

MUSIC EDUCATION GUIDE
FOR THE
HAYS ELEMENTARY SCHOOLS

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CHAPTER I

MUSIC EDUCATION GUIDE

FOR THE

HAYS ELEMENTARY SCHOOLS

I. THE PROBLEM

Statement of the problem. The purpose of this study was to organize a program of music education activities for the elementary schools of Hays, Kansas, and to prepare material from which a guide for each grade containing suggested activities in the areas of listening, singing, playing, music reading, rhythm, and creativity could be prepared.

Importance of the study. For many years the music education program of the Hays Elementary Schools was not a music education program but a singing program. A program of this type did not make provision for all of the needs of all of the children. In order to provide for these individual needs it was necessary to expand the singing program into a music program which would provide opportunities for many and varied experiences with music. In view of the fact that there was one music specialist and a number of elementary schools, it was impossible for the specialist to provide an adequate music program without some assistance. After due

consideration the Board of Education and the Administration decided to continue with one music specialist, to serve in a supervisory capacity, while the major portion of the music teaching would fall to the classroom teachers. Since the majority of the classroom teachers felt they were inadequately prepared to conduct the many music activities, and had no idea of what these activities should be, the need for a suggested program of music activities became a real problem. In the past the music specialist introduced all of the songs, and few of the teachers made any attempt to do more with music than had been suggested by the specialist. When it became known there was to be a change to the self-contained classroom the teachers, lacking confidence in themselves to conduct the many music activities on their own, were disturbed. Some of them had been criticized, such as the teacher whose children (in high school) told him he sang off pitch, to the extent that they felt they did not have the "talent" to guide their own music activities. Thus the need for some suggestions for carrying on a program of music education. The purpose of the elementary music program is not to make specialists of the children, but to acquaint them with the many possibilities of music. The classroom teachers, if they have help and suggestions, are capable of presenting many aspects of the music program.

Limitation of the study. This study made no attempt to set-up an ideal music education guide for all elementary schools. It was limited to the elementary schools in Hays, Kansas, where the problem was to establish a music education program, and to help the elementary teachers make the transition to the self-contained classroom.

II. PREVIEW OF THE STUDY

The work begins with a chapter devoted to the pre-school child, and what he is when he enters school. The remainder of the work is organized in guide form. It is divided into six sections, one for each grade, excluding kindergarten. Each section opens with a resume of the growth and developmental characteristics of a "normal" child of that grade level, and the implication for teaching music. The grade section contains suggestions for the activities of singing, listening, rhythm, playing, and creating. Also, there are references to the guides that accompany the text book. Aims or objectives are stated for each area of activity. Music reading becomes one of the activities from the second grade on, and part-singing is added in the fourth grade.

III. PRESENT STATUS OF THE PROBLEM

In the past all music education in the Hays Elementary Schools was taught by the music specialist. In the immediate past the specialist emphasized only singing activities. Recently, the Hays Board of Education, in accordance with present trends of education, adopted the plan of the self-contained classroom. Concurrent with this change to the self-contained classroom was new adoption in the music series books. The self-contained classroom plan meant that classroom teachers were to teach the classroom music with the aid of the specialist. The specialist was to serve as an advisor in planning music activities and as a resource person, doing demonstration teaching only when requested. All of these changes left the classroom teachers in doubt as to their capabilities for teaching music in the self-contained classroom.

Many of the classroom teachers in the system are career teachers and received their degrees some time ago. At the time they received their college degree music education was not a part of the required course. It was assumed that the younger teachers had had some music education, but upon investigation it was found that this preparation was not required for a degree and many of them had not taken courses in music for elementary teachers. Others who had

taken one college course in music methods felt inadequate to conduct the classroom music activities.

Singing is a basic activity, but no music education program can be considered sufficient which involves only singing. Since the music specialist in the immediate past had stressed nothing but singing, and had done all such teaching himself, the majority of the teachers had no idea of what a program of many music activities should be. A number of the teachers could quote the methods for teaching a rote song, but were unable to teach one. This was probably due to the fact that it had never been necessary for them to teach a song, and they did not feel compelled to learn nor practice this technique.

The classroom teachers had no conception of an adequate music education program embracing not only singing but also, playing, listening, music reading, rhythm, and creative activities. It is assumed they knew the need to provide for individual differences, and no doubt they were doing so in the academic areas, but this concept had not extended to the area of music. Since it had not been a part of the previous music program, the classroom teachers had no idea of the vast possibilities of a music program made up of many and varied activities. Such a program, of course, is the only way to provide for individual differences and to give each child what he needs. Another fallacy in the

thinking of the teachers was that in order to teach music one needed a particular musical talent, long years and many hours of preparation, and concert performing ability in singing and playing. They did not realize that in the elementary music program attitude and enthusiasm are of first importance. The most successful teachers of elementary music are educators first, and then musicians.

The school music equipment and libraries are far from adequate. However, enough material is on hand to provide for varied music activities if the teachers knew what was available, where to find it, and how to make use of it.

IV. SOURCES OF DATA AND METHODS OF PROCEDURE

Sources of data. The study was for one particular school system, hence the sources of data used were those available to that school system. College and personal libraries provided the sources for the resumes of singing, music reading, rhythm, part-singing, listening, creating, and playing. The music series suggested for supplementary songs are in each school in sufficient number that each child in the class may have a book to use. The books suggested for stories of musicians and opera are to be found in each school. Most of the records suggested for use are to be found in the schools, and those not owned by the schools are available to them. The filmstrips are owned by the

schools. The films may be obtained from Fort Hays Kansas State College for a nominal fee. Various city and state music curriculum guides were consulted for ideas. The published literature, records, films, and filmstrips relevant to the study are listed in the bibliography.

Method of procedure. Since the study was made while "on-the job", the method of procedure included first, continuing the singing program as had been carried on heretofore. Next was the addition of activities in other areas of music to demonstrate to the classroom teacher experiences other than singing that could be provided for the children. Research was done in the various sources of data to find materials and suggestions which the teacher could use in the classroom. Interviews with classroom teachers were held in an effort to learn what type of guide would be of the most value to them. Attendance at workshops, where suggestions of the consultant were noted, proved helpful. Discussions with other music educators furnished ideas for suggestions which the classroom teachers might use. The Music Education Guide for the Hays Elementary Schools was the result of the findings.

CHAPTER II

THE PRE-SCHOOL CHILD

The elementary music education program endeavors to develop a favorable attitude toward music on the part of the child. In order for the child to have a favorable attitude toward music and want to learn, the elementary music program must be established along developmental lines, and provide for individual differences. The child can be taught only when he is ready to learn. A designated level of maturation must be reached before certain areas of subject matter can be understood, and mechanical manipulation in music can be accomplished. Unfavorable attitudes toward music may develop if the child is forced to try to learn that which is above and beyond his physical and mental growth, and if no provision is made for his individual interests and differences. Music cannot be learned through a process of osmosis. There must be a positive attitude developed on the part of the child to learn. Thus it follows, that the music education program must provide appropriate environment and incentive through many varied activities to foster a hospitable attitude toward music.

The new-born babe who has entered this world is little more than a living body; he is not yet a human

being. He is a bundle of potentialities which can develop into a human being through education. Since the child is dependent upon his body for all future actions, the body must develop as a unit.¹

Descartes taught that man is a dualistic creature composed of a mind that is spirit and a body that is matter, two widely different substances. Some educators in the past have subscribed to this same theory, but with the advent of the Gestaltists this theory was discarded. It was found that mind and body work together, that man is matter and form, body and mind, united into one substantial reality.² What one does affects what one is, and what one is in turn controls what one does.³ Education is the entire process of growth and development in which learning takes place.

The development of every person begins with the moment of conception. This moment, when the parent cells fuse and the unique biological pattern of the child is

¹Weigand, J. J. Pre-School and Primary Grade Music Education. Unpublished research paper, University of Kansas, Lawrence, Kansas, 1940, p. 2.

²Henderson, Stella Van Petten. Introduction to Philosophy of Education. The University of Chicago Press, Chicago, 1947, p. 210.

³Watson, Robert. Psychology of the Child. John Wiley and Sons, Inc., New York, 1959, p. 86.

fixed, is the most important moment of his life, for it is then that the full extent of his potentialities are set. A human being has his beginning in the union of the male germ cell, the sperm, with the female germ, the ovum. These germs unite to form a single cell. As soon as the single cell is formed it begins to divide. Cell division continues, and the result is the growth and development of an embryo. Growth at this early stage is very rapid, and within ninety to an hundred days after conception the embryo becomes a recognizable human being.⁴ The remainder of the time in utero is devoted to increase of growth of the individual already formed.

Cells determine the development of the human, and each cell has its specific duty. Brain cells form brains, and skin cells form skin. Heredity is largely responsible for some human physical characteristics. Since, at the moment of conception, the child enters the environmental field, all oddities of growth cannot be laid at the door of heredity. The normal course of development, as set by the genes can be altered by changes in environment of the child in utero. Environment affects development even in the early stages of growth. Birth is but an incident in the development of an individual.

⁴Sorenson, Herbert. Psychology in Education. McGraw-Hill Book Company, Inc., New York, 1948, p. 251.

The human organism receives information about the environment through highly specialized structures known as sensory organs. Most of these organs are located about the head. In its development the embryo grows from the head to the feet, and from the trunk to the extremities. This same development operates after birth. The human is very susceptible to stimulation and particularly to tonal stimulation. Even animals who are not affected in any way by the visual or literary arts are affected by the tonal art.⁵ The senses are important to a human because he could not be educated without them. As a child grows from infancy to maturity his mental powers increase. This growth in mental activity is caused by the growth of the body and its parts in general, but more particularly by the growth of the nervous system.⁶

Heredity and environment are integrally related. In the nucleus of the fertilized egg are found forty-eight chromosomes which comprise the heredity of the individual and in which lie his potentialities for development. In each chromosome are found genes which are the bearers of heredity. Genes do not act independently; they cooperate with each other and with the environment to affect

⁵Mursell, James L. Education for Musical Growth. Ginn and Company, New York, 1948, p. 27.

⁶Sorenson, op. cit., p. 32.

development. The child receives from his parents a uniquely new combination of parental genes, a combination of the genes which the parents themselves received when they were conceived. These genes are not changed by alteration in the body cells of the parents. The fact that a father has several college degrees in itself does not affect the mental equipment of his children. Heredity and environment cannot be separated. However, certain characteristics can be ascribed to heredity, in which instances genes will produce a definite characteristic regardless of differences in environment. Other characteristics are the result of the two working together, and yet others are attributed to environment. Environment affects intelligence more, educational achievement still more, and personality or temperament most of all.⁷

Studies in the field of music show that musical development is in a high degree dependent upon native capacity, and that great musical achievement is dependent upon some unusual hereditary endowment. Much can be done, however, to cultivate average capacities, to teach appreciation and emotionally satisfying participation to the great mass of children. Musical responsiveness develops with

⁷Breckenridge, Marian E., and Vincent, E. Lee. Child Development. W. B. Saunders Company, Philadelphia, Pennsylvania, 1949, pp. 56-62.

opportunity and training. The number of children who do not respond to music is so small, when compared with the total child population, that it can be said there are no children who do not respond favorably to music. The music program should be organized to present appropriate opportunities for development of this normal response in all music areas.

Learning is an inter-active process. There are within the child powerful inner forces which preserve the balance of the total growth pattern and which regulate the direction of the growth trend. There are forces which produce the readiness to learn and to act. Most forms of learning cannot take place until the child is ready in general body development of muscles, nerves, physical proportions, and in interest and willingness to learn. Maturation is an important factor in this readiness to learn. Children might learn faster if they were kept out of school until eight or ten years of age, but in our culture a child who cannot read nor write at eight feels inferior. He also needs to start to school before eight so as not to delay one of life's most valuable lessons, namely, learning how to work. The child inherits not only his body with its particular type of framework and muscle, of glands and nervous system and other parts of his physical constitution, but he also inherits certain

psychological structures of mental and emotional potentiality which is his psychological constitution. Physical factors influence psychological growth and emotional factors influence physical growth. Satisfactions tend to release tension and promote growth, strains tend to produce tension and to impede growth and functioning. To the young child, school entrance is one of the most critical adjustments required in his life. He should be given all possible understanding and help in making this adjustment. One needs to recognize the effect of adult demands upon the child as well as the child's need to be accepted by the social group in which he lives. Psychological needs are: (1) belongingness or security; (2) learning to live in the world as it is; (3) finding oneself like other people; (4) being able to develop or to express one's own inner resources--a feeling of adequacy as to oneself; and (5) success or status in one's group.⁸ The whole child and his whole growth and developmental characteristics are the only basis for establishing his educational program, musical or otherwise. While most children of a certain age group seem to have similar developmental characteristics, it must be remembered that each child has his own developmental pace, and the timing

⁸Breckenridge, op. cit., pp. 71-109.

differs from child to child. Each child's learning is affected by his social and emotional adjustment, and his learning experiences must be meaningful and immediately useful.⁹

From the time of birth until he enters school the child has an enormous amount of growth and learning to do. One must not forget how much learning a child has to do, and how hard he has to work at it.¹⁰ Learning to sit takes several months, learning to walk takes even longer. After this locomotion is acquired it is several years before the child has complete muscular coordination. Language, which begins with the first vocalizations, not with the first word, takes as much as five years, in some cases, to develop. After the child learns words, he begins to realize that words put together a certain way have certain meanings, so he must then develop a new concept of words. The child must learn, if he is not to remain an unsocialized horror, how to adapt himself to the culture. He must learn the rules of living, with himself and among others. He has to develop a sense of self, and the relation of this self to

⁹Strang, Ruth. Principles of Child Development. Sound Seminars, Cincinnati, Ohio.

¹⁰Metropolitan Life Insurance Company. Understanding Your Young Child. Metropolitan Life Insurance Company, New York, 1951, p. 2.

socialized living. Many of his attitudes are acquired before he enters school. It is hoped these attitudes are desirable, but if they are not it is an endeavor of the school to temper such undesirable attitudes so the child will, at the least, be able to understand there are opinions other than his own. If the child has had undesirable musical experiences the teacher will take him where he is, and by many desirable activities and experiences with music in school, try to develop desirable responses to music. Individual differences should be recognized and a program adopted, in so far as possible, which will do each child the most good. It would be gratifying if all parents realized that musical responsiveness of children can be developed much earlier than they generally believe¹¹ and would provide a rich appropriate musical atmosphere in the home.

¹¹Merry, Frieda Kiefer, and Merry, Ralph Vickers. The First Two Decades of Life. Harper and Brothers, New York, 1950, p. 562.

CHAPTER III

FIRST GRADE

The First Grade Child

The child of six is not a bigger and better child than he was at five, he is a changing child. He has entered a period of slow body growth, but his legs are lengthening, and his heart is growing rapidly.

The first grade child is an active child. He is good at beginning things but poor at finishing them, he is aware of much more than he can manage. When the six-year-old becomes aware of things he cannot handle his first response is one of withdrawal. His behavior goes to extremes and he is not able to shift or modulate it, which is not persistence but the fact that he is unable to stop. He wants to be first and he is ego centered. It is not easy for him to make up his mind, but once he does it is almost impossible to change it. The little things are the ones that upset him, the big things are easy. This child is growing emotionally, and he uses his muscles, large and small, to give expression to these emotions. He is given to brash reactions and bursts

of activity. He can pretend that he is almost anything¹ and in the animistic thinking of the six-year-old, which assigns life to nonliving things, everything which moves is alive.² The first grade child is becoming interested in the expanding community of home, neighborhood, and school and it can be said that figuratively and literally, he is beginning to leave home. He does not like to do things as a task, and his first response to any personal demand made upon him is usually no. He enjoys doing things with other people, and he likes group activity. He is beginning to learn by taking part, by creative self-expression.³

Affection is a basic need so the child of six needs praise and approval, and great patience from adults.⁴ He needs opportunity for many kinds of activities, particularly those using the large muscles. Small muscles must not be forgotten, but the development of these small muscles will be uneven, varying from child to child, and even in the same

¹Gesell, Arnold, and Ilg, Frances L. The Child from Five to Ten. Harper and Brothers Publishers, New York, 1946, pp. 89-115.

²Watson, Robert. Psychology of the Child. John Wiley and Sons, Inc., New York, 1959, p. 356.

³Gesell, and Ilg, op. cit., pp. 116-129.

⁴Strang, Ruth. Principles of Child Development. Sound Seminars, Cincinnati, Ohio, n. d.

child from day to day.⁵ Concrete learning situations in which he can take a direct and active part need to be provided if the child is to develop normally. He also needs situations where he can have some responsibilities without the necessity of making decisions or conforming to set standards. He needs to be supervised, but with as little interference as possible.

Implications for teaching music. For music learning these developmental characteristics mean that singing should begin with short simple songs, perhaps no more than little phrases or calls, some thing attractive to the child, which can be learned well, and repeated often. This progresses to other rote songs as the child grows. Some of these songs can be singing games and dances because children like to do things in groups, and they need to develop both large and small muscles. Strenuous activity, however, should be kept to short intervals because of the rapid growth of the heart. It is better to start with fundamental movements and free rhythmic expression, and progress to the more controlled movements of games and dances as the child develops better muscular control. Many songs should be about the child, and

⁵Metropolitan Life Insurance Company. Six to Eight, Years of Discovery. Metropolitan Life Insurance Company, New York, 1958, pp. 5-6.

what he sees and does. Class singing may be unmusical at first because every child may not be able to carry a tune, and some may use their play voice, but as the year progresses these voices will become unified in group singing. There will be no reading of music per se because the child cannot read language as yet, and because the eye is not fully mature. Whatever reading is done should be purely incidental.

The first grade child should be encouraged in individual activities, but he also needs to learn cooperation through group activities. Since he learns best through active participation, and his whole body is involved in whatever he does, he needs to be able to experiment with instruments and sounds. Emma Sheehy makes the comment:

Children take to sounds and sound-making as ducks to water. They not only accept them, but they also have a knack of adding to them . . . they have an uncanny ability to imitate the sounds of their environment. Their ack-ack guns and their fire sirens can be so realistic as to startle us. They reproduce these sounds naturally and with little conscious effort. You will be amazed at the flexibility of their voices, the control they have over them, and the skill with which they use them.⁶

The first grade child needs to listen to music to hear what it tells him to do. He can dramatize almost any song or music. He needs opportunity to choose songs and activities, and suggest dramatizations, and to make up little songs

⁶Sheehy, Emma D. Children Discover Music and Dance. Henry Holt and Company, Inc., New York, 1959, p. 12.

individually as well as in groups. Because of the short attention span of the six-year-old music activities should be brief, but can take place many times during the day. Music can be used for rest, for relieving tension, and for physical action when a change of school activity is needed.

The teacher must have great patience, because children learn slowly. A child will need much help in learning to listen, to hear differences in pitch, and to match tones. Learning to listen is one of the most important areas of music. Each child has his own developmental pattern, so individual differences can be taken care of by a music program of varied activities including singing, playing instruments, listening, rhythmic responses, and creative responses. There will, of necessity, be some direct guidance from the teacher, but this guidance will not curtail all freedom of creativity. The teacher will encourage each child to explore the melody and percussion instruments, helping each to learn to listen to the sounds produced, and to consider how these sounds could be used with a song or rhythm. Songs will be about known and immediate matters, people, animals, nature, activities, and things. A child should be encouraged to make suggestions in music activities,⁷ and through a

⁷Nye, Robert Evans, and Nye, Vernice Trousdale. Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957, pp. 9-11.

developmental program will grow to be a musically responsive individual.⁸

Singing

Singing is perhaps the most important phase of music in the elementary school. Not only is it a personal activity, but also wide music experience can be gained from it. A rather complete understanding of music can be experienced from a music program where much singing is done. Children learn the basic groups of tones that are characteristic of American music. They learn songs from other countries, of course, but from doing a great amount of singing, the characteristic tonal groups of their own music becomes a part of them.⁹

Song and speech are closely connected, singing being a tonal elongation of speaking sounds. Some children start to sing as soon as they start to talk.¹⁰ These are the children who come from musical homes. Other children have not been so fortunate, and come to school with little musical

⁸Mursell, James L. Education for Musical Growth. Ginn and Company, New York, 1948, p. 131.

⁹Myers, Louise Kifer. Teaching Children Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1956, p. 29.

¹⁰McMillan, L. Eileen. Guiding Children's Growth Through Music. Ginn and Company, New York, 1959, p. 28.

background. It is the duty of the teacher to open the door of music through the songs the children sing at school. The children who lack music experience at home are often the children who have some difficulty with singing when making their first attempt. They may not be able to make the correct sounds, they may not be able to hear the correct sounds, and again, some of them come to school with emotional problems that get in the way of their singing. The teacher must not brand these children as unmusical, but must give them all the assistance necessary in helping them to become musically responsive people. These children must not be singled out in any way as being different from others in the class, and they must not be used as examples to the class. They should be treated as a regular member of the class, seated among good singers if possible, and allowed to participate in all of the music activities of the class. The children who come from homes where little singing is done, and where a parent "brags" about the fact that he, himself, cannot sing, should be led to understand that everyone can sing, and that singing is a function of life. Mursell expressed this thought when he stated:

It seems very probable that there is not a normal human being in the world who does not sing in some fashion, some time, somewhere. He may not sing in public, or in company, or in any formal way. But he hums, croons, chants bits and snatches to himself at odd moments, or when preoccupied. . . . The

proverbial man from Mars would, no doubt, consider man a tool-using creature, and a talking creature.¹¹ But also he would consider him a singing creature.¹¹

Children come into the world equipped with a musical instrument which needs no mechanical manipulation in order to produce music, and needs no repair every two years to keep it in working order. It would be an unexcusable waste not to use and develop this instrument, and the best way to do this is to do a great amount of singing. There are some monotones, it is true, but they are so very few in comparison with the total child population one can almost say there are no true monotones. Non-tune singers are not monotones, and must not be considered as such in the mind of the teacher.¹² If these children suspect in any way that they are different from other children, the job of leading them to become musically responsive people will be much more difficult.

Some of the aims and objectives for singing in the first grade are:

1. To help the child develop the use of his singing voice.
2. To develop discrimination between good and bad tones.

¹¹Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 199.

¹²Mathews, Paul Wentworth. You Can Teach Music. E. P. Dutton and Company, New York, 1953, p. 38.

3. To develop a preference for good tones.
4. To develop increased interest in singing.
5. To help the child develop a light, floating tone, and to sing on pitch.
6. To develop a recognition of mood and interpretation of songs.
7. To begin a foundation for music reading.
8. To provide pleasure through singing.
9. To help the child to discover himself through singing.
10. To provide a means of creative self-expression through singing.
11. To assist in the development of appreciation of all phases of music.

Children in the first grade are taught songs by rote because they are not able, as yet, to read.¹³ This rote teaching can be done by the whole-song method, or by the phrase method. The length of the song determines which method should be used. Short songs, such as many of those used in the first grade, can be taught successfully by the whole-song method. Longer songs usually need to be broken into phrases. One needs to watch, however, that the phrase approach is done truly by phrase and not by breaking where one thinks one needs a breath. Before teaching a rote song the teacher should study the song for mood, tempo, dynamics,

¹³Grant, Parks. Music for Elementary Teachers.
Appleton-Century-Crofts, Inc., New York, 1951, p. 22.

words, and phrases.¹⁴ Words that are not understood by children should be explained to them. It is amusing, but sad, the twists children can give to the words of a song if they do not understand them. By the same token, children can better express the mood of a song if they understand the words.

Songs for first grade children should be about the things that interest them. They are interested in songs about the home, the school, special days, nature, animals, pets, travel, and their activities in school. These songs are both melodic and rhythmic. The melodic songs provide opportunity to express mood and melodies to quiet and sooth. Many of these melodic rote songs can be dramatized. The rhythmic rote songs are bright and gay and are used to develop feeling for rhythm. Children not only sing the rhythmic songs, but also participate in the actual rhythmic activity. Many times two or three note phrases can be taken from the songs learned and used to help the out-of-tune singers. These phrases may be the name of the animal in the song, or the tooting of the train. Calling the roll in song and having the child sing his answer, seasons of the year, activities or words appropriate to each season are good

¹⁴Pierce, Anne E. Teaching Music in the Elementary School. Henry Holt and Company, New York, 1959, p. 59.

devices for tone matching which will help the out-of-tune singer. The teacher could ask the child what he wants for Christmas, in song, and the child sings the answer using the teacher's tune. Thank you's are appropriate at Thanksgiving. Bird calls such as bob white, cuckoo, and cardinal (what-cheer, sweet, sweet, sweet) can be used for tone plays. Much off pitch singing can be avoided if children are given sufficient time to hear the beginning tone of the song before they begin to sing it.

It is most acceptable for the teacher to sing with the children after they have learned the song. The children like to have the teacher share in their music experiences. This singing by the teacher should not be done in the full adult voice, but in what can be called half-voice.¹⁵ This does not cover the child voice, and it helps the teacher to sing the high notes easily.

All singing need not be done unaccompanied. Children enjoy accompaniment to their songs. This does not mean that the teacher sits at the piano with his back to the class and pounds away at the keyboard. Accompaniment is used to enrich singing, not to cover it. The piano should not be used all the time, as it will become a crutch upon which the children depend. They need to learn to sing independently,

¹⁵Nye, and Nye, op. cit., p. 97.

because there are many times during the day when the children can sing a song in connection with the units they are studying, and a piano may not always be available. Other melody instruments can be used with singing. The autoharp is particularly good because its tone blends so well with the singing voices.

"Singing is more than a purely vocal activity; it is an activity which involves the entire personality." It converts people into living, breathing, feeling instruments of music.¹⁶

Music Reading

Reading is the understanding of printed symbols, and the same is true of music reading. There must be understanding of what is seen before music reading develops. Music reading depends upon connections of eye, ear, and mind. The eye helps in practically all phases of music, one can feel and see movement, and sing and see melody. The eye helps the mind to make sense and order of what comes in through the ear.

In the first grade music reading is only a matter of noticing, and reading readiness, or preparing a child for

¹⁶Mursell, James L. Music and the Classroom Teacher. Silver Burdett Company, New York, 1951, p. 180.

reading is the object of the first grade. Music books for children should be a part of the reading table supplies. This will give the first grade child a chance to see music printed, a unison melody on one score, and thus become acquainted with the way music looks. The child is helped to realize how a melody sounds by the use of gestures, high, low, loud, slow, etc. This is a kind of sign language, and sign language is not only the oldest language, but also the one understood almost universally. Reading is the interpretation of visual symbols, and any symbol or gesture used to help the child understand about rhythm or melody is considered a part of reading. Drawing curves, or pictures, of the melody on the chalk board will give an indication to the small child of the rise and fall of melody or pitch, and other kinds of curves will give an idea of rhythmic movement. These gestures, pictures, and drawings help the child to understand how music should sound, and will be most helpful in developing coordination of ear, eye, and understanding. Mursell says of this sign language:

When a classroom teacher uses some simple, self-invented device for helping children to realize, through seeing, that music rises and falls, goes fast and slow, hesitates and proceeds, she is helping them to understand music; and by that very act she is helping them to develop the ability to read it.¹⁷

¹⁷Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 141.

The first grade child needs a word vocabulary before he can learn to read, and he needs a tonal vocabulary before he can learn to read music. His voice should be attuned to musical sounds, and his voice should be musically responsive.¹⁸ Before a child can read music he must be able to read language, and must be able to handle a book. He needs a rich background of experiences in music before he can be expected to read music.¹⁹

Reading is dependent upon the background of musical experience possessed by the individual child. The first grade child should have a satisfying environment of many musical activities. From these he gains concepts of high and low pitch, loud and soft dynamics, mood, fundamental movements, fast and slow, rhythm patterns, accent, and underlying beat. Acting out of melody lines should be associated in a general way with the notation of these melodies. Playing tunes on melody instruments leads to incidental teaching of details of notation.²⁰

Eye experiences need not be limited to standard notation. These experiences can also extend to bodily

¹⁸Pierce, op. cit., p. 95.

¹⁹Ellison, Alfred. Music with Children. McGraw-Hill Book Company, Inc., New York, 1959, p. 41.

²⁰Nye and Nye, op. cit., p. 167.

movement, the rise and fall of a phrase, repetition, near and far, and dramatizations. Fundamental movements to music give eye experience as well as bodily movement to a certain melody. These activities help the first grade child to realize that long sounds need different notes from quick sounds.²¹ The more things a child notices about music, the better his readiness for music reading is developed.

Listening

Listening is an important, inseparable part of all music activities. Whether the child is playing instruments, responding to rhythms with bodily movement, or singing, he must develop the habit of listening. There are many things for which the first grade child can listen: (1) high and low of melody, (2) fast and slow tempo, (3) loud and soft dynamics, (4) gay and sad mood, (5) smooth and jerky rhythm, (6) light and heavy accent, and (7) the effect the quality of instruments has upon the mood of music. A child in the first grade cannot be expected to notice all of these things at the same time, but with guidance from the teacher, and by taking one thing at a time he will develop the ability to recognize many aspects of music. The listening program should

²¹Snyder, Alice M. Creating Music with Children. Mills Music, Inc., New York, 1957, pp. 37-40.

supply a wide variety of experiences from which a child can gain basic information for recognizing, comparing, contrasting and judging music.²² The music, of course, must be appropriate for the first grade. Listening should include not only listening for specific features, but also quiet listening just to absorb and enjoy the beauty of music. A small child is particularly responsive to just sheer beautiful melodies. The first grade child needs guided direction in listening, which means the teacher should give some suggestions as to what to listen for. A small hint as to the purpose of the record will help a child to listen with more understanding, but there should be as little talking as possible on the part of the teacher.

Listening of one kind or another should be going on all the time. The listening program should help the child to develop discrimination in his listening, and create in him a desire to hear music other than the cheap and tawdry, but the teacher must take into consideration the opportunities a child has to hear music as well as the kind of music he hears. While listening is a part of the music program, the teacher should use every opportunity during the day to play, sing, or play records. This music should be selected carefully, and played often, not to the point of boredom,

²²Myers, op. cit., p. 168.

but so that a child becomes familiar with it, and recognizes it as a known and loved friend. Sometimes listening needs to be combined with actual singing, playing of instruments, and body response. Teachers of children, especially of first grade children, recognize the value of a change of pace.

The teacher should not determine what is good or bad music, but should help each child find a place for himself in listening to music for his own personal enjoyment. Music that has stood the test of time is usually considered good music. One duty of the teacher is to encourage the child to listen, at first, in whatever way seems right to him. There is no one right way to listen, since music is a "feeling thing", and the feelings of children vary from time to time. The ear is the receiver of sound, but it is the whole body which hears the music. A child can take any music that has been composed. He accepts modern music as well as the music of the great masters. The thing that must be remembered is that the attention span of a first grade child is short, so the listening lessons must not be too long. Even with the short attention span a child can listen to part of a movement of a symphony, perhaps the particular melody for which the symphony is known.

An aim of the listening program is to develop in the child the understanding that the feelings of others is as

important as his own, and music that may not appeal to him has great appeal for another, thus, he must respect the tastes of others. If the child understands that his own feelings and reactions are important, and he is allowed to express these, he is more willing to respect the opinions and judgments of others. The way a teacher listens to a record influences the way a child listens to that record. Since music takes place in time, only one tone or cluster of tones can be heard at any one instant. Memory of what has gone before or comes after requires some familiarity with the music, thus a child needs to hear the same recording many times.²³

Listening can include many things, and nothing helps the beginner in music so much as training him to hear well. One hears with his mind rather than with his ears. One important purpose of listening in the first grade is for enjoyment. Mursell has commented:

It is most certainly true that vital memorable listening experiences are one of the chief influences making for musical growth, and one of the chief means of making music a life-long resource.²⁴

Some of the aims and objectives of listening in the first grade are:

²³Ellison, op. cit., pp. 191-225.

²⁴Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 301.

1. To develop the ability to enjoy music through quiet listening.
2. To develop the ability to recognize the differences in high and low pitch, soft and loud dynamics, fast and slow tempo, and smooth and jerky rhythm.
3. To develop the ability to recognize differences in solemn and gay, happy and sad, gentle and rough mood.
4. To develop the ability to recognize phrases and melodies heard before.
5. To develop the ability to recognize some instruments.
6. To develop an interest and pleasure in listening to various types of music.
7. To develop discrimination.
8. To help the child find a place for himself in listening.
9. To help the child realize there are many ways to listen.
10. To help the child realize that the feelings of others are as important as his own.

Listening is part of every musical experience.

Dramatization, rhythmic movement, interpretation and quiet listening are all parts of listening. A child in the first grade enjoys listening to music (1) where there can be active physical response, (2) where music tells a story, (3) where sections are short, and (4) where the aspects of the music are related to the experience and interest of the child. Music is something to be listened to, so the child should always be a listener no matter what the music activity,

whether it be singing, playing, or rhythmic activities.²⁵
The teacher can help the child to listen by choosing music that is appropriate to the child's interests and level, being an active listener with the child, and having an interest in the music to be heard.²⁶

Listening is the most basic of all types of musical activity, whether in school or out of school. Since music is an aural art it must be heard with the "inner ear" of the mind as well as the outer physical ear. A child should develop the ability to distinguish between sounds that are music and those that are not. The fact that bodily movement is used to illustrate fundamental concepts of music shows the importance of listening.

Rhythm

Rhythm is measured motion. It is the regular recurring of stress, duration, and pause that gives life and interest to music. Rhythm is, also, a normal function of the body, and children will develop rhythmically when the music program provides the correct musical environment. In fostering this development it must be recognized that

²⁵McMillan, op. cit., p. 125.

²⁶Snyder, Alice M. Creating Music with Children. Mills Music, Inc., New York, 1957, p. 26.





children have an inherent desire to move.²⁷ They have been moving since they were born, wriggling the legs, squirming, kicking, crawling, and walking. When they start to school they have been moving for some years, but it is seldom controlled, coordinated movement, so the music education program begins where they are and tries to help them develop rhythmic response. Some children are not so mature as others, or perhaps they have an emotional problem, and as a result, it will take longer for them to develop good rhythmic response. Just as it takes some children longer to find their singing voices, it will take some longer to learn rhythmic control. If the child is kept moving, and helped, the rhythm will emerge.

Small children in the first grade should begin their rhythmic experiences with large body movements, and with the things they do naturally, such as walking, running, skipping, and other locomotive actions. "Drum talk", which means playing the rhythms on a drum, can be used very effectively for rhythm activity. The children are encouraged to respond to whatever rhythm is being played:

a.  walking notes

b.  running notes

²⁷Andrews, Gladys. Creative Rhythmic Movement for Children. Prentice-Hall, Inc., New York, 1954, p. 1.

- c.  slow notes
- d.  hold notes
- e.  skipping notes
- f.  galloping notes²⁸

Near the end of the first grade, after children have had many experiences in rhythm activity, the notes to which they are moving can be placed on the chalk board. While this is not an attempt to teach rhythm reading, it can be a "readiness" preparation for rhythm reading. Children are very perceptive, and while no attempt will be made to teach rhythm reading as such, the mere connection of ear, muscle, and eye will have carry-over into understanding and reading readiness.

The teacher needs to take a rhythmic inventory of the class to discover those who respond strongly to rhythm, those who are hesitant, and those who are unable to respond satisfactorily. The teacher must also remember that each child has a natural rhythm, and the tempo of the rhythmic

²⁸Nye, Robert E., and Bergethon, Bjornar. Basic Music for Classroom Teachers. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1954, p. 18.

activities should be suited to the majority of the class.²⁹ Group participation usually characterizes rhythm activities. However, the teacher should make it possible, everyday, for some children to do their rhythm responses alone. It is possible for the teacher to miss some child with bad response when watching activities of the whole class.

The child's large muscles develop before the small ones, so the beginning rhythmic activities should be large, loose, unrestrained movements to music.³⁰ These movements may be large body or arm movements. Children enjoy doing these movements all at the same time, but first grade children also like to move independently while everyone else is moving.

Rhythmic activities are a means for training ears, and later eyes, and muscles necessary for musical performance.³¹ In the first grade the training is particularly for ears and muscles. Ears and muscles are trained to respond to the accent, flow, and general character or mood of music.

The first grade child needs continuous and appropriate use of many types of rhythmic activity. Sometimes rhythmic

²⁹Hood, Marguerite V., and Schultz, E. J. Learning Music Through Rhythm. Ginn and Company, New York, 1949, p. 13.

³⁰Grant, op. cit., p. 207.

³¹Pierce, op. cit., p. 72.

response can be obtained from mere chanting. Rhythm activities should never be noisy and unrestrained, and the teacher can use a chant for short rhythmic activity to relieve fatigue. It is not natural for first grade children to sit still for long periods of time, and short rhythmic activities to chants can be used many times during the day to relieve this "pent-up" tension.

In rhythmic activities one is striving for coordination between the mind and the muscles.³² The mind is aided by the ear and the eye to control the muscles. Investigation has proved that children who have had many and varied rhythmic experiences with many kinds of music have more understanding and enjoyment of, and from, their music.

Some of the aims and objectives of the rhythm program for the first grade are:

1. To develop the ability to respond to music with large, free body movements.
2. To develop the fundamental rhythms.
3. To develop recognition of various rhythms.
4. To help the child to develop a concept of the beauty of rhythm.
5. To help develop rhythm by participation in singing games and dances.

³²Driver, Ethel. A Pathway to Dalcroze Eurhythmics. Thomas Nelson and Sons, New York, 1951, p. 30.

6. To develop an awareness of accented and unaccented beats.
7. To help the child find a place for himself in music through rhythm.
8. To provide a means of creative self-expression.
9. To help develop cooperation in group activity.

During the first year of school the children should have many experiences with the fundamental movements. These movements are: (1) walking, (2) running, (3) hopping, (4) tiptoeing, (5) jumping, (6) galloping, (7) swaying, (8) skipping, (9) sliding, (10) bending, (11) pulling, (12) turning, (13) pushing, (14) nodding, (15) clapping, and (16) tapping. There should be, also some simple action songs, and simple singing games and folk dances. Free rhythm play may be about the circus: erecting the tent, the circus parade, giving the performance (tight rope walking, dancing bears, monkeys, horses, etc.), and going home. Seasons of the year, and activities connected with them are good for free rhythm play. Spring: jumping rope, bouncing balls, flying kites, planting gardens, etc. Summer: swimming, skating, playing hopscotch, going on a picnic, falling raindrops, etc. Fall: raking leaves, winds blowing, Jack Frost, birds flying south, Hallowe'en, etc. Winter: snow falling, making and throwing snow balls, Christmas, ice skating, walking in snow, etc. Farm activities are: playing animals, pitching hay, feeding the chickens, driving the

tractor, etc. Mimetic play using activities and movements in everyday life are good free rhythm activities.

Dramatizations can be creative as well as rhythmic. "Come With Me My Billy Goats Three", "The Gingerbread Boy", "Snow White", "Peter and the Wolf", "Of a Traylor and a Bear", are good for dramatization. Singing games such as "Jing Jang", "Ten Little Indians", "Bounce Around", "Jim Along Josie", "Seven Steps", "In and Out the Window", and others are good for rhythm activities.

There is more to music than just rhythm, but rhythm is so important that some part of every music period should be spent on rhythmic activity.

Playing

Simple instruments have great value because they give the child an opportunity to experiment with, and explore music. These instruments, if properly used, help develop pitch discrimination and rhythmic and harmonic understanding. They are a valuable aid in developing skill in music reading. They help some children find their singing voices, and are an aid in building musical knowledge. Music experience which does not include instruments is a limited experience.³³

³³Mursell, James L. Music in American Schools. Silver Burdett Company, New York, 1953, p. 257.

With a first grade child rhythm instruments are more successful because they use the large muscles to produce the sound, and they require no great skill to produce satisfying sounds. On percussion instruments a child can sound rhythmic groupings. The experience a child gets from playing these classroom instruments can help him when he starts the study of a regular instrument.

In playing instruments the child can produce sounds through an instrument he controls. The child should be encouraged to listen to the difference in sounds produced by the various rhythm instruments. Basic rhythm, melody rhythm, and phrase rhythm recognition are outgrowths of the use of classroom rhythm instruments. For the first instrumental experience of first grade children the teacher may have to make some suggestions as to when to play the instruments, but as the child gains experience with the instruments he will begin to make suggestions for their use. These suggestions should be followed whenever feasible. A prime requisite for all rhythm orchestra activities is to listen to the music first. This listening will give ideas as to the kind of music, how to use and to group the instruments, and where each instrument should be played. The most suitable melody instruments for the first grade are the ones that require only simple muscular reactions to produce the tones, preferably one stroke for a tone. Xylophones, orchestra

bells, and chimes are instruments suitable for first grade. Space frame instruments, such as xylophones, orchestra bells, and chimes provide a valuable frame of reference for the child. They keep the child from being confused by an unlimited number of sounds, and unlimited space. These space frame instruments allow the child to explore and experiment within a limit that is not beyond his comprehension. These instruments are usually tuned to one octave which helps the child acquire the sound of the major scale, which is the characteristic sound of nearly all of his own music. He is able to play, by ear, melodies he knows, he can play tone groupings which help to build his tonal vocabulary, and he can make up little melodies of his own, all within a limit he can understand. These instruments help the child to see, as well as hear, the concept of high and low. Space frame instruments are of valuable assistance to the reading program when the child begins to play by number, and later by note and letter. By the use of these instruments the spaces of the staff are understood by the child. Investigation has shown that the way children become music readers is not through singing only, but by the use of tonal instruments combined with singing. With all tone instruments it is best to start with a melody the child knows and let him experiment with the instrument, picking

out the melody by ear. Not until later in the first year should notation be used with the tonal instruments.

Making music by playing an instrument, no matter how simple this instrument may be, is a pleasure to most human beings. Water glasses and bottles on which three tone melodies can be played are good instruments for the first grade. Tunes in the key of C are best for the first grade child because he is not confused by the black keys. This playing begins by finding the tunes by ear, but this playing by ear can soon develop into reading. The autoharp in the first grade helps develop a feeling for harmony, which is part of the preparation for part-singing in the upper grades. First grade children enjoy singing with the autoharp, and want to try to play it. The act of chording is also a rhythmic response, and a child who has difficulty with singing can play as well as anyone else. The first grade child can easily accompany songs which use only one chord. Instrumental activities are not an end in themselves, but are an important aid in the teaching of better listening, singing, musical discrimination, creativity, part-singing, and note reading. Instrumental activities have an appeal to the young American who is active and has an impulse to manipulate things.³⁴

³⁴Nye, and Nye, op. cit., pp. 58-84.

Some of the aims and objectives of playing in the first grade are:

1. To develop an awareness of variations in rhythm.
2. To develop an awareness of phrase variations.
3. To develop a sense of pitch relationships through use of simple melody instruments.
4. To develop discrimination of mood through use of instruments.
5. To give the child experience with instruments, and to provide pleasure in a group activity.
6. To provide a means of creative self-expression.
7. To help develop cooperation in group activity.
8. To help the child find a place for himself in music through playing.

The use of instruments opens up a whole range of new musical possibilities. An instrument is a mechanical device for making musical sounds, as opposed to singing which is a physical personal, natural, emotional response. Instruments tend to make the idea of rhythm more clear-cut and definite. Instruments make contributions to musical growth which are not gained from vocal music alone. Instrumental experience is experience with instruments for every child, with instruments of several types, but without long and serious study. The purpose is not to play these classroom instruments, but to learn as much about music from them as possible. Playing instruments helps a child to be actively interested in music. He will have a growing and living

understanding of music that will go with him throughout all his life.³⁵

Instruments are used for group participation in addition to singing, (1) for shaping and outlining the melody of a song, (2) for highlighting details such as rhythm and meter, (3) as an approach to music reading, (4) to create sound effects, and (5) to heighten the mood of the music. In the first grade rhythm instruments can be used in a creative manner for (1) playing by ear, (2) choosing an appropriate instrument and devising a rhythm to play as accompaniment to a song, (3) and choosing an appropriate instrument and devising accompaniment to give color to a dramatic interpretation.

Playing instruments is a natural means of expressing oneself in sound. The child should be allowed to choose his own instrument and decide how he wants to use it. Children in the first grade need a great deal of free exploratory experience with instruments. Whatever instruments are used, the experience should be a musical one. Exploratory experiences give the child a chance to learn what each instrument can do, and how the sounds of one instrument vary when

³⁵Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, pp. 226-251.

played in several different ways. A child can learn that a story can be told in sound as well as in words.

Instruments appropriate for first grade are:

1. Rhythm sticks. These should be held firmly, but with arms relaxed. The sticks are struck near the ends, right over left, and left over right. It should take little more than a quick wrist movement to produce the sound. Sticks can be used for marching rhythms, playing every beat of a measure, playing the weak beats of a measure, and playing the steady tick-tock of a clock.
2. Jingle stick. Hold the stick with the right hand, or vice versa. The back of the stick is struck against the palm of the other hand. The stick can be struck heavy for an accented beat, and light for an unaccented beat. These may be used for playing every beat of a measure, for playing accented beats only, for playing unaccented beats, for rustling of leaves, etc.
3. Tambourine. This may be played either by striking it with the fist, or by shaking. It can be struck for accented beats, shaken for rustling, struck lightly for tap-tap-tap's, shaken and struck for dancing.
4. Triangle. This is suspended by a string, and struck with a striker. It can be used for accented beats, to give the effect of a ringing bell, etc.
5. Sand blocks. These are played by bringing the left hand up and the right hand down. They are used most effectively for the steady rhythm, and to make soft swishing sounds.
6. Jingle bells. These are usually fastened to a strap, and are played with a quick down stroke. They can be used for playing steady rhythm, rustling of leaves, fairies dancing, etc.
7. Drum. This is struck with a drum stick. It should not be played louder than any other instrument. It can be used to play heavy walking rhythm, accented first beat of a measure, effect of thunder, and for tapping fundamental rhythms for rhythm activities.

8. Cymbals. These are played by bringing the left hand up and the right hand down. They are not played by striking together as one does in clapping hands. These can be used for heavy accented beats, special accents, the roll of thunder, etc.
9. Wood block. This is held with one hand and struck by a wooden mallet held in the other hand. It produces a nice hollow sound which is good for the accented first beat of a measure, and for special sound effects.³⁶

The children should be allowed to change instruments. Just because he does well with one instrument is no excuse for having a child play the same instrument all of the time. Each child should have an opportunity to play every instrument.

The piano can be used in interesting ways: glissandi can be used for up and down (see-saw), the bass alone for thunder, the treble for birds or rain drops, and interesting melodies can be made by using just the black keys. Children should listen at all times with a discriminating ear to the effects produced by instruments. The piano is a highly valuable instrument for first grade children. It provides an excellent space frame for the fundamental concepts of high and low, and it gives assistance in developing the concepts of loud and soft, and short (staccato) and long (legato). It helps in providing rhythm experience, as well

³⁶Thompson, Carl O., and Nordholm, Harriet. Keys to Teaching Elementary School Music. Paul A. Schmitt Music Company, Minneapolis, Minnesota, 1949, pp. 67-71.

as sound effects. The piano in the first grade is not used for formal piano study, but is used for sound, and to build concepts. Sheehy says of the importance of the piano:

For children, a piano is, first of all, a sound-making instrument, not an object to which one transfers notes read from a printed page. They do not wait to play the piano until they can read notes, any more than they wait to talk until they can read the printed word. In both cases they learn through their ears. . . . Children are curious about a piano--all parts of it, inside and out--and nothing else offers them so much fun as exploring it. . . . there are many things children can find out about its workings, under proper supervision, and not only will they do no harm to the piano, but their interest in music will be tremendously enhanced.³⁷

Sometimes it seems that children are just "banging" away at the piano to make noise. One needs only to watch a child at the piano to discern whether he is investigating sound, or just making noise. Exploration and investigation should be encouraged, for it is by this exploration and investigation that a first grade child learns to make music.

Creating

Creative expression in music does not mean just making up a melody for a song. Creativity is personal musical initiative. Listening can be creative when the child discovers something new in the music, when he finds there is

³⁷Sheehy, op. cit., p. 115.

something he had not known before. Rhythm activities are creative when the child is allowed to move to music the way the music tells him to move. Singing is creative when a non-singer finds he can stay with the melody on the right pitch. Playing is creative when the child can play the tunes by ear on the melody instruments, or a rhythm on the rhythm instruments. A child needs the opportunity to turn feeling into sound, and this may result in the creation of a melody, but creative work is not merely the composition of music by a child.³⁸ Creating is not only making up something new, but also is a different and interesting arrangement of things which already exist. Creative experience is the discovery of a new ability, or a new insight or understanding. It may be a venture into a new realm of experience.³⁹ The teacher should be receptive to all kinds of individual musical initiative.

The purpose of creative music is to provide another means of enriching the child's musical experiences. Dramatizations, mimetic play, and free rhythmic expression are all aspects of creativity in the first grade child.

³⁸Mursell, James L. Music in American Schools. Silver Burdett Company, New York, 1953, pp. 275-291.

³⁹McMillan, op. cit., p. 101.

Some aims and objectives of creative activity in the first grade are:

1. To help the child to discover himself.
2. To develop imagination.
3. To develop self-expression.
4. To make up simple rhythms and melodies.
5. To help the child to think for himself.
6. To help the child to find a place for himself in music through creating.

Creation is not a special type of work and is not taken up as a topic, but is dependent upon other musical experiences. Creativity is allowed to happen. What is creative for one child may not be creative for another, it depends upon the background of experiences of each, individual, child. A child needs to acquire a background of experiences before he can be truly creative. Some of these experiences need to be individual experiences, some need to be group experiences. One of the goals of creative activities is to guide a child to think for himself. In rhythm activities each child can discover the rhythm of his own name, and it is "fun" for him to see it in notation. Free use of the classroom instruments will encourage a child to make up rhythm patterns and melodies. Creative listening can be

shown in the art work a child is inspired to do while listening to music.⁴⁰

Encouragement of creativity in the first grade is stated thus by Satis Coleman:

The ability for original thought and action is best fostered in the earliest stages of any form of expression, for after habits of following conventional lines have been thoroughly established, it is very hard for the average person to break away into new and original ways.⁴¹

Thus, while the child is not allowed to become wild and unruly in his free original responses, he should be encouraged to use his ideas in a constructive way.

Creative response comes from within expressing the child's own initiative. Creative response can take several forms: (1) in singing, (2) in use of instruments, (3) in rhythmic activities, and (4) in making up a song or an instrumental composition. In the first grade not all of these creations will be notated, but when something of value is created it should be notated. Creativity in singing may be adding stanzas, or making up a melody. In using instruments it may be playing by ear, making up a rhythm, or making up a melody. Rhythmic activities may be interpreting the mood of music in expressive movement, or making up a

⁴⁰Nye, and Nye, op. cit., pp. 141-147.

⁴¹Coleman, Satis N. Creative Music for Children. G. P. Putnam's Sons, New York, 1922, p. 122.

march or dance pattern. Composing songs and instrumental melodies can start with making a tune for verses. Stories can be told in sound by singing, or by the bodies in acting out or moving in rhythm through space. One should be alert to a child's expression of his own ideas.

Creating melodies may begin with a child singing his name instead of saying it, when answering roll call, or he may sing a thought instead of saying it. A melody may be made up for a favorite nursery rhyme. Words may be added to the little melodies a child hums to himself on the playground. The teacher may sing a melody for one line of a poem and have the children make up a melody for the next line. Poems and melodies can be made up about school activities, room projects, seasons of the year, special days, weather, pets, and an infinite number of other things.

If children are encouraged in their creative efforts, their response to all phases of music will be strengthened.

CHAPTER IV

SECOND GRADE

The Second Grade Child

The seven-year-old is not the child he was at six. He has passed the impulsive tendencies of six and is more reflective and interested in logical ends, he takes time to think. This is the age where he thinks about accumulated experiences and relates new experiences to the old. He is building up a sense of self by working things over in his own mind, and by absorbing impressions from what he sees, hears, and reads.¹ Through memories of his past, a child is led to have a sense of personal identity, he is the person who had done this, or that, or the other. Each child, in his own way, reaches some sort of understanding of himself.² He is aware of others, as well as himself, and he is sensitive to attitudes and feelings of others. He wants to make a place for himself, and is very sensitive to criticism. He also wants his place in the group, and is concerned that the other children, or the teacher, do not like him. Boys

¹Gesell, Arnold, and Ilg, Frances L. The Child from Five to Ten. Harper and Brothers Publishers, New York, 1946, pp. 131-147.

²Watson, Robert. Psychology of the Child. John Wiley and Sons, Inc., New York, 1959, pp. 401-551.

and girls tend to play less together and more with their own groups. The child of seven is not so well organized that his behavior is constant, sometimes he asserts himself, at other times he is tractable. His temper tantrums are growing less, but he tattles, and he is cautious in his approach to new activities. He is afraid of school work because he does not know where to start. His life takes on a more serious thoughtful tone, and the importance of his mental activities must be recognized. The seven-year-old is less resistant and stubborn than he was at six. He responds better to the demands of his environment, and, since he is becoming a reasoning being, he seldom needs punishment. His sense of time and space is becoming more practical. He does not initiate many new adventures because he is better at planning what he wants to do. However, once he plans, he will continue until he is fatigued.³ One of the exciting things school life has to offer a child is self-discovery, learning about himself as an individual. He needs to know that he is "loved for himself, the single unduplicated individual that he is, that he is loved no matter what."⁴

³Gesell, and Ilg, op. cit., pp. 131-155.

⁴Metropolitan Life Insurance Company. Six to Eight, Years of Discovery. Metropolitan Life Insurance Company, New York, 1958, pp. 9-11.

The second grade child is a growing child, but the growth is slow and steady. He has better muscular control, eye and hand coordination is better, small muscles are better controlled, and he likes to do things with his hands. The eyes still are not ready for close detailed work. The child is losing his teeth, and has his first permanent teeth. He has a great amount of energy, but he tires easily. Large muscles are still more developed than smaller ones. The second grade child is talkative, and since his vocabulary is increasing he is prone to exaggerate, and he may fight with words instead of blows. He enjoys song, rhythms, nature stories, movies, and television.

Implications for teaching music. In the second grade the voice of the child has improved and rhythm responses are smoother and more graceful. He can handle books more easily, and although his eyes are not ready for much close work, he can begin to observe a few aspects of notation if it is clearly printed.⁵ For music learning these developmental characteristics mean that the singing period can be longer and use made of more complex rote songs. Because the eyes are not ready for close work the songs should be of rote

⁵Pierce, Anne E. Teaching Music in the Elementary School. Henry Holt and Company, Inc., New York, 1959, p. 24.

nature until the second semester. The child may have a book in his hand, but he should not be expected to give his undivided attention to the notes. By the second semester he can begin to observe and recognize tonal patterns, both scale and chordal, and take some interest in reading rhythm. To satisfy his need for approval, if he is taking private piano lessons, he might be invited to play for the class. Since a child in the second grade is active, but tires easily, the music program should be varied throughout the day to meet these needs. His listening can be an active listening for mood, rhythm, melodies, instruments, or to do what the music tells him to do. Singing games and dances will help to keep the class together as a group. Because of his muscular development, these singing games and fundamental movements help him refine the movements of the larger muscles. Because he likes to use his hands, he should be allowed to experiment with rhythm and melody instruments to help develop the finer muscles. His better understanding of time and space make it possible for him to understand simple note values, which are first introduced through responses involving the whole body. His talkativeness and tendency to exaggerate can be put to use in creating new words for songs. His enjoyment of songs, rhythms, movies and television help him to learn and create more complicated songs and rhythm responses, as well as providing a basis for discussion of

mood and interpretation, and development of discrimination in what he hears and sees.

The child needs encouraging support for his growing independence, so the second grade music program should be planned in terms of individual differences. Attention should be given the child who has trouble with singing, but this may also be the child who can play the tambourine without error, or skip in the circle without tripping some one. Since he learns best from concrete experiences, and by active participation with concrete objects, he should be encouraged to manipulate the melody and rhythm instruments. This manipulation helps develop and coordinate both the large and small muscles.

There should be an atmosphere of friendliness which will encourage the child to take part freely in all music activities, in singing, listening, rhythm activities, playing and creating. He should have a sense of security in his activities, and a feeling of freedom in his creative activities. He should know that the teacher will not laugh at him nor make a joke of his efforts.⁶ With encouragement, understanding, and help, the second grade child will become

⁶Nye, Robert Evans, and Nye, Vernice Trousdale, Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957, pp. 11-13.

hospitable to all phases of music through a program of varied and interrelated experiences.

Singing

Singing is, perhaps, the most important phase of music in the second grade. Singing is a personal, emotional, normal response, and wide music experience can be gained from it. A considerable understanding of music can be acquired from a music program where much singing is done. Children learn the basic groups of tones that are characteristic of American music, and by doing a great amount of singing the characteristic tonal groups of their own music becomes a part of them.⁷ These tonal groups provide a music vocabulary which is the foundation for reading. Rhythm, mood, and basic concepts can be learned by use of the voice through singing.

Song and speech are closely connected, singing being a tonal elongation of speaking sounds. The fortunate children who come from musical homes often start to sing as soon as they start to talk. Other children who have not been so fortunate, in whose homes no singing was done, come to

⁷Myers, Louise Kifer. Teaching Children Music in the Elementary School. Prentice-Hall, inc., Englewood Cliffs, N. J., 1956, p. 29.

school with little musical background. McMillan has stated about these unfortunate children:

If the important people in a child's life do not sing, then it is quite likely that he will take little interest in singing. If he hears his father comment that he can't "carry a tune in a bucket," the child will get the idea that singing is something that he and his dad aren't interested in doing. For this child the period of oral expression in speech may have gotten off to a good start while the experience of "oral expression through song" has scarcely begun.⁸

It is the duty of the teacher to open the door of music through the songs the children sing at school. They must be led to understand that singing is a function of life.

Everyone can, and does, sing at some time.

Although children have been singing in the kindergarten and first grade, and the majority of them are able to sing on pitch with a light child voice, there are still some non-tune singers in the second grade. There may be a number of reasons why some children in the second grade are non-tune singers:

1. These children may be immature.
2. They may not be able to make the correct sounds.
3. They may not be able to hear the correct sounds.
4. They may not be able to hear pitch differences.
5. They may lack tonal memory.

⁸McMillan, Eileen L. Guiding Children's Growth Through Music. Ginn and Company, New York, 1959, p. 28.

6. Some of them come to school with emotional problems that get in the way of their singing.

The teacher must not brand these children as unmusical, but must give them all the assistance necessary in helping them to overcome their difficulties. These children must not be singled out in any way as being different from others in the class. They should be treated as a regular member of the class, seated among good singers if possible, and allowed to participate in all of the music activities of the class.

Children come into the world equipped with a musical instrument which needs no mechanical manipulation in order to produce music, and needs no repair every two years, it would be an unexcusable waste not to use and develop this instrument, and the best way to do this is to do a great amount of singing. There are some monotones, it is true, but they are so very few in comparison with the total child population one can almost say there are no true monotones. Non-tune singers are not monotones. They may have some other problems which the teacher must discover and help them to overcome, but they are not monotones.

In the second grade songs are usually taught by rote. This can be done by the whole-song method or by the phrase method. The length of the song determines which method should be used. Short songs can be taught successfully by the whole-song method. Longer songs usually need to be

broken into phrases. One needs to watch, however, that the phrase approach is done truly by phrase and not by breaking where one thinks one needs a breath. Before teaching a rote song the teacher should study the song for mood, tempo, dynamics, words, and phrases.⁹ Words that are not understood by children should be explained to them. They can better express the mood of a song if they understand the words.

Rote songs in the second grade can be taught with books in the hands of the children, because by this time they have learned many words, and they are interested, also, in looking at the music to see what it tells them to do. It does not take long for them to understand that a sign or symbol in music has meaning just as words in reading have meaning. It is the awareness that signs and symbols have meaning which leads to music reading. All children will not understand these things at the same time, just as they do not learn to read nor to count at the same time. Individual differences show up here just as they do elsewhere. The majority of the songs in the second grade are taught by rote.

Some of the aims and objectives of singing in the second grade are:

⁹Pierce, op. cit., p. 59.

1. To help each child find, and use his singing voice.
2. To help each child recognize and use good tone quality.
3. To begin a tonal vocabulary.
4. To increase and enrich the repertoire.
5. To help the child to find himself through singing.
6. To lead the child to an appreciation of artistic singing.
7. To further develop recognition of mood and interpretation of songs.
8. To begin a foundation for music reading.
9. To provide a means of creative self-expression through singing.
10. To assist in the development of appreciation of all phases of music.

Songs for the second grade are about subjects of interest to the child: the seasons, travel, nature, special days, animals, school and community, home and family, devotion, and singing games and dances. These songs are both melodic and rhythmic. The melodic songs have longer smoother phrases, which does not mean there are more notes, but that more time is required to sing them. Melodic songs are the ones that express thoughtful quiet moods. Many of these songs can be dramatized. The rhythmic rote songs are gay and spirited and are particularly helpful in the development of rhythm. Many of these rhythmic rote songs can be used for fundamental rhythm responses of walking, running,

skipping, bending, and sliding, and for combinations of these fundamental rhythms. Some of the rhythmic rote songs are good for free rhythm expression, some are singing games, some are dances, and some can be used as a basis for creating games, dances, or marching patterns.

Rote-note songs are part of the second grade singing program. These are songs based on melodic patterns, or music vocabulary, on which all music is based. These songs are taught first by rote, with emphasis on the tonal patterns which are repeated until they become a part of the child, and he is able to recognize them and sing them by himself. He will be able to recognize the same pattern, or tonal word, in a new song. This tonal vocabulary, limited to a few patterns at first, must be built slowly, and proceed to others only after the initial patterns have been understood and mastered. Ear, eye, and mind must all be connected to make the printed symbols meaningful.

In the second semester the note song is introduced. This is a song built upon tonal patterns learned by rote, and is usually simple enough the child can recognize the "words" he knows and sing it with very little assistance from the teacher.

The second grade child who has difficulty with singing needs daily individual attention. This can be done by using short phrases: calling the roll in song and the child

answers by singing his name, singing the name of the animal in a song, the name of the bird, perhaps the ending sequence of the song. This should be done by calling on the children indiscriminately, for if a child suspects he is different from the others it will be difficult to induce him to respond. Much out-of-tune singing can be avoided if children listen, and are given sufficient time to hear the beginning pitch before they start to sing.

It is most acceptable for the teacher to sing with the children after they have learned the song. The children like the teacher to share in their music experiences. This singing by the teacher should not be done in the full adult voice, but in what can be called half-voice.¹⁰ This does not cover the child voice, and it helps the teacher to sing the high notes easily, as well as lending support for some uncertain intervals.

All singing need not be done unaccompanied. Children enjoy accompaniment to their songs. This accompaniment should be artistic and used to enrich singing, not to cover it. The piano should not be used all the time, as it will become a crutch upon which the children depend. They need to learn to sing independently because there are many times during the day when the children can sing a song in

¹⁰Nye, and Nye, op. cit., p. 97.

connection with the units they are studying, and a piano may not always be available. Other melody instruments can be used with singing. The autoharp is particularly good because its tone blends so well with the singing voices.

"Singing is more than a purely vocal activity; it is an activity which involves the entire personality." Singing converts people into living, breathing, feeling instruments of music.¹¹

Music Reading

The second grade reading program for the first semester is largely a matter of noticing, and development of readiness for music reading. In the first grade many gestures (sign language), diagrams and line pictures on the chalk board were used to establish the fundamental concepts. Bodily movement was used to show variations in melody as well as differences in rhythm. The hands and arms were used to indicate high and low of melody, clapping and stepping were used to indicate accent. While the child had these experiences in the first grade, they should be continued in the second grade. Second grade music is a bit more complex, and since the child is still young he needs to continue

¹¹Mursell, James L. Music and the Classroom Teacher. Silver Burdett Company, New York, 1951, p. 180.

using gestures, diagrams, pictures, and body movement to strengthen his grasp of the fundamental concepts. Fundamental movements emphasize the underlying beat, steady or uneven flow of rhythm, and sequence of phrases. Diagrams and designs consisting of short and long lines, curves and dots should be used to represent melodic and rhythmic patterns. The contour of the melody will be learned first by ear, then by the addition of curves or other diagrams the eye can see the melody. Phrase patterns, like and unlike, can be demonstrated by the use of fundamental movements; different phrases will need a different movement. Reading readiness is begun when a child sees some visual representation of the rhythmic patterns which he hears and feels, and also sees some depiction of the melody he sings. Syllables may be introduced as an additional stanza of a song, and learned by repetition.

Reading, as such should not be begun in the second grade until the second semester. By this time the child has learned to hold a book, he has learned many words, although he will need to be helped with some of the words because of the way they are divided under notes, he has learned to move his eyes from left to right in reading, he has a tonal vocabulary of many patterns, and he realizes that notation is a picture of the melody. An important concept which should be learned is that musical sound is organized into

tonal groupings, and these tonal groupings are usually around a specific center (key). The movable do system is based on this specific center. Each tone has a relation to other tones and to the key, and has a characteristic sound of its own. Syllables help the reader to identify these sounds. Music is sound organized in patterns, and organized in patterns that are scientifically exact. Groups of tones are easier to remember than single tones, thus reading begins when fundamental groups of tones are recognized in different songs, and these are translated into sound.

The second grade child needs to understand lines and spaces of the staff, and particularly the spaces. He should see that melodies are built on scalewise progressions, or skipwise progressions, and there may be places where one note is repeated. He should understand that syllables are associated with note patterns. There should be time in every "music lesson" given to review of tonal patterns already learned. This procedure helps with the training of the ear, and develops ear recognition as well as eye recognition. A flannel board marked with a permanent staff, and provided with many kinds of movable notes which a child can manipulate at will, and use to build tonal patterns is of valuable assistance in ear and eye training, since this connects the ear, and the eye, and the mind which is a necessary combination to give meaning to the symbols. Notes cut from black

paper and used to build tonal patterns on the staff in the back of the book can be used. All reading is based upon giving meaning to symbols. Dramatizations can be used to strengthen basic concepts. Playing tunes on melody instruments leads to incidental teaching of details of notation.¹²

The child in the second grade should realize that music swings in two's or three's. Physical response should be associated with notation. Thompson and Nordholm suggest the following method for presenting rhythm notation to the child:

Instead of approaching rhythm responses through a mathematical analysis, it [is] better presented through feeling, which is an inherent response in each child's activities.

1. Walking notes (quarter notes)
 - a. Have children march (walk)
 - b. Have them clap the time.
 - c. Lines representing walking may be placed on the board thus: — — — —

2. Running notes (eighth notes)
 - a. Have the pupils run in time.
 - b. Have them clap running rhythm.
 - c. Place lines representing running steps on the board.
 - d. Walking and running may be compared by chanting and movement, clapping the time and stepping the note valuations of the following rhythmic patterns:

walk, walk, run, run, run, run

┌ ┌ ┌ ┌ ┌ ┌

¹²Nye, and Nye, op. cit., p. 167.

run, run, run, run, walk, walk

ú ú ú ú í í

walk, run, run, walk, run, run

í ú ú í ú ú

walk, run, run, run, run, walk

í ú ú ú ú í

- e. Slow notes: the foot motions on slow notes are given below:

1. Half note: step with left foot, bend right knee, and vice versa.
2. Dotted half note: step with left foot, bring right foot out to the side, bring right foot back to left foot, and vice versa.
3. Whole note: step with left foot, bring right foot front, bring right foot out to the side, bring right foot back to meet left foot, and vice versa.
4. Dotted quarter note: step with left foot, bend right knee and vice versa.

- f. Rhythmic exercises.

1. Chant, clap, step all rhythmic movements found in songs.
2. Have the class work out combinations to be done.
3. While the class chants the words to a song, have one child go to the board to draw the proper lines, as for instance:

"Ding dong bell, Pussy's in the well--"¹³

— — — — —

¹³Thompson, Carl O., and Nordholm, Harriet. Keys to Teaching Elementary School Music. Paul A. Schmitt Music Company, Minneapolis, Minnesota, 1949, pp. 98-100.

A child can have some enjoyment of music without learning to read music, but he will have more understanding of music if he can read it.

Listening

Listening is an important, inseparable part of all music activities, it is, perhaps, the most basic of all types of musical activity. The second grade child must develop the habit of listening whether he is playing instruments, responding to rhythms with bodily movement, or singing. The listening program should supply a wide variety of experiences from which second grade children can gain basic information for recognizing, comparing, contrasting and judging music that is within their ability to comprehend.

Listening should include not only listening for specific features such as rise and fall of melody, fast and slow tempo, loud and soft dynamics, gay and sad mood, smooth and jerky rhythms, but also quiet listening just to absorb and enjoy the beauty of music. When the child was in the first grade he had many of these experiences. He was not expected to notice but one thing at a time in the first grade. In the second grade, however, the child can hear more things at the same time. He can hear that music that is loud is also fast and jerky, but he also hears that music that is fast and jerky may be soft instead of loud. He

begins to develop an awareness of form by recognizing the repeated melody or rhythm. Instruments, and the effect of their quality upon the mood of music are called to his attention. Little by little the child is guided to listen to many things at the same time. He still needs some guided direction in listening, but he will be aware of many things by himself. Children of the second grade enjoy music where there can be active physical response to the music, the mood is distinct, melodies are song-like, the music tells a story, and the various aspects of the music relate to the experience and interest of the child. Listening can be for the purpose of (1) strengthening basic concepts, (2) for story, (3) for program and absolute music, (4) for elementary form and structure, (5) for recognition of standard instruments, and (6) for the sake of emotional response. Listening is part of every musical experience. Dramatization, rhythmic movement, interpretation, and quiet listening are all parts of listening. Music is something to be listened to, so the child should always be a listener no matter what the activity, whether it be singing, playing, or rhythmic activities.

Listening of one kind or another should be going on all the time, and one aim of the teacher should be to develop discrimination in the listening habits of the child. Listening experiences should be such that the child will want to

learn to listen, as well as listen to learn.¹⁴ The listening program should help the child to develop a desire to hear music other than the cheap and tawdry. The opportunities a child has to hear music, as well as the kind of music he hears must be taken into consideration. The teacher should not determine what is good or bad music, but should encourage the child to listen, at first, in whatever way seems right to him in order that he may find a place for himself in listening to music for his own personal enjoyment. Children have a penchant for good and beautiful music. They have had opportunities in the first grade to hear good music at school, and while their homes may not provide such opportunities for them, the second grade child will develop a preference for worthwhile music through the listening experiences he has at school.

Some of the aims and objectives of listening in the second grade are:

1. To develop an understanding of all music.
2. To recognize repeated melodies and phrases.
3. To develop pleasure in listening to many kinds of music.
4. To develop recognition of some instruments.

¹⁴Marsell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 380.

instrumental experience. The tonal patterns a child has learned in the lower grades are just as useful to him in the fourth grade. The groups of tones that spelled a "tonal word" in the second grade will still be the same "word" in the fourth grade. Scalewise and skipwise passages will sound the same, as will the intervals of the tonic and dominant chords.

Extensive music reading is necessary.⁹ One cannot expect a child to learn to read music if only a little time is spent on it one day a week. Language reading takes up a major portion of the school day, and it is only by constant and continuous reading that a child learns to master the mother tongue. Thus it is with music reading. A child must have wide reading experience and opportunities if he is to become a good music reader, and music reading is more difficult than language reading. Music reading must be done exactly, and while he is about it the child must learn to read depth--the word under the note--as well as width--moving from left to right. Not only must the child learn to read depth and width, but also he must understand that each group of notes represents not only the melody but also the rhythm and tonality of a piece of music.

⁹Mursell, James L. Music in American Schools. Silver Burdett Company, 1953, p. 242.

In the lower grades the child has learned to interpret what he sees as melodic contour, phrase, meter, and rhythm as well as tonal relationships. In the fourth grade he should continue this interpretation, but each activity is more advanced, and thus the child is led to a better understanding of the music. It is assumed the child knows the simple patterns using quarter, eighth, half, dotted-half, and whole notes and rests, and has a tonal vocabulary of many patterns. Longer and more difficult phrases, dotted-quarter and eighth notes, equally divided notes, more difficult rhythms, syncopation, simple harmonies, minor mode, and sharp chromatics are some of the things the fourth grade child should learn. More of the songs in his book are reading songs, not only because it is a satisfying experience to discover things for himself, but also because his physical maturity and eye maturity have made it possible for him to concentrate longer on the page. Fourth grade children should be taught how to find the key tone of a song.

The child will be encouraged to read if emphasis is placed upon the advantages of being able to read, and if he understands what is trying to be accomplished. If he is helped to analyze the music for familiar tonal and rhythmic

patterns, and for repetitions, similarities, and contrasts he will be more willing to tackle each new song.¹⁰

In the fourth grade there should be increasing independence in reading notation, and quick recognition of like, different, and almost-alike phrases. Familiar note and rhythm patterns should add to the ease of reading a new song. Increased knowledge of technical details should make all music more interesting. Instruments can be most helpful in the development of music reading, not only the classroom instruments, but also the regular instruments the children will be learning to play. Chording instruments provide enrichment for songs the child has learned to sing. Listening activities can be enhanced by watching (reading) the score while the music is playing.¹¹ All of the music activities should lead to development of a better understanding of melody, phrase, rhythm, basic beat, meter, key, division of notes, and the various musical symbols which occur in the music the child plays or sings.¹²

¹⁰Leonhard, Charles, and House, Robert W. Foundations and Principles of Music Education. McGraw-Hill Book Company, Inc., New York, 1959, p. 242.

¹¹Nye, and Nye, op. cit., p. 168.

¹²Snyder, Alice M. Creating Music with Children. Mills Music, Inc., New York, 1957, p. 56.

Learning to read music will not come about through a process of osmosis. The child has to spend some time and effort in order to become a successful understanding reader of music.

Part-Singing

Part-singing is not stressed in text books until the latter part of the fourth grade, with two-part songs which continue through the fifth grade, and three-part songs in the sixth grade. Teachers in the primary grades have begun a foundation for part singing through chordal accompaniments, obbligatos on instruments, playing parts to some songs on instruments, and by using his own voice at times. Sometimes third, and even second grade children, can sing simple rounds, but this should not be expected, and never forced. Sometimes rounds, canons, and descants are used to prepare children for singing in harmony. Descants are independent melodies written to accompany another melody. Fast rounds are not good preparation because the child is too busy with his own part to hear the harmony, but slow sustained rounds and canons do help him to hear harmony. Part-singing must be developed gradually and the child must be guided to listen to what goes on.¹³ Few of the rounds in the basic text are fast.

¹³Pierce, op. cit., p. 64.

Vocal chording is a good preparation for part-singing. When the teacher divides the class he should make certain to have some capable singers on each part. A child should learn to hear the parts, and to listen to the other parts so as to blend and balance his part with the other. The child needs to have experience on all parts so he can learn to listen up and down to the other part. A child who cannot sing a melody accurately usually cannot sing a harmony part accurately. Methods for teaching part-songs are the same as for teaching unison songs. Children should be encouraged to sing in parts as soon as they are ready.

Two-part singing is usually emphasized in the fifth grade, but building a readiness for it is begun in the fourth grade. It is assumed children from the primary grades on have developed both a good rhythmic and harmonic sense, and have some understanding of music notation. Listening is obligatory for successful part-singing. Adding harmonic endings helps develop a feeling for part-singing. Encouraging a child to improvise harmonic endings and harmony parts helps to strengthen harmonic understanding. Such improvisation is also a creative activity. Part-singing can fill the need for the child to be an individual as well as a member of the group. He can sing his part so that the effort of the group is successful. Part-singing is enjoyable and the child should discover as early as possible how pleasing

and easy it is to sing in harmony. The emphasis in part-singing should be to help the child to hear a new part in relation to the melody and harmony so that he hears all of the music.¹⁴

Listening

Listening is an important, inseparable part of all music activities; it is the most basic. Whether the child is playing instruments, responding to rhythms with bodily movement, or singing, he must develop the habit of listening.

The fourth grade child has had listening experiences, and he should know there are many things for which he can listen. In the first grade his maturity and understanding were such that he could listen for only one particular at a time. In the second and third grades he was able to listen for two or more details at the same time. In the fourth grade his maturity and understanding make it possible for him to hear many things at the same time.

The fourth grade listening program should develop the recognition of phrases. The American Singer-manual for fourth grade has excellent suggestions for illustrating phrases. Variation of theme can be recognized by the change

¹⁴Nye, and Nye, op. cit., p. 213.

of instrument playing the theme, or whether the theme is higher or lower than the time before, or whether it changes from a major to a minor key. Design can be recognized by the number of phrases which make up the music. Contrast can be recognized by a change of dynamics, a change of rhythm, a change of mood, or a change of key. Minor and modal music can be recognized because it sounds different. The music of the great composers, and music from other countries are also a part of the listening program. The music of the great masters is good for phrase feeling, theme variation, design, contrast, and mode. In preparation for the change of voice boys will experience later, records of male voices in solo and groups should be heard.

Listening is part of singing: accurate melody, accurate pitch, balance of harmony, tempo and dynamics appropriate to express the mood of the song, correct phrases, and many other particulars. Listening is part of rhythm: correct response to fundamental rhythms, games and dances in rhythm, accurate rhythm in singing songs, and correct phrasing activities. Listening is part of playing: choice of instrument to suit mood, correct instrument for rhythm, choice of instrument for sound effects, choice of tonal instrument for melody, and appropriate instruments for harmony. Listening is part of creating: dramatizing, appropriate words for type of melody, appropriate melody

for mood of words, and appropriate dance patterns. Whatever the music, there must be listening.

The listening program should supply a wide variety of experiences from which a child can gain basic information for recognizing, comparing, contrasting and judging music.¹⁵ Listening should include not only listening for specific features, but also quiet listening just to absorb and enjoy the beauty of music. A small hint as to the purpose of the record will help a child to listen with more understanding. Sometimes key words on the chalkboard such as mood, meter, form, instruments heard, help the child in the fourth grade to direct his listening.

Some aims and objectives of listening in the fourth grade are:

1. To further development of discrimination.
2. To hear the beauty of all music.
3. To recognize more instruments by sound.
4. To develop an appreciation of folk music.
5. To recognize theme variations, mode, and contrast.
6. To present the music of the masters.
7. To help develop useful activity for leisure time.
8. To further appreciation of the beauty of all music.

¹⁵Myers, op. cit., p. 165.

9. To develop quiet pleasurable listening.
10. To help the child find a place for himself in music through listening.
11. To help develop a desirable concert conduct.
12. To further develop an understanding attitude concerning the musical tastes of others.

Listening of one kind or another should be going on all the time, and one aim of the teacher should be to develop discrimination in the listening habits of the child. Listening experiences should be such that a child will want to learn to listen as well as listen to learn.¹⁶ The listening program should create in the child a desire to hear music other than the cheap and tawdry. Ellison says:

Children have a kind of natural good taste. They respond to genuineness in [music]. They seem to recognize the aesthetic message a composer projects and to know instinctively if he wrote it as a result of a sincere need and desire to communicate through music.¹⁷

Music children hear on radio and television can be used as a basis of discussions as to the worth of the music presented by these mediums.

While listening is a part of the music program, the teacher should use every opportunity during the day to play,

¹⁶Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 280.

¹⁷Ellison, Alfred. Music with Children. McGraw-Hill Book Company, Inc., New York, 1959, p. 61.

sing, or play records. This music should be selected carefully, and played often, not to the point of boredom, but often enough that a child becomes familiar with it and recognizes it as a known and loved friend. The teacher should not determine what is good or bad music, but should help each child find a place for himself in listening to music for his own personal enjoyment. Music that has stood the test of time is usually considered good music. There is no one right way to listen since music is a "feeling thing", and the feelings of children vary. The ear is the receiver of sound, but it is the whole body which hears the music.

An aim of the listening program is to develop in the child the understanding that the feelings of others is as important as his own, and music that may not appeal to him has great appeal for another, so he must respect the tastes of others. This will also help him to develop a good concert conduct that will keep him from distracting others who are enjoying the music. Fourth grade children should be encouraged to attend the "live" concerts in their community. Discussions of these concerts will often inspire other children to attend such concerts.

Through listening the child has contact with music beyond what he is able to perform himself. Listening can bring the great music of the past into the present. "It is

a privilege and a joy to be able to study and know a piece of beautiful music."¹⁸

Rhythm

Rhythm is the element that gives life to music. It may be gay and sparkling, or it may be somber and plodding. Tone is the most important thing in music, but rhythm is what makes an arrangement of tones a vital and memorable experience. Rhythm is what "makes" children tap their toes.

The human body seems to be a natural rhythmic instrument.¹⁹ All the organs and limbs function in a rhythmic manner. In music education it is important to give the correct musical environment, and children will develop rhythmically. In fostering this development it must be recognized that children have an inherent desire to move.²⁰

Rhythms have a natural place in a music program based on the nature of children. They are an extension of children's need for, and love of, motion. They can

¹⁸Hartshorn, William C. "Listening...A Basic Part of Music Education." The National Elementary Principal. Department of Elementary School Principals, National Education Association of the United States, Washington, D. C., Volume XXXIX, Number 3, December, 1959, pp. 33-36.

¹⁹Glenn, Neal E. Teaching Music in Our Schools. Wm. C. Brown Company, Dubuque, Iowa, 1951, p. 102.

²⁰Andrews, Gladys. Creative Rhythmic Movement for Children. Prentice-Hall, Inc., New York, 1954, p. 1.

satisfy the creative being, the intellectual being, the social being, and the emotional being, as well as the physical being that is a child.

Rhythms have a natural place in a program designed to teach children to make music. They can develop and refine the sense of rhythm without which music cannot be made. They can aid children in gaining the muscular control and coordination without which music cannot be made.²¹

It will take some children longer than others to develop good rhythmic response. It takes some children longer than others to find their singing voices, and it will take some longer than others to learn rhythmic control. If rhythmic activities are provided, and the child is encouraged to participate, the rhythm will emerge.

Rhythm activities are a means for training ears, eyes, and muscles necessary for musical performance.²² Ears and muscles are trained to respond to the accent, flow, meter, phrase, and general character or mood of music, and eyes are trained when the notation of a particular activity is placed on the board so the children can see the kind of notes to which they are moving, and later recognize this notation in their books. In this way rhythmic movement precedes and carries over into rhythmic reading. Thus the child proceeds from movement to symbol. The mind is aided by the ear and

²¹Myers, op. cit., p. 79.

²²Pierce, op. cit., p. 72.

the eye to control the muscles, whether it be large body movements, or fingering a fast scale passage on the piano. The ability to recognize and reproduce a rhythmic pattern from the printed symbols is a very desirable skill.²³

Investigation has proved that children who have had many and varied rhythmic experiences with many kinds of music not only become better readers, but also have more understanding and enjoyment of, and from their music. The child needs continuous and appropriate use of many types of rhythmic activity for this reading skill to develop. Since the quarter note is the basic beat for most of the music in the fourth grade books, it is well to stay with music that uses this note for its basic beat.

Some aims and objectives of rhythm in the fourth grade are:

1. To develop a sensitiveness to the rhythmical element in music.
2. To develop appreciation through recognition of various rhythms.
3. To develop ability to read rhythmic notation.
4. To further develop understanding of meter.
5. To develop understanding of differences between meter patterns and note patterns.

²³Krone, Beatrice and Max. Music Participation in the Elementary School. Neil A. Kjos Music Company, Chicago, 1952, p. 47.

6. To develop poise and grace through bodily response.
7. To develop an understanding of the structural organization of music.
8. To provide a means of creative self-expression and enjoyment through participation in rhythmic activities.
9. To help the child to find a place for himself in music through rhythm.
10. To provide enjoyment through participation in singing games and dances.

Rhythm band, even in the fourth grade, can provide very valuable rhythm experiences for children. This is one of the best ways for children to recognize the difference between the beat of music, and the rhythm. Phrase, meter, dynamics, and accent recognition also result from correct rhythm band activities, as do mood and tempo recognition. When children in the fourth grade realize the purpose of rhythm band they will not consider it a "baby" activity. Tone is the most important thing in music, but rhythm comes next, and children have a right to all the rhythm experiences possible to help them to become musically responsive people. Action songs, singing games, and folk dances are part of the rhythmic experiences. Boys of the fourth grade particularly enjoy the dances.

Children of the fourth grade are more mature than third grade children, and better coordinated. Fourth grade children should be able to perform the fundamental movements with accuracy, and should be able to combine movements

smoothly. These children also enjoy singing games and dances. They should be able to make movements showing awareness of tempo, accent, rhythm, meter, dynamics, and phrase in ever increasing degree. The American Singer manual for fourth grade has excellent suggestions for change of movements to illustrate phrases. In this grade there should be wider use of notation in connection with rhythmic activities. The rhythmic notation should be placed on the board so that children can see, as well as hear and feel, what they are doing. It is hoped the child will recognize these patterns whenever he sees them, whether it be in his textbook in school, or in his hymn book in church. Since the quarter note is used as the "one beat note" in most music, it is well to stay with $2/4$, $3/4$, and $4/4$ measure the greatest percentage of the time. However, in this grade children can begin a readiness for six-eight rhythm through rote experience, but it is better to let the more complicated meters wait until children have some knowledge of fractions. While it is a good idea to review fundamental movements occasionally, fourth grade children are more interested in singing games, dramatization of songs, and dances. The addition of melody instruments to the purely rhythm instruments helps their awareness of rhythm. The rhythm patterns of all note songs should be chanted and

stepped, and all rhythm suggestions for songs should be followed.

By the end of the fourth grade, children should be familiar with the notes, and have a sense of the duration of these notes. They should be able to record the various rhythmic patterns applicable to fourth grade in staff notation. The dotted quarter note followed by the eighth note is one of the major rhythmic problems of this grade. There is more to music than just rhythm, but rhythm is so important that some part of every music period should be spent on rhythmic activity.

Playing

Classroom instruments have great value because they give the child an opportunity to experiment with and explore music. In playing music the child can produce sounds through an instrument he controls. These instruments, if properly used, help develop pitch discrimination, and rhythmic and harmonic understanding. They are an invaluable aid in developing skill in music reading. Investigation has proved that the best readers are those who have had experience with instruments. On percussion instruments a child can sound rhythmic groupings, and on tonal instruments he can play melodies, scales, intervals, and harmony. Instruments are one of the audio-visual aids for music.

Sometimes it is thought rhythm orchestra is suitable for only the lower grades, however, as the child matures and grows more sensitive to music he develops a better understanding of the phrases and rhythms that classroom instruments emphasize so well. He also becomes aware of the total effect of all instruments, tonal and rhythm, playing together. Recognition of basic rhythm, melody rhythm, phrase rhythm, accent, meter, dynamics, rhythm patterns, mode, scales, intervals, chords, harmony, key, and letter names of notes are all outgrowths of the use of classroom instruments. A prime requisite for all rhythm orchestra activities is to listen to the music first. This listening will give ideas as to the kind of music, how to use and group the instruments, and where each should be played. Playing an instrument, no matter how simple that instrument may be, is a pleasure to most human beings. Instrumental activities are not an end in themselves but are an important aid in the teaching of better listening, singing, musical discrimination, rhythm, creativity, part-singing, and note reading. Instrumental activities have an appeal to the young American who is active and has an impulse to manipulate things.²⁴

Some aims and objectives of playing in the fourth grade are:

²⁴Nye, and Nye, op. cit., pp. 58-84.

1. To provide a means of creative self-expression.
2. To foster a desire to take up the study of some instrument.
3. To aid the understanding of structure of music.
4. To aid the music reading program.
5. To further develop tonal relationships.
6. To recognize and reproduce rhythm patterns.
7. To provide a means of enjoyment.
8. To provide a basis for profitable use of leisure time.
9. To help the child find a place for himself in music through playing.

The use of instruments opens up a whole range of new musical possibilities. Instruments produce growth-producing developmental effects because of the nature of the instruments, and because of their distinct possibilities. The acoustical qualities of instruments make music definite and precise. The manipulative requirements of instruments makes music more definite; a child is almost forced to think of music as made up of groups of notes. The use of instruments tends to make rhythm more definite and clear cut. An instrument is a mechanical device for making musical sounds, as opposed to singing which is a physical, personal, natural, emotional response. Mursell makes the observation:

What is a musical instrument, already warns us . . . not to despoise some music-making machine because it is crude and simple. Any music-making machine can

contribute something to musical growth. It can contribute something that cannot be derived from singing, because the voice is precisely not a mechanical means of making music²⁵

Use of classroom instruments leads to the study of regular instruments which can give a person an avocation through all his years. Instrumental experience is experience with instruments for every child, with instruments of several types, but without long and serious study. The purpose is not to play these classroom instruments but to learn as much about music from them as possible. Playing instruments helps a child to be actively interested in music. He will have a growing and living understanding of music that will go with him throughout all his life.

By the time the child is in the fourth grade he should have had experience with classroom instruments. In the first grade this experience was principally with percussion instruments. In the second grade simple tonal instruments were added. In the third grade both tonal and rhythm instruments were used. In the fourth grade tonal and rhythm instruments should be used, singly, in groups, and in combination. This is also the grade where string instruction begins, and these instruments should be used as soon as the child has acquired sufficient proficiency to play with the

²⁵Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 230.

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²⁵Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 230.

class singing. He should also be encouraged to play solos, and participate in instrumental groups. The violins can play the melodies and harmony parts, and the open strings of the 'cello can be used as the root tone of the chord for accompaniments.

On the rhythm instruments fourth grade children should play rhythm patterns of all note songs, meter and note rhythms, and meter accent. On melody instruments they should play tonal patterns of all reading songs, tonic chords, dominant chords, major, minor, and pentatonic scales, and intervals. They can also play descants, harmonies, and melodies. On chording instruments (including the piano) children can play accompaniments for the classroom singing. Many of the songs have chord letters as an aid for chording accompaniment. Songs expressly for playing will be found in the text book.

The piano should not be neglected as a classroom instrument. It is a melody, rhythm, and harmony (chording) instrument combined, and should be used in the same informal way other classroom instruments are used. In the preceding grades the piano experience was principally with the white keys. In the fourth grade children can begin use of the black keys. They should know how to find the key note from the key signature, they should know the structure of the diatonic scale, and this can be transferred to the keyboard.

The black keys in any given octave form a pentatonic scale, and children like to experiment with the black keys to play little "Chinese tunes". Cardboard keyboards for all children should be provided, to use as references (after a song has been discussed) for what children at the piano are doing. This playing should be combined with singing. Keyboard experience gives the child a chance to see, hear, and feel music. Keyboard experience helps children to sing on pitch, understand the construction of key signature, understand whole and half step intervals, learn letter names of notes and keys, locate the starting tone of songs, and become familiar with the keyboard.²⁶

Fourth grade children are familiar with many instruments because they have seen and heard them on television. It is enjoyable to children to have adults, high school students, or their classmates play for them. Children should be encouraged to attend the "live" concerts in their community.

Creating

Creative expression in music does not mean just making up a melody for a song. Creativity is personal musical

²⁶Egbert, Marion S. Seeing What We Sing. C. C. Birchard and Company, Boston, 1954, pp. 5-7.

initiative. Listening can be creative when the child discovers something new in the music, when he finds there is something he had not known before, when he recognizes a new instrument, or hears harmony, or recognizes form, or a key change. Rhythm activities are creative when the child is allowed to move to music the way the music tells him to move, or he recognizes accent, or he hears a new rhythm pattern, or recognizes a march as being different from a waltz. Singing is creative when a non-singer finds he can stay with the melody on the right pitch, or when he can sing a harmony part, or express the mood of a song. Playing of instruments is creative when the child can play the tunes by ear on the melody instruments, or a rhythm on the rhythm instruments, or accompany the class singing, or create appropriate sound effects, or play his own instrument for the class. A child needs opportunity to turn feeling into sound, and this may result in the creation of a melody, but creative work is not merely the composition of music by a child.²⁷ Creating is not only making up something new, but also is a new and interesting arrangement of things which already exist. In the fourth grade most creative music is not actually original, but is patterned

²⁷Mursell, James L. Music in American Schools. Silver Burdett Company, New York, 1953, pp. 275-291.

after something the child has heard or done. A child needs to acquire a background of experiences before he can be truly creative. Some of the experiences need to be individual experiences, some need to be group experiences. What is creative for one child may not be creative for another, it depends upon the background of experiences of each, individual, child. One of the goals of creative activities is to guide a child to think for himself. The purpose of creative music is to provide another means of enriching the child's musical experiences, not to make a composer of him.

Some aims and objectives of creating in the fourth grade are:

1. To provide a means of creative self-expression.
2. To help the child to think for himself.
3. To develop an understanding of music as a part of daily life.
4. To develop imagination.
5. To satisfy the creative urge.
6. To develop an appreciation of rhythm and melody.
7. To provide a basis for profitable and enjoyable use of leisure time.
8. To help the child find a place for himself in music through creating.

Creativity in the fourth grade may take many forms.

It may be (1) making up a melody for a poem, (2) making up extra stanzas for songs, (3) making up a new melody for known

words, (4) making up a melody and words, (5) making up a descant, (6) making up a harmony part, (7) interpreting a song with correct tempo and dynamics and mood, (8) making up a rhythm game, (9) making up a march or dance pattern, (10) making up an accompaniment, (11) working out chords for accompaniment, (12) working out dramatization for instrumental music and songs, (13) making posters or bulletin boards to illustrate music, (15) making designs from music signs, (16) working out appropriate sound effects, (17) making up melodies, rhythms and accompaniments on the classroom instruments, (18) making up a playlet using musical selections, and (19) many other creative activities. Discovering materials that produce satisfying sounds, and deciding how to use these materials in the classroom can be creative. Making instruments and using them in the classroom in a way that fits the nature of the instrument can be creative.

Creation is not a special type of work and is not taken up as such. It may be slow and difficult or it may come in a flash.

. . . . creativity is not taught; it is allowed to happen. Young children take delight in embellishing melodies and improvising harmony parts and accompaniments. Unless this tendency is bred out of them, they will compose when they acquire the necessary understanding and facility with music. Musical creativity

is not taken up as a topic but is dependent upon the presentation of the songs and rhythms and recordings.²⁸

Creating music will be comparatively easy if the child has been allowed some freedom with his own ideas, and the teacher has been receptive to these ideas. One should be alert to a child's expression of his own ideas. He should be encouraged to use his ideas in a constructive way.

²⁸Leonhard, Charles, and House, Robert W. Foundations and Principles of Music Education. McGraw-Hill Book Company, Inc., New York, 1959, p. 209.

CHAPTER VII

FIFTH GRADE

The Fifth Grade Child

After a period of slow growth the fifth grade child begins a period of rapid growth, first in height and then in weight. Girls are often as much as two years more mature than boys. At ten sex differences are pronounced, and there is rapid muscular growth, although the different parts of the body do not grow equally, nor at the same time. Ten is a nodal age, but ten suggests a latent future.

There is a wide range of individual differences in the maturity level among children of this age, and talents now declare themselves, particularly in the realm of the creative arts. Boys express their camaraderie with other boys in wrestling and shoving and punching each other, and loyalty to the gang is strong. The loyalty of girls to the gang is not so strong, and they are likely to pal with other girls, and walk with their arms about each other. Boys often express the thought that they "hate girls", while girls are more tolerant even though there seems to be much antagonism and teasing between boy and girl groups. These groups are growing apart in their interests.

Because the child has begun to grow rather rapidly again, he will be awkward and restless, and even, at times,

seems to be lazy. There are many signs that give evidence of approaching adolescence. His attitudes are more flexible and he is more responsive to slight cues. While it is relatively easy to appeal to his reason, some times he is uncooperative and rebellious and apt to be overcritical, although he has a fairly good sense of justice. This sense of justice may show capacity and skill for leadership. He is capable of loyalties and hero worship, and he can inspire this in his schoolmates. He seems to be in good balance, to be relaxed and casual, yet he has himself and his skills well in hand. He is so in touch with the adult environment that he seems to be an adult in the making. Cultural planning for the teen ages should begin at ten. The ten-year-old needs to have some knowledge of the physical and emotional changes he is about to experience. Adults must handle him with affection and a sense of humor, with no nagging, or condemnation, or talking down to him. He needs to feel he belongs to the peer group but is also an individual, and he needs to find his place in the general culture.

Ten seems to be able to budget his time and his energy, and he has an understanding of money. Indeed, this is the age when he wants a job of some sort in order to earn money for some project or possession dear to his heart. The foundations and most of the framework of the human action-system are laid down in the first decade. The consolidations

of those first ten years will not be sloughed off, they will remain part of the action-system of the youth.¹ Watson has said:

The child is father of the man. Development is an irreversible process, just as the flow of time itself is irreversible. The importance of early experiences arises not so much because of their immediate impact but because of whatever residual they leave.²

In the fifth grade there may be some children who are approaching adolescence, there may be some who are very immature, and still others who are average in growth and its characteristics. Marked differences in musical interests and needs, as in other things, will be existent. Some maturing child may be physically, mentally, and musically listless, but energy is usually a trait of a normal healthy child throughout the elementary school.³

Implications for teaching music. For music learning these developmental characteristics mean that singing should be longer and more complicated rote songs, plus a constantly increasing repertoire. Singing should include rounds,

¹Gesell, Arnold, and Ilg, Frances L. The Child from Five to Ten. Harper and Brothers Publishers, New York, 1946, pp. 121-217.

²Watson, Robert. Psychology of the Child. John Wiley and Sons, Inc., New York, 1959, p. 88.

³Pierce, Anne E. Teaching Music in the Elementary School. Henry Holt and Company, Inc., New York, 1959, p. 25.

two-part songs, reading of unison and two-part songs, perhaps even some simple three-part rounds. More of the songs should be reading songs by means of which the child can perfect his own skills. There will be need for much provision for wide individual differences, those who do not dance may well be able to listen. Dancing and working out floor patterns can be an aid in overcoming awkwardness as well as giving an active understanding of the different phrases and rhythms of music. Folk dances will be of much help in developing this understanding. At this age there is a richer quality of voice, although rarely any true voice change, however, listening activities should include choral and vocal solo selections in order to prepare for the change that will be coming. There needs to be emphasis on coeducational music activities so boys and girls may participate together. There should also be activities in which each child can succeed. Music activities should be many and varied: orchestra, band, creating harmony parts to songs, original songs, original melodies, development of better understanding and knowledge of specifics of music, key signatures, meter signatures, dynamic and tempo markings, note values and rhythms, study of composers, the unusual instruments of the orchestra, creating accompaniments for songs and dances, more discriminating use of rhythm and melody instruments, listening to longer and more complex compositions,

use of orchestra and band instruments to accompany classroom activities, experimentation in all music activities both as individuals and in groups, creative experimentation in all phases of music, increasing comprehension of national characteristics in music, and independent sight singing, both unison and harmonic.⁴

Sympathy, understanding, and encouragement will help the child to take part in many music activities, and help him to become hospitable to all music. Participation in the many activities does not insure his becoming a producer of music, but he will certainly be a more discriminating consumer.

Singing

Singing is, perhaps, the most important phase of music in the fifth grade. It is a personal, normal, emotional response. The whole personality of the child can be revealed by his singing. Wide music experience can be gained from singing. Melody line, harmony, rhythm, form, mood, tonality, fundamental concepts, and music reading can all be experienced from singing.

⁴Nye, Robert Evans, and Nye, Vernice Trousdale. Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957, pp. 17-18.

Some fortunate children come from musical homes. Others, not so fortunate, do not have the vitalizing experience of music in the home. It is the duty of the teacher to open the door of music to the unfortunates through the songs they sing in school. Some of these children may not be able to sing successfully. This may be due to physical disability, inability to hear pitch differences, or lack of interest, or failure to make an effort. These children must not be branded as unmusical, but helped in every way possible to become favorably responsive to music. They should be led to understand that singing is a normal function of life. There are some monotones it is true, but they are so few in comparison with the total child population one can almost say there are no true monotones. Non-tune singers are not monotones. Even as late as the fifth grade these children can be helped.

In the lower grades songs were usually taught by rote. In the third and fourth grades many songs were taught by rote, but the child was becoming an independent reader so he was able to read more of his songs for himself. In the fifth grade children read more of their own songs, but a number of songs are still taught by rote. These reading and rote songs are both melodic and rhythmic. The melodic songs have long smooth flowing phrases expressing a variety of

moods. The rhythmic songs are gay and bright and are characterized by accented patterns.

In the fifth grade the singing of songs in harmony constitutes the main object of the singing program. For successful harmony the children must listen to what the other part is doing. Andrews and Cockerille have stated the necessity of listening when they say:

Part-singing is harmonizing, so remember that this means singing one part with another, not against. All of us who have taught music in the schools are familiar with children who attempt to sing one part against another by stuffing their fingers in their ears. . . . [This] means that the child with the stuffed-up ears is not listening to the other part and singing with it--it means that he is battling it, trying to escape from it.⁵

Children should have a chance to sing both the upper and lower parts. Just because a child is dependable is no excuse for assigning him permanently to the harmony part. He should have a chance to sing the top part of one song, which gives him practice in listening downward to the second part, and with the next song he should sing the bottom part, which will give him practice in listening upward to the top part. Rounds and canons can be used for beginning part singing, but since these are in reality unison songs where one group starts later than another, and they are usually

⁵ Andrews, Frances M., and Cockerille, Clara E. Your School Music Program. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1958, p. 65.

fast, they are not the best means for teaching harmony. The canons which move slowly and are beautiful songs in their own right are a different matter. These canons not only move slowly, which gives the children a chance to hear the harmony, but also they are musically worthwhile songs.

Combinable songs can also be used for training in singing in harmony, but usually the children are so interested in their own song they forget to listen to the other part. The teacher may sing with the children after they have learned a song, but this singing must be light in order that children do not depend upon it for support.

Some aims and objectives of singing in the fifth grade are:

1. To develop enjoyment of singing individually and in groups.
2. To enrich and extend the repertoire.
3. To develop an understanding and appreciation of harmony.
4. To further develop ability of interpretation, and increase understanding of mood.
5. To develop better understanding of the specifics.
6. To further develop discrimination, and appreciation of good music.
7. To further develop reading skills.
8. To further develop phrase recognition.
9. To develop ability in independent singing of parts.
10. To provide a means of creative self-expression.

11. To provide pleasure that will carry over into home and community life.

12. To help the child find a place for himself in music through singing.

In the fifth grade some boys become a problem. Just because they have entered a period of rapid growth they seem to think they have become men and should sing with low voices. It should be explained to them that boys of this grade have better natural singing voices than girls, and that the boys' voices will become lower when nature is ready for this to happen.

All singing need not be done unaccompanied. Children enjoy accompaniment to their songs. This accompaniment must be artistic and in balance with the singing. Accompaniment is used to enrich singing. The piano should not be used all of the time, as it will become a crutch upon which the children depend. They need to learn to sing independently because there are many times during the day when the children can sing a song in connection with the unit they are studying, and a piano may not always be available. However, other melody instruments can be used with singing. The autoharp is particularly good because its tone blends so well with the singing voices, and it is easy to play. The instruments the children are learning to play can be used by them to accompany singing. The use of instruments in the fifth grade helps the children to be aware of, and to listen

to, the harmony produced by these instruments, which helps them to sing harmonically. Children should also be given an opportunity to make-up their own harmony. Some of them will have a "natural" feeling for thirds and sixths. Songs which lend themselves to this type of harmony should be used to encourage the children to "try their wings". Making up their own harmony makes children more aware of harmonic changes, and structure, and it is enjoyable. Blend, balance, listening, and thinking are necessary for successful harmonic singing.

Music Reading

Music reading is the connection of ear, and eye, and understanding. In the lower grades the child has learned his songs by ear. He was shown the general shape of a melody by drawing curves on the chalkboard, and by the use of space frame instruments. He was helped to feel the shape of a melody and its rhythm by the movements of his body. Gestures, diagrams, movements, dots, dashes, designs, and curves on the board were all used as eye-symbols to help him understand music. Gradually through the grades the child grew to understand how these simple eye-symbols were crude representations of the notation of music, and if he could read the notation itself, such representations would be unnecessary. One way for the child to develop an

understanding of what the notation means is to follow the notation while he is listening to music. Ear and eye connections can be brought about by noticing distinctive features. If the eye sees what the ear is hearing both contribute to musical understanding. Seeing what music symbols say, and hearing what is seen help the child to understand notation.

Music reading is not seeing a group of isolated notes, it is looking at notation and seeing the melody, harmony, and rhythm, as patterns of music. Connecting eye-symbols with ear-experiences and eye-experiences is music reading. In the lower grades a child should have had many experiences in singing, listening, and moving to music. He has, also, used rhythm and melody instruments to play rhythms, basic beats, tonal patterns, and tonic chords of the little melodies he has sung and dramatized. He has used gestures, diagrams, and designs to illustrate the music he has performed. He has been introduced to reading through a gradual developmental process and realizes that what he has sung and done he can see on the printed page. Thus he may be led to realize that what he sees on the printed page can tell him what to sing and do.

Syllables are used for singing because they set the tonality for a song and establish relationship of any one

tone to another in a given key. They should not be used after the need for them has passed.

The tonal patterns a child has learned in the lower grades are just as useful to him in the fifth grade. The "tonal words" of the second grade remain the same in the fifth grade. Scalewise and skipwise passages will sound the same, as will the intervals of the tonic and dominant chords. "Rhythm vocabulary" also remains the same. In the fifth grade the tonal and rhythm vocabularies should be extended.

One cannot expect a child to learn to read music if only a little time is spent on it one day a week. It is only by constant and continuous reading that a child learns to master the mother tongue, and the same is true of music. A child must have wide reading experiences and opportunities if he is to become a good music reader. Music reading, to some, appears more difficult than language reading. Music reading must be done exactly, and while he is about it, the child must learn to read depth--the word under the note--as well as width--moving from left to right. Not only must the child learn to read depth and width, but also he must understand that each group of notes represents not only the melody but also the rhythm and tonality of a piece of music.

In the lower grades the child has learned to interpret what he sees as melodic contour, phrase, meter, rhythm, as

well as tonal relationships. In the fifth grade this interpretation should be continued, but each activity is more advanced, and the child is led to a better understanding of the music. In the fifth grade the child learns to read (1) longer and more difficult phrases, (2) dotted-quarter and eighth notes, (3) more difficult rhythms, (4) dotted-eighth notes followed by a sixteenth-note, (5) sixteenth-notes in various combinations, (6) six-eight meter, (7) syncopation, and (8) two-part songs. Meter signatures should be stressed in order that the child may understand whether the music moves in two's or three's. Phrase and form will begin to take on more meaning because the music of the fifth grade is usually longer and more difficult than in preceding grades. Syllables will be used for tonal relationships, but letter names will also be used since many of the children will be starting the study of regular instruments, and all of the children will use the classroom instruments. By the fifth grade the child will begin to understand how all the music reading activities in which he has participated add to the ease of reading, and the greater enjoyment and understanding of music. In the fifth grade the knowledge of useful technical aspects of notation will be expanded by using these technical aspects in a variety of ways. Notation will be used in two-part singing, in playing instruments, in creating, in notating songs and rhythms. Listening will

be enhanced by watching the score while the music plays. Chording instruments and regular instruments will be used to accompany the singing. All of the music activities should lead to development of a better understanding of melody, phrase, rhythm, basic beat, meter, key, division of notes, harmony, tonality, and the various musical symbols and technical aspects which occur in the music the child plays or sings.⁶

Morgan and Morgan stated the value of music reading when they said:

Having acquired music reading ability, a student has an avenue for enrichment and enjoyment which will be his as long as he lives; it will be his no matter what his economic or social status; it will be his through political or religious upheavals and changes; it will be his for emotional release, and afford him an opportunity to commune with his fellow men, himself, and his Maker.⁷

Learning to read music will not come about through a process of osmosis. The child has to spend time and effort in order to become a successful, understanding reader of music.

⁶Snyder, Alice M. Creating Music with Children. Mills Music, Inc., New York, 1957, p. 56.

⁷Morgan, Russell Van Dyke, and Morgan, Hazel Nohavec. Music Education in Action. Neil A. Kjos Music Company, Chicago, 1954, p. 79.

Part-Singing

Part-singing is not stressed in text books until the latter part of the fourth grade, with two-part songs which continue through the fifth grade, and three-part songs in the sixth grade. Teachers in the primary grades should have begun a foundation for part-singing through chordal accompaniments, obbligatos on instruments, playing parts to some songs on instruments, and by using his own voice at times. Sometimes third grade children, and even second grade children, can sing simple rounds, but this should not be expected, and never forced. Sometimes rounds, canons, and descants are used to prepare children for singing in harmony. Descants are independent melodies written to accompany another melody. Fast rounds are not good preparation for singing in harmony because the child is too busy with his own part to hear the harmony, but slow sustained rounds and canons do help him to hear harmony.

Vocal chording is a good preparation for part-singing. When the teacher divides the class he should be certain to have some capable singers on each part. A child should learn to hear the parts, and to listen to the other parts so as to blend and balance his part with the others. A child needs experience on all parts so he can learn to listen up and down to the other parts. A child who cannot

sing a melody accurately usually cannot sing a harmony part accurately. Methods for teaching part-songs are the same as for teaching unison songs.⁸ Part-singing must be developed gradually, but children should be encouraged to sing in parts when they are ready. Usually, fifth grade children are eager to sing in parts.

Two-part singing is usually emphasized in the fifth grade, but building a readiness for it is begun in the fourth grade. It is assumed children from the primary grades on have developed both a good rhythmic and harmonic sense, and have some understanding of music notation. Listening is particularly important in part-singing. Adding harmonic endings helps develop a feeling for part-singing. Encouraging a child to improvise harmonic endings and harmony parts helps to strengthen harmonic understanding. The emphasis in part-singing should be to help the child to hear a part in relation to the melody and harmony so that he hears all of the music.⁹ Part-singing can fill the need for a child to be an individual as well as a member of the peer group. He can sing his part so that the effort of the group is successful. Part-singing is enjoyable and pleasing, and

⁸Pierce, op. cit., pp. 64-66.

⁹Nye, and Nye, op. cit., pp. 184-213.

children should be given every opportunity to have this pleasurable experience.

Listening

Singing is, perhaps, the most important phase of music in the fifth grade, but listening is the most basic. Since music is an aural art there can be no music without listening. All children will not become producers of music in their adult life, but they can be intelligent consumers if they are taught to listen.

Children in the fifth grade have had many listening experiences. They have learned there is no one right way to listen. Music is a "feeling thing" and children listen to it with varying feelings. The ear is the receiver of sound, but it is the whole body which hears the music. One hears with the "inner ear" of the mind as well as the outer physical ear.

In the first grade a child learned to listen for one thing at a time. During the next years he was able to hear more at a time. In the fifth grade his maturity and understanding should make it possible for him to hear even more. Recognition of form is one of the important facets of listening. A composer writes his music in phrases and sentences just as does the literary author. The composer uses mediums other than words, but his thoughts and ideas

must be stated just as clearly as if he were writing a novel. An aim of the fifth grade listening program is to help children develop an understanding of form. This cannot be brought about by repeated hearings of "Blue Bells of Scotland". As Hartshorn has stated:

If the listening experience is to be educative, the music used must have potentialities for leading the listener on to greater knowledge, skill, understanding, and, it is hoped, judgment in terms of values. It should lead to something in advance of itself, not merely repetitive experiences at the same level.¹⁰

The listening program should help the child to develop discrimination in his listening, and create in him a desire to hear music other than the cheap and tawdry. While listening is a part of the music program, the teacher should use every opportunity during the day to play, sing, or play records. This music should be selected carefully, and played often, not to the point of boredom, but so that a child becomes familiar with it and recognizes it as a known and loved friend. Since music takes place in time, only one tone or cluster of tones can be heard at any one instant. Memory of what has gone before or comes after requires some familiarity with the music, thus a child needs to hear the same recording many times.¹¹

¹⁰Hartshorn, William C. "The Role of Listening". Basic Concepts in Music Education. National Society for the Study of Education, Yearbook LVII, Part I, Chicago, 1958, p. 288.

¹¹Ellison, Alfred. Music with Children. McGraw-Hill Book Company, Inc., New York, 1959, pp. 191-225.

Some aims and objectives of listening in the fifth grade are:

1. To further development of discrimination.
2. To further recognition of individual instruments.
3. To develop appreciation of the orchestral sound.
4. To further appreciation of the beauty of all music.
5. To extend the understanding of form.
6. To develop an appreciation for the music of the great masters.
7. To further develop an appreciation of folk music.
8. To develop a desire to listen to music performed by others.
9. To establish a basis for profitable and enjoyable use of leisure time.
10. To develop quiet pleasurable listening.
11. To help the child find a place for himself in music through listening.

The listening program should supply a wide variety of experiences from which a child can gain basic information for recognizing, comparing, contrasting and judging music.¹² Listening should include not only listening for specific features, but also quiet listening just to absorb and enjoy the beauty of music. A small hint as to the purpose of the record will help the child to listen with more understanding.

¹²Myers, Louise Kifer. Teaching Children Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957, p. 165.

Sometimes key words on the chalk board such as mood, meter, instrument, form, help the fifth grade child to direct his listening.

Children at this level are more intelligent listeners, and can learn and recognize many aspects of music. Fifth grade children should be able to recognize a march, and decide whether it is military, triumphal, funeral, or a toy march. Dance forms such as minuet, waltz, polka, gavotte, mazurka, and ballet are material for comparing and contrasting. The difference in sound of an orchestra and a band should be recognized. Instruments, and instrumental color, playing solo, in choirs, and in combination should be recognized. Recognition of rhythm patterns, repeated melodies, change of key, dynamics, tempo, legato, staccato, meter, and mood should be extended. Children should have a chance to hear, and be able to distinguish the various male and female voices, in solo and in ensemble. Boy soprano and boys choirs should be heard in order that fifth grade boys can realize how beautiful their own voices can be. However, the boys need to hear male voices in solo and ensemble as a preparation for the voice change that is to come. Stories and music of the great composers should be heard. Children should begin to know the great "classics". Contemporary music should be heard. Music of the old world, as well as the music of America's neighbors to the North and South

should be a part of the listening program. Program, descriptive, and absolute music should be heard. Music of America should be presented. This latter could be used as a basis for study of negro musicians, folk songs, Indians, contemporary musicians, and musical organizations and composers of America. All of the foregoing music can be used to extend phrase, theme, form and structure recognition. Fifth grade children should have experience in hearing two performances of the same composition so they may compare and contrast the two performances. Children should be encouraged to attend the "live" concerts in their community. They may be inspired to attend these concerts if some of the music is heard beforehand. Musical presentations, such as the Messiah, which are traditional in a community can be made more interesting to children if they are familiar with the music. This music can be presented through recordings heard in school.

Through listening a child is able to enjoy music that is more difficult than he is able to play, that presents the great artists, and that challenges him to learn and understand more about music.

Rhythm

Rhythm is the vital element of music. Tone is the most important thing, but rhythm is what makes groups of

tones memorable. The first three notes of "Three Blind Mice" are the same tones as the first three notes of "The First Noel", but because of the rhythm no one would mistake the two songs. Children need many experiences with rhythm in order to understand all the possibilities of rhythm.

Rhythm activities are a means of training ears, eyes, and muscles necessary for musical performance.¹³ Ears and muscles are trained to respond to the accent, flow, meter, phrase, and general character or mood of music, and eyes are trained when the notation of a particular activity is placed on the board so children can see, as well as hear and feel, the kind of notes to which they are moving. In this way rhythmic movement precedes and carries over into rhythmic reading. It is hoped a child will recognize these patterns whenever he sees them, whether it be in his textbook in school, or in his hymn book in church. The ability to recognize and reproduce a rhythmic pattern from the printed symbols is a very desirable skill.¹⁴ Investigation has proved that children who have had many and varied rhythmic experiences with many kinds of music not only become better readers, but also have more understanding and enjoyment of,

¹³Pierce, op. cit., p. 72.

¹⁴Krone, Beatrice and Max, Music Participation in the Elementary School. Neil A. Kjos Music Company, Chicago, 1952, p. 47.

and from their music. The child needs continuous and appropriate use of many types of rhythmic activity for this reading skill to develop.

It takes a great deal of practice to be able to look at notes scattered about on a page and gather them together quickly with your eye into meaningful rhythmic patterns; yet this is exactly what a good music reader does. Children need your help here for a little "rhythmic head start." You may put a rhythmic pattern on the board that is frequently used throughout the song. It could be played on a drum or tambourine and identified in the song. Children may all clap and sing a certain pattern, just to get the feeling of it and identify this feeling with its written pattern. "Chanting" the words of the song in their rhythmic patterns is often very helpful.¹⁵

Rhythm orchestra, even in the fifth grade, can provide very valuable rhythm experiences for children. This is one of the best ways for children to recognize the difference between the beat of music, and the rhythm. Phrase, theme, meter, dynamics, and accent recognition also result from correct rhythm orchestra activities, as does mood and tempo recognition. When children in the fifth grade realize the purpose of rhythm orchestra they will no longer consider it beneath their dignity. Tone is the most important thing in music, but rhythm comes next, and children have a right to all the rhythm experiences possible to help them to become musically responsive people. Action songs, dramatization, singing games, and folk dances are part of these rhythm

¹⁵McMillan, L. Eileen. Guiding Children's Growth Through Music. Ginn and Company, New York, 1959, p. 189.

experiences. Boys of the fifth grade particularly enjoy the dances.

Some aims and objectives of rhythm in the fifth grade are:

1. To develop a sensitiveness to the rhythmical element in music.
2. To develop appreciation through recognition of various rhythms.
3. To further develop ability to read rhythmic notation.
4. To further develop understanding of meter.
5. To further develop understanding of differences between meter patterns and note patterns.
6. To develop poise, grace, and self-control through bodily response.
7. To further develop understanding of the structural organization of music.
8. To provide a means of creative self-expression and enjoyment through participation in rhythmic activities.
9. To develop understanding of how two different note rhythms fit together in one meter rhythm.
10. To develop understanding of metric count of measures.
11. To help the child find a place for himself in music through rhythm.

Music in the fifth grade is more complex than in the lower grades. Rhythms are more complicated, with subdivided beats and syncopation. Children by this grade should know the notes and sense their duration. Fifth grade children should be adept in the fundamental movements, and

Autoharp, guitar, piano, piano chording ukulele, melody instruments of various kinds, and regulation instruments may be used alone or in groups. Children enjoy doing rhythmic activities to instrumental accompaniment.

In this grade the children begin the study of fractions, thus the exact mathematical value of a measure of varied note lengths and syncopation, and their relation to the meter signature can be understood by children. This mathematics will have an appeal to some children who are so inclined.

There is more to music than just rhythm, but rhythm is so important that some part of every music period should be spent on rhythmic activity.

Playing

Classroom instruments have great value because they give a child an opportunity to experiment with and explore music. In playing music a child can produce sounds through an instrument he controls. These instruments, if properly used, help develop pitch discrimination, and rhythmic and harmonic understanding. They are an invaluable aid in developing skill in music reading. Investigation has proved that the best readers are those who have had experience with instruments. On percussion instruments a child can sound rhythmic groupings, and on tonal instruments he can play

melodies, scales, intervals, and harmony. Instruments are one of the audio-visual aids for music. Recognition of basic rhythm, melody rhythm, phrase rhythm, accent, meter, dynamics, rhythm patterns, mode, scales, intervals, chords, harmony, key and letter names of notes, are all outgrowths of the use of classroom instruments. Playing an instrument, no matter how simple that instrument may be, is a pleasure to most human beings. Instrumental activities are not an end in themselves, but are an important aid in the teaching of better listening, singing, musical discrimination, rhythm, creativity, part-singing, and note reading. Instrumental activities have an appeal to the young American who is active and has an impulse to manipulate things.¹⁶

Some aims and objectives of playing in the fifth grade are:

1. To provide a means of creative self-expression.
2. To foster the desire to study some instrument.
3. To aid the understanding of the structure of music.
4. To aid the music reading program.
5. To develop tonal relationships, and harmonic understanding.
6. To further develop understanding of rhythm patterns, and their use in music.

¹⁶Nye, and Nye, op. cit., pp. 58-84.

7. To provide orchestral experience by playing the class songs.
8. To aid melodic and rhythmic ear training.
9. To provide a means of enjoyment.
10. To provide a basis for profitable and enjoyable use of leisure time.
11. To help the child to find a place for himself in music through playing.

By the time a child is in the fifth grade he should have had experience with classroom instruments. In the first grade this experience was principally with percussion instruments. In the second grade simple tonal instruments were added. In the third and fourth grades both tonal and rhythm instruments were used. In the fourth grade, also, some children began to learn to play instruments of the string family. In the fifth grade the tonal and rhythm instruments should be used singly, in groups, and in combination. This is the grade where instruction in brass, wind, and percussion is begun, and these instruments should be used as soon as the child has gained sufficient proficiency to play with the class singing. Orchestrations for some of the songs can be found at the back of the textbook. The child should also be encouraged to play solos, and participate in instrumental groups.

On rhythm instruments fifth grade children should play rhythm patterns of all note songs, meter and note

rhythms, meter accent, and the note rhythms of two parts when the parts are different. On melody instruments they should play tonal patterns of all reading songs, tonic chords, dominant chords, major, minor, and pentatonic scales, descants, harmonies, intervals, and melodies. On chording instruments children can play accompaniments for the classroom singing. Many of the songs have chord letters as an aid for chording accompaniment.

The piano should not be neglected as a classroom instrument. It is a melody, rhythm, and harmony instrument combined, and should be used in the same informal way other classroom instruments are used. Cardboard keyboards for all children should be provided so that children at their desks can follow on their keyboards what is being done by other children at the piano. Robert Pace believes:

The piano is the most readily accessible instrument which incorporates the three basic elements of music, melody, rhythm and harmony. No musical experience can be complete in the performing or appreciative sense without these basic musical items. In any case, it is not important whether a person is interested in music as a career and piano as a performing medium, or whether he is interested primarily in music for his own personal satisfaction. We all know the tremendous possibilities which the piano offers for us as a means of musical expression. Its great range, the possibilities of producing many tones simultaneously, enriched chord structures, all the basic ideas of the fundamentals of music are more accessible through the piano keyboard.¹⁷

¹⁷Music Educators National Conference. Music Begins with the Piano. Robert Pace, Chairman Piano Instruction Committee, Music Educators National Conference, Washington, D. C., 1958, p. 3.

Instrumental experience is experience with instruments for every child, with instruments of several types, but without long and serious study. The purpose is not to play these instruments but to learn as much about music from them as possible.¹⁸

Creating

Creative expression in music does not mean just making up a melody for a song. Creativity is personal musical initiative, and in the fifth grade this initiative is more than likely to be re-creative. Much of what a child sings and plays as original creation is patterned after songs or melodies he has already learned. Creating is not only making up something new, but also is a new and interesting arrangement of things which already exist. A child needs to acquire a background of experiences before he can be truly creative. Some of these experiences need to be individual experiences, some need to be group experiences. What is creative for one child may not be creative for another, it depends upon the background of experiences of each, individual, child. One of the goals of creative

¹⁸Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, pp. 226-251.

activity is to guide a child to think for himself. The purpose of creative music is to provide another means of enriching the child's musical experiences, not to make a composer of him.

Some aims and objectives of creating in the fifth grade are:

1. To provide a means of creative self-expression.
2. To develop imagination.
3. To make up melodies and rhythms for songs.
4. To make up dances and floor patterns.
5. To develop an understanding of music as a part of daily life.
6. To satisfy the creative urge.
7. To develop an appreciation of rhythm, melody, form, and mood.
8. To aid ear training.
9. To provide a basis for profitable and enjoyable use of leisure time.
10. To help the child find a place for himself in music through creating.

Listening can be creative when the child discovers something new in the music, when he finds there is something he had not known before, when he recognizes a new instrument, or hears harmony, or recognizes form, or a key change, or the strings playing in ensemble. Rhythm activities are creative when the child can move to music the way the music tells him to move, or he recognizes accent, or he hears a new

rhythm pattern, or recognizes a minuet as being different from a polka, or recognizes meter. Singing is creative when a non-singer finds he can stay with the melody on the right pitch, or when he can sing a harmony part, or express the mood of a song, or sing the long melodic phrases without breaking. Playing of instruments is creative when the child can play melodies and rhythms by ear, or read and produce sounds from the symbols, or accompany class singing, or create appropriate sound effects, or play his own instrument for the class, or make up melodies and rhythms. A child needs the opportunity to turn feeling into sound, and this may result in the creation of a melody, but creative work is not merely the composition of music by a child.¹⁹

Creativity in the fifth grade may take many forms. It may be (1) making up a melody for a poem, (2) making up extra stanzas for songs, (3) making up a new melody for known words, (4) making up a melody and words, (5) making up a descant, (6) making up a harmony part, (7) interpreting a song with correct tempo, dynamics, and mood, (8) making up a rhythm game, (9) making up a march or dance pattern, (10) making up an accompaniment, (11) working out chords for accompaniment, (12) working out dramatization for instrumental

¹⁹Mursell, James L. Music in American Schools. Silver Burdett Company, New York, 1953, pp. 275-291.

music and songs, (13) making posters or bulletin boards to illustrate music, (14) making designs from music signs, (15) notating original melodies and rhythms, (16) working out appropriate sound effects, (17) making up melodies, rhythms, and accompaniments on the classroom instruments, (18) making a tonal or rhythm instrument and using it for its intended purpose, (19) directing and rehearsing the instrumentalists in a selection to be presented to the class, (20) making up a playlet using songs and instrumental numbers by members of the class, and (21) many others. The possibilities for creative expression are endless.

Creation is not a special type of work and is not taken up as such. It may be slow and difficult or it may come in a flash. Mursell has made the comment regarding creative response:

Creative response is the essence of growth. I bring this emphatically to your attention, just in case you may have an idea that talk about creative response is only sentimentality. You, and I, and everybody, including children, grow through creative response, or we do not grow at all.

Growth is not the piling up of a store of information. It is not the acquisition of the stunts and manipulative dexterities that some people call skill. Growth is the attainment of new vistas, the achievement of new powers, the gaining of new precisions, the deepening and defining of insights and understandings, the widening of horizons. If you want to call this the process of learning you have a perfect right to do so; for learning and growth mean almost the same thing. But, whatever you call it, this is the way

we human beings get places, and the only way we ever get places. It calls for hard work; but this is the hard work of an explorer, not the hard work of a piler-up of stones.²⁰

Creating music will be comparatively easy if the child has been allowed some freedom with his own ideas, and the teacher has been receptive to these ideas. One should be alert to a child's expression of his own ideas. He should be encouraged to use his ideas in a constructive way.

²⁰Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956, p. 336.

CHAPTER VIII

SIXTH GRADE

The Sixth Grade Child

Eleven is called an unknown age, partly because there have been fewer studies of this age, and partly because the child is growing in a way which cannot be seen. One child appears to be growing steadily, while another takes a sudden growth spurt, but in every child unseen important glandular changes are taking place. Each child has his own time table of growth. This growth is uneven because human growth is uneven. The human organism develops at different times and at different rates, and while one part is growing fast another part may not be growing at all. A child may grow big and tall and then have to wait for his maturity to catch up with him.¹ Watson has said of development:

Within every living organism, whether composed of one or myriads of cells, there occurs a constant process of change. When this change is orderly and harmonious and enhances the ability of the organism to adjust to its environment, it merits the label of development. . . .

¹Reynolds, Martha Mae. Children from Seed to Saplings. McGraw-Hill Book Company, Inc., New York, 1951, pp. 169-194.

Development is a process rather than a thing.
 . . . Development does not sit and wait for precise measurement of any kind to be made; the organism is constantly changing. . . .²

This is the age when the peer group is all important. To belong and be accepted by the gang is more important to the child than approval of adults, indeed, adults mean little in the life of the eleven-year-old. Girls prefer the company of girls, and boys prefer the company of boys, and each group carries on a feud with the group of the opposite sex. Many of the skills that make for socialization in our culture are learned in peer groups. The peer group provides opportunities for both cooperation and competition. In games such as basketball one may cooperate while competing, thus the need to belong and the need for self-identity are both satisfied.

Personal appearance is not particularly important to a child of eleven. He is always in a hurry, and has a great amount of physical energy. Since he is usually on the move it is difficult for him to stay neat. Groups of children of this age are noisy; they run, talk at the top of their voices, shove, and bump into things. Eleven has a very good sense of time, and money, and space. He can put events of

²Watson, Robert. Psychology of the Child. John Wiley and Sons, Inc., New York, 1959, p. 76.

the past in their proper place, and many a child has a small job to earn money he needs for some hobby or activity.

Eleven-year-olds are people, and each child should have a chance to be a person in his own right while he is living through this age. He needs to feel loved, and wanted, and to belong. He needs to feel adequate, and capable, and independent. Eleven usually makes his own plans and notifies his elders only when something unusual happens. He needs adequate food, rest, exercise, and freedom from strain. He is eager to learn, and he needs to learn by doing not by just listening.³

In the sixth grade there may be some children who are approaching adolescence, there may be some who are very immature, and still others who are average in growth and its characteristics. Marked differences in musical interests and needs, as in other things, will be existent. Some maturing child may be physically, mentally, and musically listless, but energy is usually a trait of a normal healthy child throughout the elementary school. The voice of the maturing boy may present some problems as to range and quality.⁴

³Reynolds, op. cit., pp. 169-194.

⁴Pierce, Anne E. Teaching Music in the Elementary School. Henry Holt and Company, Inc., New York, 1959, p. 25.

Implications for teaching music. For music learning these developmental characteristics mean that singing should be longer and more complicated rote songs, plus a constantly increasing repertoire. Every song may not have the same appeal to every child, but the many singing activities, unison songs, rounds in three and four parts, songs in two and three parts, songs from many places, and songs of different rhythms will provide something of interest for every child. More of the songs should be reading songs, unison and in parts, by means of which the child is able to perfect his own skills. There must be provision for individual differences, special simple harmony parts may need to be written for the boy whose voice is beginning to change. Dancing and working out floor patterns can be an aid in overcoming awkwardness, as well as giving an active understanding of the different phrases and rhythms of music. At this age there is a richer quality of voice, and some few voices have begun to change, thus listening activities should include choral and vocal selections in order to prepare for the voice change that will be coming. There needs to be emphasis on coeducational music activities. There should also be activities in which each child can succeed.

Music activities should be many and varied: orchestra, band, creating harmony parts to songs, original songs, original melodies, development of better understanding and

knowledge of the specifics of music, key signatures, meter signatures, dynamic and tempo markings, note values and rhythms, study of composers, the unusual instruments of the orchestra, creating accompaniments for songs and dances, more discriminating use of rhythm and melody instruments, listening to longer and more complex compositions, use of orchestra and band instruments to accompany classroom activities, experimentation in all music activities both as individuals and in groups, creative experimentation in all phases of music, increasing comprehension of national characteristics in music, and independent sight singing both unison and harmonic. The child who plays a brass or woodwind instrument should develop an understanding of the transposing nature of his instrument.⁵

Sympathy, understanding, and encouragement will help the child to take part in many music activities, and help him to become a person who is positively hospitable to all music. Participation in the many activities does not insure his becoming a producer of music, but he will certainly be a more discriminating consumer.

⁵Nye, Robert Evans, and Nye, Vernice Trousdale. Music in the Elementary School. Prentice-Hall Inc., Englewood Cliffs, N. J., 1957, pp. 17-18.

Singing

Singing is, perhaps, the most important phase of music in the sixth grade. It is a physical, personal, normal, emotional response which can reveal the whole personality of a child. A wide range of experiences and knowledge can be gained from singing: the tonal and rhythm groups that make up American music, the tonality of Asian music, the rhythm of South America, the reverence of hymns, the gaiety of folk dances, the emotion of patriotic songs, and many other aspects of music. Reading and harmonic sense can also be developed from singing.

Children in the sixth grade have had many singing experiences. It is assumed they know how to use their voices, have a tonal vocabulary of many "words", can hear and sing accurate pitch, can sing two-part harmony, and have a feeling for the mood of songs. Fortunate children, who come from musical homes, and have participated in the singing activities in school have developed these skills. Others who are not so fortunate may be lacking some skills. The majority of children in the sixth grade are able to use their singing voices. A few children cannot use their voices, and seem to be unresponsive to singing. These unfortunate children should not be neglected, but led to understand that everyone can sing, and that singing is a function of life. As Mursell has stated:

. . . . Human beings have sung directly, naturally, spontaneously all through the ages and everywhere on earth. Singing has always been associated with primitive religious and tribal ceremonials, with communal experiences and activities, with work and play, with love and war and hope and fear and birth and death. . . . Even right down to modern times one of the obvious working assumptions of public worship has been that singing is perfectly natural, and that it is possible for everybody and valuable for everybody.⁶

In the first grade songs were taught by rote. In the second grade songs were taught by rote, and children began to build a tonal and rhythm vocabulary. In the third and fourth grades many songs were taught by rote, but the expanding music vocabulary of the children made it possible for them to read some songs for themselves. In the fifth grade the vocabulary was further extended by more complex tone and rhythm patterns, and children could read even more of their own songs. They also began to develop a feeling for harmony. In the sixth grade all of these skills should be further developed.

Some aims and objectives of singing in the sixth grade are:

1. To develop enjoyment of singing individually and in groups.
2. To develop confidence and pleasure in the use of the singing voice.
3. To enrich and extend the repertoire.

⁶Mursell, James L. Music and the Classroom Teacher. Silver Burdett Company, New York, 1951, p. 173.

4. To further develop ability of interpretation.
5. To further develop discrimination and appreciation of good vocal music.
6. To further develop reading skills.
7. To develop understanding of, and an ear for, singing in harmony.
8. To provide a means of self-expression and satisfying experience.
9. To further develop mood and phrase recognition.
10. To provide a pleasurable experience that will carry over into home and community life.
11. To help the child find a place for himself in music through singing.

In the sixth grade the children read more of their own songs, but a number of songs are still taught by rote. These songs contain rhythm or melodic patterns more difficult than the child can read for himself. The rote singing of the sixth grade is not the imitative, repetitive process of the primary grades. Sixth grade rote singing is a cooperative process where teacher and children work together, observing like and unlike, scales and intervals, known and unknown rhythms, fast and slow, and familiar combinations, and work at them until the problems are solved. Good instrumentalists, playing the melody and harmony parts can help in this process. Most adult singing is done with the help of an instrument, and repeated until the song can be sung without notation difficulties. This is also the nature

of the rote song in the sixth grade. In this grade the singing of songs in harmony constitutes the main object of the songs. For successful harmony the children must listen to what the other part, or parts, are doing. Children should have a chance to sing both the upper and lower parts. Just because a child is dependable is no excuse for assigning him permanently to the harmony part. He should have a chance to sing the top part of one song, which gives him practice in listening downward to the second part, and on the next song he should sing the bottom part, which will give him practice in listening upward to the first part. When he sings a middle part he has to listen both up and down. Rounds and canons can be used for part-singing, but since these are really unison songs where one group starts later than another, and they are usually fast, they are not the best means for teaching harmony. The canons which move slowly and are beautiful songs in their own right are a different matter. These canons not only move slowly, which gives the children a chance to hear the harmony, but also they are musically worthwhile songs. Combinable songs can also be used for training in singing in harmony, but usually the children are so interested in their own song they forget to listen to the other part. Three-part singing can be introduced in the same manner as two-part. Vocal chording can also be used to introduce three-part singing.

Again, a child should not be assigned permanently to one part, each needs the opportunity to hear the other parts in relation to his own. A child singing a top part must be able to hear two lower parts in relation to his part. A child singing the bottom part must be able to hear two upper parts in relation to his part. A child singing the middle part must be able to hear both an upper and lower part in relation to his part. Singing harmony is successful and satisfying only if the parts blend and balance as a unified whole.

The voices of some sixth grade boys may be maturing, and as a result they cannot sing the high tones. It is permissible for such children to be assigned permanently to the lower parts. One needs to watch, however, that inability to sing high tones is a true maturation of voice and not some idea the boys have that they are "men" and as such must sing the "bass" part. The natural unchanged voices of boys of this age are among the most beautiful of singing voices. Sixth grade boys have better natural singing voices than sixth grade girls. The boys' voices will become lower naturally when nature is ready for the change.

All singing need not be done unaccompanied. Children enjoy accompaniment to their songs. The accompaniment should be artistic and in balance with the singing. Accompaniment is used to enrich singing. They also need to

learn to sing independently because there are many times during the day when they can sing a song in connection with the units they are studying, and a piano may not always be available. Other melody instruments can be used with singing, as well as the regular instruments the children are learning to play. The autoharp is particularly good because its tone blends so well with the singing voices. The use of instruments in the sixth grade helps children to be aware of, and to listen to, the harmony produced by these instruments, which helps them to sing harmonically. Children should also be given an opportunity to make-up their own harmony. Some of them will have a "natural" feeling for thirds and sixths. Songs which lend themselves to this type of harmony should be used to allow the children to "try their wings". Making up their own harmony makes children more aware of harmonic changes and structure, as well as being enjoyable. Blend, balance, listening, and thinking are necessary for successful harmonic singing.

Music Reading

Music reading is the connection of ear, and eye, and understanding. In the lower grades the child has learned his songs by ear. He was shown the general shape of a melody by drawing curves on the chalkboard. He was helped to feel the shape of a melody and its rhythm by the movements of his

body. Gestures, diagrams, movements, designs, and curves on the board were all used as eye-symbols to help him understand music. Gradually through the grades the child grew to understand how these simple eye-symbols were crude representations of the notation of music, and if he could read the notation itself, such representations would be unnecessary. If the eye sees what the ear is hearing both contribute to musical understanding. Seeing what music symbols say, reproducing these symbols in sound and rhythm, and hearing what is seen are reading and understanding of notation.

Music reading is not seeing a group of isolated notes; it is looking at notation and seeing the melody, harmony, and rhythm, as patterns of music. Reading is using combinations of symbols rather than individual symbols. Connecting eye-symbols with ear-experiences and eye-experiences is music reading. Seeing harmony, for instance, helps hearing harmony. In the lower grades a child should have had many experiences in singing, listening, and moving to music. He has, also used rhythm and melody instruments to play rhythms, basic beats, tonal patterns, meter, accent, dominant chords, tonic chords, and harmony of the melodies he has sung and dramatized. He has used gestures, diagrams, and designs to illustrate the music he has performed. He has been introduced to reading through a gradual developmental

process and realizes that what he has sung and done he can see on the printed page. He has also realized that what he sees on the printed page can tell him what to sing and do.

Syllables are used for singing because they set the tonality for a song. Syllables help establish the relationship of one tone to another in a given key, but they should not be used after the need for them has passed. The tonal and rhythm vocabulary a child has learned in the lower grades remain the same in the sixth grade. Scalewise and skipwise passages will sound the same, as will the intervals of chords.

One cannot expect a child to learn to read music if only a little time is spent on it one day a week. A child must have wide reading experience and opportunities if he is to become a good music reader. Music reading is considered by some to be more difficult than language reading because music reading must be done exactly. And while he is about it, the child must learn to read depth as well as width. Not only must the child learn to read depth and width, but also he must understand that each group of notes represents not only the melody but also the rhythm and tonality of a piece of music. Morgan and Morgan have commented about reading ability:

Music reading ability travels on plateaus, like any other kind of reading. One learns to identify, and then reads for speed and understanding. An occasional

term of symbol will need to be learned as it is encountered in more difficult or advanced notation. This may be regarded as similar to the proper use of the dictionary when reading a story.⁷

In the sixth grade the child learns to read (1) longer and more difficult phrases, (2) dotted-quarter and eighth-note, (3) sharp, flat and natural chromatics, (4) more difficult rhythms, (5) sixteenth-notes in various combinations, (6) unequally divided beat, (7) syncopation, (8) melodic minor mode, (9) two-part, and three-part songs, (10) triplet rhythm, and (11) relation of minor keys to major keys. Meter signatures will be stressed in order that the child may understand whether the music moves in two's or three's, and what kind of note constitutes the basic beat. Because the music of the sixth grade is usually longer and more complex than in preceding grades, phrase and form will begin to take on more meaning. Syllables will be used for tonal relationships, but letter names will also be used since many of the children will be studying regular instruments, and all children are using the classroom instruments. By the sixth grade the child will begin to understand how all of the music reading activities in which he has participated add to the ease of reading, and the greater

⁷Morgan, Russell Van Dyke, and Morgan, Hazel Nohavec. Music Education in Action. Neil A. Kjos Music Company, Chicago, Illinois, 1954, p. 79.

enjoyment and understanding of music. In the sixth grade "hearing with the eyes and seeing with the ears" should be stressed. Some of the goals should be: independent sight reading both unison and harmonic, increased knowledge of useful technical aspects of notation, and a general knowledge of intervals. Notation should be used in a variety of ways, reading as well as notating melodies and rhythms. Listening can be enhanced by watching the score while the music is being played. Chording instruments, regular instruments, and the classroom instruments should be used to enrich the singing.⁸ The use of instruments for music reading helps to integrate reading, playing and singing. Notation will be a help with intonation, sight reading, rhythm, harmony, chromatic intervals, key signatures, and scale groups.

Part-Singing

Part-singing is not stressed in text books until the latter part of the fourth grade, with two-part songs which continue through the fifth grade, and three parts in the sixth grade. Teachers in the primary grades have begun a foundation for part-singing through chordal accompaniments, obligatos on instruments, playing parts to some songs on

⁸Nye, and Nye, op. cit., p. 168.

instruments, and by using his own voice at times. Children in the fourth grade began to sing in harmony by using rounds, canons, descants, and some simple songs using thirds and sixths. In the fifth grade more than half the singing was done in two-part harmony, and a preparation for three parts was begun by using three note chord endings.

Part-singing must be developed gradually, and the child has to listen to the harmony. Vocal chording is a good preparation for three-part singing. When the teacher divides the class there should be some capable singers on each part. A child should learn to hear the parts, and to listen to the other parts so as to blend and balance his part with the others. The child needs to have experience on all parts so he can learn to listen up and down to the other parts. Listening is obligatory when children sing in harmony. Andrews and Cockerille state:

Just as we can think without speaking aloud, so children develop the ability to listen for and hear the sound of music without singing aloud; they then extend this skill by singing one part while listening to another. . . literally fitting together the sound of the two parts. This calls for the fine coordination of actually hearing two parts and singing one. . . and children can do it well, with satisfaction and musical enjoyment.⁹

⁹ Andrews, Frances M., and Cockerille, Clara E. Your School Music Program. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1958, p. 66.

In the sixth grade if some boys voices are changing and have a limited range these voices may need to be assigned permanently to the lower parts, but there will probably not be many of these voices. A child who cannot sing a melody accurately usually cannot sing a harmony part accurately. Methods for teaching part-songs are the same as for teaching unison songs.¹⁰

Two-part singing is usually emphasized in the fifth grade, advancing to three-part in the sixth grade. It is assumed children from the primary grades on have developed both a good rhythmic and harmonic sense, and have some understanding of music notation. Listening is particularly important in part-singing. Encouraging a child to improvise harmonic endings and harmony parts helps to strengthen harmonic understanding. The emphasis in part-singing should be to help the child to hear new parts in relation to the melody and harmony so that he hears all of the music.¹¹

Part-singing can fill the need for a child to be an individual as well as a member of the peer group. He can sing his part so that the effort of the group is successful.

¹⁰Pierce, op. cit., p. 66.

¹¹Nye, and Nye, op. cit., pp. 209-213.

Part-singing is pleasing and enjoyable, and children should be given every opportunity to have this pleasurable experience.

Listening

Listening is the most basic phase of music in the sixth grade. Since music is an aural art there can be no music without listening. Music takes place in time, and one cannot wander off while music is being played and expect it to be at the same place when one returns. Experienced listeners who are familiar with a certain selection are able to "shut the mind's ear" for a moment and recognize the section of the music when the mind returns, but this takes experience, and familiarity with the music. Sixth grade children seldom have the experience and facility to "listen" in this manner. They must be active listeners all the time.

In his first experiences with listening the child was able to listen to only one thing at a time. In the sixth grade his maturity and understanding should make it possible for him to listen to many things at the same time. Recognition of form is one of the important facets of listening. A child should understand how a composer expresses his thoughts and feelings within a given composition. Since music takes place in time, only one tone or group of tones can be heard at a time. In order for a child to know what

went before or comes after he needs to listen to music many times in order to become familiar with it. Hearing is not the same as listening, as Ulrich has said so well:

It must be borne in mind that listening is not synonymous with hearing, and hearing music is not the same as listening to it. The difference between the words is worth considering: hear does not necessarily imply attention or application; listen always does.¹²

Children in the sixth grade have had many listening experiences. They have learned there is no one right way to listen. Music is a "feeling thing", and while the ear is the receiver of sound it is the whole body which hears the music. One hears with the "inner ear" of the mind as well as the outer physical ear. The listening program should help the child develop discrimination in his listening, and create a desire in him to hear music other than the cheap and tawdry. The listening program should supply a wide variety of experiences from which a child can gain basic information for recognizing, comparing, contrasting, and judging music.¹³ Listening should include not only listening for specific features, but also quiet listening just to absorb and enjoy the beauty of music. A small

¹²Ulrich, Homer. Music: A Design for Listening. Harcourt, Brace and Company, New York, 1957, p. 5.

¹³Myers, Louise Kifer. Teaching Children Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957, p. 165.

hint as to the purpose of the record will help the child to listen with more understanding. Sometimes key words on the chalk board such as mood, meter, instruments, form, help the sixth grade child to direct his listening.

Some aims and objectives of listening in the sixth grade are:

1. To develop familiarity with a wide variety of types of music.
2. To further development of discrimination.
3. To further recognition, and appreciation of instruments, both solo and in ensemble.
4. To develop appreciation of the orchestral sound.
5. To develop an appreciation of the music of the masters, as well as of contemporary music.
6. To create a desire to listen to music performed by others, both recordings and live performances.
7. To provide a satisfying musical experience.
8. To further understanding of mood, tonality, form, harmony, and rhythm.
9. To establish a basis for profitable and enjoyable use of leisure time.
10. To develop quiet pleasurable listening.
11. To help the child to find a place for himself in music through listening.

Children at this level are more intelligent listeners, and can learn and recognize many aspects of music. They have learned to recognize marches, and what type of march, dance forms, the difference between the orchestral and band sound,

instruments, instrumental color, rhythm patterns, repeated melodies, change of key, dynamics, tempo, legato, staccato, meter, mood, and the various male and female voices. They have listened to some of the great "classics" as well as contemporary music. Through these many experiences the recognition of phrase, theme, form and structure were extended. In the sixth grade these facets of listening should be reviewed, and the recognition of form extended to ballet, opera, suite, sonata, fugue, symphony, theme and variations, oratorio, overture, and art song. Listening to two recordings of the same composition can help the child's discrimination.

Children should be encouraged to attend the "live" concerts in their community. They may be inspired to attend these concerts if some of the music is heard by way of records before the concert. Musical presentations, such as the "Messiah", which are traditional in a community can be made more interesting if children are familiar with the music.

Through listening a child is able to enjoy music that is more difficult than he is able to perform, that presents the great artists, and that challenges him to learn and understand more about music. All children will not become producers of music in their adult life, but they can be intelligent consumers if they are taught to listen.

Rhythm any and varied rhythms

Rhythm succeeds tone in its importance in music. Rhythm is the component that makes groups of tones live in the memory of an individual. Many songs begin with the same groups of tones, but because of varied rhythms the songs are easily distinguished. Rhythm is the element that gives life to music.

Rhythm activities are a means of training ears, eyes, and muscles necessary for musical performance.¹⁴ Ears and muscles are trained to respond to the accent, flow, meter, phrase, and general character or mood of music, and eyes are trained when the notation of a particular activity is placed on the board so children can see, as well as hear and feel, the kind of notes to which they are moving. In this way rhythmic movement precedes and carries over into rhythmic reading. It is hoped a child will recognize these patterns whenever he sees them, whether it be in his textbook in school, or in his hymn book in church. The ability to recognize and reproduce a rhythmic pattern from the printed symbols is a very desirable skill.¹⁵ Investigation has

¹⁴Pierce, op. cit., p. 72.

¹⁵Krone, Beatrice and Max. Music Participation in the Elementary School. Neil A. Kjos Music Company, Chicago, 1952, p. 47.

proved that children who have had many and varied rhythmic experiences with many kinds of music not only become better readers, but also have more understanding and enjoyment of, and from their music. The child needs continuous and appropriate use of many types of rhythmic activity for this reading skill to develop. Myers affirms:

Learning the symbols of musical notation and learning to interpret them is not burdensome when learning can be tied in with natural interest in detail, with a well-developed feeling for rhythm, with greater ability to hear, register, and remember, and with muscular control sufficient to react physically and consciously to what is heard. This ease in learning is one of the rewards (if any is needed) for the clapping and stepping, the bending and swaying, and the playing of percussion instruments in which children engaged previously. Learning symbols for what is felt and for what has been experienced is easy. It is tied to something within the child.¹⁶

Rhythm orchestra, even in the sixth grade, can provide very valuable rhythm experiences for children. Rhythm orchestra helps children to recognize the difference between the beat of music, and the rhythm. Phrase, theme, meter, dynamics, accent, mood, and tempo recognition result from correct rhythm orchestra activities. When children in the sixth grade realize the purpose of rhythm orchestra they will no longer consider it an activity for just the first grade. Tone is the most important thing in music, but rhythm comes next, and children have a right to all the

¹⁶Myers, op. cit., p. 134.

rhythm experiences possible to help them to become musically responsive people. Action songs, dramatization, singing games, and folk dances are part of these rhythm experiences. Boys of the sixth grade particularly enjoy the dances.

Some aims and objectives of rhythm in the sixth grade are:

1. To further develop a sensitiveness to the rhythmical element in music.
2. To develop appreciation through recognition of various meters and rhythms.
3. To further develop ability to read rhythmic notation.
4. To further develop understanding of the specifics of rhythm.
5. To further develop understanding of the structural organization of music.
6. To develop some understanding of the conductor's beat.
7. To develop poise, grace, and self-control through bodily response.
8. To provide a means of creative self-expression and enjoyment through participation in rhythmic activities.
9. To help the child to find a place for himself in music through rhythm.

Music in the sixth grade is more complex than in the lower grades. Rhythms are more complicated, with sub-divided beats and syncopation. Sixth grade children should be adept in the fundamental movements, and combinations of the movements. They should know the duration of notes and rests, and

be able to recognize and notate rhythms, and melodies they have learned by ear. Some of the rhythm problems of the sixth grade are: (1) various eight-note patterns, (2) dotted-quarter and eighth-note patterns, (3) six-eight meter in note songs, (4) dotted-eighth and sixteenth-note patterns, (5) various equally divided sixteenth-note patterns, (6) syncopation, (7) eighth-note followed by two sixteenths, (8) two sixteenths followed by an eighth-note, (9) unequally divided notes, (10) triplets, and (11) $2/2$, $9/8$, and $5/4$ meter. Since sixth grade children are studying fractions they can understand the exact mathematical value of a measure of varied note and rest lengths, and syncopation. This mathematics will have an appeal to some children who are so inclined. This mathematics can carry over into composition. Anyone can write music if he knows arithmetic. It may not be good music, but it will be some kind of music.¹⁷

Sixth grade children enjoy doing things in groups, but sometimes they enjoy clapping rhythmic patterns of songs to see if others can guess what the song is. Guessing games for rhythm activities can be used to advantage in this grade. Follow-the-leader (tapping exactly what the leader has

¹⁷Lewis, Gertrude Minnie. Educating Children in Grades Four, Five, and Six. United States Department of Health, Education, and Welfare, Office of Education, Washington, D. C., 1958, p. 168.

tapped), and spelling matches (writing in notation in any given meter what a child or the teacher has tapped) can also be used. In this grade children are studying the orchestra or band instruments, and these can be used to advantage to further rhythmic awareness. These children like to try the baton movements, and apply their rhythmic experiences to musical performance. Floor patterns are excellent to illustrate two and three part form. Stepping and clapping note values is a way to feel rhythm. When dances are taught, children should be taught steps by phrases of the music rather than the number of steps one way or another. It is hoped basic rhythms can always be recognized. Children also enjoy doing rhythmic activities to instrumental accompaniment.

There is more to music than just rhythm, but rhythm is so important that some part of every music period should be spent on rhythmic activity.

Playing

Children of the elementary school should have an opportunity to play some type of instrument. A child who produces music through playing feels and understands music to a greater extent than he would without the playing experience. These classroom instruments should be of several types which will give a child an opportunity to

explore and experiment with music without long and serious study. Every child should be encouraged to use the instruments.¹⁸

In playing music a child can produce sounds through an instrument he controls. These instruments, if properly used, help develop pitch discrimination, and rhythmic and harmonic understanding. They are an invaluable aid in developing skill in music reading. Investigation has proved that the best readers are those who have had experience with instruments. On percussion instruments a child can sound rhythmic groupings, and on tonal instruments he can play melodies, scales, intervals, and harmony. Instruments are one of the audio-visual aids for music. Recognition of basic rhythm, melody rhythm, phrase rhythm, accent, meter, dynamics, rhythm patterns, mode, scales, intervals, chords, harmony, key, and letter names of notes, are all outgrowths of the use of classroom instruments. Playing an instrument, no matter how simple that instrument may be, is a pleasure to most human beings. Instrumental activities are not an end in themselves, but are an important aid in the teaching of better listening, singing, musical discrimination, rhythm, creativity, part-singing, and note-reading. Instrumental

¹⁸Ellison, Alfred. Music with Children. McGraw-Hill Book Company, Inc., New York, 1959, pp. 166-168.

activities have an appeal to the young American who is active and has an impulse to manipulate things.¹⁹

Some aims and objectives of playing in the sixth grade are:

1. To provide a means of creative self-expression.
2. To foster a desire to study some instrument.
3. To aid the understanding of the structure of music.
4. To aid the music reading program.
5. To develop tonal relationships and harmonic understanding.
6. To further develop understanding of rhythms, and their use in music.
7. To provide orchestral experience by playing the class songs.
8. To aid melodic and rhythmic ear training.
9. To provide a means of enjoyment.
10. To provide a basis for profitable and enjoyable use of leisure time.
11. To help the child find a place for himself in music through playing.

The piano should not be neglected as a classroom instrument. It is a melody, rhythm, and harmony instrument combined, and should be used in the same informal way other classroom instruments are used. Cardboard keyboards for all children should be provided so that children at their desks

¹⁹Nye, and Nye, op. cit., pp. 58-84.

can follow on their keyboards what is being done by other children at the piano. Frank Groff says of keyboard experience:

The purposes of the keyboard experience program are, of course, different from the class piano approach. We are not primarily trying to produce pianists, but rather to get the children to become familiar with the keyboard and its relation to musical notation. Through the piano, pitch relationships become definite rather than nebulous.

. vocal music is closely coordinated as the children not only sing their piano pieces before and as they play them, but they also play songs or parts of songs which they sing from their regular vocal music books. They also learn to play simple one- or two-chord accompaniments with various rhythmic patterns. This ear training and rhythmic training is an important part of the experience. Of course a considerable amount of music theory, such as letter names of notes for both clefs, key signatures, and note values is learned because these things are functional and necessary to the learners and have a concrete, apparent application at the keyboard.²⁰

By the time a child is in the sixth grade he should have had experience with classroom instruments. In the first grade this experience was primarily with percussion instruments. In the second grade simple tonal instruments were added. In the third and fourth grades both tonal and rhythm instruments were used. In the fourth and fifth grades the instruments children were studying in instrumental

²⁰Groff, Frank H. "Keyboard Experience Is an Important Part of Our Music Education Program." Keyboard Experience and Piano Class Instruction. Music Educators National Conference, Washington, D. C., 1957, p. 20.

classes were added. In the sixth grade the tonal and rhythm instruments should be used singly, in groups, and in combination. This applies to the regular instruments as well as the classroom instruments. Orchestrations for some of the songs can be found at the back of the textbook. A child should also be encouraged to play solos, and participate in instrumental groups.

On rhythm instruments sixth grade children should play rhythm patterns of all note songs, meter and note rhythms, meter accent, and the note rhythms of two and three parts when the parts are different. On melody instruments they should play tonal patterns of all reading songs, tonic chords, dominant chords, major, minor, and pentatonic scales, descants, harmonies, intervals, chords, and melodies. On chording instruments children can play accompaniments for the classroom singing. Many of the songs have chord letters as an aid for chording accompaniment.

Creating

Creative expression is often a new and interesting arrangement of things which already exist. A child needs to acquire a background of experiences before he can be truly creative. Some of these experiences need to be individual experiences, some need to be group experiences. What is creative for one child may not be creative for

another, it depends upon the background of experiences of each, individual, child. One of the goals of creative activities is to guide a child to think for himself. The purpose of creative music is to provide another means of enriching the child's musical experiences, not to make a composer of him. Creative expression in music does not mean just making up a melody for a song. Creativity is personal musical initiative, and in the sixth grade this initiative is more than likely to be re-creative. Much of what a child sings and plays as original creation is patterned after songs or melodies he has already learned.

Some aims and objectives of creating in the sixth grade are:

1. To provide a means of creative self-expression.
2. To develop imagination and creative powers.
3. To make up melodies, rhythms, dances, harmony, and accompaniments, both vocal and instrumental.
4. To further develop understanding of music as a part of daily life.
5. To satisfy the creative urge.
6. To develop an appreciation of rhythm, melody, form, and mood.
7. To aid ear training.
8. To provide a basis for profitable and enjoyable use of leisure time.
9. To help the child find a place for himself in music through creating.

Listening can be creative when the child discovers something new in the music, when he finds there is something he had not known before, when he recognizes a new instrument, or hears harmony, or recognizes form, or a key change, or the winds playing in ensemble. Rhythm activities are creative when the child can move to music the way the music tells him to move, or he recognizes accent, or he hears a new rhythm pattern, or recognizes an oratorio as being different from a symphony, or recognizes meter. Singing is creative when a non-singer finds he can sing the melody on the right pitch, or when he can sing an harmony part, or express the mood of a song, or sing the long melodic phrases without breaking. Playing of instruments is creative when the child can play melodies and rhythms by ear, or read and reproduce sounds from the symbols, or accompany class singing, or create appropriate sound effects, or play his own instrument in solo and ensemble for the class, or make up melodies and rhythms. A child needs the opportunity to turn feeling into sound, and this may result in the creation of a melody, but creative work is not merely the composition of music by a child.²¹

²¹Mursell, James L. Music in American Schools. Silver Burdett Company, New York, 1953, pp. 275-291.

Creativity in the sixth grade may take many forms. It may be (1) making up a melody for a poem, (2) making up extra stanzas for songs, (3) making up a new melody for known words, (4) making up a melody and words, (5) making up a descant, (6) making up a harmony part, (7) interpreting a song with correct phrases, dynamics, and mood, (8) making up a rhythm game, (9) making up a march or dance patterns, (10) making up an accompaniment, (11) working out chords for accompaniment, (12) working out dramatization for instrumental music, and songs, (13) making posters or bulletin boards to illustrate music, (14) making designs from music signs, (15) keeping a scrapbook of music activities of the community, (16) notating original melodies and rhythms, (17) working out appropriate sound effects, (18) making up melodies, rhythms, and accompaniments on the classroom instruments, (19) making a tonal or rhythm instrument and using it for its intended purpose, (20) directing and rehearsing the instrumentalists in a selection to be presented to the class, (21) making up a playlet using songs and instrumental numbers by members of the class, and (22) many others. The possibilities for creative expression are innumerable.

One should be hospitable to a child's expression of his own ideas and encourage him to use his ideas in a constructive way. Coleman summed up the purposes of creative music when she said:

Creative music contributes
 to the child's educational development
 to his creative power
 to his power to think for himself
 to his general knowledge
 to his power to act for himself
 to his skill in controlling action
 to his wholesome employment of emotional force
 to his appreciation of beauty
 to his adjustment to society
 and thus creative music may directly serve the true
 purposes of education.²²

²²Coleman, Satis N. Creative Music for Children.

G. P. Putnam's Sons, New York, 1922, p. 104.

CHAPTER IX *creativity, reading,*

understanding of others SUMMARY AND CONCLUSIONS *understanding of the*

Summary

This work was written for the purpose of helping classroom teachers develop some ideas concerning the broad general scope, activities, and possibilities of the elementary music education program.

The elementary music program should be a developmental program, with the musical growth of the child as the principal objective. It cannot be a program of accumulation, but must be one that broadens and enriches the basic concepts; a program that evolves and grows as the child matures, leading him to a deeper and more appreciative understanding of all phases of music.

Singing. The elementary music program begins with singing. Voice is the one instrument every human being possesses. Singing is a normal, personal, emotional response, and is a function of daily life. Small children learn to sing as they learn to talk. They listen, reproduce, and imitate until understanding develops and the response becomes a part of them.

A broad understanding of music can be developed from a singing program. Melody, phrase, rhythm, discrimination,

basic concepts, listening, harmony, creativity, reading, understanding of other peoples, understanding of other times, personal satisfaction, and understanding of the specifics are outgrowths of singing. The tonality and characteristic groups of tones of American music become a part of a child which helps build a tonal vocabulary that makes reading understood. The need to be an individual as well as a member of the peer group can be filled by singing.

The desired outcomes of singing are not obtained in one year. Singing, as with all phases of music, must be a developmental program, a program of growth. The singing program in the first grade must start with the child, presenting music that is within the grasp of his maturity. The melodies and rhythms must be simple at the beginning, progressing in difficulty as the child matures physically and mentally. During the remainder of the elementary grades the singing program progresses in difficulty, not as an accumulation of knowledge about singing, but as a growing, evolving response and understanding, based upon past experiences, and unfolding to new understanding and concepts. Harmony which "sounded pretty" to the first grade child will become part of understanding and take on new beauty for the fifth and sixth grade child. Folk dances that were "fun" in the second grade will develop into an understanding of ethnic groups in the sixth grade. Melodies, phrases, and basic

concepts which were illustrated by curves, pictures and diagrams in the first grade will grow into an understanding of reading in the upper grades.

A child must be helped to find his singing voice. A child who has singing problems must be given special attention, but must not be segregated from the group. He should be encouraged to participate in all activities. A positive attitude toward music will help a child to overcome most difficulties.

The music period must not be an imitation of a community sing. Music "just for fun" creates negative attitudes. Learning, understanding, acquisition of skills, and appreciation can be gained from the singing program, and these facets build a positive attitude toward music.

Music Reading. Learning to read music cannot be forced upon a child. Music reading must develop as language reading develops, by building a readiness for it, and giving a child a tone and rhythm vocabulary of many "music words" he can recognize and use in his reading. Reading readiness is begun in the first grade by the use of bodily movement, and diagrams, curves, and pictures on the chalk board to establish fundamental concepts and show the picture of melodies and rhythms. Music books should be on the reading table so a child can get an idea of how music looks. In the

second grade a rhythm and tone vocabulary is begun, and the child begins to associate movement and sound with the eye-symbols. As the child matures this vocabulary does not change, but is enlarged and developed until the child can look at a page and reproduce melody, rhythm, harmony, and phrase from the eye-symbols.

Syllables are used for the purpose of establishing pitch relationships. The movable do system provides an exact relationship of any one pitch to any other pitch within a given key. Instruments are an invaluable aid to the reading program. Time and effort are necessary in order to learn to read.

A child can enjoy music without being able to read it, but appreciation and understanding will be deeper if he can read music.

Part-Singing. Part-singing becomes a part of the music program from the latter part of the fourth grade on through the fifth and sixth grades. A readiness should be begun earlier by the use of accompaniments, round singing, and chord endings. Seeing chords and harmonic intervals helps build a readiness for part-singing.

A child cannot sing a harmony part accurately if he cannot sing a melody accurately. Part-singing is a matter of listening, and hearing one part in relation to another.

Harmony parts should be sung with other parts, not against. Part-singing should be enjoyable and rewarding, and help a child to develop a sense of cooperation. Singing in harmony helps a child to hear more of the music, and to develop an appreciation for the harmonic element of music.

Listening. Listening is the most basic phase of the music program. Since music is an aural, tonal art a child must listen in order to learn, understand, and appreciate music. By listening a child learns to recognize melodic phrase, repeated rhythms, tone quality of instruments, meter, accent, basic concepts, harmony, voice qualities, mood, tonality, music characteristic of various countries, and the folk songs and rhythms of his own country. He can listen to music more difficult than he is able to perform. He becomes acquainted with the great musical heritage as well as with contemporary music.

In the first grade a child learns to listen for one thing at a time, but as he matures he is able to hear many things at one time. The first experiences with listening will be learning to listen experiences, but as the child matures and his understanding develops he listens to learn. The first grade child who learned to listen to a beautiful melody grows and develops in this listening ability until by the sixth grade he not only recognizes the melody but also

recognizes the instrument that played the melody, how it was harmonized, what form was used, the meter, and the underlying rhythmic pattern. The listening program, also, should teach a child to respect the musical tastes of others.

There is a difference between hearing and listening. Listening requires attention while hearing does not. Listening is educative and should promote growth and understanding superior to what a child would develop at random. Listening is done with the "inner ear of the mind" as well as the outer physical ear. The ear is the receiver of sound, but it is the whole body which hears the music. One of the greatest boons the music program can give a child is to teach him to listen well, to become an intelligent discriminating consumer.

Rhythm. Rhythm is the vital element of music, the element that makes music interesting. It is the pause, duration and stress that makes music live. Rhythm nearly always implies some physical response. Young children cannot learn rhythm as mathematical divisions of meter, they learn it through feeling, through bodily response to accent, pattern, and tempo. Rhythm is, in a sense, judging the passage of time. Few people, and particularly children, have a perfect sense of timing, thus rhythm must be taught through bodily response since it is through the kinesthetic

that ear, muscle, eye, and mind are associated to become understanding. As a child's number concepts develop and he begins the study of fractions in the upper grades, it is then possible for him to understand exact mathematical divisions of meter.

Rhythm in the first grade begins with large free bodily response to music, using fundamental movements. After a period of time a child begins to recognize tempo and accent as calling for certain response. As the child matures these fundamental movements are refined and combined, and the child learns control of the small muscles as well as the large.

Notation placed on the chalk board will help a child to see the rhythm pattern to which he has been moving. This connection of ear, muscle, and eye builds a rhythm vocabulary which leads to rhythmic reading. The dots and dashes of the first grade develop into notated rhythm patterns as the child matures and understanding grows. While rhythm is something that is felt, the child who can look at a rhythmic pattern and get a mental concept of how the music should sound will have more appreciation of rhythm and music.

By the end of the elementary school years it is hoped a child will have developed poise and control of his body; a sense of timing; meter, accent, tempo, and phrase recognition; a rhythm vocabulary and reading ability equal to his

maturations; and will have developed an understanding and appreciation for the rhythmic element of music.

Playing. Playing music allows a child to produce music through a mechanical device which he controls. Playing is not the physical emotional response of singing. Through playing basic concepts are strengthened, rhythm becomes more definite, listening is developed, creativity encouraged, ear training developed, and eye-symbols become sound (reading) both melodic and rhythmic. Developing concepts of harmony, part-singing, listening, pitch discrimination, form, meter, various rhythm patterns, tempo, and dynamics are all outgrowths of playing.

A child should be allowed to explore and experiment with the instruments. In this way he learns the possibilities and limitations of each instrument, and how he can control the instrument. Rhythm instruments which require large muscle response to produce sound are best for first grade. Space frame instruments provide a limitation for a small child's exploration and experimentation that is within his understanding and maturation levels. Space frame instruments are one of the best media for developing the concept of staff spaces. Through a developmental playing program upper grade children broaden and enlarge the concepts of the lower grades. This is not an accumulation of knowledge

about instruments, but is an evolving and deepening understanding of the basic concepts of music established in the lower grades. All children should be allowed to manipulate and play all instruments. Physical and mental maturity will determine what instrument a child chooses for himself. Playing is an invaluable aid to the reading program. When children who are studying regular instruments have reached a certain level of proficiency they should be encouraged to play with the class singing.

The piano should not be neglected. It should be used as other classroom instruments are used. There is no other instrument so versatile as the piano; it is a rhythm, harmony, and melody instrument combined; its possibilities for exploration and experimentation are unlimited. It, like all space frame instruments, helps connect eye, mind, muscle, and ear to produce music.

Playing music helps the development of understanding of all phases of music.

Creating. Creativity in music is not just composition of music by a child. Most music is re-creative, and until a child has had a broad and varied background of experiences he cannot compose music. Creation is a new and interesting arrangement of elements that already exist. Existing rhythms arranged a new way is creativity, as is a new arrangement of

tones. Creativity for a child is finding he can do or understand something he could not do or understand sometime previously. Reproducing music from the printed symbol is creative, whether it be singing, playing, or hearing the music with the "mind's ear" while looking at the notation. Creating should help the child to develop imagination, and satisfy the creative urge.

A child in the lower grades is not capable of creating on the level of the upper grade child because his maturity and background experiences are limited. The upper grade child uses the background experiences of the lower grades to build and develop his ideas, whether it be "composing" a song, a rhythm, or an instrumental melody.

Creativity in a child is personal musical initiative. One should be positively receptive to all such initiative evidenced by a child, and direct this initiative with care. Creating helps a child develop a better understanding of all phases of music.

Conclusions and Recommendations

1. The trend of present day elementary education seems to be to the self-contained classroom. The consensus of opinion of authorities is that classroom teachers can teach elementary music. Enthusiasm and willing endeavor can overcome many classroom difficulties.

2. Enthusiasm for and hospitality toward music on the part of the classroom teacher will help to make a successful music program. Teachers who spend, in most cases, adequate time planning and preparing music lessons appear to obtain satisfactory results.

3. The attitudes of teachers toward music are reflected in the attitudes of children. Teachers attitudes can be developed gradually. They should make an effort to develop positive attitudes toward music. Sometimes it is necessary to feign enthusiasm in order to induce positive musical response from a child.

4. Individual attention is needed in music as well as in any other educational endeavor. Children who have difficulty responding satisfactorily in certain areas of music should be given unobtrusive individual attention and assistance.

5. One must begin with the child, and through a developmental program, help the child to acquire a positive attitude toward music. A teacher must not be perturbed nor upset by individual inadequacies. Maturation, individual assistance, and active participation in all areas of music will often help the child to develop adequate responses.

6. Singing is a normal function of life. Authorities agree now that all children can learn to sing if they are encouraged and helped. Singing should not be limited to

one period of the day, but should be done many times during the day. A child learns to sing by singing. With reassurance, help, and practice he will find his singing voice.

7. Music reading is learned through a developmental process, and while syllables are an aid to the reading program, the certain readers are those children who have had extensive experience with space frame (audio-visual) instruments.

8. There are many ways to listen to music. Listening can be for pleasing stimulation, for absorbing mood, for analytical listening, or for story. The basis for musical choice will be broadened as the child matures. The value of listening in all areas of music should be stressed. Opportunities for listening should be provided many times during the day in the elementary classroom.

9. Rhythm is developed first through the kinesthetic senses. It is not until a child has adequate number concepts that he will be able to understand exact metric count of measures. A small child needs opportunities for free rhythmic expression. Directed rhythmic responses can provide a change of pace. Folk games in the upper grades help a child develop a sense of rhythm. Metric count of measures must be delayed until a child has had adequate number concepts.

10. Ear, muscle, eye, and mind must be coordinated to reproduce symbols accurately. In order to learn to read

music, a child needs to hear, to respond with his body and voice, to see the symbol for his response, and to understand that certain symbols call for certain responses.

11. Playing instruments is not only a manipulative activity, but also makes all aspects of music more clear and definite. There should be many kinds of classroom instruments provided for the use of a child. Encouragement, and opportunity to explore and experiment with the instruments can help a child acquire basic concepts of music. Instruments, both rhythm and tonal, can be made by children in order to provide adequate classroom instruments.

12. The piano is an invaluable space frame instrument for exploring and experimenting with music. It is of invaluable assistance in the area of music reading. It would be ideal if all classrooms were provided with a piano. Teachers who do not have pianos in their rooms should take the class to the auditorium or arts room so that children will have an opportunity to use the piano in an informal way.

13. Creativity is a new and interesting arrangement of existing elements. Teachers need to understand that creativity in music encompasses much more than composing or "making up a tune".

14. Creating is personal musical initiative, and can serve education by helping a child to become a stable,

inquiring, understanding individual. A teacher should be positively receptive to all expressions of individual initiative. Choosing the right words to inquire into creativity will help a child to understand the teacher is hospitable to his creative efforts.

15. The materials presented in this study are to be used as suggestions, and not as a complete source of materials. This study was not intended to be used as a lesson plan, but as a suggestive guide in the various areas of music.

It is the belief of the author that the philosophical material presented in this work will be of help to classroom teachers confronted with the transition to the self-contained classroom. The material presented here is to accompany an activities guide. If the materials and suggestions could have been developed and tried immediately in a classroom situation a number of changes no doubt would have been made. These changes will be made as the material and suggestions are used. However, it is hoped that by the use of these materials, elementary music instruction in Hays, Kansas will be improved.

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APPENDIX

Strew
Dandy

... of love and longing...
... high and low,
...

... (Elegant)

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APPENDIX A

CUMULATIVE SONG LIST¹

I

Songs that are physically stimulating and which arouse a strong emotional response

Anchors Aweigh	Marines' Hymn, The
Army Air Corps, The	Over There
Battle Hymn of the Republic	Stout Hearted Men
Caissons Go Rolling Along, The	
There's Something About a Soldier	
When Johnny Comes Marching Home	

II

Songs with the sense of fun and vigorous, salty humor characteristic of a young and vigorous people.

Billy Boy	Camptown Races
Cindy	Glendy Burk, The
Jingle Bells	Oh Susanna
Old Dan Tucker	Turkey in the Straw
Yankee Doodle	*Yankee Doodle Dandy
She'll Be Comin' 'round the Mountain	

III

Simple, heartwarming songs of love and longing-- emotions which are shared by young and old, high and low, regardless of race, color, or creed.

Carry Me Back to Old Virginny	Deep River
Home on the Range	Home Road, The (Carpenter)

¹Music Educators National Conference. "Suggestions for a Cumulative Song List". Music for Everybody, Music Educators National Conference, Chicago, 1950, p. ix.

VIII

Songs expressing the serenity and peace that come from confident faith in things of the spirit.

Faith of Our Fathers	Mighty Fortress, A
Now Thank We All Our God	Now the Day Is Over
*Brother James' Air (The Lord Is My Shepherd)	
*Lord's Prayer, The (Malotte)	
O God, Beneath Thy Guiding Hand	
O God, Our Help in Ages Past	

IX

Songs that promote friendliness among a group of people through their sharing the delight of singing beautiful melodies together.

A Cuba (Cuban)	Beautiful Dreamer (U. S.)
Carmela (Mexican)	La Golondrina (Mexican)
Drink to Me Only (English)	Londonderry Air (Irish)
I Dream of Jeanie (U. S.)	Rose of Tralee, The (Irish)
Scarlet Sarafan (Russian)	Santa Lucia (Italian)
La paloma azul, or Cielito Lindo (Mexican)	

X

Popular songs, i. e., songs of the people, because of common acceptance.

Bicycle Built for Two	East Side, West Side
When Irish Eyes Are Smiling	I Want a Girl
Let Me Call You Sweetheart	
(and appropriate current favorites)	

Songs marked with an asterisk (), unlike the others listed, will not be found in the usual community song collections. These are in octavo form and are suggested as typical of the kind of material to use where special choral and instrumental groups collaborate with general or community group singing.

APPENDIX B

SUGGESTED LIST OF BOOKS FOR ELEMENTARY SCHOOL MUSIC

- Andrews, Frances M., and Cockerille, Clara E. Your School Music Program. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1958.
- Andrews, Gladys. Creative Rhythmic Movement for Children. Prentice-Hall, Inc., New York, 1954.
- Coleman, Satis N. Creative Music with Children. G. P. Putnam's Sons, The Knickerbocker Press, New York, 1922.
- Dykema, Peter W., and Cundiff, Hannah M. New School Music Handbook. New Ed., C. C. Birchard and Company, Boston, 1955.
- Ellisen, Alfred. Music with Children. McGraw-Hill Book Company, Inc., New York, 1959.
- Grant, Parks. Music for Elementary Teachers. Appleton-Century-Crofts, Inc., New York, 1951.
- Hood, Marguerite V., and Schultz, E. J. Learning Music Through Rhythm. Prentice-Hall, Inc., New York, 1954.
- Krone, Beatrice and Max. Music Participation in the Elementary School. Neil A. Kjos Music Company, Chicago, 1952.
- Landeck, Beatrice. Children and Music. William Sloane Associates, Inc., New York, 1952.
- Mandell, and Wood. Make Your Own Musical Instruments. Sterling Publishing Company, New York, 1959.
- Mathews, Paul Wentworth. You Can Teach Music. E. P. Dutton and Company, New York, 1953.
- McMillan, L. Eileen. Guiding Children's Growth Through Music. Ginn and Company, New York, 1959.
- Mursell, James L. Music and the Classroom Teacher. Silver Burdett Company, New York, 1951.

- Mursell, James L. Music Education Principles and Programs. Silver Burdett Company, New York, 1956.
- Myers, Louise Kifer. Teaching Children Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1956.
- Nye, Robert Evans, and Nye, Vernice Trousdale. Music in the Elementary School. Prentice-Hall, Inc., Englewood Cliffs, N. J., 1957.
- Pierce, Anne E. Teaching Music in the Elementary School. Henry Holt and Company, Inc., New York, 1959.
- Snyder, Alice M. Creating Music with Children. Mills Music, Inc., New York, 1957.

SONG COLLECTIONS

- Andrews, Frances M., Ed. Sing Together Children. Cooperative Recreation Service, Inc., Delaware, Ohio, 1959.
- Association for Childhood Education. Songs Children Like. Association for Childhood Education, Washington, D. C., 1954.
- Bryant, Laura. Sentence Songs for Little Singers. Willis Music Company, Cincinnati, Ohio, 1935.
- Bryant, Laura, and Ruff, Edna. Still More Sentence Songs. Willis Music Company, Cincinnati, Ohio, 1945.
- Landeck, Beatrice. More Songs to Grow On. Marks and Sloane, New York, 1954.
- MacLean, Douglas. Song Session. Community Song Book, Remick Music Corporation, New York, 1953.

APPRECIATION BOOKS FOR CHILDREN

- Baldwin, Lillian. Music for Young Listeners. The Green Book, The Crimson Book, The Blue Book, Silver Burdett Company, New York, 1951.

Grabbe, Paul, and Nordoff, Paul. Minute Stories of the Opera. Grosset and Dunlap, New York, 1932.

Houts-Flagg, Mary. Stories of the Great Music Masters for Children. Burton Publishing Company, Kansas City, Missouri, 1917.

Kinscella, Hazel Gertrude. Music Appreciation Readers. New Ed., The University Publishing Company, Lincoln, Nebraska, 1949.

- Grade 2 Storyland
- Grade 3 The Man in the Drum
- Grade 4 Folk Tunes from Many Lands
- Grade 5 Conrad's Magic Flight
- Grade 6 Tales of Olden Days

Wheeler, Opal. Ludwig Beethoven and the Chiming Tower Bells. E. P. Dutton and Company, Inc., New York, 1952.

Wheeler, Opal, and Deucher, Sybil. Mozart the Wonder Boy. E. P. Dutton and Company, Inc., New York, 1941.