

*Teachers' Handbook*

OF A

*Practical*

*Presentation*

OF

*Public School Music*

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VOLUME ONE

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ESPECIALLY DESIGNED FOR USE BY TEACHERS IN  
RURAL AND SMALL GRADED SCHOOLS

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COMPILED AND PUBLISHED BY

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The intelligent use of a music copy book is one of the best aids in practical teaching. Supplementary work is necessary, especially in the rural school, where owing to the difference in ages, and other conditions, written work in music becomes a necessity. Teachers using music copy books recommend them highly. In the method outlined herein, the music copy book is frequently referred to in connection with the regular work. If possible have one for each pupil.

Simple breathing exercises should be given when it is possible, it being essential to good vocal music. Be sure that there is a bountiful supply of pure, fresh air in the schoolroom when breathing or vocal drill is in progress, and as far as seats allow, secure an erect position.

Another interesting and oft neglected department of music. Short sketches from the lives of famous composers can be used effectively. See page 17. This is enjoyable and will aid in grammar and composition. An introductory lesson in music history is here outlined.

1. Music is an Art. As such it is best presented to children in an attractive and entertaining manner. Prepare a talk on music using any subjects below:-
2. Music in nature.
3. Music found everywhere. National music.
4. Music an ancient art. Ancient instruments.
5. Music of today, as found in the home, church and school.
6. Modern musical instruments.

All our music comes from the Major Scale. In tone study it is our working unit. In a truly educational manner the child must become familiar with this scale, as it forms the foundation of his education in vocal music. The Major Scale is a series of eight consecutive tones properly distanced, and includes five whole steps and two half steps. The half steps always occur between 3 - 4, and 7 - 8, of the scale. The Major Scale of "C" will be used as our first working unit.

Necessary equipment. Teacher prepared to sing the Major Scale correctly, ascending and descending. A "C" pitch pipe which gives you the pitch of the first scale tone. Careful attention of pupils.

**Lesson 1.** Teacher sing slowly and softly, the scale ascending; descending, using the syllable [loo] this tending to make the tones soft and resonant. Should class be young, use a higher pitch than C. The outline below illustrates fully the above.

8 8  
loo loo

7 7  
loo loo

6 6  
loo loo

5 5  
loo loo

4 4  
loo loo

3 3  
loo loo

2 2  
loo loo

1 1  
loo loo

After repeating several times, have pupils imitate, slowly; softly. Insist on soft singing. Music, not noise is your aim.

**Supplementary.** Call for volunteers to sing the scale. Also give personal drill to pupils unable to sing it. Have, if possible, every pupil able to sing the eight scale tones. Extra effort at this point of the work will reap for you a rich reward. Close the lesson with a familiar song.

**Lesson 2.** 1. Repeat lesson 1, repeating scale if necessary. 2. The same exercise can now be given using short sentences as follows:-

1 2 3 4 5 6 7 8

It is a ve- ry pleas- ant day  
How love- ly is the month of May  
Jack Frost's come and win- ter's with us  
We are still aiming to establish the scale tones. The use of short sentences gives variety and also forms the elementary exercise of applying words to music.

3. The next step is to name for pupils the eight tones they have been singing; "These tones pupils are called the Major Scale of C." It is the first time it has been named for pupils.

Teacher:- Class sing for me the Major Scale of C, up and down, using the syllable loo; give class the pitch of one.

4. To fix the above thoroly, the following questions are practical as tests.

- [a] How many tones do you hear? Tea. sings the ascending scale. Ans. Eight tones.
- [b] How many tones do you hear? Tea. sing the descending scale. Ans. Eight tones.
- [c] What do we call these eight tones? Ans. The Major Scale.
- [d] How many tones do you hear? Tea. sing the

ascending and descending scale. Ans. 16 tones.  
[e] Which tone sounds the highest, 1 or 8 of the scale? Ans. 8 of the scale.

Close lesson with song.

**Note.** In all test work make it a point to call upon the unmusical pupil. If they cannot sing, they can at least answer the questions.

**Lesson 3.** 1. Review lesson 2. 2. The individual scale tones are now to be presented. The distinct names of each, three kinds, all used in coming work. You must present, name, and represent them separately and in the following manner. Place on b.b. 1, 2, 3, 4, 5, 6, 7, 8; representing the 8 scale tones. Tell pupils that they are the Real names and have them repeated orally by class. 3. Have the Real names written in Music Copy Book, on page 3, as follows:- The Real names of the scale tones are 1, 2, 3, 4, 5, 6, 7, 8. 4. Close lesson with song.

**Note.** Go slowly and carefully. Surround poor singers with good ones if possible as it will aid them greatly, and then the spirit is contagious.

**Lesson 4.** Tell pupils that you will make a temporary home for the scale tones. Then draw an outline as shown in fig. 1.

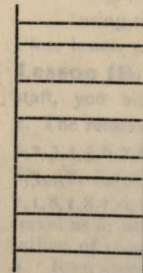


Fig. 1.

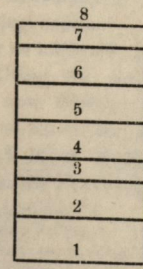


Fig. 2.

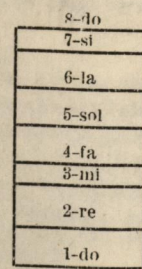


Fig. 3.



On completion, ask pupils what it looks like. You will get the answer, "a ladder." Then tell them it is a ladder, and that they may call it the Scale Ladder. The next step is to place the Real names in their proper places on the ladder as in fig. 2. Say to pupils:- We are to learn of another kind of names that are given to the eight scale tones, and I will place them beside the Real names. See above fig. 3. When completed say, They are called the Singing Names. Repeat them carefully and have pupils do the same. 3. Have class sing the scale using the Singing names, teacher pointing to each tone as sung, being sure that class keep with you. Be sure pupils are familiar with the singing names. If they get ahead of your pointer trip them by repeating a tone as you go up or down as for example:- 1,2,3,4,5,6,7,8; repeating the fifth tone. Some are sure to hurry and become careless.

From this point it will be profitable to precede each lesson by singing the simple scale tones using singing names, also syllable [loo.] This SCALE DRILL should be used at the teacher's discretion. Each day should have its few minutes of scale drill.

**Lesson 5.** 1. Review the names by questioning as follows: What is singing name of 2? Of 5? Of 7? Also: What is the real name of sol? Of mi? Of do? Let class, also individuals, answer the

#### BLACKBOARD

8
7
6
5
4
3
2
1

above mental drill. Question fully.

2. With ladder and real names as illustrated, the teacher will point to the tones; class will sing softly as you point, using singing names. The following order you can use successfully:- 1,2,3,4,5,6,7,8; 8,7,6,5,4,3,2,1; 1,2,1; 1,2,3,1; 1,2,3,4,1; 1,2,3,4,5,1; 1,2,3,

4,5,1,5,1,5,4,3,2,1; 1,2,3,4,5,6,1; 1,2,3,4,5,6,7,8,1,8,1,8,7,6,5,4,3,2,1. Omit the interval of 1-7, also make a pause between each group. Repeat when necessary. 3. Continue as above. 1,2,2,1; 1,2,3,3,2,1; 1,2,3,4,4,3,2,1; 1,2,3,4,5,5,4,3,2,1; 1,1,2,2,3,3,4,4,5,5,4,4,3,3,2,2,1,1; 1,2,3,4,5,1; 1,2,3,4,5,6,7,8,1,8,1,8,7,6,5,4,3,2,1,2,3,1. Close lesson with song by school to relax them after the above drill.

**Lesson 6.** 1. Review carefully ladder drill of Lesson 5. 2. Then proceed with a test as follows: Have individual pupils point on ladder to the scale tones as the teacher sings them, using not in exact order, the groups in Lesson 5. If you cannot sing, have class write on b.b. or slates the real names of tones as you give them using the singing names. 3. Music Copy Book. Have pupils draw a scale ladder, 3 inches high, dividing the whole and half steps freehand. It may be placed at the left on page 3. At the right of the ladder the following may be written by pupils: This is the Scale Ladder. On it are located the eight scale tones with their real names and singing names shown. [As in Lesson 4, fig. 3.] While singing we should sit or stand erect and each tone should be sung softly so as to make pleasant sounds. We should never sing harshly.

**Special Note.** Go slowly and conclude lesson by having pupils read the real names, if written, or a good song by school. Insist on soft, musical tones and be sure you get thoughtful work. This test work must be used.

**Lesson 7.** 1. We now commence scale drill and study to lay the foundation for sight singing. Each tone of the Major scale of "C" will be taken in order and its relations to the other scale tones

systematically developed. Using scale ladder, and teacher pointing, have pupils sing as tones are pointed to, using singing names as they sing. 1,2,1; 1,2,3,1; 1,2,3,4,1; 1,2,3,4,5,1; 1,2,3,4,5,6,1; 1,2,3,4,5,6,7,1; 1,2,3,4,5,6,7,8,1; 1,2,1,2,1; 1,2,3,1,3,1; 1,2,3,4,1,4,1; 1,2,3,4,5,1,5,1; 1,2,3,4,5,6,1,6,1; 1,2,3,4,5,6,7,1,7,1; 1,2,3,4,5,6,7,8,1,8,1,8,7,6,5,4,3,2,3,4,5,1,5,1. 2. Have children individually point on ladder to scale tones as sung by teacher, using some of the above groups, not in regular order, so pupils will have to always be on the alert. Close with spirited song.

**Lesson 8.** 1. Short drill on scale tones and the intervals developed in Lesson 7. 2. Develop the scale relations of two or re. 1,2,2,1; 1,2,2; 2,3,2; 2,3,4,2; 2,3,4,5,2; 2,3,4,5,6,2; 2,3,4,5,6,7,2; 2,3,4,5,6,7,8,2; 2,3,4,5,6,7,8,2,8,2,1,2,1. 3. Repeating interval to fix it. 1,2,2; 2,3,2,3,2; 2,3,4,2,4,2; 2,3,4,5,2,5,2; 2,3,4,5,6,2,6,2; 2,3,4,5,6,7,2,7,2; 2,3,4,5,6,7,8,2,8,2,1. 4. Reverse this drill by having pupils write the groups of intervals in lessons 7 and 8, as same are sung by teacher. Page 4 of Music Copy Book may be used for this written test. Examine books to see if all are able to recognize and write names correctly. If not, have drill.

**Lesson 9.** 1. Rapid scale drill using intervals of lessons 7 and 8. 2. Develop relations of mi, three of the scale. 1,2,3,3; 3,2,3; 3,2,1,3,3; 3,4,3; 3,4,5,3; 3,4,5,6,3; 3,4,5,6,7,3; 3,4,5,6,7,8,3,8,3,2,1; 1,2,3,4,5,6,7,8,7,6,5,4,3,8,3,8,7,6,5,4,3,2,1. 1,2,3,4,3,4,3; 3,4,5,3,5,3; 3,4,5,6,3,6,3; 3,4,5,6,7,3,7,3; 3,4,5,6,7,8,3,8,3,2,1; 1,2,3,3,1,3,4,5,3,5,3,1,3,5,3,3,5,3,1,3,1. 3. Have pupils point as in previous lessons.

**Special Note.** Be sure that each interval is

clearly sung and correctly.

**Lesson 10.** 1. Draw a scale ladder on b.b. and ask pupils the following questions:

[a] Is there any difference in the space between some of the steps of the ladder?

[b] What difference? Between what steps? etc. Bring out from children's observation the facts you wish to fix in their minds. Then tell them about there being whole and half steps. Have pupils find them on ladder and name them correctly.

2. From memory have pupils draw a scale ladder on b.b. or slates. Examine and have all mistakes corrected. 3. A short scale drill and close with song.

**Lesson 11.** 1. Have a pupil build scale ladder on b.b. for class drill. 2. Question in review about whole and half steps. 3. Develop the relations of fa, or four of scale. 1,2,3,4,4; 4,3,4; 4,3,2,4; 4,3,2,1,4; 4,5,4; 4,5,6,4; 4,5,6,7,4; 4,5,6,7,8,4; 4,3,2,1,4,1,4,8,4,8,1. 4. Repeating interval. 1,2,3,4,4; 4,5,4,5,4; 4,5,6,4,6,4; 4,5,6,7,4,7,4; 4,5,6,7,8,4,8,4; 4,3,4,3,4; 4,3,2,4,2,4; 4,3,2,1,4,1,4,1; 1,2,3,4,1,4,8,4,8,1,4,8,4,1. 5. Close with quick review drill and song.

**Lesson 12.** 1. Same as in Lesson 11. 2. Scale drill of rapid and easy combinations. 3. Develop the relations of (sol) five of the scale. 1,2,3,4,5; 5,6,5; 5,6,7,5; 5,6,7,8,5; 5,4,5; 5,4,3,5; 5,4,3,2,5; 5,4,3,2,1,5,1,5,8,5,8,5,1,5,1. 4. Repeating interval. 1,2,3,4,5,5; 5,4,5,4,5; 5,4,3,5,3,5; 5,4,3,2,5,2,5; 5,4,3,2,1,5,1,5; 5,6,5,6,5; 5,6,7,5,7,5; 5,6,7,8,5,8,5,1,5,8,1,8,5,1. (5) 1,2,3,1,3,4,5,1,5,6,7,8; 8,7,6,5,8,5,4,3,5,8,5,3,1. 6. Teacher sing some simple progressions using only the syllable (loo) and see if pupils can name them correctly. A drill in



tone perception. 1,2,3,3,1,3,4,5,1,5,6,7,8,1,8,1; 1,8,7,6,6,8,6,5,5,4,3,8,2,8,1,8,1. Close with a spirited rote song.

**Lesson 13.** 1. Rapid scale drill. 2. Develop the tone relations of la, six of the scale. 1,2,3,4,5,6,6; 6,7,6; 6,7,8,6; 6,5,6; 6,5,4,6; 6,5,4,3,6; 6,5,4,3,2,6; 6,5,4,3,2,1,6,1,6,1,6,8,6,1. 3. Repeating interval. 1,2,3,4,5,6,1,6,1,6; 6,7,6,7,6; 6,7,8,6,8,6; 6,5,6,5,6; 6,5,4,6,4,6; 6,5,4,3,6,3,6; 6,5,4,3,2,6,2,6; 6,5,4,3,2,1,6,1,6,8,6,1,8,6,1. 4. Have pupils give orally the real names of scale tones as teacher sings same. Also have pupils write real names on b.b.

**Lesson 14.** The staff may be introduced at this point, in preparation for actual work with the different tones on the staff. 1. In presence of class the teacher will draw five lines on b.b. about 30 inches long, and 3 inches apart. BE SURE and draw the LOWER LINE FIRST, it being named the first line.

2. Tea.—What have we on our b.b.? Ans.—Five lines. [By pupil.] Tea.—These five lines are called the “Staff.”

(Staff) Have pupils repeat the name and then place it below diagram on b.b. 3. 5th line The next step is to name the lines of the staff, then the spaces as follows:— Tea.—What line did I draw first? Pupil points to lower line. Tea.—We will

call it the First Line. In same manner of questioning, name the other lines placing the figure to left as illustrated.

4. Name the spaces, having pupils locate same if possible. Name them, and write same in proper places on staff on b.b. as illustrated.

5. Introduce the added line above and two added lines below. Name and illustrate on b.b. 6. Have pupils point to lines and spaces as called for by teacher.

**Lesson 15.** 1. Review staff work of Lesson 14. 2. Develop the relations on LADDER of si, seven of the scale. 1,2,3,4,5,6,7,7; 7,8,7; 7,6,7; 7,6,5,7; 7,6,5,4,7; 7,6,5,4,3,7; 7,6,5,4,3,2,7; 7,6,5,4,3,2,1,7,1,7,1. 3. Repeating interval. 1,2,3,4,5,6,7,1,7,1,7; 7,8,7,8,7; 7,6,7,6,7; 7,6,5,7,5,7; 7,6,5,4,7,4,7; 7,6,5,4,3,7,3,7; 7,6,5,4,3,2,7,2,7; 7,6,5,4,3,2,1,7,1,7,6,5,4,3,2,1. 4. Have a ladder placed on b.b. by pupil and place on it the real names

and also the PITCH or letter names. Get these new names from some pupil if possible, and place them on ladder in proper places. Test pupils by calling for the pitch name of 1. Of 3. Of 5, etc., first with ladder on b.b., then with ladder erased.

5. Close with spirited school song.

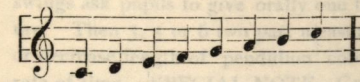
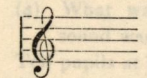
**Lesson 16.** 1. Rapid, easy scale drill. 2. Draw staff on b.b. and place upon it the G clef sign and name it for pupils. Draw several for them on b.b. 3. Tell pupils that the home of our notes and tones will hereafter be on the staff and be sure you have the closest attention

while placing the eight scale tones in their correct positions. Have pupils locate them if any can do so.

Also have a pupil place a scale ladder on b.b. for use. Have all the different kinds of names shown on ladder and two kinds on staff as illustrated.

4. Close lesson by having class sing the scale, first from the ladder, then from staff, repeating the latter.

8-c
7-b
6-a
5-g
4-f
3-e
2-d
1-c



1 2 3 4 5 6 7 8  
c d e f g a b c

8-do-C
7-si-B
6-la-A
5-sol-G
4-fa-F
3-mi-E
2-re-D
1-do-C

**Lesson 17.** 1. Review the staff picture with scale, also names. 2. Have pupils place the following diagram on page 6, Music Copy Book.

The Names of our Scale Tones:

Real	1	2	3	4	5	6	7	8
Singing	do	re	mi	fa	sol	la	si	do
Pitch	c	d	e	f	g	a	b	c

**Lesson 18.** Give class a written test. Collect papers, examine and grade same. A list of ten questions given.

- 1.—How many tones in a scale?
- 2.—Write the real names of the scale.
- 3.—Write the Singing names of the scale.
- 4.—Write the Pitch names of the scale.
- 5.—Draw a Scale Ladder placing whole and half steps in correct order.
- 6.—Draw a staff with G clef sign upon it.
- 7.—Place the scale tones on the staff you have drawn.
- 8.—What position should we be in while singing?
- 9.—Is a harsh tone pleasant to hear? How should we sing?
- 10.—Have class write the Real names of a number of groups scale tones as teacher sings them using singing names.

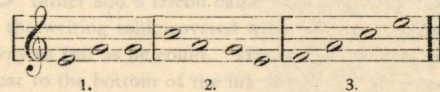
Close lesson with an enjoyable song.

**Lesson 19.** Using the scale of “C” on the staff, you may now develop again the intervals. 1. The relations of upper do, eight of the scale. 1,2,3,4,5,6,7,8,1,8; 8,7,8; 8,7,6,8; 8,7,6,5,8; 8,7,6,5,4,8; 8,7,6,5,4,3,8; 8,7,6,5,4,3,2,8; 8,7,6,5,4,3,2,1,8,1,8,7,6,5,4,3,2,1,8,1,8,1. 2. Repeating interval as in previous lessons. 3. Develop the relations of re and mi, as in Lessons 8 and 9. 4. Rote song for closing of lesson.



**Lesson 20.** 1. Develop the tone relations of do and sol, as in Lessons 7 and 12, on the staff. 2. Have pupils go to b.b. and draw from memory the staff, with G clef sign and scale of "C" upon it. 3. Close with song or songs.

**Lesson 21.** 1. Develop the tone relations of fa and la, as in Lessons 11 and 13, having a pupil draw the staff and scale tones for the use of the class, on b.b. 2. To arouse interest the following musical spelling test may be given to fix the PITCH names. Draw on b.b. a staff 5 or 6 feet in length and on it place some small groups of tones, whose pitch names spell some simple word as illustrated.



No. 1 spells the word "egg," No. 2 "cage" and No. 3 "face."

Pupils enjoy finding out the different words using the pitch names of the eight scale tones only. 3. Have pupils find and put down words.

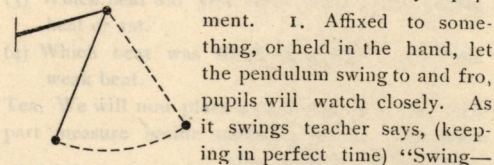
**Lesson 22.** 1. Develop the relations of si and do, as in Lessons 15 and 19. 2. At this point you may for the first time introduce the pictures of the common notes and rests used in elementary music study. Place on b.b. one whole, half, quarter and eighth note, also one whole, half, quarter and eighth rest, naming each as you draw it having pupils repeat the name correctly. 2. Have pupils individually point to any note or rest as called for by teacher, (1) in order, (2) skipping about. 3. Close with school song.

**Lesson 23.** 1. Have pupils place the different

notes and rests on b.b. 2. Review drill as in No. 2, Lesson 22. 3. Have children draw the notes and rests in a group on page 7, Music Copy Book. Also place them on the 1st staff on page 1, M.C.B. 4. Close with song.

**Lesson 24.** The elementary study and presentation of rhythm or time.

Time and tone go hand in hand as necessary factors in producing good music. Our work to this point has been wholly devoted to the study of tones. Our next step is that of time. To be successfully presented to children in school, the same educational method is used as in tone. A simple swinging pendulum or time ball is all the necessary equip-



ment. 1. Affixed to something, or held in the hand, let the pendulum swing to and fro, pupils will watch closely. As it swings teacher says, (keeping in perfect time) "Swing—Swing;" repeating the same many times, and accenting the first swing or beat. 2. Have pupils imitate saying "Swing—Swing" as pendulum swings. Insist on their keeping right with the pendulum. Increase or decrease the length of the cord and have them keep the time. 3. Repeat the first part of (2) having pupils use for the beats, "Strong—Weak." 4. A test. Have pupils start keeping time as above, using either names, and after the second measure have all close their eyes and see if they can think the time correctly. As a rule they will lose the beat unless some are peeking. Time must be felt, not beaten. Close with a spirited song or songs.

**Lesson 25.** 1. Rapid scale drill introducing any of the intervals developed approached in an easy manner. 2. Further development in TIME STUDY. Holding the pendulum in your hand, let it swing back and forth once only, saying as it swings, "Strong—Weak," accenting the strong beat. Then ask pupils the following questions:

- (1) How many swings did you see? Ans.—Two swings.
- (2) How many sounds did you hear? Ans.—Two sounds.
- (3) Did each have the same strength? Ans.—No.
- (4) What was the difference? Ans.—The first sound was louder than the second.

Tell pupils at this point that the two swings they saw are called BEATS, (have class repeat name) and the two beats, one strong and one weak, make a TWO PART MEASURE. 3. As pendulum swings ask pupils to give orally one two part measure. Then 3, 5 or 6 two part measures. Increase or decrease length of pendulum cord to vary the rate of time. SPECIAL NOTE—Go slow. Work carefully, thoughtfully. "Not how much, but how well." 4. Close with bright song.

**Lesson 26.** 1. Rapid scale drill. 2. Review notes and rests. 3. A short musical spelling test. 4. Review of time study. Dwell on weak points as they come to your notice. 5. Close lesson with good songs.

**Lesson 27.** 1. Scale drill. 2. Reverse drill and have pupils point to scale tones sung by teacher. 3. Let pendulum swing one two part measure. Tea. How many sounds do we hear? Ans. Two. Tea. We will now have a picture of this two part measure. As we heard two sounds I will put down two notes. Which is the strong beat? Ans. The



first one. Tea. We will mark the strong beat thus: 1.

Tea. In all music we find what are called time signs, figures placed at the beginning of a piece of music telling us in what kind of time it is to be sung or played. There are many kinds of time and measures, the two part measure which we have found and named being the simplest. (If the pupils have a music book of any kind let them find the time signs.) Tea. How many beats in this measure on the b.b.? Ans.—

Two beats. Tea. As there are two beats we will place the figure two by the measure. Tea. What kind of a

note stands for one of the beats? Ans. A quarter note. Tea. Then we will place the figure four beneath the figure two and we can now say:—This is a two part measure in 2-4 time. 4. Have pupils write the following on page 7, M.C.B., heading it "Time."

- (1) The unit in time is the measure.
- (2) Signs or figures are used to express the different kinds of time, such as 2-4.
5. Have pupils write the correct explanation of the time sign as follows:

$\frac{2}{4}$  The upper figure tells how many beats in a measure.  
 4 The lower figure tells us what kind of a note is to have ONE BEAT.

6. Have pupils put down in M. C. B. on same page this first two part measure.



Mount here  
Picture of Composer

ONE day when Mozart was five years old, his father and a friend came home and found him at the writing table covered with ink and writing away as fast as he could. He would dip his pen clear to the bottom of the ink bottle and of course brought up quantities of ink which dropped in great blots on the paper; these he wiped off with his finger and kept on writing.

Finally, as in his excitement the blots came thicker and faster, the tears began to fall, and tears and ink together made a funny sight. His father stopped at the door and stared in wonder at the child. "What in the world are you doing?" he demanded. "Oh, papa," said the boy, "I am writing a concerto—It is almost done." His father at first thought there was nothing but blots and smootches, but on examining closely, he found it was correctly written and arranged in all the parts for an orchestra and piano.

{ A short sketch from the life of Wolfgang }  
Mozart. The picture mounted on sheet  
adds greatly in interest.

**Lesson 28.** 1. Rapid scale drill or drill with pitch names as follows: What is the pitch name of 4? Of 6? Of 5? etc. 2. Further two part measures introduced. Let pendulum swing one two part measure. Have pupil place picture of it

on b.b. and number it 1. Have the sign 2-4 again explained by class. Tea. Give another two part measure

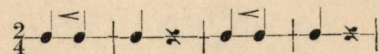
but rest or make absolutely silent the second or weak beat. Question as follows:

- (1) How many swings did you see? Ans. Two swings.
- (2) How many sounds did you hear? Ans. Only one sound.
- (3) Which beat did you hear? Ans. The strong beat or 1st.
- (4) Which beat was silent or rested? Ans. The weak beat.

Tea. We will now place a picture of this new two part measure beside measure No. 1. Question after drawing the measure.

Tea. What have I used instead of a quarter note to

show that the weak beat was silent? Ans. A quarter rest. 3. Have class give you 6 measures, alternating Nos. 1 and 2, they keeping exactly with swinging pendulum and using the names "strong" and "weak." Be sure there is absolute silence during rested beats. If pupils are very young have them at first whisper the rests.



4. Place new measure in M.C.B. calling it No. 2. Close with bright song.

**Lesson 29.** 1. Rapid scale drill. 2. Review the two measures developed in previous lessons.

3. In the same careful manner develop a two part measure resting the strong beat. 4. Have pupils give the differ-

ent measures alternating. 5. Develop a measure both beats being rested. 6. Alternate and have class give the

four kinds of two part measures. Close with song.

**Lesson 30.** 1. Song by the school. 2. Test drill, either oral or written, of common notes and rests. 3. Time drill. With pendulum swinging develop a two part measure, having the two beats but only one long sound. (The syllable loo can be used.) Question class as in previous work in time. Tell them that the strong and weak beats have been tied or joined together so that we now have and hear one sound having two beats. Also put

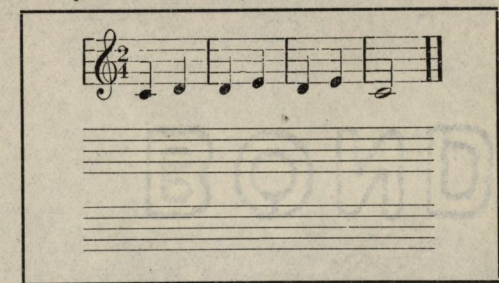
the picture on b.b. while you are explaining it to your class.

4. The five simplest forms of two part measures are now familiar to your pupils and a test at this point is important. With pendulum swinging give any of the five measures; (1) have pupils tell you the number of the measure you give; (2) have pupils write the measure in full on b.b. (3) Have the five measures complete put in M.C.B., page 7.

4. Close with a song by the school.

Having a knowledge of the simple scale tones and their relations, and the five simple two part measures, your class is ready for work in sight reading. If room can be spared it would be well to place

three painted staves on your b.b. with a swinging



pendulum at hand as shown in illustration. On these staves you can build the simple music to be studied. Each exercise should be very carefully presented being sure that they understand the simple problems that are found in the exercise. The first book of any standard public school music course will supply you with the necessary exercises in their proper order. Use for an example the four measure exercise shown in illustration. Have children give the real and pitch names also singing names if necessary. Get pupils to really think about the music they are to sing by questioning as follows: Where do we find one of the scale? Two of the scale? How many beats in each measure? How many beats will we give the first note? The last note? Aim to so prepare your pupils that they may always sing the exercise correctly the FIRST TIME, thereby never hearing it incorrectly sung. If properly prepared the pupils will sing the exercises without the least vocal assistance of the teacher.

**SPECIAL NOTE.**—The blank pages in M. C. B. are to be used for copying school songs, and the ruled staves for written drill in note and scale writing.