

**MUSIC IN THE PUBLIC  
SCHOOLS; A MANUAL OF  
SUGGESTIONS FOR  
TEACHERS**

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Music in the public schools; a manual of suggestions for teachers by E. W. Newton

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**E. W. NEWTON**

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A MANUAL OF SUGGESTIONS  
FOR TEACHERS

BY

E. W. NEWTON

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## PREFACE

Music in the public schools is a serious factor in the mental, physical, and emotional development of the child, and is as important in character molding as any other subject in the school curriculum. The four essentials of this subject are conceptions of good music, voice training, sight singing, and musical interpretation, and in this manual they are developed side by side for each of the eight years of elementary school life. This development is presented in the form of weekly outlines, by means of which results commensurate with the importance and dignity of the subject may be more easily obtained. These outlines are brief, definite, and free from irrelevant matter, and while they may be used advantageously with any series of music books, they are designed to be used with the New Educational Music Course. No special attention has been paid to written work in music, as it is more or less beyond the scope of this book.

The New Educational Music Readers furnish ideal material for music education in the public schools, and are adapted for study, page after page, in consecutive order.

Teachers who find it advisable or desirable to vary the consecutive order of presentation, to give special attention to one problem rather than another, or to carry on several lines of study simultaneously, will find that the grouping of the material in these readers makes such adjustment an easy matter.

While all good methods of teaching have the same underlying principles, yet they may differ in detail. This manual simply presents one method, with occasional alternatives, which has proved eminently successful in teaching the New Educational Music Course in various public schools. It is based upon the fundamentals of music education, which are presented in the "Teachers' Edition for Elementary Grades," under the head of

"Vocal Music in the Elementary Schools." That it may be a source of the greatest helpfulness to the teacher this method is offered in the spirit of suggestion only. The resourceful teacher will curtail, amplify, if necessary omit, or otherwise change any feature as circumstances may require. Yet as a whole it will be found a satisfactory working basis for genuinely successful results.

**Acknowledgments**

The author wishes to acknowledge his indebtedness to Mr. Ralph L. Baldwin, Music Supervisor in the Public Schools, Hartford, Connecticut, to the late Mr. W. C. Hoff, Music Director for fourteen years in the Public Schools, Yonkers, New York, to other prominent musicians, music directors, supervisors and teachers of music, besides school superintendents, principals, and grade teachers,—all of whom have assisted materially in the preparation of this work.



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# MUSIC IN THE PUBLIC SCHOOLS

## FIRST YEAR

### SYNOPSIS

#### Introduction

- Tones and phrases taught by means of imitation, **1**.
- Treatment of *monotones*, **2**. Partial monotones, **3**.
- Complete monotones, **4**.

#### Rote Singing

How to teach a rote song, **5**, **6**. Rote songs, **5-165**. See also the "Teachers' Edition for Elementary Grades," pages 1-37.

#### Voice Training

- Breathing Exercises I, **7**; II, **61**; III, **129**.
- Introductory vowel sounds*, **66**, **8**; **6**, **25**; **3**, **29**; **ē**, **96**.
- Open throat, **65**. Tone direction, **104**.
- Vocalization of songs, exercise melodies, and voice drills.

#### Preparation for Sight Singing

*Tune*. Scale, **34**. Syllables and scale names, **36**. Oral and staff dictation in melodic progression of the inactive and active scale tones, and of five very frequent intervals, 5-8, 5-3, 1-3, 2-5, 2-7, all in seven different pitches and staff representations, each interval introduced in each pitch and staff representation by local preparation, **35-68**.

Staff reading, covering the same ground as oral and staff dictation, **75-103**.

*Time*. The beat, beat accent, **108**. Type One, **109**.

Rhythmic dictation, **111**.

Double type, **119**. The measure, **125**.

*Notation*. The staff, **72**. The bar and the G clef, **73**. The check mark, **74**. The double bar, **76**. The ledger line, **76**, and signs indicated above in Tune and Time.

NOTE. The heavy-faced figures refer to the section numbers beginning on page 3.