putnam's Sons. New York, The Knickerbocker Press. 1922.

⁹Ibid. p. 152.

A performance by an artist, or by the teacher herself and possibly even by a pupil may frequently prove very helpful.¹⁰

Appreciation affords such immediate pleasure that the child acquires knowledge not by labor but through a high degree of pleasure. The appreciation hour is one of the most fruitful hours in school.

There was a time when the child was taught a song almost the first day of school, now, however, he is encouraged to hear music, that is, just listen. Often even after vigorous play the "listening hour" as it may be called, follows so that the little child learns that some music is meant for resting and for quiet listening. It is this listening that helps him to sing.

Children listening to music soon develop a very desirable group feeling. In the lower grades the music should be quiet and gentle in its movements so that the child to some degree understands the rhythm. Good selections for this purpose are: "Sweet and Low" by Branby and "To a Wild Rose" by MacDowell. More brilliant and rhythmic music may be introduced a little later mainly for its value as a stimulant and guide for rhythmic activity by the children. However, even with this brighter music the amount of tone should usually be light enough so as to suggest, rather than force the movement. The heavier tone, such as a brass band, tends to

¹⁰ James L. Mursell and Mabelle Glenn. The Psychology of School Music Teaching. p. 121. Silver, Burdett and Co., New York, 1931.

11

draw the child along with it.

Children will have gradually built up an acquaintance with much beautiful music by having attentively listened to good records in the primary grades. They will have fastened many musical impressions in their memory which will be a source of joy in later years.

"Of all the possibilities for joy in this world music is one of the greatest....Early experience in music is of very great importance probably even greater than in the case of reading or art or any other source of culture and appreciation."¹²

In the primary grades the children will learn the tone quality of certain specific instruments as well as certain musical forms. These include the Waltz, Lullaby, Gavotte, and Mazurka. The instruments, the flute, violin, and the soprano voice must be presented or introduced in the most incidental way, never from the point of view of being definitely taught. The piccolo and cornet may be added in the second grade as solo instruments and the Minuet and March added to the musical forms.¹³

In the third grade the same instruments are heard as in the first and second grades with the cello and the harp

¹¹Peter W. Dykema. Music for Public School Administrators. p. 29. Bureau of Publication. Teachers College Columbia University. New York, 1931.

¹²William H. Pyle and Helen Katherine Murphy. "Music for the Pre-school Child." AMERICAN CHILDHOOD. vol. 17. p. 16. April, 1932.

¹³Kathryn E. Stone. Music Appreciation Taught by Means of the Phonograph. p. 19. Scott, Foresman and Co., Chicago, 1922.

introduced as solo instruments. The new feature in this grade will be the presentation of the combination or a trio of the violin, flute and harp and a quartet, violin, flute, cello and harp. Each of these instruments is already familiar to the children in solo work. The tone quality of each of these instruments is so widely different that the children will not have difficulty in distinguishing the individual instrument.¹⁴

In the intermediate grades the pupils are ready for more definite work. Through the first three grades much stress has been placed on simply learning to listen with the result that the children have become more or less "music conscious." In the fourth, fifth and sixth grades they are more interested in distinguishing characteristic features of the music.¹⁵ They will now begin to listen in order to learn. The string instruments, violin cello and double bass are first heard as solos as well as the wind instruments, oboe, clarinet, trumpet, tuba, French horn and others, and then as various combinations. By this time the children will have developed ability enough to discover many instruments in the full orchestra. Some of the musical forms that might be presented in these grades are the Serenade, Rondo, Barcarolle, Nocturne and Folk Song.¹⁶

¹⁴ Ibid. pp. 19-44

¹⁵ Peter W. Dykema. Music for Public School Administrators. p. 43. Bureau of Publication. Teachers College, Columbia University. New York, 1931.

¹⁶ Kathryn E. Stone. op. cit. pp. 44-90

The following records are maintained by the office

the primary and the secondary. All records have been
been to t



THE PERRY PICTURES. SMALL SIZE. 196.

WOLFGANG MOZART.

Sold
March
Part
March
March
Of u

Victor
Katydid
Bar, the Black
How Many
Robby
Many Dear

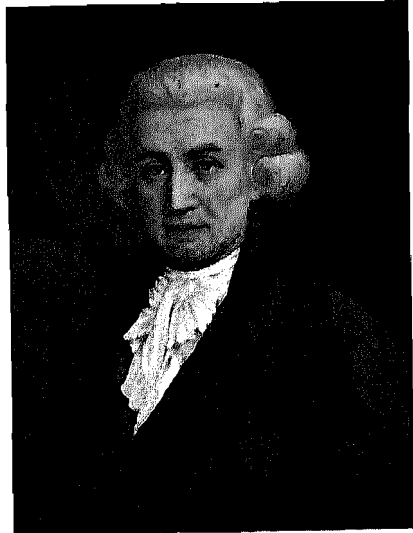
Grandfather
Katydid

Bar, the Black
How Many
Robby
Many Dear

The Black
day of
Little

Victor
Katydid

Victor
Katydid



THE PERRY PICTURES. SMALL SIZE. 197.

JOSEPH HAYDN.

Victor
Katydid
Bar, the Black
How Many
Robby
Many Dear
The Black
day of
Little
Victor
Katydid

The following records are recommended by the writer for the primary and the intermediate grades. The records have been personally checked by the writer for their suitability to the purpose for which they have been selected.

Minuet in G
Andantino

Primary Grades

Prelude in G
Marching Song

Soldiers' March (Faust) (Excerpt)--Gounod-----	# 3096	Columbia
March "Nutcracker" (Excerpt)--Tschailowsky----	# 3096	Columbia
Parting March--Raff -----	# 3096	Columbia
March--Bach-MacDowell-----	# 3096	Columbia

March of the Little Lead Soldiers--Pierne-----	# G 9	Ginn
Of a Tailor and a Bear--MacDowell -----	# G 9	Ginn

Granddaddy Long Legs--Miessner-----	#20441	Victor
Katydid--Miessner-----	#20441	Victor

Baa, Baa Black Sheep -----	#17937	Victor
How Many Miles to Babylon -----	#17937	Victor
Bobby Shafto -----	#17937	Victor
Baby Dear -----	#17937	Victor

The Blacksmith -----	#17937	Victor
Song of Iron -----	#17937	Victor
Little Shoemaker -----	#17937	Victor

Berceuse (Delbruck)-----	# 3093	Columbia
Berceuse Op. 22 No. 3. - (Karganoff)-----	# 3093	Columbia

Minuet in G (Excerpt)--Beethoven -----	# 3093	Columbia
Andante Celibre Op. 14 No. 2.--Beethoven-----	# 3093	Columbia

Narcissus--Nevin -----	#21449	Victor
Mignon--Overture--Thomas -----	# 6650	Columbia
Minuet (Excerpt)--Boccherini-----	#3094	Columbia
Andantino "Raymond"--Thomas-----	#3094	Columbia
Prelude in A Major --Chopin -----	#3094	Columbia
Morning Mood (Excerpt)-- Grieg -----	#3094	Columbia
Tales of Hoffman--Offenbach -----	#5966	Columbia
Blue Danube Waltz--Strauss -----	#5966	Columbia
To a Wild Rose--MacDowell-----	#G 32	Ginn
Nocturne--Behr-----	#G 32	Ginn
March--Hollaender-----	#G 8	Ginn
Sweet Dream--Tschaikowsky-----	#G 8	Ginn
The Night Patrol--Swinstead-----	#G 8	Ginn
Will o' the Wisp--Jungmann-----	#G 8	Ginn
The Bee--Schubert-----	#20614	Victor
The Waltzing Doll--Poldini-----	#20161	Victor
March-El Capitan--Sousa-----	# 1441	Victor
March-The Stars and Stripes Forever--Sousa-	# 1441	Victor

Intermediate Grades

Hungarian Dance No. 5.--Brahms-----	# 1296	Victor
Hungarian Dance No. 6.--Brahms-----	# 1296	Victor
Andante, Cantabile--Tschaikowsky-----	# 6634	Victor
William Tell Overture (At Dawn)--Rossini-----	#20606	Victor
William Tell Overture (The Storm)--Rossini---	#20606	Victor
William Tell Overture (The Calm)--Rossini-----	#35121	Victor
William Tell Overture (Finale)--Rossini-----	#35121	Victor
Village Swallows Waltz--Strauss--Op. 164-----	#35655	Victor
Amoureuse--Berger-----	#35655	Victor
Midsummer Night's Dream--Mendelssohn-----	# 6675	Victor
Marche Militaire Op. 51. No. 1.--Schubert-----	#35493	Victor
Egmont--Overture--Beethoven-----	#35493	Victor
Largo--Handel-----	# G 46	Ginn
Nocturne from Music to "Midsummer Night's Dream--Mendelssohn-----	# G 46	Ginn
Ave Maria--Bach--Gounod-----	#36029	Victor
Ave Maria--Schubert---Op. 52 No. 6-----	#36029	Victor
Minuet--Bolzoni-----	# G 36	Ginn
Prelude--Chopin--Op. 28. No. 20-----	# G 36	Ginn
Intermezzo--Szalit-----	# G 36	Ginn

Flying Dutchman--Wagner ----- #35494 Victor
 Lohengrin-Bridal Chorus--Wagner----- #35494 Victor

Minuet--Boccherini----- # G 12 Ginn
 Marguerites--Hadley----- # G 12 Ginn
 Gavotte--Handel----- # G 12 Ginn

Peer Gynt Suite--Grieg----- # G 42 Ginn
 Anitra's Dance
 In the Hall of the Mountain King

Peer Gynt Suite--Grieg----- # G 41 Ginn
 Ase's Death
 Morning

Mignon-Polonaise-Je suis Titania--Thomas----- #74489 Victor

Fifth Symphony--Beethoven----- #35580 Victor

Symphony in E flat--Mozart----- # 6303 Victor

Bolero in D Major--Moszkowski----- #18396 Victor
 Turkish March--Beethoven ----- #18396 Victor

La Czarine Mazurka--Ganne----- # G 19 Ginn

The Flatterer--Chaminade ----- #20346 Victor
 Scarf Dance--Chaminade----- #20346 Victor

U. S. T. O.
Elementary Schools
Chapter V

MUSIC APPRECIATION AND INTEREST THROUGH CORRELATION WITH
OTHER ELEMENTARY SUBJECTS

"A thing of beauty is a joy forever:
Its loveliness increases: it will never
Pass into nothingness: but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health and quiet breathing."
-- Keats

If music is for life's enjoyment, if it is to become an active part of daily life it must of necessity be intimately woven into the various activities of the child's school work. For some time correlation has been one of the devices used by elementary school teachers to arouse and stimulate interest in the different subjects. The writer feels that no subject in the curriculum can rival music in the ease with which it may be correlated with other subjects. It will vitalize other departments of study and give them an additional charm. When interest and appreciation are the desired end, the correlation must not be forced. Correlation to be valuable, must take place unconsciously, without labor or strain. It should occur as a natural sequence of the subject in hand.

Music is closely allied with geography, history, nature study, art, and literature. This is especially true in the field of song.¹ This close relationship in no way detracts

¹ Anne H. Pierce. "Music and Literature." THE ELEMENTARY ENGLISH REVIEW. vol. 9. pp. 147-15 June, 1932

from the music, but on the contrary lends new means of study and new interest. The greater the number of suggestive associations that can be established, the more possibility there is of arousing a lasting interest in music.²

Poetry and music are almost inseparable for the reason that many poems were intended to be sung rather than recited. Most of the ballads sing themselves. One finds difficulty in trying to read them for they were meant to be sung. In Robert Burns' poems, which were always written with some melody in mind, one unconsciously connects the words with the music.³

Children are charmed with the old ballads. The repetition and the rhythm lend themselves in a very special way to the nature of a child. Throughout the years, the song, "Barbara Allen," for love of whom Jimmy died, has lost none of its fascination for children. Goldsmith admired it while Horace Greeley says that his mother's singing it was one of his earliest recollections.⁴ Another delightful ballad, "Bonnie George Campbell," a poignant lament for a Scotch nobleman killed in battle in 1594, needs only

² Music Appreciation With the Victrola For Children. p. 142. Victor Talking Machine Co., Camden, New Jersey, 1923.

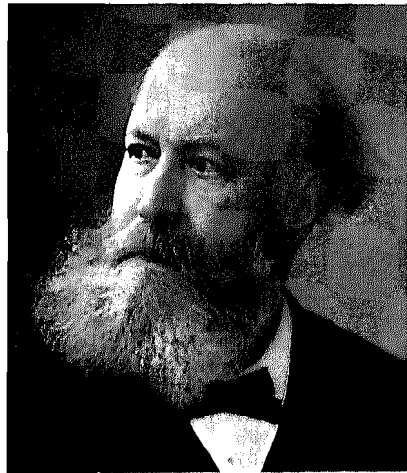
³ Anne E. Pierce. op. cit.

⁴ Ibid. p. 148.



THE PERRY PICTURES. SMALL SIZE. 155.

NICOLO PAGANINI.



THE PERRY PICTURES. SMALL SIZE. 160.

CHARLES FRANCOIS GOUNOD.

to be sung to arouse interest, the words and the melody carrying their own message.⁵

However, the use of songs is not limited to folk-literature, for a number of our standard poems can be learned with more pleasure when presented with their musical setting.

"For example, Ethelbert Nevin added a plaintive and appealing melody to Eugene Field's, Little Boy Blue, which children love to sing. Likewise, Reginald DeKoven was inspired by Wynken, Blynken and Nod. Eleanor Smith, among others, has made use of Robert Louis Stevenson's poems. Edward German arranged a melody for Kipling's Rolling down to Rio. Schubert's music has made Shakespeare's poem, Hark, Hark, the Lark familiar to many, and Barnby and Tennyson share in making Sweet and Low almost universally known. Selections from the Bible can be learned in no better way than through the arias He Shall Feed His Flock by Handel, But the Lord is Mindful of His Own by Mendelssohn, thus making traditional literature and music part of the child's heritage."⁶

Music may even contribute greatly towards the learning of poems which have no musical settings, but which acquire an added charm when surrounded with a musical atmosphere. Eliot's poem Stradivarius may very appropriately be presented and will undoubtedly make a more direct appeal when studied in connection with a violin record. Likewise Mrs. Browning's account of a musical instrument is far more fascinating when the pupils have an opportunity of hearing the Pipes of Pan and of discussing the various forms of that instrument which still exist today.⁷

⁶ Anne E. Pierce. "Music and Literature." THE ELEMENTARY ENGLISH REVIEW. vol. 9. p. 148. June, 1932.

⁷ Ibid. p. 148.

In addition to the songs and poems, music and literature have still another strong link. Many musical compositions have been based on stories which the composers have retold in the language of tones. MacDowell has made the Grimm fairy tale, Of A Tailor and a Bear, so vivid in his piece of the same name that the child sees the grizzly, shaggy animal ambling about to the music of the tailor's fiddle. The same composer has also portrayed Joel Chandler Harris' Uncle Remms and Br'er Rabbit. Tschaiskowsky, in the Nutcracker Suite has retold the story of the nutcracker and the mouse king. Mendelssohn's Midsummer Night's Dream based on Shakespeare's delightful play is a composition which contributes greatly to the child's love and appreciation of music and literature.⁸ Ezra Pound once said,

"Poetry withers and dries out when it leaves music or at least imagined music, too far behind it."⁹

"It is a serious mistake," says Professor Dewey, "to regard appreciation as if it were confined to such things as literature, and pictures and music. Its scope is as comprehensive as the work of education itself."¹⁰

With this thought in mind the teacher of geography may very profitably arouse interest in her subject through its relationship with music. What a host of musical thoughts bounces upon the mind when the following places are mentioned-

⁸ Ibid. p. 148

⁹ Ibid. p. 150

¹⁰ Thaddeus A Giddings, William Barbart, Ralph L. Baldwin and Eldridge W. Newton, Music Appreciation in the Schoolroom. p. 44 Ginn & Co., Boston, 1926.

Petrograd, Warsaw, Vienna, Bonn, Berlin, Salzburg, Bergen, Milan, Eisenbach and Hamburg besides many others! It is quite a general opinion that many pupils find the study of maps an uninteresting task, but how quickly this uninteresting task may become a very pleasant one when the children find that many places have a very pronounced interest for them because they are or have been the home of some musicians whose work has given them real pleasure.¹¹ The relation of the plots of operas or the stories of suites, whose action took place in given localities may be of great value in the teaching of geography. The folk tunes of various countries may be sung or played in connection with the physical characteristics of each country, and the principal occupations of its people. The list suggested in Chapter III may be of service here.

The study of history can receive an impetus from music, for the history of the different nations is reflected in the music produced at different periods. Obviously the history teacher will discover that certain facts in history will become more interesting to the pupils when connected with facts about the lives of the composers then living.¹² Attention may be drawn to the fact that the historical development in

¹¹ Charles N. Boyd. "A Geographical Survey of Music".
THE MUSICIAN. vol. 37. p. 12. November, 1932.

¹² Thaddeus P. Giddings, William Barhart, Ralph L. Baldwin, and Elbridge W. Newton. Music Appreciation in the School-room. p. 45. Ginn & Co., Boston, 1926.

different periods has played a very definite part in the growth of instruments and the development of musical forms. Political situations have a vital effect on the lives of composers as well as the form in which their compositions are expressed. The operas with their historical settings will make a very interesting correlation.

There is little doubt that to some nature study and music hold very little in common, but a very interesting and valuable correlation may be obtained through the imitation of

birds, animals or winds.¹³ Children may be taught to listen for the rhythm of nature such as the falling of water, the swaying of the trees, and the running and skipping of the animals. Bird songs are easily learned by children and they delight in being able to answer a bird by whistling the call. Whenever possible the lesson may be followed by a field trip to see the bird studied or to hear his song. Most birds have a very simple song and children can easily learn them. A few examples of the easier ones are the red bird, quail (bob white), and blue bird. A valuable collection of bird songs available for use is Twenty-Five Bird Songs for Children by W. B. Olds.¹⁴ The book is illustrated and contains descriptive passages of each bird and its habits.

¹³ The Classroom Teacher. p. 7. vol. 7. The Classroom Teacher, Inc., Chicago, 1927.

¹⁴ Twenty-Five Bird Songs for Children. Words and Music by W.B. Olds. G. Schirmer, New York.

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¹³ The Classroom Teacher. p. 7. vol. 7. The Classroom Teacher, Inc., Chicago, 1927.

¹⁴ Twenty-Five Bird Songs for Children. Words and Music by W.B. Olds. G. Schirmer, New York.

The melodies are simple and representative.

The physical education teacher and the music teacher both deal with one of music's great essentials--rhythm.

"Music is the inseparable companion of rhythm and dancing."¹⁵

One is not complete without the other. It is the rhythmic movement to the music that gives the child such pleasure in physical education.¹⁶ Hence the physical education teacher uses music for the development of rhythmic and orderly bodily movement, whereas, the music teacher, though in a somewhat less degree, uses the bodily movement to develop a better understanding of music.¹⁷ Physical education forms a channel for musical expression since folk dancing, interpretative dancing, and aesthetic dancing are all means of working out musical patterns with the body. Singing games may occasionally be taught in the music period and used during the physical education period. When the child is able to recognize rhythmic changes, and to understand the moods of various compositions his appreciation and interest in music increase.¹⁸ In responding to the rhythm there must not be just the tapping of the finger upon the desk but real muscular activity, such as swaying the body, swinging the arms rhythmically through the air. In this way the children

¹⁵ Olive K. Horrigan. Creative Activities in Physical Education. p. 6 A.S. Barnes and Co., New York, 1929.

¹⁶ Ibid.

¹⁷ Music Appreciation With the Victrola for Children. p. 71. Victor Talking Machine Co., Camden. New Jersey, 1923.

¹⁸ Olive K. Horrigan, op. cit. p. 6

will, by their bodily movements, show to what a degree they have caught the rhythm and tempo of the music.¹⁹

Realizing that music and art can be correlated to a great advantage, the teacher should take the opportunity to make these two arts of immense pleasure and interest to the pupils. The children in the intermediate grades after having made a study of the different musical instruments that compose an orchestra have a somewhat definite idea of the tones. This knowledge which they have obtained can be used to their pleasure by making "musical rhythmic borders" representing any instrument, its personality, its rhythmic quality and even its color.²⁰

This will add interest and even appreciation in their music. If possible it would be well if the instrument could be heard immediately before the making of the borders. After the borders are completed they may be put into the children's scrap book with the name or picture of the instrument.

For the primary grades a little umbrella made during the singing of the Rain Song page seventy-four in the First Book of the Music Hour. The umbrella design will fit rhythmically to the words sung in an even tempo. This does not make for beauty of tone or finish of execution, but it does aid in training children's feeling for rhythm and movement and makes the art class a twofold pleasure.

¹⁹ Ibid. p. 8

²⁰ Edna L. Craig. "Musical Rhythmic Borders." SCHOOL ARTS. vol. 32. pp. 91-93. October, 1932.

Shapes

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- Line 1. Top strokes - 4 measures
- Line 2. Lower edges - 4 measures
- Line 3. Handles - 4 measures

Chapter VI

MUSIC APPRECIATION AND INTEREST THROUGH THE SCHOOL ORCHESTRA

"But presently

A velvet flute-note fell down pleasantly
Upon the bosom of that harmony,
And sailed and sailed incessantly,
As if a petal from a wild-rose blown
Had fluttered down upon that pool of tone
And boatwise dropped o' the convex side
And floated down the glassy tide
And clarified and glorified
The solemn spaces where the shadows bide.
From the warm concave of that fluted note
Somewhat, half song, half odor, forth did float,
As if a rose might somehow be a throat."

-- Sidney Lanier.

In the school orchestra where the students actually produce the music they have learned to know and appreciate, the lovely blossom culled by means of the listening hour has ripened into fruition. The value of musical training at the present time is enhanced by the fact that everyone has more leisure time, and educators are endeavoring to train the young to worth while pursuits which will make leisure time a profit and a joy.

Music is not a luxury to be enjoyed merely by a few, but an absolute essential for the complete living of the generality of man. Social unrest is due in the main to those who have not been trained to discover comfort and joy in their lives.¹ Secretary William H. Woodin says:

"It has been my experience in business life that after a very strenuous day....I have come home and devoted my

¹ Statement adopted by the National Education Association held at Chicago, July 4, 1933.

time to music--beautiful music. By "devoting my time to music", I mean playing music and endeavoring to create it, not merely "hearing" music....I feel cleansed mentally, and my mind is enormously rested.*²

These statements prove that the teacher is not wasting time in the training of a school orchestra. The benefits conferred on the students are not ephemeral. They are practical, valuable aids for their future lives.³ Even if the ability to perform on certain instruments is lost in later life, the enjoyment derived from attending concerts, symphony orchestras, or the opera will be more satisfying and intellectual than it would be if the orchestra had not played a part in early life.

If the school orchestra is already an established unit, the teacher will not have to go through the process of organization. However, if the school orchestra is to be introduced, the teacher might start with those students already studying some instrument as a nucleus around which other instruments can be assembled. Perhaps a string trio or quartette may be the small beginning which can be developed into a string orchestra and gradually into a full orchestra.

The securing of instruments is another important factor. The well equipped school owns the different orchestral instruments especially the wood winds, brasses, and percussion instruments. In case of lack of instruments the energetic

² William H. Woodin. "Music, Now More Than Ever." ETUDE p. 295. May, 1933.

³ Perry A. Scholes. The Appreciation of Music by Means of the Duo-Art. p. 6. Oxford University Press. New York, 1926.

teacher can give concerts by the string quartette or orchestra and advertize the fact that the money procured will be used for purchasing instruments so that the school can have a school orchestra. The people's response to such an appeal is usually very encouraging.

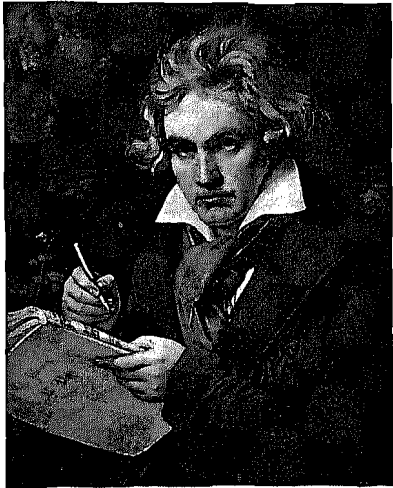
It goes without saying that the teacher must have a working knowledge of all the instruments as well as a specialized knowledge of a few. She must know the proper tuning of the various instruments and their transposition.

The number of children in the school orchestra will probably not exceed twenty. The instruments in that case will include the violin, cello, flute, clarinet, oboe, piccolo, cornet, trumpet and percussion. A balanced arrangement of these is necessary.

First Violins -----	6
Second Violins -----	5
Violoncellos -----	1
Flutes -----	2
Oboe -----	1
Clarinet -----	1
Trumpet -----	1
Cornet -----	1
Horn -----	1
Snare-drum	
Cymbals	
Triangle	

The general plan of seating is based on the natural tone of the instruments, that is, the softer-toned instru-

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THE PERRY PICTURES. SMALL SIZE. 157.

LUDWIG VAN BEETHOVEN.

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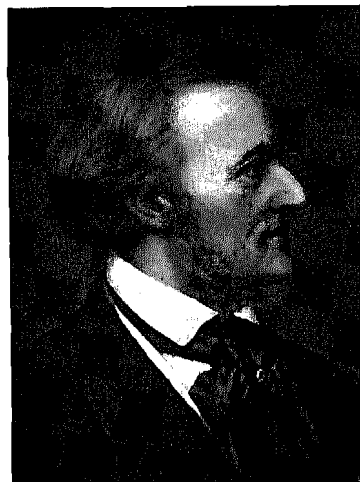
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THE PERRY PICTURES. SMALL SIZE. 170.

RICHARD WAGNER.

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ments take the front position, while the loud toned ones take their position in the rear so as not to destroy the balance. The first violins are usually to the right of the conductor, the second violins to the left, cellos to the left of the center, the wood winds front and center, flute and piccolo first then oboe and clarinet, while the brasses and drums flank the rear.

The training of the orchestra is done in sections. When the different sections know their parts sufficiently, the rehearsal will proceed with much more satisfaction. Before taking up the score to be played, some work in instrumental technique should be done as a preliminary warming up.⁴ The director must insist always on good tone quality, exact intonation, and correct dynamics. The interpretation should be varied at times in order that the players learn from the outset to watch the director.⁵

Although the results may at first be mediocre, the very love of producing together with the encouragement of an understanding director will lead the young players to an ever better attainment. The orchestra will prove an outlet for self-expression and a splendid means of entertainment for the community.

The following program offers representative material.

Andante from Surprise Symphony--Haydn

March aux Flambeaux-----Scottson Clark

⁴ The Classroom Teacher. p. 646. vol. XI. The Classroom Teacher, Inc. Chicago, 1927-28.

⁵ Ibid.

Barcarolle from Tales of Hoffman--Offenbach

Minuetto Giojoso-----Mozart

Traumerei Reverie-----Schumann

Magic Flute -----Mozart

Marche Militaire -----Schubert

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Chapter VII

MUSIC APPRECIATION AND INTEREST THROUGH THE GLEE CLUB

"Above the clouds I lift my wing
To hear the bells of Heaven ring
Some of their music, though my flight be wild,
To Earth I bring;
Then let me soar and sing!"

E. C. Stedman.

The glee club is a natural evolution of the work commenced in the class-singing period. The teacher can select the better voices for this special training and thus obtain more satisfying results.

The finer type of work accomplished by the glee club is due to several factors, the first of which, as already mentioned, is better voice material with which to work. The second factor which leads to more artistic results is the smaller size of the group to be trained.¹ Individual attention can be given to the members, their weaknesses more easily corrected, and their development more easily watched.

Thus the high ideal of beautiful tone production can be carried to a higher plane than in the class-room. The teacher can select more ambitious choral works and songs, which not only furnish the pupils with a fair technic but lead to a love for the part songs of the masters.

Cultivation of the taste will depend on the teacher. Many students will have a plebeian taste which urges them

¹ The Classroom Teacher. p. 630. vol. XI. The Classroom Teacher. Inc. Chicago, 1927-28.

to ask for songs of the hearty community type. These students probably have lusty voices and think that singing means opening the mouth and letting out the voice to its full extent of power. The wise teacher will not scorn these students or even let it appear that their taste is not developed. A careful selection of classical songs which possess energy and dash will accomplish marvels and convert the undeveloped taste into one of classical discrimination

In part singing with mixed voices, the four-part songs will be found most satisfactory. Where the glee club consists of male voices the four-part scheme can usually be carried out effectively, depending on the age and change of voice. If the glee club consists of female voices only, three-part songs offer the best arrangement.

The training of the glee club is not a light task. The aesthetic end in view demands high aims, enthusiasm and skill on the part of the teacher.² Artistic standards of performance are not to be decried as beyond the attainment of grade children. Some of these students may never again have the opportunity of voice training or of any other musical participation, and their whole future appreciation of music may depend on what they have derived from their practice at glee club.³

¹ The Classroom Teacher. p. 630. vol. XI. The Classroom Teacher, Inc. Chicago, 1927.

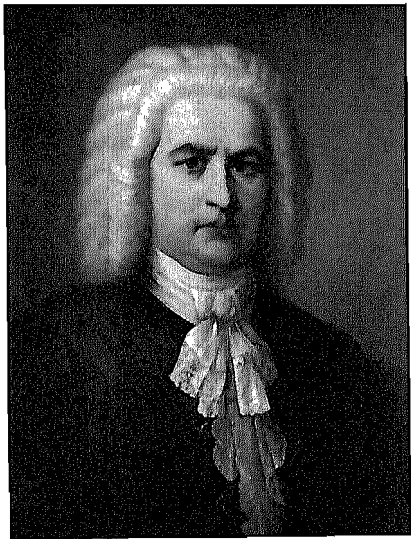
² MUSIC SUPERVISORS JOURNAL. p. 60 vol. X. February 1924.

³ Ibid.

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Art Song System. Book

songs for intermediate



THE PERRY PICTURES, SMALL SIZE, 181.
GEORGE FREDERICK HANDEL.

George J. A.
HARPER.

W. C. C. Kieffer
New York, N. Y.

The general aim of beautiful expression is attained by group work and by attention to details. For children breathing exercises and tone drills are not to be too highly stressed. It is better to guide tone production and breathing while the choral work is actually in process. Insistence on legato singing is especially necessary. Ease of muscular action can be secured by means of the direction to "sing lightly."⁴

Most students of fifth and sixth grade react favorably to part singing and enjoy to the full the resulting production of a beautiful song, which each one feels he has helped to make a possibility. The songs that can be sung "a capella" give the members of the glee club a double amount of joy in the giving of their powers, explained perhaps, by the fact that they are sufficient unto themselves.

Art Song Cycles, Book I and II contains some very good songs for intermediate glee club work.⁵

⁴ George J. Abbot. "Practical Voice Work." p. 29. THE MUSIC BULLETIN. February, 1925.

⁵ W. Otto Miessner. Art Song Cycles. Book I and II. Silver, Burdett Co., New York, 1910.

Chapter VIII

MUSIC APPRECIATION AND INTEREST THROUGH HISTORY OF MUSIC

"I hear a sound of life--of life like ours--
Of laughter and of wailing, of grave speech,
Of little plaintive voices innocent,
Of life in separate courses flowing out.
Like our four rivers to some outward main.
I hear life--life!"

--Mrs. Browning.

In the study of history of music the child mind finds a vitally interesting appeal. The human interest element never fails to attract to itself the sympathy of human understanding. The history of the development of music and its forms is necessarily complemented by the study of the composers of those forms. The composers are the master minds directing the chiselling of musical form, whose outlines are traced with far subtler instruments than those used by painter or sculptor.¹

The teacher of history of music can take advantage of the constant demands of children for a true story. They prefer to hear about something that really happened than be entertained by interesting tales of fiction. Their criterion of a good story is its adherence to real life. This gives the teacher plenty of scope for capturing the child's interest especially if the power to tell a story

¹ William J. Henderson. What is Good Music. p. 5 Charles Scribner's Sons. New York, 1899.

well has not been denied her.

"I remember how stories heard in my childhood have whetted my appetite to know more of the lives of great musicians. Some of the most fascinating books in all literature have been written by or about musicians."²

Pupils should know the characteristics, style and principal biographical facts about the great composers of music which they hear, just the same as they know about the authors and the poets of literature.³

The story of the composer's childhood will be the central point around which the child's interest will revolve. As he advances in reading ability he may be given Stories Of the Great Music Masters For Children by Mary Houts-Flagg and Great Musicians As Children by Franciska Schwimmer,⁴ to read for himself.

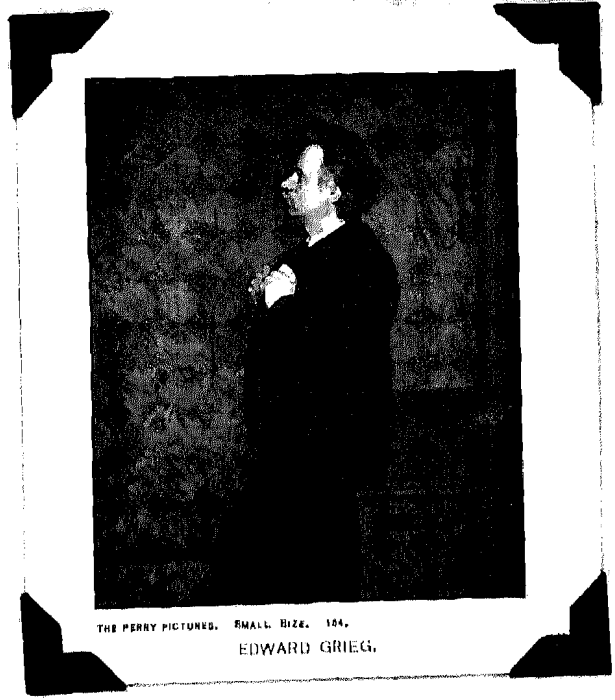
Naturally the information about the composer and the kind of music he wrote will be tied up with the singing lesson or the "listening hour". The stories of how certain compositions came to be written, the stories of the operas, the life struggles of composers form a veritable gold mine of inspirational material from which to draw.

² Franciska Schwimmer. Great Musicians As Children. p. 19. Doubleday, Doran and Co., Inc., Garden City, New York, 1930.

³ Thaddeus A. Giddings, William Barnhart, Ralph L. Baldwin and Eldridge W. Newton. Music Appreciation in the Schoolroom. p. 41. Ginn and Co., Boston, 1926.

⁴ Stories Of The Great Music Masters For Children by Mary Houts-Flagg. Second Edition. Burton Pub. Co., Kansas City, Missouri, 1917.

Great Musicians As Children by Franciska Schwimmer. Doubleday, Doran and Co., Inc. Garden City, New York, 1930



The value of all this is obvious. When a child has learned to grasp the message of music, to enjoy the charm and grace of Mendelssohn, the grandeur of Wagner, the romanticism of Chopin, he has been equipped with a high type of means of enjoyment. In the process of learning how to appreciate the beautiful he has unconsciously been developing standards and principles of judgment on which to base art criticism in general.

Chapter IX

MUSIC APPRECIATION AND INTEREST THROUGH THE MUSIC SCRAP BOOK AND GAMES

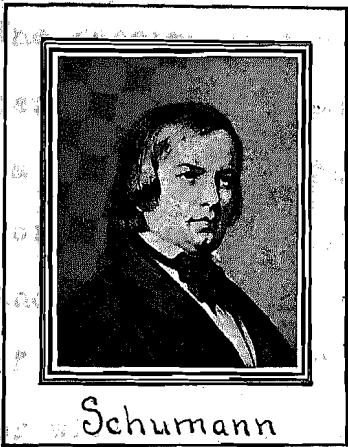
"The soul of music slumbers in the shell;
Till waked and kindled by the master's spell;
And feeling hearts--touch them rightly--pour
A thousand melodies unheard before!"

--Rogers.

The scrap book will lend itself more particularly to interest rather to appreciation. If properly directed it can be a wealth of enjoyment to the child and may become a very useful as well as an educational hobby. The teacher, however, should direct the keeping of this means of interest. She can very profitably carry out different units which will keep the children's interest directed towards music whether it be in concerts, operas, operettas or any other musical program.

The delight to have an artist autograph a program which the child has attended adds to his interest and in addition it will be his great delight to have this autographed program in his scrap book. The keeping of the scrap book keeps the child alert to all that is written about music, composers, artists or whatever pertains to this field. It creates a "music habit" with children.

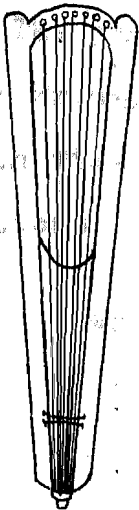
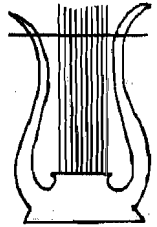
"Basing my approach upon the child's facile imagination, I began by collecting all sorts of pictures, prints, stories related to music--anything, in short, which would help me project music into the children's con-



Schumann

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Reaction:

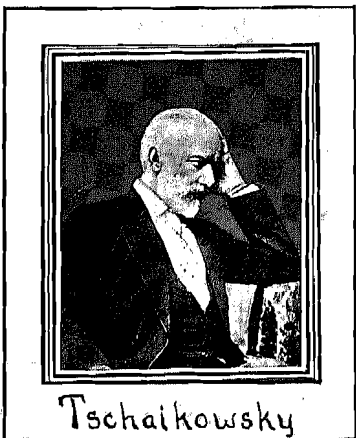


Selection:

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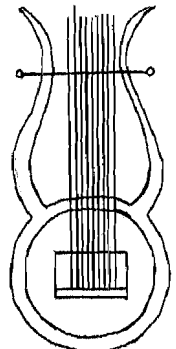
MacDowell



Tschaikowsky

Selection:

Reaction:



sciousness in an entertaining way. Let me suggest, parenthetically, that it is a simple and excellent policy for any teacher to bring music to his pupils by means of visual and anecdotal association."¹

The keeping of a scrap book cannot help but lead to a greater interest in music, for the more the child is thrown into a musical atmosphere, whether it be in reading, listening, or singing, the greater benefit he will derive.

Another means of creating interest in music is the playing of games. While there are many ways of doing this the writer will suggest one which may prove to be helpful and at the same time very enjoyable.

The game may be used once a month, for instance, on the last Friday of each month. An appropriate pattern of each month will add to the interest. The following are only suggestions.

September--A leaf

October--An owl

November--Pumpkin

December--Reindeer

January--Any musical instrument

February--Heart

March--Shamrock

April--Umbrella with little rain drops on it.

May--Some flower

¹ Ernest Schelling. "Creating the Music Habit With Children." ETUDE. vol. 51. p. 805. December. 1933.

The designs may be cut out of construction paper of any suitable color. On each design write a question concerning music, for instance, "Who wrote the Peer Gynt Suite?" Place the patterns in a box and let each child in the class draw one. Each pupil reads his question aloud and answers it. If he does not answer correctly he is out of the game. Continue drawing the cards until there are none left. The last player left in the game wins.

While this seems to be mere play the children are deriving much benefit from the game. It is a sort of a little drill but with the idea of play uppermost in the child's consciousness. There is also some emulation, for children always want to be first or winners in a game and the proud parents are also happy to repeat that their child won first place. The designs can be placed in the scrap book with accompanying remarks about the game. In this way interest is again enhanced and heightened.

Chapter X

MUSIC APPRECIATION AND INTEREST THROUGH THE RADIO

"And music too, dear music! that can touch
Beyond all else the soul that loves it much,
Now heard far off, so far as but to seem
Like the faint exquisite music of a dream."
--Moore.

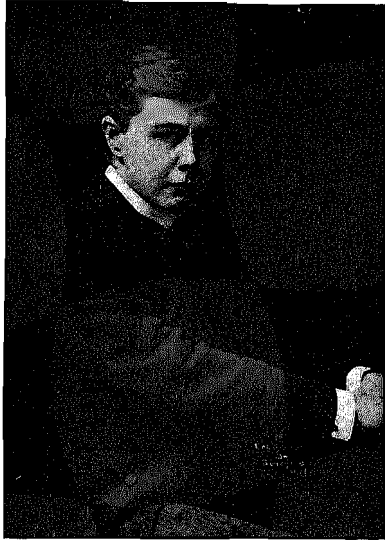
The most modern means of music reception of those in actual use today is the radio. Its first advantage is its usefulness in connection with the listening hour, especially when a children's series of concerts is in progress, notably, those given by Walter Damrosch. The opportunity to hear different symphonies under the direction of their famous leaders is one not to be lightly disregarded. The interest aroused in children through listening to the radio is perhaps, more keen than that awakened by records because of the knowledge that it is a living voice and a real personality addressing them. However, the use of the radio is far more circumscribed and limited in its scope, because of the time element which may be inconvenient and also because of the material which may not correlate with the teacher's outlined program of work.

The radio is likewise a strong ally of the music teacher in her aim to surround the child with an atmosphere of good music. The period devoted to music appreciation is all too short to accomplish the high purposes of the energetic teacher. The home atmosphere in former days may have been totally devoid of anything like music, but today conditions

are so changed that the ordinary American home possesses a radio through which the best music can become the daily source of music appreciation for the entire family.

If the interest aroused in music by careful training has become a part of the child's life he will show his initiative by tuning in on the better class program during the time spent at home and thus raise his own standards of appreciation. His school training which, on account of time, may be limited to the presentation of one piece of a certain type will be greatly enriched by his opportunity to hear and recognize many pieces of the march style or whatever type is being studied. The class in appreciation will make double progress if the radio hearings at home are brought into line with the class study.

The radio thus serves as a reliable check on the teacher's class instruction and her ability to pass on to her classes her own enthusiasm. By the children's reports on what kind of music they listen to and enjoy at home she can learn what effect their experiences in the music classes are having on their own choice and selection of music. These reports should not be made a class assignment, but rather a skilful drawing out on the part of the teacher. The morning paper with its daily program of what is on the air will be of use to the teacher who can by this means direct her pupils in their role of listeners while away from the classroom. The radio program might be placed on the bulletin



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THE PERRY PICTURES. SMALL SIZE. 167.
PADEREWSKI.

board and the specially attractive numbers underscored in red.

The radio has offered and may offer again the advantage of courses of instruction in various instruments. The popularity of class piano induced the experiment of a six weeks elementary piano instruction course by Mr. McConathy in 1931. The Radio Music Company of New York sponsored the enterprise which was apparently successful although its actual success can not be estimated. Such courses might be useful to the teacher of the school orchestra who could use radio instruction very profitably. Her individual groups could receive elementary training from such a course although the necessity for later personal supervision is evident.

The old idea of teaching music only to a select few has gone. Music as one of the fine arts must be presented to large groups in order to accomplish its purpose of bringing into existence a social consciousness of music.¹ The radio can assist the teacher in her desire to broadcast general information which can be shared and enjoyed by the many. The extension of the number of persons who can appreciate the beautiful and the artistic in the realm of tone can be considered to a great degree the result of the class instruction in music appreciation. As has been said: "It takes three to make music, one to create, one to perform, one to appreciate. And who can tell which is most important?"

¹ John Merskine. "Teaching Piano by Radio." WOMAN'S HOME COMPANION. p. 34. October, 1931.

CONCLUSION

It is hoped that the preceding chapters have established the necessity, the utility, and the advantages both mental and cultural of an early school training in music. They have tried to demonstrate and explain how all these advantages can be attained. From the toy orchestra and children's songs to the higher advancement of school orchestra, glee club, and study of history of music, an attempt has been made to develop an interest and knowledge which will not only be a present joy but a future asset. The attainment of educational objectives can find no wider field of activity in the school-room than through an activity which presents beautiful impressions, draws forth natural expression, and is capable of wide correlation. Such is music. A true and artistic appreciation and evaluation of music is likewise one of the answers to an important problem of today-- the effort of education to train future citizens how to make a worthy use of leisure time.

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