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Virginia Teacher, January 1930

State Normal School for Women at Harrisonburg (Harrisonburg, Va.)

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The Virginia Teacher

January, 1930

John Powell
Edwin Feller
C. M. Tremaine
Arthur Fickenscher
Annabel Morris Buchanan

On

Aspects of Music Education

The Reading Table

Alumnae News

Published at the State Teachers College of Harrisonburg, Va.

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SOME MODERN TRENDS IN MUSIC EDUCATION

O

NE of the questions we are asked most frequently by our correspondents and visitors is, What will be the effect of the new inventions, like the radio, phonograph, and the player-piano, upon the study of music. The implication is that with these increasing opportunities for hearing music there may be less of a desire, or a necessity, to learn to make music. As the National Bureau for the Advancement of Music aims to assist in the development of musical interest and activity wherever we can be of service, we are also apparently expected by some at least to serve as an observation post and even to prophesy just what path the future of music in America will take.

The heavy responsibility and doubtful rewards of the prophet we disclaim, but our co-operation with individuals and organizations all over the country who are working along specific musical lines of public interest gives us a vantage point from which to scrutinize at least what is taking place in the here and now.

One of the outstanding tendencies of the times, we are convinced from our experience, is the spread of group instruction in piano playing. The idea is making particular progress in the schools, but it is also being applied in the private studio as a supplement to individual teaching. So many were the inquiries we received on the subject, and so enthusiastic the reports on what was being accomplished in a number of places where teachers specially trained for this work were in charge of the classes, that we made an investigation a year or two ago to ascertain the actual status of the movement and the results demonstrated. The findings proved even more favorable than we had anticipated. In several hundred towns and cities classes were being conducted in the schools and outside at small cost to the individual, and were not only making a good musical showing but arousing and holding the interest of the children.

Largely as a result of this investigation the Piano Section of the Committee on Industrial Affairs of the Music Supervisors National Conference prepared a "Guide for Conducting Piano Classes in the Schools" which our Bureau published and distributed. The enormous spread of interest in the subject may be judged from the fact that within twelve months after the issue of the "Guide" we had more than 8,000 requests for it. They were chiefly from school superintendents, music supervisors, and officers of women's clubs and music clubs, representing 3,600 different towns, practically the entire country. A special committee of the Music Teachers National Association, including the eminent pianists and teachers, Rudolph Ganz and Harold Bauer, as well as some of the leaders in public school music, has now prepared a booklet reviewing the whole subject from the point of view of the private teachers and indicating the need for their making an investigation of it.

Group piano instruction is already established in the schools of some 500 communities, mostly of larger and medium size. In Chicago alone such classes are now in operation in 275 public schools and have a total enrollment of 10,000 pupils. Probably the number of classes throughout the country will be doubled or even trebled within the next year or two, much depending upon the supply of teachers with special equipment for this work. No one can say as yet how
far-reaching will be the influence of the movement; but if it is true, as now seems demonstrated, that it produces good results musically and at the same time holds the interest of the children and makes the lessons economically possible to all classes, it may well be the means of offering an opportunity for self-expression on a basic instrument to all who should have it, and counteracting the danger of our becoming a nation of passive listeners.

Another movement of far-reaching importance in fostering musicianship among our young people is the growth of bands and orchestras in the schools of the country. It has been estimated by those in the best position to know that there are now between 15,000 and 25,000 school bands and between 25,000 and 40,000 school orchestras. These totals include many groups lacking full, or even adequate instrumentation, particularly in the case of the orchestras, but there is no question as to the value and significance of the work. It means that thousands upon thousands of children and young people throughout the length and breadth of the land are learning to produce music in collaboration with others of their own age, each contributing his share to the beauty of the whole and rendering a noteworthy service to their school and community, while at the same time deriving great educational benefit and a most valuable channel for self-expression.

The development of the school instrumental groups has been given strong impetus by the state and national school band and school orchestra contests, which have been held annually since 1924. These contests are usually conducted by colleges, universities, and teachers' associations, with the co-operation of the Music Supervisors National Conference and our Bureau. Last spring there were 650 bands taking part in the thirty-eight state contests, with a total of some 35,000 players. The fourth annual National contest was held in Denver, Colo., and brought together twenty-eight of the finest bands in the country. An indication of the growth of the movement is the fact that in Illinois, which had seven entries the first year, there were no less than ninety-two last spring.

The progress of the instrumental work has brought with it a demand that more should be done also for the vocal side, and particularly for voice culture classes, and personally I am inclined to think this is a field in which there will be considerable activity in the not distant future.

In much of this development the schools have of course been building upon the work of the private music teachers, and there is no desire in any way to undervalue this work. It is simply that when school groups perform they are likely to appear as representatives of their school rather than of a number of outside teachers, although this may tend to obscure from the public the individual training that often lies behind the fine performance of an orchestra. However, the private teacher has his opportunity in the junior music clubs, which have been flourishing in large numbers in nearly all the states, and which must be regarded as one of the finest of the modern trends in music education. These clubs usually supplement the individual lesson and further musicianship in ways that cannot be attempted except with a group. Solo and ensemble contests are being widely conducted by the Junior Department of the National Federation of Music Clubs and are an excellent complement to the school contests for the larger groups.

Parallel with these great advantages in music education, although perhaps less spectacular than most of them, is the remarkable improvement in methods which is now vitalizing the entire music teaching profession. This field has not been behind others in applying the lessons of child psychology and progressive education, and it is evolving some notable techniques of its own, par-
particularly in group instruction. The teacher who depends on drill and drudgery to get results, in the hope that interest may be inspired later, is almost out of the picture, however capable he may have been as a musician. Good musicianship and good pedagogy both are needed to meet modern requirements, and it is because music teachers are meeting these requirements that there is so much ground for encouragement in the present situation and so much of promise for the future.

C. M. Tremaine

THE ANTIDOTE TO SNOBBISHNESS

The growth of musical appreciation in America during the past twenty years and the improvement in musical taste has been nothing less than phenomenal. This gratifying development is largely the result of increasing musical activity in educational institutions from the public schools up to the colleges and universities. Nowhere in the world are audiences more eager to hear or so generous in their remuneration. America has become the El Dorado of musicians from all parts of the globe.

While we may congratulate ourselves on this remarkable progress and be justifiably proud of it, it is at the same time depressing to note that we are lagging behind the rest of the civilized world in both the creative and interpretative fields. This condition is due certainly to no lack of educational opportunities. A detailed discussion of the various factors contributing to this discouraging situation would carry us beyond the limits of this article. But one factor at least should be specifically mentioned and stressed. This factor, to put it bluntly, is snobbishness, which, paradoxically enough, seems to be the especial weakness of democracies: a tendency to run after those things which are remote and exotic or stamped with foreign approval to the neglect and even discredit of that which is native. This was formerly the case in the field of literature and even more recently in the field of painting, as evidenced by the expatriation of Henry James, Whistler, and Sargent. Fortunately, our authors and painters are no longer enslaved by this imbecile snobbishness. Not so our musicians.

Of course, nothing could be more injurious to music in America than the pushing of mediocre musicians merely because they are American—save one thing: the pushing of mediocre musicians merely because they are foreign. America is suffering from both of these evils—to some extent from the first, incalculably from the second—with the result that American musicians, even those who have achieved the highest recognition abroad, are often relegated to the background or, at best, accepted with patronizing condescension. So long as American musicians are subjected to such humiliating and cramping conditions, a native musician will remain a remote probability.

This evil can only be remedied by the permeating and vivifying rays of culture, the one antidote to snobbishness. And it is just here that the educational institutions can be of the greatest service. Appreciation of the music of other lands is a worthy and valuable achievement, principally as a stepping stone to the achievement of a music of our own. This is the real musical problem which confronts us today, a problem deserving the deepest thought and the most purposeful activity on the part of educational leaders in America.

John Powell

The National Education Association will build in 1930 a seven-story annex to the present headquarters building in Washington, D. C.
A PLEA FOR A MORE COMPREHENSIVE MUSICAL EDUCATION

IT IS a normal and vital urge that mankind has to express itself in music. Why do I say vital? Can you do without it? Let us see if you really can. When you are happy what do you do? Whistle or sing! When a public function is celebrated what is the chief requisite? Music. When the occasion is a sad one, what must be its accompaniment? Music. And so in our religious lives music intensifies our devotion; our handmaid raising us to greater heights and ennobling our spirits.

All emotions compel to action but in uncontrolled, unco-ordinated action they may compel into dark and wayward paths just as readily as they may lead to heights. There is no subject which makes a stronger appeal to the emotions nor any which contributes a finer mental strength than music. But the fundamental necessity of music is for it to be made audible. And nothing can be of such importance as the making of music to the individual student. The most potent form of moral insurance is a musical instrument in the hands of every young person. We all realize also that there is no joy comparable to that of doing that which we do well.

We have traveled quite a distance on the road toward a universal musical education in the last few years. Public schools are awakening interest and making children singing children, and at least have made a small beginning in the creation of appreciative listeners. But we have subjected our children to a limitation that would be unthinkable in any other art by making the majority of them study only the piano (at best a makeshift instrument) or the violin. As a result the production of even the simplest works of our great classic composers is not generally possible among students of music or among our great number of musical amateurs. A parallel case would be that of a dramatic class unable to give any plays because all its members had been trained to play only the roles of queens and kings. Or an art class limited only to the colors of red and blue.

I do not wish to minimize the importance of the piano, especially as it is the only instrument (aside from the more limited instrument, the organ) which is complete in itself and through which the scores of the masters can be studied. However, its tone does not combine well with other instruments, and for that reason it has been excluded from the orchestra. On the other hand, because of its practicability, it has been most extensively used in ensemble literature. In other words, it is a substitution in white and black for all the instrumental colorings of the orchestra. This great feature is its claim to favor as a practical instrument, but because of its wide scope there is usually not room for more than one performer in the production of concerted works.

In our daily lives true beauty is more surely winning against cheap popularity, and we can find no more glorious uplift than in the concerted works of the masters.

We always name the value of co-operation when we speak of the value of athletics. It is the submission of the individual that makes for victory. Better than athletics is music for this glorified submission. The different banks in an orchestra must assist or contrast each other, nor shall brass overpower woodwind nor percussion overshadow the lilt of the strings, but all together in harmony must submit to the leader, or the great symphony cannot be played.

Where are the banks of woodwind and brass? Where are the violas, cellos, and double basses? All playing the piano! And are we so sure that all our children have the right aptitude for the same instrument? Do we all like the same food? A short time ago the parents of a boy decided to end their struggles to make their son musical or
to give him a musical education. He had taken lessons on the piano for years and seemed to attain nothing. At the same time whenever the opportunity presented itself for him to hear orchestral music he could not be kept away. It was suggested that he give up the piano and start on the cello. Immediately all apathy vanished and he achieved in a few months a development that was amazing. Some of us are born to one expression and some to another, and it should be a happy task to help the student to his rightful heritage.

Walter Damrosch goes further and says that no one is musically proficient until he can play three or four instruments. Every student should have a basic knowledge of the piano. But pianists should study concurrently some orchestral instrument, for then they would not be merely manipulators of the keyboard but have a correct and musicianly feeling for the independent expression of the various instrumental individualities emphasized by all the composers. Violinists should study the alto clef so that they could at any time furnish that rare and very necessary ensemble instrument, the viola. Cellists are rare and are always in demand. Woodwind and brass are indispensable as parts of the whole.

W. F. Webster says: “Things which are not seen are eternal. Where shall music be found? and where is the place of sweet harmony? Everywhere, for man will call for her whenever he strives to achieve a life of rich significance.” Emerson brings to our realization that we are a part of all that we have met. Let us give our children a universality of musical education so that theirs may be lives of high ideals and achievement.

ARTHUR FICKENSCHER

The National Education Association enrolls 200,000 teachers, 3,000 of whom are life members.
is determined to eliminate the question mark from the teaching profession of the state, as well as from the minds of the general public, by setting a standard for teachers' individual education, and then by giving it recognition. The business of changing other peoples' minds is a hard road at any hour or place, in any walk of life. And this has been the lot of the association. In short, we are inclined to believe that the Virginia Music Teachers State Association will not be entirely satisfied until it has tabulated the individual music-teaching psychology of the entire state and put it on file. Beyond that, the organization will have little or nothing more to live for.

Edwin Feller

CENTERS OF INTEREST: SUGGESTIONS FOR TEACHERS

Music should be a part—not a thing apart—of the main interests and activities of the school.

The necessary technical material should be chosen with the utmost care, in order that these objectives may be accomplished:

Correct use of the singing voice
Development of the creative instinct
Skill in reading music
Intelligent enjoyment in all musical participation

The songs and selections for listening lessons should often be chosen from the centers of interest. That is, if the class is working out a circus, The Circus Parade from Songs for Children by Bryant would be an especially appropriate song, while the Dance of the Clowns by Mendelssohn might be chosen for a listening lesson.

Frequently there should be a music center from which other musical interests may develop. For instance, a first grade enjoying the Sandman from The Child's Book of Songs by Foresman might profit by singing other lullabies, such as Land of Nod from Songs of the Child World, Book I, by Riley-Gaynor, and the Slumber Song from The Music Hour, Book I. For a listening lesson this same first grade would enjoy Kreisler's Caprice Viennois.

Other school interests may develop from a music center. When children are singing the Cradle Hymn, Away in a Manger, nothing more fitting could be found to complete the lesson than that lovely picture, The Madonna of the Chair.

A group of children singing the various Folk Songs would enjoy Folk Games and Dances.

The centers of interest in the following table were selected from a list of such centers used in the Harrisonburg Training School.

The music material has been chosen by the music classes at the Harrisonburg State Teachers College.

The Training School Committee composed of Misses Callie G. Hyatt, Gladys Goodman, and Lucille McGlaughlin have been of much assistance in formulating the outline of the music and in organizing the music around the centers.

CENTERED AROUND THE CIRCUS

**LISTENING LESSONS**

1. Dance of the Clowns, by Mendelssohn—(Columbia A 3161)
2. Of a Tailor and a Bear, by MacDowell—(Victor No. 20153)
3. Wild Horseman, by Schumann—(Victor No. 20153)
4. Le Cyne, from Carnival of Animals, by Saint-Saens—(Victor No. 1143)

**PIANO**

5. The Snake Charmer

6. Clowns from the Suite, "At the Fair"

—By John Powell

---

**GRADE 1 SONGS**

1. The Circus Parade, from Songs for Children—Bryant, Page 24
2. The Clown, from A Child's Book of Songs—Foresman, Page 40
5. The Elephant, from The Music Hour, Book I, Page 72
6. The Animal Band, from Churchill-Grindell, Book 4, Page 54

*These numbers, if well interpreted, would be particularly appropriate.
January, 1930

THE VIRGINIA TEACHER

CENTERED AROUND TRANSPORTATION

Grade 1 Songs
1. Train Song, from Child's Book of Songs
   Foresman, Page 16
2. The Street Car, from The Music Hour,
   Book 1, Page 14
3. Traveling, from Child's Book of Songs
   Foresman, Page 74
4. The Airplane, from The Music Hour,
   Book 1, Page 79
5. Roller Skating, from Churchill-Grindell,
   Book 5, Page 45
6. A Sleigh Ride, from The Music Hour,
   Book 1, Page 56

(centered around transportation)

May be used to introduce syllables

Grade 1 Songs
1. The Little House Wife, from Songs of the
   Child World—Riley-Gaynor, Book 1, Page 13
2. The Little Shoemaker, from Songs of the
   Child World—Riley-Gaynor, Book 1, Page 17
3. Playing Store, from Universal Music Series,
   Consolidated Edition, Page 16
4. The Postman, from Universal Music Series,
   Page 6
5. Hot Cross Buns, from Hollis Dann,
   Book 1, Page 14
6. The Traffic Cop, from Music Hour,
   Book 1, Page 21
7. Armistice Day, from Music Hour,
   Book 1, Page 22
8. The Grocery Store, from Music Hour,
   Book 2, Page 68

(centered around community life)

Grade 1 Songs
1. The Little House Wife, from Songs of the
   Child World—Riley-Gaynor, Book 1, Page 13
2. The Little Shoemaker, from Songs of the
   Child World—Riley-Gaynor, Book 1, Page 17
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6. The Traffic Cop, from Music Hour,
   Book 1, Page 21
7. Armistice Day, from Music Hour,
   Book 1, Page 22
8. The Grocery Store, from Music Hour,
   Book 2, Page 68

(centered around community life)

Grade 2 Songs
1. Harvest of the Squirrel and the Honey Bee,
   from Songs of the Child World No. 1, Page 65
2. The Bird, from First Book of Songs,
   Foresman, Page 39
3. Blue Birds, from Book 4, Churchill-Grindell, Page 53
4. Five Little Birds, from Book 6, Churchill-Grindell, Page 24
5. The Snowbirds, from First Book, The Music Hour, Page 49
6. The Crow, from Songs of the Child World,
   Tilley-Gaynor, Page 34
7. Whippoorwill, from One Book Course, Progressive Series, Page 12

(centered around birds)

Grade 1 Songs
1. On Wings of Song, by Mendelssohn
   — (Victor No. 6848)
2. The Train, by Mendelssohn
   — (Columbia A 3124)
3. A Rider's Story, by Schumann
   — (Columbia A 3124)
4. Witches' Ride, from Hansel and Gretel,
   by Humperdinck—(Victor No. 64188)
5. Troika on Traineaux, by Tchaikowsky,
   (In a Three-Horse Sleigh)—Victor No. 6857
6. Barcarolle, from Tales of Hoffman,
   by Offenbach—(Victor No. 35839)

(centered around transportation)

Listening Lessons
1. On Wings of Song, by Mendelssohn
   — (Victor No. 6848)
2. The Train, by Mendelssohn
   — (Columbia A 3124)
3. A Rider's Story, by Schumann
   — (Columbia A 3124)
4. Witches' Ride, from Hansel and Gretel,
   by Humperdinck—(Victor No. 64188)
5. Troika on Traineaux, by Tchaikowsky,
   (In a Three-Horse Sleigh)—Victor No. 6857
6. Barcarolle, from Tales of Hoffman,
   by Offenbach—(Victor No. 35839)

(centered around transportation)

Listening Lessons
1. Home, Sweet Home, by Payne-Bishop
   — (Victor No. 4001)
2. Old Folks at Home, by Foster
   — (Victor No. 4001)
3. Harmonious Blacksmith, by Handel
   — (Victor No. 1193)
4. In a Clock Store —(Victor No. 35792)
5. Soldiers' March, by Schumann
   — (Columbia A 3100)

(centered around transportation)

Listening Lessons
1. Berceuse, from Jocelyn, by Godard
   — (Victor No. 6630)
2. Caprice Viennois, by Kreisler
   — (Victor No. 6692)
3. Sweet and Low, by Barnby
   — (Victor No. 20174)
4. Cradle Song, by Schubert—(Victor No. 20079)
5. Lullaby, by Brahms —(Victor No. 20174)
6. Sing, Smile, Slumber, by Gounod
   — (Columbia 5015 M)

(centered around transportation)

Listening Lessons
1. The Bee, Schubert · — (Victor 20614)
2. Nightingales — (Victor 20968)
3. Songs of our Native Birds — (Victor 35785)
4. Papillon, Greig —(Victor 20102)
5. Song of the Cricket, Grant-Sheafer
   — (Victor 19830)
6. (a) The Woodpecker (b) Robin Redbreast
   (c) The Owl —(Victor 20617)
7. (a) Will o’ the Wisp (b) To a Humming Bird
   MacDowell · — (Victor 20803)

(centered around transportation)

Listening Lessons
1. Home, Sweet Home, by Payne-Bishop
   — (Victor No. 4001)
2. Old Folks at Home, by Foster
   — (Victor No. 4001)
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6. Sing, Smile, Slumber, by Gounod
   — (Columbia 5015 M)

(centered around transportation)
**CENTERED AROUND FAIRIES**

Grade 2 Songs
1. The Three Fairies, from Songs for Children, Bryant, Page 35
2. The Sentinel Fairy, from Third Book of Songs, Foresman, Page 6
3. Fairies, from First Book of Songs, Foresman, Page 24
4. The Fairy Piper, from First Book of Songs, Foresman, Page 7
5. Fairy of Dreams, from Juvenile Music, Music Education Series, Page 6

Listening Lessons
1. Fairies, Schubert — (Victor 19882)
2. Fairy Tales — (Victor 6649)
3. Overture to Midsummer Night’s Dream, Mendelssohn — (Victor Album M 18)

**CENTERED AROUND FLOWERS**

Grade 2 Songs
1. The Daisy, from Juvenile Music, Music Education Series, Page 78
2. The White Water Lily, from Songs of Childhood, Music Education Series, Page 25
4. Calling the Flowers, from Book 7, Churchill-Grindell, Page 7

Listening Lessons
1. To a Wild Rose, MacDowell — (Victor 1162)
2. To a Water Lily, MacDowell — (Victor 1152)
3. Mighty Lak a Rose, Nevin-Kreisler — (Victor 1320)
4. Waltz of the Flowers, from the Nutcracker Suite, by Tschaikowsky — (Victor 6617)

**CENTERED AROUND INDIAN MUSIC**

Grade 3 Songs
1. Indian Lullaby, from Book 1, The Music Hour, Page 45
2. Indian Echo Song, from Book 1, The Music Hour, Page 50
3. Indian Lullaby, from Third Year Book, Hollis Dann, Page 44

Listening Lessons
1. By the Waters of Minnetonka — (Victor 1228)
2. From the Land of the Sky Blue Water, Cadman — (Victor 1140)
3. Indian Love Song, MacDowell — (Victor 20342)
4. From an Indian Lodge, MacDowell — (Victor 20342)
5. Indian Lament, Dvorak-Kreisler — (Victor 6186)

**CENTERED AROUND CHINESE LIFE**

Grade 3 Songs
1. In China, from Songs for Children, Bryant, Page 16
2. Chinese Song, from Third Year, Hollis Dann, Page 46
3. The Jasmine Flower, from Book Three, The Music Hour, Page 63
4. Strange, from Book Three, The Music Hour, Page 72

Listening Lessons
1. Dance of the Chinese Dolls, from the Nutcracker Suite, Tschaikowsky — (Victor 6616)
2. Chinese March — (Columbia A 3163)
3. The Jasmine Flower — (Victor 20395)

**CENTERED AROUND DUTCH LIFE**

Grade 3 Songs
1. Holland Song, from Intermediate Book, Universal Music Series, Page 14
2. The Land of Wooden Shoes, from Book Five, Churchill-Grindell, Page 31
3. Holland Maids, from Book Five, Churchill-Grindell, Page 19
4. Holland Skating Song, from Book Five, Churchill-Grindell, Page 20

Listening Lessons
1. The Dutch Windmill Dance, from Festival Book, J. E. Lincoln, Page 28
2. Hansel and Gretel, from The Song Play Book, Crampton and Wallstein, Page 46
3. Dutch Dance, from Music for Fifty Figure and Character Dances, Elizabeth Turner Bell, Page 107
4. Dutch Couples, from Physical Education in the Elementary Grades, Clarke, Page 210
5. Cobbler, Page 33
Flip, Page 44
Hendrikska, Page 52
Swart, Page 50
From Folk Dances for Boys and Girls, Mary Effe Shambaugh
THE VIRGINIA TEACHER

CENTERED AROUND LEGENDS

Grade 4 Songs
1. The Mystic Number, from Third Book of Songs, Foresman, Page 50
2. The Leprechaun, from Third Book of Songs, Foresman, Page 71
3. The Magyars, from Book Three, Lyric Music Series, Page 186
4. The Rainbow, from Book Four, Foresman, Page 14
5. The Rainbow Fairies, from Third Year Book, Hollis Dann, Page 120

Listening Lessons
1. Erling, Schubert — (Victor 6273)
2. Peer Gynt Suite, Grieg — (Victor 35793 and 20245)
3. Die Lorelei, Schubert — (Victor 6273)
4. Triumphant Horseman, Rachmaninoff — (Victor 6261)
5. Cassim in the Cave, Rachmaninoff — (Victor 1326)

CENTERED AROUND FOLK TALES

Grade 4 Songs
1. Music of Spain, from Book Three, Foresman, Page 79
2. In Russia, from Book Three, Foresman, Page 78
3. All Through the Night (Wales) Junior Songs, Hollis Dann, Page 187
4. Dance Song from Jutland (Denmark) One Hundred Folk Songs, Laurel Music Series, Page 82
5. The Saeter Song (Norway) One Hundred Folk Songs, Laurel Music Series, Page 79

Listening Lessons
1. Song of the Volga Boatman (Russia) — (Victor 20309)
2. Drink to Me Only With Thine Eyes (England) — (Victor 626)
3. O Sole Mio (Italy) — (Victor 1099)
4. Mary of Argyle (Scotland) — (Victor 4002)
5. The Old Refrain (Austria) — (Victor 720)

CENTERED AROUND NATIONAL MUSIC WEEK

Grade 5 Songs
1. The Indian Chief, Book 3 Lyric Music Series, Page 92
2. Hail Columbia, from 101 Best Songs, Page 6
3. Star Spangled Banner, Junior Songs, Hollis Dann, Page 202
4. Old Folks at Home, Junior Songs, Hollis Dann, Page 188
5. Dixie, Junior Songs, Hollis Dann, Page 182
6. America the Beautiful, Junior Songs, Hollis Dann, Page 178

(Hear More Music)

Make More Music, Enjoy More Music

Listening Lessons
1. Largo (from the New World Symphony) showing influence of Negro music — (Victor 6236)
2. To a Water Lily, MacDowell — (Victor 1152)
3. I Hear a Thrust at Eve, Cadman — (Columbia 4017 M)
4. Perfect Day, Carrie Jacobs-Bond
5. Banjo Picker, John Powell (Piano)

(The children in this grade are often studying various incidents of American life, hence the songs have been chosen with historical significance.)

CENTERED AROUND CHRISTMAS

Grade 6 Songs
1. O Come, O Come, Emmanuel
2. The First Nowell
3. Deck the Hall
4. God Rest Ye, Merry Gentlemen
5. Ring On, Bells
6. Silent Night

(Listening Lessons)
1. Christmas Hymns and Carols — (Victor 35788 and 35946)
2. The First Nowell — (Victor 1352)
3. O Holy Night (Adam) — (Victor 6559)
4. Nazareth — (Victor 1764)
5. Hodie Christus Natus Est — (Victor 20410)
6. Christmas Fantasy — (Victor 19816)

Edna T. Shaeffer
THE HIGH SCHOOL MUSIC TEACHER

According to mythology, the early Greeks accredited the source of music to the infant god Pan, who is said to have brought forth music from a reed, when he was only a few days old. Even if there be no truth in this myth, it is at least evidence that the Greeks thought enough of music to seek its origin among the gods.

The public schools are beginning to realize more and more the great need of music to each child. Music gives the child "promptness, decision, acuity of thought, tact in co-operation with others that aid in every other study in the school curriculum."

The task of the teacher is to furnish everlasting inspiration, and the road to the music teacher is indeed beset with thorns. My sympathy is in perfect accord with W. H. Squires, of Hamilton College, N. Y., when he says, "A tone-deaf soul is the meanest work of God. . . . But the teacher's real ingenuity is tested when the child of defective musical endowments comes to her hands. And worse than the tone-deaf child are the fond parents who will not understand! Many a teacher has lost the music in her soul trying to create a Stradivarius out of a banana peel."

The preceding paragraphs are more a plea for the music teacher who supervises the grades and high school as well. My experience during the winter of 1928-29 was restricted entirely to the four years of high school, as I was also carrying two classes in English and two in mathematics. That simplified my work to some extent, as the average eighth grade child should read most music fluently. He should also be able to use his voice to the extent of producing a clear, light tone. Then, too, the bass voice begins to show itself in the seventh and eighth grades, though with a limited range, and this affords more opportunity for part singing.

My work included two classes in music appreciation and history, which alternated with each other during the week; an orchestra of fourteen pieces; a girls' glee club of thirty voices; and a boys' glee club of fifteen voices. I will attempt to give a brief résumé of the type of work accomplished.

The classes in music appreciation and history took up a general survey of the two periods of history—ancient and modern, music both sacred and secular; the lives of the great classical and romantic composers, including a study of the characteristics of the two periods; the forms of music used at the present time; a study of the instruments of the orchestra by sight, sound, and story; and the three schools of opera—Italian, French, and German—the most outstanding examples used being Verdi's "Il Trovatore," Rossini's "William Tell," Wagner's "Niebelungen Lieder or Ring," and Gounod's "Faust." As there was no available bulletin board space for posting current events, they were kept in notebooks, which proved interesting as well as instructive. The school furnished a large portable orthophonic victrola, and a generous supply of good records. The books used were:

*Music Appreciation*—Katherine Stone
*What We Hear in Music*—Ann Shaw Faulkner
*VICTROLA BOOK OF THE OPERA*
*GLIMPSE OF THE WORLD'S MUSIC*—L. M. Gildemeister
*Music Dictionary*—Elson

Some helpful magazines were:

*Musical America*—Sreune
*Musical Digest*—Pierre Key
*The Music Bulletin*—New York City
*The Supervisors Service Bulletin*—Educational Music Bureau, Chicago

The orchestra used Jacob's *Ensemble* and found it quite satisfactory. Of course, the selection of an orchestra book depends
entirely upon the previous training and ability. Even then there is such a range in the various reading and performing abilities of its members, that deciding upon a book to use becomes at once the most difficult and most vital thing for the beginning of an orchestra. Among the instruments there were seven violins, including two played by faculty members; three saxophones; one trumpet; one alto horn, and a piano with two accompanists who alternated at the practice periods. The orchestra met twice a week at the extra-curricular period, which was forty minutes in length, as credit was given for all of these musical activities. When they were preparing to play for a special occasion, additional practices were necessary after school, but the larger part of the work was accomplished during the period set aside for it. For some time we had no piano, which of course was a great handicap, but we managed to carry on by practicing at private homes after we received a supply of music stands sufficient for our numbers.

The girls' and boys' glee clubs were run as separate organizations, but they sang together very often. I was fortunate enough to have several quite exceptional voices, but they needed careful watching, of course. In selecting their music I tried always to give them only the best, but that does not necessarily mean the most difficult. In their part songs the second soprano and baritone parts proved to be the hardest. They mastered the other parts with comparative ease, and in a relatively short period of practice. The only safe rule I know in selecting music for school use is, "Use only music that ranks with the kind of literature you would give the children." Music for any grade should be of a character to appeal to children of that particular age. The glee clubs sang on all occasions in the school, in the town, and in the churches.

Some of the most effective selections were:

- While Bells of Memory Chime—Test—3 part—Girls
- The Gypsy Trail—Galloway—mixed voices
- Lilacs—Cadman-Forman—2 part—Girls
- Carry Me Back to Old Virginia—Bland—Boys
- Recessional—Kipling-DeKooen—4 parts—mixed
- Little Bluebird of My Heart—Grey—4 part—Boys
- Dreaming Alone in the Twilight—Moore—3 part—Girls
- Calm is the Night—Bohn—3 part—Girls
- On the Road to Mandalay—Speaks—4 part—Boys
- Mighty Lak'a Rose—Nevin—4 parts—Boys
- Barcarolle, "Tales of Hoffman"—Offenbach—2 part—Girls
- My Task—E. L. Ashford—Tenor solo
- Our Faith in Thee—Pauler—3 part—Boys
- Pond Lilies—Forman—2 part—Girls
- Little Dearest—Lift—2 part—Girls
- Rosebud—Marzo—2 part—Girls
- Grandma—Sachs—Girls
- Kissing's No Sin—Andrews—Boys
- Georgia Lullaby—Cordray—3 part—Girls
- Just Smiling—Wells—Mixed voices
- Mah Lindy Lou—Strickland—Boys
- Out of the Dusk to You—Lee—3 part—Girls
- Whispering Hope—Hawthorne—2 parts—Girls

The operetta presented at the end of the year was The Pirate's Daughter, by Bassett and Brown. After we rented a piano we had only a month in which to get ready, though I started teaching the dances and choruses some weeks before the piano came. We stayed on the key by means of a pitch pipe! The operetta is a legend of Old Holland. The scene opens at a house party on the Hudson, where the main feature of entertainment is a necromancer from India, who offers to grant any wish of the assembled group. They wish themselves in Holland three hundred years ago. The whole of the second act take place over there, and many amusing situations arise. The third act brings them back to America to be awakened from their trance by the same necromancer. The plot is very lively and the whole thing is a comedy throughout. There were sixty in the cast, including the chorus.

We drew a number from the rest of the student body who were not members of
either club. We had the necessary scenery made for the stage, and the Home Economics Department made the costumes as part of their class work, so there was no expense there except for the material. They also made a curtain for the stage. The furniture was offered by private persons. The programs were mimeographed by members of the school, so the paper was the only item of expense for that. The royalty on the operetta was waived due to the number of copies purchased. The operetta would have been impossible in such a short time, when I had to do all the playing, had it not been for the co-operation of the other members of the faculty. It was put on two nights during commencement week, and received with interest and appreciation.

Though the path of the music teacher be not strewn with roses without thorns, it is strewn with the joy and vision of great possibilities ahead. “We have hardly caught the first reverberations of that far-off promised land of sound where all our glowing dreams will yet come true. The substance of our fondest hopes lies always just ahead. To the lover of music nothing is impossible.”

Martha C. Derrick

AMERICAN SONGS:
A UNIT FOR RECREATION

The need that occasioned this unit of American songs was a relaxation period for three groups of junior high school children. It was offered them to accept or not, as they wished. The recreational period lasted ten minutes each day for six weeks.

There are many kinds of songs that have come down from the hearts and voices of the people. America is such a young country that most of its songs are yet in a crude state. The interest in collecting them is very new.

Songs are like people, plants, and animals; they grow. We find many variations. They have genealogies, pedigrees, thoroughbreds, crossbreeds, mongrels, and often strays.

These songs came from The American Songbag, by Carl Sandburg.

I. Outcome
A. To create a love for singing and an enjoyment of it as recreation and leisure.
B. To teach the children how Folk Songs were composed, how they were changed and how they were preserved.
C. To give the feeling and atmosphere of regions, of breeds of men, and of customs in the manner that only music can give.
D. To improve tone and rhythm.

II. Pupil Activities
A. The singing of songs.
B. The use of a contest (worksheet).
C. The learning of words to the stanzas.
D. The writing of stanzas to the songs.

III. Assimilative Material
A. Ballads
1. Common Bill
(a) This tells of the way of a maid with a man. Common Bill is sung most exclusively by women while they work. It came from Ohio.
2. Jesse James
(a) There is only one American bandit who is classical, who is to this country what Robin Hood is to England. Jesse was living in St. Joseph, Missouri, under the name of Howard, when, unarmed, he was shot in the back of the head, and killed, by his supposed young friend, Robert Ford.
3. Ballet of De Boll Weevil
(a) This song comes from the cotton fields of the South. The imagination of the Negro field
workers played shrewdly on the
phantom that came so silently to
destroy the cotton crops.

B. Work Songs
   1. Casey Jones
      (a) This song is very popular, es-
     pecially with railroad men. It is
classed as a work song because
it tells of the work of the en-
genner.
   2. Timber
      (a) This song is used in cutting or
      hauling timber. The solo lines
      are sung by one man, a leader,
      and the crowd joins in on the re-
      frain.

C. Minstrels and Follies
   1. Turkey in the Straw
      (a) This is the classical American
tune. It is used chiefly at
dances. It has a thousand
verses if all were gathered.
   2. Animal Fair
      (a) This song is used at circuses.
      All of the old minstrels like Dan
      Rice and Dan Emmet sang it.
   3. Sucking Cider Through a Straw
      (a) This song is used at fairs. It
      was first heard in Georgia and
      Illinois.

D. War
   1. Hinky, Dinky, Parlee-Voo
      (a) During the World War this song
      was a favorite among the Amer-
      ican Expeditionary Forces in
      Europe. It was sung more of-
      ten, perhaps, and with more
      verses, than any other song.

E. Hobo
   1. Hallelujah, I’m a Bum
      (a) This old song was heard at
      water tanks of railroads in Kan-
sas in 1897 and from harvest
      hands who worked in Pawnee
      County was picked up later by
      the I. W. W.’s, who made verses
      of their own for it and gave it a
      wide fame.

F. Spirituals
   1. Pharaoh’s Army Got Drowned
      (a) This is a creation and a favorite
      of the negroes of the South.

G. Patriotic
   1. America, the Beautiful
      (a) The words of this song were
      written by Katherine Lee Bates
      upon her return from her first
      trip to the summit of Pikes
      Peak, where the opening lines
      had been inspired by the beauti-
      ful view of “spacious skies” and
      “purple mountain majesties.”
      They have been sung to numer-
      ous tunes, but “America, the
      Beautiful” is at present most
      often sung to the tune “Ma-
      terna,” by Samuel A. Ward.

   2. Dixie
      (a) Dixie is generally called the
      most popular of the songs of the
      South, although it was written
      by Daniel Emmett, of Ohio. It
      soon became the favorite all
      over the land. It was carried to
      the battlefields, where it became
      the great inspirational song of
      the Southern Army.

IV. Bibliography
   1. “America, the Beautiful,” and “Dixie,” were
      taken from “The Progressive Music Series,”
published by Silver Burdett and Company,
      New York.
   2. All the other songs were taken from “The
      American Songbag,” by Carl Sandburg, pub-
      lished by Harcourt, Brace and Company, New
      York.

V. Test
   This work sheet was used as a contest.

FILL THE BLANKS WITH THE PROPER
WORD OR WORDS
   1. A song that tells a story is called a..............
   2. My favorite song is..................................
   3. A work song does either one of two things:
      1. ..................................................
      2. ..................................................

DRAW A LINE UNDER THE WORDS THAT
COMPLETE THE STATEMENT
   1. The Ballet of De Boll Weevil was first heard
      in lumber camps, cotton fields, the World war.
   2. The only classical bandit is Casey Jones, Com-
      mon Bill, Jesse James.
3. Timber is a good Ballad, War Song, Work Song.
4. Hinky, Dinky, Parlee-Voo came from railroad men, Negroes on plantations, soldiers in Europe.
5. Folk Songs came from—
   An experienced song writer
   The hearts and lives of the people
   People who traveled from place to place listening to people sing.
6. Jesse James is a Hobo Song, Ballad, Work Song.
7. Turkey in the Straw and Animal Fair are Work Songs, Ballads, Minstrels, and Follies.
   Below are given the names of ten songs and ten quotations from these songs. Place the number before the quotation that corresponds to the number of the song from which it is taken.

**SONGS**
1. Jesse James
2. Casey Jones
3. Hallelujah, I’m a Bum
4. Ballet of De Boll Weevil
5. Animal Fair
6. Hinky, Dinky, Parlee-Voo
7. Turkey in the Straw
8. Sucking Cider Through a Straw
9. Timber
10. Pharaoh’s Army Got Drowned

**QUOTATIONS**
( ) The elephant sneezed and fell on his knees.
( ) O, Mary don’t you weep.
( ) The M. P.’s say they won the war.
( ) ‘Twas a dirty little coward shot Mr. Howard
( ) The story of a brave engineer
( ) I have a home.
( ) Give us a handout to revive us again.
( ) Hallelujah, I don’t know.
( ) I never was so happy since the hour I was born.
( ) And now I’ve got me a mother-in-law.

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**A VISIT TO MOTHER GOOSE LAND**
**AN OPERETTA FOR PRIMARY GRADES**

**Characters**
- The Sandman
- Mother Goose
- The Dream Lady
- Mother Hubbard
- Mistress Mary
- Boy Blue
- Jack Horner
- The Flowers
- Jack Be Nimble
- Jack and Jill
- Page
- Bo-Peep
- The Crooked Man
- Diddle Diddle Dumpling
- Humpty Dumpty
- Baa, Baa Black Sheep
- Polly Flinders
- Polly Flinders’ Mother
- Simple Simon
- The Pieman
- Miss Muffet
- The King and the Blackbirds
- Chorus

---

**Scene I**
Frances, a little girl of five, is seated with a book of Mother Goose rhymes in her lap. While looking at the pictures in the book she falls asleep.

Enter Sandman who throws sand in her eyes as he dances about the room. The Chorus sings Sandman. (Progressive Series No. II, Silver Burdette & Co., p. 208.)

Enter Dream Lady dancing lightly as a fairy.

**Dream Lady**
I am the Dream Lady. I have come to take you to visit Mother Goose Land. Would you like to go?

**Frances**
Oh! yes! yes! Do take me. I have always wanted to see Mother Goose and her children.

**Dream Lady**
Well, come with us. The Sandman and I will show you the way.

**Frances gets up.** The Dream Lady and the Sandman take her by the hand and lead her off the stage.

**Scene II**
A huge Mother Goose Book is seen on the stage.

Enter Dream Lady, Sandman, and Frances from left as Mother Goose emerges from the Book. The visitors approach Mother Goose.

**Dream Lady**
Mother Goose, this is Frances. Frances, this is your dear Mother Goose.

**Mother Goose**
I am glad to meet you, Frances.

**Dream Lady**
We have come to see your children, dear Mother Goose.

**Frances**
Do let us see your children, Mother Goose.

**Mother Goose**
Indeed you may see them. (Points to three chairs placed beside each other.)
Bo-Peep! Bo-Peep! Where is Bo-Peep?
Enters Bo-Peep. Chorus sings her song
as she pantomimes it. They repeat it while
she takes her place by Boy Blue.

Mother Goose
Bo-Peep! Bo-Peep! Where is Bo-Peep?
Enters Bo-Peep. Chorus sings her song
as she pantomimes it. They repeat it while
she takes her place by Boy Blue.

Mother Goose
Jack and Jill! Come up the hill, please.
Enter Jack and Jill who dramatize their
song as the Chorus sings it. They repeat
the song as a duet before taking places by
Jack Horner.

Mother Goose
Diddle, Diddle Dumpling!
Enter Diddle Diddle Dumpling in night
clothes but with stockings and one shoe on.
She pantomimes her song as the Chorus
sings it. She then stands by Mother Hub-
bard.

Mother Goose
Crooked Man! Crooked Man!
Enter the Crooked Man who pantomimes
while Chorus sings. He then stands by
Bo-Peep.

Mother Goose
Humpty Dumpty! Are you all together
again? Come here, please.
Enter Humpty Dumpty who sits on a
chair and falls off as the song by the Chorus
suggests. He then stands by the Crooked
Man.

Mother Goose
Baa, Baa Black Sheep! We need some
wool.
Enter Baa, Baa Black Sheep with his
three bags on his back. Pantomimes as
Chorus sings. Stands by Diddle Diddle
Dumpling.

Mother Goose
Oh, Polly Flinders!
Enter Polly who pantomimes to song.
Her mother comes in and spanks her at the
appropriate time. They go to the right of
the stage.

Mother Goose
Simple Simon!
Enter Simple Simon and the Pieman.
They pantomime to the song. Simon then
dances a little jig before he and the Pieman
take their places by Jack and Jill.

Mother Goose
Oh, Mistress Mary! Are you very con-
trary today? I'd like very much indeed to
have you meet a friend of mine.
Enter Misstress Mary and the Flowers.
They sing without the Chorus pantomiming
as they sing.
The whole group sing Bean Porridge Hot.
Then the Mother Goose children march
back into the Book.

Frances
Thank you, thank you, Mother Goose.
You have made me so happy. And I like all
your dear children.

Dream Lady
We thank you, too, Mother Goose. Come
Frances, we must hurry home.

Sandman
We will show you the way home, Frances.

Mother Goose
Goodbye, Frances. Come again to see us.

Frances
Thank you, Mother Goose. Good bye.
All leave stage. Mother Goose goes back
into the Book which slowly closes after her.

Scene III
Enter Dream Lady, Sandman, and Fran-
ces. Dream Lady leads Frances to her seat.

Dream Lady
Here you are at home again, Frances.
Now we must hurry away to fairy land.
Mun'st we, Sandman?

Sandman
Yes, we have been gone too long already.

Frances
You have given me such a good time. I
wish you could stay with me. But I sup-
pose I'll have to tell you goodbye, dear fair-
ies.

Dream Lady and Sandman
Goodbye, Frances. We have had a good
time too. Some day we will see you again.

Frances waves goodbye as the two fairies
slowly leave the stage.

Frances slowly wakes us and looks around
her.

Frances
Oh, I have had such a lovely dream. I
must run and tell Mother about it.

Frances runs off stage. Curtain.

Most of these Mother Goose songs are
familiar to primary children so that they
will require little practice outside of the
regular music period. The operetta will,
therefore, cause a minimum of disruption of
the regular schedule.

The costumes should be very simple so
the children can make most of them in the
handwork periods.

The girls' dresses may consist of a
straight black bodice laced in the front and
a bright-colored crepe paper skirt gathered
full at the waist. Bo-Peep and Mistress
Mary can wear large colored paper hats,
Mother Hubbard a cap, and Mother Goose
a tall black hat. The boys can wear a
bright-colored cambric coat over everyday
blouse and knickers. Ruffs of crepe paper
at neck and wrists will add to the effect.
The Sandman can wear a little black hat, an
orange cape, and a black cambric suit. (Or
he can wear ordinary blouse and knickers).
The Dream Lady needs a fairy costume of
some pastel shade with head dress to match.

The stage properties are also a good prob-
lem for the children. The Mother Goose
Book can be made from two large screens
covered with brown wrapping paper. Large
letters can be cut from colored paper and
pinned or pasted on to form the title "Mo-
ther Goose Rhymes" (or this may be painted
on). The pie for the blackbirds can be ar-
ranged from a tin wash tub covered with
brown paper, decorated with crayons or
paint, and slashed so that the King can open
it to let the Blackbird out. Jack Horner's
pie can be made of a tin basin covered with brown paper. Humpty's wall may be built from paper over a couple of orange boxes or even over a chair. Mother Hubbard's cupboard may be an orange crate painted brown.

Virginia Buchanan

THE VIRGINIA FEDERATION OF MUSIC CLUBS

The primary reason for the existence of the Federation is to create a musical environment for our children and our children's children. Plans toward that purpose resolve into several main objectives: to encourage music in the home; to secure a state supervisor of music, with music an accredited school subject; to better the music in churches and Sunday schools; and acquaint our young people with the best sacred music; to establish a self-sustaining loan fund by which talented but needy Virginia students may secure their musical education; to raise artistic and professional standards for music teachers and performers; to encourage native singers, performers, or composers, junior or senior; to aid national musical undertakings, particularly the establishment of the MacDowell Colony for American creative art; and finally, to establish for Virginia an annual choral, or music festival, in which the whole state shall participate.

Now, how to go about all this?

We begin at home, by encouraging family music or neighborhood ensembles. "Home Music" contests, wherein family groups contest against each other, have helped to arouse interest in home music. A booklet is in preparation which shall include compositions in combinations of all kinds for family use or small ensembles, with prices, publishers, and many suggestions.

We are trying to arouse a state-wide demand for music to be included in our public school system. To help arouse interest, we ask clubs to sponsor county public school choral contests, local music supervisors, music appreciation classes, music memory contests, radio programs; and are also planning state junior choral and harmonica band contests and ensemble junior concert for state meeting.

For the church music, we have established a department in our State Bulletin wherein suggestions for good music for choirs will be given each month. We hold hymn singing and hymn playing contests, and endeavor to raise the standards of Sunday school music. We encourage choir schools, and are enlisting the aid of choirs throughout the state in a choir festival during our state meeting, with a massed choir concert, and outstanding choirs in special numbers.

We are trying to establish a $10,000 loan fund for music students, to receive a musical education, at the same time developing a sense of responsibility. Several students are now being aided through our fund, but many others are asking loans which we are unable to provide.

We are establishing an artists' bureau through the Federation, whereby those who are fitted for concert work, artist or student, may receive hearing through our music clubs.

Junior, student, and young artist contests are held for community, district, and state: winners progressing to the capital district (four states), thence to the national. Winners of national contests possess an artistry that comes only through long, intensive training and experience which the preliminary contests help to develop.

We are seeking the best native Virginia compositions, to have them adequately produced at our state festivals and on club programs. We have established a V. F. M. C. chapter of the MacDowell Colony League, and Junior Crusade, and are asking...
clubs to give benefit MacDowell programs for the Colony.

Finally, we are enlisting the aid of all musical organizations, state and local, in establishing securely a great music festival for Virginia, as the Eisteddfod of Wales, wherein our whole state may come together in song and contest and music of every class: when our best native artists and composers may receive adequate hearing and encouragement, and our children and students may derive stimulus and inspiration that shall ultimately mean higher musical development for all of Virginia.

Annabel Morris Buchanan

WANTED, A TWIN

By Nelson Phinney
Fifth Grade, Norfolk, Virginia

If you know a little boy
About as old as me
With curly hair and big blue eyes
Who loves plum jam for tea;
Who likes to lie upon the floor
And read out things aloud,
Who does not always shut the door
And thinks all the girls are proud,
Who wants to be a policeman
Or p'raps a sailing pirate bold,
And go a sailing around the world,
To search for hidden gold,
Who feels so awful lonely
And wants a puppy dog,
Please pack his toys in a tin
And let him come and be my twin.

—From The Journal of the National Education Association, December, 1929.

One-half of the school superintendents in the United States hold membership in the Department of Superintendence of the National Education Association.

THE PLACE OF MUSIC IN THE CURRICULUM

WHEN does an art expression, such as music, arise in the world? Is it not when some individual has had an experience which is precious to him, which he wishes in some way to record and to make as nearly as he can permanent?

Consider a simple example such as a painting or a drawing. The savage, the first man, or the oldest man, sees either in the outside world or in his mind, something which seems to him so beautiful that he wishes to preserve it or the memory of it. With whatever medium he has at hand he endeavors in some way to make a record of it. That record is crude at first, but is perfected as attempts are repeated. Always it has in it the germs of what we today designate as an art work. This is true in sculpture, in the dance, in every form of art, and doubtless it is true in music also. We go through a great struggle, a period of noble aspiration, through any beautiful or otherwise memorable experience, and we like to preserve it by making some image or expression of it. When that is a simple and natural expression with little thought, with slight conscious control, it may be little more than a shout, a gesture, a leap. When creative thought is given to it, the result may be a song or a dance or a drama.

Two conditions result as soon as this conscious product is made. First of all we have the thing there to contemplate and to cherish as at least a partial representation of the original experience. There is this attribute in many kinds of keepsakes, and due to this fact they have woven into them, at least for us for whom these associations arise, an element of beauty. This explains much of our collecting of mementoes. All of us have at home in our bureau drawers, or the old fashioned what-nots, things which at the time we get them were so interwoven with a precious experience that keeping them helps to preserve the oc-
occasion with which they were associated. While ordinary mementoes lose their power to recall the thrill of the original experience and become mere curiosities of which we soon tire, the things that are beautiful in themselves may for a long time have the power of calling up much of that early satisfaction. Art expressions thus help to bring about what all of us are trying to do in our life, namely, make permanent things and experiences that are beautiful and worthy of preservation.

Besides having this effect upon the person who creates the art work, another and very significant condition also results. The original experience which the art expression aids to perpetuate was vital for the one who expressed it because of what happened to his spirit. It was, in other words, a personal, internal affair which took place in him whether or not it did in anyone else. But when the art expression is made it, having taken an external form, can now be shared and enjoyed by other people who may or may not have enjoyed that original experience. The song, the dance, the picture which rose in the artist because of the stirring within his soul, are now placed before the world for it to use or to reject.

There is both a gain and a loss in this condition. The gain lies in the fact that the beautiful original experience may now be shared by many people. Possibly the artist was the only one who was able to go to the seashore or to the remote landscape and see it with his own eyes, but the painting may be seen by everyone. The poet may have been the only one who sensed the wonder of a deed which seemed ordinary to the world at large. Art always passes on to others the vision that the rare soul has experienced. This is the generous, the sharing or social aspect of art, and this surely is a gain to the world.

The loss appears when we find other people contenting themselves solely with the external expression without being curious or interested as to the inner experience which brought that expression into being. It is easy to put a person into contact with art and art work, but that is not a guarantee that he will form that contact, get the same pleasure from it that the artist did when he created it. The caretaker in the museum, the usher in the concert hall, the workman in the sculptor's studio, seldom have the same pleasure in the art work with which they come in contact that the creator of it has. This is due partly to their not having created the work, partly because they perhaps have not undergone the same experience which gave rise to the art works, but probably mainly because they have not approached the artist's expression in the proper manner. The appreciation of any art demands a certain spirit of leisureliness, of quiet, of receptivity, of losing oneself in contemplation. The hurried traveler rushing through an art gallery, the speeding automobilist tearing up a hill and down it, the listener at a concert who is pressed for time and cannot wait until a selection is concluded—none of these can get the message of the painting, the sunset, or the song. It may not be necessary to write a poem in order to appreciate poetry, to attempt a water color sketch to appreciate painting, or to compose a song in order to appreciate music; it may not be essential to have visited the scenes depicted, or to have lived in many lands or under varied conditions, much as each of these experiences would help to understand and evaluate these art expressions; but it is certain that much of the beauty of nature and life, even the most remote, comes to the quiet listening ear, the seeing, observing eye, and the spirit that pauses and considers.

This long introduction to our discussion of newer tendencies in school music teaching is intended to emphasize the steadily growing conception that music should be in the school curriculum primarily for expanding the interpretation of life through under-
standing the experiences of many sensitive musical souls, and that thus our own lives shall be made richer, our emotions shall be raised to higher levels, and our spirits shall be exalted. For many years educators, oftentimes including the musicians themselves, have advocated music in the school for reasons which are now considered as subsidiary to the larger aim just stated. Sometimes music was included for the recreation it gave to children who seemed naturally like it. More often it was praised because of its excellent disciplinary values which were comparable in fact to the discipline of arithmetic and language. Again, administrators have frequently found a place for music in their programs because of the desirable social results of singing or playing. Lately certain advocates have called attention to the unusual vocational aspects of music and have pointed out that music probably more than any other subject in the school will be of direct help to the young people in earning a living. All of these and other ethical, patriotic, and generally cultural aspects might well be cited because music can and frequently does aid in these various lines. But if we are to look for the unique contribution which music should make it is to be found in the ideas mentioned earlier, namely, the general toning up of the spirit by the stirring or renewing of joy in a beautiful experience.

There are four approaches to this end, and these are four phases of music instruction. We may conceive of music as a great, beautiful palace or a great central room in a palace, which may be entered by four doors. These are the four doors of song, of instrument, of technical study, and of listening. All of these approaches can give much the same sort of power in regard to the understanding and love of music, but each one of them has its own peculiar contribution to make, and each one has a valuable place in the general scheme of music education. From song singing should come that joy which results from attempting to create any beautiful thing which is based upon a vital experience. From listening should come that joy which results from finding in the expression of someone else a reinforcement or expansion of an experience which we ourselves have had and which possibly we have never been able to express adequately. From instrumental study should come the joy which results from a new form of expression. It is like song singing except that the expression is now through a different medium and one that extends beyond our own body. From technical study should come the joy of understanding and mastering the details which are used somewhat blindly in song singing, appreciation, and instrumental study. Each child should have some experience in every one of these four phases of music.

Any child will naturally modulate his voice in speaking, and will, when alone, utter sounds which are songlike, at least in embryo. All normal children sing as soon as they come in contact with a good model especially if this be the voice of the mother or of a musical primary teacher, but any child who is not hindered by being told that his parents are unmusical, or that being able to sing is a gift, can with patience and the right surroundings be taught to sing in tune and so pleasantly that he himself and others will enjoy listening to it. The fundamental thing in all musical development is ability to sing and it is the first duty of parents, kindergarten, and primary grade teachers to see that the little child is helped to sing in tune and with a sweet tone.

Just as every good home should surround the child with orderly and beautiful furnishings, so ought he to be surrounded with beautiful music to hear. The child who hears lovely phonograph records and the better radio selections will probably grow up with good musical taste especially if he has been properly helped with his singing. But in all of this listening there is just as
much need for selection and guidance as in reading and painting and rules of conduct.

It is simple and natural to play upon a musical instrument and every child should have this opportunity. We are learning that there are a number of simple instruments, such as glasses and bells, and marimbas, and soft sounding drums and rattles which can be played upon almost without formal instruction and which will serve as excellent introductions to the more developed instruments, such as the piano and the violin. The great impetus toward instrumental instruction in the schools makes it seem possible that it will not be long before there are instrumental teachers employed by the school boards in all the public schools so that the great mass of instruction which is now carried on privately at great waste of time, money, effort, and especially of musical results, will be transferred with splendid gains in every line to the schools.

When our other three approaches are properly used we shall recognize that there is also great delight in the right kind of technical study. It must come in the child’s life after he feels the need for it and it must not be too long delayed. It is now quite well agreed that the first grade and much, if not all, of the second grade should be devoted to song singing, listening, and playing upon simple instruments, and that technical study should not be emphasized until the third grade. Having once been begun it should be pursued intensively until at the end of the sixth grade the ordinary child will have attained enough command of reading and writing music so that thereafter his gain in skills will come from his employing his technical equipment in the acquiring of greater facility in singing, listening, and playing.

With such a foundation as we have outlined, the schools are ready to furnish in the junior high school a much finer specialized treatment of music than we have yet had. The next few years will witness astounding developments in the performance of vocal and instrumental music and intelligent and appreciative listening to music. But throughout it all, if we are to realize the unique contribution which music has to make to the curriculum we must keep to the principles enunciated in our opening words. Music must serve primarily to develop a sympathetic and joyous appreciation of great emotional experiences.—Peter W. Dykema, Head of Department of Music Education, Teachers College, Columbia University, in Minnesota Journal of Education.

NEW STANDARDS FOR COLLEGE ADMISSION

High school principals and teachers generally will be interested to learn about the new plan for the admission of students to the Colorado State Teachers College. The following letter from the president of this college will explain the new plan:

We take pleasure at this time in announcing a new policy concerning admission to the college. In keeping with the best educational thinking of the day, and as a result of careful experimentation over a period of four years, the college has decided to admit any high school graduate who is recommended by you, who has health, character, and ability to do college work.

This college believes that the high school curriculum is a high school problem, and we shall make no attempt to dictate specific subjects of study required for graduation and admission to college.

Our experience demonstrates that an applicant, to succeed in our college and as a teacher later in life, should have

1. A GOOD HIGH SCHOOL RECORD. (Those who rank in the lowest one-fourth of a graduating class seldom do acceptable college work.)
2. A GOOD MORAL CHARACTER. Those who do not qualify under this head can not be certified as teachers.
3. GOOD HEALTH. Students who have communicable diseases or noticeable physical defects should not attempt to be teachers.
4. ABILITY TO DO COLLEGE WORK. This is determined by scores made on certain tests at the time of matriculation. (English, intelligence, achievement, and teaching aptitude.)

Sincerely yours,

George Willard Frasier, President of College.
EDUCATIONAL COMMENT

THE AMERICAN GUILD OF ORGANISTS

The American Guild of Organists is a society of church, concert, theatre organists and lovers of organ music in the United States and Canada. This movement was founded in 1896 with one hundred and forty-five of the most noted organists in these two countries as charter members.

The purpose of the Guild is two-fold: to raise the standard of efficiency of organists by examinations in organ playing, in the theory of music and general musical knowledge, to grant certificates of Fellowship and Associateship to members of the Guild who pass such examinations; and to provide members with opportunities for meeting, and for the discussion of professional topics.

Four classes of membership are maintained:

I. The Founders—the 145 members who established the Guild. Founders may affix to their names the letters A. G. O.

II. Academic—the Fellows of the Guild are those who have received certificates after having passed rigid examinations proving themselves to be organists, directors, and scholarly musicians of high theoretical and practical attainments. Fellows may affix to their names the letters F. A. G. O.

III. Academic—the Associates of the Guild are those who have received certificates after having passed examinations proving themselves to be competent church organists. Associates may affix to their names the letters A. A. G. O., and are eligible for the Fellowship examination.

IV. Now Academic—The Colleagues are organists who have been proposed by two active members. No examinations are required, no certificates given, and no initial letters of this Guild permitted after their names.

In addition to these four classes, six world-famous organists and composers have been elected as honorary members: Charles Marie Widor and Joseph Bonnet, of France; Joseph C. Bridge and Edwin Lemare, of England; Alfred Hollins, of Scotland, and Germani, of Italy.

The Guild in the United States and Canada corresponds in most details to the Royal College of Organists, London, England, which has the same classes of membership and gives the degrees of A. R. C. O. and F. R. C. O., titles greatly prized by Europeans.

The popularity of the Guild is indicated by its rapid growth. At the present time, approximately 200 hold the Fellowship degree, 650 are Associates, and the total membership in the four classes exceeds 3,000.

Eunice Kettering

SALZBURG JUBILEE FESTIVAL

Max Reinhardt, of "The Miracle" fame in this country, will be the most important figure in the staging of world-famous dramas in the Reinhardt and Mozart Festivals, which will take place in Salzburg,
Austria, beginning the last week in July and continuing until the end of August, 1930, it is announced by Kommerzialrat Georg Jung, proprietor of the Grand Hotel de l'Europe, in Salzburg, Austria, who is visiting the United States in the interest of this event.

Appearing under Mr. Reinhardt's direction will be such figures, by now noted in America, as Alexander Moissi, Emil Jannings, and Werner Kraus and many others. The great Melba, now well advanced in age, and retired, will be one of the features. These Festivals, which have now become an annual feature in Salzburg, regularly draw a great attendance of Americans. It is expected that this year's, which is by far the most ambitious of these events so far, will prove even more attractive than the others.

Further information concerning the Festivals may be obtained from the Austrian Tourist Information Office, 400 Madison Ave., New York City.

“1929 OVERTURE” OUT

“1929 Overture,” the yearbook of the 1929 National High School Orchestra and Band Camp, tells the story of what C. M. Tremaine, director of the National Bureau for the Advancement of Music has termed “the finest single contribution to the development of instrumentalists in our secondary schools,” has just come off the press. A free copy will be sent to anyone interested. Address J. E. Maddy, Box 386, Ann Arbor, Michigan.

THE RADIO IN AMERICAN MUSIC

“The radio is doing more to foster a love of music in the average American than anything else that has occurred in the art,” writes John Erskine, who is the new director of the Quilliard School of Music. “At the present moment, to be sure, the radio, like the sound pictures, has disarranged the traditional functioning of certain kinds of musical career, and this change has brought inconvenience, perhaps suffering. Yet in the long run there will be a satisfying readjustment, and meanwhile the benefit to the majority of the people seems unquestionable. . . .”

WALTER DAMROSCH OUTLINES COURSE OF MUSIC STUDY TO SUPPLEMENT CONCERTS

So many requests have been received by Walter Damrosch from his radio listeners for supplementary information about music that he, in collaboration with his assistant, Ernest La Prade, has outlined a course of reference and study.

The course covers all phases of symphonic and operatic music. It meets requests for information about the history of music, biography of composers, the formation of orchestras, descriptions of orchestral instruments, analysis of symphonic compositions, and the like. In connection with the study of orchestral instruments there are suggestions as to where to secure large pictures of these instruments in full color and mounted on cards for classroom use.

There is also full information as to where all the books of reference may be secured and the cost of each. The list assembled by Mr. Damrosch and Mr. La Prade follows:

LIST OF BOOKS SUGGESTED FOR REFERENCE AND STUDY IN CONNECTION WITH THE MUSIC APPRECIATION HOUR

**General Musical Information**

*What We Hear in Music* (1 vol., $3.00)—by Anne Shaw Faulkner. Victor Talking Machine Company, Camden, N. J.

(The above volume contains a brief history of music, articles on musical forms, the orchestra and its instruments, descriptions of all work recorded by the Victor Company, and biographies of their composers.)

**Music Appreciation**


Music Notes to accompany the above (3 vols.—
Music Appreciation for the Junior High School (24 cents); Book II, 24 cents; Book III, 28 cents.

Music Notes to accompany the above (3 vols.). By Mabelle Glenn, M. Lowry, and M. DeForest. Silver Burdette & Company, Newark, N. J.

Listening In On the Masters (1 vol., 50 cents) by Alice Keith. C. C. Birchard & Co., New York.

Listening Lessons in Music (1 vol., $1.60)—by Agnes Fryberger. Silver Burdette & Company, Newark, N. J.


How to Listen to Music (1 vol., $1.75)—by H. E. Krehbiel. Scribner's, New York.

Musical Taste and How to Form It (1 vol., $1.00)—by M. D. Calvocoressi. Oxford University Press, New York.


The Opera Goer's Complete Guide (1 vol., $2.00)—by Leo. Melitz. Dodd, Mead & Co., New York.
MISLEADING RATS

Food experiments with white rats in public schools, designed to illustrate the dietetic functions of various food products, often do more harm than good and supply children with mis-information on important health subjects, says Dr. J. S. Hughes of the Kansas State Agricultural College in an article, "Experiments with Animals," published in the November issue of Hygeia, the Health Magazine published by the American Medical Association.

Dr. Hughes points out that oftentimes children are led to believe certain essential foods, necessary to build up strong, healthy bodies, are harmful because rats, fed on prearranged diets containing the food in question, fail to thrive.

"From such experiments," he said, "the children gain the impression that certain foods, such as sugar and candy, which are wholesome when properly used, are detrimental to health.

"The impressions in regard to diet and health they receive from animal experiments are so deep and lasting that great care should be exercised in planning them so that the ideas conveyed are correct," Dr. Hughes continues.

"Unfortunately the experiments that are being conducted in many schools are giving children erroneous ideas concerning the influence of ordinary foods on their health. The experiments are planned on the old idea that certain foods are harmful, rather than on the modern view that it is leaving certain foods out of the diet that is harmful.

"It is from experiments of this type that the erroneous idea has become prevalent that sugar is harmful to health. As a matter of fact, sugar is a wholesome food product. Cane sugar, or a less expensive form of carbohydrates, such as corn syrup, is used by many of the best pediatricians for modifying milk in infant feeding. There is not the slightest experimental evidence to show that sugar has any harmful effect on normal individuals when used in reasonable amounts in an adequate diet."

Dr. Hughes then cites several types of experiments as examples in which ordinary white bread, or cornmeal and salt are used as the basal ration, neither of which contain the necessary food principles to sustain life. To this he said is added milk, which contains the essential elements and of course the rats thrive.

"Other groups of rats," he continues, "are fed the same basal ration plus certain food substances which are commonly considered to be harmful to children's health. In such experiments one will usually find sugar, candy, soft drinks and coffee. As these substances do not have the elements that are lacking in the basal diet, the rats will not grow. The children observing such demonstrations come to the conclusion that these substances must be harmful to health since the rats receiving them, grow so slowly.

"This is the incorrect point of view. None of these substances, when incorporated in an adequate diet, interferes with the growth of rats, that is, if a diet is used which contains all of the necessary food elements needed for normal growth and development."

It is easy, Dr. Hughes concludes, to plan such experiments to show the harmful effects of leaving out of the diet certain essentials and the definite disease conditions that are sure to result if any one of these necessary foods is left out of the diet.

A. L. A. CONFERENCE

The fifty-second annual conference of the American Library Association will be held in Los Angeles, California, June 23-28, 1930. Headquarters will be at the Biltmore Hotel.
necessary.

It seems that a more extended and well adapted to its purpose as far as nurses are students.

This should be given even to high school students, although it must be slight, to the new theory sixty hours to the course.

Nomenclature (5 pages). Additional experiments appear to be treated rather briefly, but this is point of view and is clearly written. Some topics have also been introduced.

Chemistry of the Blood (1927), namely, the Chemistry of Excretion (10 pages), Chemical Principles of Chemistry. By Joseph H. Roe.

This new edition contains several and students of home economics and applied organic, and physiological chemistry for nurses and medical director who has done so much not only in giving entertainment to millions but who now is attempting to bring musical instruction to all, especially in schools and colleges. He has given for several years a series of educational concerts, programs played by his orchestra with explanatory comments by himself.

In The Instructor's Manual, a book containing the programs of his concerts for 1929-30, Damrosch has compiled along with each program, a set of questions which are intended to provide a means of testing the ability of the pupil to comprehend and to remember the explanations given during his radio concerts. The answers that are printed with the questions are by no means arbitrary but are meant to serve only as a guide to the teachers. The method of using the questions is left entirely to the discretion of the teacher.

The programs in the Instructor's Manual are arranged in four series—Grades 3 and 4, grades 5 and 6, grades 7, 8, and 9, and high schools, colleges, and music clubs. There are twelve lessons in each series with an entirely new and different set of programs for each one of the series, thus giving a wide range and great variety. Would that all of us could take advantage of this opportunity!


This is an extraordinary textbook of inorganic, organic, and physiological chemistry for nurses and students of home economics and applied chemistry. This new edition contains several chapters which were not included in the old edition (1927), namely, the Chemistry of the Blood (3 pages), the Internal Secretions (11 pages), the Chemistry of Excretion (10 pages), Chemical Nomenclature (5 pages). Additional experiments have also been introduced.

This book presents chemistry from the modern point of view and is clearly written. Some topics appear to be treated rather briefly, but this is more or less inevitable in a course aimed to meet the need of nurses who give only forty-five to sixty hours to the course.

It is fortunate that the author gives attention, even though it must be slight, to the new theory of the structure of matter. The writer believes that this should be given even to high school students.

In the judgment of the reviewer, this book is well adapted to its purpose as far as nurses are concerned. When it comes to students of home economics, it seems that a more extended and thorough treatment of physiological chemistry is necessary.

Fred C. Mabee


This textbook on general science uses, in the judgment of the reviewer, the best modern practices in this field. There are many strong points to this book: (1) Eighty-eight experiments are included in the book, as are also twenty-six projects; (2) Special reports are listed; (3) A simple statement of 14 characteristics of the scientific attitude are listed, followed by puzzles and games which give practice in the use of these attitudes. This is the first book known to the writer which utilizes this scheme, a most excellent feature.

The vocabulary has been scientifically checked by the vocabulary studies of Thorndike and Powers. (5) The subject matter is organized on the unit plan. (6) The material is arranged on three levels of difficulty which provides for assignments on the basis of individual differences in ability.

The selection of subject matter is based on an investigation by Curtis, which synthesized the results of all published researches in this field. (8) There are excellent illustrations.

One suggestion: it would have been well to include the price of the books in the list entitled, "Books You Will Like to Read."

Every general science teacher in Virginia should have a copy of this book.

Fred C. Mabee


This manual is intended for supervisors and classroom teachers using the Hollis Dann Music Series. While not changing the general principles or order of development, this manual is much more in keeping with modern education. The standards, grade by grade, found at the end of each chapter, are most helpful.

E. T. Shaeffer

ALUMNAE NEWS

GLEE CLUB REUNION

There is a proverb that says—"long absent, soon forgotten," which the Glee Club wants to refute by having a reunion of its former members at Commencement time in June. Twisting the meaning a little—long absence from Blue Stone Hill may have caused some of its daughters to forget that they ever sang in the Glee Club and enjoyed its hard work and good times together.

Therefore a reunion will give all those and the others who do remember a chance to renew old acquaintances, "reminisce" about the "good old times" when they were in the club, and meet those many other girls who are Glee Club members.

Fred C. Mabee
To sing together will be a part of the reunion, as one would expect. Those who return and the present Glee Club members will sing as a massed chorus in the annual Commencement recital, their part of the program to include likewise some solos, duets, etc., as well as choruses.

It is the hope of those who are planning this “get-together” that a great many will come back and be Glee Club girls for a little while once more.

Janet Houck,  
President Glee Club Alumnae.

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PROGRAM OF MASSED CHORUS OF GLEE CLUB ALUMNAE

Indian Mountain Song—Cadman.  
Boat Song—Moses-Ware.  
Trees—Rasbach-Harris.  
The Fields of Ballyclare—Turner-Maley.  
The Last Song—Rogers.

Copies of these songs will be sent to all Glee Club girls who intend to come to the Reunion. Send requests for music to Emily O. Wiley, Box 137, H. T. C., Harrisonburg, Virginia.

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PERSONALS

Alice Virginia Nuckols, class '29, is teaching Home Economics in Lexington, Virginia.

Effie Goode is now Mrs. H. L. Hill and lives at Moseley, Va. “I think of the days spent at Bluestone Hill and shall always love it there.”

Helen Bowman, who for the past year has been the efficient president of the Petersburg Alumnae Chapter, will spend the next year and a half in Columbus, Ohio.

Eunice Lipscomb has been teaching at Crewe, Va.

Elizabeth Thomas, of Portsmouth, writes that she is a staunch product of H. T. C.

Nancy Funkhouser, of Harrisonburg, last summer toured France and other countries.

Gertrude and Dolly Smith wrote us from 119 8th St., S. E., Washington, D. C., to inform us of the death of Merla Matthews. The Smith sisters send their best love and sincerest wishes for a successful year.

LETTERS FROM ALUMNAE

Malvern, Pa.

Dearest Miss Schaeffer:

At present I have secured the use of the Catholic organ, which is quite good for such a small place. It is an Estey, and has about three more stops for each manual than ours at home. Otherwise it is exactly the same organ. I am paying $1.00 a week for the use of it, which I think is not bad. I am giving Buddy Cox music lessons, so that pays for my organ. As to lessons under Ralph Kinker, I have done nothing yet. Not from lack of desire, but from lack of funds! I am still hoping to get an organ somewhere to play for Sunday, but have not yet. At any rate, my hands are tied until after Christmas. I was sick all last week, and am still under the weather, so have not practiced for some time. I had a bad throat—couldn't talk—and was in bed for nearly two days. I am crawling around now, but manage to stay at school. Suppose it was something like grippe.

The music teacher here is fine, and I enjoy accompanying him. It keeps me in touch, and I love it. He has helped me a good bit, and certainly “knows his stuff.” I hope to be able to direct when he finishes with me. Mr. Dixon (principal) boards with a Mr. Green in West Chester, who teaches piano in Philly, and I am going to see him with Mr. Dixon some day, so I suppose eventually I will find some music work for organ playing. I could have plenty of piano pupils, but I don't feel quite up to it. It proved too much for me last year, and I thought I had better go easy, so I took the one only under pressure.
I expect to spend Thanksgiving with Betty Ruhrman, so will write you all the news from her. I suppose you knew that Virginia Harvey's (Boyd) mother had died just a few weeks ago. She had been ill for some time.

I will do my best to come for Glee Club Reunion, but doubt whether I will get back South in time.

Am anxious to hear more about Ruth Lineweaver and her music school.

Must stop now. Bell!

Love,

Martha Derrick

Dear Miss Shaeffer:

I should be able to tell you a great deal about what I'm doing in music, as it seems to me I'm doing an awful lot. I'll try, anyhow.

I teach 7th grade music and use The Progressive Series, Book Two. All drill work comes directly from the songs we teach. All sharp or flat chromatics in each song are taken out and overcome before a song is really begun. In that way, tone problems are eliminated before the song is even begun. Sometime for time drills, we simply read a new song with the words, keeping the correct time. Each child beats time in this way: With their right elbows on the desk and hand up they hold that position until I tell them to begin, and they move their arms up and down in unison.

Most of the work is in two parts—firsts and seconds, we call them. I always begin them by letting each group hold their note until their note is correct and then say "next." In this way all tone problems are done away with, and the time comes easily.

We phrase song. The first phrase is called A and the second, if different, is called B, and so on. If there is a phrase something like one of the others, we give that name, with a modification, A' or B'.

Starting today we are surphasing all sharp chromatics. In the key of F we had the following:

\[ \text{\includegraphics[width=0.5\textwidth]{chromatics.png}} \]

Instead of having them sing "la, fi, so," I told the class it sounded the same as "so, mi, fa," which meant a great deal to them. Then I transposed it.

I'm afraid I haven't told you very much, but I can't think of anything else.

Ruth Fitchett and I are coming to Harrisonburg this week, and I will see you then and ask you if you got anything at all in this that you wanted.

Sincerely,

Virginia Curtis

423 Westover Avenue,
Norfolk, Virginia.

Dear Miss Shaeffer:

Your letter made me homesick for Harrisonburg. I know by this time the Glee Club has gotten into its routine and is working on a repertoire for the year. How I'd like to be back with you all.

My work here in the music department is very interesting. I was surprised to find how many children thought music was just something that had to be done. They seemed to find no enjoyment at all in it. It is a big problem trying to change their minds.

Theory work is another problem with numerous difficulties. As a rule, children simply hate the idea of syllables, time, and notes. I don't think music has been motivated enough.

I can easily remember how uninteresting geography was to me in the grammar grades. But the way they stimulate and correlate it now makes it a subject that creates curiosity on the part of the child. I believe the same can be done for music.

I have a circuit of two weeks, and in that
time visit nine schools. A few I visit twice in that time. I have three colored schools, and I have been having the best time getting them to sing. Some of them are so shy, especially the little ones.

Really I was so fortunate to get into a position I care for—one that interests me so much.

I was so sorry to hear about Harriet Pearson. I do hope she will soon be back with you.

Give my best regards to all and tell them I miss them.

Here's hoping the Glee Club has the most successful year ever.

Best love,

Lillian Derry

THE CONSTITUTION OF THE ALUMNÆ ASSOCIATION OF THE STATE TEACHERS COLLEGE AT HARRISONBURG, VA.

Preamble

To promote the welfare and progress of the State Teachers College at Harrisonburg; to bring the alumnae into closer touch with each other and the institution; to stimulate and perpetuate school spirit and fellowship; we, the members of the Alumnae Association of the said college, do adopt the following constitution.

Article I

Membership

Section 1. All graduates (two-year and four-year and third and fourth year students in the Home Economic and High School Courses) of the institution shall be eligible to membership in this association and may become members by signing this constitution and paying a fee of fifty cents (50c).

Section 2. Each year hereafter the regular dues shall be ($1.00) one dollar per member.

Article II

Officers

Section 1. The officers of the association shall be (1) President (2) Vice-President (3) Secretary and (4) Treasurer.

Section 2. The President and the Secretary shall be elected biennially by ballot on the odd numbered years; the Vice-President and the Treasurer shall be elected biennially by ballot on the even numbered years.

Section 3. Only those who are residents at the college shall be eligible to the office of secretary.

Article III

Meetings

Section 1. The annual meeting of the association shall be held at the college at some time within commencement week.

Section 2. The President or Secretary may, upon due notice, call a special meeting of the association.

Article IV

Local Chapters

Section 1. Groups of non-resident graduates and former students of the Harrisonburg State Teachers College shall be empowered to form among themselves local Chapters of the Alumnae Association, of the said college, provided there be a minimum of eight (8) members.

Section 2. The object of each local chapter shall be to stimulate and perpetuate school spirit and fellowship among the students; to render definite and effective in each locality the aims and work of the general association; to advance the interests of education and Alma Mater in every legitimate way.

Section 3. Any graduate of the State Teachers College at Harrisonburg shall be admitted to membership in local chapters with all the rights and privileges which they enjoy in the general association.

Section 4. Any person who has been in attendance at the school at any time, but
who is not a graduate, shall be admitted to membership in the local chapters under the following limitations: She shall not be entitled to hold office in the general association, although she may vote and hold office in the local chapter.

Section 5. There shall be an annual membership fee of (25c) twenty-five cents, (10c) ten cents of which shall be sent to the general association.

Section 6. The President of the association shall be notified immediately upon the formation of any local chapter. She shall also be given a list of the officers and members of the same.

The Constitution of the Alumnae Association will be discussed and changed at the annual meeting of the alumnae in June. This meeting is getting to be one of the most important affairs taking place during commencement.

CONSOLATION

"How did you get on with spelling?" Harry's mother asked him, after his first day at school. "You look so pleased that I'm sure you did well."

"No'm, I couldn't spell much of anything," admitted Harry, "and I couldn't remember the arithmetic very well, nor the geography."

The mother showed her disappointment, but Harry had consolation in reserve.

"But that's no matter, mother," he said; "the boys all like me, and I've got the biggest feet in class!"

GOOD CITIZENSHIP

Men can never escape being governed. Either they must govern themselves or they must submit to being governed by others. If from lawlessness or fickleness, from folly or self indulgence, they refuse to govern themselves, then most assuredly in the end they will have to be governed from the outside. They can prevent the need of government from without only by showing that they possess the power of government from within. A sovereign must accept the responsibility for the exercise of the power that inheres in him; and where, as is true in our Republic, the people are sovereign, then the people must show a sober understanding and a sane and steadfast purpose if they are to preserve that orderly liberty upon which was a foundation every republic must rest.

—THEODORE ROOSEVELT

OUR CONTRIBUTORS

C. M. TREMAINE is director of the National Bureau for Advancement of Music, with headquarters in New York City.

JOHN POWELL, a native of Richmond, Virginia, is a famed composer and piano virtuoso. His interest in musical education in his native state is evidenced by his numerous recitals in Virginia colleges, and by such compositions as Rhapsodic Negre and Sonata Virginianesque.

ARTHUR FICKENSCHER is director of music in the University of Virginia.

EDWIN FELLER is president of Virginia Music Teachers State Association. His address is Hotel Southland, Norfolk.

MARThA C. DERRICK is a B. S. graduate of the Teachers College at Harrisonburg, of the class of 1928, and is now teaching at Malvern, Pennsylvania.

CHARLES A. BAZZLE prepared this teaching unit for use in the Harrisonburg training school when he did directed teaching in the summer session of 1929.

VIRGINIA BUCHANAN was for several years kindergarten supervisor in the training school of the State Teachers College at Harrisonburg. She is now a graduate student in Teachers College, Columbia University, New York.

ANNABEL MORRIS BUCHANAN is president of the Virginia Federation of Music Clubs. Mrs. Buchanan, whose home is in Marion, Virginia, has composed much music of genuine merit.

EUNICE KETTERING is an instructor in music in the State Teachers College at Harrisonburg. Miss Kettering is a fellow of the American Guild of Organists, and a graduate of the School of Music of Oberlin University.
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Harrisonburg is a delightful and progressive city of 7,000 inhabitants, people of culture and refinement, deeply interested in the welfare of the College and its students.

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