SIXTH, SEVENTH AND EIGHTH GRADES:

These classes are not up to grade in music, due largely to
the fact that many of the children have come from other schools
and have not had vocal music. At present I am trying to fix the
habit of attention, so that I may have prompt and continuous
response, to get a pure, free tone, (imitative work) and artistic
interpretation, at the same time laying a technical foundation which
I hope will be strong enough to withstand the loose habits of the
unprepared student in music who comes to us.

The following material has been used this month for new reading;
tone production and phrasing;

(Theme: Nava
vocalises)
(Opus 9 - No. 5: Castelli
song: The Postillion, Molloy
(All Through the Night, Welsh

Grades six and seven, two-part exercises, Book 3, Eleanor Smith.
Grade eight, three-part exercises and songs, Book 4, " "

The theme by Nava has practice in two tones to the beat.
The Castelli number is desirable for interval work, also
for its use of intermediate tones, sharp 4, sharp 1, flat 3. The
children incline strongly toward song-singing which is at the ex-
 pense of technique, and I am giving these vocal exercises with
interesting accompaniments in order to keep their interest, and
at the same time be of technical value to them. This will lead
to unaccompanied melodies.

In the sixth and seventh grades I am taking up two-part sing-
ing as I would teach it in the fourth grade, using my left hand
to represent the staff and pointing with thumb and finger of
the right hand the simplest consecutive exercises in two parts.
This I vary by using the same on the board or the numbers which
represent the staff degrees. In these simple exercises the chil-
dren become accustomed to hearing and singing one note against the
other.

In the eighth grade some of the boys are beginning to sing
bass, but here we have another difficulty - lack of technique
necessitates that most of this is taught by rote. Were the pro-
gram such that the eighth grade might recite in four groups, in-
stead of two large ones, boys and girls separately once a week,
and together for the other lesson, I think the results would be
very much better, and individual strength would be gained. We
have very little time for assembly-singing, so that the songs we
sing have to be taught in the hour period during the week. Since
the new year only one twenty-minute period has been devoted to
singing ensemble. We have about two minutes at each morning exer-
cise, but it offers no time to get results, or even to correct an
error. I urge very strongly that we have one extra half hour a
week for this work.
THEORY: We are reviewing the pitch names of the notes, and studying the structure of the scale (major mode) where its steps and half-steps lie, the use of the intermediate tones, and from this we learned to write the scale. Our rote songs this month are:

"Merry Life" from the Italian, and "Santa Lucia". Italian.
COLLEGE CLASS, KINDERGARTEN & GENERAL COURSE:

In this class the principles of breathing and tone production are discussed. Vocal exercises are given to strengthen and purify the tone and secure good enunciation. Individual attention is given to each voice. The application of this vocal work to the children's voices is worked out. This application is purely imitative, and with the aid of a few physical devices the child's voice may be very naturally placed.

Sight reading forms a large part of the lesson. We sing from Book I, Eleanor Smith.

The material used in the rote song is such that it will be of practical value to the teacher. These songs are learned by rote and sung both individually and collectively by the students, and the necessary expression and interpretation is insisted upon. These are simple in character and are written out from memory by the students, handed in for correction and then entered in a notebook where the songs may be kept for reference. This makes their written work of practical value to them. The rote songs we have learned this month are:

"We are little soldier men"
"Lips say 'Goodmorning'", by Eleanor Smith.
"Teddy Bear", Rossiter.

Soldiers Song by Beatles
SIXTH, SEVENTH AND EIGHTH GRADES
MISS MACGOWAN, INSTRUCTOR.

Feb. 1st to 26th, inclusive.

The music this month has simply been an extension of last month's plan.

The children have shown a marked advance in interest in learning to read by note the songs in their music readers.

The EIGHTH GRADE is singing two and three-part songs, soprano, alto and bass, ad lib. Alto for the boys whose voices are not yet changed, bass for the boys whose voices are changed. In Miss Stilwell's division there is only one changed voice, and that is deficient. I have arranged that this boy, along with two others who are monotones shall have individual instruction from a music student apart from the others during a class recitation, thereby removing anyone who through inability to sing is likely to disturb. This group is comparatively strong in music. They produce good tone and are fairly good readers. Last week they gave the program at our little morning music hour, which was as follows:

Piano Salfeggietto - Bach
Violin (a) Traumerlir - Schumann
(b) La Cinquantaine - G-Marie
Part Song Consolation - Attanhofer

This last number was one of the songs we took up in class (note reading) and then was finally sung by selected voices.

Mr. Gillett's division are singing in three parts and boys are very much interested in learning to sing bass. We have in preparation a three-part song to be sung unaccompanied at our musicale. This with several exercises and a song in the bass cleff has been the material we have used this month.

In the SIXTH GRADE we have read songs in different keys in two, three, four and six-part time involving such problems as the dotted eighth and quarter note and two tones to the beat. In Miss Mills' class I am still giving drill in two-part work without note representation and in Miss Higgins' class we have read simple two-part exercises and canons.

In the SEVENTH GRADE we are going over very much the same ground as in the sixth, with the exception of the two-part work in which the seventh grade is stronger. In addition to the songs we are singing in Book 3, we are learning (by note) "The Angel" by Rubenstein. This also is in preparation for our musicale.

An extra period of twenty-five minutes has been given us once a week for music. Twice a month we devote this time to ensemble singing of rote songs, and twice we have short musical programs prepared by some grade. I find this has been most stimulating.

There are so many interruptions which break into the regular program that it seems almost impossible to carry out one's
plans for the month in each grade.

I have not given any special work in theory such as the scale structure which I commenced last month. I feel it more important to spend the time on the sight reading and the response that I have been trying for has been so much better. We have of course dwelt upon the theory that has come up in our regular lesson, such as naming key and meter signatures, analyzing the different combinations of rhythm, etc. We have done very little written work. In each class tone production is made a special feature and vocal exercises precede each lesson.

COLLEGE WORK.

KINDERGARTEN COURSE IN MUSIC:

In this class, too, the work has been an extension of last month's plan. We spent about fifteen minutes out of each bi-weekly lesson in tone production. The remainder of the time is devoted to ear training in intervals, and rhythm, sight reading in Book I, Eleanor Smith, and rote songs. Our rote songs this month have been "The Brown Birds A-Flying" and "The Wind Song". We have sung the chromatic scale ascending and descending, with the preparatory drill, viz., for sharps the pattern in do, ti, do; for flats, the pattern in mi, fa, mi. All the intermediate tones in sharps have been approached from above and the same in flats approached from below, then the scale as a whole is sung. The third week I had Miss Smith's and my class together for practice in hymns and ethical songs, in preparation to be sung at assembly. As in last month's plan, the rote songs have been written from memory by the students.
The students of the Kindergarten Course finished their work for the winter quarter with me.

There were no new principles involved in this that were not taken up in last month's report.

We continued our tone production, sight singing, scale writing, ear training and the rote song.

At the end of the quarter I gave an examination which consisted of an individual vocal test, sight-reading and the written side of our subject embracing scale writing (major mode) and rhythm.

The class on the whole passed a very good examination.

Their tone production was especially good.
MUSIC, 6th, 7th and 8th GRADES.

Beatrice Macgowan,
April 2, 1909.

I have given up the idea of giving any especial attention to the theoretical side of music this quarter, beyond that which is closely connected with the day's lesson. I refer to the study of the structure of the scale major and minor mode which I had intended to approach from the written side. I find, however, that the children's knowledge of the details leading up to this is too loose and uncertain to permit this work being of any value to them without spending more time on it than seems advisable at present.

I am still working for pure tone production, better enunciation, and concentration of effort in the rote songs that we sing ensemble. There is much to be done along this line as a basis for better technique.

Our sight reading has been an extension of the previous month's reports. Songs in unison and two parts for sixth and seventh grades - of somewhat increased difficulty and six-ison and three part songs for the eighth grade (that is, Mr. Willett's group). The eighth grade boys evince a great deal of interest in their progress and the results are most encouraging when compared with their first effort.

Miss Stilwell's group I have not been able to get in two divisions, consequently the results are retarded. The girls and the younger boys can read fairly well, and are more or less musical, but the larger boys whose voices are changed and changing are not able to read the third part in the songs. They are desirous of doing better, but the conditions are such that individual help cannot be given them, for it would keep the majority of the class waiting. The effect on the class as a whole of the few sitting listless is not good.

The ideal condition would be to have the girls and boys recite separately for at least six lessons out of the month, and sing together the remaining two lessons, as apart from the difference in the range and ability of the voices they differ in taste regarding quality and kind. The girls like to sing songs of a more aesthetic type whilst the boys like songs of action, marked rhythm, and the text to be more or less vigorous.

Our written work has been but little, and that, simple rhythm and fragments of melodies played or sung to them which they reproduce on the board.

The musical program this month was given by the seventh grade, as follows:
3 part song "The Shell" arr. Schubert
Piano Waltz Moszkowski
2 part song "The Angel" Rubinstein

The students of the Kindergarten Course finished their work for the Winter Quarter with me.

There were no new principles involved in this that were not taken up in last month's report.

We continued our tone production, sight singing, scale writing, ear training and the rote songs.

At the end of the quarter I gave an examination which consisted of an individual vocal test, sight-reading and embracing
scale writing (major mode) and rhythm.

The class on the whole passed a very good examination.
Their tone production was especially good.
OUTLINE IN MUSIC FOR THE SPRING QUARTER, COLLEGE CLASS.
MISS MACGOWAN.
May 5, 1909.

The college class which I have in music this quarter is composed of students in a general course who were in my class in the Fall Quarter, 1908. These students read rather more readily than others which I have had, and I am enabled to spend more time upon the principles involved in tone production and their application.

My personal experience as supervisor in public school music in the East, strengthened by conclusions drawn from observations in the best schools in that locality, have made me feel the absolute necessity of the grade teachers' knowing something of music beyond primary sight-reading. Her manner of presenting this phase of the subject, along with the theoretical side, depend largely upon the supervisor in charge. But the quality of the results is almost entirely dependent upon the grade teacher's concept of tonal and expression, especially in the larger school systems where the supervisor not infrequently visits schools semi-annually.

Consequently, from twenty to thirty minutes of our lesson is devoted to voice culture, with suggestions given by me as to how this work may be modified and adapted to the culture of the child voice. The remaining half hour of the work varies. One day we take up a rote song which may be used in primary grades, and this is used not only as a means of ear-training, but of artistic expression involving the tone production, enunciation and pronunciation, phrasing, etc.

Another day we read melodies and two- or three-part songs from Book III, Eleanor Smith, and again the time is spent in singing intervals, introducing chromatics approached from above and below and by skip. This drill is followed by singing the chromatic and minor scales.

At the end of the course I shall give the students an outline of a suggestive course of study of music in the public schools, not as an inflexible plan for them to follow, but to give them a bird's-eye view, I might say, of the situation, a plan by which they may get an approximate idea of when a new problem should be taken up and to what extent time would allow its development in public school music. Our written work this month has been writing major scales in all keys, (home work).
The music in the grades this month has been interrupted by the preparation of the Arbor Day songs. This sounds paradoxical, perhaps, so I would better say the plan I had intended to follow was made subordinate to the demand for Arbor Day songs, and that not sufficient time has been allowed for getting the results which I feel are necessary to make this song-singing of value.

The three easier songs (there were five in all) I made sight-reading problems. The remaining two, "Under the Greenwood Tree" by Eleanor Smith, and "The Swallows" by Cowan, I taught by rote, and was not satisfied with the results as I did not feel justified in spending all the time of the lesson on songs, so we tried to do a little sight-reading, tone work and theory at different times as well.

The problem which seems to me to be the most vital at this time in music in the upper grades is just how I may adjust "the letter" of music which needs special attention, and yet keep alive the spirit in two half-hour periods weekly, which includes the passing of classes and occasional delays and, again, a class is sometimes excused entirely to attend a lecture which no doubt has its uplifting effect on the child, but in the meantime the music suffers.

What time I have been able to give to work outside the songs has been devoted to sight singing of melodies introducing chromatics, two part singing in grades 6 and 7, and three parts in the eighth grades. Miss Stilwell's class is to be divided this week and the boys who are not able to keep up with the class in general are going to have special attention by a practice teacher under the supervision of Miss Smith. This class will be made up of boys whose voices are either changed, changing, monotones, and in any case now very little of sight-reading and are unable to carry a third part.
The enclosed is a simple scheme which I have presented to all the grades. By singing the triads on 1, 4 and 5, they establish the tonality of the key. This is a little problem in tone-production, as well, and at the same time a review in intervals. I then have them sing the minor triad on the sixth degree of the scale and follow this by the relative minor scale (harmonic), then the minor triad on two, which also is one of the more general combinations of tones met with in elementary sight-reading. This might seem unusually simple, but their feeling of tone relationship is very weak. Then I combine this same fragment of melody with a little rhythmic problem as in (c). From this outline, they deduct:

1. That every major scale has its relative minor and vice versa; that this scale beginning with do is F major and the one beginning with la is D minor.
2. The major scales begin and end with do, and the minor scales with la.
3. All scales take their name from their first letter.
4. That the minor scales do not have a new set of key signatures, but have the same signature as their relative major.

I find an improvement in the tone production, as well as sight reading and general expression.
MUSIC 6th, 7th and 8th GRADES.
HEATRICE MACGOWAN.

June 8th, 1909.

To continue the drill in aiding the sense of tone relationship, the triads which occur in the major scale were sung as in the preceding month, and fragments of the scale with the syllables and then vocalised.

The syllables mo, mawe, lo and loco are used freely in vocalising as the lips in this position naturally aid to high and forward placement.

The chromatic and harmonic minor scales have been sung in different keys followed by exercises and short songs introducing chromatics and the augmented second (the distinguishing interval of the harmonic minor scale).

The pupils have sung by note easy melodies and reproduced from memory with key and metre signatures as in the original.

The singing of the triplet came up as a new problem, and I taught it by rote as follows, the children singing the following phrases rhythmically on a given pitch with piano accompaniment to sustain the musical interest:

\[
\begin{align*}
\text{Come} & \quad \text{dance on the green} \\
\text{Let us} & \quad \text{dance on the green} \\
\text{Let us all} & \quad \text{dance on the green}
\end{align*}
\]

(one tone to a beat)  
(two tones to a beat)  
(three tones to a beat)

By comparison they became familiar with the use and effect of the triplet.

This exercise was followed by short studies introducing the triplet, mostly short dance forms in which the rhythm is well marked.

Melodies and two part songs have been read as usual from Book Three, Eleanor Smith, the new songs learned by note and rote respectively for ensemble singing.

Dancing Song in May - R. Franz,  
Pan, - - - - - Eleanor Smith.

In the eighth grade additional songs in the Bass Clef have been sung such as "The Cavalier" - Chadwick, "The Armorier's Song" - De Koven, along with the three part songs introducing the Bass Clef.
MUSIC WORK IN THE COLLEGE, 
BEATRICE MACCOWAN.

The outline of last month covered the quarter's work.
The music in the general course has been an extension of
the plan outlined in last month's report. We have sung and
written major and minor scales in all keys and sung the
chromatic scale. This has been followed by exercises and
short songs containing these problems.

The addition of a male voice to the class now enables us
to read in three parts almost entirely. A part of one
lesson was devoted to finding the pitches of different
keys from the pitch pipe C which ordinarily is the only musical
instrument with which the grade room is equipped in the public
schools.

The results in voice culture have been most gratifying—and as a class the tone is unusually musical.