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Mrs. Nelson

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ELEMENTARY SCHOOL MUSIC PROGRAM
MANZANAR RELOCATION CENTER: CALIFORNIA

Objectives: We, at Manzanar, have attempted to build our elementary school music program to conform to the California ideals. We believe wholeheartedly in the aims and objectives of music education as stated in the California state course of study, "Music Education for Elementary Schools".

Special Problems: We were handicapped by poor room facilities, incorrect sizes of seats, tables, etc., making the seating of singers according to ability (the truest voices in back) difficult to arrange. There is still a shortage of pitch pipes for teachers. Many of the teachers have never before taught music and a number are inexperienced in teaching. The fact that there were not partitions between classrooms delayed the music program. We have lacked facilities for an instrumental program. We have had almost no access to pianos, those here being so horribly out of tune. Our listening lessons with phonograph recordings were delayed until we obtained records, about a month ago.

The language difficulties present at Manzanar affect the singing program since much of the time spent in teaching a new song must be devoted to the words themselves. Likewise, diction problems are increased. The heterogeneous educational background of the children makes for a deficiency in note reading ability and repertoire of songs. This increases the problems of part singing, yet part singing is imperative from the fifth grade and upward because of the unusually large number of changing and low voices. The music in the homes of these children is frequently oriental so they lack the inspirational guidance of a family devoted to the finest of Occidental music. They hear very little music in the Western tonality other than what they themselves produce.

The children are blessed with many yet assorted varieties of music text books, some very old, making correlations with modern units of study "Challenging" and adding to the problems of continuity and logical development of music skills.

Progress: Since January the school music program has developed surprisingly. A number of grade rooms are doing work that would be superior in any city's school system. The children enjoy music and seem to learn to read notes and sing in tune quite as well as children elsewhere in the United States. They are ardent in their singing of our national songs, songs of the service, Stephen Foster songs and others typically America.

An All-City Grade School Glee Club, consisting of fifty of the best singer (girls) from the fourth, fifth and sixth grades, practices one hour a week (after school) singing one, two and three part songs. One hundred and fifty children below the age of sixteen years study piano or other instruments, taking lessons from the instructors in the Community Music Hall, 24-15. Fifteen students play in the Community Orchestra and fifteen others in the Community Band, rehearsing evenings at the Music Hall. The Boy Scouts are working to develop a

drum and bugle corps. The Grade School Glee Club, the High School Orchestra and the Community Band presented a public Music Week Concert. Students participate in PTA and other school and community programs.

The all school pageant, "From Many Lands and Peoples" was a public presentation by 400 children ranging in ages from the kindergarten to junior college students and included songs and dances, in costume, representing the gifts of song and dance brought to America by peoples from many nations.

The creative phase of the school music program varies from grade to grade, depending largely upon the interest and ability of the teacher in charge. One of the pageant numbers was an original dance with interesting hand movements, set to "Yankee Doodle" by a group of fifth grade students. The lower grades are doing the most in the way of original songs.

All grades have music every day. The first through sixth grades use the phonograph once a week. Grades three through six read songs from music books approximately three times a week. Stress is given to enjoyment of the lesson, quality of tone and good singing habits, the development musically of the individual.

The following brief outline presents some of the texts used and the levels at which various problems are studied:

Nursery School: Incidental music in the form of songs sung by the teacher and vocal or instrumental music presented on phonograph records. Simple rote songs learned by the children. Individual help. Dramatic play built on or including songs, original or learned. Experimentation with rhythms.

Kindergarten: More organization toward a classroom situation. Much individual help for the less musical child. Some thirty to fifty rote songs learned by the group. Experimentation with rhythm. Dramatic play using music. Listening lessons.

First Grade: Fifty to a hundred rote songs learned by the class. Individual work with emphasis on helping children use the head voice. Children sing solos, duets, trios, quartets, quintets, sextettes. Experimentation with rhythms. Dramatizations. Listening lessons. Music books in hands of children (once or twice a week). "Music Hour, Book One". Eye and hand training in following the music and tapping the time. Some work with the scale.

Second Grade: "Music Hour, Book One" - "Music Hour, Book Two" Rote songs with and without the books. Continued individual help toward a group level. Eye and hand training to tap time (quarter, half, dotted half, whole notes and rests; 2/4, 3/4, 4/4 time). More scale work. Dramatizations. Music correlates with units of work. Listening lessons.

Third Grade: "Music Hour, Book Two" "Progressive Music, Book One"
Some rote songs, especially those from cumulative memory list.
Note reading by syllables first on familiar and then new songs.
New songs in different keys. Two eighth notes to a beat.
Individual work. Some written work using staff paper.
Correlation of music with unite. Rhythms, including dances.
Listening lessons.

Fourth Grade: "Music Hour, Book Three" - "Progressive, Book One"
Some rote songs. Continuation of the note reading program.
Individual work. Dotted quarter notes and eighth note pattern.
Introduction of chromatic tones (next in our program). Stories
of composers and about instruments. Listening lessons.

Fifth Grade: "Music Hour, Book Three" - "Progressive, Book Two"
"Two Part Music" (Music Ed. Series) Continuation of fourth
grade work plus introduction of two part songs. Faster more
interesting rhythms. More definite knowledge of keys and
music symbols, instruments, etc.

Sixth Grade: "Intermediate Music" (Music Ed.) - "Progressive,
Book Three" - "Adventures in Music" (Music Ed.) - "Silver
Book of Songs for the Grades" Continuation of fifth grade work
plus introduction of three part songs. Sixteenth notes.
6/8 time. Notebook projects.

The following list of comprehension words is from the sixth grade list:

| | | | |
|-----------------------|---------------|--------------|--------------------|
| music | breathe | bass viol | ballad |
| staff | tempo | guitar | round |
| clef sign | expression | banjo | cantata |
| treble | soprano | ukelele | oratorio |
| bass | alto | mandolin | opera |
| whole note | tenor | flute | operetta |
| half note | baritone | piccolo | pageant |
| quarter note | piano | clarinet | symphony |
| eighth note | accompaniment | saxophone | sonata |
| sixteenth note | solo | oboe | concerto |
| rest | duet | bassoon | suite |
| phrase | trio | trumpet | overture |
| accent | orchestra | cornet | march |
| beat | band | bugle | waltz |
| rhythm | stage | French horn | schottische |
| time | vocal | English horn | gavotte |
| signature | instrumental | trombone | minuet |
| key | syllable | tube | polka |
| bar | melody | sousaphone | mazurka |
| measure | tune | single reed | foxtrot |
| sharp | harmony | double reed | fox trot |
| flat | obligato | woodwind | tango |
| natural | phonograph | percussion | rhumba |
| scale | record | bass drum | major |
| chord | recording | snare drum | minor |
| interval | concert | tambourine | chromatic |
| tone | composer | castanets | score paper |
| quality | musician | cymbals | pitch pipe |
| breath | singer | gourds | music stand |
| uniform, | performer | woodblock | baton |
| choir robe | audience | triangle | podium |
| choir robe | conductor | tympani | metronome |
| shako | director | bells | violin bow |
| drum major | orchestra pit | xylophone | resin |
| minstrel | curtain | marimba | valve oil |
| troubadour | applause | vowels | |
| serenade | program | consonants | |
| nocturne | instrument | diction | |
| reverie | violin | attack | |
| tone poem | viola | release | |
| scherzo | cello | posture | |
| | | folk song | |

ELEMENTARY SCHOOL REQUIREMENTS IN

MUSIC

Kindergarten (5 to 6 yrs.)

The kindergarten introduces the child to many forms of music experience. He is given the opportunity to sing, to interpret rhythms in all sorts of bodily movements, to create rhythms and song, and to listen to victrola records and to music played on the piano by the teacher. He sings spontaneously at his work or in his dramatic plays. The first year helps the child to find himself musically, to overcome shyness, and to like to sing.

Minimum Essentials

1. The child can sing twelve or fifteen songs alone.
2. He joins others singing.
3. He knows and enunciates the words of his songs.
4. He can carry a single tune.
5. He can interpret simple time by clapping, stepping, etc.
6. He recognizes and can name songs played on the piano.
7. He sings with light head tones.
8. He sings his kindergarten songs at home and sings at school, songs he has learned elsewhere.
9. He likes to sing.

Grade I (6 to 7 year olds)

In the first grade we aim to eliminate the non-singer by having him become so interested that he attempts to sing. Monotones are cared for before they reach the second grade. All songs are presented as rote songs. Soft, light head tones are aimed for in every singing exercise. Children should hear much singing--the teacher should sing to them, groups should sing for each other, and there should be individual singing.

Materials

Music Hour in the kindergarten and first grade.
First Year Music
Lyric Primer
(See Music Bulletin--Outline of Music Instruction)

Minimum Essentials

1. The child knows twenty-five or more songs.
2. He enjoys singing and finds it a means of self-expression.
3. He has power for sensitive, carefully aural attention.
4. He enjoys music, both vocal and instrumental.
5. He knows how to give attention when music is going on.

Grade II (7 to 8 year olds)

In the second grade we continue the musical skills and abilities of former years. The song repertoire is extended. Aural power is increasing and appreciation is further developed. Defective singing (monotone) is being corrected.

Materials

Dann--First Year Music
Lyric Primer
Songs of Childhood

Minimum Essentials

1. The child can sing the songs learned in kindergarten and in grade 1.
2. He has learned thirty additional songs by the middle of the year.
3. He can use the staff board.
4. He sings with light head tone, with accurate pitch, and with bright, joyous tempo.
5. He can create from three to five tone melodies and represent them on the staff board.
6. He can fit his own words to these melodies.
7. He enjoys singing songs correlated with his units of interest and his play.
8. He has learned another twenty-five songs by the end of the year.

Grade III (8 to 9 Year olds)

In this grade we continue to correct monotones and to encourage the free and beautiful singing of songs. We also introduce independent music reading. By the end of the year the child displays some power to read notes.

Materials

Music Hour--First Book, entire (B-3 classes)
Music Hour--Second Book, pages 1-26 (A-3 classes)

Minimum Essentials

1. The child knows the first stanza of:
America
Old Foks at Home
Sweet and Low
All Through the Night
Old Kentucky Home
Blue Bells of Scotland
Old Black Joe
2. He is able to sing 18 to 20 rote songs from the text.
3. He sings with smooth, legato tone.
4. He enjoys singing.
5. He sings songs correlated with units of interest.
6. He commits his songs to memory.

Grade IV (9 to 10 year olds)

At this age level the child has gained considerable music power. He has a repertoire made up of rote songs and songs in his texts. Any immaturity or inadequacy in singing is fast being corrected. The child sings joyously and unselfconsciously. He wants to sing.

Materials (State text)

Music Hour--Second Book, pages 27-96 (B-4)
Music Hour--Third Book, Beginning to page 63 (A-4)

Songs of the Child World--Jessie Gaynor, pages 10, 27
44, 64, 65, 67, 79, 80, 81, 82, 93

Minimum Essentials

1. The child enjoys singing as a means of expression.
2. He uses his voice correctly and freely.
3. He realizes that music is something to be heard, as well as something to be expressed.
4. He is developing power to use printed language of music.
5. He is extending his musical experience beyond that afforded by the classroom.
6. He is learning to be a good listener.
7. He is extending his knowledge of the tonal and rhythmic material of music for his grade.
8. He has learned fifteen new rote songs to add to his permanent repertoire.

America--entire--Music Hour II

The Star Spangled Banner--Music Hour III

Columbia the Gem of the Ocean--Intermediate Teacher's Book

Lullaby (Brahms)--Music Hour III

Carry Me Back to Old Virginny--Elementary Song Book

Coming Through the Rye--Elementary Song Book

Loch Lomond--Elementary Song Book

Slumber Song (Shubert)--mimeographed

My Golden California--mimeographed

My Heart Ever Faithful (Bach)--Music Hour, III

Grade V

(10 to 11 year olds)

Materials

B-5

Music Hour, Book III

(At least 30 songs from p. 64 on to end of book)

(Two part singing, pp. 8, 11, 12, 13, 14, 18, 19, and 21)

(Fiverote songs from p. 64 on to end of book.)

Can handle the dotted quarter note followed by the eighth as found in "Standup America," page 64

A-5

Two Part Music

(10 unison and 15 two part songs of own choice.)

Minimum Essentials

1. The child continues to develop free beautiful singing.
2. He has an increasingly wide musical experience.
3. His eye and ear are well correlated.
4. He is a good listener.
5. He has increasing power to sing at sight--can do two part singing.
6. He has an extended knowledge of tonal and rhythmic material appropriate to this grade.
7. He can sing unison songs at sight with words.
8. He has some power to sing two part songs, with words.
9. He has the following songs in his permanent repertoire.

One stanza memorized unless otherwise indicated.
 America the Beautiful (4 stanzas)
 Battle Hymn of the Republic (Stanzas 1 and 5)
 Drink to Me Only With Thine Eyes
 Believe Me, If All Those Endearing Young Charms
 Home On the Range
 Auld Lang Syne
 Dixie
 Santa Lucia
 Annie Laurie
 A Merry Life

10. He can sing two part version of "All Through the Night," and "The Blue Bells of Scotland" as given in "Two Part Music," page 203.

Grade VI
 (11 to 12 year olds)

Materials

Twenty or more two part songs from Intermediate Music, pp. 6-119
 Three part songs from Intermediate Music, pp. 180-187
 Progressive Series, Book III, or Music Hour Fifth Book.

Minimum Essentials

1. The child has a free, beautiful, singing voice.
2. Is acquiring an increasingly wide musical experience.
3. He has increasing power of eye and ear correlation.
4. He can listen intelligently.
5. He has increasing power to sing at sight.
6. He is developing ability to do three part singing.
7. He can sing the following:
 Long, Long Ago--mimeographed
 O, Rest in the Lord--Mendelssohn--mimeographed
 Good King Wenceslas--mimeographed
 Like as a Father (a canon) mimeographed
 Bendemere's Stream (3 part) mimeographed
8. He can sing any song from permanent repertoire of grades 3, 4 and 5.
9. He can sing words of simpler songs without preliminary singing of syllables.
10. He has tonal independence and does team work.
11. He observes marks of expression.
12. He contributes to correct interpretation and artistry of class work.
13. He knows list of songs appropriate to various units of work.
14. He knows the various orchestral instruments.
15. He desires to join glee clubs, choruses, orchestras.
16. He enjoys memorizing melodies.
17. He is interested in the lives and works of prominent composers.
18. He has discriminating musical taste.

CHILDREN'S MUSIC*Elementary file
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1. Christmas Fantasy
By the Children's Music Story Group
2. Edward the Dignified Monkey with sound effects
from Vernon Crane's story book as told by Vernon Crane
3. Mike the Tough Little Tugboat
Also by Vernon Crane
4. Music Fairy Stories
 - a. Little Black Sambo
 - b. The Ginger Bread Boy
 - c. The Wee Wee Woman
 - d. The Three Billy Goats Gruff
5. Music Fairy Stories
 - a. The Little Fir Tree
 - b. The Night Before Christmas
6. Our Songs
(A singing school music series book #1)
77 children's songs by Betty Martin
7. Pinocchio
Recorded from the original sound tract from the Walt
Disney motion picture.
8. Robin Hood
Complete story presented by the Junior Program's Opera Company
9. Hansel and Gretel
Complete story presented by the Junior Program's Opera Company
10. Peter and the Wolf
Orchestral fairy tale narrated by Basil Rathbone, accompanied
by the Boston Symphony Orchestra
11. Mickey Mouse
 - a. Mickey's Grand Opera
 - b. The Orphan's Benefit
 - c. The Grasshopper and the Ants
 - d. Mickey's Moving Day
 - e. Three Little Wolves
 - f. Three Little Pigs
12. Snow White and the Seven Dwarfs
As originally sung by Snow White and the Seven Dwarfs in
the Walt Disney film
13. Kipling's Jungle Book
Narrated by Sabu with Victor Symphony Orchestra
Miklos Rozsa - compsoer, conductor--adapted from Alexander Korda
Production of "Kipling's Jungle Book"

Christmas Carols.
 1. Hark The Herald
 Angels Sing
 2. Joy To The World
 3. It Came Upon
 a Midnight
 4. *2nd*
 5. Adeste Fidelis
 6. God Rest You
 Merry
 7. *1st*
 Beethoven
 8. Silent Night

1. You'll Be Dearly

*Elementary School
File*

1. Mendelssohn Concerto in E Minor
Opera 64 - Yehudi Menuhin and Orchestra Des Concerts
Colonne conducted by Georges Enesco
2. Strauss Waltzes
Music of Johann Strauss - Andre Kostelanetz and Orchestra
3. Pons-Kostelanetz Concerts
 - a. Prelude in C Sharp Minor - Rachmaninov
 - b. Lieberstraum - Liszt
 - c. Song of India - Rimsky-Korsakov
Sung by Lily Pons
 - d. The Russian Nightingale - Alabiev-La Forge
Sung by Lily Pons
 - e. Valse Triste - Sibelius
 - f. Minuet in G - Paderewski
 - g. Home Sweet Home - Payne-Bishop
Sung by Lily Pons
 - h. Dancing Doli - Poldini-La Forge
Sung by Lily Pons
4. Favorite Overtures
B.B.C. Symphony Orchestra conducted by Adrian Boult and
Boston "Pops" Orchestra conducted by Arthur Fiedler
 - a. Morning, Noon and Night in Vienna - Von Suppe'
 - b. Merry Wives of Windsor - Nicolai
 - c. Post and Peasant - Von Suppe'
 - d. Light Cavalry - Von Suppe'
5. Gershwin Highlights from Porgy and Bess
Featuring Lawrence Tibbett and Helen Jepson
 - a. It Ain't Necessarily So - Lawrence Tibbett
 - b. The Buzzard Song - Lawrence Tibbett
 - c. Bess, You Is My Woman Now - Lawrence Tibbett and
Helen Jepson
 - d. Summertime
Crap Game
A Woman is A sometime Thing - Lawrence Tibbett and
Helen Jepson
 - e. I Got Plenty (O' Nuttin' - Lawrence Tibbett
 - f. Where Is My Bess - Lawrence Tibbett
 - g. Summertime and The Livin' Is Easy - Helen Jepson
 - h. My Man's Gone Now - Helen Jepson
6. The Heart of the Piano Concerto
Played by Jesus Maria Sanroma, pianist, with the Victor
Symphony Orchestra
 - a. Concerto No. 1 in D Minor - Bach
 - b. Concerto No. 20 in D. Minor - Mozart
 - c. Concerto in A Minor - Schumann
 - d. Concerto No. 3 in C Minor - Beethoven
 - e. Concerto in A Minor - Grieg
 - f. Concerto in B Flat Minor - Tschaikowsky

- g. Concerto No. 2 in C Minor - Rachmaninoff
- h. Rhapsody in Blue - Gershwin

- 7. Debussy La Mer
Symphony Orchestra conducted by Piero Coppola
 - a. Sport of the Waves
 - b. From Dawn Till Noon on the Sea
 - c. Dialogue of the Wind and the Sea
- 8. Tschaikowsky Nutcracker Suite
Philadelphia Symphony Orchestra conducted by Leopold Stokowski
- 9. Tschaikowsky Concerto No. 1 in B Flat Minor
Mark Hambourg and the Royal Albert Hall Orchestra conducted
by Sir Landon Ronald
- 10. Tschaikowsky Symphony No. 6 in B Minor
Boston Symphony Orchestra conducted by Serge Koussevitzky
- 12. Tschaikowsky Romeo and Juliet Overture
Boston Symphony Orchestra conducted by Sir Thomas Beecham
- 12. Tschaikowsky Francesca Da Rimini
London Symphony Orchestra conducted by Sir Thomas Beecham
- 13. Gershwin Concerto in F
Featuring Oscar Levant at the piano with Andre Kostelanetz
conducting the Philharmonic Symphony Orchestra of New York
- 14. The Music of Victor Herbert
Andre Kostelanetz and Orchestra
 - a. Ah Sweet Mystery of Life
Sweethearts Waltz
March of the Toys
 - b. Toyland
Streets of New York
Thine Alone
 - c. Indian Summer
 - d. When You're Away
Kiss Me Again
A Kiss In the Dark
 - e. Habanera
 - f. Sunset
 - g. For I'm Falling in Love with Someone
'Neath the Southern Moon
Italian Street Song
Moonbeams
 - h. Gypsy Love Song
Czardas
Dream Girl
- 15. Beethoven Symphony No. 3 in E Flat Major
Symphony Orchestra conducted by Albert Coates

16. The Music of Stephen Foster
Andre Kostelanetz and Orchestra
 - a. Old Black Joe
 - b. Oh! Susanna
 - c. My Old Kentucky Home
 - d. Beautiful Dreamer
Massa's in De Cold Cold Ground
 - e. Come Where My Love Lies Dreaming
 - f. I Dream of Jeanie With the Light Brown Hair
 - g. Camptown Races
 - h. Old Folks At Home
17. Franz Schubert Symphony No. 1 in B Minor (Unfinished)
Philharmonic Transcription
18. Debussy La Mer
Boston Symphony Orchestra conducted by Serge Koussevitzky
19. The Barber of Seville - Rossini
(Sung in Italian)
conducted by Guiseppi Bamboschek
20. Rigoletto - Verdi
Opera in Three Acts
Accompaniment by members of Orchestra of La Scale, Milan
Conducted by Maestro Carlo Sabajno
21. Oscar Levant in a Recital of Modern Music
 - a. Prelude I, II, and III - Gershwin
 - b. Les Collines D'Anacapri - Debussy
 - c. Jardinis Sous La Pluie - Debussy
 - d. Etude I, II - Jejobinsky
 - e. Prelude in A Minor - Shostakovitch
Polka - Shostakovitch
 - f. Sonatina - Levant
 - g. Menuet - Ravel
22. Twelve Beloved American Songs
Featuring Nelson Eddy, accompanied by Nathaniel Shilkret
and Orchestra
 - a. At Dawning
 - b. A Perfect Day
 - c. Sailin' Through
 - d. A Dream
 - e. Sylvia
 - f. Thy Beaming Eyes
 - g. Oh Promise Me
 - h. The Rosary
 - i. The Hills of Home
 - j. Deep River
 - k. Trees
 - l. By the Waters of Minnetonka

23. Peer Gynt Suite - Grieg
Indianapolis Symphony Orchestra
Fabian Savitzky, Conductor
24. Tschaikowsky Serenade in C Major (op 48)
B. B. C. Symphony Orchestra
Sir Adrian Boult, conductor
25. Mozart Concerto in B Flat Major (piano and orchestra)
Philharmonic Symphony Orchestra of New York
John Barbirolli, conductor
Robert Casadems, piano
26. Beethoven's Fifth Symphony
Philadelphia Symphony Orchestra
Leopold Stokowski, conductor
27. H. M. S. Pinafore
Complete Opera of Gilbert and Sullivan
Metropolitan Opera Company under Giuseppe Banboscchek direction