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MAKING FRIENDS IN MUSIC LAND

BOOK VII

By

LOTA SPELL

Bureau of Public School Extracurricular Activities

Division of Extension

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PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH AND ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT AUSTIN, TEXAS, UNDER THE ACT OF AUGUST 24, 1912

INTRODUCTION

THE SIMPLE EXERCISE of identifying selections by name and composer requires a certain amount of discrimination, and this discrimination can be acquired only by attentive listening. To identify the type of selection, to pick out the instrument carrying the solo melody from eight possible ones, to indicate the number of times a given theme is repeated, require still finer discrimination and more and more attentive and intelligent listening. This is an educative process of no mean importance. Indeed, the power of discrimination is not only the basis of appreciation, but at the bottom of the mastery of any science or any art.

Motivated in the first instance by the competition, the pupil has not gone far before an interest in the matter itself is developed, and the increased and constantly increasing pleasure which the pupil gains from more and more intelligent and discriminating listening soon becomes its own reward. A new world has been opened up by the simple expedient of causing the pupil to listen intelligently to the compositions of the great masters. This book is a guide to listening and a prompting to the pupil's discriminatory powers.

So the Music Memory contest works like this:

1. Only the finest music is chosen for study.
2. The contest is based on recognition.
3. Recognition demands discrimination.
4. Discrimination develops appreciation.
5. The contest-method stimulates effort.

There have been several changes made this year in the Music Memory rules published in the Constitution and Rules, pp. 51–55, which teachers having charge of this contest should carefully note. It is open to the fifth, sixth, and seventh grades in the Ward School Division and to all grades of Rural Schools.

A three-year program has been started this year, and the same records may thus be used over again one year after another. Careful attention has been given to the cost of

the records and a special arrangement made with the manufacturer of the records reducing the cost of the records to less than two dollars per year for the three years.

This bulletin will also be used for three years, and teachers are cautioned to conserve the supply so as to avoid the expense of having to buy fresh copies each year. The expense of this contest has been brought, we believe, to an absolute minimum; and many schools heretofore debarred on account of the expense, will now undertake it. In our opinion, no other contest offered by the League has greater educational possibilities than Music Memory.

Roy Bedichek

Director.

PREFACE

THE PURPOSE of this little book is to supply teachers and others interested in promoting music memory contests with some material which may serve to interest the children in the compositions selected for study from 1938–39 to 1940–41. As many of the teachers who direct this work know little of music, and as others interested cannot spare the time necessary to assemble material suitable for presentation in connection with the records, a need has been felt for a simple text to be used either by the music teacher in direct connection with the lesson in appreciation or by the teacher of reading as a supplementary text, thus correlating music and literature.

Two music memory contests will be conducted by the Interscholastic League, one open only to pupils in the fifth, sixth and seventh grades in Ward or Grammar Schools; the other open to all grades of Rural Schools. Each will consist of two parts: first, pure music memory; and, second, music appreciation, which involves the ability to follow a theme and count the number of times it recurs; to distinguish between dance types, and to recognize the tones of orchestral instruments, when presented in an unfamiliar composition. In the music memory section, the contestant is expected to indicate his recognition of the selections studied by checking on the score card the title and composer of each of the selections played in the contest. It is especially urged that the study of these compositions be made a part of the regular work for the whole school during the fall and early winter months; and that only after all have received this training should the members of the contesting team be selected for intensive drilling.

As the question of expense frequently determines the participation of a school in the music memory work, an attempt has been made to keep the cost of the records to a minimum. For 1938–39 fifteen selections are listed for study by grades five to seven; and two additional ones for each of the years 1939–40 and 1940–41. The total cost of the 1938–39 list, if bought at one time for cash, is $3.15 for

grades five, six, and seven; the additional cost for the two following years does not exceed $1.50 each. For Rural Schools the cost for 1938–39 is $2.25 and the total cost for three years $5.00. Thus, for about $5.00 any school can participate in either division of the music memory work for three successive years. The present bulletin contains reading matter covering all the prescribed material for these years. As several of the selections listed for study have been used in previous years, schools which have regularly participated may use these records again in teaching, but the records used on the contests must be drawn from those listed in the *Constitution and Rules of the Interscholastic League* for 1938–39, one copy of which is furnished free to each participating school.

An attempt has been made to render the book helpful to teachers, not only by furnishing stories for the children's reading, but by additional teaching aids. In some cases, questions have been added which may serve to some extent in directing listening. Various suggestions to teachers are appended. Hints on the training necessary for recognition of the elements involved in the three unfamiliar records sent out from the State office are included, with a list of supplementary material particularly useful to the teacher who is sincerely trying to teach music appreciation rather than merely to have a team win in a contest. The bibliography lists some books of help in teaching and some especially adapted to children's reading which, it is hoped, may find a place in the school library.

While it is made clear in the text that the mere recognition of a musical composition is only the first step in musical appreciation, the training incident to participation in such a contest may serve as an approach to an understanding of music in a much broader sense. The child's imagination can be stimulated, his musical interests broadened, and his sense of hearing quickened and directed by intelligent guidance. To those ends, this little book may serve as a primer.

LOTA M. SPELL.

LITTLE JOURNEYS INTO MUSIC LAND

Have you ever made a trip somewhere and seen strange and wonderful things that you had never thought of before? Perhaps you saw high mountains, great rivers, beautiful buildings, or famous people, did you? Are you glad now that you made the trip? I am sure you are, for whenever you want to think of any of the interesting things you saw you have the pictures stored in your mind ready to be looked at whenever you want to.

This year we are going to take ever so many trips into a land which I do not believe you ever visited before—at least I am sure that you never did in just the same way. You remember that on those trips we were just talking about you had to use your eyes all the time, but now you are going to have to use your ears to help you to make the little pictures you will want to keep. What do you suppose we are going to travel on? Not on a train or in an automobile. We are going to travel by phonograph or perhaps even by radio. Those are queer things to travel on, you think now, but just wait until we're started—then tell me whether it's interesting or not.

But before we get started I want to know if any of you ever went to a place where people talked in a language you couldn't understand? If you ever did, I know you wondered how those people could be having such a good time and enjoying each other so much, when you couldn't see a bit of sense in what they were saying. Perhaps some of you may have heard people who came from a far-away country speak in their own language. It sounded strange to you, didn't it? Did you remember anything those people said? Do you know why you didn't?

Perhaps I can help you to answer that question if I ask you another. How do you suppose you learned to understand and remember English? You can't remember when you learned, but you may have a little brother, or perhaps you have only seen some one else's little brother who couldn't talk as you do. What do you suppose he had to do

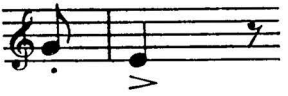
before he learned to talk? He *listened.* Little children who are deaf and cannot listen do not learn to talk. A little baby that can hear listens a long time before he begins to talk, doesn't he? And then at first he just says words over, just because he has heard them and likes the sounds. But after awhile that little brother gets bigger and sits up and listens, not just to words here and there, but to whole stories, and after awhile he tells you some of the stories back, doesn't he? But he had to hear the stories ever so many times before he could tell them. Don't you think it is more interesting to talk to people who can listen, and who can tell something afterwards of what they hear?

Now what does that have to do with the trips we are going to take on that funny phonograph? I will tell you. We are going into a land where another language is spoken, and I am just wondering how much of what you hear you are going to understand. If you are just like a little baby, you will go on thinking about anything you please all the time we are traveling, and when the trip is over you may remember a little, but not much, because you listened like a *baby.* If you are big enough to *really* listen, after you have made one trip you'll remember some of what you heard, and after you have made the same trip several times you'll be able to tell some bits of what you heard to somebody else. If you know something about the country and the people you are going to meet, you will be able to understand and remember more of what you hear. If you should hear people talking about apples, you would remember more if you knew what an apple was, wouldn't you? So the more you find out beforehand about what you are likely to hear on our trips, the more you can store in that little closet in your head which is waiting to be filled with many delightful sound-pictures.

And after you have been on one trip, I want you to decide whether you listened like a *baby,* or whether you listened like an intelligent person. How much of what you heard can you remember? How much can you tell to somebody else? Don't you want to hear the same thing again to see if you can remember more the next time?

A BIRD'S SONG

Water and wind and trees and birds make music for us. Did you know that each bird family has a song of its own? Some of them sing the shortest tunes we know. Many birds can sing only two tones. Here is a picture of one bird's tune as musicians write it. Can you sing



it? Perhaps your teacher or some of the other children will sing it for you.

To that little tune, the bird sings syllables that sound to us like "cuck-oo." That is why we call each bird that sings that same song a cuckoo. That little bird's song is music. By singing and by playing on instruments we can sing that same little tune. Your teacher will play some music that has that bird tune in it.

You must try to hear the bird singing "cuckoo." How many times do you hear the bird sing? Is it a happy bird or a sad bird?

The name of this piece of music is *The Cuckoo.*

The name of the composer is Daquin (Da-kan).

This music is almost two hundred years old. The composer was an organist who was very much interested in birds. It is said that he was so interested in imitating bird voices on the organ that once, at a Christmas service, he made his organ sound so like a nightingale that the sextons were ordered to find the bird and get it out. If that story is true, it is small wonder that *The Cuckoo* really imitates a bird very closely.

How many birds' songs have you listened to out doors? How many can you imitate? Some boys can whistle many bird songs.

After you have listened very quietly, place a check after the sentence that is true.

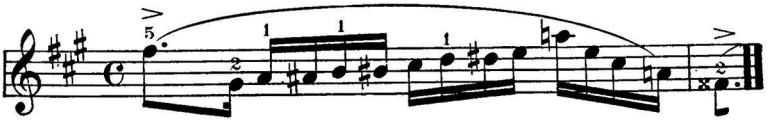
The bird sings "Cuck-oo" { two times / more than twenty times.

This music makes we want to { run and play. / go to sleep.

WINGS MAKE MUSIC

The music you are going to hear today will make you think of something that moves quickly, lightly, and gracefully, from place to place, perhaps from flower to flower. It does not sing, but its wings, as it flits about, make a little sound—a whir, we call it. Can you guess what this music is trying to picture to you? Its name is *The Butterfly.*

You hear more than two tones as the butterfly moves its wings in flying. In this piece you hear a quick succession of tones each higher than the other as the butterfly takes



wing. How many times can you hear this tune as the butterfly begins to move its wings? Have you ever listened to the tone of an engine as its speed increases? Did you know that the tone of wheels turning fast is higher than of those that turn slowly? Listen to things about you. You may be missing many interesting sounds. List all the different sounds you hear in one day and what makes them. Are they constantly the same or do they vary with changing speeds?

The butterfly settles just for a moment and then is off again. What part of your body would you move if you could fly as lightly as a butterfly?

The name of the composer of this music is Grieg (Greeg). He lived in Norway, where the winters are long and the days short. But in summertime the days are long, and on a few nights the sun can be seen at midnight. Norway is sometimes called the land of the "Midnight Sun."

After you have listened very quietly, place a check after the sentence that is true.

The music of *The Butterfly* is sad. / happy.

It makes me want to move my arms. / feet.

A butterfly moves a few times. / very often.

THE FIRST CONTEST

Today you will have your first contest. Your teacher will play two selections for you. One will be either a friend you have met and heard before, or it will be a stranger. If it is a friend, do you know its name?

After you have listened very quietly, place a check after the sentence that is true.

I heard a stranger.
I heard a friend.
I heard *The Cuckoo.*
I heard *The Butterfly.*
I feel happy when I hear this music.
I feel sad when I hear this music.

THE BEES

COUPERIN (Koo'-pe-ran)

Two hundred years ago, when the composition called "The Bees" was written, the musical instruments were not like they are today. The pianos of that day were much smaller, the tone was much weaker, and there were no pedals by which tones could be made to sound longer. Just as soon as a string was struck, it stopped sounding.

Couperin, a French musician who died in 1733, wrote compositions for his quaint instrument called the clavecin, which you may some day see in a museum. To some of these pieces, he gave names, such as "The Butterflies,"

"The Canaries," "The Flower." He tried to make his music suggest something of Nature.

The melody of "The Bees" is very simple; you can easily

hum the tune if you leave out the little trills by which he tried to suggest the humming of the bee. Other more modern composers have done this more successfully. Schubert (Shoo-bert) and Rimsky-Korsakoff have written compositions which would more surely make you think of a bee.

In "The Bees" there are two short themes; the first one is repeated after the second.

THE LITTLE WHITE DONKEY

IBERT (E-bear')

Here is a story in music which begins something like this. A little boy set out for a ride on a little white donkey. The little boy was happy. He sang a song as the little donkey trotted contentedly down a familiar road. But he had not gone far when—What happened?

This time I am not going to tell you the rest. You are going to tell it from what the music tells you. Was the ride uneventful, or did troubles come up? Did the meek little donkey bray, or pitch, or balk? If so, what did the rider do? Did he fall off? Did he beat the little donkey? Or did he ride serenely on to his destination? What was happening as the music gets slower just before you hear the little donkey trotting on as at first? How does the story end? Does the music come to an end like most other compositions you have listened to? Why?

Does this music paint a picture?
Does this music tell a story?
Can you imitate the trot of the little donkey?

Does the song at the first make you feel cheerful or sad?
What instrument plays this music?
Can you remember it easily?
Is it made by a pattern like *The Owl and the Moon?*

SONGS PEOPLE MADE

Besides the songs of birds and wings and wind and trees, there are songs that people have made. When they feel deeply, when they are happy, and when they are sad, people sing. Long ago people made up songs to sing as they worked, and songs to sing as they played games and danced. You know we sometimes call people "folks." We speak of our family as "home-folks." Just so, we call some of the songs that people made up long ago "folk songs." Folk songs are the songs that have lived because they were loved.

We do not know who made up the tunes of folk songs, or who made up the first verses sung to them. Long before people dreamed of pianos or phonographs or radios, they made up tunes and sang. They did not know how to write their songs down. Children had to learn them by hearing older people sing them. Later they sang them to their own children. And after the songs were old songs, the singers played simple instruments while they sang.

There must be something fine in a song that can live through centuries and never be written down until it is very old. New words, in many languages, may be sung to an old folk tune. "The Harp that once in Tara's Hall" is an Irish folk tune. When I tell you that, you know at once that the song is an old, old song that has been sung by many, many people. Tara was a castle in Ireland at which the singers and harp-players used to meet for contests, just as some of you will meet next spring to find out who has learned most about music this year. The harp was a simple instrument that the singer held in one hand while he plucked the strings with the other, as he sang. In that castle of Tara, lords and ladies gathered to hear the songs. Here are the words of this folk song. They are not as old as the tune.

An Irish poet, Sir Thomas Moore, wrote these words, but we do not know who composed the music.

The harp that once thro' Tara's halls
The soul of music shed;
Now hangs as mute on Tara's walls
As tho' that soul were fled.
So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts that once beat high for praise
Now feel that pulse no more.

No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone that breaks at night
Its tale of ruin tells.
Thus Freedom now so seldom wakes;
The only throb she gives
Is when some heart, indignant, breaks,
To show that still she lives.

After you have listened very quietly, place a check after the sentence that is true.

This song makes me feel happy.
This song makes me feel sad.
It makes me think of a picture.
It makes me think of a story.
I like to listen quietly to this song.
I want to march to this song.
I want to sing when I hear this song.

GONDOLIERA

DI CAPUA

Italy is a long, narrow strip of land almost surrounded by the water of the Mediterranean Sea. Many Italians are fishermen; many row the boats that travel from place to place. In one of the Italian cities, called Venice, the streets are water-ways; the houses are on little islands. The boats they use in Venice are called gondolas, and the songs the boat men sing are gondoliera—that means a boat song.

Your teacher will play for you one of these beautiful songs that is known all over the world. It is not a real folk song. We know who composed the music, both the tune and the accompaniment, and the song is not nearly as old as the Irish song you have learned. But this boat song sounds like a folk song, and it is sung by many people. The music suggests the roll of the waves, or the oars as the boatmen ply them.

Let's imagine you are in Venice. It is evening, and the sun has already set. Twilight is fading into night. In the distance the songs of boatmen echo across the water. "Gondoliera" is the song they are singing. Why are they singing? Are they happy? Does the song make you happy when you hear it? Would you like to learn the words and sing it, too? Here are the words you hear.

The sunset radiance, dreaming wavelets laving,
The ancient waterways with gold is paving,
From Malamocco vesper bells are ringing
With silver voice the song of evening singing.
Then as the twilight fades into night
And in the heavens the stars are bright,
The old canals along, ah,
From dark gondolas sounds a song.

It sings the city 'mid the waters lying,
Her charm the centuries that pass defying,
Her marble mansions with their garden closes
That in the moon-light breathe a scent of roses.
Thus as the twilight fades into night,
And in the heavens the stars are bright,
The old canals along, ah,
A lovely song.[1]

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[1]This text is in *The Music Hour*, Book Five. Used by permission of Silver Burdett Company.

OVER THE HEATHER

SWEDISH FOLK SONG

Dancing together,
Over the heather,
While the day is fine and fair;
Robins are winging,
Each one is singing
Melody so rich and rare.
Ev'ry living thing is merry;
Each proud flower is a fairy,
Dancing in the breeze,
As the swaying trees
Whisper soft and low
Secrets that they know.
Come, then, one and all,
Hear the music call
To each lass and lad,
Gay and glad.[2]

Over the Heather is another of the songs sung to a tune which has been known a long time in Sweden. That is a country which is far, far to the north of Europe. To realize how far north it is, you need to draw a line on the map from New York eastward; you will find that it strikes the southern part of Italy. Then you look for Sweden and you will find it far, far north. There the summers are very short; but the meadows in Spring are a fresh and beautiful green. The people there enjoy Spring even more than we do in Texas, because they have to live through a long, cold winter.

Over the Heather is one of the songs in which they express their joy over the birds and flowers which Spring brings. You can clap the rhythm easily. Would it be a good song to dance to? Or to march? or skip?

METER IN MUSIC

Music and poetry are alike in many respects, but the greatest similarity between the two is that in both there is a regular succession of accents. If you read

[2]From *The Music Hour*, Book Three. Used by permission of Silver Burdett Company.

Old Mother Hubbard she went to the cupboard,

you do not pronounce each syllable with the same amount of emphasis; you say

Old' Mother Hub'-bard she went' to the cup'-board.

We may not know exactly why we like the effect of such regular accents, but we do; and I am going to try to explain to you how we measure music by accents.

You know a man, in order to walk, has to take each foot up and then put it down. Which do you hear more distinctly, when he lifts it or when he puts it down? Yes, I am sure we can agree on that; the *down* is always the part we hear. Suppose after putting one foot down, he did not want to take it up right away, but wanted to get a breath in between; you would then walk something like this: up-down-breath; up-down-breath, etc. Perfectly simple, isn't it? Well, all music and most poetry moves in one of those two ways; either up-*down*, up-*down;* or up-*down*-breath; up-*down*-breath; but always remember that it is the *down* that is heavy. That heavy *down* which comes so regularly that you know exactly when to expect it is one of the essential elements in music and poetry. It is called accent. If the accented tones did not occur regularly, there would be no music. If you can think of music as moving regularly ahead like the film of a moving picture which moves continuously by little click swith every other click accented, like this: click, *click,* click, *click,* click; or like this: click-*click*-click-click, *click*-click-click with every third click accented, you will then have some idea of what many people call "time" in music, but which should properly be called meter. Rhythm is still quite a different thing from meter.

Let us examine the meter of some of our themes. On your score cards you are asked to indicate the type of some of the compositions; to do that, you have to measure the accents. Always start counting with the first heavy beat or click you can hear. Call that "one" and then count each beat you hear until another accented note sounds. If you

count the number of beats from one heavy accent to another, you have the measure of the music. How many do you hear in any march? When you cannot discover the heavy accent in the melody, listen to the accompaniment. Often the accented tone is emphasized more there, sometimes by the drum or the double bass.

Although there are really only two kinds of simple meters, two-beat and three-beat, musicians have contrived more variety by joining together some of these simple forms of accent, and have made groups of four, six, nine, twelve and even five and seven between the heavy accents. Usually there are only two, three, four, or six beats. Whatever the series chosen, the accent appears regularly with the same number of unaccented beats between.

When people talk of this accent in music, they generally call it "time"; I suppose because the ticks or accents are regular like the ticks of a clock. If anybody asks you about the "time" of a piece, you must listen for the regular accents and then see how many light ones come in between. If there is just one light one, the music is in two-beat meter; if there are two light beats between, it is in three-beat meter. Which dances are always in three-beat meter?

In writing music there is a way of showing just where the accent, the down of the foot, is to come; a short vertical line, called the bar line, is drawn just *before* the tone to be accented. This line gives you warning that the next tone is to be given that special meter accent. Look at the music on page 39, and you can see how these lines are drawn.

We will now play *Dancing School,* an old American dance, and you will try to discover the meter. How many beats can you count from one heavy beat to another? Two, three, or four?

DANCING SCHOOL

OLD AMERICAN DANCE

Dancing is one of the ways in which we show by movements that we are happy. We go to dancing school to learn new steps. While we dance we sing this song.

Right foot, left foot,
Balance to and fro,
In and out and up and down
And round about we go;
Whirling, twirling,
Round and round and round,
With the finest partner
That can anywhere be found.[3]

The tune is a folk tune. We do not know who made it up, but we know our grandmothers and grandfathers danced to it, and they learned it from their elders.

The picture of George Washington by Stuart shows how the men dressed then.

One reason we enjoy dancing is that we have our friends with us. Doing something with our friends gives us what we call a "good time." Moving in different ways gives us lots of fun, especially if we move parts of our bodies according to some pattern, and sing to good music.

This dance is called a "Schottische." That is a dance that came from Scotland. The rhythm is more jerky than that of a cradle song. Which kind of movement does this music suggest—a walk, a run, or a skip? You can clap the rhythm, or beat it on tin cans out doors. When you have learned this, you have a rhythm pattern in your head by which you can recognize a schottische.

HYMN TO THE SUN

PERUVIAN FOLK SONG

The people who lived in South America before the Spaniards came were Indians. Some of them were highly civilized. In Peru they had fine buildings, and they knew how to make many things from gold and other metals.

When they wondered who made them and who made everything they saw about them, these Indians came to the conclusion, since the sun made things grow and did other wonderful things, that the sun was God. So they prayed

[3]Text from *The Music Hour*, Book Four. Used by permission of Silver Burdett Co.

to the sun. The song you will hear today is a "Hymn to the Sun," sung in Quechua, for that is the name of the Indian language they used. Its meaning is something like this:

Oh great and splendid light,
On all thy sons assembled
Shed thou thy beams!
Ah, magic light,
O'er all thy devout subjects,
Reign thou in might!

The melody of this folk song has been used in a splendid composition for the whole orchestra which you may hear some day over the radio.

Notice the instruments that accompany this song. You will hear a flute and a harp.

ANOTHER CONTEST

Today we are going to see whether you can tell music which expresses how people feel from a bird song. Then we will find out whether you can tell which of two songs is a real folk song.

Your teacher will play two records. After listening closely, put a check after the true sentences.

I hear a song of birds.
I hear a song of people.
I hear a folk song.
We know who composed the tune of this song.

RHYTHM IN MUSIC

A LONG time ago people discovered that it gave them pleasure to move their hands, feet, or other parts of the body rhythmically, that is, according to a certain scheme or pattern. To emphasize the rhythm they used to clap their hands or beat on hollow logs of wood. Rhythm is that element in music which makes you want to move, to clap your hands, to tap your foot, or to sing. It sets something inside of you going, and the next thing you know,

you are moving according to some pattern—that is, you do the same thing regularly over and over again.

Many of the wonderful things which happen about us every day, and which we cannot understand are examples of rhythmic motion. The movements of the earth, the sun, the moon and stars, the waves, the tides, the seasons, the day and night, are all rhythmic. Each moves by a certain pattern. As long as you live, parts of you are moving according to different rhythmic patterns. Your heart beats, *one,* two, *one,* two; and you breathe rhythmically, *one,* two three; *one,* two, three. When you walk, you lift up one foot and then put it down, and then do the same things with the other one, which gives you a rhythm up *down,* up *down.* One of these movements is always more accented than the others; when your heart pumps blood in you can hear it more distinctly than when it lets it out; the same with your lungs when you breathe; and when your foot comes down, you hear it much more than when you lifted it up. So your feet in walking give you a rhythm, light *heavy,* light *heavy.* And from those accents, that contrasting of light and heavy beats, have grown our music and poetry.

By skillfully joining together certain successions of accented and unaccented tones we get combinations in music that suggest movement about us. Some music suggests a rocking, swaying movement, some the steps of a march, some the gallop of horses' feet, some the skip of a goat, some the spinning of a wheel, some the rowing of a boat. You can not hear those rhythms without careful listening. Some rhythms are very clear and definite; that is true of most dances. Many songs have definite rhythms suggestive of the meaning of the poetry. Listen to "In a Boat" or one of the cradle songs. Try to imitate the movement the accompaniment suggests. By moving to music, you will come to feel its meaning.

FROM HOUSE TO HOUSE

PERUVIAN FOLK SONG

From house to house
I have searched for you,
But never found
An equal for you,
Catatcha!

Now that I have
Don't make me suffer,
Don't make me weep,
After finding you,
Catatcha!

This Peruvian Indian song is introduced by a flute call. A harp furnishes the accompaniment, but the flute is played between the two stanzas. At the end you hear a succession of tones called an "arpeggio," because it is played in the typical harp-like style. Can you find the part of the word "arpeggio" which is derived from the word "harp"?

"Catatcha" is an Indian name which we cannot translate.

The three Peruvian folk songs we study this year were sung many, many years before any one who knew music attempted to write them down in order that the rest of the world might sing them, too. Only in the last twenty-five years have these songs been written out, as the local singers sang them. Slight accompaniments in European style have been added to the original melodies.

LITTLE WILLOW

PERUVIAN FOLK SONG

"Little Willow" is a term of endearment used by a lover to a coquettish Indian maiden who has been faithless to him. The first stanza, which is sung in Spanish, is the complaint of the lover, slow and mournful, as is much of the Indian music. Then follows a short fast passage, which is much more like Spanish music. This is not strange, as the Spaniards have lived among these Indians for hundreds of

years, and the Indians have undoubtedly heard and appropriated some of the songs of their conquerers. In the second stanza the girl answers her lover mockingly in the same sad tone. Then the refrain returns.

The instruments which you hear are a harp and a flute. The flute plays the introduction. The harp plays the accompaniment, while the flute adds a melody of its own to the song of the singer.

Mountain people often use flutes which sound like the simple shepherd's pipe.

FROM YON GREEN HILL

PERUVIAN FOLK SONG

From yon green hill
The sheep wind down
Some almost fleeceless,
Others without ears.

In the dark mountains,
The mists descend
From your lovely eyes,
Like crystal drops.

The tone of this song is melancholy, and that is generally true of the songs of mountain people. Perhaps it is because the mountaineer is cut off from the rest of the world much of the time that he is generally sad.

In Peru, which is largely mountainous, although it has a long coast line on the Pacific Ocean, the Indian has much reason to be sad. The Spaniards came and conquered them in the sixteenth century. For over three hundred years, they have been little more than slaves on their own lands. Even since Peru became a republic in name, and that is more than a hundred years ago, the Indians have had few rights and little education.

The introduction and accompaniment of this song are played on a harp, but these Indians use more generally a pipe of some kind.

MY LOVE'S AN ARBUTUS

IRISH FOLK SONG

Robert Burns, the Scotch poet, wrote joyfully

O my luve's like a red, red rose,
That's newly sprung in June,

while the Peruvian addressed his lady-love sadly as "Little willow." The Irish minstrel looked about him for a flower he knew when he likened his love to an arbutus, a shrub with bright white flowers that become in time red berries. He must have been a happy lover, for his song is bright and cheerful. Notice, in the lines of the poem, the many words which suggest different colors.

My love's an arbutus
By the borders of Lene,
So slender and shapely
In her girdle of green,
And I measure the pleasure
Of her eyes' sapphire sheen,
By the blue skies that sparkle
Thru the soft branching screen.

But tho' ruddy the berry
And snowy the flower,
That brighten together,
The arbutus bow'r,
Perfuming and blooming,
Thru sunshine and show'r
Give me her bright lips
And her laugh's pearly dow'r.

Alas, fruit and blossom
Shall lie dead on the lea
And time's jealous fingers
Dim your young charms, Machree,
But unranging, unchanging,
You'll still cling to me
Like the evergeen leaf
To the arbutus tree.

The accompaniment is simple, as always with a folk song.

HAS SORROW THY YOUNG DAYS SHADED

IRISH FOLK SONG

Has sorrow thy young days shaded,
As clouds o'er the morning fleet?
Too fast have those young days faded,
That even in sorrow were sweet.
Does time with its cold winds wither
Each feeling that once was dear?
Come, child of misfortune, hither,
I'll weep with you, tear for tear.

LULLABY

BRAHMS

It is hard for you children today to realize how people used to live before the railroads, telephone, electricity, airships and radio were dreamed of. Everything was very different. People stayed at home because traveling was slow and expensive; they knew little of what happened in the rest of the world because there were few newspapers and they came very slowly. Not until sometimes months after some important event, did people hear of it. When gold was discovered in California, people in Texas did not know of it until more than six months afterward.

Then the people on the frontier lived even more simply than those in the towns of the older and more settled regions. They had little furniture in their homes, because it was necessary to have other more important things first. And almost everything the settler used, he had to make with his hands. Then the mother and all the women of the family wove all the cloth, sewed the clothes, prepared the food, and did many, many things women do not have to do today. For those reasons they did not have much time to spend on their children, but they worked with them and taught them many useful things. A good picture of such a mother is "The Pioneer Woman" by Baker.

One of the luxuries a mother tried to have for her baby was a cradle, a little bed made on rockers like the rockers

we have today on a rocking chair. Then she could sit, picking beans or sewing, and by pushing with her foot keep the baby rocking; in that way she would lull it to sleep. The cradle was strong if not beautiful; in it the baby passed most of its early life. The rocking motion he became accustomed to was his earliest experience with rhythm. And he liked it; when the rocking began the crying ceased; and slowly, slowly, he passed into the world of dreams where little babies spend so much of their time before they become accustomed to the ways of this world.

While the mother rocked the cradle, she usually sang, and in this way the rocking rhythm and the words became associated in the child's mind. There are many such songs you have probably heard as a little child, even if you were not rocked in a cradle. Such songs are still called cradle songs, or slumber songs, or lullabies, but we have no cradles today. To find one you would have a long, long search. For modern mothers have concluded that it is better for the baby to lie still and go to sleep as older people do; but the babies, if they could talk, would tell you that they much prefer being rocked. Then so gently, so very gently do they pass from the world about us into that of dreams.

A lullaby must have a rocking rhythm and simple words that a baby will listen to. The melody, too, must be simple. Some of you will remember "Rock-a-bye Baby, on the Tree Top" and some of the Mother Goose lullabies. The cradle song you are going to hear next was written by Brahms, a great composer, but the music is as simple as a folk song. He did not have babies of his own, but he loved little babies so much that he wanted to sing them to sleep. Is this melody played or sung? If an instrument plays with the song, can you recognize its tone?

Lullaby and good-night,
With roses bedight,
With lillies o'er-spread,
Is baby's wee bed;
Lay thee down now and rest,
May thy slumber be blest,
Lay thee down now and rest,
May thy slumber be blest.

Lullaby, and good-night,
Thy mother's delight,
Bright angels beside
My darling abide;
They will guard thee at rest
Thou shalt wake on my breast,
They will guard thee at rest,
Thou shalt wake on my breast.

SLUMBER SONG

WEBER (Vay-ber)

Perhaps there are more songs for babies than for anybody else, because babies have to be put to sleep many, many times, and there are many babies. The first music that a baby used to hear was the crooning of his mother to the rocking sound of his cradle. That distinguishes this type of song. Notice the simple swaying melody. What instruments play the accompaniment?

Here are the English words of this slumber song. It is sung in German on the record you will study.

Sleep, little love, like a bird in its nest;
Softly the night wind will lull you to rest.
Bright stars are shining the whole dreamland through,
Shining to lighten the journey for you.

Rest, little one, all the world is asleep,
Safe in the fold are the lambs and the sheep;
Little ones slumber, so rest, baby, too;
Mother is watching and singing to you.[4]

You do not need to know much about music in order to enjoy this song, but the more you do know, the more you will appreciate this beautiful melody.

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[4]Text from *The Music Hour*, One-Book Course. Used by permission of Silver Burdett Company.

THE OWL AND THE MOON

FRENCH POPULAR AIR

In the very top of a tall church steeple,
Higher than the moon, so the old folks say,
Sleeps in his nook through the long bright day,
Wakes, very wise, when the dusk is gray,
Such a funny owl in the tall church steeple,
Such a silly owl, so the old folks say.

"Whit-to-whoo," he calls in the dim church steeple,
Staring at the moon with a great, round eye,
"Moon, who are you, in the clear night sky?
I, in my steeple, am just as high."
Very proud he sits in the dark church steeple,
Calling to the moon in the clear night sky.[5]

This is a very fine song with which to study the way songs are made up from musical sentences. Notice that the tune of lines one and two are the same except that the ending is different. The second line comes to a more complete end because the tone at the end is longer than any of those you have sung before you reached that one. The melody of line three is repeated in line four. Then the same melody you sang with line one comes back with line five and again with line six. In the whole song you had only two different musical sentences, but one of them, the first, had two endings. Now, as you sing, listen to these two sentences.

THE LASS WITH THE DELICATE AIR

ARNE

Songs differ according to nationality and style. We have talked about folk songs whose melodies have traveled from country to country until now it is sometimes difficult to know where the melody was first sung. Much like folk songs, in that they are usually simple in melody and that the various stanzas are all sung to the same tune, are songs called ballads. These usually tell a story of some kind;

[5]Text from *The Music Hour*, Book Three. Used by permission of Silver Burdett Co.

often there is a refrain repeated at the end of each stanza. Many famous ballads came to America from England, Ireland, and Scotland, and most of these were composed long ago.

One of these ballads is "The Lass with the Delicate Air" which was written by Dr. Thomas Arne in England in the eighteenth century.

Young Molly, who lives at the foot of the hill,
Whose name every maiden with pleasure doth fill,
Of beauty is blessed with so ample a share,
We call her the lass with the delicate air,
With the delicate air,
We call her the lass with the delicate air.

Like sunshine, her glances so tenderly fall,
She smiles not for one but she smiles on us all,
And many a heart she has eased of its care,
Will bless the dear lass with the delicate air.

So snowy her kerchief, so dainty is she,
No garland of posies could prettier be,
And toiling or resting, she ever doth wear,
Sweetest charm of all maidens, a delicate air.

You can hear at once that this song is not simple enough to be a folk song, even though the stanzas are sung to the same melody; and the accompaniment is not elaborate enough to make the song an "art" song. You will learn many ballads, both British and American.

Could the little girl pictured in "Age of Innocence" by Sir Joshua Reynolds have become "the Lass with the Delicate Air?"

I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR

FOSTER

Of the songs which reflect plantation life in the United States before the Civil War, none are more characteristic than those written by Stephen Foster. You probably know "Old Folks at Home" and "Old Black Joe," both songs of

the negro slave. This song of Jeanie, said to have been inspired by his love for his wife, is not as well known as these two slave songs, but you will think it quite as beautiful after you have learned it.

It has all the simplicity of a folk song, but it is not a folk song, because it is not very old and we know who the composer was. It is an American ballad, sentimental in character, as was "The Lass with the Delicate Air"—which is an English ballad.

MORNING

LOWELL MASON

Morning's golden light is breaking
Tints of beauty paint the skies.
Morning's feathered choir is waking,
Bidding me from sleep arise.

Singing is one way birds and people have of expressing their feelings. When we feel anything, some part of our body acts. When we are sad, we cry; when we are glad, we clap our hands and sing. When we see something beautiful, we are glad and sing.

There are many beautiful scenes about us that we seldom notice. Each morning early, tiny streaks of light begin to paint the eastern sky. Then more and more beautiful clouds come to escort the bright ball, the sun, which lights up the earth as it moves across the sky. You must get up early some morning and get a good view of a beautiful sunrise. Have you ever listened to the feathered choir that begins to sing even before the sun comes up? Out in the country you can hear it easily, but in our cities we do not have much room for the feathered choir—the birds, large and small, who announce the break of day with their song. They are glad that day has come, and they sing. Watch the sunrise, and you will be happy, because you are seeing a beautiful sight. Then you can share the feelings of Lowell Mason, who wrote the song called "Morning." It is almost like a hymn you sing at church. Does it make you feel as if it were a hymn?

Mason was an American who lived in Boston. He was the first teacher of music in the public schools of the United States.

MY HEART EVER FAITHFUL

JOHN SEBASTIAN BACH (Bahk)

My heart ever faithful,
Sing praises, be joyful,
Sing praises, be joyful,
Sing praises to God

Sometimes we feel that everyone has been so good to us, that we should thank God for all the beauty about us, and all the kindness shown us. When we feel that way, we want to join in singing such a song as "My Heart Ever Faithful." It is a part of a larger work called "And God so Loved the World."

I want to tell you about the man who wrote that song and many, many other beautiful pieces of music. He never went to any great school; he never held any very important position. When he was young, he worked hard to learn what his teachers could teach him. When he was grown he tried each day to do well the tasks that fell to him. He was an organist in small towns. He did not earn much money. He had twenty children. He never went more than a few hundred miles from his home in his whole life.

The thing he did that has made him famous is that each day he performed the task at hand so well that no one has ever done that same thing better. He wrote new music for each church service instead of using the same over, time after time. Each day the music was better than before, because he tried to make it better. The name of that organist was John Sebastian Bach, a name that is now known the world over. As you get older you will hear more music that he wrote, and after you have heard much of it, you will begin to understand why his music is considered among the greatest ever written.

SING WHEN YOU ARE HAPPY

O'HARA

Sing a little song when you are happy,
The birds all do;
When their hearts are glad they tell it,
Why shouldn't you?
Ripples on the water widen,
Sunlight comes from far away;
Sing a little song when you are happy,
Be glad today.

Sing a little song when you are troubled,
Just hum it low;
Worry is by thinking doubled,
Right well you know.
There's a magic balm in music,
Gloom will from the spirit fall;
Sing a little song when you are troubled,
Then, most of all.[6]

Here is a song I know you will like to sing, either when you are happy or troubled. It is not a folk song, but was composed by an American. In the accompaniment there is an imitation of bird song, which makes the effect even more cheerful.

In this song you can begin to notice easily the arrangement of musical sentences, because there is a slight pause between each. The melody of the first and third line is the same, but the fourth line is different from the second and brings you to a more complete ending. The rhythm of lines five and six is almost exactly the same. Lines seven and eight repeat the rhythm of the first two lines, but the melody is not the same. You can clap the rhythm with your hands, but you have to raise and lower your hands if you follow the pitch of the melody as you sing. A melody has both pitch and rhythm. You can picture rhythm by dots in a straight line; but if you try to make a picture of pitch, you have to have the line rise and fall.

[6]Text and music from *The Music Hour*, Fourth Book. Text reproduced here by permission of Silver Burdett Company.

FLORIAN'S SONG

GODARD (Go-dahr')

While the Germans are famous for their songs written in the style of "Hedge Rose," the French have a type of song they call "chanson" (Shan'-son). It is usually a love song and very dainty in character.

Such a song is "Florian's Song." Notice that the three stanzas are all sung to the same melody.

O tell me, have you ever seen him?
A shepherd lad who smiles so bright
That people love him at first sight,
And day by day still hold him dearer?
That is my love, surely 'tis he,
I have his heart, my faith has he.

Or if, when any poor man venture,
To beg a lamb from out the flock,
The shepherd does not spurn or mock,
But gives both lamb and ewe together
That is my love, no one but he,
I have his heart, my faith has he.

And if the music of his piping,
Shall charm the very birds to hear,
And if the maid who wanders near,
Shall stay to list the sweetness sighing,
That is my love, true until death,
I have his heart, and he my faith.

On the record you study for the contest this song is sung, but on another (Victor 24789), the melody of this song is played by a clarinet while other instruments furnish the accompaniment.

HEDGE-ROSE

SCHUBERT (Shoo-bert)

Schubert was one of the greatest song writers who ever lived. All he needed as an incentive to produce a song was an inspiring poem. One that he used was a poem by Goethe called *Hedge-rose.* Here are the words:

Once a boy a wild rose spied
In the hedge-row growing;
Fresh in all her youthful pride,
When her beauties he descried,
Joy in his heart was glowing.
Little wild-rose, wild-rose red,
In the hedge-row growing.

Said the boy, "I'll gather thee,
In the hedge-row growing!"
Said the rose, "Then I'll pierce thee,
That thou may'st remember me,"
Thus reproof bestowing.
Little wild-rose, wild-rose red,
In the hedge-row growing.

Thoughtlessly he pulled the rose,
In the hedge-row growing;
But her thorns their spears oppose,
Vainly he laments his woes,
With pain his hand is glowing.
Little wild-rose, wild-rose red,
In the hedge-row growing.

Hedge-rose is a good introduction to the great art songs, but it is not the highest type. In German, it is called a *lied* (leed). Many of the characteristics of the folk song may be noticed in it—the melody and accompaniment are both simple; each verse is sung to the same music; and yet the whole is more polished and artistic than a simple folk song. A *lied* needs its accompaniment for background; the pure folk song does not.

You will hear the melody played on a violin but you can be the singer after you learn the tune.

Schubert was a very poor boy. He sang in the choir of the cathedral in Vienna until he lost his voice; then he had to struggle still harder for a living. Writing songs was not a profitable occupation, and probably the hardships he endured helped to shorten his life. He was only thirty-two years old when he died, yet he had written more than 600 songs, besides much other beautiful music.

1. Is there an introduction or conclusion?
2. How many times is the melody repeated?
3. Is the tune gay or sad?
4. Can you clap the rhythm?
5. What instrument plays the melody?
6. What plays the accompaniment?
7. In comparing this song with the folk songs, what similarities do you find? What differences?
8. Is this melody easy to remember?
9. Is any of the melody repeated in the accompaniment?
10. Is the meter two-beat or three-beat?

IN THE TIME OF ROSES

REICHARDT (Ryech'-hardt)

Many German songs have become known all over the world, but few have found their way alike into the school, the home, and the concert hall as has this song, which is a favorite with the greatest singers. Both the text and the music are well worth storing in memory.

In the time of roses,
Hope, thou weary heart!
Spring a balm discloses
For the keenest smart.
Tho' thy grief o'ercome thee
Thro' the winter's gloom,
Thou shalt thrust it from thee,
When the roses bloom.

In the time of roses,
Weary heart, rejoice!
Ere the summer closes
Comes the longed-for voice.
Let not death appal thee,
For beyond the tomb,
God himself shall call thee
When the roses bloom.

THE ROSE COMPLAINED

FRANZ (Frahnz)

In an old Persian poem, a rose complained because her fragrance, so luscious in the spring, faded too soon. A German poet replied to her complaint in the following words:

> To comfort her, 'twas then I said,
> Her fragrance through my song was floating,
> And there would find a life eternal!

That was a beautiful thought—that a beautiful odor could be made everlasting through a song.

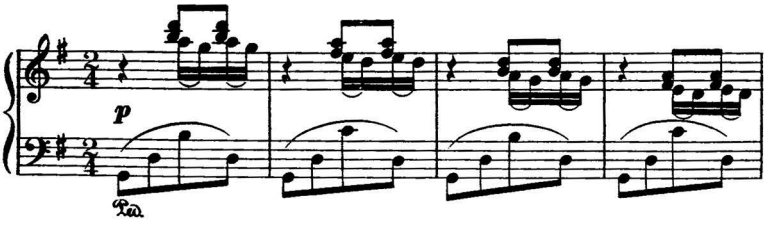
You will hear the melody of this song played by the violoncello, or 'cello as it is commonly called, while a few other instruments furnish the accompaniment.

Robert Franz, the composer, wrote almost three hundred songs. In all, he succeeded in transferring effectively the feeling of the poetry to the music. His songs are good examples of the German *lied.* The melody reflects the mood of the text, while the accompaniments are musical gems which serve as an appropriate background for the song. Notice that the introduction and the conclusion seem to be a part of the song itself.

IN THE BOAT

GRIEG (Greeg)

We have evidence in this song, as in the barcarolles, of the attraction of water and its motion for the musician. In the introduction you hear a rocking figure in the bass, or lower part, and another little rocking figure in the upper part. Against this characteristic accompaniment, the violoncello sings the melody of the song.



The text of the first stanza will be sufficient to give you an idea of the good cheer and even humor to be found in the song.

Snowy, snowy the seagulls flocking!
Gay sunshine!
Ducks on parade, all in yellow stockings,
Prim and fine.
Fare, fare the ocean o'er.
Smoothly over to yonder shore;
Slumbers every billow,
Woo, woo, willow.

I LOVE THEE

GRIEG

The melody of "I Love Thee" is one of the most beautiful and haunting in musical literature. You do not need to know the words to enjoy it as music, although knowing the text usually enables you to determine better the success of the song-writer in reflecting the feeling of the poem. But this could be the song of any one to any one he loved. As you hear it, the violoncello, that instrument with the deep, rich voice, takes the place of the singer, while the accompaniment is played by other instruments.

MAY SONG

SCHUMANN (Shoo-mahn)

'Twas in the lovely month of May,
When all the buds were blowing,
I felt within my bosom
The flame of love was glowing.
'Twas in the lovely month of May,
When all the birds were singing,
I came unto my darling,
My love and longing bringing.

The text of this song was written by Heinrich Heine (High'-nay) whose romantic poetry appealed strongly to the musicians of his day and later. The "May Song" is one of the most beautiful that Schumann, the German composer, ever wrote, and he composed many. Its greatness lies in the exquisite adaptation of the melody to the text, while the harp-like accompaniment gives ample support without being too elaborate. A violin plays the melody while a few other orchestral instruments play the accompaniment.

Here is an example of a song which resulted from the union of poet and musician in expressing joy over the return of Spring. For Spring does not come to northern lands like Germany until May.

THE ROBIN SINGS

MACDOWELL

This song, which begins so brightly with the singing birds in the trees, introduces a contrasting mood, as the singer is sad because his beloved had died. The oncoming night, which would bring rest to many others, would be only a period of woe to him. He could no longer sing his songs as in the olden days, and he even rebuked the birds, whose twitter is heard in the song.

> How could you sing as in bye-gone days,
> When she was at my side?

The clarinet, an instrument whose tone is rather plaintive, sings the melody, and a small orchestra accompanies it.

The text of this song, which was first written in German, was translated into English by MacDowell, who also composed the music. He was one of the first American composers to attain recognition abroad. But overwork caused him to lose his mind some years before his death.

In the woods, near Petersboro, New Hampshire, where MacDowell heard the robin sing, there is now the MacDowell Colony, a camp in which writers, artists, and

musicians may work undisturbedly. It has been made a memorial to the great American composer by his wife, who has labored for years to ensure its support, in order that young American creative workers might have the leisure and congenial surroundings her husband was denied.

I CHIDE THEE NOT

SCHUMANN (Shoo'mahn)

There are many songs which are not folk songs. The tune of a folk song is very simple and easy to remember; that is why so many people have learned them and have kept them alive by singing them. Each stanza of a folk song is sung to the same tune. A folk song originally did not have an accompaniment; it was sung sometimes while people worked; sometimes while they danced; and later wandering singers called minstrels made up simple accompaniments.

The finest of our songs we call art songs. They are not as old as folk songs. We know the composer, and we know he tried to write music to suit the meaning of the words. The art song always has an accompaniment which is more elaborate and varies with the meaning of the text. One of the greatest composers of this type of song was Robert Schumann.

"I Chide Thee Not" is the bitter song of a lover who has been cast aside for a richer suitor. In time the disdained one finds out that riches did not bring to his beloved the happiness anticipated. In the song many conflicting emotions are expressed—love for the lost one, bitterness over being cast aside, regret that the loved one is not happy, but, finally, a sense of triumph in the realization that wealth without love can not and has not brought happiness. Here are the English words of the song that is sung in German on the record. The poetry is by a great German poet Heine, many of whose verses have been set to music.

I'll not complain, tho' break my heart in twain.
O love for ever lost! O love for ever lost!
I'll not complain, I'll not complain.
How-e'er thou shin'st in diamond splendor bright,
There falls no ray into thy heart's deep night,
I know full well.

I'll not complain, tho' break my heart in twain.
In dreams I saw thee waning,
And saw the night within thy bosom reigning,
And saw the snake that on thy heart doth gnaw,
How all forlorn thou art, my love, I saw.
I'll not complain, I'll not complain.

This is a song you will hear sung by the greatest singers. It is one of the most dramatic of our art songs. Even the accompaniment emphasizes the rankling bitterness which swells to heights of triumph with the realization of the futility of seeking happiness through the possession of things that money can buy.

NONE BUT THE LONELY HEART

TSCHAIKOWSKY (Chi-koff'-ski)

The words upon which this song is based have inspired many composers. They were written in German by Goethe, but have been translated into many languages. Although the song is usually known in English as "Ye who have yearned," the translation of the words that seems easiest for you to understand begins differently.

None but the lonely heart
Can know my anguish!
Where every joy is flown
Forlorn I languish.

'Tis only you I see
The skies above me;
Ah! far away is he
Who knows and loves me.

One who has yearned, alone
Can know my anguish!
Where every joy is flown
Forlorn I languish.

With heart on fire I swoon
In endless anguish.
One who has yearned, alone
Knows how I languish.

Few people have been better fitted to appreciate the sadness of these words than Tschaikowsky. Poor, proud, without a wife or child to love him, he knew the real meaning of loneliness. Many critics think that his music has some of the characteristics of the German. After you have heard *I'll Not Complain* you can compare the two.

1. Has the song an introduction or conclusion?
2. Is the same music repeated with each stanza?
3. What instrument plays the melody? The accompaniment?
4. Would the melody be effective without it?
5. Do you hear any echoes of the song in the accompaniment?
6. Which is sadder, this song or *I'll Not Complain?*
7. Are there any similarities in the two songs?
8. Which other songs in this year's list are sad?
9. Are any sadder than this one?
10. Does this song remind you of the *Song of India?* Why?

SONGS FROM ORATORIO AND OPERA

In music there are large works as there are in literature. You know what a play, or more learnedly, a drama is. It is made up of various scenes and acts. The actors dress in costumes appropriate to the part each acts. In music we have, instead of dramas, oratorios and operas.

In many respects these are the same. The main difference between either and a drama is that while the drama is spoken the oratorio or opera is sung to an orchestral accompaniment. But in the opera the singers dress and act; in the oratorio they do not.

The main difference between the oratorio and opera is in the text on which each is based. The oratorio is sung to sacred words, either drawn from the Bible or based upon

some character or event in it or related to it. As would be becoming to a text of that nature, the music of the oratorio is generally more serious in tone. More importance is given to the chorus in the oratorio.

Since either an oratorio or an opera is much too long for us to study now, I have selected a few songs from some of the famous operas that you should become familiar with. After you learn those, you will begin to listen over the radio to longer portions of operas until finally you hear the beautiful renditions on Saturday afternoons all through the winter of the Metropolitan Opera Company in New York City.

HOW LOVELY ARE THE MESSENGERS

From "Saint Paul"

MENDELSSOHN

How lovely are the Messengers
That preach us the gospel of peace.

When we see the sun and the moon return to us each day, and the leaves come out on the trees in the Spring and drop off in the Fall of the year, and many other wonderful things happen about us, we begin to wonder who makes all those things happen, and why.

Just so have all the people wondered since the world began. All have agreed that there must be some great power that rules the world. We call that power God. But different people have different ideas about God. One group, the Hebrews, wrote what they thought about God and about how the world was made in a book we call the Bible. Later the Christians added the New Testament to the Hebrew Bible. The Bible is one of our oldest books, and many of the stories we know come from it. Much music has been based on the poetry and stories from the Bible.

It was in the Bible that a German composer Mendelssohn found the words for the song you will hear next. It is one of the songs that tells the story of St. Paul. That was not his real name. He was Saul of Tarsus, but after he became

a Christian Apostle and lived a noble life, he was called a saint by the Church. This song is one of many which make up the oratorio of *St. Paul.* The words of an oratorio are usually taken from the Bible.

Check the correct sentences after hearing this song.

This is quiet music.
This is stirring music.
It makes me feel peaceful.
It makes me feel excited.
It makes me want to listen quietly.
It makes me want to sing.

OH, REST IN THE LORD

From "Elijah"

MENDELSSOHN

An oratorio is a sacred drama set to music. The text is often taken directly from the Bible. The accompaniment is usually played by an orchestra, as in an opera, but with the oratorio there is no scenery, costumes or acting. The singers merely stand or come forward as they sing their parts. An oratorio is made up of solos, duets, quartets, and chorus numbers.

The story of Elijah is taken from the Bible. Elijah, a prophet of God, was wearied by the long conflict between the believers in God and the worshippers of Baal, a wooden image. Discouraged, he voiced his despair in a song, "Oh Lord, I Have Labored in Vain." In answer came the voice of an angel, singing, "Oh, Rest in the Lord." That was a soothing voice which brought Elijah much comfort. The text used is: "Oh, Rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desire."

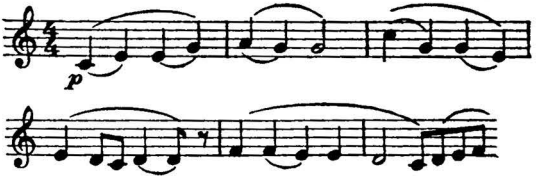
You may be interested to know that this lovely tune, used in an oratorio, is very much like an old Scottish folk tune, which is best known as the ballad, "Auld Robin Grey." Folk tunes live by being used over and over. They are easy to remember and are used over and over in many different ways and by many different people.

MUSIC TO A FAIRY TALE

Do you know the story of *Hänsel and Gretel* that was written by a German named Grimm? If you do, you can tell the story to the class more fully than I shall. But if you do not know the story, I will tell you the parts of it that will help you to understand the music you are going to hear.

A long time ago, when there were witches and fairies, a little boy named Hänsel and a little girl named Gretel lived near the Black Forest in Germany. One day their mother sent them out to gather berries, but they lost their way. They became frightened as night came on.

As the music begins, you hear Gretel saying, "I'm afraid!" And Hänsel is afraid, too. Then Gretel thinks she sees a figure coming out of the dark woods, and screams for her mother. It was the Sandman coming; you hear the orchestra playing part of the song he sang to the children to quiet them. Then Gretel suggested that they say their prayers, and the two children sing a beautiful song called "The Evening Prayer."



When at night I go to sleep
Fourteen angels watch do keep;
Two my head protecting,
Two my feet directing,
Two upon my left in sight.
Two are near upon my right,
Two there are who warmly cover,
Two above me always hover,
Two to whom the word is given,
To guide my steps upward to Heaven.

While they are singing these words to this tune the Sandman is scattering dust in their eyes. Then calm

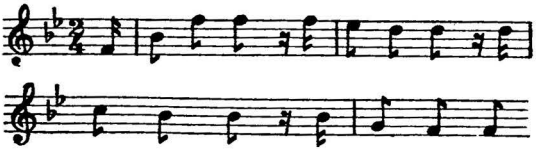
and soothed, the two children lie down on the mossy ground, and are lulled to sleep by the magic music of the Sandman. This music is sometimes called the "Sleep Music."

THE WITCH'S RIDE

From "Hänsel and Gretel"

HUMPERDINCK

The next morning, as the mists cleared away Hänsel and Gretel saw before them a small castle built all of—you would never guess—gingerbread. They broke off some bits and ate them, for they were very hungry. But in that house lived a witch who ate little boys and girls for her dinner. She caught Hänsel and Gretel and took them inside. She put Hänsel in a cage and opened the big oven door for Gretel. She was so pleased, thinking of the fine juicy dinner they would make, that she rode about on her broom singing in her glee. If you listen, you can hear her singing and then riding her broom in glee.



But Hänsel and Gretel were not feeling so gay.

The dance of the witch is a polka. That is a dance which originated in Poland, but has become best known as a Bohemian folk dance. Notice the accent on the second beat of each measure. If you clap the rhythm of this dance, you will begin to get the feeling for a polka.

THE GINGER BREAD WALTZ

From "Hänsel and Gretel"

HUMPERDINCK

You will want to hear the rest of the story of Hänsel and Gretel.

When the old witch told Gretel to stick her head into the oven, the little girl asked the old woman to show her how. Gretel had already broken the witch's spell over Hänsel, and unlocked the door to his cage. When the witch put her head inside the oven, Gretel and Hänsel pushed her in and slammed the door. Then the children threw their arms about each other, and sang and danced to the music of *The Ginger-Bread Waltz,* "Hurrah! the witch is dead, dead as a door nail, no more to dread!"

PARTNER, COME

From "Hänsel and Gretel"

ENGELBERT HUMPERDINCK

Partner, come and dance with me,
Gaily stepping, light and free;
First a bow;
Boys know how;
All the girls can curtsy now.

Now in time we tap, tap, tap!
Now in time we clap, clap, clap!
First a bow;
Boys know how;
All the girls can curtsy now.[7]

This is another song from the opera that is based on the fairy tale of *Hänsel and Gretel.* It is Gretel's song as she tries to teach Hänsel the steps of a new dance, while her mother is away at work. When she came home and found they had done no work, she took a stick to them both. But alas! with the stick she knocked off the table the pitcher with the last drop of milk they had in it. Then it was that their mother sent them off to the forest to pick berries. You remember, if you have read the story, that they got lost and sleepy, the Sandman came, and they said their prayers. And it was the next morning that they had such exciting experiences with the witch of the Gingerbread house.

From the rhythm, can you tell the name of this dance?

[7]The English text as sung on V22993 is from *The Music Hour,* Book III. Used by permission of Silver Burdett Company.

BARCAROLLE

From "Tales of Hoffman"

OFFENBACH (Of-fen-bawk)

In the northern part of Italy there is a beautiful city, Venice, which is built on islands. The streets are canals full of water. Instead of taking a street car or an automobile, you ride from one place to another in boats that are called gondolas. That would be very interesting at night, by moonlight, wouldn't it? The boat comes up to your front door, and in you step, and the boatman rows you wherever you wish.

Sometimes groups of gay young people go about in the boats at night singing. There are certain songs which are especially suited for such occasions. In English we call them boat-songs, but the musical name is borrowed from the Italian, *Barcarolle* (Bawr-kaw-roll'). In the accompaniment of a *barcarolle* there is a swaying rhythm which suggests either the rowing of the oarsmen or the lapping of the waves.

On our trip today, I want you to imagine that you are lying on soft cushions in one of the boats going through the city of Venice by moonlight. As the oars cut the water, you can hear the voices of singers in other boats floating idly down one of the great waterways of Venice. These are the English words to the duet sung by two lovers:

Silent now the drowsy bird,
As softly falls the night;
We hear the sound of splashing oar,
The night wind's tender sigh;
Ah, linger yet awhile,
'Ere its joys pass away;
This fleeting hour beguile,
Night's soft shade soon will fade.

Gently by cool breezes stirr'd
We drift 'neath pale moonlight.
The waving trees upon the shore
In whispering lullaby.
Ah, linger yet awhile, etc.

1. Does the music suit the scene for which it is written?
2. What instruments can you hear in the long introduction?
3. What instruments play the accompaniment?
4. What instrument does the accompaniment suggest?
5. Is this song suited to early in the morning or to the evening?
6. Does it make you want to get up and do things or lie back and think?
7. Can you remember the melody easily?
8. Can you clap the rhythm after hearing it a few times?
9. How many times do you hear the first theme?

SONG OF INDIA

RIMSKY-KOR'SAKOV

One of the greatest of modern composers is Rimsky-Korsakov, a Russian who died early in the twentieth century. Although educated to be a naval officer, he was much interested in music as a boy, and began to compose before he had much technical knowledge. He found an unworked mine of musical treasures in the folk-music of Russia, much of which has a strong oriental tinge, as has the music of Spain. In his operas and orchestral music he utilized some of the beautiful melodies of the people.

Such a melody is that of the *Song of India,* which occurs in the opera *Sadko.* Its tone is sad, weird, haunting, mysterious. The same bit of a theme is repeated over and over again, and yet it never loses interest. As a study in theme repetition, the second theme will furnish you good material. The varied tone coloring is provided by using different instruments of the orchestra for the accompaniment each time the theme occurs.[8]

[8]This is true of record 25115, but on record 20153 the melody is played by the 'cello with a piano accompaniment.

Fill in the blanks with the correct word.
This song is written in _____ meter.
There are _____ themes.
The first theme is repeated _____ times.
The second theme is repeated _____ times.
The song is sung by _____.

WOMAN IS FICKLE

From "Rigoletto"

VERDI

Rigoletto is the story of a hunchback who was a court jester to one of the nobles of Italy several centuries ago. Neither he nor the duke had much sympathy for the troubles of others, and Rigoletto often laughed at the misery his master caused.

Hidden away, for fear some harm might come to her, was the beautiful young daughter of Rigoletto, Gilda. In spite of her father's precautions, she had met the duke, Rigoletto's master, who pretended to her that he was just an ordinary student. While the duke was making plans to steal Gilda, Rigoletto only laughed, little dreaming his own daughter was concerned. He found out too late, and when he tried to seek revenge by having the duke killed, it was his own daughter who was murdered. Then his enemies laughed at his despair, as he had laughed at others.

The best known air from *Rigoletto* is *La donna è Mobile* (Woman is Fickle) which is sung by the Duke. He is overheard by Gilda, who thus learns that he is false to her.

1. Is this song simple or elaborate?
2. What is the musical term for such a song?
3. Is it glad or sad? Major or minor?
4. What metre do you hear?
5. What kind of a voice has the singer?

6. What instruments furnish the accompaniment?
7. Is the accompaniment as important as in *Tremble, Ye Tyrants?*
8. Do you know any other song as easy to remember as this?
9. What other operas did Verdi write?
10. Do you like simple songs better than *Woman is Fickle?*

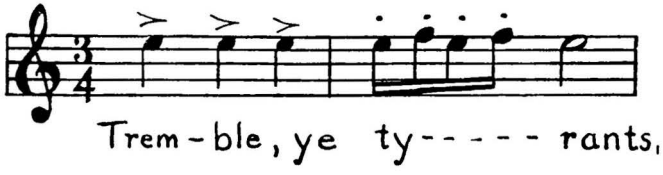
TREMBLE, YE TYRANTS

From "Il Trovatore" (Eel Tro-vah-toh'-ray)

VERDI

The Opera *Il Trovatore* (The Troubadour) is based upon a Spanish play which has been very popular for many years. The story goes that a count, named De Luna (Day Loonah) ordered a gypsy burnt for being a witch. In revenge, her daughter stole the count's little brother Manrico, intending to throw him into the same fire that burned her mother. In her frenzy, she threw her own child into the fire. Thus Manrico was saved, and he grew up thinking he was the son of a gypsy.

When Manrico was grown, he loved a beautiful lady, named Leonora, who was also loved by the Count De Luna. When the nobleman found out that Leonora loved Manrico, he vowed vengeance upon him. In spite of the wealth and power of the Count, Manrico succeeded in rescuing Leonora, and they were enjoying a brief honeymoon when news came that his gypsy mother was a prisoner and about to be burnt at the stake. Maddened at the thought of this outrage, Manrico sings "Tremble, Ye Tyrants." In the opening lines, he declares his resolution to rescue his mother, and to wreak vengeance on her captors. To this he adds a passionate farewell to Leonora.



You can hear the return of the motive many times full of the pounding energy with which the song opens. This is a splendid aria to display the ability of the singer.

Tremble, ye tyrants, I will chastise thee,
My flaming beacon ye have uprais'd!
Yes, by that burning pile
My wrath defies ye,
Your blood I'll scatter
Where it hath blaz'd.

Then sadly and reminiscently he continues,

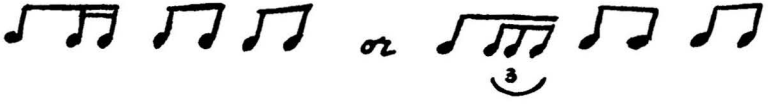
She was my mother ere I adored thee,
I'll not desert her, tho my heart break.
Farewell, belov'd one, I who implored thee,
My wretched mother cannot forsake.

At this point, Manrico's soldiers arrive and the chorus joins in with

Command us, we follow,
We will obey thee!

while Manrico alternates his farewell to Leonora with the determination never to forsake his mother. All join him in the call *To Arms, To Arms* with which the aria ends on a long high note.

You may be surprised to know that the accompaniment has the rhythm of a Spanish dance, the *bolero.*



Shall I tell you what happened afterward? Manrico was captured and imprisoned in a dungeon. Leonora begged for mercy for her lover and even promised to marry De Luna if he would spare Manrico's life. Together they went to the prison to see Manrico. But Leonora did not intend to marry De Luna—to escape that she took poison before entering. She died at Manrico's feet. De Luna was so

enraged at being duped that he ordered Manrico beheaded at once. Then the old gypsy told him that it was his own little brother that he had killed.

THE STORY OF THE DANCE

Just when or how dancing began we do not know, but it was a long time ago. A dance is a rhythmic way of moving your feet and your body; in that way people seem to have been able to express feelings for which poetry and song did not seem quite sufficient. In the Middle Ages it was a custom for people to sing as they danced. We are not sure whether they danced before they learned to sing, or sang before they learned to dance, but for centuries they did both at the same time and even clapped their hands or clicked the castanets to mark the rhythm. People danced to express all kinds of feeling, even their religious feelings. In the early Christian church and for a long time in Spain, boys danced before the altar to praise God on special days, such as Christmas and Easter. Much music developed as an accompaniment for dancing. From this you can see how important the connection between music and dancing has been. History tells us that only the countries that have encouraged dancing among the people have developed a high type of music.

Did you know that many dances grew up in connection with the work of the people? The hatters, the tinkers, the shoemakers, the millers, the reapers, and the spinners each made dances characteristic of their trades. Dances also developed from games. Different countries contributed different varieties. The march was a form of dance—the slow measured tread of the soldiers. Even today many marches suggest the tread of an army. One of the most interesting things about the dances that we know is that they grew up among the common people. Dancing was a simple and inexpensive way in which they entertained themselves in their spare time. Later the nobility became interested in some of the dances and introduced them in more dignified form at court or among the upper classes.

But folk songs and folk dances, from which most other forms of music have developed, were the gift to the world of the common people.

All folk dances are very simple in form. They seldom consist of more than two themes or parts, but each is repeated several times. Folk dances are excellent material for studying theme recognition, because each theme is so clear-cut and distinct that you can easily recognize the beginning of a new theme.

You must understand all about dances if you want to understand music. There are few types which are not connected in some way with dancing. In the great symphonies and in opera, different forms of dances are to be found. In various operas many of the most famous parts are dances, such as the "Gingerbread Waltz" from *Hänsel and Gretel* and the "Gavotte" from *Mignon.* Many stories have been arranged as a series of dances called a *ballet.* Frequently a *ballet* is given between the different parts of an opera.

Even in sonatas and symphonies, which are forms of music similar to novels and dramas in literature, dances are to be found. Often the third part of either may be in a minuet form; sometimes a *Funeral March* is a part of a sonata. (While the funeral march is not an actual dance, its form is that of a march, which is a dance.) The suite, a group of pieces grouped around one central idea, often contains dances. In the *Moldau Suite,* there is the "Dance of the Nymphs," and the *Suite* of Stravinsky is composed entirely of dances.

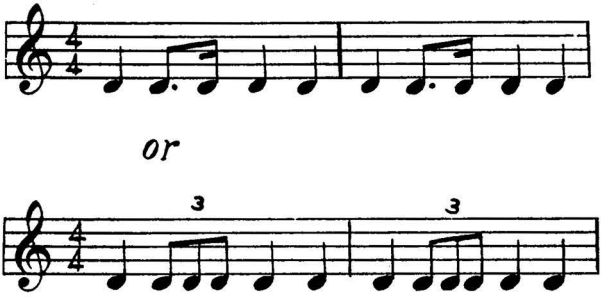
If you are familiar with many folk songs and dances you have a splendid foundation for the further study of the great compositions of the masters of music.

Dances have also been the subject for pictures and poems. The Eagle Dances of the Indians in New Mexico is shown in the picture "Adobe House." In that picture you can see the simple percussion instruments, largely drums, that the Indians play as music for their dances. The "Dance of the Nymphs" is another picture portraying a dance. How

would the music for this dance differ from the music the Indians make? Would drums or strings be more suitable for the music of the nymphs?

RECOGNIZING A MARCH

Every dance is distinguished by a certain rhythm or rhythmic pattern. To recognize any dance the first thing you have to do is to become familiar with the pattern of its rhythm. How do you recognize a march? There is something about it that makes you want to get up and step, isn't there? That something is the rhythm. Now just what rhythm does a piece have to have to be entitled to be called a march? Here is what you will generally find as the pattern:



The same pattern is used for many types of marches. There are many other patterns. All marches are not written in four-beat meter; some have two beats and others six. But a march is always in duple or two-beat meter or some combination that has the same effect. A march to be used for real marching is played in moderate time and has something swinging and "catchy" about it. A march for a wedding is slower and more dignified; a funeral march is even slower. A march for fairies would be lighter and faster than that of ordinary people. A toy march is a composition that is making fun of real marches. Do you suppose songs ever use this same pattern? If your teacher has a record of the *Soldier's Chorus* from *Faust* or the

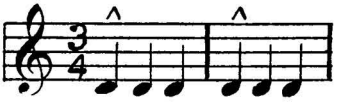
Toreador's (Toh-ray-ah-dor's) *Song* from *Carmen* you may test the rhythms.

How many themes do you expect to find in a march? That is something else you will have to listen for. Generally there will be three or four; usually the third is quite different from the first two.

Now listen to some march your teacher will play. To which of these patterns is its rhythmic pattern more similar? Is it a march for soldiers or a toy march? Does a band or an orchestra play it?

RECOGNIZING A WALTZ

The "valse" or waltz is a much more modern dance than the march. It originated among the Germans and was for a long time a very slow and stately dance, but later it changed to a quicker, whirling type. A good waltz can be distinguished by its graceful swinging motion. The pattern of the waltz is very simple—just three regular beats with the accent on the first. Here is the pattern of the accompaniment:



You must not think that just because a composition has three beats it must be a waltz. Other dances have the same meter, but they have different accents and general style. The minuet which we are also to study this year is written in three-beat measure, but it is slower and more stately than a waltz and there is a very slight accent on some of the second beats as well as a strong one on the first. A mazurka also has a three-beat measure, but its rhythmic pattern is still quite different; its distinguishing characteristic is an accent on the second beat. You will easily distinguish a waltz from these by its swaying rhythm.

How many themes should you expect to hear in a waltz? The number varies widely. You will seldom find less than three, but modern ballroom waltzes are often made up of many, many themes.

If you have any waltz records in your school, ask your teacher to let you hear one that is intended for dancing. There are other waltzes, written merely to be played or sung, but not danced; the rhythm of these is more difficult to recognize. Is the "Valse" of Stravinsky one of these? Listen to the bass picked on the strings. Would this music serve for a dance for dolls or for giants?

GAVOTTE

From "Mignon"

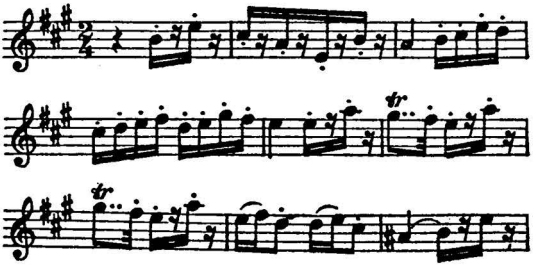
THOMAS (To-mah')

The opera of *Mignon* (Meen-yon) is based on a story of a little Italian girl who was stolen from her castle home in sunny Italy and carried to Germany by a band of gypsies who made her dance to earn money for them.

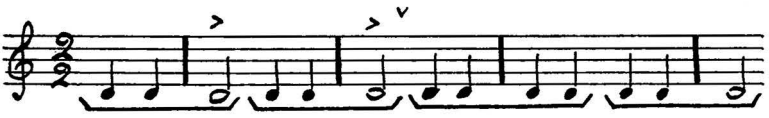
One day Mignon was too tired to dance and the old gypsy chief threatened her with a whip. Perhaps he had used it many times before. But this time a young man, who was passing by, pitied the child and bought her for a handful of coins. Do you know the song Mignon sang when she was telling the young man of her early life? It is one of the most famous songs of homesickness that we have. It begins:

Dost thou know that sweet land
Where the orange flowers bloom?

Between the first and second acts there is an orchestral intermezzo, which introduces the dainty gavotte you are



to study. The gavotte is a French peasant dance which became very popular. It is a dignified dance, written in duple meter and danced in moderate time. The pattern by which it is made is this:



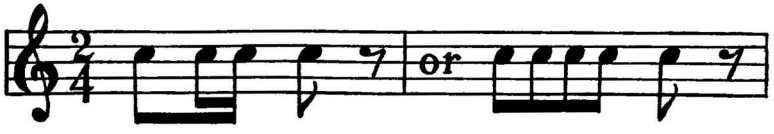
You can notice that there is an accent on the first and third division. Each part begins on the last half of a measure and ends on the first half. Like most other dances it has three themes, with the first repeated most often.

The music of *Mignon* was composed by a Frenchman, Ambroise Thomas, but the story was written by a great German writer, Goethe. When he was quite young he wrote a book called *William Meister's Apprenticeship,* and in this he gave us the story of the little Italian girl who was so lonely and heart-sick in the cold of the German winter. I know you will be glad to hear that in the end Mignon went back to Italy and found her home and her father. She was married then to the young man who saved her from the whip.

POLKA

The "polka" is the national dance of Czechoslovakia, a country south of Germany and Poland which was long known as Bohemia. The name of the dance suggests that it had its origin in Poland. Almost a century ago, it became very popular in all parts of Europe and America. Its name was borrowed for many things; you still hear of "polka-dots" on cloth.

The characteristic rhythm of the polka is easily recognized. It is this:



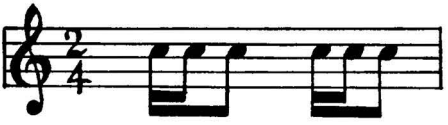
Such a rhythm may occur in each measure, or perhaps only in every other measure, sometimes in every fourth measure. But the melody often, as well as the accompaniment, ends on the third eighth note in the measure. In any case, that tone carries a marked accent.

Many songs are written to polka rhythm. "Partner Come" from *Hänsel and Gretel* is one; the witch's song as she danced is another.

GALOP

The fastest of all dances is the "galop" which was very popular about a century ago. Some other dances are faster at times, as the tarantella which gets faster and faster; but the galop is fast from beginning to end.

It is written in two-beat meter, and its rhythm is generally



The galop of Stravinsky is introduced by a trumpet call which reminds one of a chariot race at the circus. After the horses are off at a full run, Stravinsky introduces for contrast the slow "highstep," of which the horses in the circus give such a good exhibition. Perhaps there was an accident to a chariot; at any rate, the music breaks off abruptly. You will also hear one passage in which a slow melody is set to an accompaniment that carries out the rhythm of the galop. Then the trumpet call announces the return of the first theme with the horses at full speed.

HUNGARIAN DANCE, NO. 5

BRAHMS

The most marked characteristic of the Hungarian dance is the sudden change from fast to slow movements. In the dances of the Hungarians which were first brought to the

attention of the musical world by Liszt, this contrast is marked; Brahms has also emphasized the peculiarity. His Hungarian dances are now known wherever European music has penetrated.

The people of Hungary, that is the folk or peasantry, are still much like gypsies. Thy are by nature both quick and fiery yet slow and whimsical. They hate to stay in one place or to conform to convention, but especially do they hate routine and monotony. They are possessed of an immense amount of energy, and are hard workers when the spirit moves them. But regularity or routine kills their spirit. Perhaps, at times, we would all like to be gypsies. If so, we can better understand the music of these people who vent their spirit in a brilliant dance.

Brahms spent most of his life in Vienna, which is very near the land of the Hungarians. He collected their melodies and arranged them to be played on the piano. The way tunes travel from land to land among various people is illustrated by the second theme of the dance. Part of this same tune has been sung at many gospel meetings and revivals in America as the chorus of a hymn, "Come to the Saviour."

In the dance there are.....themes. Can you tell how many times you hear each? The whole is played by a good orchestra in which you can hear many of the instruments you will learn to recognize this year.

For many years the Hungarians were ruled by the Austrians, but their proud spirit rebelled against this domination, and since the Great War they have reëstablished an independent government. What are their great cities? What other composers have given to the world Hungarian airs of importance?

1. How many different tunes or themes do you hear?
2. Does the first tune end faster or slower than it began? Does the second get faster or slower?
3. What is the meter—two or three-beat?
4. Could you march to this music?

5. Which would be more interesting—to dance to this music or to march?
6. Do you think any of these dance tunes would make good hymn tunes? Why?
7. What does the music tell you about the people who made up these dances?
8. Do you like these dances? Why?
9. How often is the first tune repeated?
10. How often do you hear the second?

HUNGARIAN DANCE NO 6

BRAHMS

This dance is even more gypsy music than No. 5. For gypsies dance in just two ways—either very fast, very energetically and passionately, or else very slowly. And it is the rapid and unexpected changes from the one to the other that make one think of gypsies. We begin with a theme we think is going to suggest peaceful wandering, but before we know it we are caught up and going so fast we can't even think. Then the third theme is slow, slow almost to dragging; this ends with that harp-like passage, and each time the first tune comes back again afterward it is ornamented with a light flickering passage that leads up to its climax, just before the end.

The melody of this dance has been made into a duet called "The Gypsies"; the words suggest something of the thought of the dance.

1. How many different tunes are played in this dance?
2. Does the first begin fast or slow?
3. Does it get faster or slower?
4. Does the second one end slower or faster than it begins?
5. Which tune is shortest?
6. What is the meter—two or three-beat?
7. In what ways is this dance like the one we have just studied?

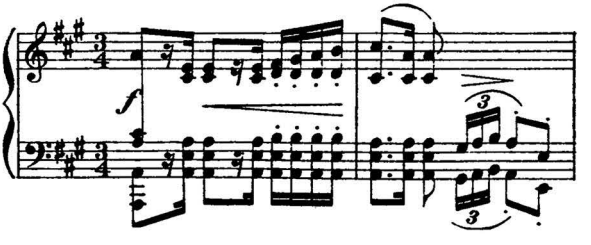
8. In what ways is it different?
9. Which do you like better? Why?
10. Would this music make you want to work or want to play?

POLONAISE MILITAIRE

CHOPIN (Sho-pan)

"Polonaise" looks like a hard word and seems to suggest something very difficult. But it is just the French form for the adjective "Polish." The name was given to a ceremonial procession which was regularly followed at royal functions in Poland. The king sat on his throne with the princes grouped near him. As the doors to the great hall swung open, a procession of nobles advanced in silent, dignified fashion. At each few steps, all halted to bow, lower and lower, until, as each lady passed directly before the king, the low bow became a deep obeisance. This is the scene which gave rise to the polonaise. In modern times it has become more spirited, but the marked rhythm and the dignity still remain distinctive.

Of all writers of polonaises, Chopin is easily the peer. A Pole himself, and deeply imbued with a spirit of patriotism, his resentment against the enemies of his country and his own Polish enthusiasm are both strongly expressed in his music. Of all his polonaises this is one of the most spirited. It has been used by many of the great dancers of the world as the basis for beautiful, rhythmic movements.



There are three parts. The main theme begins with this motive, which you will hear many times throughout the dance. It is the little seed from which the whole composition grew.

Because Poland was being ruled by foreigners, Chopin spent much of his life in exile in Paris. He was born the same years as Edgar Allan Poe, and lived exactly as long. There is a remarkable similarity in their work. Neither ever tried to produce a work on a large scale, such as a play or an opera, a great novel or a symphony, but each in his own field is a master unsurpassed.

1. Can you tell how much of this composition is the first theme?
2. Would you call this composition light and graceful, or dignified?
3. What instrument do you hear?
4. How many times is the main part played?
5. What is the key?
6. What is the meter?
7. What idea of the Polish people do you get from this composition?
8. How does it compare with the Spanish dances?
9. Is there any resemblance between the Polish and the Hungarian dances?
10. Any difference?

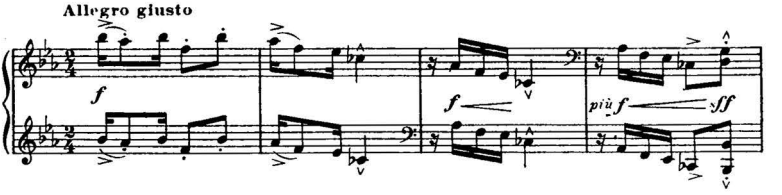
GOLLIWOGG'S CAKEWALK

DEBUSSY (Du-boos'-see)

"Golliwogg's Cakewalk" is one of six compositions which together make up a suite (sweet) called "The Children's Corner." On the cover of the manuscripts was written: "To my dear little Chou-Chou (aged seven) with tender excuses from her father for that which follows—Claude Debussy, July, 1900." Doesn't that little note tell you a good deal about the kind of man Debussy must have been?

Another of the compositions in this suite is "The Little Shepherd."

A cakewalk is a dance which originated among the negroes of the southern part of the United States. It was very popular about 1900. A cakewalk can be recognized by its irregular rhythm; the accents fall at unexpected moments. *The Golliwogg's Cakewalk* was not intended to be danced although it has the characteristic rhythm. There



is, however, something peculiar about the combinations of tones. They sound harsh and blurred. These combinations of sounds are peculiar to Debussy and modern music.

If you look for something of this same blurred style in pictures, you will find some resemblances in the murkiness of "Battersea Bridge," which was painted by Whistler.

NATIONALITY IN MUSIC

Many subjects you study in school help you to understand the various nations of the world. From geography you learn of the location, climate, and occupations of the people of each; from history, the happenings of the past; from literature, the greatest ideas each has produced; and from the arts, such as painting, sculpture, and architecture, you get some notion of the various contributions in form, color and design, of the different peoples. No one of these subjects offers you quite the insight into the heart and life of a nation which a study of their music gives, for in music alone, of all the arts, can movement, the pulse of life, be shown. Yet to appreciate the music of a people, you need to know all that you can possibly learn about the geography, history, literature, and art of their country.

Geography has influenced music. Sometimes it is the kind of a country in which the people live which has determined their type of music. It is often said that the songs of a mountain people have a sad tinge; it is very certain that the music of a people who live in the tropics has more life and movement than that of those who live all the year in the snows.

History helps to explain the music of many countries. Spain would not have the oriental color in her folk music if the Moors had not ruled Spain for centuries; the Russian folk songs can only be understood when you know something of the past life of the common people of Russia. It is sometimes said that the reason that Spain and England did not produce much great music from the sixteenth to the nineteenth century is that each, in trying to conquer the American continent, drained the home land of its most talented men; it is also claimed that when a nation is too widely scattered no great art can be developed. Then you know that the pioneers of your own country had such a hard time making a living—clearing the forests, fighting Indians, and raising food—that they had no time or energy left to give to the arts. But as the frontier stage passed, music began to be encouraged.

Literature and music help to explain each other. If you have read the story of *Hänsel and Gretel,* you will understand the music much more than one who has not. There is some piece of literature which will give you a new notion of what each piece of music means.

Here is a list of the different countries whose music is represented in this book. Try to fill the blank after each with the name of one or more compositions you have heard.

Czechoslovakia _____
England _____
France _____
Germany _____
Holy Land _____

India _____
Ireland _____
Italy _____
Peru _____
Spain _____
Sweden _____
United States _____

THE ORCHESTRA

The word "orchestra" was originally the name of the space between the stage and the audience where the dances were given. Later this space was given to the musicians; then the name of the place they sat was given to the players themselves.

The orchestra, or group of instruments which are played together in giving us the finest examples of music, is fairly modern. At the time America was settled, Europe scarcely knew of large groups of instruments played together; not until the time of Haydn, who lived until long after the American Revolution, did such groups receive much attention from composers. But Haydn used only twenty to thirty players; now over a hundred are often used. Beethoven, who died just about a century ago, wrote wonderful music for the orchestra.

When you first hear the music produced by a great orchestra, you will think that it is produced by just one instrument, so absolutely are the tones from the different instruments intermingled. When you realize that twenty or more different instruments are being played, it may seem impossible that you should be able to recognize each one as it is played. Again it is just another story as with people. You meet a large crowd of strangers. It seems impossible at first that you can learn to know each one of these people, and not only learn their names but recognize their voices when they talk. But you do. You learn to know all your friends in a school, although at the first of the year they may have been strangers. That is the way

you will have to think about getting acquainted with the different instruments of the orchestra. Before long you will recognize each one when you either see it or hear it.

There are certain types of composition written for the full orchestra. The most important of these are symphonies, overtures and suites.

The Moldau, the *Suite* by Stravinsky, the "Gavotte" from *Mignon,* and the music from *Hänsel and Gretel* are all written for the orchestra.

FAMILIES AND FRIENDS IN THE ORCHESTRA

Do you know the old saying that "Birds of a feather flock together?" It is just as true of instruments in an orchestra as it is of birds or people. There are certain groups which are related in some way; there are others which are not of one family but which seem to have a good reason for staying together.

The first and most important group of the orchestra is made up of the members of the string family. We say they belong to the same family because there are certain family resemblances in each. They vary in size and their voices are different, but you can easily see that they had a common ancestor. The most important of the family—the one that is heard most often although it is the smallest—is the violin. Next in size is the viola; then, larger still, is the 'cello; and the largest is the bass violin. Closely related to this group is the harp. The violin family, except the harp, is usually played with a bow; but sometimes, like the harp, the strings are picked by the fingers of the players.

The next important family of instruments is that which is called the wood-wind; the instruments are made of wood, and are played by blowing. In this group are the little piccolo, the flute, the clarinet, the oboe, and the bassoon. The tones of this group are plaintive and suggestive of the reed organ; each one has its own peculiar coloring.

The other important family is that of the brasses. These instruments are made from brass and the tones are produced by blowing. Their names are the trumpet, the French horn, the trombone, and the tuba or bass horn. These instruments have a piercing tone and can usually be easily distinguished in a large group.

There still remains a group of instruments called the percussion family, because they give out their tones when they are struck. The largest of the group is the drum, of which there are various kinds; then there are the cymbals of brass, which are struck together; and the castanets, triangles, gongs, xylophones, chimes, bells, celesta, and marimba. Each of these has a tone peculiar to itself.

During the year as you study the different selections you will have an opportunity to become acquainted with each one of these groups and the individual members of the different families. The strings play the most important part in the *Hungarian Dances;* the wood-winds are heard in the *Moldau* and in the "Interlude" from *Don Quijote;* while the brasses are not predominant in any of the selections studied this year.

You hear the violin playing the melody in "May Song" and "Hedge-Rose"; the 'cello playing the melody in "The Rose Complained," "I Love Thee," "Only the Lonely Heart"; and "In the Boat"; while both join in "Autumn Song" and "Barcarolle (June)."

The 'cello, as the violoncello is usually called, has a tone more nearly like the human voice than any other instrument. It is particularly adapted to the singing of beautiful melodies, or to singing a second independent melody while the violins play the main theme. The great American poet, Walt Whitman, called the 'cello "Man's heart's complaint."

The flute plays alone in the introduction to "From House to House" and "Little Willow"; the clarinette takes the melody in "Florian's Song" and "The Robin Sings." Flute and clarinette join in the introduction to the "Two Springs." You can hear the flute with the orchestra in the "Sleep Music" of *Hänsel and Gretel* and in the Stravinsky *Suite.*

TWO SPRINGS

From "The Moldau Suite" (Sweet)

SMETANA (Sme'-tah-nah)

In old Bohemia which we now call Czechoslovakia, there is a river, the Moldau, which is formed by streams which rise from two tiny springs in the mountains. From these little tricklings, a tiny stream flows only a short distance before it is joined by another; together the two flow on until, joined by other small streams, they form the broad and placid Moldau River.

You will be able to recognize the river by the beautiful folk tune which forms the main theme of "The Moldau." Its rhythm is clear and definite; you can clap it easily. The melody will run through your mind after you have heard it a few times, and soon you will find yourself humming it.

As the river winds on, a hunting party comes to its banks out of the deep woods. You will recognize the hunters from the horns. The oboe, trombone, and trumpet are all used to suggest the hunting party. As they disappear the music becomes quieter, only the sound of the water is heard, and even that becomes quieter and quieter.

As this composition is played by the whole orchestra, it furnishes an excellent opportunity for studying the tones of the different instruments. At first the flute and violin play the part of the two streams; after they join, the clarinettes represent the sounds of the water until the river is formed; then the whole orchestra joins in with the violins singing the main theme. The brass instruments suggest the appearance of the hunters.

RUSTIC WEDDING

From "The Moldau Suite"

SMETANA

Along the banks of the Moldau, as it poured its waters serenely toward the sea, came a rustic wedding party. In Czechoslovakia the peasant costumes are very gay. The

skirts and sleeves of the women are full, and the blouse is usually embroidered in bright colors. The head dress is also very elaborate. Even the bridegroom indulges in some gay finery; there will be a touch of color in either hat, pocket, or buttonhole. And the guests are all in their best attire, too.

As the wedding party came into view, the dance began. It is a simple dance tune in two-beat meter, as is the national dance, the polka. Every fourth measure, at the end of each musical sentence, there is the characteristic polka accent. No doubt Smetana had heard these tunes in the country; each is simple and easy to remember. Doesn't it suggest a happy party, like children without a care or worry?

The violins carry the bright, happy melody of the dance. At the end, the music dies down slowly and very gently until only the ripple of the water is faintly heard.

DANCE OF THE NYMPHS

From "The Moldau Suite"

SMETANA

After the wedding party had finished its revels on the banks of the Moldau, the ripples of the water died down to an endless murmur. The moon came out to envelop the scene in a silver sheen. Then from under the trees, there came to the banks bands of white-garbed nymphs, who danced and sported in the moonlight.

In the music you will feel the quiet and beauty of the scene while you hear the faint but unceasing ripples of the water, and from time to time hints of the rhythmic accents of the dance.

An excellent illustration of much of the same thought in a picture may be seen in "The Dance of the Nymphs" by Corot, but in his picture the moonlight is lacking and the dancers are dressed in varied colors.

Second Suite

STRAVINSKY (Strah-vin'-ski)

This *Suite,* or set of compositions intended to be played together, is made up of four dances, a march, a waltz, a polka, and a galop. They are not real dances, not written for real people to dance to, but they might be dances for dolls or marionettes or any kind of figures who were not really alive.

The rhythm of each dance is clearly stated at the outset. The trumpet sounds the march rhythm; the strings pick the waltz, one, two, three, clearly for several measures before the melody is taken up by other instruments. The polka is a stirring bit of rhythm which will probably run in your head without your knowing where you heard it. The galop will take us in imagination to the circus, and you will see the horses running and high-stepping.

In spite of the rhythms Stravinsky used being old and well known, his music has a curious effect. You will like it because it sounds strange. You hear sounds that do not occur in any other selection you study this year. All you need to remember just now about these strange combinations is that they represent one type of the music that is being written today. It is modern music.

INTERLUDE

From "Don Quijote"

MASSENET (Mahs-nay')

The story of Don Quijote (Kee-ho'-tay), his horse Rosinante (Rowseenahn'-tay) and his servant Sancho Panza (Sahn-cho Pahn-zah) is known to every Spanish child. Don Quijote was a dreamer, a visionary, who believed the best about everything and everybody.

In the opera, only the story of Don Quijote's love for the fair Dulcinea is told. In one act he sings a serenade to her while he stands under her balcony. In another he is on his horse, strumming his mandolin and making love-rhymes.

Through the mist he sees windmills which looked to him like giants. He attacks them with his lance and becomes entangled in the wheel. Sancho attempts to catch him as he revolves. Then he rescues Dulcinea's necklace from a robber band. But she declines his hand, and he dies a sadder but not a wiser man for his experiences.

You are to hear Don Quijote's serenade, but it is not sung. The music is played by an orchestra. The accompaniment sounds like a harp, but other instruments join in. The melody is played by oboes with other wood wind instruments joining in. It is suggestive of the character of Don Quijote, pensive, dreamy, visionary. And the harp-like accompaniment suggests the instrument, guitar or mandolin, that he strummed as he sang.

Did you know that a long time ago when Don Quijote is supposed to have lived, girls and boys did not go to school together, or anywhere together? It was very hard for a man to see the girl he liked, and harder still to talk to her. And because one can tell some things so much better at night than in the day-time, the custom of serenading grew up. A serenade is just a song which is sung by a man to his lady love, and he sang it to her in olden times because he seldom had a chance to talk to her. Sometimes a girl was not allowed to talk to the man she was to marry until after the wedding.

BARCAROLLE

(June)

TSCHAIKOWSKY

In 1875–76 the Russian composer Tschaikowsky wrote a series of twelve piano pieces which he called "The Months." One of the best known of these is the one which represents the month of June. It is named "Barcarolle," because it is a song which suggests the lazy lap of the waves, or the oars of the boatmen plied in leisurely fashion. In June the days are warm, and one does not feel like working. Poets have felt the joy of the June day. Perhaps you remember what Lowell wrote:

Oh what is so rare as a day in June!
Then if ever come perfect days.

I am sure that is the way the little boys in the picture "Chums" felt as they sat on the river bank fishing, enjoying to the full the warmth, the green, and the clear water which they watched hopefully as their lines bobbled.

You can notice in "Barcarolle," especially in the first and second theme, an accompaniment which suggests a rocking movement. The melody is lazy and dreamy at first, but the second theme becomes more animated, especially just before the return of the first theme. Every fourth beat is accented.

"Barcarolle," as you hear it recorded, is even more interesting than as a piano composition, for it is played by three instruments which sound as if they were playing games with each other. First the violin takes up the main melody, but the 'cello echoes little bits of it while the piano merely serves as accompaniment. But later the 'cello takes up the main theme and the violin plays "second fiddle." In the second theme, the piano has a solo portion and then is joined by the other instruments before the return of the first theme. After it is heard the last time, there is an extended ending, which is called in musical terms a "coda," which means a tail.

AUTUMN SONG

TSCHAIKOWSKY

Another composition from the group Tschaikowsky called "The Months" is "Autumn Song," which represented the month of October. It is the song of the leaves that have lived strong and fresh through the summer, but now, as autumn winds begin to blow and autumn rains begin to fall, must prepare to leave the trees and shrubs and must go to lie down on the ground to shelter, perhaps, some delicate flower through the long snows of the winter. There is a tone of sadness at the thought of parting; it is the sadness of farewell.

The tone of the 'cello adds to the melancholy effect of the composition. Rich and beautiful as are the sounds that instrument can produce, it suggests sadness rather than joy. It is like a picture painted in dark colors. For contrast, to brighten the picture, you have the violin with its clear bright tone, while the piano gives constant support to both.

THE LITTLE SHEPHERD

DEBUSSY

A shepherd lives his life largely in the open, following his flock of sheep as they move from one spot to another seeking grass and weeds. Especially in the mountains, where the sheep must be carefully guarded, do we find many shepherds. There are long hours in which he has little to do but to sit and think. He knows no haste, no rush, unless a storm breaks and he must get his sheep to shelter. Long ago, a shepherd found that he could pass many of the tedious hours playing tunes on a pipe which he made from a reed. In the mountains the echoes would come back to him. In dreamy fashion, he would play any tune as it came to his mind or he would make up rambling tunes. That is the kind of music the "little shepherd" played.

He began with a hazy fragment which is followed by a little figure quicker and more decided. These two different themes give contrast to the composition. In a musical composition, as in a poem or a picture, there must be some central idea which runs through the whole, but that alone would be monotonous. A contrasting idea makes the first more interesting.

A shepherd's pipe is a simple instrument made by hollowing a reed. It has a plaintive tone. But the music you hear is not played on a shepherd's pipe. The piano attempts to imitate its tone.

MOONLIGHT

DEBUSSY (Duh-boos'-see)

There are certain musicians, painters and writers who give their creations no bold designs or clear-cut themes; they charm rather through a veiled loveliness and through delicate and suggestive ideas presented in an illusive atmosphere. Such artists have been called Impressionists. Debussy was such a composer. He was weary of the melodies and harmonies he had been accustomed to, and created new ones which seem to be always shifting. His tunes will float through your mind although you may not be able to recognize any set rhythmic pattern.

One of the most haunting and fascinating of his compositions is "Moonlight," which is a moving picture in tone. In it, billowy masses of music float like clouds lazily under a silver moon ringed with haze. Such music gives a feeling of rest and peace you will not soon forget.

The general style of "Moonlight" corresponds with that of Seurat's sketch "Near the River Seine"; in it the trees and figures appear only in hazy outline. Chavannes' picture of St. Genevieve has the moon and something of the coloring of "Moonlight"—vague and indistinct.

INFORMATION AND SUGGESTIONS FOR TEACHERS

I

PURCHASING RECORDS

In most schools there are some records on hand which have been used in previous years. These should be carefully checked with the official list before further purchases are made. Seven of the selections to be studied have appeared on previous music memory lists. While these old records are neither the brand nor the number of those on this year's list, they should unquestionably be used by the schools that have them. They are simply different editions of the same work. In the contests, however, *only* the records listed in the official list for 1938–39 may be used.

As many of the titles on the records used this year are in a foreign language, the English equivalent of each is given below.

Chant Hindou—Song of India
Wasi-Wasinta—From House to House
Saucecito, palma verde—Little Willow
De aquel cerro verde—From yon green hill
Di quella pira—Tremble, ye Tyrants
La Donna è mobile—Woman is fickle
Wiegenlied—Lullaby
Ich grolle nicht—I'll Chide thee not
Le Coucou—The Cuckoo
Les Abeilles—The Bees
Papillon—Butterfly
Le Petit Ane Blanc—The Little White Donkey
Interlude—*Don Quichotte*—Interlude—*Don Quijote*
Claire de lune—Moonlight
Valse—Waltz

In some cases, there is no dividing ridge on the record between the selections, but in all cases there is at least a brief pause. After noting where this comes, it should not be difficult to start the second selection at that point.

II

PREPARING CHILDREN TO RECOGNIZE CERTAIN MUSICAL DETAILS IN THE UNFAMILIAR RECORDS

While the contest still includes a list of pure memory material, the real purpose of such study is not being achieved if the children are taught to recognize the selections by some trick of the record or by some single phrase or word. The purpose is to cultivate intelligent listening to good music. To do this they must have the opportunity of

hearing good music, and must be helped to understand the qualities of good music in contrast with cheap and trivial tunes.

As a step to this end children are expected to become familiar with three specific details which they are to recognize when presented in unfamiliar selections. These details are: (1) The recognition of a theme and the ability to count the number of times it recurs in a selection, after the theme has been clearly stated at the outset; (2) recognition of certain dance forms, such as the march, waltz, minuet, gavotte, and polka; (3) recognition of the tone of certain orchestral instruments when heard playing a solo melody.

The study of these details will call for only a little more effort on the part of the teacher and will afford an opportunity to call into use many of the records used in previous contests but frequently regarded later as useless. The enterprising teacher will also enlist the aid of the local music teachers in preparing those who study various instruments to become familiar with the three specific details in the music studied outside of the school. It is *not* intended that the records listed for pure memory study should serve as teaching material of these details, although they illustrate many of the points in question. Instead the teacher should utilize such records as her stock affords as are suited to this purpose, or avail herself of the Music Test Service offered by the League. Suggestions for classifying and cataloging the records on hand are given in Bulletin 3037.

1. STUDY OF THEME RECOGNITION

Everything is dependent upon form. We can not see anything unless it has some outline, nor can we listen intelligently. A composer must have some plan or design, but music moves so quickly that it is hard for the inexperienced to catch the plan unless he is trained to recognize some details.

Repetition of themes is the basis of form. A theme may be long or short, but at first it is well to use the term "theme" to correspond with the technical musical term "period," which means a complete musical thought, much as a paragraph in language.

The "period" is made up of "phrases," which are in music what a sentence is in language. Phrases are repeated to give unity, and contrasted to give variety. The way phrases are grouped into periods is what determines the form of the composition. Repetition of themes is the first element of form a child must be trained to notice.

It is expected that theme recognition will be based upon simple compositions in which the themes are definite and easily recognized. Folk dances afford excellent material for beginning this study. Most schools have some of these records for use with games; now they can be called into use in connection with this contest. Simple songs and

dances may be examined for this purpose if the themes can be clearly distinguished. A theme should always be played over a number of times so that the children may be fairly familiar with it before they are asked to count the repetitions. Singing or humming the theme helps to impress it. Use simple music in introducing the subject. *Amaryllis* is a good example to begin with; Mozart's *Minuet* and *Le Secret* by Gauthier are well adapted to this purpose.* The theme given on the contest will be such that any child who has had this drill during the year can easily follow its recurrence.

Attention must be given to recognition of the meter. The youngest child is able to make these distinctions if properly directed.

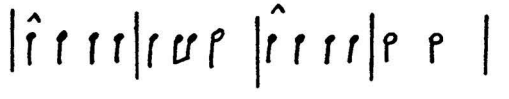
Teaching children to draw pictures of the melodic line is one device for fixing a theme in memory. Only relative pitch distances need be indicated; the general outline is the object desired. Similarities stand out when reduced to paper or blocks. See Bulletin 2837 for details.

2. THE STUDY OF DANCE FORMS

Before attempting to teach rhythm, the teacher should be perfectly clear in her own mind as to what rhythm is, and its distinction from meter. The fundamental of both is *accent.* Meter consists of a regular succession of accented tones. Rhythm is a development from meter; there is no rhythm without meter; but rhythm is a changeable element, while meter, within a musical sentence, is ordinarily not. Rhythm consists of a symmetrical and regularly recurring grouping of tones according to accent and metric values.

An illustration of how slightly rhythm may vary from meter is shown by either theme of *Chanson Triste,* of which the meter may be represented as

while the rhythm is



The secret of recognition of dance forms is familarity with the rhythmic pattern of each. These patterns must be heard and memorized. If the teacher does not know enough music to clap these patterns for the children, the local music teacher's assistance should be called in. Rhythm must be felt; talking about it will not suffice.

*Lists of suggestive material are given in Bulletin 3037.

The following general characteristics of the different forms may be discussed with the children.

The March

The march is either in two-beat meter or one of its compounds; the rhythm is marked and steady. The general effect varies with the type—military, processional, wedding, funeral, toy, etc.

The marches used for general school purposes will serve for illustrative material. Any of those by Sousa are especially good. Others which may be used include:

Funeral March—Chopin.
March, *Aïda*—Verdi.
Triumphal March—Grieg.
Funeral March of a Marionette—Gounod.
War March of Priests—Athalia—Mendelssohn.
Turkish March—Mozart.
Wedding March—Mendelssohn.
Turkish March—Beethoven.
Little Lead Soldiers—Pierne.
March of Tin Soldiers—Tschaikowsky.

The Waltz

The waltz is always in three-beat meter and has a smooth, gliding swing. Some waltzes are faster and more brilliant; the old waltz was more slow and stately. Any ballroom waltz that is not jazzy may serve as illustrative material; those by Strauss, such as the *Blue Danube Waltz, Over the Waves* by Rosas, or *Cielito Lindo*, a Mexican dance, are among the best. The following are among the many beautiful idealized waltzes:

Waltz—Brahms.
Waltz in C Minor—Chopin.
Waltz in G Flat—Chopin.
Liebesfreud—Kreisler.
Liebesleid—Kreisler.
Valse Triste—Sibelius.
Waltz of the Flowers—Nutcracker Suite—Tschaikowsky.
Waltz—Faust—Gounod.
Valse Lente—Sylvia Ballet—Delibes.

The Minuet

Like the waltz, the minuet is in three-beat measure, but the minuet is stately and dignified. Among the many beautiful minuets are the following:

Minuet—Bach.
Minuet—Gluck.
Minuet—Boccherini.
Minuet in G—Beethoven.
Minuet—Haydn.
Minuet—Porpora.
Minuet—Ninth Symphony—Beethoven.
Minuetto—L'Arlésienne Suite—Bizet.

The Gavotte (Gah-vott')

The gavotte is written in four-beat measure and presents a lively, dancing step. It is vigorous but stately. It may be distinguished often by beginning on an unaccented beat—the third.

Gavotte—Beethoven.
Gavotte in F Major—Beethoven.
Gavotte—Handel.
Gavotte—Mozart.

The Polka

The polka is in two-beat measure and is characterized by an accent on the third eighth of the measure. The fourth is often not sounded; if it is, the accent is still clearly on the third eighth in alternate or in every fourth measure. Its general character is bright and cheerful.

Other aids to teaching rhythm are given in *Music in the Rural School.*

3. STUDY OF INSTRUMENTAL TONE

To recognize the tones of the various instruments employed in the symphony orchestra it is absolutely necessary to hear each one at first singly. For this purpose there are special records, such as the Victor 20522–23, which present each instrument in a short selection. To accompany these records there is a special series of pictures descriptive of the instruments. A booklet which accompanies the charts gives still further details. Columbia records 50380–81 also illustrate instrumental tone.

The schools which use the *Music Appreciation Series,* issued by Ginn & Co., will find in the teacher's handbook *Music Appreciation in the School Room* many helpful suggestions for carrying on this work. The records which are prepared to be used with the *Music Appreciation Series,* sixty double-faced records presenting many musical classics, begin with the presentation of the instruments separately and then in small groups.

Other approaches to the study of instruments are given in the series, *Music Appreciation for Every Child* published by Silver, Burdett & Co., and in the *Music Appreciation Readers* by Kinscella. *The World of Music* for consolidated and rural schools (Ginn & Co., 1937) has many excellent suggestions especially for developing a sense for rhythm through bodily movements.

The steps toward recognition of instrumental tone should be: the single instruments; the related groups; the combination of strings with wood-wind; and, finally, the whole orchestra. If it is impossible for the teacher to secure records adapted to this procedure, the plan followed should be: distinction of orchestra and band; recognition of different groups in the orchestra; recognition of single instruments of pronounced tone.

In studying any of the various selections listed as suited to teaching these details, the following outline may be kept in view of the children to direct their attention to the specific points of study to be emphasized on the contest:

The meter of this composition is.....beat. (2, 3, 4 or 6.)

The composition is a dance—is not a dance.

If a dance, it is a march, waltz, minuet, gavotte, polka or.....

The theme is played by.....(what instrument).

The theme we have just heard is played.....times in the whole composition.

Do not try to analyse all the compositions listed for Music Memory.

III

CORRELATION OF MUSIC STUDY WITH ART AND OTHER SUBJECTS

The study of the Music Memory selections may be made much more interesting by linking up other subjects with the music. Each country referred to should be located on the map, and its geographical features emphasized, especially those which are connected with the musical life of the country. The "Song of India" has India for its background; *The Moldau* and "Polka," Czechoslovakia; "Rest in the Lord," the Holy Land; "The Lass with the Delicate Air," England; "Over the Heather," Sweden; "The Harp that once thro' Tara's Halls," "My Love's an Arbutus," and "Has Sorrow thy young Days Shaded," Ireland; "Florian's Song," France; the "Barcarolle," "Gondoliera," and *Mignon* are connected with Italy; the two lullabies by Brahms and Weber suggest German life; while the "Interlude" from *Don Quijote* and the selection from *Il Trovatore* are based on Spanish literature. The United States is represented by "Dancing School" and "The Robin Sings."

The more the history and legends of a country can be correlated with the music, the more lasting the impressions of both. The real function of history—to explain conditions both yesterday and today —becomes apparent to the child when studied in this way; facts otherwise dry are made attractive.

As many teachers like to correlate the music and art work, a list of a few pictures which lend themselves to this study are given. All mentioned may be secured for 90 cents in the reasonably priced Artext pictures from one of the dealers listed on page 61 of the 1938–39 *Constitution and Rules* of the Interscholastic League.

Adobe House (Eagle Dance) with "The Story of the Dance."

St. Francis preaching to the Birds—Giotto—with "Cuckoo."

The Panther—Moretti—with "The Little White Donkey."

"Fighting Temeraire"—Turner—with "Tremble ye Tyrants" from *"Il Trovatore."*

(Determination, courage to face whatever comes in line of duty.)

Blue Window—Matisse—with "The Little Shepherd."

St. Genevieve—Chavannes—with "Moonlight." (Detail of moon and style of treatment.)

Madonna—Bellini—with "Lullaby."

Madonna and Angels—Fra Angelico—with "Lullaby."

Mother and Child—Shulz—with "Lullaby."

Magnificat—Botticelli—with "My heart ever faithful."

George Washington—Stuart—with "Dancing School." (Same period and Washington enjoyed dancing.)

The Gleaners—Millet—with "Autumn Song (October)."

Angel with Lute—Carpaccio—with "Sing when you're happy."

Taj Mahal with "Song of India."

End of the Trail—Fraser—"None but the Lonely Heart."

Age of Innocence—Reynolds—with "The Lass with the Delicate Air."

The Pioneer Woman—Baker—with "I Dream of Jeannie."

Artist and Daughter—Vigee-Lebrun—with "I Love Thee."

Battersea Bridge—Whistler—with "Golliwogg's Cakewalk."

Chums—Jones—with "Barcarolle (June)."

"Near the River Seine—Seurat—with "Moonlight" (style of treatment.)

Dance of the Nymphs—Corot—with "Dance of the Nymphs" from *The Moldau.*

The Blue Vase—Cezanne—with "Rustic Wedding" (Striking colors).

An attempt has been made in the stories to correlate the music selections with their literary backgrounds in so far as the subject matter is suited to children's reading.

IV

NOTES FOR TEACHERS

The stories may be read in any order desired. As a rule, the introductory stories should precede each group of stories which follow, but this is not imperative so long as all the articles are eventually read. The questions at the end of the stories are merely suggestive; some of the questions cannot be answered by the children until practically all of the stories have been read and the corresponding records studied. Do not feel that all of the questions *must* be answered.

Piano arrangements of almost all the selections may be secured from any of the larger publishing houses, such as Presser or Schirmer. In some cases specific reference is made to one of these because the catalogue was at hand; it is not to be inferred that the publisher mentioned is the only one. Not more than a half dozen of the selections are published by only one publisher.

For the benefit of the teacher who has to count the pennies, and there are many of these in Texas, attention is called to the Century Edition of music at 15 cents a copy. Piano arrangements of the following selections may be secured in this edition. Any music dealer will gladly supply you with a catalogue.

Cuckoo
Butterfly
Woman is fickle
Gavotte from *Mignon*
The Harp that once
Barcarolle (June)
Song of India
Barcarolle from *Tales of Hoffman*
Hungarian Dance, No. 5
Polonaise militaire

Both text and music of all the selections on Victor Record 22993 are included in *The Music Hour*, One Book Course of which a Texas Centennial edition was issued in 1936 by Silver Burdett and Company. The selections on Victor Record 24537 are included in "A One Book Course in Elementary Music" which was used for many years for the choral singing sponsored by the Interscholastic League.

The Cuckoo.—Play the record several times without comment. Then ask some child to sing or whistle the cuckoo's song. When most of them can do this, let attention be fixed on the repetition of this motive. Emphasize the spirit of the composition and the mood it suggests rather than details of form. But make it clear that a musical composition grows out of an idea which is presented repeatedly.

The Butterfly.—Follow the procedure outlined for "The Cuckoo." The motive here is much harder to reproduce as it involves more tones and each is a half-tone.

First Contest. Play "The Cuckoo" and one entirely unfamiliar selection. The children will respond to the known at once.

The Bees.—This is available only in an imported volume, *Pièces de Clavecin* by François Couperin, published by Durand and Sons, Paris, price $2.00. There are two themes, ABA, each in six-beat meter.

The hum of the bee is not nearly as definite here as was the song of the cuckoo. But the little trills are intended to convey an impression. If you have a record of Schubert's *Bee* or Rimsky Korsakoff's *Flight of the Bumble Bee*, play them in order that the children can see that the violin or orchestra can imitate such a sound more effectively than the piano.

The Little White Donkey.—This composition calls for the exercise of the imagination. It furnishes good material for story-telling or writing. Some children hear the wheels of a cart; if so, let them revise the whole story. Do not try to use this selection for the study of theme repetition, but call attention to the return of the opening theme. Available only in an imported edition at $1.00.

Songs people made.—Let the song be heard several times without comment. Then with the words in the Bulletin before them, let them sing alternate lines with the phonograph. The texts of the songs here given are worth memorizing.

Gondoliera.—This song is well known as *O Sole Mio* (My Sunshine). As it is learned, encourage the children to make with their arms the movements which the rhythm suggests, as in rowing. Only through movement to music can a feeling for rhythm be developed.

Over the Heather.—The melody is that of "Dance with Me" from *Folk Dances from Old Homelands* by Elizabeth Burchenal (Schirmer, New York). In this volume directions for dancing are given. It is a good clapping song, for in it the rhythm is easily felt even by unmusical children.

Meter in music.—While the child must be led to sense meter in both music and poetry, too much insistence upon attention to this detail will rob the child of the full enjoyment of the music memory selections. A few may be utilized to this end, but it is better to use a few records of very simple music. Any of the singing games familiar to the children serve admirably. Try to teach them to distinguish between duple and triple meter; some children readily sense six-beat and four-beat, but these should not be insisted upon with younger children. After a time, when the distinction between the duple and triple becomes entirely clear, the listening sense is developed to the point of distinguishing the compound meters. Clapping and stepping help to develop this sense.

It is absolutely necessary in teaching meter to use at first only the simplest records possible. Such melodies as appear on Victor 22178 or 22179; or folk dances such as Victor 20448 or 20432 are

best. After the meter can be sensed on these, begin with the folk songs, playing them several times. Children must concentrate upon this one element until they can feel the meter. If you are yourself in doubt about the meter of any composition, get a copy of the printed music and find out what the composer himself wrote. The distinction between duple and triple is of fundamental importance; the recognition of the compounded meters will follow.

Hymn to the Sun.—The four Peruvian folk songs included in this bulletin are from R. and M. Harcourt's *La Musique des Incas* (Paris, 1925). The rough translations will make the Spanish or Quechua text more interesting. Relate these songs to stories of Indians, to the geography of South America, or to a study of folk songs. The great difference in tonality and general style between these folk songs and those of the Irish or the Swedish gives some insight into the characteristics of the people who made and sing them.

For the Second Contest use *Over the Heather* and *Gondoliera.* While the distinction in the music alone between the pure folk song and the composed song is not especially clear, the results of the little contest will show which children are digesting the material contained in the bulletin.

Dancing School. Here is excellent material for action to music. Singing games, such as this, add considerable interest, and furnish needed contrast to the selections to be enjoyed quietly.

From House to House.—If you have a piano, play a succession of chords in harp-like style. Let them then listen to the similarity between the harp and piano. Bring out the fact that it is the difference in the way the string is struck that produces the difference in tone.

Little Willow.—Contrast the general tone of this song with *My Love's an Arbutus.* Call attention to the sharp contrast within the song to the portion which is probably absorbed from some Spanish song the Indian heard. Test on this song for recognition of instrumental tone of the accompanying instruments.

From Yon Green Hill.—Emphasize the geographical background of the song in relation to its general character. Call attention to the repetition of each stanza to the same music, and the simplicity of the accompaniment. This has been added to the original folk song which was unaccompanied.

My Love's an Arbutus.—Text and music in Fullerton's *One-Book Course.* Have the song memorized as a memory gem. It could then be used as a choral number on some school program.

Has Sorrow Thy Young Days Shaded.—Have the children sing the song with the phonograph.

Rhythm in Music.—The difference between meter and rhythm is seldom clearly understood. Meter is like a clock in even ticks which

go on and on without perceptible pause. Rhythm consists of small groups of tones of varying tone-length which form some kind of a pattern that the ear can sense. Between these groups there are pauses which give sense to the music. A comparison of meter and rhythm in a line of poetry may make the point clearer. If you scan such a line as

This' is the for'est prime'val, the mur'muring pines' and the hem'locks

you read somethings like this:

heavy, light, light; heavy, light, light; heavy, light, light, etc.

That is the meter. But if you read like that, no one would get the sense of the words. Instead, as you read, you inject little pauses between words or groups of words, as

This : : is the forest primeval : : : the murmuring pines : : and the hemlocks

Then the reader gets the real meaning.

Have the children read a few lines metrically and then rhythmically. The meter is there in both cases, but what a difference in the effect.

Lullaby.—Text and music are in *The Music Hour,* One Book Course and also in Fullerton, p. 87, arranged for four-part singing. For quiet listening, for sensing rocking rhythm, and for group singing, this selection is excellent.

Slumber Song.—Text and music in *The Music Hour,* One Book Course. The difference in the type of voice and in the accompaniment presented in this song (instrumental trio) and in *Lullaby sh*ould be noted. This melody, like the preceding, is easily memorized.

The Owl and the Moon.—Enough is said in the text about the adaptability of this song to an elementary study of musical design. Do not ruin the song by dwelling on this as if the structure were of first concern; but merely let them discover the similarities and bring out the contrasts through group singing. After such similarities are noted in one song, the child is quick to discover them in new songs as they are presented.

The Lass with the Delicate Air.—Music in Fullerton. Attention should be called to the ornamentation of the melody in the repetition of "With the delicate air." By repeating the last line of each stanza to a still different melody, the song is given a more effective ending and the phrase "With the delicate air" impressed more deeply on the memory of the hearer. By such extensions songs grow from the simple folk form to the more elaborate song known as an "art" song.

I Dream of Jeanie with the Light Brown Hair.—This is not included in either the *Music Hour* or Fullerton, but may be purchased separately or in a Foster Album. It is also recorded at greater length on Victor 4010.

Morning.—Included in the *Music Hour.* The piano accompaniment to this and all the other songs of the One Book Course is in a separate volume. . . . This song appeared in one of the first song selections for school singing published in the United States, and has been used in many since.

My Heart Ever Faithful.—While the spirit of this song must receive first attention, the repetition of the first two lines with a more complete ending should be pointed out. The picture "Morning Prayers in the Bach Family" printed on the same page in the *Music Hour* furnishes an excellent correlation between music and art.

Florian's Song.—Text and music in Fullerton. This is the first of the songs presented instrumentally. It gives an opportunity to learn the melody without the text, to become acquainted with the tone of the clarinet, and then for singing the text, using the phonograph for the accompaniment.

Sing When You Are Happy.—Divide the class into two groups, and let one group sing the lines whose melody is the same, while the other group sings the alternate lines which furnish a contrast. In this way some feeling for musical phrasing may be developed.

Hedge-Rose.—May be purchased as sheet music, price thirty-five cents or in any of the collections of Schubert's songs. As here presented, the child is given an opportunity to study violin tone, and to memorize a light and graceful melody. The text will give added interest. The repetition of the various stanzas to the same melody should be brought out.

In the Time of Roses.—In Fullerton. A song which every child should memorize.

The Rose Complained.—Available as sheet music at thirty-five cents or in the volume *Fifty Songs by Robert Franz* published by Ditson at $1.50.

In the Boat.—Available as sheet music at fifty cents or in any collection of Grieg's songs. (G. Schirmer, New York.) Attention should be called to the success of the composer in catching the general spirit of the boat song and still varying the character of the melody to conform to the spirit of the text. At the line, "Ducks on parade, all in yellow stockings," he departs entirely from the rocking rhythm. A good illustration of violoncello tone and of boat-song rhythm in the accompaniment.

I Love Thee.—Introduce this as a beautiful melody presented instrumentally. It may be secured as sheet music either as a song or arranged for piano or other instrumental groups.

May Song.—Better known as " 'Twas in the lovely Month of May." Available as sheet music or in *Fifty Songs of Robert Schumann.* (Ditson, Boston), price $2.50. With this song the child is led into the group of greatest "art" songs.

The Robin Sings.—Available only in *MacDowell, Eight Songs* (Breitkopf, New York), price $2.00.

I Chide Thee Not.—This is one of the most dramatic of art songs. In keeping with that character, the accompaniment is not rendered by the piano as it was originally written, but by the orchestra, which gives strength and intensity to the singer's background.

None but the Lonely Heart.—This song is considered by many critics as the saddest song in the world. It is here rendered instrumentally by the 'cello with piano accompaniment. This is a very appropriate recording, for the tone of the 'cello contributes to the fundamental note of sadness in the music. Perhaps the Indian in the statue "End of the Trail" could share the feeling expressed by this song.

How Lovely Are the Messengers.—The brief excerpt recorded is in the *Music Hour.* The whole oratorio is published by Novello and Co., London, price seventy-five cents.

Oh, Rest in the Lord.—Included in Fullerton. Published in full by Novello, price seventy-five cents.

Hänsel and Gretel.—The whole opera with piano accompaniment is published by B. Schott, Mayence. There are many simplified arrangements available as sheet music. The story is told at length in Cross' *Music Stories for Boys and Girls* (Ginn and Co.). Let the children act the parts as pantomime.

Barcarolle may be secured as a vocal duet, a piano solo or duet, and in many other combinations. The text is freely rendered from the French.

Song of India.—Note that this selection appears in the Rural School list for 1939–40 using record 20150, on which the melody is instrumentally recorded by the 'cello, and in the list for Grades V–VII for Grammar Schools for 1939–40, using record 25115 on which the melody is sung as a duet with orchestral accompaniment.

Woman Is Fickle.—There are many piano arrangements of this, simple and difficult. The whole opera with piano accompaniment is published by Novello. This song is a good illustration of the term "aria," as is also "Tremble, ye Tyrants." An aria is a song planned on a large scale and treated more elaborately than a simple song.

Tremble, Ye Tyrants.—*Il Trovatore* is also available with piano accompaniment in the Novello edition. Call attention to the orchestral accompaniment of the songs from opera.

Gavotte from *Mignon.*—Call attention to the inclusion of dances in operas. This instrumental prelude serves to introduce the second act of the opera. This gavotte has the form ABACA. Emphasize its daintiness and grace.

The story of the dance.—Plays bits from the dances mentioned in order that the children may relate the idea of dance with the operas they have already read about.

Recognizing a March.—Use some simple march record, such as Decca 341, *Sousa Marches—Medley* (35 cents). After the children can clap and march to the rhythm of the "Washington Post," use the other marches on the "A" side of the record. Then alternate these marches with some other records which are not marches in order that they may recognize the difference. Then use the "B" side in the same way. Any march records such as Victor 22168, 22014, or Columbia 3100 or 5089 furnish further material for recognition of march rhythm. Only after much such material has been used should the "March" by Stravinsky be presented. It is a modern idealization, not intended to be used for actual marching. The march rhythm is, nevertheless, clearly defined in the introductory trumpet call.

Recognizing a Waltz.—Play for the children first a simple waltz such as *The Blue Danube* or any other *Strauss* waltz; they will have little difficulty in distinguishing the rhythm of this dance from that of the march. Later in reviewing the waltz, *Valse* may be used as an example of waltz rhythm. But the Stravinsky music is not suited to actual dancing or to teaching fundamental rhythms. It is highly idealized.

Recognizing the Polka.—The best way of recognizing a polka is by gaining a feeling for its rhythm. This can be effectively taught through a singing game in which the children learn that a polka is danced lightly on the toes with much life and spring. Suitable music for training in stepping the polka is "The Ace of Diamonds" (V20989), "Shoemaker's Dance" (V20450), and "Annie went to the Cabbage Patch," of which the music and directions are given in Burchenal's *Folk Dances and Singing Games* which every rural teacher should have.

Galop.—As the galop is not assigned for study, the general characteristics are all that need be discussed. The rhythm is soon sensed.

Hungarian Dances, Nos. 5–6.—No. 5 is available in the Century edition; No. 6 as sheet music at thirty-five cents. Both are included in Schirmer's Vol. 1 of Brahm's *Hungarian Dances.*

Polonaise Militaire.—Available in the Century edition, fifteen cents.

Golliwogg's Cakewalk.—Available as sheet music or in the volume *The Children's Corner,* price $2.40.

The Moldau Suite.—Available only in imported form. The piano arrangement costs $2.00.

Second Suite of Stravinsky.—Not available except in orchestral form from G. Schirmer.

Interlude from *Don Quijote.*—The piano arrangement costs seventy-five cents (Heugel and Co., Paris).

Autumn Song (October).—This may be purchased in the piano arrangement either separately or in a volume entitled "The Seasons." There are two main divisions, the first in minor, the second beginning in major, and the first returning again, completed with a six-measure

coda. The first theme is eight measures long; it is followed by a connecting passage which leads to the second theme. It is in 4/4 meter.

Barcarolle (*June*).—Available in the Century edition. Its form is ABA–C–ABA–Coda. The meter is 4/4.

The Little Shepherd is included in the *Children's Corner*. See *Golliwogg's Cakewalk*.

Moonlight may be purchased separately at $1.25 or in the *Suite Bergamasque*.

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