

MUSIC APPRECIATION

*Taught by Means of the
Phonograph*

FOR USE IN SCHOOLS

by

KATHRYN E. STONE

SUPERVISOR OF MUSIC, ELEMENTARY PUBLIC SCHOOLS
LOS ANGELES, CALIFORNIA

SCOTT, FORESMAN AND COMPANY
CHICAGO ATLANTA NEW YORK

Copyright, 1922
by
Scott, Foresman and Company

278 4

PREFACE

The main purpose of this text is to fill the heart and soul of the child with the spirit and love of the beautiful, that he may live more abundantly and seek wholesome and attractive entertainment in his leisure hours. Any child who has been taught to listen to all the beautiful records provided in this Course will go out into the world with his mind and heart open to the cultural and ethical significance of the finer things of life.

Time was, when it seemed necessary for a student of music to drudge through long years of practice and drill, to attain finally the pleasure of music appreciation. By these tedious processes, only the rare and gifted few ever reached the ultimate joys they sought.

Is not, then, the child of today exceedingly fortunate to be living in an age when it is entirely unnecessary for him to pass through such laborious exercises? The invention of the phonograph, followed by its adaptation to school needs, has removed all these obstacles from the pathway of the modern child.

For several years past, experimentation in the application of the phonograph to school use has been proceeding. The movement has now progressed to such a stage that a phonograph and a library of music records may well be regarded as an essential part of the equipment of every public school building.

Heretofore, however, a serious difficulty has been encountered in constructing courses of study in music appreciation based upon the use of the phonograph. This limitation has been the lack of any systematic collection of material to which interested school administrators and teachers could turn for guidance.

The present text is designed to remove that difficulty, and, hence, to meet a real need. It is organized and comprehensive and presents a course of phonograph record literature properly

graded for school purposes. Gradually, many schools have acquired excellent libraries of records. Those that have not, will find in this compilation suggestions of value in establishing sets of records.

The text treats fully of methods of instruction in cultivating music appreciation by means of the phonograph. Although the complexities of musical nomenclature and technique are removed by these "listening lessons," yet the principal "musical forms" are presented inductively to the pupil through the selections which he hears.

In the first three grades, no definite mention is made of rhythm, melody, or form, all these things being developed unconsciously in logical order. The first steps in the recognition of "tone color" are begun so simply that the pupil comes into this knowledge without knowing it. In these grades the soprano voice, the violin, flute, piccolo, harp, cello, and cornet, are gradually introduced as solo instruments, and later, are combined in simple trios and quartets. At this period the child "learns to listen" and later "listens to learn." In these grades music is closely correlated with language.

In the fourth, fifth, and sixth grades, instrumental voices and simple combinations of instruments are reviewed and extended. "Forms," such as the dance, folk tunes, overture, intermezzo, ballad, and part-singing are introduced; and the stringed instruments are presented in solo, and then as an instrumental choir. The string family, the woodwind family, and the brass family are singled out of the big musical community, and their traits illustrated. Then the various instruments of each family are recognized in their tonal relation to other members of their own choir. Music in these grades is closely correlated with history and geography.

In the seventh and eighth grades, the work of the preceding years is elaborated, and the prelude, prologue, arias of the opera and oratorio, and the largo and andante movements of the symphony are given. Nationalism in music and the various types of singing voices are emphasized. Thus, at the end of the full eight years' Course, the pupil has absorbed an

understanding as well as an appreciation of "thematic development" and "tonal coloring" that would have been thought impossible under older processes of music instruction.

In order that the Course of Musical Appreciation may not be a thing apart from the regular music lessons, lists of "Correlative Songs" have been prepared and introduced in each grade. These songs partake of the spirit of the Listening Lessons. They add color, enhance the descriptive incidents, and illustrate the types. They have been taken, purposely, from a large number of extensively used music books, in the hope that some of the books will be available in the library of every school.

Realizing that many teachers will wish to acquire a more thorough comprehension of the matters treated in this Course, and realizing, too, how impossible it would be for each to search through the multitude of sources for this material, condensed chapters on The Development of Music, Folk Songs, National Songs, Instruments of the Orchestra, Musical Nations, Great Composers, and Famous Artists, as well as a comprehensive Index and Glossary and a General Bibliography, are made a part of the text.

Although this Course has been planned for the grade schools, it is entirely practical for the High School, the Normal School, and the College or University, when the students have had no training in the art of listening. Without question, the more mature minds will cover the entire course in a short time.

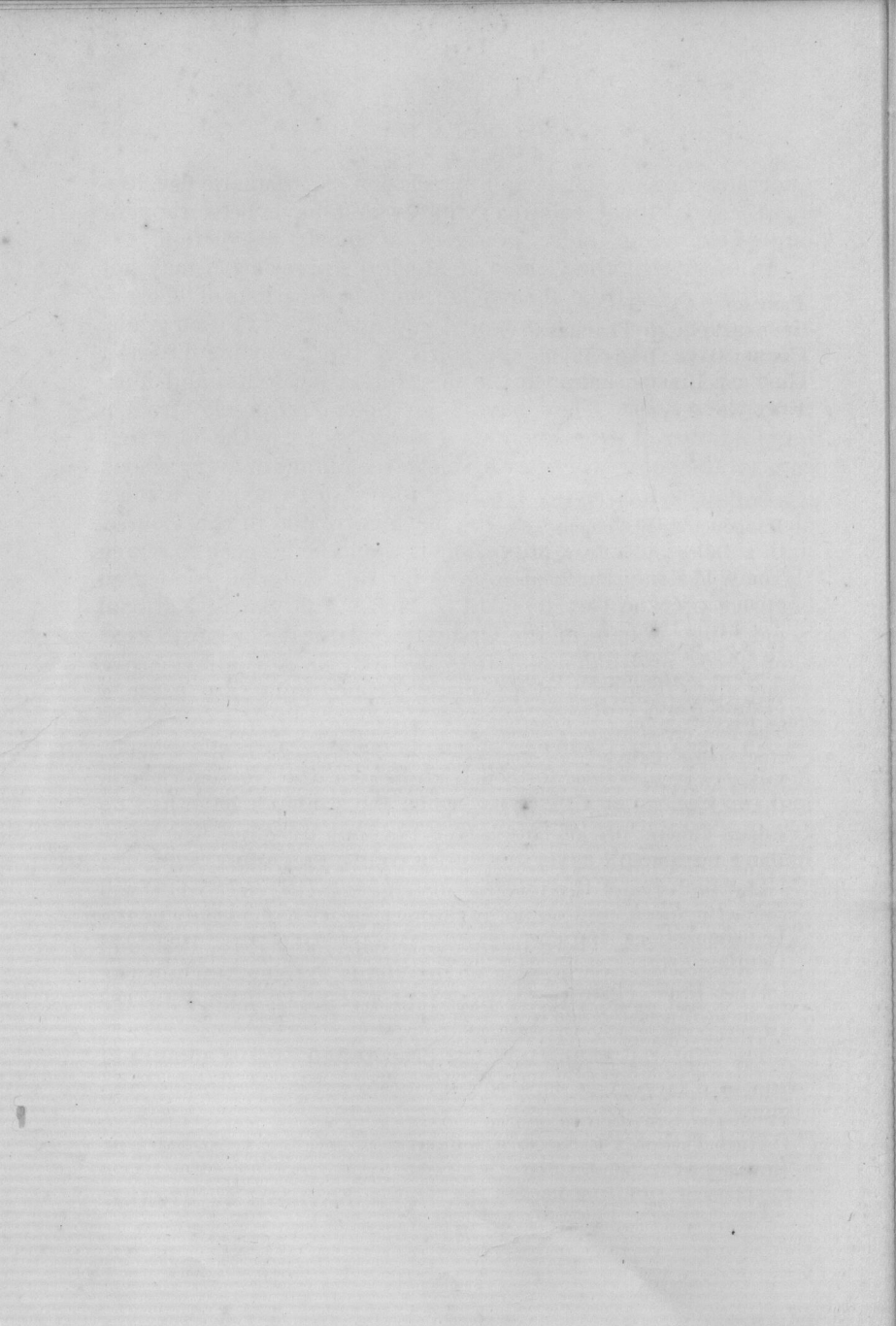
The pictures of the musical instruments (pages 115-119) will prove of interest and value in connection with the study of the various records. These pictures are copyright 1918, 1920 and used by the kind permission of the Victor Talking Machine Co. For the full page cut on page 114 we are indebted to the Chicago Symphony Orchestra.

The material of the text has been tested over a number of years in a large city department, under actual classroom conditions.

I trust that the book will prove of assistance to teachers of music everywhere.

Los Angeles, December, 1921

KATHRYN E. STONE



CONTENTS

	Page
PREFACE	3
SUGGESTIONS TO TEACHERS	13
CORRELATIVE STORY BOOKS	16
GENERAL BIBLIOGRAPHY	17
REFERENCE BOOKS	18

PART ONE

CHAPTER I. FIRST GRADE LESSONS

Introductory Statement	19
Of a Tailor and a Bear, <i>MacDowell</i>	21
The Wild Horseman, <i>Schumann</i>	21
Spinning Song, <i>Kullak</i>	21
The Little Hunters, <i>Kullak</i>	21
In a Clock Store, <i>Orth</i>	22
A Hunt in the Forest, <i>Voelker</i>	22
Minute Waltz, <i>Chopin</i>	23
The Bee, <i>Schubert</i>	23
Rock-a-Bye Baby	24
Sweet and Low	24
Cradle Song	24
Adeste Fideles	24
The First Nowell	24
Nazareth	24
Pirouette, <i>Finck</i>	24
La Cinquantaine, <i>Marie</i>	24
Dorothy, <i>Smith</i>	25
Gavotte from "Mignon," <i>Thomas</i>	25
Moment Musical, <i>Schubert</i>	25
Mazurka, <i>Chopin</i>	25
Wind Amongst the Trees, <i>Briccialdi</i>	25
Humoresque, <i>Dvořák</i>	26
Sweet and Low, <i>Barnby</i>	26
O Hush Thee, My Babie, <i>Scott-Sullivan</i>	26
Rosamunde Ballet, <i>Schubert</i>	26
Supplementary List of Records	27

	Page
CHAPTER II. SECOND GRADE LESSONS	
Introductory Statement	28
The Postilion	30
Lullaby	30
Spanish Gypsy	30
The Linden Tree	30
Pull a Cherry	30
Nightingale	30
The Fire	30
See-Saw, Margery Daw	30
Cupid and the Butterfly, <i>d' Albert</i>	31
Marche Miniature, <i>Tschaikowsky</i>	31
Anvil Chorus, from "Il Trovatore," <i>Verdi</i>	32
Minuet, <i>Beethoven</i>	32
Bugle Calls of United States Army	33
The Butterfly, <i>Bendix</i>	33
The Wren, <i>Damare</i>	34
The Swan, <i>Saint-Saëns</i>	34
Melody in F, <i>Rubinstein</i>	34
Minuet, <i>Porpora-Kreisler</i>	35
Supplement List of Records	35
CHAPTER III. THIRD GRADE LESSONS	
Introductory Statement	37
The Herd Girl's Dream	39
Spring Song, <i>Mendelssohn</i>	39
To a Water Lily, <i>MacDowell</i>	39
Cavatina, <i>Raff</i>	40
Nutcracker Suite, <i>Tschaikowsky</i>	40
Holy Night	41
Christmas Selections	41
Cradle Song, <i>Brahms</i>	41
The Little Dustman, arranged by <i>Brahms</i>	41
Gavotte, from "Mignon," <i>Thomas</i>	42
Blue Danube Waltz, <i>Johann Strauss</i>	43
Berceuse, from "Jocelyn," <i>Godard</i>	43
The Evening Star, from "Tannhäuser," <i>Wagner</i>	44
The Last Rose of Summer, from "Martha," <i>Flotow</i>	44
Supplementary List of Records	44

	Page
CHAPTER IV. FOURTH GRADE LESSONS	
Introductory Statement	45
Amaryllis	47
Minuet in G Major, <i>Paderewski</i>	47
Serenade, <i>Pièrné</i>	48
To a Wild Rose, <i>MacDowell</i>	48
From the Land of the Sky-Blue Water, <i>Cadman</i>	49
Spinning Song, <i>Mendelssohn</i>	50
Spinning Song, <i>Spindler</i>	50
Scarf Dance, <i>Chaminade</i>	50
Lo, Here the Gentle Lark, <i>Shakespeare-Bishop</i>	51
Träumerei, <i>Schumann</i>	51
Minuet, <i>Boccherini</i>	51
Barcarolle, from "Tales of Hoffman," <i>Offenbach</i>	52
To Spring, <i>Grieg</i>	53
Boat Song, <i>Moses-Ware</i>	54
Joy of the Morning, <i>Markham-Ware</i>	54
Supplementary List of Records	54

CHAPTER V. FIFTH GRADE LESSONS	
Introductory Statement	55
Quartet for Strings, <i>Rubinstein</i>	57
Drink to Me Only With Thine Eyes	57
Salut d'Amour, <i>Elgar</i>	57
From an Indian Lodge, <i>MacDowell</i>	58
By the Weeping Waters, <i>Lieurance</i>	59
Aōōah, <i>Lieurance</i>	59
Her Blanket, <i>Lieurance</i>	59
Pomp and Circumstance, <i>Elgar</i>	60
Angels Ever Bright and Fair, <i>Handel</i>	60
The Fountain, <i>Zabel</i>	61
Over Hill, Over Dale, <i>Shakespeare-Mendelssohn</i>	61
Summer Now Hath Come Among Us, <i>Pinsuti</i>	61
Serenade, <i>Schubert</i>	62
Serenade, <i>Till</i>	62
Grand March, from "Aida," <i>Verdi</i>	63
Supplementary List of Records	63

	Page
CHAPTER VI. SIXTH GRADE LESSONS	
Introductory Statement	65
Overture, from "William Tell," <i>Rossini</i>	67
The Lass with the Delicate Air, <i>Arne</i>	69
Élégie, <i>Massenet</i>	70
Souvenir de Moscow, <i>Wieniawski</i>	70
Lift Thine Eyes, from "Elijah," <i>Mendelssohn</i>	71
Serenade, <i>Moszkowski</i>	72
Intermezzo, from "A Midsummer Night's Dream," <i>Mendelssohn</i>	72
Nocturne, from "A Midsummer Night's Dream," <i>Mendelssohn</i>	72
Songs of the Past, <i>Neapolitan Favorites</i>	73
Songs of the Past, <i>Spanish Ballads</i>	73
National Airs of the Allies	75
Yankee Doodle	76
Dixie	76
Supplementary List of Records	77
CHAPTER VII. SEVENTH GRADE LESSONS	
Introductory Statement	78
Morning, from "Peer Gynt Suite," <i>Grieg</i>	80
The Death of Ase, from "Peer Gynt Suite," <i>Grieg</i>	80
Anitra's Dance, from "Peer Gynt Suite," <i>Grieg</i>	80
In the Hall of the King, from "Peer Gynt Suite," <i>Grieg</i>	80
Solvejg's Song, from "Peer Gynt Suite," <i>Grieg</i>	82
Spanish Dance, Opus 21, No. 1, <i>Sarasate</i>	83
Hungarian Czardas	83
Hungarian Dance, No. 5, <i>Brahms</i>	83
The Volga Boatman's Song, <i>Russian Folk Song</i>	84
Polonaise, A Flat Major, Opus 53, <i>Chopin</i>	85
Charmant Oiseau, from "The Pearl of Brazil," <i>David</i>	85
Souvenir, <i>Drda</i>	86
He Shall Feed His Flock, from "The Messiah," <i>Handel</i>	87
Come Unto Me, from "The Messiah," <i>Handel</i>	87
Hallelujah Chorus, from "The Messiah," <i>Handel</i>	87
Supplementary List of Records	88
CHAPTER VIII. EIGHTH GRADE LESSONS	
Introductory Statement	89
Overture of 1812, <i>Tschaikowsky</i>	91
Prelude to "Carmen," <i>Bizet</i>	92
Toreador Song, from "Carmen," <i>Bizet</i>	92

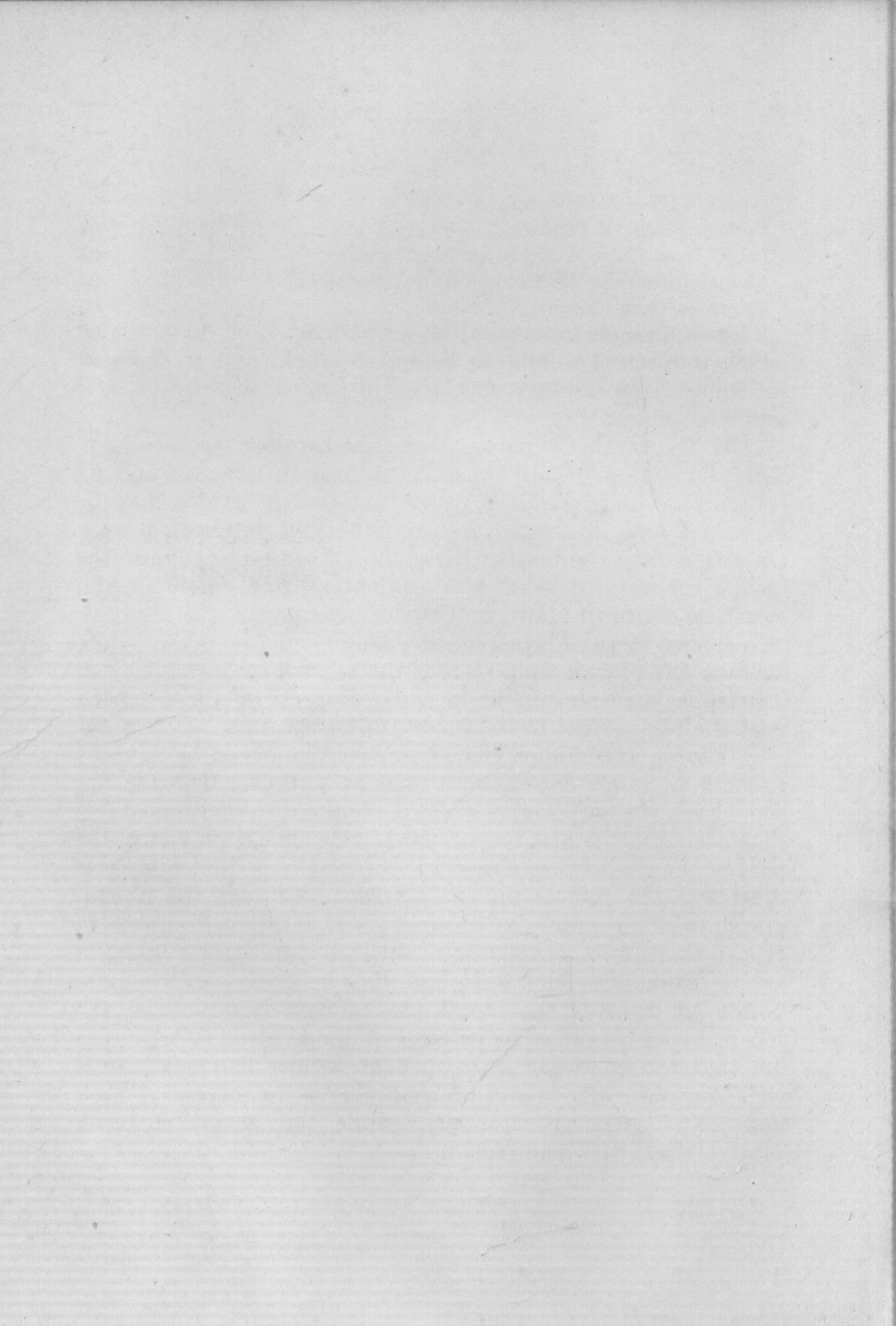
CONTENTS

11

	Page
CHAPTER VIII—CONTINUED	
Prologue, from "I Pagliacci," <i>Leoncavallo</i>	93
Largo, from "New World Symphony," <i>Dvořák</i>	93
Andante, from the "Fifth Symphony," <i>Beethoven</i>	93
Polonaise, from "Mignon," <i>Thomas</i>	95
Knowest Thou the Land, from "Mignon," <i>Thomas</i>	95
Rudolph's Narrative, from "La Bohème," <i>Puccini</i>	96
The Ride of the Valkyries, from "Die Walküre," <i>Wagner</i>	96
Largo, from "Xerxes," <i>Handel</i>	97
Swing Low, Sweet Chariot	97
The Americans Come, <i>Wilbur-Foster</i>	98
Supplementary List of Records	99
CHAPTER IX. SPECIAL GROUPINGS	100
CHAPTER X. SPECIAL LIST OF RECORDS	103

PART TWO

CHAPTER XI. DEVELOPMENT OF MUSIC	105
CHAPTER XII. FOLK SONGS	108
CHAPTER XIII. NATIONAL SONGS	110
CHAPTER XIV. INSTRUMENTS OF THE ORCHESTRA	113
CHAPTER XV. MUSICAL NATIONS	121
CHAPTER XVI. GREAT COMPOSERS	129
CHAPTER XVII. FAMOUS ARTISTS	153
GLOSSARY AND INDEX	167



SUGGESTIONS TO TEACHERS

The approach to the subject is through a keen, live interest which induces the child to listen, to think, and to discover for himself the message contained in simple, descriptive, and imitative music.

On the teacher's part, careful preparation is necessary. The phonograph record **must** be studied in advance and its contents be understood, in order that each new idea may be explained and illustrated in a simple and interesting way. Only thus may the teacher, by skillful questioning, arouse the child's curiosity, develop his **imagination**, and create in him a lasting desire to know more about *good* music.

All such steps of a preparatory kind should be taken before starting the phonograph, so that the teacher may stand by in a listening attitude. A keen, active interest on the teacher's part is all-important to the success of her efforts.

Children who do not know how to listen should be directed to hold in mind one definite idea at a time. The teacher should ask the question, or suggest the point to be listened for, that occurs in the first few phrases. She should play only the part of the record that answers the question, or that otherwise illustrates the subject under discussion, stopping the phonograph to allow pupils to comment. It is often desirable to repeat the music several times until all pupils show signs of active listening. Then the pupil may be given other definite points to discover that come in the next few phrases, the record being continued as before. A good rule is to tell nothing that the child can learn through serious listening. It is well to avoid asking questions that call for the answers, "Yes" and "No." Concert etiquette, while the record is being played, should be maintained.

When the children have shown power to listen intelligently to the entire selection, the teacher should play the record again, throughout, for pure enjoyment. The previous plan of playing the record, part by part, is only a means to this end. A record may profitably be repeated as long as live interest is sustained.

Once the listening habit has been established, a record may be played occasionally without comment, allowing pupils to suggest the title and character. The appropriateness of their suggestions will vary according to the appeal which the music has made to the emotions and intelligence of each child. Comparisons between compositions, and the use of technical terms, should be encouraged.

When children can read, programs including names of selections, source, composer, artist, or organization, should be written on the board, and should be explained briefly by the teacher. Also, the principal themes, expressed in notation or by numbers (placed upon the board), may be sung and recognized both through the voice and through the record. Pupils should copy programs, with themes, in music notebooks to be kept for future reference. For this purpose, staff notation of the theme will be found in the discussion of the record.

It is to be borne in mind that an aggregation of facts in music history and biography, though a valuable aid to the subject, does not constitute a course in music appreciation.

In all lessons, two types of music should be presented; one that contains a definite idea requiring concentration; another that offers æsthetic enjoyment. The cultural lessons should be brief, and should fall within the child's experience. In all grades, lessons should maintain a nice balance between these two types of music. However, in the first three grades three numbers of the story type or the intensive listening type should be chosen to one for cultural hearing. Later, the ratio may be reversed.

These phonograph record lessons should be given a definite place on the school program. In primary grades, the minimum should be two twenty-minute periods a month; in the inter-

mediate and grammar grades, two half-hour periods per month. In order to preserve the lesson idea, the regular classroom should be used in preference to the auditorium.

From time to time, it is well to test pupils with new music and to lead them to apply the knowledge gained in the previous lessons. Such a plan enables them to note their own growth and inspires them to greater interest.

The records in the text have been carefully chosen for each of the various grades. To help the busy teacher, they have been presented in detail. In the presentation, however, there is ample room for the teacher to exercise initiative. The records may be used in many ways other than those indicated.

CORRELATIVE STORY BOOKS*

(A suggested list of children's books containing stories that may be used to correlate with the stories found in the music)

First and Second Grades

- For the Children's Hour, Carolyn Bailey, Milton Bradley Company.
In the Child's World, Emilie Poulsson, Milton Bradley Company.
More English Fairy Tales, Joseph Jacobs, G. P. Putnam's Sons.
Docas, the Indian Boy of Santa Clara, Genevra Sisson Sneddon, D. C. Heath and Company.
How to Tell Stories to Children, Sara Cone Bryant, Houghton Mifflin Company.
Japanese Fairy Tales, Teresa Pierce Williston, Rand McNally and Company.
Stories to Tell to Children, Sara Cone Bryant, Houghton Mifflin Company.
A Child's Garden of Verse, Robert Louis Stevenson, Charles Scribner's Sons.
The Posy Ring, Kate Douglas Wiggin and Nora A. Smith, McClure, Phillips and Company.

Third and Fourth Grades

- East o' the Sun and West o' the Moon, Gudrun Thorne-Thomson, Row, Peterson and Co.
Old Indian Legends, Zitkala-Sa, Ginn and Company.
The Story Hour, Kate Douglas Wiggin and Nora A. Smith, Houghton Mifflin Company.
Folk Tales Every Child Should Know, Hamilton Wright Mabie, Doubleday, Page and Company.
Uncle Remus, Joel Chandler Harris, D. Appleton and Company.
The Animal Story Book, Andrew Lang, Longmans, Green and Co.
Tales of the Red Children, A. F. Brown and J. M. Bell, D. Appleton and Company.
Peter Pan, James Barrie, Charles Scribner's Sons.

*This list is used by courtesy of Mrs. Mary B. Murray of the Los Angeles City Schools.