

**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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FOR TEACHERS

BY

E. W. NEWTON

AUTHOR OF "INTRODUCTORY SIGHT-SINGING MELODIES"

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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.

Importance of the subject

The four essentials

Definite weekly outlines

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.

The New Educational Music Course

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

Adaptation of this method to any school environment

"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.

**Acknowledg-
ments**

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.

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, 5-105. See also the "Teachers' Edition for Elementary Grades," pages 1-37.

Voice Training

Breathing Exercises I, 7; II, 61; III, 129.
Introductory vowel sounds, 35, 3; 5, 25; 1, 29; 7, 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, 86. 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, 35-63.

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

Time. The beat, beat accent, 106. 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 leger line, 76, and signs indicated above in Tune and Time.

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

Sight Singing

Employing conjointly the elements of Tune, Time, and Notation, which are developed separately in "Preparation for Sight Singing."

Musical Interpretation

All material in this year's work musically interpreted by means of imitation and suggestion, 10 and following sections.

Musical and Poetic Conceptions

Musical and poetic conceptions are unconsciously acquired by the use of simple songs, voice drills, and exercise melodies in which there are the essentials of good melody, — namely, coherency, unity of design in a complete melodic sentence, variety in tune, rhythm, and suggested harmony, purity in progression, completeness in the suggestion of its harmony so that piano accompaniment is not necessary, and *musical content*; also by the use of simple songs in which there are the essentials of good child-song poetry, — namely, subject-matter interesting and appropriate to childhood, lines characterized by poetic feeling, euphony in the flow of syllables, a uniform number of syllables and places of accent in all stanzas of a strophe song, a mood and spirit kindred with the music, and coincidence with the music in accent, phrasing, and climax. A musical representation of twenty composers is introduced, the more important of whom are Frederic Field Bullard, Myles B. Foster, W. W. Gilchrist, Cornelius Gurliitt, Dr. J. Mainzer, Schubert, Schumann, and W. Taubert, and twelve poets in song, the more important of whom are Alice E. Allen, M. L. Baum, George Cooper, Emily Huntington Miller, and Celia Standish.

The different kinds of song found in this and the following grades are songs of nature, devotional and ethical songs, patriotic, flag, and hero songs, marching and action songs, waltz songs, humorous and facetious songs, songs of work and play, evening and night songs, occasional songs, songs of the seasons, songs of poetic fancy, narrative and descriptive songs, and mother and home songs.

Suggested song programmes, 174-178.

Material

The only books needed for this grade are for the teachers' use. They comprise "Music in the Public Schools"; the "Teachers' Edition for Elementary Grades," in which are found for this year's work twenty-nine voice drills and twenty-nine rote songs; and the "Introductory Sight-Singing Melodies," in which are found seventy-two melodies to be placed on the blackboard for the beginning of sight singing.

FIRST YEAR

PLAN FOR THIRTY-SIX WEEKS' WORK

FIRST WEEK

1. **Introduction.** The teacher will first ascertain which members of the class entering the first grade can imitate correctly what is sung to them. To do this she will proceed as follows:

- On the pitch of $\overset{\cdot}{a}$ ¹ hum a long tone. Ask the class to imitate it. Tones and phrases taught by imitation
On the pitch of $\overset{\cdot}{b}$ hum a long tone. Ask the class to imitate it.
Repeat with the pitch of $\overset{\cdot}{b}$, then of $\overset{\cdot}{a}$.
With the syllable $\overset{\cdot}{oo}$ sing softly the following phrase.



Ask the class to imitate it.

Sing this phrase softly with the words, "Come, now, let us sing," and require the class to imitate it. By individual trials ascertain which ones imitate correctly.

2. A large proportion of the class will probably sing the above phrase correctly. Those who do not are called monotoners. As a rule, monotoners sing incorrectly because they hear incorrectly. They lack acuteness of hearing because they have never learned to listen attentively. Treatment of monotoners

¹ The pitch of once-marked $\overset{\cdot}{a}$ (ā) on the staff is



The pitches from $\overset{\cdot}{c}$ to $\overset{\cdot}{f}$ on the staff are

