1954

Three units in music for eighth grade

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Boston University

http://hdl.handle.net/2144/8733

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Service Paper

Three Units in Music for Eighth Grade

by
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Submitted in partial fulfillment of the requirements for the degree of Master of Education 1954
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Chapter I

Review of Research

The Unit Method

The unit plan still remains today as one of the outstanding contributions to subject-matter presentation in spite of the criticism and changes of the past thirty some years.

Educators have many different interpretations of the unit. Some think it is an alternate for other techniques such as the lecture, pupil discussion and the oral reports. Others think that the unit ideas are fine for teaching cooperation and social adjustment but not subject matter. Others think that they have to turn over their classes to the pupils for freedom thought required by the unit idea and still others think it takes too much time.

Traditionally the general organization of the curriculum was in terms of school subjects, reading, geography, algebra, latin, physics, and so on. Each subject was subdivided into topics. A topic was defined mainly in terms of subject-matter content.

In contrast, Monroe defines a unit of work as "an organization of activities (experiences) around a purpose (problem.)" Monroe classifies them into three major types: (a) subject-matter units (problems), (b) center of interest units (c) integrative experience units. Subject-matter units include

those organized around usual textbook chapters or topics; units organized around major generalizations, principles or themes; and units organized around aspects of the environment, such as air, water, sky, or climate. Center of interest units are based on interests of pupils, on their felt needs, on their dominant purposes, or a combination of these. Integrative experience units go further in seeking a learning product which results in changed behavior and the adjustment of the individual.

A teaching unit is a plan that is developed by an individual teacher, to be carried out in an individual classroom. Such a unit may be of long or short duration, depending on the subject or area with which it deals, the age of the pupils, and other factors. A resource unit, on the other hand, is a collection of suggested teaching and learning activities organized around a given topic. They are designed to provide materials which will be helpful to a teacher in developing teaching units.

It is only in recent years that educators have begun to realize that pupils differ and that their differences need to be provided by the schools. The range of abilities and interests of pupils is much greater than it was before. Teaching is not merely a process of imparting knowledge to students nor of curbing undesirable traits and tendencies. Good teaching opens up fields for investigation; it introduces new
materials; it suggests methods of procedure; and it aids the individual to estimate his progress.

The term "unit" designates a current method of organizing teaching-learning situations. Burton¹ says that loose usage of the term and careless interchange of words which are not synonymous - source unit, teaching unit, subject-matter unit, experience unit, center of interest unit, unit of work - confuse the untrained or indifferent teacher. The trained and earnest teacher knows that the differences are almost wholly of wording; that there is wide agreement in the essence of the definition.

The term unit itself means oneness, wholeness, unity. The factor determining unity in a teaching-learning situation must lie in either subject matter or the learner. Unity in subject matter lies in the logical arrangement of the materials around a center or core which resides within the subject matter itself.

Burton² believes that teaching is most valuable when emphasis is placed upon a pupil purpose, utilizing socially useful subject matter and materials. The achievement of the purpose and the acquisition of the required learning outcomes will be the result of the experience.

He also states: "The Modern school with its emphasis on the acquisition of personal-social-moral traits and integration subordinates the subject matter to the functional learning experiences. The numerous and varied learning experiences are

²Ibid., pp.244-309.
for the sake of acquiring controls of Conduct. The whole experience is centered in and concerned with integration of personality.

Subject-matter is a means, not an end, as in the subject-matter unit. A learning situation dominated by purposeful learning experiences is referred to as an experience unit.

Yoakam and Simpson in reviewing the unit in American schools at the present time find two contrasting types of integrated units, the subject unit and the activity unit. They define the units as follows: "The subject unit keeps within the bounds of the subject but aims to teach the subject as a meaningful whole. The activity unit tends to disregard subject boundaries and seeks to use essential facts and principles in subject areas to throw light on the current problems which the child meets in his every day life. To the proponents of the activity theory, the arts of reading, writing, arithmetic, drawing, language, and music are tools to be used in living, not to be studied alone."

Another version of the unit is known as the "unit-mastery method." This plan was initiated by Morrison and stresses "mastery technique." For a number of years the schools of Detroit have followed this plan, and it works as follows as stated by Barnes:

1. Units of work

The course of study is divided into units of work.

Four or five units for a semester's work is about right.

2. Study guide.

A manual or study guide should be prepared for the use of the pupils in their study of the unit. The guide-sheet should include the following directions and help:

a. It should indicate the minimum work for unit

b. It should contain directions and suggestions on supplementary activities

3. A Five-step unit.

The word of the unit is divided into five parts or steps, as follows:

a. Unit assignment

b. Period of study on material of basic assignments

c. Period of supplementary activities after pupils finish the basic assignment

d. Period of general discussions of the unit - basic materials plus supplementary acquisitions

e. Unit evaluation

Barnes summarizes some of the special advantages inherent in this method of teaching as follows:

1. "In the first place it provides for differences in pupils in a satisfactory manner.

2. "The Unit-Mastery method develops a fine spirit among the members of the group.

3. "When this procedure is handled carefully, few or no pupils need fail.

1Barnes, op. cit., pp.79-81
4. "In this method the teacher is truly a director of learning rather than an assigner of lessons and a hearer of recitations. The word for the entire unit is mapped out in the first lesson. From that time on pupils know exactly what to do from day to day. He also adds:

"The Unit-Mastery Method is based on the theory that it is better to succeed. As far as one can go than to try a task too difficult and accomplish only a part of it. The mark of 70 or 80 per cent, while passing is in reality a 30 or 20 per cent failure to reach the goal. A mark of C by the Unit-Mastery Method is mastery as far as the pupil is able to go. Given more time he accomplishes more. Whereas the usual procedure tends to emphasize failure, the Unit-Mastery Method emphasizes mastery and success."

There has been widespread success by superior teachers in making effective use of the unit idea. Clark\(^1\) suggests the following as being both fundamental and widely adaptable among the many areas of school work:

1. "The unit is a pattern of guided learning experiences. As such, its unitary character comes from its appearance of unity to the teacher or author of the textbook.
2. "The experiences which make up a unit from a pattern which makes sense as a whole to the pupil. Each thing learned in the unit gains meaning from its context in

the unit and, in turn, adds to the whole pattern.

3. "The unit represents to the pupil a singleness of purpose, of direction, and of value. It is in the achievement of the unit's purposes that the mass of learning is accomplished and its interrelated meanings are established.

4. "Since achievement of purpose is the dominant aspect of the unit idea, it is necessary that the pupil know the extent of his achievement during and at the close of the unit."

Eugene Kitching,¹ in his article, "A Classroom Teacher Looks At Unit Teaching," is aware of at least four values found in unit teaching:

1. One of the most important is the wide scope of unit experiences.

2. A second value is adaptability and flexibility to the needs, interests, and abilities of the students.

3. A third value is the opportunity for better guidance through a closer analysis of pupil interests and characteristics.

4. A fourth and final value is its use of the community for curriculum source materials - field trips, interviews, newspapers and the like.

Others may find far more important values than these. Teachers must discover the values they hold to be important. In this way, unit teaching may make a continuing contribution to

the total educational program of each boy and girl.

Teachers must have certain qualities for their role in unit teaching. The successful initiation of the unit is the responsibility of the teacher and the first step in unit organization.

Ivah Green\(^1\) has this to say about the unit:

"The very first requisite in a teacher who wants to make unit teaching succeed is that she shall have a certain point of view about such teaching. She must know where she is going, how she will get there, and, in time, where she has been."

The second important phase is "teacher-pupil planning." Ivah Green\(^2\) says,

"With the teacher, the pupils should share in setting up purposes, participate in planning and execution, and take part in discriminating evaluation."

The third and last phase is that of checking and evaluation. Ivah Green\(^3\) recommends a systematic and formal procedure to discover whether her pupils are obtaining good solid information as a result of all their activity." She suggests the following ways:

1. Marking brief true or false statements.
2. Restating false statements correctly.
3. Completing an unfinished statement with a word or phrase.
4. Matching mixed up words and phrases.
5. Filling in points on a skeleton outline.
6. Writing a one-paragraph summary, such as: Five things

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\(^1\)Ivah Green, "Successful Unit Teaching," \textit{The Instructor}, Vol. 56, p. 25, April, 1947
\(^2\)Ibid, Vol. 56, p. 28, May, 1947
\(^3\)Ibid, Vol. 56, p. 29, June, 1947
I have learned about ________ Four reasons why ____________ 
and What I shall remember about ______________________. 

7. Participation in a quiz program similar to those 
broadcast on the radio. 

8. Calling on one or several pupils to tell a visitor 
about certain phases of the unit study." 

T. L. Walters also believes that the teacher plays an 
important part in unit teaching. He has this to say: 

"The unit plan depends upon the teacher for its inception, 
direction, and completion. This demands that the teacher be 
one who has a definite philosophy of life and a wide background 
of experience as well as a technique of teaching." 

The teacher must provide suitable situations for promoting 
these activities and experiences through the school or the 
community and also see that individual differences are con-
sidered. 

To summarize all the different opinions and ideas of unit 
teaching, one finds that units plans have the following in 
common: planning, pupils-work units, pupil participation, varied 
presentations and evaluations of accomplishment. 

In proceeding to further the aims of Music Education as 
well as the aims of General Education, the problem lies in 
the adaptation of subject matter and method to the musical 
activities of the junior high school. The selection and 
adaptation of units of study in music centers strongly around 

1T. L. Walters, "The Unit Plan of Instruction," National 
Association of Secondary School Principles, Bulletin p.88, 
May, 1950.
the needs and interests of adolescent and preadolescent boys and girls. We must meet them where they actually are and not where we think they ought to be.

Lilla Belle Pitts\(^1\) made an investigation of the likes and dislikes of pupils of this age in order to organize a course of study in music for junior high schools. The following urges and interests were tabulated as the result of this investigation of youthful interests:

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<thead>
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<th>Instinctive Urges</th>
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<tbody>
<tr>
<td>1. To eat</td>
<td>1. Food</td>
</tr>
<tr>
<td>2. To be safe</td>
<td>2. The mysterious, the supernatural, religion, origin of life, life after death</td>
</tr>
<tr>
<td>3. Mating</td>
<td>3. Love</td>
</tr>
<tr>
<td>4. The ego, (gregariousness desire for social approval, collecting, hoarding, pugnacity, etc.)</td>
<td>4. Social Interests</td>
</tr>
<tr>
<td></td>
<td>a. Broadening of interests to include people of other races and lands</td>
</tr>
<tr>
<td></td>
<td>b. Adventure</td>
</tr>
<tr>
<td></td>
<td>c. Fame</td>
</tr>
<tr>
<td></td>
<td>d. Riches</td>
</tr>
<tr>
<td></td>
<td>e. The Heroic</td>
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<td></td>
<td>f. The Romantic</td>
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</tbody>
</table>

Lilla Belle Pitts\(^2\) has included in her units a number of "problem-projects" of the "interest-area" type centering musical activities about subjects, peoples and events appealing to youth. She has arranged units with the idea of offering enrichment to other school subjects. She has this to say about this approach, "One value of this plan is that well organized units establish interesting centers of correlation for the integration of student activities. It also makes it possible to adapt many."

\(^1\) Lilla Belle Pitts, *Music Integration in the Junior High*, C.C. Birchard and Co., Boston, 1935, pp.6-8-pp.44-51

\(^2\) Ibid, p.44
helpful features of the socialized recitation to the management of general music classes, thus providing additional opportunity for pupil participation.

She also adds:

"Maximum pupil participation is our goal, whether it be singing or discussion, reports, readings, or contributions of clippings, illustrative material or what not. Make use of all pupil offerings helping them to appraise, to select, and to reject. See that nothing is lost, know your pupils, know your materials, focus all effort upon the objectives valuable to all."

Miss Pitts\(^1\) outlines the unit plan as follows:

1. "To provide a richer musical experience through the integration of pupils":

   a. Interests
      - physical
      - emotional
      - social
      - intellectual

   b. Talents
      - musical
      - artistic
      - literary
      - social
      - executive
      - manual

   c. Activities (in school)
      - in music
      - in other subjects
      - clubs
      - home rooms
      - assemblies

   d. Activities (out of school)
      - homelife
      - social group
      - recreation
      - Church
      - Community in general

\(^1\)Ibid, p. 46
2. To consider each music class as a social group with
   a. Teacher as director of musical activities and chairman of discussions
   b. Definite responsibility placed upon each pupil to cooperate with the group in -
      1. Self control
      2. Classroom routine
      3. Working well with others
      4. A willingness to forget self for the common good
   c. Definite responsibility placed upon each pupil to contribute his share in
      1. Discussions
      2. Contribution of illustrative material
      3. Giving what talent he has in solo, ensemble and chorus performance
   d. Cooperation between pupils and teacher in establishing objectives and in selecting materials

3. To extend and deepen meanings through conscious associations of music with the social, political, religious and cultural life of the race.

4. Providing opportunities for pupil reports on:
   readings
   related subjects
   related arts
   concerts
   radio programs
   travel

5. To capitalize added insight in procuring more expressive vocal and instrumental performance.
6. To seek such musical knowledge as will increase the aesthetic appreciation of music through,
   a. Elements of musical appeal:
      tone
      rhythm
      musical symbolism
      musical design
      musical media of expression
   b. Creating helpful emotional and mental attitudes towards music

7. Historical background of important periods of musical productivity.

8. Becoming acquainted with composers through their music.

9. To develop those skills necessary for active and enjoyable participation in group singing and for discriminating and intelligent listening to the performance of others:
   a. Ear training
   b. Sensitive listening
   c. Pleasing tone in singing
   d. Expressive interpretation of songs
   e. Comprehension and interpretation of musical scores of reasonable difficulty
   f. Ready use of helpful tools (syllables, numbers, etc.)

Today, too many supervisors are more concerned with teaching the tools of music than with the music itself. They become so engrossed with the teaching of technic that they neglect the more vital content of the subject. Public school
music should be capable of giving the child a genuine love for good music and incentive to listen to music for sheer pleasure. The responsibility of the school is to make music enjoyable first, and to teach musical notation later. Jacob Kwalwasser\(^1\) says that the two fundamental considerations in public school music education are enjoyment and understanding.

He goes on to say:

"There are subordinate objectives, to be sure, but the two major objectives in their proper order are: Pleasure in hearing of music; and knowledge of the factors which contribute to the pleasure derived from hearing music."

To summarize the role of music in the school life of the child, Kwalwasser\(^2\) says:

"The schools should afford the child as rich a musical experience as possible, so that these subtle cultural values may be realized. Not that music is unique in this respect but because it reveals the "heart" of a people. The language, the aspirations, the hopes, the fears, are all eloquently expressed in the music of different people. Music should convey its message to the heart of the child. The child will understand it without elucidation on the part of the teacher."

The movement towards integrated programs has created many demands upon music. It often summarizes a situation not only through the text of a song, but also through the emotional tone of the music. When music is found and used in a general

\(^1\)Jacob Kwalwasser, Problems in Public School Music, New York: W. Witmark and Sons, 1941; p. 137
\(^2\)Ibid: p. 155 (Kwalwasser)
unit of study, it seems to focus and summarize the significance of many details and makes the student feel that he has grasped the significance of the whole. Dykema and Gehrken\textsuperscript{1} in discussing what integration contributes to the Music Program summarized them as follows:

"The integrated program (1) tends to illumine the interpretation of music by emphasizing many applications to life situations which often are overlooked by the musician; (2) it tends to broaden music teachers and students through their contact with other fields of learning and other instruction; (3) it frequently results in bringing students and teachers in other classes into intimate contact with music who otherwise through the elective system might have no music whatsoever in their regular program; (4) it may through public performance present music in a new and favorable light to parents and community."

In summarizing the necessary qualifications of a music teacher, Ennis Davis\textsuperscript{2} describes him in these brief phrases:


\textsuperscript{1}Peter W. Dykema, and Karl W. Gehrken, \textit{The Teaching and Administration of High School Music}, Boston: C.C. Birchard and Company, 1941, p. 396
He also adds:

"A true love for music, an impulse to cherish music, a realization of the power of music in spiritual growth - all of these must be a part of him who would bring music to others. And, too, he must assume his title of teacher with an attitude of greatest respect for its many implications."
Chapter II
Units

A. Mexico; Music, Dance, Customs, Composers and Musicians.

1. Overview

The cultural and educational standards in Mexico have been gradually raised during the past two decades. Mexican art and music have aroused much admiration in the United States and elsewhere.

Wherever the Spanish conquests of the sixteenth century established Spain's empire beyond the seas, we still find the impress of her culture. In Mexico, we hear today the strumming guitar, the click of the castanets and the Mexican music with its characteristic rhythms, color and charm. Perhaps in no other country does the festival play as large a part in the lives of the people.

The folk dances of Mexico today reflect the people of the country and afford one of the most direct and vital clues to a genuine understanding of the Mexicans.
2. Understandings

1. The spiritual history of every race is written in its songs and dances.

2. Mexican music is greatly influenced by its Spanish origin.

3. Mexican music is also influenced by its Indian origin.

4. The character and qualities of people come out in music as what we may call the musical portrait of a nation.

5. Peoples have the same customs and ways of doing things in places far apart, a likeness in a religious ceremony, a dance or a song, a piece of pottery or a musical instrument.

6. There are three types of music in Mexico today:

   (1) In the urban center of Mexico City, the fine Mexican Symphony Orchestra, and the same series of concerts by world-renowned artists found in metropolitan centers around the world;

   (2) the folk songs and folk-dance music showing European influence;

   (3) that music which clearly shows its heritage from pre-Columbian times

7. Information concerning the music of the Aztecs is available only because some of their instruments have
been found by archaeologists or are shown in Aztec picture writing.

8. From the kind of instruments that the Aztecs in Mexico used, we know that their music was more barbaric than that of the Peruvians.

9. The music of the less sophisticated Mexican is a curious and fascinating mixture of native Indian and superimposed Spanish culture. It is heard mostly in rural areas, in old Indian ceremonies.

10. Carlos Chavez, the eminent Mexican composer, has used primitive Indian melodies and instruments in some of his symphonic works. He has led American orchestras and has introduced many Mexican masterpieces to our repertoire.

11. White man came to America when Indians ruled the land in Mexico.

12. Dances which definitely reflect their Spanish origin in style and rhythm and other dances which although originally introduced by the Spaniards, are now so colored and reshaped by the Indian temperament as to have lost all semblance of European origin.

13. A study of the Aztec civilization affords the best means of understanding primitive dances.

14. The dance among the Indians was a duty the men were expected to perform.

15. The Indian is known to retain his music longer than any other phase of his culture.
3. Attitudes and Appreciations

1. An attitude of appreciation for the privilege of enjoying good music.

2. An attitude of cooperation with the rest of the group.

3. An attitude of respect for the opinions and contributions of others.

4. An attitude of responsibility for one's own work and that of the group.

5. An attitude of willingness to share one's musical talents for the pleasure and betterment of the group.

6. An appreciation of the fact that through music one may develop broader sympathies, finer insight into the hearts and minds of others, and therefore, a larger life for oneself.

7. An appreciation for the bonds of sympathy that exist between peoples of all races, colors and creeds, and that all human kind recognize the same fundamental emotions, fear, awe, wonder, longing, tenderness, joy and sorrow.

8. An appreciation for the highly developed culture of the Mexican people.

9. An appreciation for the arts and crafts of the Mexican people - their colorful costumes, lively music and dances.

10. An appreciation for the interdependence of nations.
4. Skills and Habits

1. Understanding and interpreting the symbols of musical notation.
   a. Treble staff
   b. Bass staff
   c. Key signature (locating do)
   d. Measure signature (meter 2/4, 4/4, 3/4 etc.)
   e. Note values
   f. Rests
   g. Temp marks (allegro, andante, etc.)
   h. Expression or Dynamic marks (forte, piano, etc.)

2. Using the symbols of notation to express musical ideas.

3. Developing a free floating tone that has purity, sweetness, roundness, resonance, steadiness.

4. Forming the habit of singing with a beautiful natural tone.

5. Acquiring a repertoire of Mexican memory songs.

6. Using the singing voice as a means of satisfying self-expression through -
   a. Good intonation
   b. Correct placing of tones
   c. Unforced tones
   d. Artistic interpretation of songs
   e. Good harmony in choral singing

7. Becoming acquainted with the following forms of Mexican musical literature:
a. Vocal music of Mexico
(1) Folk Songs - (songs of work, play, war, worship, holiday, festival and the narrative song or ballad)
(2) Art Songs - (used in a broad sense to cover composers songs of the more elaborate types.

b. Instrumental music of Mexico
(1) Primitive and folk instruments
(2) Folk Dance
(3) Art Dance or Idealized Dance

8. Being able to use the following vocabulary:

- phrase
- breath mark
- slur
- tempo
- andante
- moderato
- allegro
- accelerando
- retardando
- rallentando
- dolce
- pianissimo pp
- piano
- mezzo piano mp

- fortissimo ff
- crescendo
- diminuendo
- legato
- staccato
- melody
- harmony
- accompaniment
- introduction
- interlude
- whole step
- half step
- scale
- octave
mezzo forte mf interval, etc.
forte f

9. Being able to sing in correct time and tune from symbols of notation.

10. Critical listening, both to live music and records.

11. Interpreting and enjoying musical compositions.

12. Developing poise before an audience.

13. Developing a sense of rhythm in dances.


15. Working well in groups.

16. Working well alone.

17. Organizing facts about many sources into an integrated whole.

18. Using an encyclopedia and other reference books to find information on a particular topic.

19. Making notes on material read.

20. Writing a simple summary.

21. Carrying out plans to completion.

22. Following directions.

23. Evaluating own work and that of others.

24. Thinking a problem through for oneself without depending on others.
5. Approaches.

1. Play many songs of Mexican origin.
2. Play records of Spanish music.
3. Play records of Mexican music.
4. Compare and discuss the likenesses and differences of the music of Spain and Mexico.
5. Read stories of the Mexican festivals and fiestas.
6. Read stories about Tezcatlepoca, the God of Music.
7. Have one of the speakers from the Children's Museum give a talk on Mexican music and costumes.
8. Display in the room an exhibit of Mexican instruments and costumes borrowed from the Children's Museum.
9. Have an exhibit of Mexican articles brought in by pupils of Spanish or Mexican descent.
10. Post on the bulletin board a display of pictures, books, booklets, and folders.
11. See filmstrips or slides on Mexican song and dance.
13. Ask Mrs. Warren Lothrop, 18 Traill Street, Cambridge, to give her illustrated talk on Mexico.
6. Activities.

1. Plan together what we want to find out, where we will find it, and how we will organize it.
2. Choose group leaders, set up standards for group work.
3. Go to the school and public libraries to locate material on Mexico.
4. Discuss the geographical position of Mexico in relation to the U.S.
5. Discuss the historical and sociological background of Mexico.
6. Sing many of the Mexican folk-tunes listed under Music books.
7. Describe the characteristic rhythms of Mexican music from the folk songs.
8. Trace the likeness in the music of the ancient Chinese and the Aztecs of Mexico. (The Mexicans had all kinds of drums, rattles, stones, gongs, bells and cymbals which resemble the Chinese Instruments.
9. Show pictures of the following ancient Mexican musical instruments and describe them as follows:
   (1) Conch shell:
       A hole cut in the end of the shell serves as a mouthpiece; makes several sounds by varying pressure on the mouthpiece.
(2) Notched stone:
stone twenty inches long, ten inches wide, and two inches thick with notches in the long side; sound is made by passing a long, thin stone rapidly over the notches.

(3) Ocarina:
hollow, clay, elongated ball about the size of a small fist, with three or four holes in the top; sounds like a piccolo and is similar to the musical toy, the "sweet potato."

(4) Bells:
many shapes; made of metal; sometimes used in clusters as a style of rattle.

(5) Flute:
made of wood with small bell mouth and fingerholes.

(6) Drums:
many shapes; one of the most interesting is the slit drum, found in many parts of the world. One is made from a solid piece of wood, two feet long and ten or twelve inches in diameter, carved in the shape of a crouching cat. There is a hole the shape of a six-inch H in the top of the back. Through this hole, the shape was hollowed with one side uniformly a quarter of an inch or so thicker than the other. Because of this variation in thickness, the drum produces two tones.
10. Play some examples of Mexican Indian Music. Point out the general characteristics of the music as follows:

Melody:
Consists of three or four tones; descending line heard more often in vocal than in instrumental melody.

Rhythm:
Melody-playing instruments more often play rhythmically than do the percussion instruments; drum likely to play without pattern; two-and-three pulse measures often alternate.

Form:
Repetition of short melody; little variation or variety.

Harmony:
None.

Instruments:
Voice: raucous, forced
Percussion:
- a. Notched stick or stick scraper
- b. drums - variety, one of which is large gourd placed in a still larger one filled with water;
- c. rattles - seeds, bells;
- d. clappers - two pieces of wood struck together.
Wind:
flute or trumpet made of metal - named for shape, not tone;
whistles;
small wooden flutes.

String:
not native; some bowed, some plucked,
body often made of armadilla shell;
some with loosely attached pieces of metal that vibrate sympathetically.

11. Play records of Carlos Chavez, the eminent Mexican composer.
12. Read about the life of Chavez and what he contributed to the world of music.
13. Look up the lives of other famous Mexican composers and discuss.
14. Tell the class the story of the custom the Mexicans had of appointing a youth to act as the God of music, whose name Tezcatlepoca, he was given. (How Music Grew - Bauer and Peyser)p53.
15. Have the class look up similar stories about Mexican customs.
16. Describe the difference between a Castilian song and a Basque.
17. Study the Aztec civilization for a complete picture of the primitive dance.
18. Study the influence of the Spanish conquerors upon the native Indian culture.

19. Study and describe the Indian dances remaining in Mexico today.

- Pagan dances.
- Religious dances.
- Variety of dance.

20. A Pagan dance
   (Danza de los Tigres (Dance of the Tigers.)
   Los Pescados (The Fish)
   Los Gallitos (The Little Cocks)

   These dances are reported from a festival in Tixlta, a village in the state of Guerrero.

21. Play a record of a religious dance.

   Los Moros y Los Cristianos, a colorful dance evolved at the time of the Spanish conquest. Originally from Michoacan in Mexico, the dance re-enacts the driving of the Moors from Spain by the Christians.

   Los Inditos (The Little Indians), stemming from the shrine of the Santo Senor de Chalma near Mexico City.

22. Teach and discuss Los Matlanehines, a religious ceremonial dance performed on feast days, which is found in various forms in different parts of Mexico. Sometimes only performed by men and sometimes performed by couples. p. 110 - "Folk Dances of the
23. Teach "Las Iguiris, a dance for women, and performed by the close friends of a bride-to-be in the patio of her home accompanied by guitars and violins. p. 122 - "Folk Dances of the United States and Mexico."

24. Discuss the three most popular dances in Mexico which bear a decided relationship to the dance of Spain but are Mexican in spirit, theme and structure. They are classified as "zapateados" because they are step dances -
- the jarabe
- the yarana
- huapango

25. Teach the famed Mexican Hat Dance the national dance of Mexico. p. 138 - "Folk Dances of the United States and Mexico." It is called El Jarabe Tapatio. It is a couple dance and is danced at both religious and secular fiestas, at marriages and on any other celebration.

26. Look up and tell about the highly civilized Indian people, The Tarascos, who live in the Mexican State of Michoacan. They even in ancient days maintained their independence against the Aztecs and still preserve much of their archaic culture.

27. Discuss the fiesta of crowns, (Canacuas) a ceremonial of hospitality which originally was part of the marriage festivities.

28. Sing "Flower of Changunga," the loveliest of the
29. Discuss the rhythm of a bolero or fandango.
   Play "Bolero" by Ravel.

30. Make up a dance to the rhythm of a bolero or fandango.

31. Dramatize scenes from fiestas or holiday celebrations -
    dancing, music, singing.

32. Discuss the dress of the men and women in urban districts.

33. Discuss the dress; the ordinary daily costumes in the
    rural districts or among the poorer classes of the men
    and women.

    Men: wear "Calzones (white pajama-like trousers)
    with a simple shirt, a sombrero, and sandals
    or huaraches. In wet or cold climates they
    wear or carry a sarape, a woolen shawl or blanket
    which serves as an overcoat, raincoat, or bed-
    roll as the need arises.

    Women: wear dark, full skirts and white or dark
    collarless blouses, their long black hair
    braided or knotted at the neck and covered with
    a rebozo, a black, dark blue, or brown shawl,
    and huaraches or sandals. The rebozo is the
    symbol of Mexican womanhood for the majority
    of Mexico's women are never without it.

34. Discuss the principal festivals of Mexico associated
    with Epiphany.
Easter
Festival of Independence
Day of the Dead
Feast of Our Lady of Guadalupe
Christmas season.

35. Plan an assembly on Mexican music. Include folk music, Mexican costumes, dances,

1. Teacher observation and judgment throughout the unit.
3. Reports by groups—evaluate with class.
4. Individual pupil performance of Mexican song and dance.
5. Group performance of Mexican song and dances.
6. Teacher-made tests and questionnaires; sample questions:
   1. What do you consider the three most important characteristics of Mexican music?
   2. How did the music of the ancient Aztecs of Mexico and the music of the Ancient Chinese compare?
   3. Describe the ancient musical instruments of Mexicans:
      Conch shell
      Notched Stone
      Acarina
      Bells
      Flute
   4. What are the general characteristics of Mexican Indian Music? Describe the melody, rhythm, form, harmony.
   5. Name two compositions by Carol Chavez.
6. Relate the story of Tezcatlepoca.

7. Name a popular Mexican dance.

8. What do the Tarascos use instead of crowns in the fiestas today?

9. What do the women and men wear for dress in the urban areas?

10. Describe the preparations that the Mexicans make for their festivals?
8. Teachers Bibliography.


   Sub-title: "An Annotated Selected List of Popular and Folk Music."


   Lists of recorded music for many areas of study are given.

   (Catalog of available phonograph records is included.)

   Their history in Western Culture from the Stone Age to the present.


   A must for both music and elementary specialists to
aid them in developing skill in using music as a means of bringing about better relations among our people.


20. Surette, Thomas, Songs of Many Lands.


Magazine Articles


Drama of Mexico (Pictures,) Life, Jan. 9, 1950.

In the Empire of the Aztecs, National Geographic, June 1937. (Outstanding article and colored pictures.)
Music Books

   p. 36 Juanita - Spanish melody.
   p. 47 Andalusia - Old Spanish Song.
   p. 66 The Sun Worshippers - Zuni Indian Melody.

   p. 42 The Serenader - A. Salenza.
   p. 55 Wakonda - Traditional Indian Tune.

   p. 20 The Penniless Suitor - Mexican Folk Dance.
   p. 33 In Spain - Spanish Folk Song of New Mexico.
   p. 156 On the Brow of the Hill - Mexican Folk Song.

Music Books - Junior High Level

   p. 12 El Manton de Manila - Mexican Folk Song.
   (Girls voices or Unison Chorus.)


   Unit X: p. 93: A Musical Travelogue through Latin America.
   p. 108 Palapala - Music from the Pampas of Argentina. Words from the Quechua and Spanish.

   p. 114 (Flor de Changunga)
   Flower of Changunga - Ancient Indian Folk Song of Mexico. Words from the Tarascan and Spanish.

   p. 20 Adelita - Mexican Popular Song.
   p. 40 The Doves - Sebastian Yradier
   p. 61 Juanita - Spanish Melody.

6. Pitts, Lilla Belle: Glenn, Mabelle; Walters, Lorraine E., **Singing in Harmony**, Boston: Ginn and Company. (Sixth Grade)
p. 7 In the Plaza - Mexican Folk Song. 2 part.
p. 43 The Gay Caballero - Mexican Folk Song
p. 53 Song of Mexico - Mexican Folk Song. 2 part.

7. Stevens, David; and Dykens, Peter W., Sing!, Boston: C. C. Birchard and Company.


(Song and Chorus Book, compiled, arranged and edited for -
"The National Recreation Association.")

No. 44 Que Lejos Estry - Mexican Folk Song
No. 49 Cielito Lindo - (clear heaven) Mexican Folk Song
No. 50 Yyl Tara La La - Mexican Folk Song.
(Varied tempi and rhythms.)

1. Armando, Jean, and others, Rolito, New York: Pan-American Music Co., 1941 (songs and stories, records.)


4. Burchenal, Elizabeth, Folk Dances from Old Homelands, New York: Schirmer, 1922. (Music and directions for many dances, including the fandango, jota and La Cucaracha.)

5. Decator, Dorothy, Two Young Americans in Mexico, Boston: D. C. Heath, 1938.


11. Young, T. Campbell, The Making of Musical Instruments, New York: Oxford University Press, 1939. (Teachers and upper elementary grade children will find this an interesting volume.)

Magazine Stories

A Pinata for Pepita, Junior Red Cross Magazine, Dec., 1942, Christmas story.

Mexican Masquerade, Junior Red Cross, Sept., 1946, Dances and Costumes, illustrated.

Joel and Jamie in Mexico, Junior Red Cross, February, 1954.
10. Other Instructional Aids - Films.

The following 16 mm sound films are available for sale or rental:

Fiestas of the Hills — one reel, color.
Religious dances and processions.
Association Films Inc., 35 West 35th Street, New York.

Land of Mexico,
Encyclopedia Britannica Film — 10 min. — $2.00

Rural Life of Mexico — from Teachers' College

The following films are available for rental through Boston University.

Address: Dr. Abraham Krasker, Boston University
School of Public Relations, Division of Motion Pictures and Visual Aids, 332 Bay State Road, Boston, Mass.

A12 Arts and Crafts of Mexico
Encyclopedia Britannica Film — 10 min. — $2.00

U.S. 128 Mexican Moods (color)
Office of Inter-American Affairs

U.S. 41 Native Arts of Old Mexico
U.S. Dept. of Agriculture

FILMSTRIPS

The following filmstrips are available through the H. W. Wilson Co., 950 University Avenue, New York 52.

Mexico — photographs, pictorial map, customs, culture, clothing, food, occupations, natural resources, and climate. $2.95

Mexico and its People — dress and appearance, work and play. Designed to encourage discussion. $2.00
Slides

The following slides may be obtained free of charge by contacting Mrs. Warren Lothrop, Chairman, Pan-American Society Exhibits, 18 Traill Street, Cambridge 38, Mass.

Ancient Mayan Culture in Copan.

Popular Arts in Mexico.

American Council on Education, 744 Jackson Place, Washington 6, D.C., is the distributor of a series of colored slides assembled in co-operation with the Office of Inter-American Affairs. Various aspects of Latin-American republics are depicted.
Records.

A Program of Mexican Music — orchestra and chorus. Columbia Masterworks Set M-414.


Jota — Manuel de Falla, Jascha Heifetz, violin.

Latin-American Folk Music — guitar. Decca Album No. 156.


Mexicana—South of the Rio Grande— 8 songs in Spanish.

Rhumbola and others—Abe Lyman, Latin American rhythms.

Rolito, the life and adventures of a little Mexican boy, told and sung in English and Spanish. Decca Album No. A313.

Spanish Dance in G Minor—Moskowski

Viva America — Mexican and other Latin American music.

American Indian Music on Records.

Sioux and Navajo: Ethnic Folkways Library, Album 1401.

Songs from the Iroquois Longhouse. Library of Congress.

Seneca Songs from Coldspring Longhouse. Library of Congress.

Chant of the Eagle Dance. Library of R.C.A. Records for Elementary Schools, Indian Album (other records in the album are idealized Indian music.)

Pre-Columbian Music in Mexico.
"Xochipili-Macuilixochitl," Columbia 70333D, from A Program of Mexican Music by Chavez.

Mexican Indian Music on Records.

Folk Music of Mexico. Library of Congress.

Indian - Yaqui and Mexican Tribes - General Records.

Phonograph Records. Information about records may be obtained from the following companies:

1. Arts Recording Company, 29 West 57th Street, New York City.


3. Ethnic Folkways Library, 117 West 46th Street, New York 19, N. Y.

4. G. Schirmer, Inc., 3 East 43rd Street, New York 17, N. Y.

5. Victor, Decca, and Columbia records may be ordered through a local dealer.

Young People's Record Club, 40 W. 46th Street, New York 19, N. Y., make available to its members one phonograph record each month.
Other Available Materials.

Exhibits which may be borrowed from the Children's Museum, Lending Dept., 60 Burroughs St., Jamaica Plain 30, Mass. on Mexico. (Call Ja4-1550.)

Mexican Exhibit which may be borrowed from Mrs. Warren Lothrop, Chairman, Pan-American Society Exhibits, 18 Thaill Street, Cambridge, Mass.

Free and Inexpensive Materials.

Much interesting and helpful material may be had by writing to the following sources.


2. Lists of Books on Music are prepared by the Library Committee of the National Association of Schools of Music and may be obtained by non-members at nominal cost. In this annotated list, the books widely useful in the pursuit of both the graduate and undergraduate of music are so marked. Lists may be ordered from Burnet C. Tuthill, 1822 Overton Park Avenue, Memphis 12, Tennessee.

Chapter II
Units

B. Russia; Music, Dance, Customs, Composers, and Musicians.

1. Overview.

Russians have well been called the "dark people," so somber has been their history. For generations Russian folk suffered the hardships of loneliness, poverty, and ignorance.

Folk music always shows very clearly the feelings, thoughts, deeds, and customs of the folk who make it. Russia never had anything but folk music until the nineteenth century. Music always belonged to the people, and there were no musical scholars making it the possession of the educated classes only. At the present day, however, it has the richest and most diversified national music school.

No Russian musician could write a note of music, a song or even a symphony, without making the listener think of the splendor and savagery of Russia and the old, sad songs of its people.
2. Understandings.

1. Folk song is not popular song in the sense in which the word is most frequently used, but the song of the folk.

2. A folk song is created by the people and filled with characteristic expressions of the feelings of a people.

3. There is no land so small and poor that it has no folk music sprung from the lives of its people.

4. The folk music of each country has tunes and rhythms different from any other in the world.

5. Nationalistic music is music that is based upon the folk songs and dances of a native land.

6. In Russia, every musician expressed in his music the spirit of his native land.

7. No visiting musician from outside can possibly catch the spirit of a country in music as well as one who has been there and heard its folk music even in his cradle.

8. Russian folk music shows us in musical portraits the tragedy of their lives under cruel czars and serfdom.

9. The Russians sang in ancient scales which make the music all the more mournful to our ears.

10. The rhythms of the Russian folk song are different from those of romance languages or those derived
from Latin.

11. The Russians have some Oriental blood from the Tartars who invaded Russia and who were descended from Tartar, a Mongol from Asia.

12. Marvelous tales have been handed down by word of mouth about the river gogs and the woodprites, about the animals who talked like men, and the ugly old witch, Baha-Yaga, whose name alone was enough to quiet the naughtiest child.

13. Folk tales picture the Russians from the time they were primitive men and pagans through all their battles and the invasions of barbarous tribes to the times when they became Christians and had to struggle against the Tartars, the Turks and the Poles.

14. Tchaikowsky, Rimsky-Korsakov and other Russians took the folk song from its humble surroundings and used it in their compositions.

15. The Russians have instruments brought down from very early times which are found today in other countries.

1. The balalaika is a stringed instrument, with a triangular body and long neck, having three or sometimes four strings, which are plucked and sound like a guitar.

2. They also have an instrument like a mandolin with three strings, that dates from the 13th century.

3. The "guslece" is a descendant of the Greek "psalterion"
and known to have been in Russia since the 9th century.

4. A sort of lute or "bandoura" with many many strings, dating from the 16th century, is played principally by the blind who belong to groups of minstrels.

5. A wooden clarinet, on which one scale can be played, is used at funerals and is called a "jaleika," meaning "tomb."

16. In the early 18th century at the time of an after Peter the Great, there were many Europeans who came to Russia and brought along their music or their own national ideas of music, so that Russia had foreign opera and foreign teachers.

17. When Catharine the Great was Queen she appreciated the wonderful store of folk legends and was very good to composers both Italian and Russian, of whom there were very few.

18. Catterino Caros went to Russia and wrote Italian opera based on Russian folk songs and legends which gave suggestions to the Russians as to what could be done with their folk songs.

19. Glinka made a close study of Russian folk song and of composition, and became the father of the new Russian music.

20. There were two schools of music which were constantly at odds with each, "The Russian Fire" and the leaders of the other were Anton and Nikolai Rubinstein and Peter
Ilytch Tchaikovsky whose fame is probably greater than any other Russian.
3. Attitudes and Appreciations.

1. An attitude of open-mindedness toward the races, religions, and customs of other nations.

2. An attitude of responsibility for one's own work and that of the group.

3. An attitude of consideration for the rights and feelings of other people.

4. An attitude of cooperation with fellow workers.

5. An attitude of willingness to share one's musical talents for the pleasure and betterment of the group.

6. An appreciation of the colorful quality of music produced by an amalgamation of races.

7. An appreciation of the depth of emotion expressed in songs and dances of a nation which has endured centuries of conflict, social, religious, and political.

8. An appreciation of the rich harmonies for mysterious effects and melancholic moods.

9. An appreciation of the influence of language upon the accents and rhythms of music.

10. An appreciation of the Russian's great love for his country.
4. Skills and Habits.

1. Understanding and interpreting the symbols of musical notation.
2. Using the symbols of notation to express musical ideas.
3. Developing a free floating tone that has: purity, sweetness, roundness, resonance, steadiness.
4. Forming the habit of singing with a beautiful natural tone.
5. Acquiring a repertoire of Russian memory songs.
6. Using the singing voice as a means of satisfying self-expression through:
   a. Good intonation
   b. Correct placing of tones
   c. Unforced tones
   d. Artistic interpretation of songs
   e. Good harmony in choral singing
7. Becoming acquainted with the following forms of Russian musical literature -
   a. Vocal music of Russia
      1. Folk songs
      2. Art songs
   b. Instrumental music of Russia
      1. Primitive and folk instruments
      2. Folk Dance
      3. Art Dance or Idealized Dance.
8. Being able to use a good musical vocabulary of tempo marks, dynamic marks, and other musical terms.
9. Being able to sing in correct time and tune from symbols of notation.
10. Critical listening, both to live music and records.
11. Interpreting and enjoying musical compositions.
12. Developing poise before an audience.
13. Developing a sense of grace and rhythm in dances.
15. Working well in groups.
16. Working well alone.
17. Organizing facts about many sources into an integrated whole.
18. Using an encyclopedia and other reference books to find information on a particular topic.
19. Making notes on material read.
20. Writing a simple summary.
21. Carrying out plans to completion.
22. Following directions.
23. Evaluating own work and that of others.
24. Thinking a problem through for oneself without depending on others.
5. Approaches.

1. Play and sing many songs of Russian origin, both folk songs and composed songs.

2. Play records of Russian Music, folk songs, and those of the Russian masters.

3. Read the history of the Russian people and find out why they were called the "dark people".

4. Trace the progress of Russian music from its infancy in folk song to its growth by the great masters.

5. Read stories of how the various composers were inspired to write such magnificent compositions.

6. Have one of the speakers from the Children's museum give a talk on Russian music and costumes.

7. Display in the room an exhibit of Russian instruments and costumes borrowed from the Children's museum.

8. Have an exhibit of Russian articles brought in by pupils of Russian descent.

9. Post on the bulletin board a display of pictures, books, booklets and folders.

10. See filmstrips or slides on Russian song and dance.


12. Go to a concert or opera that presents Russian music.

13. Have the class paint pictures of the various aspects of Russian life as described in the Folk Songs.
6. Activities.

1. Class discussion to determine what we want to learn about Russian music and how we will go about getting information.

2. Choose group leaders and set up standards for group work.

3. Go to the school and public libraries to locate material on Russia.

4. Keep a notebook on Russian music. Include its music, folk music, composers, musicians, and dances.

5. Discuss the geographical conditions of Russia:
   a. Russia is a vast country, covering one sixth of the whole surface of the earth.
   b. In the north, flaxen-haired giants, singing lonely songs, fished in icy seas and hunted ermine and sable in frozen woods to make robes for all the princes of the world.
   c. In the south, dark-skinned men poured over the mountains from Asia, bringing their weird, barbaric dances.

6. Discuss the history of Russia, its hardships of loneliness, poverty, and ignorance.

7. Discuss the meaning of "Conscious Nationalism" in music. The temperament of a country is made of the feelings, thoughts, deeds, and customs of its people. It is called nationality.

8. Discuss the folk song in general.
   Humble men and women found enjoyment in their work through music and created a new kind of musical art called "folk music".

9. Sing and listen to many of the Russian folk songs listed under music books.
Ask the class these questions:

1. What kind of people made this music?
2. Which music came from happy people? Sad?
3. What do I know about the customs, ideals, or events that made the song which I am singing or listening to? In answering this question think of folk music as the result of:
   I Work: sea, mountains, fields, cities.
   II Play and customs: characteristics.
   III Ideals: love, patriotism, honor, religion.
   IV Time and place: events, environment.

10. Discuss the fact that Russia had only folk music until the nineteenth century except for the Russian church music.

11. Look up the life of "Catterino Caros" who went to Russia and wrote Italian opera based on Russian folk songs and legends.

12. Describe the beginnings of composed music by the native Russians.

13. Look up the life of a young poet, Pushkin.

14. Discuss the significance of such terms as modal, polyphonic, and passing tones, all found in folk music in Russia.

15. Look up the life of Glinka who was called the "father of Russian Music."

16. Describe the significance of Glinka's remark to young
Russian composers:

"The people are the composers, you are the arrangers."

17. Listen to Glinka's chief compositions:

Two operas on Russian history and legend.
1. "A Life for the Czar" - first great Russian music. It tells about the sad days when the Poles ruled at Moscow.
2. "Ruslan and Lioudmilla" was founded on an old Russian folk story about a wicked wizard and a princess with three suitors. In all his music, Glinka used old Russian themes, ranging from ancient church modes to a song he heard sung by his coachman. Glinka was adored by all music lovers of Russia.

18. Discuss the life of Balakireff, who was known as one of the most brilliant pianists in the drawing rooms of St. Petersburg. Bring out the fact that although he did not know the rules of music, he was a marvelous critic. There were no really fine musical schools in Russia like the Leipzig Conservatory to get a good musical education.

19. Discuss the group which was organized to plan great music for Russia, known as "The Big Five:"

2. Cesar Cui - young artillery officer and teacher who wrote the most about the group and its work.
3. Borodin - doctor and professor of chemistry who composed the grand symphony and opera, "Prince Igor."

4. Mussorgsky - young lieutenant of a crack regiment who composed the grim opera, "Boris Godounoff."

5. Rimsky-Korsakoff - the young naval officer who became the only professional musician of them all.

20. Discuss the life of Cui. Listen to his works.

21. Listen to the first and last movement of the $E^b$ major symphony of Borodin, the great symphonist.

22. Discuss the use of frequent and tireless varying of short motifs which is a peculiarity of the Russian school, as found in the symphony of Borodin.

23. Discuss the effect of Mussorgsky's music upon other countries. He taught new musical effects to other countries, especially the French. Debussy learned much from Mussorgsky's strong dissonances and use of weird Oriental scales. Ravel has set to orchestra Mussorgsky's piano pieces, "Pictures at an Exhibition."

24. Read about Rimsky-Korsakoff who wrote the first Russian symphony ever written during a year's cruise on the battleship.

25. Read the story of "Sadko" an opera by Rimsky-Korsakoff from which comes the beautiful "Song of India."

26. Read the story of his "Scheherazade Suite" which is based on the "Arabian Nights."

27. Prepare the class for the hearing of the record, "The Flight of the Bumblebee," by Rimsky-Korsakoff. Tell the story of the Legend of Tzar Saltan. The flutes and
violins were used to produce the illusion of bees.

28. Discuss the life of Anton Rubinstein, the only famous Russian musician who did not make his music from the songs and stories of his native land. He thought that a composition should not express the life and musical thought of just one country but of the whole world.

29. Discuss the life of Peter Illyitch Tschaikowsky, Russia's greatest composer and one of the greatest of all countries and all times.

30. Discuss his association with Madame Nadejda van Meek, the mother of eleven children and a great lover of music.

31. Play the record "1812 Overture" by Tschaikowsky, which was written to celebrate the dedication of a new cathedral, built in memory of the burning of Moscow in 1812.

32. Play the record, "March Slav" by Tschaikowsky. Relate how he was commissioned by the Russian government to compose music for certain events that have an important relation to the affairs of state.

33. Tell the story and play the record of the "Nutcracker Suite" by Tschaikowsky.

34. Listen to "Only The Lonely Heart" by Tschaikowsky, based on a poem by Goethe. It is a shining example
of a composer's complete mastery of his materials.


36. Discuss Bortniansky and his contribution to Russian church music.

37. Sing "The Volga Boatmen." It was inspired by the drudgery of life on the Volga River and was brought to general attention by the great Russian baritone, Chaliapin.

38. Describe by means of pictures each of the Russian instruments that are mentioned under understandings.

39. Teach the dance, "The Peddler's Pack", (Korobuska) - Russian Folk Dance. This dance originated among the Russian exiles in America near the close of the World War. (p. 26 Music Highways and Byways.)

40. Teach "The Hopak," a fast and exhilarating dance marked by strong rhythms and lightness.

41. Produce the Play, "A Playground in Kiev" by Stella Marek Cushing. (p. 228 Music Highways and Byways.)

1. Samples of child's work gathered throughout the unit.
3. Teacher observation and judgment throughout the unit.
4. Reports by groups - evaluate with class.
5. Individual pupil performance of Russian song and dance.
7. Teacher-made tests and questionnaires: sample questions:
   1. What do we mean by "Nationalism in Music"?
   2. What was the only music that Russia had beside folk songs before the nineteenth century?
   3. Who was the "father of Russian music"?
   4. Who were the members of the "Big Five"?
   5. What is the best known work of Rimsky-Korsakoff?
   6. Who was the greatest of all Russian composers?
   7. How would you describe the music of Russia?
8. Teacher's Bibliography.


Herman, Michal - *Folk Dances for All*, New York: Barnes and Noble, 1947.


Magazine Articles


Music Books

  p. 9 Vesper Hymn - Russian Air
  p. 14 Morning Prayer - Tschaikovsky
  p. 36 Welcome, Sweet Springtime - Anton Rubinstein
    (Melody in F.)
  p. 39 Gypsy Song - Russian Folk Song
  p. 80 The Nightingale - Russian Air

  p. 26 The Pedler's Pack - Russian Folk Song
    (Korobushka)
  p. 27 Flow, River, Flow - Russian Folk Song
    This song is still used today in the schools of Russia.
  p. 62 Peasant's Vesper Song - Dimitri S. Bortniansky.
  p. 192 Only the Lonely Heart - Peter Ilyitch Tschaikowsky
  p. 205 Song of The Shepherd Lehl-N. Rimsky-Korsakov.

  p. 18 Troika Ride - Russian Folk Song
  p. 36 Oriental Romance - N. Rimsky-Korsakov
    Op. 2 No. 2
  p. 112 The Sun Will Shine No More - Russian Folk Tune
  p. 142 The Hopak - Russian Folk Tune
  p. 174 The Volga Boatmen - Russian Folk Tune

  p. 38 Dark Eyes - Russian Folk Tune

Stevens, David and Dykema, Peter W., Sing!, Boston: C. C. Birchard and Company, 1937.
  p. 9 Brown Eyes Russian Gypsy Tune
  p. 25 Thou'st Like Unto a Flower - Anton Rubinstein
  p. 29 Mother Volga - Russian Folk Tune
Zanzig, Augustus D., **Singing America**: Song and Chorus Book, Boston: C.C. Birchard and Company, 1940.

No. 80. The Pedlar - Russian Folk Song
97. Cherubim Song -
   From the Russian Liturgy - Alexander Gretchaninoff.


p. 9 Brown Eyes - Russian Gypsy Tune
p. 23 The Dream - Anton Rubinstein
p. 101 The Steppes - Russian Folk Tune
p. 115 Clouds - Russian Folk Tune
p. 117 - The Gypsy Camp - Russian Gypsy Tune
p. 154 - Chanson Varegue from Sadko - Nicolai Rimsky-Korsakov
p. 155 - Chanson Indoue - A Song of Indoue - Nicolai Rimsky Korsakov
p. 157 - Chanson Venitiemme - Nicolai Rimsky Korsakov.


Magazine Stories.


Richter, Alexander, "Tchaikovsky's 4th Symphony,"
Young Keyboard Jr., Sample edition.
10. Other Instructional Aids - Films.

The following sound films are available for rental:

1. *Hymn of the Nations* - OwI - Castle 30 min. $2.00

2. *Instruments of the Orchestra* (Teachers College)
   Introduction to twenty-six different instruments common to symphony orchestra.

3. *Keyboard Concert* (Teachers College)

4. *The Symphony Orchestra* -
   Encyclopedia Britannica Films - 10 min., $2.00

5. *The Telephone Hour* - Josef Hoffman
   N. E. Tel. & Tel. 30 min. no charge.
Records.

Coronation Scene from "Boris Godounoff" by Mussorgsky - V - 11485


Eight Russian Folk Dances, Nos. 5, 6, 7, 8 Liadou (Leopold Stokowski and the Philadelphia Orchestra) R. C. A. 1681.

Flight of the Bumble Bee - Rimsky Korsakoff - Columbia M L 2103.

In the Village - "Caucasian Sketches" - Ippolitow - Iwanow - R.C.A.6514.

Introduction - "A Life for the Czar," by Glinka. C-139M

March Slav by Tschaikowsky - V-36164, C - 50288D

Melody in F by Rubinstein - V - 1178


Orientale by Cui - C - 2125M

1812 Overture by Tschaikowsky - V-9025, C-7111M, 7115M.

Overture - "Prince Igor" by Borodin - V - 9123.

Poloretski Dances from "Prince Igor by Borodin - (Leopold Stokowski and the Philadelphia Orchestra - R.C.A. V-6514


Yablochko (Russian Sailors Dance) from "The Red Poppy" by Gliere - V - 1675
Other Available Materials

Exhibits which may be borrowed from the Children's Museum,
Lending Dept., 60 Burroughs Street, Jamaica Plain 30,
Mass., on Russia. (Call Ja4-1550.)

Free and Inexpensive Materials
Lists of films may be obtained from the "Office of
Radio-Audio-Visual Aids, Division of University Extension,
Department of Education, 200 Newbury Street, Boston 16,
Massachusetts, Kenmore 6-4670, Line 40."

A catalogue of instructional sound films is available
from the "Department of Visual and Radio Education,"
Teachers College Building, Huntington Avenue, Boston 15,
Massachusetts.

Lists of Books on Music are prepared by the Library
Committee of the National Association of Schools of Music
and may be obtained by non-members at nominal cost. In
this annotated list, the books widely useful in the
pursuit of both the graduate and undergraduate of music
are so marked. Lists may be ordered from Burnet C. Tuthill,
1822 Overton Park Avenue, Memphis 12, Tennessee.

Music Education National Conference Yearbooks are a
valuable source of information. Order from the Music
Education National Conference, 64E. Jackson Blvd.
Chicago.
Chapter II

Units

C. Italy; Music, Dance, Customs, Composers and Musicians.

1. Overview

Music as an art had its beginnings in Italy. The people for generations have been familiar with opera airs. These, to a great extent, have taken the place of folk tunes. Many of the street songs by known composers have true folk character.

All musicians longed to visit Italy and win fame there. Italy has often been called the "cradle of music." Here music grew to its greatest heights with Palestrina, and here opera was born.

Italy was musically the most important country in the world. Every city had its own opera house. Italian operas, composers, and singers were in command all over the world, often driving out the work of native musicians. To the Italians, opera was not just amusement, but a part of their lives. Its music took the place of folk songs. Wherever the peasant or merchant was in love or felt sad, he would sing an aria of some opera he had heard. Italy had produced many musicians and composers who have left a wealth of music for the whole world to enjoy.
2. Understandings

1. Natural environment is a great influence upon the character of the songs and dances of a people.

2. Italy has very little music of unknown origin such as the folk music of Russia, Norway, and other countries.

3. Many of the street songs by known composers have true folk character.

4. Italy played a large part in the development of Western civilization and culture.

5. All musicians longed to visit Italy and win fame there.

6. Italy has written the greatest church music and invented opera.

7. Opera airs have taken the place of folk tunes to a great extent.

8. The early Romans gave little new to music and were influenced by Greek ideals and Greek methods.

9. In the early 15th century, Palestrina, the greatest composer of the "Golden Age of Catholic Church Music" wrote his beautiful masses and motets.

10. The whole idea of the opera was changed by Peri who included solo, recitative and chorus in the opera.

11. No matter where an opera was given the aria was sung in Italian and the recitative was sung in the native tongue.

12. Italian teachers were the first to develop ways of training the voice.

13. The Italians of the 17th century wrote suites and Italy
was leading the world in musical composition.

14. Cremona, a town in Italy, is the town where the most famous violins were made.

15. Italy produced many wonderful composers of opera as Rossini, Verdi, Donizetti, Bellini, etc.

16. In the 20th century, composers contributed much to chamber and orchestral music.
3. Attitudes and Appreciations

1. An attitude of appreciation for the privilege of enjoying good music.
2. An attitude of co-operation with the rest of the groups.
3. An attitude of appreciation for the musical ability of others.
4. An attitude of respect for the opinions and contributions of others.
5. An attitude of responsibility for one's own work and that of the group.
6. An attitude of willingness to share one's talents for the pleasure and betterment of the group.
7. An appreciation of the importance of music in the lives of all classes, princes and peasants, all according to their opportunities.
8. An appreciation of the influence of language upon the accents and rhythms of music.
9. An appreciation for the highly developed culture of the Italian people.
10. An appreciation of the influence of natural environment upon the character of the songs and dances of a people.
11. An appreciation of the progress in the history of opera made by the Italian composers.
12. An appreciation of the importance of Italy and its musicians in the musical world.
1. Understanding and interpreting the symbols of musical notation.
2. Using the symbols of notation to express musical ideas.
3. Developing a free floating tone that has purity, sweetness, roundness, resonance, steadiness.
4. Forming the habit of singing with a beautiful natural tone.
5. Acquiring a repertoire of Italian memory songs.
6. Using the singing voice as a means of satisfying self-expression.
7. Becoming acquainted with the following musical forms: Art Song, Art Dance, Suite, Opera, (Aria-Concerto numbers).
8. Being able to use a good musical vocabulary.
9. Being able to recognize the different voice qualities: tenor, baritone, soprano, coloratura soprano.
10. Being able to recognize the various instruments of each family.
11. Being able to sing in correct time and tune from symbols of notation.
12. Critical listening to both live music and records.
13. Interpreting and enjoying Italian music and dance.
14. Developing poise before an audience.
15. Developing a sense of rhythm in dances.
16. Working well in groups.
17. Working well alone.
18. Organizing facts about many sources into an integrated whole.
19. Using an encyclopedia and other reference books to find information on a particular topic.
20. Making notes on material read.
21. Writing a simple summary.
22. Carrying out plans to completion.
23. Evaluating own work and that of others.
24. Thinking a problem through for oneself without depending on others.
5. Approaches

1. Play many songs of Italian origin.

2. Play records of Italian music.

3. Play and sing numerous examples illustrative of difference between Folk Music and Art Music.

4. Read many stories of the various Italian operas.

5. Read the lives of the great Italian operatic composers.

6. Have one of the speakers from the Children's Museum give a talk on Italian music and its composers.

7. Have the pupils draw pictures of scenes from Italian operas and festival scenes.

8. Collect pictures of interest concerning Italy.

9. Have speakers or pupils speak who know Italy and Italian customs.

10. See filmstrips or slides on Italian song and dance.

11. If possible, attend an Italian opera or go to a concert featuring Italian music.

12. Post on the bulletin board a display of pictures, books, booklets and folders.
6. Activities

1. Plan together what we want to find out, where we will find it, and how we will organize it.
2. Choose group leaders, set up standards for group work.
3. Go to the school and public libraries to locate material on Italy.
4. Discuss the geography of Italy, its land, sea, mountains, lakes; Mediterranean climate, its effect on life and customs of a people.
5. Discuss the part played by Italy in the development of Western civilization and culture.
6. Sing many of the Italian folk-tunes listed under music books.
7. Sing many Italian songs by known composers.
8. Discuss the history of Rome and how the Romans borrowed all the Greek ideals and methods.
9. Describe the early instruments that the Romans had:
   1. The Kithara and with it a style of song called a Kitharoedic chant, which was a hymn sung to some god or goddess.
   2. The Tibia or bagpipe which is still popular today with the peasants of Italy.
10. Discuss the myth: Nero played the fiddle while Rome burned. (The violin had not been invented and therefore the "tibia" must have been used.)
11. Read poems about Italy:
   1. Italian Rhapsody - Robert Underwood Johnson

3. The Musician (Stradivarius of Cremona) from "Tales of a Wayside Inn" - Longfellow.

4. The Soul of the Violin - Margaret Merrill.

12. Listen to many examples of the following musical forms: Art Song, Art Dance, Suite, Opera.

13. Listen to examples of different voice qualities: tenor, baritone, soprano, coloratura soprano.

14. Listen to the expressive and individual qualities of orchestral instruments:
   - violin
   - viola
   - violincello
   - French horn
   - violin, flute, harp.

15. Discuss the "Camerata," the club which was formed to revive Greek drama and set the Greek stories to music again.

16. Look up the life of Torquato Tasso, the Italian poet of the 16th century who talked over his ideas with the "Camerata" club.

17. Discuss the old type of opera and the changes that took place.

18. Explain the aria, recitative and chorus.

19. Read the story of the first opera, "Daphne" by Jacopo Peri, which was a real play based on the Greek story of Daphne.

20. Explain "the art song".
21. Read about Monteverde (1567-1643) who was the originator of the modern style of composition, melody and accompaniment.
22. Explain what we mean by "the growth of music."
23. Explain the meaning of "Cantata da Camera" (recitation to music of a short drama or story in verse, by one person, accompanied by one instrument.)
24. Discuss the early uses of the aria.
25. Discuss the general use of Italian in opera all over the world and the great fame of Italian singers, the most important and highly paid singers in the world.
26. Discuss the use of Italian in our musical terms as tempo and dynamic marks.
27. Define "The Toceato," which means to touch, and was originally a work for instruments with keyboards.
28. Describe the dance forms found in a suite: Allemande, Sarabanda, Passepied, etc.
29. Read about Niccolo Porpora (1686-1767) a great Italian teacher of voice. Tell some stories about him.
30. Discuss Metastasio, a maker of opera librettos, and his influence in the development of opera in his native Italy but in other countries also.
31. Discuss the violin makers of Cremona and the origin of our famous violins, Amati, Stradivarius and Guarnerius.
32. Look up the life of "Giovanni Vitali" (1644-1692),
the first great master of the violin sonata,
and Guiseppe Torelli, the originator of "The Concerto".

33. Read about "Frescobaldi," (1583-1644) the greatest of
all Italian organists.

34. Read about Alexander Scarlatti (1659-1725), one of the
most important composers of the 17th century.

35. Read about his son, "Domenico Scarlatti", the foremost
harpischordist of his time. His music shows how the
opera changed even instrumental music. He also intro­
duced cross-hand passages in harpsichord playing.

36. Read the life of "Gioachino Rossini", who was the
darling of the opera houses all over the world.

37. Explain the meaning of "opera buffa" and "Opera Seria."

38. Read the story of Rossini's opera, "The Barber of
Seville," and play selections from the opera.

39. Tell why Rossini turned to "opera seria", although he
made his fame as a composer of "opera buffa".

40. Explain how Rossini made Italian better by mixing
his tone colors.

41. Explain how Rossini studied the French style and wrote
his masterpiece, "William Tell" as a grand opera. Tell
the story of the opera.

42. Compare Italian opera with the French style of opera:

   Italian - the song was the main thing.

   French - action was more important - grew from the
   ballet.

43. Discuss Rossini's relation with Meyerbeer and his
44. Look up the life of Guiseppe Verdi, the great
Italian opera composer and "the Grand Old Man of Italy."

45. Discuss Verdi's three most loved operas: Rigoletto,
    Il Trovatore and La Traviata.

46. Read the story of the opera "Aida". Tell why Verdi
    was commissioned by the Egyptian government to write
    the opera.

47. Read about the most famous Italian opera composer since
    Verdi, Puccini. Describe his music. Read about and
    listen to "La Bohème," and "Madame Butterfly."

48. Discuss the so-called "blood-and-thunder" opera.
    Two of them, "Cavalleria Rusticana" by Mascagni, and
    "Pagliacci" by Leoncavallo are given in one evening as
    one of the favorite opera programs.

49. Teach "The Tarantella", an Italian Folk Dance.
    (Directions: Folk-Dances and Singing Games) p. 81.

50. Practice the play "Vendemmia - Fruit Harvest in Italy"
    by Stella March Cushing. (Music Highways and Byways,
    p. 240.)
7. Evaluation Techniques

1. Teacher observation and judgment throughout the unit.
2. Anecdotal records kept in children’s notebooks.
3. Reports by group-evaluate with class.
4. Individual pupil performance of Italian song and dance.
5. Group performance of Italian song and dances.
6. Teacher-made tests and questionnaires; sample questions:

   1. Who is the patron saint of music?
   2. Why was Palestrina called the "Prince of Music"?
   3. What do we mean by the modern style of composition?
   4. Explain the meaning of "opera buffa".
   5. Name three much loved operas of Verdi.
   6. Who was called "The Grand Old Man of Italy?"
   7. How did the people of Italy feel toward opera?
   8. Why was it so difficult for a composer to produce a successful opera?
Teacher's Bibliography


Lists of recorded music for many areas of study are given.


All of the phases of producing a play are discussed in terms of the "theatre" from which a would-be operetta producer could learn much.


Magazine Articles


p. 16 Trippole, Trappole - Italian (Barcarola) popular song of Spanish origin.

p. 17 Boating Song - Italian Folk-Song
p. 17 Tic-e-tic-e-tooc - Italian Folk-Song

p. 38 Joy and Courage - P. Mario Costa

p. 72 The Smith - from "Cavalleria Rusticana" Pietro Mascagni

p. 75 Camp-Fire Song - Gaeane Donizetti from "Daughter of the Regiment."

p. 77 Canoe Song - Ciribiribin - A-Pestalozza

p. 84 Memories - Guiseppe Verdi from "La Traviata"

p. 151 Sextet from "Lucia di Lammermoor" - Gaetano Donizetti.


p. 48 Neapolitan Song - Italian Folk Song
p. 79 The Three Doves - Italian Folk Tune
p. 146 Adoramus Te - G. P. da Palestrina
p. 146 The Strife Is O'er: the Battle Done-Palestrina


p. 170 The Grasshopper and the Ant
p. 172 The Scissors Grinder
p. 174 Maddalena
p. 175 My Bambino
p. 176 Tic- i Tic ta
p. 178 The Nightingale


p. 6 Naples - Neapolitan Folk Song
p. 44 Neapolitan Boat Song - L. Biscardi

- p. 82 Hosanna - Giovanni Pierluigi da Palestrina
- p. 83 Miserere - Palestrina
- p. 121 - Fly Now, O Song I'm Singing - F. Paolo Tosti
- p. 218 - As I Put Off from Shore - Italian Popular Song

6. Stevens, David and Dyhema, Peter W., Sing!, Boston: C. C. Birchard and Company, 1937

- p. 30 Marianina - Italian Popular Tune
- p. 34 Ciribiribin - A. Pestalozza


No. 81 Brandolina - Italian Folk Song
82 Marianina - Italian Folk Song
9. Pupil's Bibliography


10. Other Instructional Aids - Films.

The following sound films are available for rental.

**Art and Life in Italy.** (Teachers College)
Visit to art gallery. Pride of Italians in their history.

**Invitation to Music.** (Teachers College)
Rehearsal of musicians, dancers and singers preparing for Music Festival in Florence, Italy.

**Italian Children.** (Teachers College)
(Harvest Time in Ymbria.)
Activities in daily life of children in province of Ymbria.

RECORDS

*Aida* by Verdi
R.C.A. Victor 78 rpm 2039
78 rpm 12-1025

*Caro Nome - "Rigoletto" - Verdi* - Sung by Lily Pons
V-7686

*Di provenza el mar, "La Traviata" - Verdi* - Sung by DeLuca,
U-7686

*Impressions of Italy. Suite - Charpentier*
  a. Serenade
  b. Didon
  c. Napoli - G. S. Album Set No.94

*Introduction and Tarantella - Sarasate*
  Played by Heifetz. V-6154

*La donna e mobile - "Rigoletto" - Verdi* - Sung by Lily Pons,
V-7686

*La Traviata - Verdi - R.C.A. Victor* 78 rpm 12-1320

*Nina - Pergolesi* - V-1317

*0 Sole Mio - Played by Neapolitan Trio* - V-20248

*Rossini Overtures - Barber of Seville, La Gazza Ladra, etc.*
R.C.A. Victor 45 rpm. WDM-1037
33 1/3 rpm. LM-1041+
Santa Lucia. Sung by Schipa, V-1204
Sung by Caruso, V-6032

Tarantella. Mendelssohn, V-20079

OTHER AVAILABLE MATERIALS

Exhibits which may be borrowed from the Children's Museum,
Lending Dep., 60 Burroughs St., Jamaica Plain 30,
Mass. on Mexico. (Call Ja4-1550)

Special Holiday Materials may be obtained from "Playground
and Recreation Association of America," 315 Fourth
Ave., New York City. (Materials for festivals,
pageants, plays with music.)

FREE AND INEXPENSIVE MATERIALS

Much interesting and helpful material may be had by writing
to the following sources.


2. Lists of Books on Music are prepared by the Library
Committee of the National Association of Schools of Music
and may be obtained by non-members at nominal cost. In
this annotated list, the books widely useful in the
pursuit of both the graduate and undergraduate of music
are so marked.

Lists may be ordered from Burnet C. Tuthill, 1822
Overton Park Avenue, Memphis 12, Tennessee.

3. Music Educators National Conference Yearbooks are a
valuable source of information. Order from the Music
Education National Conference, 64 E. Jackson Blvd.,
Chicago.
Bibliography


