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ORGANIZATION AND DEVELOPMENT OF  
A TRAINING PROGRAM FOR  
MUSIC EDUCATION PROJECT WORKERS



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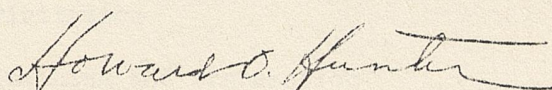
FEDERAL WORKS AGENCY  
WORK PROJECTS ADMINISTRATION  
Division of Professional and Service Projects  
Washington, D. C.

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FOREWORD

This circular is addressed primarily to State and District Supervisors of Music Education. Its purpose is to afford suggestions for the development of a training program which will further the objectives of the Program as a whole. These suggestions have been evolved from the experience of States which have developed successful training programs. Especial attention has been given to the training problems of sparsely settled areas.

Nothing in this circular is to be construed as modifying in any way the rules and regulations of the Work Projects Administration.



Howard O. Hunter  
Acting Commissioner  
Work Projects Administration

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## PREFACE

Teachers on WPA music education projects are drawn principally from two classes of musicians. The first is the private music teacher whose classes have become too small to afford a living. The second type of worker is the performing musician whose services are no longer sufficiently in demand to enable him to earn a living.

The private music teacher has usually depended largely upon students whose musical talents were outstanding and whose interest was focused upon the development of a specialized technique. The individual lesson period is seldom of sufficient length to permit the inclusion of much basic foundation material. It has usually been found that the study of such subjects as eartraining, sightreading, music history and appreciation, music theory, ensemble, etc. are more effectively and readily studied in classes rather than in individual private lessons. These factors have combined to make of the private music teacher a specialist in technical music.

Both the performer and the private music teacher have usually, through lack of use, become rusty in the teaching of foundation materials. Teaching techniques and the knowledge of study materials have frequently become antedated. Successful class teaching can only be accomplished when the planning has been based upon the knowledge of group reactions. Thus the WPA teacher must frequently acquire an up-to-date working knowledge of the principles of psychology and education.

Section 1. Purposes and Objectives of the Training Program. The WPA Music Education Program operates in the field of democratic group instruction. Its objectives are the development of musical taste, the laying of a broad well-rounded musical foundation, the stimulation of interest in musical activity and the development of elementary skills, rather than the specialized training of advanced musical techniques. This is a field which is largely noncompetitive and undeveloped and which offers excellent opportunity for the qualified teacher to become self-supporting, since large numbers of students are taught and the cost of individual instruction thereby minimized.

A large proportion of the students enrolled in WPA music education classes have never before had an opportunity to receive musical instruction. Many of them would be uninterested in musical study which had for its objective the development of a high standard of technical performance. The integration of musical activities into the lives of the bulk of the American people requires the development of new teaching techniques and materials.

The successful operation of a WPA Music Education Program therefore demands the organization of a training program which will equip its workers for this challenging opportunity.

A training program should be so designed that through the rehabilitation of the worker the efficiency of the project is improved and its integration with community life enhanced. Therefore, the objectives of the training program are:

1. To assist the teacher to an understanding of the philosophies, policies, and operation of the WPA Music Program.
2. To awaken the teacher's awareness of his responsibilities.
3. To freshen the worker's skills, and to broaden the field of his teaching knowledge.
4. To encourage the worker's understanding of effective educational processes and techniques.
5. To develop an effective interchange of thought and experiences, and to furnish an opportunity for worth while experiment in Music Education.

Section 2. Determination of Training Needs.

- A. Survey of Qualifications of the Workers. In order to determine the needs for training, the supervisor must have the following information about the worker:
1. A complete list of musical subjects studied, with dates and names of institutions or teachers.
  2. A complete record of the worker's experience as a teacher and performer.
  3. Some basis for estimating the worker's command of teaching processes and techniques.
  4. Information that will show the worker's knowledge of teaching materials, methods, etc.
  5. The worker's age, physical condition, and attitude.

This information may be obtained from the following sources.

1. Application forms and work history on file with the Division of Employment or in the offices of any projects where the worker has been employed.
2. A questionnaire designed to show the worker's educational background, experience, and command of teaching materials and processes. (See Chart No. 1.)
3. A personal interview is desirable, particularly to determine the worker's attitude and outlook.

These activities should be undertaken cooperatively with the Division of Employment, which is charged with the responsibility of developing and maintaining full occupational work histories of certified persons for classification and assignment purposes.

- B. Listing the Requirements of the Job. The supervisor should list the requirements for the successful prosecution of work to be undertaken by the teacher, including musical subject matters, command of educational processes, and personal characteristics.

A comparison of the qualifications of the worker with the requirements of the job should enable the supervisor to determine the needs for training.



Section 3. Considerations in Planning a Training Program. It is necessary that the supervisor give careful thought to the following points in planning for the inauguration of training:

1. The comparative urgency of the various training needs.
2. The availability of leadership and supervision for training activities. (It is usually possible to obtain assistance from educational institutions, private teachers, and musical leaders to assist with the training, particularly in conducting classes and demonstration classes, and in suggesting or making available textbooks and other necessary materials and equipment.)

Project teachers who are especially well qualified or have been successful in particular phases of teaching should be delegated and encouraged to assume responsibility or training in such phases.

3. The availability of the worker for training.
4. The time that is necessary and the time that is available for training activities.
5. The availability of material facilities, such as classrooms, libraries, and other necessary equipment.
6. Probable adaptability of the worker to training.

Section 4. Methods of Training.

- A. Teachers' Institutes. Teachers' institutes afford the best opportunity for the orientation of project personnel to the aims, philosophies, and operation of the project. At the inauguration of a music education project, before the teaching units are set in operation, it is particularly desirable that a training institute be held. During the operation of the project, vacation or holiday periods are desirable times to hold institutes because classes must necessarily be adjusted at these periods, and it is usually possible to secure assistance from educational institutions more readily at these periods than when the schools are in session.

The steps in planning for teachers' institutes are:

1. To secure the necessary WPA administrative approval and cooperation.
  2. To make tentative arrangements for a suitable location and facilities for meetings. Centrally located State parks are often good locations for summer institutes. Very often colleges or universities are willing to provide housing facilities and other equipment for training institutes.
  3. To make tentative arrangements for leadership, and to plan courses of study.
  4. When satisfactory preliminary arrangements have been made to send announcements to the workers, and to determine the probable attendance.
  5. When the probable attendance is determined, to complete arrangements for physical accommodations, to coordinate the course of study into a satisfactory daily schedule, to send out final announcements, and to complete arrangements for travel, etc.
- B. Regular Classes. When it is feasible, regular weekly classes for the teachers may be organized in the community or district. Regular classes afford a fine opportunity to develop the responsibility of the individual teacher for the training of the group,

for an effective interchange of ideas, for demonstration classes and clinics, and for practical experimentation in teaching methods. Suggestions from the field may be subjected to tests, and practical methods and materials evolved from the group thought.

It is suggested that demonstration classes and visits be arranged frequently and followed by constructive criticism. Individual members of the group may conduct classes in which the other members serve as pupils. The conference is a desirable method to be worked toward in teachers' classes since it is democratic and stimulating to individual creative effort. In all training classes the responsibility of the individual should be encouraged as much as possible.

- C. Correspondence Courses. When the workers cannot regularly be brought together for training, correspondence courses may be developed in such subjects as psychology and education, musical theory, public-school music methods, methods of class instruction in applied music, etc. The material that is employed or developed through teachers' classes or institutes may be adapted to correspondence study. The lessons should be prepared in such a manner that they may be sent singly to the isolated teacher. Each one should contain a list of questions to be answered or some other written assignment. Lesson materials contained in appendices A and B are adapted to correspondence study.
- D. Lesson Plans and Reports. Written detailed lesson plans submitted weekly to the supervisor provide a continuous basis for evaluation. The teacher should be asked to list the subjects and materials used for each class and to indicate in detail the method of presentation, the participation of the members of the class, class routines, the interrelationship of subject matters, and the problem or the purpose of a particular assignment. When advanced lesson plans are not practical, a weekly report may be used for the same purpose. For the isolated teacher the written lesson plan, when used in conjunction with correspondence lessons, may be a thoroughly

effective training device. (See Chart No. 2)

- E. Supervisory Visits. Each teaching unit should be visited regularly by a supervisor. A written report should be filed by the supervisor making the visit, and copies submitted to the supervisor of Music Education or the State Supervisor, and to the teacher whose classes have been observed. This report should show the date of the visit, the date of the preceding visit, the activities observed, progress since the last visit, any problems in connection with the work of the unit, and suggestions or recommendations for improvement of the work. (See Chart No. 3)

In regions where isolated workers are distributed over a wide geographical area, supervision becomes a major problem. Occasional technical assistance may be arranged for such teachers through cooperation with competent local individuals or institutions or other allied projects.

- F. Temporary Assignment. When it is practical, new workers may be assigned to locations where there are facilities for training under or with the assistance of experienced workers. Music centers may often be developed into good training locations for temporary assignment.
- G. Intervisitation. It is desirable that workers be permitted to visit the classes of other teachers. Occasionally a worker may accompany the supervisor on a visit to other units. The worker should be asked to give a detailed report on all phases of activities observed.

Section 5. Time for Training and Preparation. It is important for successful class teaching that an adequate allowance be made for time for preparation. Class work is seldom successful unless the period is planned in detail in advance. A written lesson plan should be an adequate check on the time spent in preparation.

"The State Director of Professional and Service Projects, after consultation with the State Supervisor of the Music Project shall determine the amount of preparation time to be allowed in the working assignment of performers in various types of music activities.

"Preparation time in the music education field may be spent in conference with supervisors, in attendance at conferences or institutes, at professional preparatory courses for teachers, and such other meetings or work as are directly related to the prosecution of the instruction that the teacher is giving on the Music Program \*\*\*. Preparation time shall be subject to the same supervision as time spent in \*\*\* rehearsals or in teaching." (G-5 Section 36, page 9 - Work location, working assignments and preparation.)

Section 6. Adaptation of Training Method to Subject Matter. The following subject matter can be adapted satisfactorily to use in any method of training:

1. Education and psychology (See Appendix A).
2. Public-school music methods.
3. The theory of class methods in applied music.
4. Methods of development and operation of bands, orchestras, and choral groups.
5. History and literature of music.
6. Music theory (See Appendix B).

The study of the following subject matter is practical only in classes, institutes, or through supervisory visits:

1. Ear training and sight reading.
2. Conducting.
3. Applied music technique.

Music appreciation can be satisfactorily studied only in groups.

The orientation of workers to the WPA can best be brought about through institutes, classes, and interviews with the supervisor.

Section 7. Evaluation of the Training Program. It is important that the supervisor continually evaluate all phases of the training program. His evaluation must be based upon a consideration of the objectives of the program, the facilities for training, the time expended, and the starting point of training activities. It is important to remember that evaluation must finally be in terms of behavior of the individual, rather than of artificial standards not closely related to the program.

Since the encouragement of the workers to assume responsibility is one of the objectives, it is important that the worker be encouraged to enter into the evaluation and planning processes.

Section 8. Bibliography.A. Education and Public-School Methods.

1. "Music in the Grade Schools," Karl Gehrrens, published by C. C. Birchard, Boston, Mass.
2. "New School Music Handbook," Dykema and Cundiff, published by C. C. Birchard, Boston, Mass.
3. "Music for Young Children," L. S. Thorne, published by Scribners Sons, New York, N. Y.
4. "Creative School Music," Fox and Hopkins, published by Silver, Burdette and Co., New York, N. Y.

It is important that public-school music methods accord with the materials and methods in use in the State. It is therefore suggested that the State Board of Education or the Public School Systems be asked for suggestions.

B. Music Appreciation.

1. "Discovery of Music," McKinney and Anderson, published by the American Book Co., New York, N. Y.
2. "The Layman's Music Book," Olga Samaroff Stokowski, published by Norton, New York, N. Y.
3. "Music Appreciation for Every Child," Glenn Lowry, published by Silver, Burdette and Co., New York, N. Y.

Manuals  
Primary Grades  
Intermediate Grades  
Junior High School

C. Conducting.

1. "Essentials in Conducting," Karl Gehrrens, published by Oliver Ditson.
2. "Choral Music and Its Practice," Noble Cain, published by N. Witmark and Sons, New York, N. Y.



D. Piano Class Methods.

1. "Teachers' Manual - Oxford Piano Course," published by Carl Fischer.
2. "Playing the Piano," Maier-Corzilius, published by J. Fischer.
3. "Teaching Piano in Classes," John Thompson, published by Theodore Presser.
4. "Fundamentals of Piano Playing," Helen Curtis, published by Harris Rosen.

E. Community Music.

1. "Starting and Maintaining a Community Orchestra," Zanzig, published by The National Recreation Association, 315 Fourth Avenue, New York, N. Y.
2. "Community and Assembly Singing," Zanzig, published by the National Recreation Association, 315 Fourth Avenue, New York, N. Y.
3. "Twice 55 Community Songs," Zanzig, published by C. C. Birchard & Co., Boston, Mass.

## Chart No. 1

QUESTIONNAIRE

1. List your major musical study, giving names of teachers, schools, and dates.
2. Check following subjects you have studied and indicate duration of your study. Indicate with a double check the subjects you are prepared to teach.

Rudiments of Music  
Harmony  
Keyboard Harmony  
Sight Singing  
Ear Training  
Music Appreciation  
History of Music  
Counterpoint  
Composition  
Orchestration

Conducting  
Psychology or Education  
Public-School Music Methods  
Pedagogy or Teaching Methods  
Voice  
Piano  
Violin  
Cello  
Brass  
Woodwind

3. What experience have you had as a teacher?
4. Have you ever taught music in classes? If so, give details of your experience in this field.
5. What experience have you had in ensemble music?
6. Indicate your methods of checking and grading a pupil's progress.
7. What records of your teaching do you have?
8. Make out a plan for a 1-hour class, indicating in detail the material and methods of presenting for an imaginary group.
9. List the methods, studies, technical exercises, and representative solo and ensemble pieces with which you are thoroughly familiar, for beginners through about 2 years in your major subject.
10. Do you welcome suggestions for improving your work?

Answer No. 2 on this page and other questions on attached sheet.



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Music Education Training  
Chart No. 3

Chart No. 3

SUPERVISOR'S REPORT OF VISIT

UNIT VISITED \_\_\_\_\_ DATE \_\_\_\_\_

DATE OF LAST PREVIOUS VISIT \_\_\_\_\_

TYPES OF ACTIVITIES OBSERVED \_\_\_\_\_

PROGRESS SINCE LAST VISIT \_\_\_\_\_

PRESENT PROBLEMS \_\_\_\_\_

SUGGESTIONS OR RECOMMENDATIONS \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
Signature of Supervisor

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ORGANIZATION AND DEVELOPMENT OF A  
TRAINING PROGRAM FOR MUSIC EDUCATION PROJECT WORKERS

LESSONS IN  
EDUCATIONAL PSYCHOLOGY  
As Related to Classes in Applied Music

WPA Technical Series  
Community Service Circular No. 11  
Music Program Circular No. 1  
Appendix A

December 12, 1940

FEDERAL WORKS AGENCY  
Work Projects Administration  
Division of Professional and Service Projects  
Washington, D. C.

INTRODUCTION

The course of lessons on "Educational Psychology as Related to Classes in Applied Music" is designed in such a way that it may be used in classes for teachers as a basis for discussion. When feasible, class plans should be worked out and used with demonstration classes or classes in which the teachers serve as pupils. Supplementary reading assignments may be made from standard textbooks such as those listed in the bibliographies attached to the circular "Organization of Statewide Music Education Projects" and this circular.

Single lessons with attached lists of questions may be sent out to isolated workers for correspondence training. This has proven particularly successful when coordinated with regular lesson plans in which the teacher emphasizes particular phases of his planning. For instance, he may be asked to list the activities of a particular class and indicate in his class plan how each member of the class is expected to participate in the activity. Or he may be asked to indicate how the lesson material is to be presented in order to appeal to the interest of the class, etc. This plan affords a continuous basis for evaluation of the teacher's planning, both for himself and for the supervisor.

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The course of lessons on "Musical Theory" is intended for teacher's training only. It is not recommended that theory be presented to student classes as a separate subject but rather that it be coordinated with regular class work when there is occasion.

## INTRODUCTORY

1. Why Study Music? The principal purposes for music education are:

- (a) As a means of using leisure time to advantage.
- (b) To increase the individual's capacity for the enjoyment of music -- both as a listener and as an active participant in musical activities.
- (c) As a means of developing the ability of the individual toward creative expression.
- (d) As a socializing influence.
- (e) As a preparation for a professional career in music.

2. Private Lessons or Classes. Individual lessons afford an opportunity for greater specialization than class lessons and so should be an advantage to the student of unusual talent and application. However, there is little time during the private lesson period for the study of subjects necessary to develop a musical background, such as ear training, sight reading, theory, history, appreciation, ensemble music, and musical current events. Such subjects are more readily taught in classes. The comparatively high cost of private instruction is likely to seem justified only where the advancement on the instrument is in proportion to the cost. Specialization at an early stage of study often results in a loss of interest and the failure to acquire a sound basis for musical enjoyment when the facility at the instrument does not develop rapidly.

Class study provides the opportunity for students to assist and encourage one another, the cost per student is greatly reduced, and there is ample opportunity for effective study of subjects necessary to develop the students' musical foundation. There is, however, less chance for specialized technical study of the instrument than with private lessons.

It, therefore, would seem that most students should study music in classes and that especially gifted and ambitious pupils should have private instruction in specialized subjects after they have acquired the broad foundation necessary to a sound background. It further seems desirable that every normal child should have the advantages to be derived from musical study, but that only especially gifted pupils should be encouraged to develop the special skills necessary for professional musical careers.

1. What should the average student hope to gain from music study?
2. Who do you think should study music?
3. What are some of the advantages of class lessons?
4. What are the disadvantages?
5. Should the aim of class instructor be the same as that of the private teacher? Explain.



FORMING AND MAINTAINING CLASS GROUPS

Since successful class teaching must be based upon the reactions and interactions of the group, care must be exercised to see that the members of the class have certain common points of interest, background, and facilities for study. The following points should be considered in forming classes:

- (a) The possibilities of successfully scheduling the class and time to be devoted to outside study or preparation.
- (b) The age and musical and general educational background of the students. The diversity of interests and mental processes make it impossible to plan work that will long interest both young children and more mature students.
- (c) The type of study to be undertaken by the class.
- (d) The facilities for home practice or study if work is to be required outside the classroom.

Classes may require re-forming whenever the degrees of advancement or diversity of interests makes a group an unsatisfactory unit. The teacher's schedule should provide some time outside the regular class period which may be used to help students who fall slightly behind the class or who miss occasional lessons or for students who may require more material for study than the class as a whole may profitably use.

1. Why should members of a class be of about the same age?
2. Why must the teacher provide periods for make-up or supplementary work?
3. Should students without an opportunity for home practice be included in classes with students who do have such opportunity?
4. When should classes be adjusted?
5. Of what importance in class teaching is the formation of the class groups?
6. How many students do you think should be included in one class? Explain.

## THE MOTIVATION FOR SUCCESSFUL STUDY

Music is, Primarily, To Be Enjoyed. The successful teacher must constantly be alive to the interests of the class and must devote most of his efforts toward stimulating and encouraging the interest of his classes to enjoy musical activities. It is not sufficient for the teacher (or the parents) to want the student to perform his tasks. It is necessary that the student himself should want to do them. The student must be encouraged to enjoy his study. This does not mean that musical study should be all play. The student should learn to enjoy serious work.

The successful teacher must understand the mental processes of his classes and must carefully plan the activities of his groups in such a way as to take advantage of the interests natural to his students. Education is not a process of teaching but of learning; in other words, the motivation for study must come from the student rather than from the teacher or parent.

Many of the students applying to WPA classes for musical study are almost entirely without musical background. Many have at the outset only a slight interest in music and may be easily discouraged if the work is not enjoyable and interesting to them. The teacher must be constantly alert to see that his interests are the interests of the class. The first, well-worn maxim of the successful teacher is: Begin where the class is.

1. What is meant by "Begin where the class is"?
2. Will the interests of children of different ages be the same?
3. Does the class teacher need to understand psychology as much as the private teacher?
4. What happens when the teacher wants something the class does not want? If this occurs, whose is the fault?
5. Is education properly motivated from without or from within?

## THE THREE STAGES OF CHILDHOOD

Each normal child passes through three distinct periods of development. During each of these periods there are certain characteristics, both physical and mental, which should be clearly understood by a teacher who wishes to work successfully with groups of children. The presentation of materials and the selection of activities for a group should be based upon an understanding of the characteristics and reactions of the group.

The first period, sometimes known as the SENSORY period, extends from infancy through about 8 years. The following characteristics apply to children during this period of growth:

1. The child grows rapidly and usually lacks a fine muscular and mental coordination.
2. The child of this period is a keen observer, a good imitator, and has a lively imagination.
3. Interest is not consistent or long prolonged. The child of 6 to 8 tires quickly, and will lose interest if required to do protracted practice on an instrument.
4. The average child of 6 to 8 has a love for free movement. Activities which call for the use of the whole body make a great appeal.
5. At this age, the child's interest is almost exclusively centered in concrete matters. There is seldom any ability to think in the realm of abstract ideas.
6. While the memory is quick, the child is unable to take in meaningless or unrelated impressions.

In summary, music activities for the child of this age should not rely on inactive listening, abstract mental processes, or activities whose value lies far in the future. Activities should, whenever possible, bring into use the child's pleasure in active movement. Explanations and narratives should be based upon the concrete and make an appeal to the imagination.

1. Describe the physical characteristics of the child of 6 to 8.
2. Will the child in this period be willing to work for the sake of future benefits?
3. Can we expect young children to develop an accurate instrumental technique?
4. What kinds of music will appeal to young children?
5. May we expect much home practice?
6. Should classes of young children be kept at one task throughout the class period?

## THE THREE STAGES OF CHILDHOOD (Continued)

The period of ASSOCIATION includes children from 9 to 11 years of age. Usually the child grows more slowly and develops a finer coordination of mind and body. This is an excellent period in which to build the foundation of a sound instrumental technique. The memory develops readily and easily, and is sure and lasting. During this period the child's interest shifts from purely physical activity to an interest in the successful control of objects. Skills begin to make an appeal.

This is a period of transition in the child's social outlook. The child begins to develop an interest in individual rather than team skills and attainments. The imagination is interested in realistic and concrete things rather than idealistic or emotional ideas.

This is the best period in which to develop skill. The child is willing to practice in order to obtain a mastery. Appeals directed to the child's individual attainments are successful.

1. Explain the physical characteristics of the ASSOCIATION period.
2. Contrast suitable class activities of this period with those of the SENSORY period (6 to 8 years of age).
3. What types of music appeal to the child of 9 to 11?
4. Will home practice be more successful for the child of this period than for the younger child?
5. Need the class period be as much varied as for younger children?
6. Can the child of this period develop an appreciation of good technical performance?



## THE THREE STAGES OF CHILDHOOD (Continued)

The period of ADOLESCENCE includes children from 12 to 15 years of age. There is again a rapid physical growth, often sufficiently rapid to rather exhaust the child.

The adolescent develops emotionally beyond his intellectual advancement. The social nature develops strongly. Team spirit and loyalty are intense. The adolescent is sincere and idealistic.

The imagination develops during this period to the largest scope that it ever attains. Abstract interests become fascinating. This is a desirable period for the development of good taste and ideals. Technical skill is subordinated to expression.

The adolescent is less interested in drill for the sake of technical skill than as a means of expressing ideas and emotions. Music based upon ideals of love, duty, honor, etc., makes a great appeal. Biography, aesthetics, and music appreciation are successful studies at this period.

1. What should be the principal appeal in music for the adolescent child?
2. Is this a good period for class discussions in musical ideals and aesthetics?
3. Should we expect a fine attention to technical details?
4. Will appeals to shame or personal reputation be effective with the adolescent?
5. Will abstract music appeal to the adolescent?
6. Should music appreciation be an important part of the activities of the class?

## CLASS MANAGEMENT

A class in applied music should be conducted very much like other school classes. Discipline must be maintained if the class is to be successful. When each pupil is occupied with interesting, worthwhile work, there is little tendency toward disorder. An unruly pupil is often a pupil who has not sufficient interesting work assigned to him. It is frequently advisable to assign extra responsibilities to the pupil with a tendency to be disorderly. Carefully planned lesson periods will go far toward maintaining class discipline. The following suggestions may be helpful:

1. The class room should be ready before the class period, with proper equipment suitably arranged. Responsibility for the care and arrangement of class equipment should be delegated as far as possible to members of the class.
2. There should be a regular seating order, rollcall, and routines for each phase of the class work.
3. Classes should be started on time and dismissed promptly.
4. Avoid all interruptions -- telephone, door bells, visitors -- during class periods.
5. Devote a portion of each period to some activity away from the instrument -- singing, rhythmic drill or games, conducting, and so forth.
6. Let the class hear some good music at each lesson if possible.
7. Plan the class period so that most of the time is spent in group work.
8. Call on pupils frequently for criticism of their own and their classmates' recitations.
9. Keep each student busy all the time.
10. Provide periods outside of the regular class time for pupils who need additional help in order to keep up with the class.
11. Include some dictation, ear training, rhythmic drill, ensemble, or music appreciation in each period.

1. What are the most common causes of disorder?
2. What advantages are there in having established routines for the class work?
3. What suggestions can you make for the management of a disorderly pupil?
4. Why is it necessary to plan the class work in advance?
5. Why should responsibility for class work be assumed by members of the class?
6. Why must most of the period be spent in group work?

## INSTRUCTION

The object of modern education is not to teach or to instill facts in a passive individual, but rather to stimulate and encourage the growth and responsibility of the individual, consequently instructions should be so planned as to elicit information rather than to dispense it. The teacher should not be the center and motivating influence, but rather an older and guiding member of the class group. The class itself should formulate its ends, select the means, and evaluate the outcome. The following point deserve careful thought:

1. Necessary instructions should be given as quietly and concisely as possible. The TEACHER SHOULD DO NO UNNECESSARY TALKING.
2. Class routines should not be interrupted by slow or backward pupils. Such pupils should be encouraged to make more frequent recitations, given help outside of regular class period, and frequently assisted by capable members of the class rather than by the teacher.
3. The teacher should try honestly to see things from the pupils' viewpoint.
4. The teacher should ask questions and encourage the class to ask questions. He should encourage other members of the class to answer questions rather than to supply the answers himself.
5. Encourage creative work as much as possible.
6. Praise or reward any sincere effort on the part of members of the class.

1. (a) What is the difference between teaching and learning?  
(b) Which is preferable?
2. What is the teacher's relationship to the class?
3. Should the teacher prefer to instruct or inquire?
4. Should mistakes or incorrect answers be censured?
5. Who should recognize mistakes, the teacher or the pupil?
6. Do you do most of the talking during the class period?

## THE LAWS OF LEARNING

1. The Law of Preparation. This refers to the student's mental readiness to undertake the work of the class. The classroom should be so arranged, and the activities of the class so conducted, as to dispose the group for work. The principal enemies of favorable mental attitudes are distraction, fatigue, and preoccupation. Young children particularly are very easily distracted. The class room should be quiet and orderly with no unnecessary talking or walking about. Mental fatigue or distraction can usually be banished by planning and conducting the class in such a way that there is sufficient variety of activities, including physical expression, to avoid monotony or too prolonged concentration on a single problem. Positive directions for performing an interesting task is the secret of favorable mental attitudes for study.

2. The Law of Satisfaction. This refers to the student's reaction to his work. Success strengthens the student while lack of success creates annoyance. Problems should be presented in such a manner that the student can find the solution himself. He must be encouraged to succeed and should be made aware of his success. Each student should feel that he has made progress, as a result of his own efforts, at each class. The teacher must plan the work in such a way that the requirements of the course are within the abilities of the class.

3. The Law of Drill. Drill is necessary in order to develop the accuracy and facility required for progress in music. It is important, however, that the student be aware of the need for drill before it is undertaken. The student should be able to see the practical use for skill in technical and theoretical subjects and should understand the idea which forms the basis for drill. He should be given positive directions for performing the drill and should be encouraged to feel that he has made progress during a period of drill.

QUESTIONS ON LESSON IX

1. Indicate briefly three group activities that might be useful in overcoming mental fatigue or preoccupation.
2. Which is preferable: To tell a pupil a fact or to leave him to discover it for himself?
3. Is it advisable to have visitors in the classroom? Explain.
4. Should the teacher point out the pupils' errors?
5. How long should a class be kept working at a single problem?
6. If the pupil does not understand the problem in the classroom, should he be asked to work it out at home?



## ATTENTION

Attention means conscious concentration on an idea. Since the mind is always active, the teacher's problem is to assist the child to focus his attention upon the problem at hand. The young child can concentrate only for brief periods. The more pleasure an experience yields, the more interesting it is. The more interesting the idea, the easier it is to prolong the attention. It is easier to recapture attention for an interesting and pleasant idea after moments of mental relaxation.

Lesson material which is unknown and strange arouses little curiosity or interest. Therefore, it is advisable that new ideas should be related to known ideas. An effort to prolong the pupil's attention to a single idea should not be carried to the point of mental fatigue.

The lesson period should be varied in order to avoid monotony. The teacher must carefully watch the period of interest in a given idea and be ready to vary the subject matter when the interest period is exhausted.

It is seldom successful to ask the pupil to perform an action for which he is unprepared. To do so is likely to result in a lack of pleasure in the activity and a total loss of interest.

It is difficult to maintain the interest or recapture the attention of a child who is left in the class period without some clearly understood and interesting thing to do. The successful class teacher must avoid working with one pupil and leaving the others without definite, interesting occupation.

1. What is the meaning of attention?
2. What is the effect of too prolonged attention to an idea?  
How can such an effect be avoided?
3. What is the relationship between interest and attention?
4. Is it advisable to have one student work at an instrument  
while others in the class are copying? Why?
5. Why is it necessary to vary the activities of the class period?

## MEMORY

Memory works by association and repetition. A new idea is more likely to be remembered if it is associated with something which is already known. The more intense the experience and the more frequently it occurs, the easier it is to remember.

Habits are established by repeated action or thought. It is important to remember that wrong habits are as easily established as right habits. It is necessary in music study that correct habits be formed in such matters as technique, reading, etc. Slow, careful attention is necessary to form correct habits. The teacher must remember that there is a distinction between the pupil's understanding of an idea and the formation of a habit. Interesting, careful drill is required to develop good habits. This can only be successfully undertaken after the pupil understands the idea. The teacher's urge to press forward too rapidly in technique advancement is likely to develop habits of carelessness and strain.

Where bad habits have become established, the best procedure is to substitute a good habit for the bad one. The student should not be told to avoid doing this or that, but rather to do this or that correct thing.

QUESTIONS ON LESSON XI

1. How does a child memorize?
2. How are habits formed?
3. What suggestions can you make for correcting a bad habit?
4. Distinguish between the rapid understanding of an idea and the formation of a habit.
5. Why must correct habits be established in technical matters?
6. Is it advisable in class teaching to expect correct habits to be performed by home practice, and why?

## STEPS IN THE TEACHING OF APPLIED MUSIC

1. Building a Musical Background. This must be done, for the beginning student, largely by listening, rote singing, and unconscious imitation. Music appeals to the ear. Therefore, the pupil's first approach must be through the ear. Throughout the period of study there must be constant aural training. Rote singing and unconscious imitation make the ear the guiding factor.

2. Teaching Little Pieces by Means of Conscious Imitation. When a little piece or song has been learned by rote the next step is to have the pupil imitate the positions and movements of the teacher or of another pupil. This requires the directed attention of the eye.

3. Observing Problems or Effects As They Occur in the Piece Learned. The pupil's observation should first be directed to the ear. He must listen to each detail of his own, his classmates', and his teacher's performance. The attention of his eye will be directed to positions, movements, details of musical notation, etc. It is worth emphasizing at this point that the class must never be left without a positive, clearly understood direction.

4. Learning of Names and Symbols. The explanation of terms and signs follows and never precedes the process of imitation playing. In this way definitions and rules grow out of the student's experience and so can be made interesting and more readily remembered.

5. Drill. Drill is employed only when the idea is properly assimilated through the ear and eye, and after the proper association has been formed between the idea and its name or symbol.

6. Applying the Results of the Drill to a New Problem. A new assignment should include some of the elements of the previous assignment. The pupil should be encouraged to find in the new assignment the idea with which he is already familiar.

1. Should the student first approach music through the eye, the hand, or the ear?
2. What do we mean by "conscious imitation"?
3. What characteristics should a new assignment have?
4. When should notation, musical terms, or definitions be taught?
5. Is there a natural, evident connection between musical sounds and their notations?
6. What is the basis for developing sight-reading ability?

## APPROACHING INSTRUMENTS THROUGH SONG

1. Reasons For the Song Approach.

- (a) It makes the ear the chief factor in the pupil's study.
- (b) It is the natural approach to musical interpretation and form.
- (c) It provides an association for the pupil's work at the instrument with his previous musical experience.
- (d) It provides a basis for self-correction and, therefore, reduces mistakes at the instrument.

2. The Singing of Children. Children's voices are naturally light and high. They should be encouraged to sing quietly and with expression. Care should be taken to avoid tiring children's voices.

Nonsinging children should be encouraged to sing alone or beside a child who has a good voice.

3. Teaching a Rote Song.

- (a) The class should hear the entire song, sung several times as expressively and artistically as possible. While listening it is advisable to have the class follow the words and music.
- (b) After the class is familiar with the song as a whole, the teacher sings the first phrase and the class imitates, until the phrase is correctly repeated.
- (c) The second phrase is learned in the same way.
- (d) The two phrases are presented together and imitated.
- (e) This process is followed until the whole song is learned.

The piano should not be used until the song has been learned. It can then be used as an accompaniment.

1. Give several reasons why it is advisable to approach instrumental study through the song.
2. What should be done with nonsinging pupils?
3. How can a teacher who does not sing teach a rote song?
4. Outline the steps in teaching a rote song.
5. Why should the piano not be used until a song has been learned?



THE RELATIONSHIP BETWEEN NOTATION AND PERFORMANCE

1. The ability to play music and the ability to read musical notation are not the same thing. It is possible to play by ear without being able to read music and it is possible to read music without being able to play it. Music which is easy to read is not necessarily easy to play and music which is easy to play is not necessarily simple to read.
2. The ability to read music is necessary to study, as is the ability to play. Each of these subjects must be so presented and developed that it contributes to the most effective progress of the pupil.
3. The development of ability to play by ear and by imitation is a great aid to advancement. The danger lies not in the use of these processes but in faulty teaching which does not sufficiently emphasize attention to detail or which fails to develop the pupil's initiative and independent effort.
4. The modern practice is to teach musical notation as languages are taught. The following are the processes applied to music notation:
  - (a) The child learns a piece of music by rote.
  - (b) By ear and imitation the child learns to express the melody on an instrument.
  - (c) The pupil is shown the notation of the piece both as a song and as an instrumental piece with suitable variations (such as the substitution of various octaves for succeeding phrases on the keyboard).
  - (d) The pupil plays the material in the various ways indicated.
  - (e) The essential problems are summarized.
  - (f) The pupil is urged to discover similar progressions in new material and to learn the new music without assistance.
5. The ability to read by related groups of notes in larger units is fostered, rather than a too long note by note reading.

1. Outline the steps in teaching musical notation.
2. Why should a discussion of notation be deferred until music is familiar to the ear by singing and imitative playing?
3. What is the value of playing by ear?
4. Where must especial care be exercised in teaching a pupil to play by ear or by imitation?
5. How is the pupil's developing ability to read notes applied to new material?

## TEST ON LESSONS I TO XIV, INCLUSIVE

Questions

1. How should an idea be presented in order that it may be easily remembered?
2. (a) How are habits established?  
(b) How may a bad habit be corrected?
3. How can we teach a rote song?
4. What are some of the advantages in approaching the study of an instrument through song?
5. What should be the teacher's relationship to the class?
6. Why is it necessary that members of the class group be approximately the same age?
7. Outline the steps in teaching procedure.
8. What are some of the advantages in class instruction over private individual lessons?
9. Why should the class have a variety of activities?
10. Describe briefly the musical interests for the three stages of childhood.

## THE CHANGED EDUCATIONAL CONCEPT

Old Educational IdeasNew Educational Ideas

- |   |  |
|---|--|
| <p>(a) Faces the past. Trains youth in the facts, habits, and customs of our social inheritance. (This assumes that the conditions of the present are similar to those of the past.)</p> <p>(b) Since the whole social inheritance cannot be given, a selection is made by the standard of tradition; i.e., what has been taught, continues to be taught. Acceptance, blind and uncritical is the policy.</p> <p>(a) Emphasizes a narrow experience of "essentials." Facts and skills of mature racial and adult experience of the past taught to immature pupils without regard to their usefulness in immediate life.</p> <p>(b) This narrow experience based upon the attainment of "minimum standards" offers little opportunity for originality either in teaching or learning.</p> <p>Emphasizes facts and habits.</p> <p>(a) Teacher is the center and motivation of the educational process.</p> <p>(b) Represents authority to select from the past, materials, standards, evaluations, etc.</p> <p>(c) Pupil is constantly subject to external controls; is constantly meeting wishes of other persons; is continuously inhibiting normal activities which may have extremely desirable growth significance.</p> <p>Pupil is a mind and body to be trained.</p> | <p>(a) Faces the future. Trains youth in recognizing problems of the present and aids in forming concept of the possibilities in the future. (This assumes a constantly changing world.)</p> <p>(b) All learning is examined to determine its use in aiding the pupil to make his adjustments on an increasingly higher level. Alert, critical intelligence is the policy.</p> <p>(a) Values broad area of experience. Places pupil in center of challenging situations and under wise guidance aids him to select intelligently. Facts, skills, etc., become means toward more important ends.</p> <p>(b) Without restriction of "minimum attainments" in limited subject matter there is more flexibility and freedom of movement and a broader, richer experience.</p> <p>Not neglecting facts and habits when they are useful to attain more desirable ends, new education emphasizes ideas, concepts, and broad techniques. Places experiences upon an ascending level of value through insights and meanings rather than facts or skills.</p> <p>(a) New idea conceives of the teacher as older member of the group.</p> <p>(b) Group formulates ends, selects and evaluates means, and appraises outcome.</p> <p>(c) Pupil is free to select activities</p> |
|---|--|

and to make plans; to set his own standards of judgment; to develop his own growing experience, subject only to the directing influences of the combined group judgment.

Pupil is whole living organism to be stimulated to growth. Education is a series of experiences best conceived to aid pupil to become a conscious individual; setting ends, selecting means, appraising results, and accepting consequences.

1. Contrast the old and new attitudes in education with regard to the experiences of the past.
2. Contrast the scope of study between the old education and the new.
3. What is the teacher's place in the old education? How is this changed in modern education?
4. Contrast the emphasis in the old education with that in modern use.
5. What is the old concept of the pupil?  
What is the new concept of the pupil?

## OLD CONCEPT OF LEARNING

1. Subject matter to be learned.
2. Facts, knowledge, and skills classified by adults and taught to children at the period when the resistance is not too great.
3. Learner to be stimulated by teacher to perform tasks.
4. Interest, need, and satisfaction of pupil valued most as a means of overcoming his resistance.
5. Whole is equal to the sum of the parts. Parts are more important than the whole.
6. Pupil wishes to play music. Teacher wishes pupil to practice lesson.

## NEW CONCEPT OF LEARNING

1. Individual interacting with social environment in terms of behavior.
2. An upset of equilibrium results in a strain called need, preference, interest, desire, etc.
3. Individual reacts toward environment to restore equilibrium, continuing until need has been satisfied or desire fulfilled.
4. Learning is process by which the whole individual satisfies a need.  
Learning is purposeful behavior.
5. Whole is greater than the sum of the parts. Parts are valuable only as they are combined into a whole.
6. Pupil must want to practice lesson.

1. Who must feel the need or desire that motivates the new learning?
2. Are the themes, harmonies, and rhythms of a piece of music of greatest importance by themselves or in their interaction on one another as parts of a whole?
3. Is the whole predictable from the parts?
4. Are the skills, informations, environments, etc., of the individual of greatest importance in themselves or in their interaction on one another as parts of the whole living being?
5. Is the complete individual predictable from the parts?



## TWO CONCEPTIONS OF CREATIVE LEARNING

A. (1) The original person must produce something recognized by competent authorities as outstanding.

(2) Only a few individuals can create.

(3) Learning acts can be classified as creative or noncreative. These are opposed to one another, representing different types of thought. The scientific method of thought is objective; the artistic method is subjective.

(4) Mind and nature are separate. The scientist thinks about external objects; for instance, an arithmetic problem is objective.

B. (1) The original person produces something which he considers outstanding by comparison with his previous products.

(2) All individuals can create.

(3) All learning acts are creative. They differ only in degree of creative activity employed. Objective and subjective thought are alike in kind, they differ only in degree.

(4) Mind is a part of nature. The scientist cannot entirely eliminate his own feelings, biases, and prejudices. An arithmetic problem is not the whole problem. It is solved for something toward which the problem solver feels.

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The modern view is that all individuals can create. Activities of learning are all creative, although some practices are higher up the scale of creativity than others. The concentration point of education should move upward gradually if we wish to promote maximum growth of the whole individual, since the preponderance of educational practice is located rather far down the scale of creative activity.

QUESTIONS ON LESSON XVIII

Can you refute the following theories?

1. Learning to spell simple words and to add simple sums are wholly objective processes and involve no creative activity.
2. Children cannot create.
3. Mind and nature are separate. Problem solving requires a point of view entirely divorced from self.

Is the creation of original poetry or music a more, or less, complete process than solving arithmetic problems from a textbook, or is it a separate opposed process?

Does the individual find greater or less stimulus for development as activities ascend the scale of creativity?

A1896

ORGANIZATION AND DEVELOPMENT OF A  
TRAINING PROGRAM FOR MUSIC EDUCATION PROJECT WORKERS

LESSONS FOR TEACHER RETRAINING IN MUSIC THEORY

W. P. A. Technical Series  
Community Service Circular Number 11  
Music Circular Number 1  
Appendix B

December 12, 1940

FEDERAL WORKS AGENCY  
WORK PROJECTS ADMINISTRATION  
Division of Professional and Service Projects  
Washington, D. C.

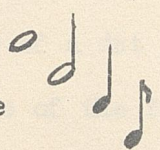

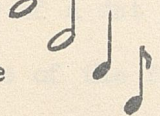




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## INTRODUCTION

The course of lessons in "Music Theory" is intended for teachers' training only. It is not recommended that theory be presented to student classes as a separate subject, but rather that it be coordinated with regular class work when there is occasion.





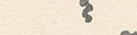


SOUND—DURATION--NOTES AND RESTS

1. Sound is the result of vibrations of the air. Musical sounds are the result of regular vibrations; irregular vibrations result in noise.
2. The pitch of sound is determined by the rapidity of vibrations, or, since all sounds travel at about the same rate of speed, we may say that the pitch is determined by the length of the sound wave. Higher sounds are the result of shorter wave length; that is, greater rapidity of vibration.
3. The volume or force of sound depends upon the amplitude of the vibration.
4. The tone quality of sounds depends upon the number and force of harmonics or partial tones that are present and also upon the medium that provides the vibrations. That is, the tone quality is dependent upon the shape of the sound wave.
5. Notes and rests are used to indicate the duration of musical sounds and periods of silence. The most commonly used notes are the following:

Whole note		Sixteenth note	
Half note		Thirty-second note	
Quarter note		Sixty-fourth note	
Eighth note			


The relative duration of sounds, indicated by the above notes and the following rests, is in proportion to their fractional values. (A whole is equal to two half notes, etc.)

Rests:

Whole rest		Sixteenth rest	
Half rest		Thirty-second rest	
Quarter rest		Sixty-fourth Rest	
Eighth rest			

6. A dot placed after a note or rest increases its value by one-half.  
 $(p^{\cdot} = p + \frac{1}{2}p)$
7. A second dot increases the value of the first dot by one-half.  
 $(p^{\cdot\cdot} = p + \frac{1}{2}p + \frac{1}{4}p)$
8. A tie joins notes of the same pitch and therefore indicates a sound whose duration is equal to all of the notes so joined.  
 $(\overbrace{p \ p} = p^{\cdot} = p + \frac{1}{2}p)$


1. What is sound?
2. What is the difference between musical sound and noise?
3. Upon what does the pitch of sound depend?
4. Upon what does the volume or force of sound depend?
5. What determines the tone quality of sound?
6. Write and name the notes commonly in use, indicating their relative durations.
7. Write and name the rests commonly used and indicate their relative durations.
8. What is the value of a dot placed after a note or rest?
9. Indicate the value of the following:

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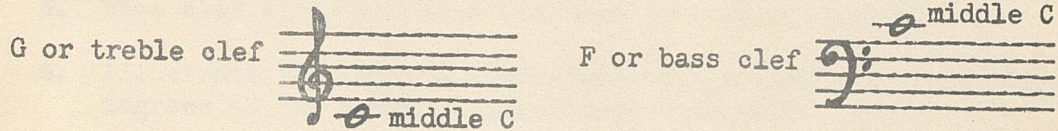
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THE PITCH OF MUSICAL SOUNDS

The staff, a series of five parallel lines, is used to express the pitch of musical sounds. The higher the position of the notes upon the staff, the higher will be the pitch so indicated and vice versa.

The clef sign at the left of the staff fixes the pitches indicated by the various lines and spaces of the staff. The treble or G clef indicates that middle C (256 vibrations per second at international pitch) is located on the first added (leger) line beneath the staff. The bass or F clef indicates that middle C is located on the first added (leger) line above the staff.



The C clef indicates that middle C is located upon the line or space upon which the clef sign is placed. The C clef is movable, although the usual placings are upon the third line of the staff (alto clef) or the fourth line of the staff (tenor clef).



The first seven letters of the alphabet are used in naming the pitch of musical sounds. Upon a staff each succeeding line or space indicates the next letter of the alphabet. The eighth letter from any given letter will duplicate the letter sign and represents the octave, the simplest relationship between tones of different pitch. (Their relationship is represented by a rapidity of vibration ratio of 2 to 1. Thus the C above middle C will be a sound produced by twice as many vibrations per second as are needed for middle C.)



Most keyboard instruments of wide range use a brace of two staves with the treble and bass clefs.

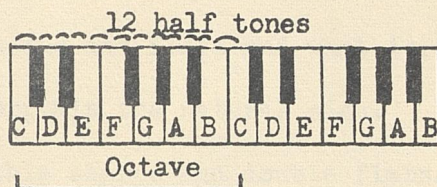
Most melodic instruments of limited range use one staff with either the treble or bass clef sign, although the C clef is used for some few instruments and sometimes for singing voices.

1. How is pitch represented?
2. What is an octave?
3. What clef signs are used and what does each signify?
4. Illustrate the various clef signs upon a staff and name the degrees of the staff in accordance with each.



THE PITCH OF MUSICAL SOUNDS (Continued)

1. The octave (mentioned in the last lesson as the interval at which any letter sign recurs at a vibration ratio of 2 to 1) is divided into 12 intervals called half steps. (Although these are not equal intervals in nature, the tuning we employ makes them so, in order that all relationships may correspond without the necessity of employing too many notes to the octave.)
2. The piano keyboard will serve to illustrate the division of the octave into 12 half steps. The interval from any key to the next key is a half step. Since only 7 letters are used to designate 12 different sounds, each letter may be used with or without certain symbols which indicate altered pitches.

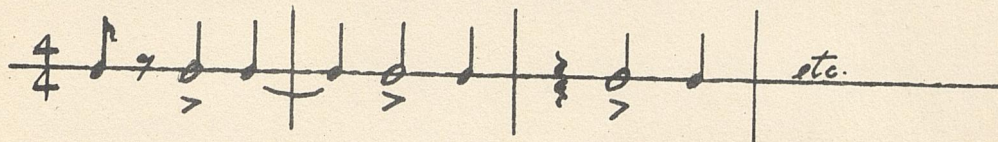


3. It will be seen that half tones occur from black to white keys (or white to black) except between the keys B to C and E to F. With the exception of these two places, the white keys are separated by two half steps; i.e., a whole step.
4. A sharp,  $\sharp$ , indicates that the pitch of a tone is to be raised one half step.
5. A double sharp,  $\times$ , indicates that the pitch is to be raised two half steps.
6. A flat,  $\flat$ , indicates that the pitch is to be lowered one half step.
7. A double flat,  $\flat\flat$ , indicates that the pitch is to be lowered two half steps.
8. A flat raises a double flat one half step.
9. A sharp lowers a double sharp one half step.
10. A natural,  $\natural$ , cancels a sharp or flat.
11. Any sign, written into music, affecting the pitch of a note, affects all notes of the same letter name throughout the rest of the measure. Such written in signs are called accidentals.
12. When sharps or flats follow the clef sign at the beginning of a movement, all notes of the same letter sign are so affected throughout the composition or until contradicted. This is called the key signature.

1. What is a half step?
2. What is a whole step?
3. Explain the difference in pitch between the normal alphabetical letter names.
4. What are sharps and flats and what is their significance?
5. Write and explain the natural sign.
6. Explain double sharps and double flats.
7. Explain the duration of the effects of accidentals.
8. Draw a diagram of the piano keyboard and illustrate upon it whole and half steps.

### TIME AND ACCENT

1. Time in music refers to the grouping of sounds in accordance with the recurrence of accents at definite intervals.
2. A bar line, a perpendicular line through the staff, is placed before regularly occurring accented notes. The distance between two successive bar lines is called a measure.
3. A double bar indicates the end of a movement or part of a movement.
4. It will be observed that most music will fall into the following groupings according to accent: accented and unaccented, or accented and two unaccented beats; i.e., duple or triple time.
5. A time signature consists of two figures, one above the other; the upper figure indicates the number of beats in the measure, and the lower gives the note value of the beat.
6. Simple time has only one accented beat to the measure; compound time has more than one. However, compound time is merely the multiple of simple duple or triple rhythms.
7. A triplet is a grouping of three notes marked with the figure 3 ( $\overbrace{PPP}$ ). The three notes of the triplet are to be performed in the time usually allotted to two notes of the same value.
8. In triple time, two notes accompanied by the following sign,  $\overline{2}$ , are to be played in the time usually allotted to three notes of the same value.
9. The effect of syncopation may be produced by ties, rests, or artificial accents which place the accent upon that part of the measure not usually accented.



SCALES—MAJOR SCALES

1. A scale is a succession of ascending or descending tones having reference to one particular tone as a starting point, the keynote.
2. The major and minor scales which form the basis for most of our music are diatonic scales. This means that each letter sign and each degree of the staff is used once only in successive order.
3. A major scale is a succession of eight notes from any note to its octave, so arranged that half steps appear between the 3d and 4th degrees and also between the 7th and 8th degrees, all other intervals being whole steps. (This reckons the ascending order of arrangement.)
4. The white keys of the piano from C to C form a major scale: C, D, E, F, G, A, B, C. Half steps appear between E and F and between B and C, the 3d to the 4th, and the 7th to the 8th degrees.
5. Major scales may be formed, starting upon any letter sign,  $\sharp$ ,  $\flat$ , or  $\natural$ , and proceeding through the successive letter signs to the octave. Raising or lowering the letter sign permits the proper arrangement of whole and half steps.

1  $\frac{1}{2}$  2 3 4 5  $\frac{1}{2}$  6 7 8  
E F G A B C D E

E Major Scale 1 2 3  $\frac{1}{2}$  4 5 6 7  $\frac{1}{2}$  8  
E F $\sharp$  G $\sharp$  A B C $\sharp$  D $\sharp$  E

6. The various keynotes that represent scales employing sharps will be found to be the following: G, 1 $\sharp$ ; D, 2 $\sharp$ ; A, 3 $\sharp$ ; E, 4 $\sharp$ ; B, 5 $\sharp$ ; F $\sharp$ , 6 $\sharp$ ; C $\sharp$ , 7 $\sharp$ . Scales of more than seven sharps are rarely used, it being simpler to notate such scales in flats.
7. The various scales employing flats will be the following: F, 1 $\flat$ ; B $\flat$ , 2 $\flat$ ; E $\flat$ , 3 $\flat$ ; A $\flat$ , 4 $\flat$ ; D $\flat$ , 5 $\flat$ ; G $\flat$ , 6 $\flat$ ; C $\flat$ , 7 $\flat$ . Scales of more than seven flats are rarely used.
8. Sharps or flats found in any scale that is to be employed as a basis for musical composition are usually placed upon a staff at the beginning of a movement and are called the key signature. Sharps or flats in a key signature affect all notes of the same letter sign until altered by a new key signature or by accidentals written into the music.

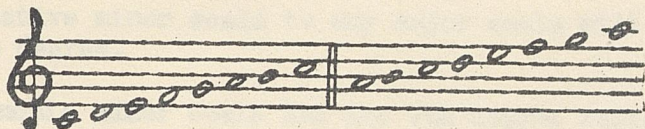
9. Any sign affecting the pitch of a note, written into the music (not in the key signature), is called an accidental.
10. An accidental affects all notes of the same letter sign throughout the measure only. After the measure bar unless there is another accidental, pitches revert to the key signature.
11. The sharps or flats in a key signature are added from left to right in the order indicated in paragraphs 6 and 7.



1. Explain the pattern of whole and half steps for a major scale.
2. Write upon a staff without key signature the following major scales: Eb, B, F, E, C, F#, Bb, A, Db, C#, Ab, G, Cb, Gb, D.
3. Why is the 3d degree of E major G# instead of Ab?
4. What is an accidental? What notes does it affect and for how long?
5. What is a key signature and what is its significance?

SCALES—MAJOR SCALE DRILL

1. Spell out the following major scales in descending form:  
B, Ab, D, F, Eb, A, Bb, F#, Db, G, E, Gb.
2. Write upon a staff without key signature the following major scales, starting upon the second degree of the scale:  
Eb, B, A, Db, F.
3. Write into the following, the signs necessary to form the E major scale:



SCALES—MINOR SCALES

1. The normal or natural minor scale is a diatonic succession of tones from the keynote to its octave in which half steps appear between the 2d and 3d degrees and also between the 5th and 6th degrees.

A	B	$\frac{1}{2}$	C	D	E	$\frac{1}{2}$	F	G	A
1	2		3	4	5		6	7	8

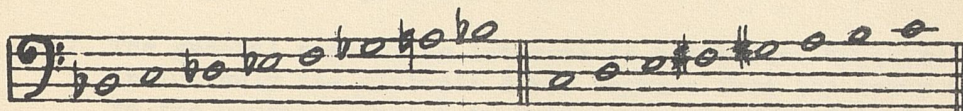
2. It will be observed that the above scale, A minor, contains the same notes as the scale of C major rearranged to start upon the 6th degree of C major.
3. The relative minor scale to any major scale will be found upon its 6th degree.
4. The harmonic minor scale has its 7th degree raised one half step by an accidental. The substitution of G $\sharp$  for G $\flat$  in the illustration at the end of paragraph 1 will illustrate the harmonic form of the A minor scale. It will be observed that this makes an interval of a step and a half between the 6th and 7th degrees and a half step between the 7th and 8th degrees.
5. The melodic minor scale employs two accidentals in its ascending form. Both the 6th and 7th degrees are raised a half step, making a pattern of half steps between the 2d and 3d and between the 7th and 8th degrees, all the other degrees being whole steps. In the descending form, both accidentals are canceled, making the scale identical with the normal or natural minor.
6. The tonic minor (sometimes called the parallel minor) to any major scale has the same tonic note.



1. Write upon a staff the following normal minor scales:  
Bb, G, F#, D.
2. Write the following harmonic minor scales: B, F, C#, Ab.
3. Write the following melodic minor scales: A, E, C, G#.
4. Write the names of the major scales in the keys employing sharps and indicate the relative minor keynote for each.
5. Write the names of the minor scales employing flats for a key signature and indicate the relative major keynote for each.
6. Indicate the relationship between the following scales as relative or tonic: A minor and C major; C# minor and C# major.

## SCALES—MINOR SCALE DRILL

1. Identify completely (A minor, harmonic form, etc.) the following scales.



2. Spell the following scales: B minor, natural form; G# minor, melodic form; D minor, harmonic form.
3. Spell the natural minor scales related to the following major scales: F, Ab, E, Bb, D, C#.

## INTERVALS

1. An interval is the difference between two sounds measured in terms of staff degrees and pitch.
  - (a) The general name of an interval is determined by counting inclusively the diatonic staff degrees from the lower note to the upper. (From C to D is a second, from C to F is a fourth, etc.)
  - (b) The intervals from a unison to an octave are classified as perfect or imperfect. Unisons, octaves, fourths, and fifths may be perfect, augmented, or diminished. Seconds, thirds, sixths, and sevenths may be major, minor, augmented, or diminished.
2. All intervals in the major scale above the key note are either major or perfect: Thus from the 1st to the 2d degree of a major scale is the interval of a major second; from the 1st to 4th degrees, a perfect fourth; 1st to 5th degrees, a perfect fifth, 1st to 6th degrees, a major sixth; 1st to 7th degrees, a major seventh; 1st to 8th degrees a perfect octave.
3. A minor interval is one chromatic half step smaller than a major interval.
4. A diminished interval is one chromatic half step smaller than a minor or perfect interval.
5. An augmented interval is one chromatic half step larger than a major or perfect interval. (Thus C to F is a perfect fourth; C to F# is an augmented fourth; C to Fb is a diminished fourth, although C to E, the same interval in pitch, is a major third, and C to E# is an augmented third, identical in sound with a perfect fourth on C.) The general name of an interval is therefore determined by the notation and the specific name by the pitch.

1. How is the general name of an interval determined?
2. Which intervals may be perfect?
3. Which intervals may be major or minor?
4. Which intervals are major or perfect?
5. Identify completely (general and specific names) the following intervals: G to D#, Eb to G, Bb to G#, F to B, Ab to Gb.
6. Illustrate on a staff the following intervals: Major second, augmented sixth, perfect fifth, minor seventh, diminished fourth, diminished third.

## INTERVALS (Continued)

1. When the relative position of an interval is changed by moving the lower note upward an octave or by moving the upper note downward an octave, the interval is said to be inverted in the octave. Thus, if the interval C to E, a major third, should be inverted in the octave, it will become E to C, a minor sixth.
2. By subtracting its numerical sign from nine, the inversion of any interval may be found: 3 from 9 = 6, the inversion of a third will be a sixth, etc.
3. Major intervals invert to minor intervals and vice versa.
4. Augmented intervals invert to diminished intervals and vice versa.
5. Perfect intervals invert to perfect intervals.

1. Identify completely the following intervals:  
Eb - G, A# - E, B - Ab, Gb - C, F# - D#, Db - Cb, G - Db,  
A - Fx, F - Gb, Bb - G#, Cb - E.
2. Write upon a staff the inversions of the above intervals and identify each.

INTERVALS (Continued)

1. Identify completely the following intervals:



2. Write upon a staff the following intervals: major third, augmented sixth, minor second, perfect fifth, diminished third, minor second.

## TRIADS

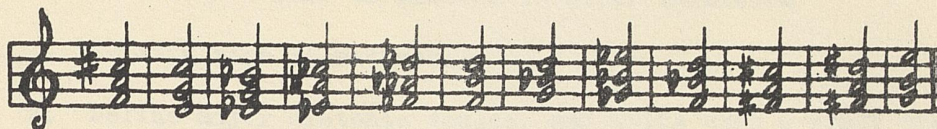
1. A triad is a chord of three tones consisting of any given note, called the root, plus a third and a fifth above the root.
2. A major triad consists of a root, a major third, and a perfect fifth.
3. A minor triad consists of a root, a minor third, and a perfect fifth.
4. A diminished triad consists of a root, a minor third, and a diminished fifth.
5. An augmented triad consists of a root, a major third, and an augmented fifth.
6. A triad is named for its root and identified by its descriptive title; i.e., major, minor, augmented, or diminished (a major triad on G, an augmented triad on E, etc.)



1. Define major, minor, augmented, and diminished triads.
2. Identify the following triads: G - B $\flat$  - D, F - A - C, B - D - F, E - G $\sharp$  - B $\sharp$ , D $\flat$  - F $\flat$  - A $\flat$ , C - E $\flat$  - G $\flat$ , A $\flat$  - C - E $\flat$ .
3. Write the seven triads which may be formed by using the successive degrees of the F major scale as roots, adding a third and a fifth above each as they appear in the scale of F major.
4. Identify each of the above seven triads.

## TRIADS (Continued)

1. Identify completely the following triads:



2. Spell the following triads: augmented triad on B, major triad on Gb, diminished triad on A, minor triad on F, minor triad on Bb, augmented triad on Gb, major triad on Db, diminished triad on Fb.

## TEST ON LESSONS I--XIII, INCLUSIVE

1. Explain time signatures.
2. Define major diatonic scales, and write upon a staff the scales of Eb major and B major.
3. Explain key signatures. What is an accidental?
4. What is the difference between chromatic and diatonic intervals?
5. How is the general name of an interval determined?
6. Explain fully how the specific name of an interval may be determined.
7. Write upon a staff the following intervals: major sixth, augmented fourth, minor seventh, augmented eighth, major second, diminished seventh, major third, augmented sixth.
8. What is a triad?
9. Write three major triads, three minor triads, three augmented triads, and three diminished triads.

