

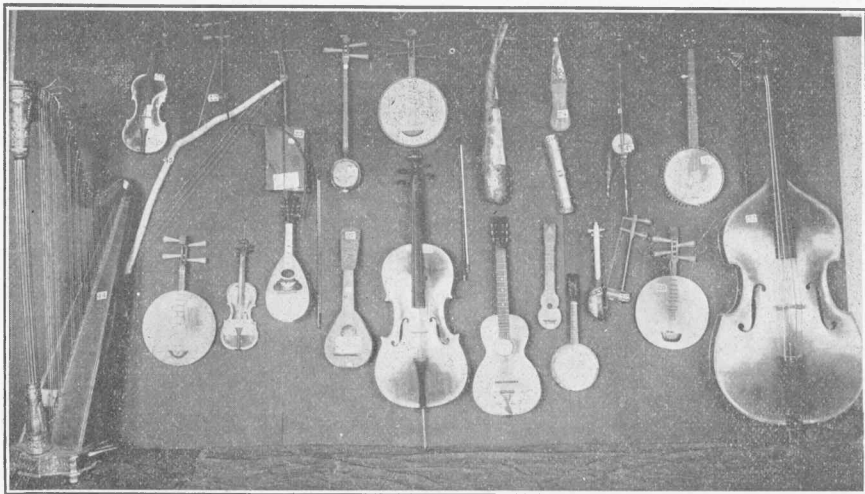
THE
STATE TEACHERS COLLEGE
OF COLORADO

MUSIC BULLETIN

AN OUTLINE OF THE COURSES
OFFERED IN MUSIC
IN THE SUMMER
SCHOOL, 1913



GREELEY, COLORADO



GROUP OF STRINGED INSTRUMENTS, MUSEUM OF MUSIC,
THE STATE TEACHERS COLLEGE OF COLORADO

Bulletin of the State Teachers College of Colorado

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AN OUTLINE OF THE COURSES OFFERED IN
MUSIC IN SUMMER SCHOOL, 1913



Public School Music
Public School Music Methods
Kindergarten and Primary Music
High School Music
Harmony and Musical Analysis
Supervision of School Music
Voice Culture
Pianoforte and Violin Instruction

Summer Term opens June 16, 1913, and continues six weeks. Credit given toward graduate work.

For further information address The State Teachers College of Colorado, care Division M, Greeley, Colorado.

FACULTY

ZACHARIAH XENOPHONE SNYDER, Ph. D.,	-	President
<u>THEOPHILUS EMORY FITZ,</u>	- - -	Director
JOHN CLARK KENDEL, Ph. D.,	- - -	Associate
NELLIE BELDEN-LAYTON, Ph. B.,	- - -	Associate

INTRODUCTION

The courses offered by the department are of two kinds: (a) Courses which are elementary and methodical in their nature and are meant to provide comprehensive training for teachers who teach vocal music in the public schools.

(b) Courses which treat of the historical, literary, and esthetic side of music and are meant for those who wish to specialize in school music and become supervisors.

Courses for the grade teacher and general student: Music 1, 2, 3, and 4.

Courses for supervisors and those who combine music instruction with other subjects: Music 2, 5, 7, 8, 9, and 10.

Courses which are cultural in their nature and meant for the general or special student: Music 7, 10, 12, 13, and 14.

PRIVATE INSTRUCTION

No instruction in voice, pianoforte or violin is provided by the school, but, if a teacher wishes to take up or continue the study of any of these special branches while attending College, the opportunity will be given by the various instructors of the music faculty at one dollar per lesson for which credit will be allowed.

OUTLINE OF THE COURSES

1. Public School Music.—Junior College. First year. The following subjects are included in the technical part of this course: rhythm, intonation, expression, form, notation, and sight-reading. Designed for beginners and those who wish to become more proficient in reading music. Five hours.

Mr. Kendel.

2. Public School Music Methods.—Junior College. First year. This course comprises a study and discussion of the five great musical stages of the race and their applica-

tion to the phyletic stages of the child and the teaching of music. Five hours. Mr. Fitz.

3. Kindergarten and Primary Music.—Junior College. First year. Designed especially for kindergartners and primary teachers. Songs and music adapted to the children of these departments will be studied and material arranged for every season and function of the year. The care and development of the child voice; the teachers voice; methods of instruction; practice singing and rhythm exercises will be a part of this course. Three hours.

Mr. Fitz.

4. Rural School Music.—Junior College. First or second year. This course consists of methods and material adapted to the conditions of the rural school building where a number of children from the various grades are assembled. Three hours.

Mr. Kendel.

5. Supervision of School Music.—Junior or Senior College. Second or Third year. This course is designed for supervisors, principals, high school teachers, and professional students, and includes discussions on every phase of school music and music supervision, both in the grades and high school. A practical outline of study for the whole school is worked out in this course. Five hours.

Mr. Fitz.

7. History of Music.—Junior College. First or Second year. This is a literary course which does not require special technical skill and is open to all students who wish to study music from a cultural standpoint. Two hours.

Mr. Fitz.

8. Harmony.—Junior College. First or Second year. The work consists of written exercises on bases (both figured and unfigured) and the harmonization of given melodies in two, three, and four voices. These are corrected by

the instructor and subsequently discussed with the students individually. Three hours. Mr. Fitz.

9. Advanced Harmony and Counterpoint.—Junior College. Second year. A continuation of course 8. Three hours. Mr. Fitz.

10. Music Appreciation.—Junior or Senior College. Second or Third year. Designed to acquaint the student with the earliest and modern forms of music composition. The acquisition of an ability to listen to music intelligently. Acquisition of an ability to listen to music intelligently. Three hours. Mr. Fitz.

12. Individual Singing Lessons.—Junior or Senior College. The work consists of voice production and refined diction. Mr. Fitz.

13. Individual pianoforte Lessons.—Junior or Senior College. This course is meant to provide the student with a repertoire of simple music, such as is used in the kindergarten, physical training exercises, etc., and ability to play the pianoforte or reed organ in the school room. Mrs. Layton.

14. Individual Violin Lessons.—Junior or Senior College. The work will be outlined according to the ability of the student. Mr. Kendel.



MUSICAL ENTERTAINMENTS

Those who attend the summer school this year will have an opportunity to enjoy a rich series of musical entertainments.

MUSICAL LECTURES

A series of musical lectures illustrated with vocal and instrumental music, touching every phase of music education, will be given by expert musicians. These lectures will be free.

MUSEUM OF MUSIC

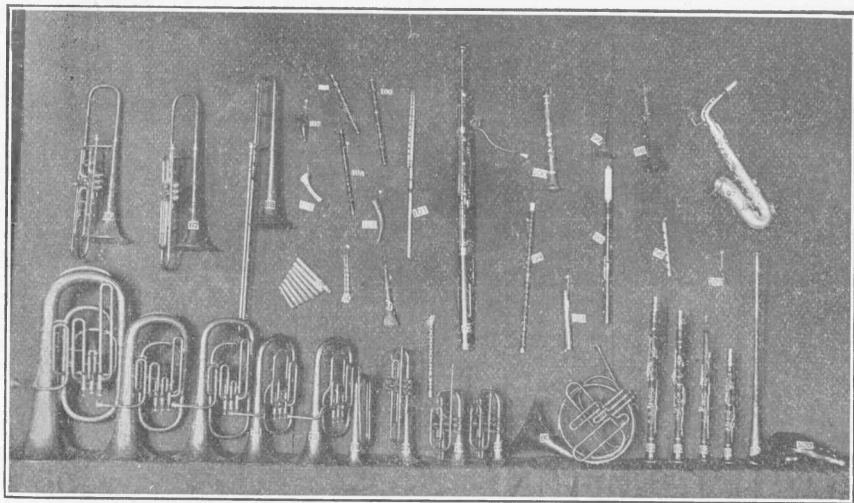
The museum of music is now located in the rooms formerly occupied by the department of English and is equipped with a splendid player-piano and one hundred and sixty-five beautifully cut rolls of classic music; three talking machines and over one hundred records of the famous artists; three hundred volumes of school music; all the modern orchestral instruments; a complete set of band instruments; several hundred ancient musical instruments from all parts of the earth—some of which cannot be duplicated; ten portraits of the master-musicians and other pictures, handsomely framed; outlines of ideal courses for supervisors covering the grade work, high school, both in vocal music, harmony, history of music, and music appreciation, which may be copied.

The museum is open to all students, at all times, and is well ventilated, lighted and provided with tables and chairs. An ideal place to prepare a course of study or improve an old one.

- 22 YUEH-CH'IN. Moon guitar. China.
- 23 RU-BABY. Violin and Bow. Syria. Very ancient.
- 24 RABAB. Violin and Bow. Algiers. A forerunner of the violin.
- 25 SITAR. Guitar. India. Gourd body, large. (Copy)

- 26 SAN-HSIEN. (Shen-zy) Chinese Mandolin. China.
Snake-skin.
- 27 MANDOLIN. Mexico. Made of an Armadillo shell.
- 28 YUEH-CH'IN. Moon guitar. China.
- 29 YUEH-CH'IN. Moon guitar.
- 30 GUITAR. Philippine Islands. Played by natives while
pounding rice. The neck is ornamented by
engravings.
- 31 BANJO. America. A favorite instrument of the negro.
- 32 DOUBLE-BASS VIOL. Germany. Pitched one octave
lower than the violoncello. Modern.
- 33 GUENBRI. Stringed instrument. Arabia. Tortoise-
shell body, with neck of wood and head of
skin. Ancient.
- 34 BANJO. America. Toy.
- 35 GUITAR. Modern.
- 36 VIOLONCELLO. Germany. Modern. Solo instrument.
- 37 MANDOLIN. Modern.
- 38 REVANASTRAN. Violin and Bow. India. The first
violin.
- 39 MAROUVANE. Madagascar. Bamboo instrument with
strings slit from its surface.
- 40 REVANASTRAN. Ancient stringed instrument. India.
- 41 VIOLIN. Germany. Modern stringed instrument.
- 42 CAMAMGA. Primitive stringed instrument. Egypt.
- 43 VIOLA. Germany. Modern.
- 44 HARP. England. Single action. Over 100 years old.
No. 576 Erard. Seven octaves.
- 45 LYRE. Probably Arian. An arched bow with strings.
(Copy.)
- 71 TUBA. E-flat. Brass finish.
- 72 BARYTONE. B-flat. Brass finish.
- 73 TENOR. B-flat. Brass finish.
- 74 ALTO. E-flat. Brass finish.

- 75 ALTO. E-flat. Brass finish.
- 76 BUGLE. Army bugle in C. Brass finish.
- 77 TRUMPET. Orchestral instrument in A. Brass finish.
Long model. Good quality. Mouth piece missing.
- 78 CORNET. B-flat. Brass finish.
- 79 CORNET. Same as 78.
- 80 FRENCH HORN. Paris. Brass finish. Good quality.
- 81 CLARINET. Orchestral instrument in A. Good quality. Modern.
- 82 CLARINET. B-flat.
- 83 OBOE. Probably the most ancient of wood-wind instruments of the modern pattern. Good quality. Double reed.
- 84 CLARINET. E-flat.
- 85 COACHING HORN. 36 inches long. Used by the Postillion.
- 86 VALVE-TROMBONE. B-flat. Nickel plated finish.
- 87 VALVE-TROMBONE. Same as No. 86.
- 88 SLIDE-TROMBONE. B-flat. Brass finish. Fine quality.
- 89 PAN'S-PIPES. Ancient instrument. Greece. Made of bamboo.
- 90 ZUMMAREH. Double-flutes. Egypt. Made of Eagle bones. Reeds.
- 91 CHERIMA. War fife. Central America. The Cherima is an Aztec Indian war-fife and dates back 4000 B. C. There are only two of these ancient instruments in North America, this one and another in the Smithsonian Institute at Washington, D. C. It was found by E. L. Hewett.
- 92 TI-TZU. Flute. China. Bamboo tube bound around with wax silk tipped at both ends with ivory or bone. Has 8 holes.



GROUP OF PIPE INSTRUMENTS, MUSEUM OF MUSIC,
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- 93 BASSOON. France. A wooden, double-reed instrument of eight foot tone. The bass for the oboe and other wooden instruments. Freely used in the orchestra preceding the clarinet. Very difficult to play.
- 94 TI-TZU. Flute. China. Same as No. 92. Much larger in size.
- 95 FLUTE. Modern wood-wind instrument of four foot tone. Flutes can be traced in some form or other in every civilized country.
- 96 FLUTE. Made by two boys twelve years of age. The blowing over the hands can be imitated on this instrument.
- 97 SAXAPHONE. E-flat. Adolph Sax invented the saxophone in 1842, from which source it is named. Single-reed like the clarinet, of rich tone like the violoncello.
- 98 TITA. Moorish fife. Morocco. Single reed instrument having a wooden body pierced with holes. The tones are very shrill.
- 99 SO-NA. Chinese oboe. Wooden instrument with copper trimmings. Resembles the trumpets in Fra Angelico's paintings.
- 100 CLARINET. Said to be one of the first make of clarinets. Wooden body of white maple. 6 holes and 3 keys.
- 101 ARGHOOL. Flute. Egypt. Probably an exact model of the kind King David used. Certainly the arghool is a very ancient instrument. Dating back thousands of years B. C.
- 102 WHISTLE. Made of a piece of large hollow weed.
- 103 OKRINAS. Flutes made of clay. They are made in sets of four.
- 104 CHERIMA REED CASE. Made of a single joint of corn stalk. The reed of the cherima is carried in this case in which water is kept in

order that the reed be kept soft. The cherima reed is made of two pieces of corn husk.

- 105 WAR FIFE. Made of a ham-bone.
- 106 WAR FIFE. Made of a goat-horn.
- 107 OKRINA. Made of clay. Small size.
- 108 FIFE. Wooden instrument. Like the "Mason-Dixon Fife".
- 109 FIFE. Wooden instrument. A keyed fife.
- 110 PICCOLO. Modern.





DAILY TRIBUNE, GREELEY, COLO.